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October 10, 1974

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(on sale September 12, 1974)

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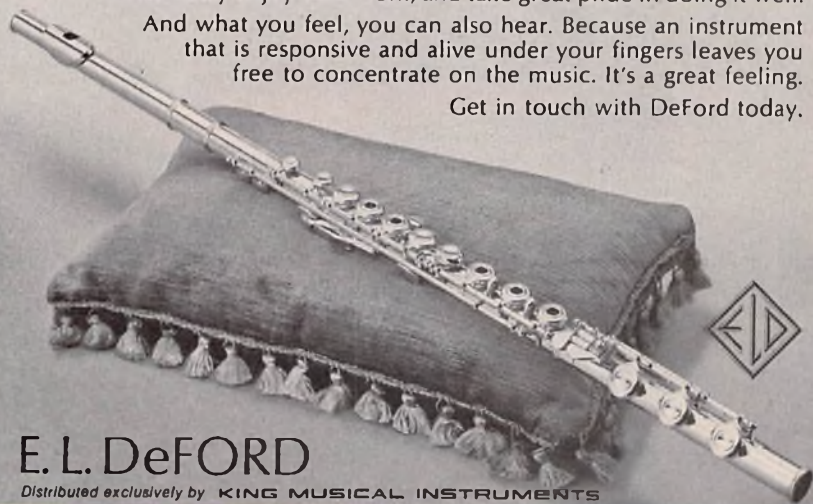
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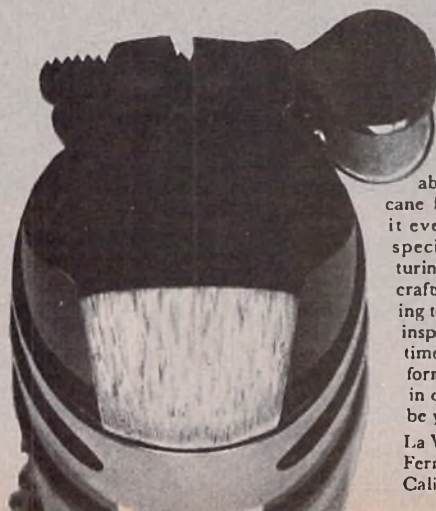
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the first chorus

By Charles Suber

September evokes in each of us a back-to-school/work syndrome regardless of our individual job or school grade. Here are some advisories to make the summer-to-fall transition easier and more profitable.

For our professional music readers—players and educators—there are many good self-study books and correspondence courses that offer skills in improvisation, theory, arranging, composing, film scoring, etc.; and the business-of-music such as publishing, copyrights, booking, recording, and related careers.¹

There are also an increasing number of seminars and workshops offered by community colleges and universities for graduate level study or brush-up-time for the working player.² (It is typical of the best musicians that their music education is never finished. For example, Milt Jackson plans to go back to school "to study theory and orchestration in order to be better equipped, technically, to score for films.")

For you would be music educators—juniors and seniors currently enrolled in college mus-ed programs, we pass along some of these recommendations.

Contact the teacher placement agencies or preferred school districts in January for the following school year. Don't wait until sheepskin time to make the rounds. The jobs will be gone. Job openings for music teachers at all levels for this school year, 1974-75, are down 40% from last year. And the best estimates are that the same reduced job market awaits the class of '75.

The most frequent job openings are for elementary and high school string teachers. Next in line are public school band directors—all levels—with preference going to those with jazz experience. (If you are not getting jazz training you are wasting a considerable portion of your tuition fees. Shop around, there are many schools now offering a complete music education.)²

The poorest job opportunities are for straight piano and vocal teachers who would be better advised to seek a computer console career. There are however, persistent shortages of trained music therapists and arranger/composers (for college level) with an electronic music background.

Across the board, music teacher salaries are up about 5% from the 1973 level. There are considerable local and regional variances, but a national average of \$12,500 per school year would seem to be a fair estimate for public school music educators. You can add about 20% to this base figure for professionally related moonlighting—private lessons, writing, gigging, etc. Of course, the more degrees the higher the salary.

For those in high school music, we suggest that you motivate your band director to transmute your stage band into a jazz studies program by offering formal classes in improvisation, theory, and styles & analysis; or supervised guidance in self-study books and correspondence courses.² And start looking around now for a proper college to attend if you intend to enter any music related career.²

For the following literature, write this column, down beat, 222 West Adams St., Chicago, IL 60606.

1. *Study Materials for Jazz & Commercial Music*, . . . \$0c
2. *db Guide to College Jazz Studios* . . . \$1.50 **db**

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Criticizing The Critics

I have just finished reading the **down beat** International Critics Poll in your August 15 issue and, as usual, I'm very upset with what I saw. Looking at both the established and TDWR categories, not once do I see Maynard Ferguson, Doc Severinsen, or Don Ellis. I'm not saying that these men should be first, second, and third. But for such talent to be totally left off the list is insane. It causes me to seriously doubt the results of other categories that I know nothing about. The talent of Maynard Ferguson alone far exceeds that of any trumpet player listed in the poll.

From now on, the Critics Poll is one part of **down beat** I can do without. My only suggestion in finding a solution to this situation is for the musicians to conduct the poll and leave the critics free to sit back and see their mistakes.
Brad Hall Fort Hood, Tx.

Reading the results of your latest Critics Poll, I was again shocked to find that the Doc Severinsen Tonight Show Band received a mere 4 points. This to me is gross negligence on the part of the critics who voted. This is, in my opinion, one of the *finest* big bands in the country today—having in its ranks some of the heaviest sidemen anywhere (Snooky Young, Ed Shaughnessy, and Bill Perkins to name just a few), and it is high time that both readers and critics took notice of this band. Just listen any night and tell me where you have heard a tighter, more swinging, and happier big band. *Nowhere!*
Rick Dobrydney Milford, Ct.

Hall Mark

Needless to say, I'm thrilled to death to see Jim Hall win the Critics Poll for the guitar category. Hopefully, **down beat** will stoke the fires of his recognition with a few good feature articles.

Congratulations, Jim!
Matthew Vander Woude Guelph, Canada

Gone Fishing

Clare Fisher is in reality Clare Fischer in your talent deserving of greater recognition award category on organ. In case your readers ask why he is deserving of the award and how the critics know something they don't: why, just tell them that Clare had a marvelous album on Revelation (Rev. 13) called "Great White Hope" in which he plays organ throughout. All the critics and most jazz magazines were sent copies and the record was reviewed *except* in **down beat** which has received about 8 copies and is unwilling to review the record. Why is that?
John William Hardy Gainesville, Fla.

Emperor's New Threads?

down beat's writing staff should smoke a joint, stand in front of a full-length mirror, and read to themselves out loud the disgusting drivel that they write, beginning with old, corny, slogan man Suber and including that nervy little pipsqueak that "interviewed" (kiss-assed) Miles.

Next, we'll be reading about Miles' new album with Donny Osmond on tenor, and about how jazz was just a mistake anyway, made by some technologically backward ar-

tists of the past (Bird, Pres, Hawk, etc). Also, I don't wish to attack the structure of Mr. Macero's religious beliefs, but maybe—just maybe—he is full of shit with his "Miles is our leader" philosophy.
Don Sheridan Arcata, Ca.
Don, are you sure you're not from Arcata, Ca. rather than Arcata?—Ed.

That Miles Davis interview by Gregg Hall was a disturbing experience for me to read. Musically, I guess I've stuck to listening to traditional music and gutsy blues. In 1960 when I was still in high school, kids were listening to *Kind Of Blue*, and I really didn't understand it. But then I was slow in listening to music, and slow in living. I got out of school finally and started living, and by 1969 I understood *Kind Of Blue* perfectly well. I had actually lived those blues and more.

Then came *Bitches Brew*, and I was in Washington, D.C., trying to understand his live concert. I sat there and I couldn't dig it at all. I was still listening to his *Porgy And Bess* and *Quiet Nights* and *Round Midnight* things.

Then comes this unconventional interview. . . His was the realest interview I've ever read. I had to re-read it 3 times to appreciate his realness, though. Most folks don't let the public know so much. They really clean their act up, 'cause you got to be careful, you know, you don't want to offend anybody. Well, Miles Davis has freed himself, he's gonna express himself the way he is whether we like it or not. And for that alone, I love him. . . More power to that evil, beautiful artist!
Roy E. Lott San Francisco, Ca.



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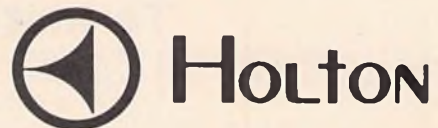
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MONTEREY UNVEILS LINEUP

Monterey Jazz Festival general manager Jimmy Lyons has announced the complete program for this year's three-day California jazzfest. Set for the weekend of Sept. 20-21-22, the Festival will highlight a house band comprised of John Lewis, Richard Davis, Mundell Lowe, and Roy Burns.

The Friday night, Sept. 20 concert will feature the house band backing solo performances by Dizzy Gillespie, Gerry Mulligan, and Illinois Jacquet. A five-headed piano workshop promises to be extremely interesting, with participants Martin Solal, Dill Jones, Eubie Blake, John Lewis, and George Shearing all holding forth on Yamaha keyboards. Sarah Vaughan will do a set with the house quartet and the evening will draw to a close with the initial American performance of Japanese raves Tokiyushi Mayama and the New Herd.

Saturday afternoon will be devoted to blues and it looks like quite a show. The Rev. Pearly Brown will open up, being followed by such heavies as Sunnysland Slim, the James Cotton Blues Band, Eddie "Cleanhead" Vinson, Joe Turner, and Gillespie. Jon Hendricks is tentatively scheduled to emcee this program.



VERYL OAKLAND



VALERIE WILMER

Headliners Dizzy and Joe

Saturday evening will begin with a set by McCoy Tyner's Quartet featuring Azar Lawrence. A guitar workshop will highlight the fluid skills of Mundell Lowe, Joe Pass, Jim Hall, Michael Howell, and Lee Ritenour. Following this extravaganza, Anita O'Day will turn in a sensuous set. The evening will be rounded out with an appearance by the Diz quartet featuring Roy Eldridge, Clark Terry, and Harry "Sweets" Edison.

Chuck Mangione and his band will set the pace for Sunday afternoon. They will be followed by sets from both the Festival's winning high school band and combo, in this case the winners hailing from the California schools of Eagle Rock and Grant Union Highs, respectively. Ladd McIntosh will then direct the compositely-formed All Star High Band through a series of 1947 Gillespie charts. The climax of the afternoon features the All Stars, augmented by 35 symphony musicians from Lowell High School, under the direction of Jack Pereira, who will perform a tribute to the music of Duke Ellington.

The final evening will concentrate on Latin jazz and promises to be a scorcher. Cal Tjader will kick things off in customary fine fashion, with Mongo Santamaria's outfit following. Airto Moreira and Flora Purim's Fingers will bring things to a fiery close with their distinctive brand of torrid sound.

Afternoon tickets are going for five and four dollars, the evening tickets priced at seven-fifty, six, and five dollars. Anyone seeking further info concerning the Festival should address all inquiries to: Monterey Festival, P.O. Box Jazz, Monterey, Ca., 93940.

Critics Admitted To Institute

The Music Critics Association, a national organization of music journalists, having already held 5 seminars on classical music this summer, begins a 10-day Institute on Criticism in Jazz September 23. Co-sponsored by the Smithsonian Institution, and to be held at the Smithsonian in Washington, D.C., the Institute faculty will tentatively include author-lecturers Martin Williams, Dan Morgenstern and Albert Murray, along with Indiana University's David Baker demonstrating his teaching methods and an all-star trio of pianist John Lewis, bassist Richard Davis, and drummer Mel Lewis in open rehearsals.

OZARK FESTIVAL POLARIZES POPULACE



ART FITZSIMMONS

What was touted as the First Annual Ozark Music Festival may well have turned out to be the last ever held in Sedalia, Mo., a sleepy midwestern town of some 30,000. It seems that the Sedalia authorities were unaware of the fact that Kansas City promoters Musical Productions Incorporated had no intention whatsoever of planning a three-day family affair focusing on bluegrass and spiritual ensembles. The promoters cagily leased the confines of the mammoth Missouri Fairgrounds more than three months in advance and began assembling a collection of rock and folk acts to entice the willing customer out of the required fifteen bucks for the marathon.

Finally held in the sweltering 100-plus degree heat on the weekend of July 19-21, 25 national acts managed to perform, offsetting the crowd's disappointment when they belatedly learned that several of the advertised headliners had cancelled out weeks in advance. Nevertheless, big names did appear, among them Eagles, Lynyrd Skynyrd, Marshall-Tucker, Souther-Hillman-Furay, Nitty Gritty Dirt Band, and America.

The real trouble developed after the crowd of some 130,000 had dispersed Sunday night, leaving the Fairgrounds in a state of total chaos. Although the promoters had provided hospital facilities that capably handled a deluge of drug overdoses, they had made little provision for clearing up the area.

Thus, the attendant hoopla among irate Sedalia townspeople and state legislators who viewed the whole affair as a riotous disgrace. Several congressmen have launched an investigation into the reasons why the festival was allowed to occur on state property. They are also examining allegations that K.C. mobsters had a hand in the setup, thus reaping some of the considerable profit made from the blatant drug-dealing which went on throughout. Lawsuits are pending, tempers have been stoked, and pockets have obviously been lined. Hopefully, the whole stench will not spread to other music festivals scheduled for the near future.

—marv hohman

Jazz Interactions—Round 2

In response to overwhelming demand, Jazz Interactions has re-initiated its standing-room-only lecture series. The series, held at Hunter College in New York City on East 68th St. and Lexington Ave., will commence September 13 and will run on consecutive Friday evenings, thereby giving those that missed the last series (held on Saturday afternoons) a chance to recoup their losses. There will be twelve lectures in all. Those marked (*) have been added or changed.

- September 13: Survey Of Jazz—Dan Morgenstern
- 20: The Jazz Piano From Ragtime To Avant-Garde—Dick Hyman
- 27: The Roots—Dr. Leonard Goines (*)
educator and musicologist
- October 4: The Blues Tradition—Chris White (*)
educator and bassist
- 11: The Blues In Jazz—Ed Beach
- 18: New Orleans And Traditional Jazz
—Dan Morgenstern (*)
- 25: Louis Armstrong—Joe Newman
- November 1: The Big Bands—George Simon (*)
author and drummer
- 8: Duke Ellington—Stanley Dance
- 15: Charlie Parker and the Bebop Era
—Ira Gitler
- 22: Contemporary Trends—Ken McIntyre
- December 6: Jazz On Film—Ernie Smith

The series is part of Hunter's Adult Education Program. There will be a registration fee of \$35 for the entire card. For further information call 212-288-7210, or write Hunter College, Room 241.

—arnold jay smith

ABC GOBBLES UP FAMOUS

ABC Records, currently celebrating its 20th year in the recording industry, has announced the acquisition of Famous Music Corp. from Gulf & Western Industries for an estimated five and a half million dollars. (This is two and a half million less than MCA reportedly shelled out to Elton John for his reinking with them.) ABC outbid several other majors who were reportedly interested in the Famous labels, among them Polygram and Warner Bros. The major selling point in the deal seems to have been the suc-

cessful country and western catalog of Dot Records, although several of the other Famous labels, namely Paramount, Blue Thumb, and Just Sunshine, strut impressive rosters. The fate of two of the 13 Famous labels remains in question, those being Sire and Passport, both of which specialize in European acts. These labels are supposedly seeking to link up with new distributors. The acquisition of Famous thus marks the third time in the last two years that ABC has expanded its roster by gobbling up smaller labels.

STAFF SHAKEUP!

Here are two recent additions to the **down beat** staff in the person of assistant editors John Litweiler and Marv Hohman.



LINDA WING



LINDA WING

Litweiler's history is fraught with freelancing escapades. A staff reviewer since 1968, he paid his dues at Delmark Records. During his youth, he wrote for *Kulchur*, *Sounds & Fury*, *Change*, *Guerilla*, and the British magazines *Jazz Monthly* and *Jazz And Blues*, as well as several periodicals that have managed to survive his departure. A Fellow with the Music Critics Association-Smithsonian Institution 1974 Institute of Jazz Criticism, John brings along a poor man's wealth of knowledge and listening experience, not to mention considerable overdue tabs at jazz clubs and record stores.

Hohman has also had a history of nomadic skulldruggery with various midwestern newspapers and national music magazines. Having recently completed work on an M.A. degree in creative writing at the University of Illinois Circle Campus, Hohman is an avid record collector who possesses a library of some 5000 albums and a like number of select rhythm and blues 45s. In the process of accumulating this massive mountain of vinyl, he has also acquired a voracious appetite for promotional copies. Marv lists among his fetishes pinball playing, racehorse handicapping, and dabbling in poetic and fictive frivolity.

potpourri

Errata: For those in doubt, the lead profile in the 9/12 issue of **down beat** was on Michael Gibbs. Due to paste-up problems, the head came up reading Terry Gibbs, the vibist included in the Caught column on the facing page. To compound matters, the Table of Contents erroneously announced a profile on Terry Riley, the saxist and electronic keyboardist. Anyone turning to the Profile section, could see that it actually was on Jerry Riley, guitarist with Chico Hamilton. **down beat** extends apologies to everyone affected. We also would like to extend congratulations to Michael (*sic*) Gibbs for running away with the awards in this year's Melody Maker Jazz Poll, including the honor of being named British Jazzman of the Year.

tralia Frank Sinatra, on a live one-hour television special, to be broadcast on ABC, October 13th. Herman's band has just returned from the Montreux Festival where they recorded a live album.

In this week's record review column, **down beat** features a special review of Columbia Records Black Composers Series by noted composer/musician David Baker, head of jazz studies at Indiana University and author of several **db** Workshop Handbooks. Given the special nature of these reviews, the star rating was not employed. Baker is presently preparing a comprehensive review of Columbia's recently released five-volume box-set commemorating the hundredth anniversary of the birth of Charles Ives.

Woody Herman and his Thundering Herd will be featured, along with fresh-back-from Aus-

A Rochester-based film company called Reel Image, Inc. is

continued on page 44

FINAL BAR



RON HOWARD



RON HOWARD

Gene "Jug" Ammons, the modern tenor saxophone giant, died in Chicago's Michael Reese Hospital on the morning of August 6. After breaking his arm while gigging in Oklahoma City in late May, Ammons cancelled his future bookings and flew home to Chicago. Bone cancer was discovered during a hospital stay in mid-July; he contracted pneumonia shortly thereafter, and re-entered the hospital July 23.

The son of popular boogie-woogie pianist Albert Ammons, Gene was born in Chicago April 14, 1925, and made that city his base of operations for most of his career. He studied under the legendary Captain Walter Dyett at DuSable High School, where his first hero was Lester Young: he even imitated the way Lester held his tenor. At age 18 he joined trumpeter King Kolax's jumping band, and after a year on the road settled with the great Billy Eckstine organization. Here he first found fame, in his *Blowing The Blues Away* duels with section-mate Dexter Gordon.

He left Eckstine in 1948, performed and recorded on his own (including *Brother Jug's Sermon*) and with Woody Herman (his 1949 *More Moon* solo was a Herman band favorite). His long association with Sonny Stitt began in 1950; their "battles of the saxes" became famous, especially *Blues Up and Down*, and though the group they co-led broke up two years later they reunited for club dates right to the end. Ammons' prolific recording career included several juke box hits, *Canadian Sunset*, *Ca' Purange*, and *Didn't We* among them, but heroin dogged his performing career, and he served three terms in the Illinois State Prison at Joliet. The last was a 7-year stretch ending in 1969; he had performed continually, almost without rest, since then.

Ammons' record dates for Chess, Verve and especially Prestige found him in groups ranging from his own to r&b bands to a series of all-star dates (one included John Coltrane's only appearance on alto sax), and more recently, with string groups and big bands, including the one on his just-issued *Brasswind* (Prestige 10080). Though especially identified with the blues-oriented soul jazz of the '60s, Ammons' repertoire ranged through a diversity of pop, ballad and mainstream jazz. His big sound and lyric sensitivity remain symbolic of the best in post-war jazz.

Bill Chase and three members of his band were killed in an air crash outside Jackson, Minnesota on August 9. The musicians were on their way to give a performance at the Jackson County Fair, close to the border of Iowa and Minnesota. They were passengers in a two-engine Piper Comanche that crashed during a heavy rainstorm some seventy-five yards from their destination. In addition to Chase, 39, the other casualties were: Wallace Wohn, organist, 27; Walter Clark, bassist, 25; John Emma, guitarist, 22; and the unnamed pilot of the craft.

Trumpeter Chase attained the height of his fame only a few years back after organizing the nine-piece jazz-rock Chase, a unit distinguished by its unique alignment of four trumpets, organ, guitar, bass, drums, and vocalist. Prior to that, the Chicago-based Chase had gigged regularly throughout the midwest and done considerable work in Las Vegas, serving as brass leader in Woody Herman's Herd for a period of years.

Fantastic popular acclaim greeted the initial Chase album upon its release in the spring of 1971. Appearing at a time when both Chicago and Blood Sweat & Tears had reached the pinnacle of their success, Bill's charts proved immediately distinctive, his trumpet quartet performing gymnastically, paced by his own brilliant upper-register runs.

The acceptance of that first record combined with the band's

down beat NEWS

continued on page 44

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Since his first album in 1967 and his first down beat interview in 1968, John Klemmer has recorded five albums for Cadet and five for Impulse (the fifth album, *Magic and Movement*, released this June, was recorded live at the Montreux Jazz Festival and at the Ash Grove in Los Angeles). He has also toured extensively with Don Ellis, Oliver Nelson, Alice Coltrane, and the Crusaders, both as soloist and arranger-composer. Two of his most ambitious concert scores will be released this fall by Stan Kenton's Creative World Publications.

Also this fall, John plans to unveil a "new musical concept." Although he declined to go into detail, he promised a new album which will reflect his latest musical evolution (entitled *Feathers*, it will be released on the parent label, ABC). As the following interview will show, John is never content to live on past laurels or outdated musical concepts. In fact, he has quite a bit to say about those who do!

"Jazz is in something of a strange predicament," he began. "I see jazz becoming two different things in the mind of the public. It's either the music of yesterday, or the music of some distant tomorrow they can't perceive. I respect and enjoy avant-garde jazz, but I also see that it turned off a lot of people to jazz. Meanwhile, rock music's influence on jazz has saved us, because it brought the *beat* back! I think a re-association of jazz as popular music is necessary, and I feel many exciting and innovative musicians are dedicated to this.

"A handful of musicians have made jazz a 'now' music again—keeping their artistic standards and still reaching a lot of people. When a young audience hears Miles, Mahavishnu, Airtio, Chick Corea, Herbie Hancock, Donald Byrd, and a number of others, they say 'Wow! I like that, but I can't explain why. It's got a great feel to it, but I don't understand all that's going on.' So what? Aren't we asking of lot of an audience to expect them to understand the craft of music too?

"I'm involved now, more than ever, with reaching even further into this *now-ness* of jazz. The past is great as an educational tool, but the musicians who need to be heard are alive *today*. The past is past. Much of it was beautiful, but was it all? Tradition is to be learned from, not hung up in.

"Jazz is in a transitional period from this era of labelism, this fixation on past 'schools' of playing, to an era of one music. The current scene may seem directionless and bleak to some, but I see it as the lull before the creative storm. There's another revolutionary period coming on, and it will be very good for jazz artists and performers in every field. I believe jazz will be both artistically and economically successful in the near future, if not *right now*.

"Jazz — that is, contemporary improvisational music that swings — has the potential of becoming big business. This means that all of us who have worked so hard can finally have success in our lifetime. This newfound prestige will not only pay well, but it will cultivate, not punish, musical innovation. It will instill, not ridicule, a higher professional image. Jazz artists will be able to take more pride in their visual *and* aural image.

"The most important thing to me is to reach *real* people. By that I mean people other than my own persuasion, people *outside* of my own little world. I want to reach non-



JOSEPH L. JOHNSON

Magic In Movement

by gary alexander

musicians, people without a technical understanding of chords and techniques of music. What a fantastic challenge, to be able to reach these people! I believe this is possible without accusations of 'commercialism.'

"This 'jazz syndrome' has become oppressive. A lot of narrow-minded industry and media critics, who say 'this is jazz' and 'this isn't jazz,' are foolish. If a man is doing what he believes in, he is *not* commercial, no matter how much money he makes. What's so wrong with reaching people? Here's Miles Davis selling hundreds of thousands of albums, reaching an entirely new audience, 'and he's not even *dead* yet,' to quote a record company ad I saw in *Billboard* magazine.

"The only way I would be 'commercial' would be to play something I don't believe in. I'm a great enough musician, however, that everything I play will have quality. I can't play bad music; it's impossible. If I play music I don't believe in, however, I'm not just commercial, I'm also a *fool*. Money has nothing to do with it.

"Somebody just wrote in a review that 'someday John Klemmer will be a great saxophonist' and 'someday this' and 'someday that.' But what about *right now*? I'm playing great right now. There's this accepted, but idiotic, pattern in our business that you must

remain poor, die young, or become a penniless old beggar *before* reaching the public. Only then do you get the New Orleans funeral and the great critical praise. This syndrome is unfair to all musicians — old or young — who are alive and playing right now.

"Much of the blame lies with the artist himself. We need to care for our audience more. This is why my new musical concept is largely a new *performing* concept. I want to reach more people than I do now, a larger audience. I care about my audience. I care whether or not they like what I'm playing.

"If an artist doesn't try to communicate, he's on a dead-end, one-way street. If the performer doesn't care about his audience, his creation is an empty shell, half of nothing. I dig people's reaction to my music, and I react back to them.

"This doesn't mean I become a musical prostitute. Music is more like a love affair between performer and audience. Both have to give of themselves, and neither has to be a prostitute. As an example of this symbiotic relationship between audience and performer, I played some delightful lyrical passages on the first tracks of side two on my *Intensity* album (Impulse AS-9244) to 'lure' the listener into my more intense compositions. I do the same thing in most of my live concerts. It's some-

continued on page 42

The Natural Timbre of Oregon

by michael bourne



MONICA MOSELY

PAUL McCANDLESS—oboe, english horn . . . from Pennsylvania . . . as a kid, studied jazz saxophone and classical oboe . . . quit the saxophone to study oboe at the Manhattan School of Music . . . joined The Winter Consort in 1968.

GLEN MOORE—acoustic and electric bass, piano, violin, flute . . . from Oregon . . . met Ralph Towner at the University of Oregon . . . studied in Denmark, played with Dexter Gordon, Kenny Drew, Stuff Smith . . . in New York, studied with Gary Peacock, played with Jeremy Steig, Zoot Sims, Tim Hardin, Paul Bley, Chico Hamilton, Jan Hammer, and others . . . joined The Winter Consort in 1970.

RALPH TOWNER—classical and 12-string guitar, piano, mellophone, trumpet . . . from Oregon . . . studied composition at the University of Oregon . . . studied classical guitar and played jazz piano in Vienna and Seattle . . . in New York, played with Tim Hardin, Weather Report, Horacee Arnold, Miles Davis, Keith Jarrett, and others . . . joined The Winter Consort in 1970.

COLIN WALCOTT—tabla, sitar, mridangam, guitar, violin, piano, clarinet, percussion . . . from New York . . . studied percussion at Indiana University and Indian music at UCLA . . . studied and toured for two years with Ravi Shankar and Alla Rakha . . . in New York, did studio work with Tim Hardin, Miles Davis, and others . . . joined The Winter Consort in 1970.

Their sound is unlike any other—oboe and 12-string guitar, acoustic bass and tabla. They soar. Their music is all encompassing, coming out of jazz and folk and classical. But it isn't simply a hybrid, it's a natural sound, with all the grace and vigor of the wind.

Oregon is Paul McCandless, Glen Moore, Ralph Towner, and Colin Walcott. They play close to each other on stage, and their music has that intimacy. It is similar to what they all played once with the Winter Consort, the theatrical jazz chamber ensemble of Paul Winter. But it's something freer, not so much into Bach and Villa-Lobos and Africana as was Paul Winter. It's their music now, all of it, and

into another dimension, a bright harmony of sound and spirit.

So far they've recorded together three times—a Ralph Towner solo with the others supporting called *Trios/Solos* (ECM) and two LPs as Oregon on Vanguard Records, *Music Of Another Present Era* and *Distant Hills*. They're all beautiful in the fullest sense of the word. And they're all different—probably because their collective experience spans everything from jazz with expatriate Dexter Gordon to urban balladeering with Tim Hardin to classical raga music with Ravi Shankar. Oregon, to put it simply, is the newest thing in music in an eon.

Towner: Glen and I've known each other since school in Oregon, so we've been playing together for 14 or 15 years. I knew Colin; I'd met him with Tim Hardin. Colin and Glen and I all joined Paul Winter, and we met this oboe player, too. So we toured around and learned a lot with Paul Winter—because we really hadn't performed concerts that much. I started writing for the group, and having an actual outlet helped my writing and performing. And finally, we decided to graduate from Paul Winter after two years, and formed our own group. And we took the oboe player with us.

McCandless: We started playing together,

and one by one everybody left The Winter Consort. I was the last to leave

Bourne: Inevitably, the question is why name the band Oregon?

Moore: Two of us were from Oregon. The group sort of got named by default, because we couldn't find a name that classified or somehow or other said what we did.

Walcott: Glen and Ralph were always regaling us with stories of Oregon. Finally we said, 'Let's call it Oregon!'

Towner: It was either that or call it The Glass Dildo or something.

Bourne: So much of what you're into is out of what you played with The Winter Consort. Why the secession all at once?

Towner: It wasn't flexible enough. It's very hard to play together with six people and wander around in the way we do.

McCandless: The intent of The Winter Consort at that time was to present some very far-out music in the most accessible way possible. And the emphasis was really on representing a lot of varied types of music—Brazilian, some sort of pseudo-Indian music, and some just plain free music that sounded like post-Webern, whatever, and some Bach.

Towner: And Elizabethan music.

McCandless: It was all put together. And we found a lot of pieces that made a large curve in two halves, and we recorded that on the *Road* album. Oregon doesn't really have that approach to being accessible. We're much more into playing and into a presentation of our eclectic style. And all that shit is internalized now in us.

Bourne: Wasn't The Winter Consort stage set up formally?

Moore: Not so formally, it was just loaded with a million instruments of all sorts.

McCandless: Some reaching the grand height of 14 feet.

Bourne: Was that the contrabass sarrusophone?

McCandless: No, that was only about five feet. But there was a mobile that had cow bells on it, and Brazilian surdos hung up on Virginia split rails. It was really an impressive scene. It looked like maybe there was going to be a play happening.

Towner: It looked like an instrument museum, too. We'd obligatorily go from instrument to instrument, go bump on a billion dollars worth of Israeli camel bells in order to justify their being there. Paul had more of a presentation thing in mind than really improvising. And that's really why we broke away.

McCandless: It really did work with his audiences. I don't think there was ever a time we played when we didn't get a standing ovation. It was calculated to get people turned on.

Bourne: It brought together all the different directions you had.

Walcott: For Paul and I, it's been the main and only context that we could work in. I mean, where am I gonna play tabla and sitar except in some Indian rip-off? There's very little context in which to improvise on those instruments with any kind of integrity. And the same way with Paul. There's very little work for oboe players, other than just the straight classical music.

Bourne: The title of your first record, *Music of Another Present Era*, is really what it is—something timeless and yet it's for the moment. How do you envision the band? It really isn't something for clubs.

Moore: That's all we've done.

McCandless: We've opened for The Incredible String Band, for Weather Report.

Walcott: But we've done mostly clubs.

Moore: We're just great in clubs. It's just very loose.

McCandless: Concerts are better for us than clubs. I think our magic does work in clubs and in concert, but the more effective place for our group is the concert—because I think the music that we do isn't something you can just slam at, just keep pumping it out over a lot of resistance, although we've done that.

Moore: It's not the kind of music you can drink by or talk over while it's going on. It's not one of those more successful club acts. It doesn't generate that kind of business. People come, they don't drink, they listen. So we don't make a fortune playing clubs.

Towner: It doesn't really get loud enough ever to overpower anyone in the way that electronic volume does.

Walcott: You can't prevent somebody from doing anything they want to in clubs. They can talk, and hear themselves all the time while we're playing—if they're not into it. It depends on the club. Most of the clubs we play are centered around the music. But it only takes one table of five who're into drinking and having a good time to really strange out the vibes in the room.

“We'd go bump on a billion dollars worth of Israeli camel bells in order to justify their being there.”

Bourne: You really have an ensemble. I assume it's freed you all as composers.

Moore: The largest amount of writing is done by Ralph, and he writes for and to all of us. He's really a consummate writer and able to write things all of us can do, for our secondary instruments, or for our primary instruments.

Bourne: You've a lot of different colors and things to play with that you don't have in your basic piano/bass/drums trio with horns.

Towner: There seems to be some sort of style happening. We haven't tried to incorporate or be a synthesis group. Whatever we've heard, whatever we like, however we play, style is really a by-product. We didn't set out to sound a certain way. It's just what happened. And in writing for it at this point, I'm just following everyone's abilities.

Bourne: It's human music, too. It's not machines playing, which is becoming more and more the thing. It's real wind blowing through and real hands touching those instruments.

Walcott: The whole quality of how you feel playing in an electronic context is very different.

Bourne: Any religious or philosophical inputs in it?

Walcott: Nobody is into anything. In my association with Indian music, there's been no religious aspect to it. Most people who come into it come as a kind of spiritual notion and not into it as a kind of playing thing. It's been strange for me bucking that tradition, to make the sitar chromatic and to try to play changes, to have the East meet the West instead of the West meeting the East. In most synthesis things, it's been predominantly Eastern. I'd like to try to have more of my Western tradition and training in what I play.

Bourne: You're bucking another tradition, the

categorizing of music in the record business. It's impossible to call your music jazz or rock or classical or even something ambiguous like pop. The audience is ready for it, but the companies aren't.

Moore: Within the last year, we've been more of a jazz group. It seems to be the best category because it's getting to be so non-specific.

Towner: That's the only way we can market it at this point.

Walcott: It seems to be the closest thing, in that we're playing over changes, playing with time. That's where it's coming from, much more than rock for folk.

McCandless: Theoretically, it comes from jazz. It's in the playing thing that it gets weird. For myself and for Ralph and for Colin, we're all using classical techniques which haven't really been used in jazz that much. The tradition has created techniques with which each instrumentalist deals with his instruments, and as the person explores his music and himself he finds his own sound. In a sense, we're finding our own sounds, too. But a lot of the technique or the sound that we make doesn't come so much from jazz as it does from classical music. But we're improvisers.

Towner: We did a tour (of Europe). There were some reviews that said 'Is it jazz?' But the public . . . it's easier to market something there in a way. It seems easier to get to people. Here the record companies seem to have a lot of power. You seem to have to have a category before you can promote yourself. The Winter Consort was in a sense more of a rock band, although it doesn't sound like one—because what they're playing is less improvising and rockbands don't improvise that much. Once they put a chart down, it sounds the same way every time. And in a way, that kind of consistency is what Winter Consort strives for. Whereas we don't want to play anything the same way twice. We have charts, but they're always subject to complete sections that may happen just because of a sonority that might be particularly good, and it might be just a result of the hall or because of the audience. We'll put in whole sections of music in the middle of a written tune if it feels like that's what should go. We can do that. There's just four of us and we can move together after playing three or four years together.

Bourne: It's great that the second record, *Distant Hills*, didn't sound like an imitation of the first record. That isn't usual in the record biz. Some of the pieces sounded like what used to be called The New Thing. And you're playing pretty music sometimes, too.

Towner: It doesn't seem to be intimidating. And we can keep going as far out as we want. We don't intimidate people. They feel relaxed. And we can get outrageous and squawk and screech, but people aren't afraid that they won't understand it.

McCandless: There are a lot of things involved, like Ralph's writing, but a lot of it has to do with the nature of the sound. I don't think that a classical guitar or a sitar can really terrify you, not in the sense of sheer power that you can be hurt by. It's much more challenging to the audience—they have to extend themselves.

Walcott: It's not the usual experience. We're up there playing because we like to play, and we're usually relating to each other and listening to each other. That's the thing about free music, seeing that everything is spontaneous and coming from what everybody else is doing. Everybody is hearing everybody else. We



Mann Against Wall

THE ESSENCE OF MANN

by patricia willard

GIUSEPPE G. PINO

Herbie Mann—leader, flutist, composer, producer, 13-time down beat poll-winner, astute merchandiser of music and outspoken spokesman for Herbie Mann—spent an evening talking to *db* while in LA to record his 29th album for Atlantic Records and produce another for pianist Pat Rebillot.

Certainly one of the busiest recording artists on the contemporary scene, Mann has had two successful albums out this year (*London Underground* and *Reggae*), has just completed another in Japan and New York, and is currently involving himself in country sounds.

"We don't play clubs any more," the 44-year-old Mann revealed. "We only do concerts—40-50 a year—and we only work weekends. The single exception I make is to play one night in a club to demonstrate to the concert promoters in a city how we can draw. The sole difference between Mahavishnu, my band, Herbie Hancock and Chick Corea is that Mahavishnu had smart managers. Mahavishnu is the same thing as Mark/Almond or Emerson, Lake & Palmer, but they didn't call it a jazz band. They called it rock. They're good bands. So's Chicago and Blood, Sweat & Tears. Listen to Santana's new album. They're all playing music. They've opened the whole thing up. Santana's just as valid as Miles, and I love Miles.

"We play music, too. I don't really even try saying any more that we play jazz or we play rock or classical or soul because it's probably like communism—the only one that was pure was maybe Marx. The minute the second guy got into it, he added his own thing. Jazz is relative anyway. To Lionel Hampton fans, Don Ellis isn't jazz but to Ellis fans, Hampton isn't jazz. Jazz is a ballpark. I just went to second base first. It has become less necessary to say 'jazz' and people are beginning to refer to 'our American music,' which is an individual thing. We can play Chopin, a Brazilian piece. Stevie Wonder and Mick Jagger, and each one is equally valid.

"When I do do a club date, it costs me, with the hotel expense, about \$750 because I pay my guys the same money whether we play a concert or a club. It's worth it one time in certain key cities. In L.A., we got good press, and Elmer Valentine at the Roxy now knows that my following—even though it still is black and Puerto Rican—is the young kids. He offered me five days, and I told him I couldn't afford it. I have my price, and it's a concert, not a nightclub figure."

At his spacious bungalow on the grounds of the fashionable Beverly Hills Hotel, Herbie poured herb tea, relaxed before blazing logs in the fireplace and reflected on his relationship with Atlantic Records.

"The three heads of the company—Nesuhi and Ahmet Ertegun and Jerry Wexler—have been jazz fans through many eras. So while everybody else was still going from Chu Ber-

ry and Hot Lips Page to just Woody Herman, these guys got involved with Ivory Joe Hunter and Ray Charles and Ruth Brown. They started broadening themselves already so it was natural for them to be much more open. My last album for Verve was my audition for Atlantic in 1959. I played it for Nesuhi, he said, 'Fine,' and that's the closest thing to a disagreement I've ever had with Atlantic.

"While Ahmet and I were in England doing my reggae album and *London Underground*, my rock album, I realized how much music each of my sidemen has that has never been recorded. Ahmet agreed to let me produce an album of the group's music and possibly an album on each individual musician. Every member of the group (except percussionist Armen Halburian, who just joined us)—Sam Brown, guitar; Steve Gadd and Tony Levin, who are the original bass player and drummer with Chuck Mangione's band; David Newman, tenor, and Rebillot—wrote two tunes, and we recorded them. Each man picked his favorite of his two to go into the album, and I'm deciding which of the others will complete the two sides.

"We're calling the group 'The Family of Mann' now and this album will be titled *First Light*. I work as a sideman on about half of it. It's extraordinary all the different ways the guys' music goes, but it's so broad that I think that my people will listen. I'm really thrilled with the music. Tony has two electric basses—one that's fretless. He can bend the notes, and it sounds like an acoustic bass. Strange as it may seem, Steve's two tunes are a lullaby using African thumb piano, acoustic guitar and flute, and a Tennessee Mountain Cajun thing where he just slaps his knees and I play. You'd figure that a drummer might write like a Philly Joe-Elvin Jones-Art Blakey kinda hard thing but Steve's a very versatile composer. That lullaby could become the hit of the album. If it should make it as a single, our contract provides that Steve gets the full artist's royalties. On the album, each of the guys gets one per cent, and I get two as producer.

"From now on, 'Family of Mann' is the name of my back-up group. For the past three years, all my ads have said, 'Herbie Mann and the Family of Mann' but this album is the *Family of Mann*, and they'll be doing their own album at least once a year with me producing and playing as a sideman and everyone writing his own music and sharing the royalties. I don't think there will be any confusion between this and the record I did several years ago which was also called *Family of Mann*. I would like to give the impression that we have already recorded individual albums by everybody in the band and that *First Light* is just a sampler of all these great records. I want Atlantic to sell it as a Herbie Mann record and not to think of it as an all-star-sideman album. It is to be released either

in October or November.

"Pat Rebillot did his album over at The Record Plant and used the synthesizer that Bob Margouleff and Malcolm Cecil used on the Stevie Wonder things. I produced their first album on Embryo—*Tonto's Expanding Headband*, and I arranged for Atlantic to re-release it at the same time Pat's album came out in September. Pat overdubbed four different synthesizer things and finally convinced me why I never liked synthesizers before. It's because I never liked the synthesizer. This is the first time I really like the player. What Pat did was lay down one whole side of the album by himself, going from tune to tune, and then we overdubbed drums or bass or guitar and added the parts, going backward. Pat's album is primarily Pat with other people in the band just throwing in a little spice. I'm not on it. All the writing is his.

"I've always produced guys in the band. Dave Pike, Roy Ayers, Chick Corea and Ron Carter all had their own first records produced by me. Although he has just left the group, I'd still like to produce Sam Brown. Sam's two things on the *Family* are marvelous. I want him to play more acoustic guitar. In fact, I would like him to play just acoustic guitar, using a pickup and try to figure out a way to get enough intensity to make it on the harder tunes. I think the acoustic guitar would have a different character because we've gotten to the point now where I've got tunes that I only play on wooden flute. We've got acoustic tunes that we want purely acoustic. My basic idea with Sam is that I would like him to do the same pieces that Segovia does but do them his way and lay them back a little bit. As much as I like Segovia, he is stiff on the melodies. Julian Bream is incredibly stiff and cold. I want to hear Sam interpret that music.

"We did *Reggae* with the Jimmy Cliff band plus Albert Lee, Mick Taylor, Pat and myself. On *London Underground*, there's Pat and me and Albert playing electric and acoustic guitars; Fuzzy Samuels and Al Gorry, bass; Aynsley Dunbar and Robbie McIntosh, drums; Armen Halburian, percussion; Ian McDonald, alto saxophone, and on one track, Donovan's *Mellow Yellow*, Stephane Grappelli on violin. Even Donovan did *Yellow* almost like a Hot Club of France tune so I took it one step further and got Stephane, and I got Albert to play like Django. I got the drummer and bass player to do that, and we just played it: *ptchuin tuin ptuin tooletune tuin tuin, tu pshu shh shh tooledo doodledo* . . . and it was beautiful. Stephane had a marvelous time. He really played. Boy, did he play! So it was like the first time I recorded with a violinist.

"I had been wanting to do something with Japanese music for a long time but on all five of my trips there, I was so involved in busi-

ness that I couldn't really get into it. This year I immersed myself in the Japanese culture as much as I possibly could. Our concerts were over at 8:30 every night so we would go eat some kind of raw fish and other Japanese delicacies and I'd go home and write for four hours. I was reading Japanese poetry and literature and listening to their music constantly and absorbing their art.

"I had been planning to include some of the classic instruments on my album and to use Minoru Muraoka, the leading *syakuhachi* player and probably my greatest fan in history. *Syakuhachi* is the Japanese flute which is played right across the opening. It's round. They just make a column of air across the top and, like a regular flute, you just bend in and out to make it flat and sharp and control where the air column is," Herbie explained.

"One of Muraoka's Japanese albums was note for note my songs and my solos, so I felt we'd have a rapport. What I didn't know was that Muraoka had an eight-piece band which had evolved into exactly the kind of free interpretation of oriental roots that I hoped to achieve, so we put his band with all its ancient, primitive instruments with ours. Originally, I was going to add a *koto* to our group. He had one. The *koto* is that slightly curved, string instrument about six feet long



Mann Behind Door

GIUSEPPE G. PINO

ously proud of his newly acquired fluency in Far Eastern ethnomusicology. "They've got *sho*, *hichiriki*, *ryuteki*, *gaku-biwa*, *gakuso*, *kakko*, *taiko* and *shoko*.

"We also did our versions of five Japanese pop tunes, and they were all great numbers. I played clarinet on one. Four of them we recorded in New York when we got back and overdubbed the Brecker brothers, Randy and Mike. Sam Brown was on the cuts recorded in Japan but Bob Mann and Jerry Friedman took his place for the New York sessions. We now have two guitars. The one we did in Japan was *Anata*, last year's biggest hit over there. It was written by a 16-year-old girl named Akiko Kosaka and was like a two million seller in Japan. We got her to come in and sing the last chorus with us.

"Pat Rebillot wrote one number we did, and my big contribution was a five-part suite I call *The Butterfly In A Stone Garden*, which will also probably be the name of the album. Muraoka's band joined ours for two of the songs, *The Scent Of Flowering Plums* and the title piece. Minoru sometimes uses an electric guitar when his group records. He plays both amplified and unamplified *syakuhachi*, and they use Echoplexes and loops when it is most effective but it really isn't 'electronic music.' We didn't ever get into like a Miles-kind-of-Chick-Corea-you-know-Larry-Coryell-Weather-Report-thing. It was free more than electronic and really can't be described. The album encompasses Japanese music from the 1500s up until now. You just have to hear it. It will be released in the U.S. as a double album in February, 1975. In Japan, the five pop tunes and my suite will be out on a single LP just before the end of this year, and the second single album with the freer things will come out there in the spring."

Mann's next culture trip is country. He is going to record an album in Nashville in November or December. "I'm going to Germany to blow with the Nashville All-Stars at the Berlin Jazz Festival, Nov. 2, and I've been trying to get deeply into their thing, listening to a lot of country music," he related. "Frankly, most of what I've heard turns me off because there are only two sets of changes, and if you take the lyrics away, it's all the same song.

"Then, the other day while I was getting a haircut, I heard J.J. Cale's new album *Okie* on Shelter Records, and he knocked me out! I found out Cale is the discovery of Leon Russell, who used to back up Joe Cocker and Delaney and Bonnie. Cale is doing the closest thing to what I think I want to do—contemporary country music. No standards. *Okie* sounds like a country 'head' album and is the first country record I've heard with any real 1974-75 musicality. He even sings through a phase-shifter.

"I intend to use all Nashville and country musicians. I believe that the reason *Reggae* is a hit is that rhythmically it is very authentic and I have just laid my thing on top of it, so, at this point, that's what makes sense to me to do in the country context."

Herbie spooned honey into a second cup of tea and savored a sip as he recounted his varied bags—Latin, African, Brazilian. "It wasn't like I had a book that said: '1964 Brazil' . . . '1967' . . . it was just that I saw that I wasn't going to get any help from any of the critics because I was too successful already, and it was like the beginning of Black Nationalism and everybody had guilt so they weren't going to go and be too nice to a white musician if they could help it. They'd rather take care of their own guilt.

Prehistoric Mann



GIUSEPPE G. PINO

played with what looks like wooden combs. He also had a *sho*. That's like Pipes of Pan but it's all played together and they play chords and it ends up sounding like an organ. Then there was a *syamisen*, which is a small, stringed instrument played upright—like a bass *koto* or kind of taking the place of a bass. And the percussionists played a *wadaiko* and an *odaiko*. Mix those with our piano, bass, drums, guitar, percussion, saxophone and flute, and the music is like nothing else ever heard before—anywhere!

"One of the tunes we did together was an old Samurai warrior song—a folk song from the southern island of Kyushu. That's where the Shingon monks are from. Muraoka had used them on an album he did, and they were beautiful, so I got them to come in and sing a monks' chant with the combined bands.

"*Gagaku* is the traditional Japanese imperial court music with pipes and a great variety of percussion. It is an integral part of Muraoka's music but I decided I wanted the authentic *gagaku*, too, so I used the Ono Gagaku Orchestra playing *Etenraku*, the *gagaku* standard that all the *gagaku* bar mitzvah groups play. They did it just as it has been performed since the beginning of time—for eight minutes—and then we came in and did our ideas on it. Let me tell you the Ono instrumentation," Mann implored, obvi-

Mann in Tub



Frank Lowe:

CHASIN' THE TRANE

OUT OF MEMPHIS

by bob palmer

Memphis, Tennessee is something of a paradox. Certain inhabitants refer to it as a "sleepy little river town," when in fact it is a bustling commercial center of the New South. Musically it is characterized by a similar duality. Historically, it has been a center both of innovation and of streamlining or packaging. According to Samuel Charters and other jazz historians, the evenly-accented 4/4 of early jazz was brought to New Orleans by riverboat musicians from Memphis. It was in Memphis that W. C. Handy began publishing compositions which codified the country blues. And Sun, Stax, and Hi records have created a series of revolutions in the rhythm and blues field from the city. Booker Little and Charles Lloyd grew up there and absorbed musical fundamentals while working in a band led by Willie Mitchell, later Al Green's producer. Bobby Blue Bland, B. B. King, and Ike Turner launched their careers there, as did George Coleman, Frank Strozier and Phineas Newborn, Jr.

Frank Lowe is the latest player of spontaneous improvisational music (his preferred term) to emerge from the Memphis milieu. He has been heard on record with Alice Coltrane, on Don Cherry's *Relativity Suite*, with Rashied Ali on *Duo Exchange* (Survival SR-101) and most recently on his own *Black Beings* (ESP 3013), which features Art Ensemble of Chicago saxophonist Joseph Jarman. These associations have branded Frank with an avant-garde image, yet he grew up listening to Ike and Tina Turner, King Curtis, Hank Crawford, B. B. King, and other blues-drenched Memphis sounds. During the early-60s, in fact, he worked for Stax records.

The Memphis environment has always produced players, producers, and singers with something original to say. The emphasis there is on fundamentals: what the musicians do with these fundamentals is their individual concern. A case in point is the late Tuff Green, a veteran music instructor and bandleader who influenced several generations of Memphis musicians. It was Green who first backed B. B. King and produced, in his living room, B. B.'s first recording, *Three O'Clock Blues*. Green was one of Willie Mitchell's first employers. And Green inspired most of the younger jazz musicians in Memphis, including Frank. "He had," Frank remembers, "one of the better bands, the tighter bands at the time."

Booker Little, Frank Strozier, and George Coleman had left Memphis by the time Frank became interested in music. "I had the opportunity to see a lot of so-called wandering minstrels, people who just had a guitar or harmonica and a message. The community took these people in and accepted and respected them, for the simple reason that what they heard from these musicians they really felt but weren't saying themselves. 'The blues' they called it. Well, the blues was a means of communication saying, 'freedom, musical freedom and freedom from bondage.' And the improvisational music we have now grew from that, as a logical extension. The music was a spokesman, a town crier for black people, from the time they were first brought to this country."

The music Frank Lowe heard in his youth was primarily vocal music. "My influences come mainly from the vocal inflection—the voice. For me, the voice was transmitted into blues and spirituals; those were the means of getting it out. Probably the first saxophonist I was aware of listening to was Gene Ammons. I liked his tone; it had a lot of body, a lot of fullness, and a lot of emotion in it. I also heard a lot of King Curtis. I was around B. B. King when he played in cafes and clubs, and when I was a teenager I met Bobby Bland. I didn't have the opportunity to hear so-called jazz music."

That situation changed when Frank began working for Stax. During its early days, the company was more or less an offshoot of Satel-

lite Records, a store which was patronized by local musicians. Frank worked around the studio, where saxophonist Packy Axton (of the original Mar-Keys) showed him some Ammons licks and where he talked to guitarist Steve Cropper and other members of Booker T. and the MG's. But the record store was more interesting. "I had all these records at my disposal, so I could check out people like Ben Webster and Lester Young and Coleman Hawkins. Then an alto saxophonist named Benny Moss would pull out records by Ornette Coleman and Eric Dolphy and ask to listen to them. I was a little bit more enthused about what I found in these people, and in John Coltrane, Cecil Taylor. They seemed to have the ability to voice what people were feeling at the time. I grew up in a period of experimentation, the early-60s, and I became influenced by people who were playing new music. "In listening to Dolphy and Coltrane and so on, I grew accustomed to that school of playing; so I went right from that Gene Ammons thing into Trane and Ornette."

Frank began leaving Memphis during his 12th summer, first with family and later on his own. He studied at the University of Kansas and then went to San Francisco, where he studied with Donald Garrett, Bert Wilson, and Sonny Simmons. But he was still working in record stores, and relating what he heard to his own playing. "For awhile there, I thought Coltrane was the only musician because everything he did was so beautiful. But since I knew his band from records, I used to listen to Trane and Pharoah as one horn. I didn't try to play like Trane or Pharoah, I tried to get the record sound. And from that I found that I could get a lot of those sounds out of just one horn. During that time Bert Wilson taught me a lot about saxophone technique. He's a real monster player.

"Then I came to New York, and Sun Ra was the only person who



VALERIE WILSON

would really let me play with him. That lasted for a couple of years, 1966-'67, and then I went back west and attended the San Francisco Conservatory. There I heard music by people like Hindemith and Webern and Nicholas Slonimsky, which helped my individuality. I had just been trying to play things I heard on records, but at the conservatory I couldn't rely on that. So I came back to New York, and I was fortunate enough to play with Alice Coltrane, Jimmy Garrison, Rashied Ali, Archie Shepp, Milford Graves, Don Cherry, Leroy Jenkins, a lot of my idols. Doing that made me realize even more that I had to have my own concept together, because you can't spend your whole life idolizing other people. There comes a time when you can't go into a record shop and get your inspiration any more, you've got to get your inspiration from inside yourself."

Frank feels that spontaneous improvised music today is a culmination of historical processes. "I'd like to emphasize this idea of logical extensions," he says. "There were probably a bunch of people before Buddy Bolden who checked out what could be done with different tones and different flavorings and different patterns of notes, who played music that had to do with their environments and the lives they led, or were forced to lead. What Charlie Parker did was really Charlie Parker just playing himself, combined with what he'd heard Lester Young and Coleman Hawkins play. Ornette and Coltrane were extensions on Charlie Parker. And now we're getting extension of Trane and Ornette."

"Some people think we're still living in a period characterized by the kind of improvisational thing Coltrane was experimenting on. But we've come out of that period. We were brought out by people who worked with Coltrane, and by people in other parts of the coun-

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RECORD REVIEWS

Ratings are:

***** excellent, **** very good,
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BUDDY RICH

VERY LIVE AT BUDDY'S PLACE—Groove Merchant GM 3301: *Chameleon*; *Jumpin' At The Woodside*; *Sierra Lonely*; *Cardin Blue*; *Nica's Dream*; *Billy's Bounce*.

Personnel: Rich, drums; Anthony Jackson, electric bass; Sonny Fortune, alto sax, flute; Sal Nistico, tenor sax; Jack Wilkins, guitar; Kenny Barron, piano; Jimmy Maelen, conga.

Buddy Rich made news last spring when he revealed that he was temporarily breaking up his big band, opening a night club, and forming a small unit to play therein.

Don't be put off by the packaging of this band and album. True, some may find the showbiz liner photos of Rich and Sinatra, Rich and Tony Bennett, even Rich and Johnny Carson, irrelevant. Skeptics may question the band's matching Pierre Cardin white suits and cute little yellow turtle necks. Such doubters should remind themselves that such hype is ultimately unimportant; what matters is the music, and by and large it's exciting, driving and intense.

Rich has wisely kept the arrangements minimal. With the exception of the counter melodies Nistico plays on *Nica's Dream*, the group is free to run through some simple unison heads. Outstanding tunes include Hancock's *Chameleon* (pure cookin' funk-rock) and *Woodside* (a swing era flagwaver). Along the way, the team's game plan includes skirmishes with early bop (Parker's *Billy's Bounce*) and late bop (*Nica's Dream*). All of Rich's teammates run through competent solos, and two of them, Fortune and Wilkins, score consistently. Rich himself coaches things from the sideline, playing time, shouting encouragement, calling the shots, and sending in new soloists from time to time. He himself abstains from any lengthy solo efforts.

One reservation: was it really necessary to record this group live? Aside from the publicity for Rich's club, little else is gained. The acoustic piano solos are trampled on consistently. And the triple fortissimo audience rooting is distracting. At times the fans sound as if they're cheering fifty yard runs at the Super Bowl. And on *Cardin Blue* they seem to think each soloist scores a touchdown about once every 24-bars. Nevertheless, Buddy's new team puts in a good performance, and it looks as if he might have a winning ball club.

—ballerus

MARION BROWN

SWEET EARTH FLYING—Impulse (ABC) 9275: *Sweet Earth Flying, Parts 1, 3, 4, 5*; *Eleven Light City, Parts 1-4*.

Personnel: Brown, alto sax (*Sweet Earth Flying*), soprano sax (*Eleven Light City*); Paul Bley, Muhal Richard Abrams, piano, electric piano, organ; James Jefferson, bass, electric bass; Steve McCall, drums; Bill Hasson, narration (track 3), percussion.

A rather more satisfying album than Brown's previous Impulse, this still is by no means the great record Brown will someday offer us. Two

problems are obvious, one being the poor quality of the recorded sound: the Bley and Abrams solos excepted (tracks 1 and 4), the music is peculiarly muffled, the group somehow unbalanced. This is most important in Brown's case, for his sax sound is usually strong and personal, his message clarified by tonal variation and inflection.

The second is the fact that all post-Ornette artists stretch out: they naturally conceive of lengthy solos—indeed, the challenge of free playing almost demands it. How to organize group performances to fit the standard 40-minute record length? One way to establish a group persona is to be as popularly successful as Coltrane, and thus to record as often. Another is, as in Tyner's *Enlightenment* and Cecil Taylor's *Shandar* series, to offer a single long statement at full length, a way of taking your life in your own hands. The two Brown pieces here are beautiful, no question; particularly in *Sweet*, though, there's something left unsaid, and I don't just mean the missing second movement.

The solo piano pieces frame a superior alto solo (despite the sound)—note the intrigue of electric piano and organ here—and a recitation which the alto enters behind, then leads. *Sweet* is broken into four tracks, but *Eleven*, the superior performance, is a continuous work. Brown's soprano, at least here, is as fully developed as his alto. The unaccompanied opening theme and improvisation is marvelous; his spacing, as the others enter, is nicely done, and the later curved notes are so lovely that you can only wonder what they sounded like in the studio. A brief keyboard duet follows, then more outstanding soprano leads to a break in time and light, free notes over metrically varied percussion.

All very, very well-played, the others providing imaginative support. Abrams is pretty much in his harmonic impressionism mood throughout, while Bley (pretty electric sound!) is more adaptable—a good pairing, it turns out. In recent years Brown has established himself as one of the most vital voices in jazz. The failure of LPs to keep up with his development is pathetic, but hopefully Brown and Impulse will not lose faith.

—litweiler

RUBY BRAFF/ GEORGE BARNES

THE RUBY BRAFF-GEORGE BARNES QUARTET—Chiaroscuro (Audiofidelity) CR-121: *Oh That Kiss*; *With Time To Love*; *Looking At You*; *Old Folks*; *Liza*; *Here, There And Everywhere*; *Our Love Is Here To Stay*; *Nobody Else But You*; *It's Like The Fourth Of July*; *Everything's George*.

Personnel: Braff, trumpet; Barnes, guitar; Wayne Wright, rhythm guitar; John Giuffrida, bass.

RUBY BRAFF/ ELLIS LARKINS

THE GRAND REUNION—Chiaroscuro (Audiofidelity) CR-117: *Fine And Dandy*; *I Want A Little Girl*; *Skylark*; *The Very Thought Of You*; *If Dreams Come True*; *Liza*; *Easy Living*; *Love Walked In*; *Things Ain't What They Used To Be*; *Ain't Misbehavin'*.

Personnel: Braff, trumpet; Larkins, piano.

*** 1/2

The first album by the Ruby Braff-George Barnes quartet is a thing of beauty. This is, I believe, one of the very finest small groups ever to play jazz.

If this record reminds me of anything, it is the Kansas City Six recordings of Lester Young and Buck Clayton because of the floating, even-four time feel and the diminutively arranged passages. Wayne Wright is a fine rhythm guitarist who knows just how to play behind Ruby and George. John Giuffrida (since

replaced by Mike Moore) provides a solid bass backing.

The two soloists are in sterling form. Ruby has never sounded freer, happier or more imaginative; he glides through the air with acrobatic ease. George soars also; his sense of humor is a gas. Both are masters of the compact, precise statement. No solo lasts for more than two choruses in a row.

Above all, their forte is melody, and the taste in tunes is impeccable. Consider such excellent but seldom-done compositions as *Looking At You*, *Old Folks* and Don Redman's beautiful *Nobody Else But You*. The album also sports three originals: the ballads *With Time To Love* and *It's Like The Fourth Of July*, penned, respectively, by Ruby and George, and the haunting, uptempo *Everything's George*.

The collaboration between Ruby and Ellis Larkins is less consistently satisfying. Ruby here seems somewhat constricted; a bit uncomfortable. I suspect that this is due to the absence of a more solidly rhythmic bass; perhaps a string would have helped.

The choice of tunes, as in the quartet album, is excellent. The tempos aren't exactly right, though, and this might be another reason for some uneasiness on Ruby's part. Most of the tunes could be played a little slower or a little faster and they would settle into the right groove. *Skylark* is an exception and it is one of the best performances on the record. More variation in tempo between tunes would have also been effective. None is taken at more than a medium walking tempo. Ellis sounds fine throughout. His chord voicings are unique and his melodic ideas are witty and cool.

Despite the somewhat unsettled quality of the music, the album has its moments and is worth owning. The Braff-Barnes record, on the other hand, is indispensable.

—piazza

OSCAR PETERSON/NIELS PEDERSEN/JOE PASS

THE TRIO—Pablo 2310 701: *Blues Etude*; *Chicago Blues*; *Easy Listening Blues*; *Come Sunday*; *Secret Love*.

Personnel: Peterson, piano; Pedersen, bass; Pass, guitar.

ELLA FITZGERALD/ JOE PASS

TAKE LOVE EASY—Pablo 2310 702: *Take Love Easy*; *Once I Loved*; *Don't Be That Way*; *You're Blase*; *Lush Life*; *A Foggy Day*; *Gee Baby, Ain't I Good To You*; *You Go To My Head*; *I Want To Talk About You*.

Personnel: Ms. Fitzgerald vocals; Pass, guitar.

**** 1/2

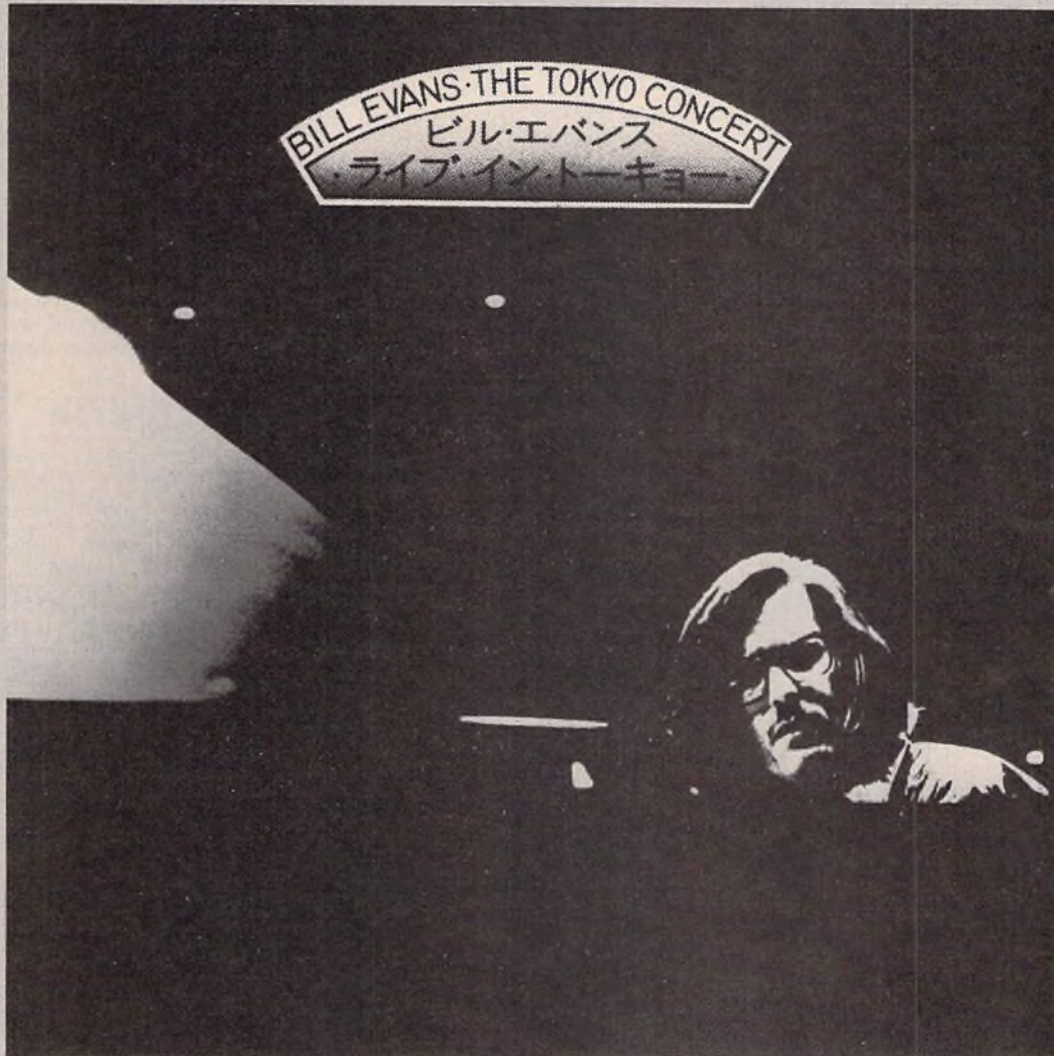
JOE PASS

VIRTUOSO—Pablo 2310 708: *Night And Day*; *Stella By Starlight*; *Here's That Rainy Day*; *My Old Flame*; *How High The Moon*; *Cherokee*; *Sweet Lorraine*; *Have You Met Miss Jones*; *Round Midnight*; *All The Things You Are*; *Blues For Allcan*; *The Song Is You*.

Personnel: Pass, solo guitar.

The first of these three first rate releases on Pablo, Norman Granz' newly-founded label, finds Oscar Peterson, associated with Granz since the early JATP days, in the company of two equally gifted musicians. The Nat Cole piano/guitar/bass line-up Petersen uses here represents not a departure for him, but a somewhat nostalgic return to the format he perfected in the company of such musicians as Ray Brown, Barney Kessel and Herb Ellis.

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The result, recorded live at Chicago's London House, is gratifying. Peterson is as loquacious and polished as ever; only a cursory listening to, say, *Blues Etude* (a kind of micro-history of blues piano from barrelhouse to stride to bop) confirms that Oscar can effortlessly realize just about everything on piano. And he swings so hard that adding a drummer to this record would be a redundancy.

Pass and Pedersen are cast in minor roles. Aside from Pass' delicate a cappella cameo appearance on Ellington's *Come Sunday*, he remains hidden in the background, stepping stage center only briefly. When he is spotlighted, he's worth listening to carefully. On *Chicago Blues*, for example, he effortlessly blends Parkeresque double time licks with relaxed phrases reminiscent of Charlie Christian. Pedersen's clean, thoughtful, precisely articulated lines and brief solos likewise confirm that his lofty reputation is well deserved.

A second member of the Granz family is Ella Fitzgerald, who, like Peterson, has long been associated with the JATP tours and Granz' recording ventures. *Take Love Easy* pairs her with Pass for some sensitive, intelligent performances. This is a record to be savored late at night, at subdued volume, for its dominant mood is relaxed and muted, suggesting a kind of intimate conversation between Fitzgerald and Pass that we are fortunate to overhear.

Ella sheds all her coy, little girlish mannerisms for this encounter. She sounds properly world-weary on *Lush Life*, the bleakest of torch songs. And on *A Foggy Day* she gracefully descends into her richest baritone register. Also note her delicious octave glissandi on the first phrase of *You Go To My Head*.

We naturally hear more of Pass here than on the first record, and he shines as a facile, sensitive accompanist. The few solos he does take are intricate, but not flashy. A thoroughly disciplined musician, he never tries to upstage Fitzgerald.

Pass' true opportunity comes on the third of these releases, aptly titled *Virtuoso*. Here Pass emerges as a consummate musician's musician. And his playing is enough to exhaust any critic's stock of superlatives. I'd venture that some of the runs and chord changes he lays down here on guitar—a naturally difficult instrument—would be enough to stop many a fluent pianist or horn player. If one definition of genius is that it can make the impossible seem effortless, Pass certainly qualifies on this count alone.

In conception, this album is quite similar to *Take Love Easy*. Both contain judiciously chosen standards and feature sincere, professional performances. Pass, though, cooks more on his solo album. Check *Cherokee* and those passionate, almost violent runs on *How High The Moon*. Let me hasten to add that Pass, in addition to being a consummate technician, is also a consummate musician. His phrasing, swing, and harmonic imagination are impeccable.

The appearance of this rewarding trio of records points to an auspicious beginning for Granz' new label. Now if he'd only start releasing those 20 Art Tatum sides he's said to have acquired! —balleras

JIMMY CLIFF

STRUGGLING MAN—Island 9343: *Struggling Man; When You're Young; Better Days Are Coming; Sooner or Later; Those Good Good Old Days; Can't Stop Worrying; Can't Stop Loving You; Let's Seize the Time; Come on People; Can't Live Without You; Going Back West.*

Personnel: Cliff, vocals, others unidentified.

★ ★ ½

Cliff's latest is a very pleasant reggae outing

that is most effective as a program of low-keyed, easy dance music. While nicely crafted, the songs are not all that distinctive as pop fare. There's nothing wrong with them but, for all their unforced rhythmic resilience and melodic infectiousness, there's nothing all that memorable about them either. Not one of them sticks in the mind, even after repeated playing. And if a pop song doesn't do that, what does it do?

The absence of striking song materials is a really serious deficiency and all of Cliff's virtues as singer and producer cannot compensate sufficiently for this lack. One cannot criticize or take exception to any of the songs. As I noted, there's nothing really "wrong" with them; melodically and textually they're quite attractive, very pleasant, and the production values are perfectly apt for the material. It's largely a matter of degree, I suppose. That is, in general outline the songs are consonant with the conventions of reggae music (they definitely have that sound and feel) but they never go any farther than that. None attains the singular, beautifully wrought, almost gemlike quality of the authentically successful pop song. There is, however, a knowing, consistent professionalism to the entire album and if you're a rabid reggae fan this will make for an engaging, though scarcely ear-opening, addition to your LP collection. —welding

GARY FOSTER

GRAND CRU CLASSE—Revelation 19: *Tune For A Lyric; Morningstar; You Stepped Out Of A Dream; The Duke; Samba De Elencia; Everything I Love.*

Personnel: Foster, alto sax (tracks 1, 3, 4, 6), flute (tracks 2, 5); Dave Koonse, guitar; Alf Klausen, bass; John Tirabasso, drums.

★ ★ ★

WARNE MARSH/CLARE FISCHER/GARY FOSTER

REPORT OF THE 1st ANNUAL SYMPOSIUM ON RELAXED IMPROVISATION—Revelation 17: *It Could Happen To You; Bluesy Rouge; In A Mellowtone; Yesterdays.*

Personnel: Foster, alto sax; Marsh, tenor sax; Fischer, piano; Paul Ruhland, bass; Tirabasso, drums.

★ ★ ★ ★

The Foster quartet's time machine recaptures the West Coast spirit of the mid '50s with something more than plain success. For one thing, I suspect these players are a bit young to have personally witnessed the grossest excesses of that milieu. Also, there's an earnestness, a seriousness of purpose here quite beyond the ken of Kenton, Kessel, Bud Shank, Leroy Vinnegar, and other forlorn souls.

The trouble is that only Klausen makes a strong impression: playing in a somewhat academic style, he nonetheless brings rhythmic variety, swing, and even tuneful moments into an otherwise overly low-key LP. Koonse is a melodic player without much melodic gift; Tirabasso simply a journeyman drummer. In 1957 they would have been famous.

It's possible that Marsh, too, has influenced Foster's thinking to some extent. There are occasional bright rhythmic spots in Foster's solos that ease the otherwise relentless evenness of his note placement, but on the whole Foster's ideas are a weak and somewhat disorderly version of later Konitz. Nor is it a service to Foster that Marsh opens two of the quintet tracks, for the weakness of Foster's style—its total lack of memorable melodic ideas—is only further dramatized.

You are urged to take the quintet record at face value: the most informal of LPs, it features some chaotic rhythm section work, the most sober of the three being the perverse pianist Fischer. His solos include some interesting voicings, such as a chorus in *Yesterdays* and

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especially a rumbling, individualistic chorus in *Mellotone*.

The mood of the date is almost the opposite of the previous Marsh-Foster Revelation; Marsh's improvising is, in fact, a personal departure. Whatever the cause—the vibes or the slow and medium tempos chosen—Marsh's attitude reminds you of Richie Allen between pitches, with some added sly humor. Yet there is certainly no lack of tension from this most customarily intense of improvisers.

There is the brilliantly extended and elaborated theme statement in *It Could*, an incredible strain in the next chorus, and a classic love of life that pervades the entire solo. The attempt at evoking Tristano saxes in the blues fails, largely due to Foster's lack of any true blues feeling, a fact emphasized by Marsh's seriousness in solo. The first chorus of his *Mellotone* solo is very mid '40s Youngish, but his *Yesterdays* solo is uncharacteristically fragmented, due probably to the rhythm section's complete misunderstanding of his double-timing intentions. A very satisfying night for Marsh, and Revelation indicates more of the same to come.

Foster stands midway between Marsh's spontaneous flow of melody and Fischer's general vulgarity, with no real style to call his own except a reliance on the weakest of Konitz's ideas. It's truly an uncomfortable position for a serious musician to be in. —litweiler

IF

NOT JUST ANOTHER BUNCH OF PRETTY FACES—Capitol ST 11299: *In The Winter Of Your Life; Stormy Every Weekday Blues; Follow That With Your Performing Seals; Still Alive; Borrowed Time; Chiswick High Road Blues; I Believe In Rock N Roll.*

Personnel: Dick Morrissey, electric and acoustic tenor and soprano saxes, flute, alto sax. lead vocal on track four; Cliff Davies, drums, congas, vibes, lead vocals on tracks two and six; Gabriel Magno, Hammond organ, electric and acoustic piano, electric harpsichord; Geoff Whitehorn, electric and acoustic guitars, lead vocal on tracks one and seven; Walt Monaghan, electric bass, lead vocal on tracks five and seven.

★ ★ ½

It's pair of recent recordings paraded a general lack of unity with a consequent absence of spark. But Morrissey and percussionist Cliff Davies have taken great pains to assemble this latest ensemble, their patience seeming to have marginally paid off. Gabriel Magno provides Morrissey with an effective complement to his arsenal of wind instruments with the guitar/bass duo of Whitehorn and Monaghan supplying songwriting and vocal talents as well.

The majority of the seven cuts avoid the cliched perils that have recently plagued the band. *In The Winter Of Your Life* emerges as the set's strongest, its slight dash of Oriental mysticism meshing adeptly with Morrissey's multi-tracked sax solo. Dick unleashes his fiery soprano on what is regrettably the lone instrumental, the cryptic *Follow That With Your Performing Seals*. Magno sparkles on the haunting *Still Alive*, Morrissey's soulful vocal suggesting that he has been unfairly neglecting this talent far too much.

Yet the two blues pieces fail to carry authority and the out-of-character boogie-stomp *I Believe In Rock N Roll* emerges as a juvenile mistake showing that the band has yet to mature into a creatively self-assured unit. The overriding derivativeness of the material serves to offset the higher moments on the disc. If the band is to develop a distinct personality that fails to conjure up images of everything from Chicago to Soft Machine, they are going to have to attempt some daring arrangements and powerful lyricism. Only then will If deserve to be considered an indispensable, albeit late-blooming, creative force. —hohman

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MASEKELA: I AM NOT AFRAID—Blue Thumb
BTS 6015: *Night In Tunisia; Been Such A Long Time
Gone; In The Market Place; Jungle Jim; African
Secret Society; Nina; Stimela (Coaltrain).*

Personnel: Masekela, trumpet, vocals; Stanley
Kwesi Todd, electric bass, vocals; Nat "Leepuma"
Hammond, congas, flute, vocals; James Kwaku
Morton, congas; Richard Neesai "Jagger" Botchway,
guitar; Isaac Isante, talking drums, percussion,
vocals; Samuel Nortey, shekere, vocals;
Acheampong Welbeck, calabash, bells, bass drum;
Stix Hooper, drums; Joe Sample, electric piano.

★★★★

FLORA PURIM

BUTTERFLY DREAMS—Milestone M-9052: *Dr.
Jive (Part I); Butterfly Dreams; Dindi; Summer
Night; Love Reborn; Moon Dreams; Dr. Jive (Part
II); Light As A Feather.*

Personnel: Purim, vocals; Joe Henderson, flute,
tenor sax; George Duke, electric, acoustic piano,
clavinet, synthesizer; David Amaro, electric,
acoustic guitar; Ernie Hood, zither; Stanley Clarke,
electric, acoustic bass; Airoto Moreira, drums,
percussion.

★★★★

Hugh Masekela continues to explore the
music of his African homeland. Except for an
interpretation of *Night In Tunisia*—the only
piece not written by Masekela—in which the
bop theme is insinuated into the polyrhythms of
the African percussionists, the thrust of this
record is heavily on folk forms.

Masekela is delving deeply into his cultural
heritage, and recollections from his childhood.
Through his music he weaves folk tales, touching
romance, and fleeting fantasies, filled with the
textures and color of Masekela's highly personal
musical interpretation of his African roots. Of
Long Time Gone, for example, he says, "I often
try to remember how it was, my memory leaves
faded pictures . . . walking through the market
place in a tiny Moroccan town; waiting for the
caravan to take me across the mighty Sahara;
the desert sun is blazing hot, there's a sand-
storm coming our way . . ."

The concept here is the same as on *In-
troducing Hedzoleh Soundz*, released earlier
this year, except that the emphasis is more on
Hugh Masekela's singing, coupled with the
two part vocal harmonies of his accompanists.
His voice is rough, slightly flat, but pure and
appealing. It is perfect for the traditional
African harmonies on *Stimela*, about workers
riding a coal train from Deloqua Bay, or *Market
Place*, the tale of a brief romance begun in a
market place and ending with the sunrise roar
of a lion.

The music throughout is very rich and
melodic, and spread over a broad rhythmic
landscape. Although it is subtly salted with
hints of funky rock and jazz via Sample, Bot-
chway, and, of course, Masekela's trumpet, *I
Am Not Afraid* is primarily an excursion
through the African folk experience.

Equally rich in color and rhythm is the music
of Flora Purim's *Dreams*, but here the in-
fluences are derived from Ms. Purim's native
Brazil, and the music of Chick Corea's early
Return To Forever, which included Clarke,
Airoto and Flora, and added greatly to the
continuing popularity of blended Brazilian and
American music.

Stanley Clarke had a good deal to do with the
contents of this recording, arranging most of it
and contributing several compositions of his
own. Duke also contributed as did Ms. Purim
with her arrangement of Antonio Carlos Jobim's
Dindi which she sings in Portuguese.

Flora Purim uses her voice as a delicate,
highly controlled instrument. Whether doing
wordless vocals or lyrics, it is light and sensitive
yet capable of being flung into stratospheric free

flights of sound, as on *Dr. Jive (Part I)*. She also
tracks over her own voice creating subtle
harmonies and counterpoint with splendid
results. The addition of Henderson on the date
was an excellent move, because his tenor adds a
kind of strength that complements the electric
and acoustic string instruments, thereby
avoiding a redundancy in tone and flavor.

—nolan

ILLINOIS JACQUET

GENIUS AT WORK!—Black Lion 146: *The King;
Easy Living; C Jam Blues; Take The A Train; I
Wanna Blow Now.*

Personnel: Jacquet, tenor sax, vocal (track 5); Milt
Buckner, organ; Tony Crombie, drums.

★★★

BEN WEBSTER

ATMOSPHERE FOR LOVERS AND THIEVES—
Black Lion 111: *Blue Light; Stardust; What's New;
Autumn Leaves; Easy To Love; My Romance;
Yesterdays; Days of Wine And Roses.*

Personnel: Webster, tenor sax. Tracks 1, 6, 8:
Arved Meyer Band; Meyer, trumpet; Ole Kongsted,
tenor sax; John Darville, trombone; Niels Jorgen
Steen, piano; Henrik Hartmann or Hugo Rasmussen,
bass; Hans Nymand, drums. Tracks 2-5, 7: Kenny
Drew, piano; Niels-Henning Orsted Pederson, bass;
Alex Riel, drums.

★★★★★

Easy Living is a Jacquet ballad offered in
straightforward fashion, pleasing for its
cleanness and melodic qualities. *A Train* and,
yet again, *The King*, find him in his best Basie-
tenor form. Considerable amounts of Young,
Evans and Tate appear intact in both solos,
patched together with heat and happiness. This
kind of riffing, good-timey jazz is hard to pull
off, particularly if, like Jacquet, the artist is
basically un sentimental. The success of these
two works is emphasized by *C Jam*, in which the
old licks sound a bit moldy, and he actually
crosses the thin line into simple bawdiness. In
fact, *Wanna Blow* is a combination of old blues
verses and scat vocal, of interest mainly to JATP
freaks caught up in the Jacquet mystique.

So at least half the LP—namely the Jacquet
solo bits—does justify the admission price. The
remaining trio excursions leave a lot to be
desired. Crombie is an unsatisfactory drummer,
stiffening at fast tempo, and Buckner's
unimaginative rendering of ancient, mindless
licks resembles a hippopotamus with bowel
problems.

The Webster reissue is the best we're likely to
get of this unique artist for some time to come.
Like Roy Eldridge and a few others, Webster's
most personal work appeared long after his
greatest fame; in fact, much of the best was
done for Verve in the '50s and thus is lost to
U.S. buyers for the foreseeable future. But
Webster, Copenhagen, 1965, was at his peak,
and there are no reservations about this
recommendation.

Webster's link with Hawkins was not in his
phrasemaking, but in his dramatic flair. This
ballad collection is a wealth of inflection and
contrast, with emphasis alternately on a big-guy
strength and a sad, wistful reflectiveness. The
real genius lies in the distinctively personal way
this is done: a brief, slightly flattened note here, an
accented note a half-beat too soon there.

Notice the matter-of-fact beginning of *What's
New*, and how a shy intimacy enters with three
grace notes near the end of the first strain,
and then how Webster opens up gradually in the
next strain, even daring a gruff, on-the-beat
tone (which is, of course, immediately modified.)
Notice the melodic simplification of the second
chorus in *Wine & Roses*, the beautifully in-
terjected notes added to the held notes.
Webster's *Autumn* is a vehicle for bemused
riffing, a tongue-in-check view of the song's



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minor mood, and a superior version to the justly famed Miles-Cannonball performance.

Yet *Easy To Love*, the other medium-tempo piece, is even better, with Webster's bouncy, down-home melodies playing devil's advocate to Cole Porter's pleasant theme. Like *What's New, Blue* is wonderfully made, with a tension sustained (especially in the first chorus) by a marvelous juxtaposition of simple and complex phrases. And there is the warmth of *My Romance*, the lovely added notes in the *Yesterdays* opening, the delicacy of the *Stardust* verse and the beautiful staging—that's the only word for it—of the subsequent solo.

Each track has a half-chorus or so of piano, there are a couple of bass solos, and the blues includes a trombone chorus; the rest is all Webster. The settings are ideal, and Webster is, to repeat, beautiful, beautiful, beautiful.

—litweiler

CLIFTON CHENIER

OUT WEST—Arhoolie 1072: *I'm On The Wonder; The Hucklebuck; You Know It Ain't Fair; Calinda; You're The One For Me; You're Fussin' Too Much; Just Like A Woman; All Your Love; C.C. Special; I'm A Hog for You.*

Personnel: Clifton Chenier, vocal, accordion; John Hart, tenor sax; Elvin Bishop, Paul Senegal, guitars; Steve Miller, piano; Joe Brouchet, bass; Robert Peter, drums; Cleveland Chenier, rubboard.

Arhoolie owner Chris Strachwitz's idea of supplementing Chenier's regular band with young blues rockers Bishop and Miller and tenorist Hart was a happy one and hopefully will achieve its intention of attracting additional listeners to the zesty, exuberant music of the fine Zydeco singer and accordionist. Such cross-generational and cross-cultural studio meetings don't always come off successfully, but this one

does, and quite handsomely too, thanks to the understanding and taste of the three guests. There's no ego-tripping or grandstanding from any of them; they simply dig in, aiding and abetting Chenier and his fellows as enthusiastically and engagingly as they can.

In terms of style, the music is largely cast along the lines of late '50s-early '60s jump blues: insouciance instead of intensity; blithe, good-time dance music rather than anything serious or profound. No real deep-dish blues, for that matter; just a thoroughly enjoyable program of relaxed, insinuating, richly-spiced funk by one of the undisputed masters of American French blues. It's not my personal favorite of Chenier's albums (the best of which are all on Arhoolie), but within its own modest goals, it succeeds admirably and joyously. And if it serves to introduce younger listeners to Chenier's distinctive, highly seasoned and satisfying music, it will have more than repaid the care and effort that went into it.

—welding

BLACK COMPOSERS SERIES

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Personnel: William Brown, tenor; London Symphony; Freeman, conductor.

ULYSSES KAY/GEORGE WALKER—Columbia M-32783: *Markings; Trombone Concerto.*

Personnel: Denis Wick, trombone; London Symphony; Freeman, conductor.

ROQUE CORDERO—Columbia M-32784: *Violin Concerto; Eight Miniatures.*

Personnel: Sanford Allen, violinist; Detroit Symphony; Freeman, conducting.

"The number of commercial recordings of music by black composers on the market are very few. While there are sixteen different complete sets of the Beethoven Symphonies alone available on commercial records, the Schwann's catalog lists only thirteen single recordings by black composers, and most of these are on commercial labels."

This gloomy assessment vis-a-vis the plight of black composers working in the western art music tradition comes from Dr. Paul Freeman, the dynamic young black conductor-in-residence of the Detroit Symphony and principal guest conductor of the Helsinki Philharmonic. Dr. Freeman is the artistic director of an exciting new project, a joint venture of Columbia Records and Afro-American Music Opportunities Association (AAMOA), which will result in the issuing, across the next five years, of 20 albums devoted to the music of black composers. *The Black Composers Series* (its official designation) will be international in scope and will attempt to document 200 years of important symphonic and choral works.

Two questions immediately come to mind. First, why, at this late date is a series devoted exclusively to the works of black composers necessary or desirable? Second, of what possible interest could this series be to the readers of *down beat*?

Apropos the first question, despite the flurry of activity in our institutions of higher learning vis-a-vis black culture, black studies, etc., knowledge about black music in general and black music in the western art music tradition in particular is virtually non-existent. For instance, it would be extremely unusual to find among teachers, students, performers and lay persons, black or white, an individual who could name ten black composers working outside the

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areas generally assigned to blacks, i.e., jazz, rock, rhythm and blues, gospel, and pop. Rectifying this abysmal ignorance alone would justify the existence of such a series.

With regard to a review of this series in *down beat*, a number of points come to mind. Perhaps the most important of these has to do with the fact that we are now living in what could be termed an era of stylistic pluralism. This means that the "Black Composer Series" and similar recordings could have far reaching ramifications with regard to the musical mobility of all black musicians.

An examination of orchestral programs of major and minor professional orchestras, as well as orchestras attached to colleges, universities and conservatories will reveal that works in the western art music tradition written by blacks are conspicuously absent. The myth is perpetuated that blacks only write certain kinds of music. Yet it has been well documented by such eminent authorities as Dr. Eileen Southern, *The Music of Black Americans*; Maude Cuney Hare, *Negro Musicians and Their Music*; James Monroe Trotter, *Music and Some Highly Musical People*; and Dr. Dominique-Rene de Lerma, *Reflection on Afro-American Music and Black Music in Our Culture* that blacks are active (and have been for hundreds of years) in every facet of music regardless of genre, medium, style, etc. While not all of the works produced by these black journeymen are unalloyed masterpieces, they are comparable to contemporaneous works. Today's young black composer is as likely to compose using serial techniques, set systems, electronics, neo-classic, romantic, baroque devices as those techniques associated with the music of "Diz & Bird," Bob Johnson or the Jackson Five; and he is demanding the right to exercise any or all musical options enroute to self-expression.

These first four albums of the "Black Composers Series" are an excellent start toward atonement for major sins of omission.

Dr. Freeman is the ideal conductor for the series. He is perfectly at home with the diverse musical styles represented and control, sensitivity, and assuredness earmark each performance. Dr. deLerma's research is scholarly, informative and infused with human insights.

Volume I consists of four works written between 1773 and 1782 by the Chevalier de Saint-Georges who lived from 1745 to 1799. These particular works show Saint-Georges easily the equal of his musical contemporaries. The symphony, *The Symphonie Concertante*, and *The String Quartet* are all in an early classical mode and could easily pass for early works of Franz Josef Haydn. Miriam Fried and Jaime Laredo give excellent and sensitive performances as does the always impeccable Julliard Quartet. *The Ernestine Scena* is starkly dramatic, more baroque than classical and strikingly rendered by Faye Robinson.

Mvt. II pairs the music of William Grant Still and Samuel Coleridge Taylor. *The Afro-American Symphony* is charming and full of dancing, singing melodies. *Movement I* is based on the blues in the jazz style of the 1920s. (It is perhaps this use of materials and techniques au courant that dates the work and makes it seem passe.)

Mvt. III is a Scherzo. It receives a Broadway treatment a la "shuffle along." The main theme is said to have served as a model for Gershwin's melody, *I Got Rhythm*. This movement, with its brassy jazz rhythms, banjo strumming and joie'de vivre feel, has tremendous immediate impact.

Mvt. IV is somber and spiritual-like with jazz

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scales and progressions, and is the equal of any of the so called "American" style compositions of Gershwin or Charles Ives.

For this writer, however, the highlights of this album are the excerpts from *Highway I, U.S.A.*, particularly *What Does He Know Of Dream?* This piece has a beautifully haunting, brooding line which supports a bittersweet text. Both excerpts are done to perfection by William Brown, a tenor with a magnificent voice, beautiful diction, a glorious sound, and remarkable control from an almost inaudible pianissimo to a roaring fortissimo.

Vm. III. consists of works by two composers, Ulysses Kay and George Walker, who along with Dr. Still, are perhaps the best known black composers working in this genre. Works of all three also appear on the Desto Records of Black Composers. (*The Black Composer In America*, DC 7107, and *Natalie Hinderas Plays Music By Black Composers*, DC7102/3).

Markings, written in 1966 and inspired by writings of Dag Hammarskjold, is a tremendously moving work of great breadth. As the liner notes indicate, *Markings* is a "tone poem in five sections, articulated by tempo changes rather than by pauses." The work is extremely sophisticated and subtle, and if one looks for melodies and harmonies in the traditional sense, he will be disappointed. Rather the piece is kaleidoscopic and relies principally on ever evolving shapes, orchestral colors, and contrasting lines for forward motion. The orchestration is marvelous and imaginative and the writing for all instruments is idiomatic and gracious. The performance is absolutely stunning.

The Concerto For Trombone And Orchestra is a fascinating and strong work. To my mind it represents one of the most significant contributions to trombone literature since the *Paul Creston Concerto*.

Denis Wick, principal trombonist of the London Symphony Orchestra, gives a first rate performance. He handles this extremely demanding composition with sensitivity and consummate skill.

Panamanian black Roque Cordero has the fourth album all to himself. His violin concerto written in 1962 is a masterwork. (It is difficult to believe that this is only its second performance.)

Mvt. I—based, as is the entire work, on a single tone row—bears a remarkable affinity in mood, structure and treatment of orchestra and violin to the Berg *Violin Concerto*. The writing is lucid, sophisticated, and unencumbered by superfluties. The melodies are flowing and lyrical and the movement has tremendous rhythmic vitality.

Mvt. II is slow and marked by lyricism, clarity of lines and orchestration providing the best possible palette for maximum expressivity on part of the soloist. The orchestration is reduced and the gorgeous sound of the violin is remarkably like that of a viola in the middle register.

Mvt. III is a rhythmic tour de force. The recurrent Afro-jazz figure 6/8 serves as a kind of ostinato. In this movement, the possible color combinations are fully explored.

The Eight Miniatures, for small orchestra, are fun pieces in a folk tradition a la Bartok or Villa-Lobos. They are loosely serial pieces but abound with a rhythmic vitality not normally associated with dodecaphonic music. All are brilliantly orchestrated, full of wry twists and sophisticated humor. My particular favorites are *Marcha Grottesca*, *Danzonete* (a Latin swing piece replete with claves and son montuna rhythm) and the *Mejorana*, a Panamanian dance using hemiola 6/8. I strongly recommend these four albums whatever your musical preferences.

—baker

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THE CRUSADERS

SCRATCH—Blue Thumb BTS 6010: *Scratch*; *Eleanor Rigby*; *Hard Times*; *So Far Away*; *Way Back Home*.

Personnel: Wayne Henderson, trombone; Willard Felder, tenor sax; Joe Sample, keyboards; Stix Hooper, drums; Larry Carlton, guitar; Max Bennett, bass.

NINO TEMPO AND 5TH AVE. SAX

COME SEE ME 'ROUND MIDNIGHT—A & M SP 3629: *Come See Me 'Round Midnight*; *High On The Music*; *Sister James*; *Gettin' Off*; *Chrome Plated*; *Don't Stop Now*; *What Now My Love*; *Roll It*; *Safari*; *Money*; *Last Cut-Side 2*.

Personnel: Tempo, tenor sax; remainder of musicians unidentified.

*

Maybe it really isn't fair to group these two releases together. Yet Crusader keyboardist Joe Sample did play a prominent role in the Nino Tempo affair and uncomfortable similarities exist between the pair.

It's hard to fault the Crusaders for what they do; they have never claimed to be among the jazz vanguard and have always refrained from dabbling in self-indulgent experimentalism. *Scratch* is the result of a concert given at Los Angeles' Roxy Club and it is plainly evident that the group is among friends. The addition of L.A. session guitarist Larry Carlton and bassist Max Bennett has supplied a much-needed embellishment to the formulaic Crusader sound. Henderson, Felder, Sample, and Hooper perform in their customary groove, two decades of familiarity having bred an astonishing, if sometimes all-too-predictable, precision.

The title cut establishes the mood of the set, the clipped but funk-laden urban riff parting to reveal a meaty tenor solo by Felder. The well-worn *Eleanor Rigby* is the most fully realized arrangement, the brooding essence of the tune having been assiduously maintained. Carlton sneaks in some fluid guitar runs during the 12-minute piece as the rest of the gang contribute solos, Henderson's coming off most impressively. The bluesy spiritual *Hard Times* is more than a little reminiscent of Cannonball's *Mercy Mercy Mercy* rendition, with Sample's reflective piano engaging in a delicate interplay with Felder's plaintive sax. Carole King's *So Far Away* is distinguished by one of Carlton's finest interludes but Henderson's lengthy sustained trombone moan elicits far more audience response than it actually warrants. *Way Back Home* drones the set to a close, Felder's sax only partially succeeding in offsetting the pervasive monotony.

Pinpointing the exact problem with *Scratch* is elusive. There seems to be little spark left in the Crusaders. Carlton momentarily activates the unit, yet even he is buried alive by the tediousness of the format. Sample's keyboard work, once elastic and innovative, sounds oppressively weary at times. Although it is eminently listenable, nothing really stands out on this disc, the effect being that it is altogether too easy to forget.

Unfortunately, Nino Tempo's *Come See Me 'Round Midnight* is not that easily forgotten, if only for the fact that it is one of the most banal exercises in disco-muzak spawned all year. Produced and arranged by the duo of Top 40 hitmaker Jeff Barry and the revitalized *Deep Purple* kid himself Tempo, this album overwhelms with its lack of dynamics, invention, and intelligence. The most ominous point about its existence is that Joe Sample is listed as collaborator on several of the song credits and it sure does sound like some of the Crusaders wailing away behind Tempo's sleazy horn.

—hohman

Esther Phillips



Mikki

by leonard feather

My first memory of Esther Phillips goes back to about 1951 and the Apollo Theatre. The show was built around Johnny Otis with his big band revue, with a girl billed as "Little Esther" as a principal attraction.

Born in Galveston, Tex., in 1935, Esther was 13 when she won an amateur show in Los Angeles, singing the Dinah Washington hit, *Baby Get Lost*. Soon afterward, she went on tour with Otis, staying with him from 1949 to 1952. Early in that period she had her first hit record, *Double Crossing Blues*.

After the years on the road and several more hits, Esther went into obscurity and was out of the music business for several years, living in Houston. Her recording of a country music song, *Release Me*, made for a small Texas firm, brought her into the spotlight again in 1963. It was followed by *And I Love Him*, which she sang with the Beatles on BBC-TV in 1965.

After a few years with Atlantic Records, where her successes were more musical than commercial, she switched last year to CTI and shortly found herself back on the charts. Today, a 24 year veteran of show business, Esther at 37 has a uniquely acidulous sound that has stamped her with a personality entirely her own, despite the obvious debt to Dinah.

The following Blindfold Test was her first. She was given no information about the records played.

blindfold

test

1. DELLA REESE. *Compared To What* (from *Black Is Beautiful*, Avco Embassy). Bobby Bryant, arranger.

That was Della Reese. It took me a while to recognize her, because Della is basically a gospel singer and most of the songs she's been doing lately are ballads. But this one had the gospel feel and is different from anything I've heard her do in a long time. I have to give it "A" because it was good and funky. I could hear that gospel feel coming out, which I don't hear on most of her records.

I think I'd only give the arrangement two stars, however, because I feel that if they'd had some 6/8 along the bottom it would have felt a little better for what she was doing. But for Della, five stars.

2. DINAH WASHINGTON. (*I Remember Clifford* (from *The Queen*, Mercury). Benny Golson, composer.

The Queen! I started listening to Dinah years ago and I think I've heard just about every record she's ever made. I knew Dinah. Her arrangements had to be "A", because if they weren't "A", there was no session. She was that particular about how the music

blended in with her singing. So that's five stars.

The song is *I Remember Clifford*. I met Clifford (Brown) on one occasion, with Max Roach, when I was a little girl, so I didn't really know very much about Clifford's playing until I started to tune into songs and musicians. I was very hung up on Dinah for about the first four years.

The bass player we had with us, at the time I started out, was bringing me records of Sarah Vaughan with Billy Eckstine—*Dedicated To You, Vanity, Street of Dreams*—and Charlie Parker. I never listened to just musicians, it had to be singers. But the first time I heard Charlie Parker, I flipped. I could understand and feel everything he was doing—I was about 14 then.

3. DAVID CLAYTON-THOMAS. *When Something Is Wrong With My Baby* (from *David-Clayton Thomas*, RCA). Clayton-Thomas, vocal, arranger. Isaac Hayes & David Porter, composers; Trevor Thomas, horn arranger.

Yeah, you really did it that time. Is he a new artist? Well, I dug it: it's got that church 6/8 sound. I really don't know who it is, but I have to say that the arrangement gets two stars. His vocal, two stars because with the

6/8 feel, I don't really feel the background singers were doing what they should have done to get a song over. It's a very good song, and he's a good singer, and with that kind of feel I think the background should have been doing more to help.

4. MARLENA SHAW. *What Are You Doing The Rest Of Your Life* (from *Marlena*, Blue Note). Michel Legrand, Marilyn & Alan Bergman, composers.

Marlena Shaw. I have that record. I've been listening to her for a long time. I've only heard her once in person, with Count Basie, about two years ago.

This is a great album, so I have to give it five stars. That's a very good song, too, but there's one song in there that I really like that Aretha Franklin wrote and recorded years ago, *Runnin' Out Of Fools*. It's a song I've always liked, and she does a different kind of thing with it. You can't compare the two—Aretha is Aretha and Marlena is Marlena.

5. JOE TURNER. *Cherry Red* (from *Singing The Blues*, Bluesway). Turner, vocal; Turner & Pete Johnson, composers.

That was all five stars! I've been listening to Joe Turner for a long time, when he made *TV Mama, Woman With the Big Wide Screen, Shake, Rattle & Roll* . . . he is definitely one of my favorite blues singers. I'm the type of person that I like anybody that can *really sing*, without the mechanical echo chambers of the studio . . . then when you hear them in person there's nothing there but the screaming and yelling; that's a different thing from singing. You can scream soulfully!

I first met Joe Turner when I was about 15 and he was recording for Atlantic. That goes back to LaVern Baker days.

6. MAXINE WELDON. *I Think It's Gonna Rain Today* (from *Chilly Wind*, Mainstream). Ernie Wilkins, arranger, conductor. Randy Newman, composer.

I'm going to take a very wild, wild guess at this: Nina Simone. If it is, I'm pretty sure that this song must have been recorded a long time ago because her whole thing has changed now. Two stars. Three stars for the arrangement.

Feather: That was Maxine Weldon: you've probably not heard her before.

Phillips: I have heard her, but not very much. She sounded to me like Nina when Nina first started out: only the voice is lighter.

7. ELLA FITZGERALD. *Sweet Georgia Brown* (from *Whisper Not*, Verve). Marty Paich, arranger.

That was Ella Fitzgerald. To me, she's a musician. She sings things that a lot of saxophone players can't even play. I remember when I was about 14 or 15, the same bass player I mentioned before was getting me all those records of Sarah Vaughan and also Ella. So I got brave one night and attempted to make all those curves, and I flopped!

I think playing piano somehow has a lot to do with that type of singing that Sarah and Ella do. I just wasn't ready for it. That was at a time when I was with Johnny Otis. **db**

Profile

SUE EVANS

by arnold jay smith

Sue Evans, whose ethereal percussion colors the Gil Evans Orchestra, sat down not long ago to talk about her experience in sound:

"My first actual professional gig was in my senior year in high school, when I played drums with Judy Collins. I stayed with her back-up group for five years, from 1969-73. No, I wasn't a child prodigy on the traps; and no, I didn't get little toy drums for Christmas or birthdays. But my playing did have a corny beginning back in elementary school, in the sixth grade. I was about 11 at the time and there was this percussion ensemble that came to play for the kids. So I went home and asked my father, a music teacher, if I could study the drums. He wasn't against it, but he wanted me to stick with the piano, which I had been studying along with the violin. He said it would be a good springboard. So we made a deal: if I stuck with piano, I could take drum lessons.

"The drum set was from his school and I started lessons with Warren Smith at the Third Street Drum School. Warren was percussionist with Gil Evans but was out of town when Gil wanted to make that Ampex album. I met Gil a few times at Warren's loft, so he knew who I was and what I could do. The Ampex album was the first thing I did with Gil; that was about five or six years ago. There wasn't much percussion that sticks out. Most of the percussion in Gil's band just blends in.

"I'm a drummer because I want to be. I like the percussion instruments in any context, not only jazz. Gil's music is quite different from Judy Collins'. If the music is happening, it doesn't matter what group I play with. I'll get into free music with

some people I know. I'll get into r&b with others. I can use conga drums, tambourine, as long as there's a groove there, as long as the music is moving me. In high school, I did some classical percussion works. But with Judy Collins, I just drifted with the 'legit' kind of things. I want to get back into the 'classical' area because I just heard a piece called *Circles* by Berio, for percussion and voice. Piano is a percussion instrument, after all, and the piece contains some striking of the strings inside a piano.

"I don't know too much jazz history, because I didn't grow up with the music like a lot of other people. I listened a lot to Elvin Jones, Tony Williams, and Max Roach. The melodic aspect and the cymbal work interests me. Warren Smith introduced me to jazz. I was always drawn to Dixieland, marching drumming; basic, rudimentary things. I've never heard Buddy Rich live, but he's a great technician.

"When I'm in the right frame of mind, I can listen to anything that remotely resembles music. I play ping pong (nice rhythms), listen to subway trains; and yet, at times, I have to close the windows to keep out intrusions. I heard some car horns the other day and immediately thought of Gil. I hear certain things going on around me and I have to play them. If I feel woodblock, I'll play woodblock; if I can't find one, I'm frustrated. If there are low sounds, I'll feel triangle; flutes, I'll want to hear tympani. Contrast depends on my mood of the moment. I use percussion for melody and colors. I'm not a timekeeper, per se.

"I don't want to spend my life in one kind of music. I can sometimes even get into Muzak in an elevator. Women in jazz? Well, I imagine there are a lot of gigs I don't get because I'm a woman, but I don't know about them because I'm not around when they don't choose me. I just go about my career as a musician, that's all I can do. If I start thinking about it, that may get in the way. Then my energies will be misdirected. All of a sudden, I was a drummer. I didn't know a girl wasn't supposed to play drums. And I haven't got the time to worry about it now."

MIKE WOLFF

by herb wong



LYNN HORTON

When you check into the pianist of Airt's group, you'll hear the music of Mike Wolff. Likewise, when you listen to Cal Tjader's latest albums the exciting, sensitive work of Wolff is in great evidence. At the time of my interview with Mike he was short of reaching his 22nd birthday.

Mike Wolff was born in Victorville, California on July 31, 1952 where his father was stationed at an air force base. His childhood environment was immersed in jazz as his father grew up and played with the late Brew Moore, the tenor saxophonist in Indianola, Mississippi.

"I grew up listening to Basie, Shearing, Oscar Peterson, Ray Charles, and Frank Sinatra—all of my dad's favorites at the time. My piano training began at age eight. I wanted to play the tunes I heard my teachers play in the way I wanted to hear them, so my head was already hearing improvisations. After a stint with baritone sax and drums while I kept up with the piano, I decided at 15 that I wanted to be a jazz pianist . . .

"I was playing with the Berkeley High jazz band and got a parallel gig with the University of California Jazz Ensemble. After graduation, I spent some time in Europe checking out music schools and playing with European musicians.

"In the fall of 1970, U.C.L.A. became my study site for eighteen months while I was playing with groups locally in Los Angeles. I ultimately returned to Berkeley to play and to spend another academic semester as a music major at U.C."

Cal Tjader related how Mike crossed his path and finally joined his group: "It was the summer of '72 when I bumped into Mike at the Fantasy recording studios where he had been writing lead sheets for rock groups which were not skilled in this area. I invited him to drop in at El Matador in San Francisco where my group was finishing a gig. Well, I honestly was floored—and so were the other guys in the band—because this kid flipped us right out with his astounding command of a breadth of stylistic approaches on the piano. He reflects a knowledge and respect for the stride pianists all the way to the contemporary cats. We were thoroughly impressed and since Al Zulaica was leaving the band imminently, it was perfect timing to bring Mike in. And listen—Mike has such a warm, genuine feel for Latin jazz, a quality not found in all players. Our music demands that



HERB BUSHLER

the pianist can handle jazz on one hand and Latin things on the other with comparable ability.

"Mike has written some very nice things for us too. Yeah, he has a prospectively glowing artistic future because he's committed, eager and open, and plays a helluva lot of piano!"

In reference to the experiential gains in Tjader territory, Mike explained, "I learned a lot playing in Cal's group. I really learned to *accompany*. I knew how to solo, but to *accompany* is to internalize a different set of skills and sensitivities. John Heard, the bassist, was influential as a tutor in the band—he yelled at me, glared at me, and took an honest interest in me for at least six months. He got me into the process of listening to the solos and listening to the rhythm section. The pianist is, of course, the vital link—the element that's in the middle of it all. I play mostly rhythmically, so learning more about harmony is essential.

"The main area of growth is my learning how to play with people . . . my ears have developed enormously by just having to learn a lot of tunes I didn't know every night on the bandstand. People would call tunes or guys would sit in and I had to deal with many tunes I wasn't familiar with. The effect is embarrassing at times but always a worthy challenge."

Adapting to electric piano has also taken some work for Mike: "The electric piano is limiting in color. As a matter of fact, I've had to completely re-orient my playing on electric—I've had to make my chords smaller and be more precise. I'm extremely conscious of my touch . . . in effect, it makes very little sense to me in this area of trying to achieve a personal sound with an electric piano—it doesn't work.

"I'm really excited about Roland Hanna. He's not a true, pure stylist, but everything he plays is right, beautiful and is what's happening. He's very well grounded educationally. Of course, I have and continue to listen to McCoy, Chick, Herbie, Bill and Keith. But it's a guy like Jaki Byard who I really love . . . Roland has a lot of Byard parallels. They've got the whole history of the jazz piano in their concerts and playing. I also get wonderful things from guys like Red Garland, Art Tatum, and Wynton Kelly.

"I'm increasing my listening to Japanese music and music of Africa and India, modern classical . . . and I'm trying to play Bach. Whenever I'm in the S.F. Bay area I study with Bill Matthew of the San Francisco Conservatory of Music, getting myself together writing counterpoint and other facets.

"And I really learned a great deal about the rhythmic dimension of ballads with Bill Bell, whose richness in that area comes from his past work as Carmen McRae's accompanist. And I listen a lot to Count Basie, Teddy Wilson and Fats Waller. Ah, now I really want to play like the old guys as part of my whole thing . . . Fats and Willie the Lion Smith . . . I love those old guys. That's where everyone should be coming from . . . or going to. I find myself going both ways—'forwards' and 'backwards.' Like Roland and Jaki, this is the way!"

Mike Wolff had played with Airtio's group for a short time last May when the Tjader group had some time off and Airtio was at Keystone Corner in S.F. Impressed by Mike's feeling and compatibility with Airtio and his direction, Airtio invited him to join the band. In July, Mike started on the road with the dynamic, front-running percussionist. He comments on his new musical environment with animated interest: "Airtio is a young guy who hasn't quite made it yet. He's still searching and experimenting. This is exciting to me because I'm also tied into those exploratory and youthful atmospheres. The music is much more 'outside'; I regard this move as a wise next step for me. The guys in the band really push my creative urge.

"As far as the future is concerned, there seems to be a lot of distance there. I'd like a solo gig at some place where the pressure is low and where I need only to be concerned with my own playing. Someday a solo album would be a challenge when I'm ready. However, at least now I don't want to set myself up with a stylized thing . . . maybe even never . . . maybe I'll be searching and hopefully growing forever!" **db**

caught



OSCAR PETERSON

El Matador, San Francisco

Personnel: Oscar Peterson, piano.

El Matador's chief picador, Walter Pastore, had been trying to corner Oscar into a solo date for two years, but it was like wrestling a bull. Oscar wouldn't budge. He was sceptical about the seriousness of club audiences, and he has a profound dislike for noise. Pastore's perseverance, along with some friendly persuasion from Norman Granz, ultimately moved Oscar to perform his first solo concert in a nightclub. I'll bet it won't be his last.

He played a demanding program of three one-hour concerts nightly for two weeks, but it wasn't enough to satisfy a city full of overnight jazz aficionados. Despite the six dollar per show cover (worth every inflated penny of it), El Matador (capacity, 125) was packed to standing room every night, and lines of people were turned away at the door. But attendance figures don't begin to express the uniqueness and success of the event.

If the setting elicited from Oscar some of his most spontaneous pianistic improvisations, he evoked from his audience a depth of respect and degree of affection that club musicians seldom receive. Oscar didn't even impose his customary restriction on drinks being served to lower the noise level. He didn't have to. While he played, the waitresses were practically walking on air, and though the room was packed, it was so quiet in the audience you could hear the ice cubes melt.

Peterson, like his musical predecessor, Tatum, is a two-handed player whose technique is so sharp and precise that he can carve any musical shape he desires out of the piano's sounds. It can be grandiose and fluid, with rises and dips like ocean swells, as in *Laura* (which he played in each of the three concerts I attended). Or it can be tight, dense, prismatic, and mysterious, like Monk's *'Round Midnight*; or graceful and linear like Bird's flights, as in *Scrapple From the Apple*. Peterson's *Blues Etude* served as a showcase for all the styles which still live, like inherited instincts, in the hands of jazz pianists: from boogie-woogie to stride to bop to Oscar's own lyrical funkiness. In the sensitive ballad, *Here's That Rainy Day*, the structure was ornately colored with tone clusters. Then it began to open up with strides until the tune

was strutting so hard you expected to see the concert grand jump down from the stage and start walking around the room.

Naturally, Peterson altered his approach to accommodate the solo format. He often used moving bass lines of 5ths, 7ths, and 10ths. At more moderate tempos, stride chords jumped up to a series of very active voicings in the middle register. Otherwise, the hallmarks of Oscar's style functioned as usual: rich harmonic patterns were laced together with Tatumesque runs; frequent changes of meter were connected by double-octave figures of impressive length and variety; and finally, there was the good old glissando, plummeting to a crashing chord in the bass register, especially in the concluding bars of an up-tempo tune. (I've never heard anyone but Oscar play a glissando that swings.)

Very few pianists would even attempt a solo gig like this one. You'd need a tireless spirit, the courage to get up on stage without any help from your friends—with no musical voice but your own, a repertoire sufficient to express your ideas, and a technique which includes the full capabilities of the piano.

Though Peterson's playing was obviously a major source of the love and enthusiasm he generated in the audience, it's not the whole story. The rest must be told in terms of stage presence. It is clear that Oscar is a musician, not an entertainer. Though he doesn't ignore his audience, neither does he put on an act. He has no affectations and no pretense. He's not moody or esoteric. In short, there's no jive, but a sincerity which people responded to as strongly as they did to his music.

Oscar's solo club debut was unforgettable. There may be performances which equal it, but they would have to be different—they couldn't be better. —len Lyons

CHARLES LLOYD QUARTET

West Bank Auditorium, University of Minnesota, Minneapolis

Personnel: Lloyd, tenor sax, alto and soprano flutes; Transcending Sonship, drums; Celestial Songhouse, bass guitar; Blackbird, electric guitar.

Charles Lloyd is playing better than ever. All he needs to do now is find some musicians capable of giving him the support he deserves. Listening to his current group is something akin to tuning in two different

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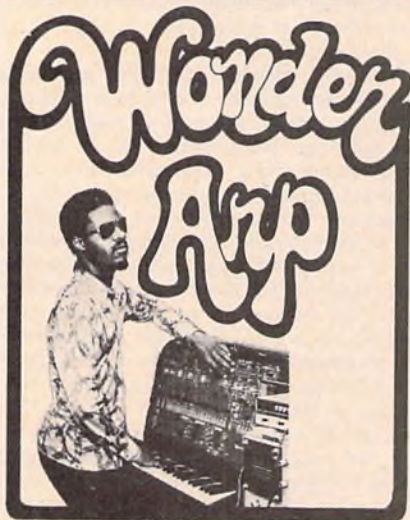
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Respective



Duke's Noble Legacy

Duke Ellington is gone. Those who knew only his music have lost a spring of original beauty. Those who learned from him have lost a stream of new knowledge. To intensify their personal grief, those closest to him have lost that constant uplift which intimacy with genius generates.

But all must rejoice that Ellington did live, for his work has substantially affected and will continue to affect the broad course of music itself, coming as it did just when music needed new means for expressing the cultural upheavals of a transplanted race—when inherited European rhythmic processes could no longer mirror the quickening syncopation of American urban life. With his unique tonal and rhythmic eloquence, Ellington came at the right time to weld a fragmented American musical culture into the framework for an Afro-American musical epoch.

Musical giants always seem to appear when history most needs their leadership. Pythagoras implanted acoustical logic amidst ancient Greek melodic thickets; Gregory imposed order on early Christian modal confusion; Josquin defined natural voice-leading within chordal progression; Palestrina built contrapuntal device into polyphonic architecture. Then Monteverdi identified unprepared dissonance as the counterfoil to consonance; Bach freed music from the bondage of restricted tonality; Beethoven molded symphonic form to serve as the voice of a composer's soul; and Schoenberg stamped upon music the negative realities of life.

Thus music changes—by finding a fresh mode to express each of mankind's varying conditions. And now Ellington, by combining elements from the culture and the life-tempo of both his native race and his native country, has delineated a music meaningful to a complex modern world. Ellington's expressive instrument could hardly have been the symphony orchestra, with its strict adherences to exact tonal and rhythmic notation, its interpretations contingent upon tradition and its inability to improvise.

No, Ellington's expressive instrument had to be a performing unit of his own design, its members capable of complete empathy with one another as well as with him, but still offering among their individual styles the varied musical traits upon which Ellington could build his own style. Probably never before this group took shape had such a musical rapport between a composer/conductor and his individual performers existed. Because all his band members met the stringent Ellington standards of innate creativity, they better realized the full stature of their leader. They trusted that the Ellington pen would consistently enhance their individual capabilities,

not debase or misuse them, for they knew that Ellington's distaste for dullness in an accompaniment matched his enthusiasm for sparkle in a solo. How could his bandmen help but love Ellington madly?

And again, because each member of the Ellington orchestra was innately creative, a collective educational process was inevitable. Not since Count Bardi assembled his Florentine *Camerata* to combine and formalize secular song and drama of the Renaissance into opera, or possibly since Haydn assigned his own commissions to his top aides, had there been anything quite like the educational give and take between Ellington and his men. So close was their creative alliance that a continual flow of works totally by or in collaboration with his associates stocked the Ellington band's library, works rarely detected by listeners as anything but pure Ellington. Consummate understanding of his father's rhythmic process, for example, glows throughout Mercer's *Jumpin' Punksins*. And the band's long-time theme has been *Take the "A" Train*, a Billy Strayhorn work. And what but an Ellington extension of Bubber Miley's 1924 plunger-growls was the 1936 Cootie Williams trumpet concerto, *Echoes of Harlem*?

But Ellington's close relationships were not restricted to family and orchestra members: his natural response to genuine warmth from anyone—royalty or citizenry; black, white, yellow, or red; rich or poor; global or local—was to return that warmth. Yet despite the disarming effects of his personal charm, his ability to make all in his presence feel important, Ellington still caught the sting of a mindless condescension toward his race. But his subtle retort came in musical terms—the Ellington dissonance, at once biting, yearning, restless, yet always suggestive of resolution, a response typical of the Washington-bred Duke.

And as if to illustrate the clashes, the parallelisms, the complexities of life in his native city, Ellington filled his strands of melody and countermelody with separate but interacting rhythms. His sectional rhythmic figures ranged from single pile-driver blows to intricate buck-and-wing tap patterns. Yet the Ellington sectional riffs rarely appeared as simple repetitions within a formulaic backdrop. Instead, they developed into their own rhythmic climaxes, meanwhile pointing up the various metric elements of the Ellington melodic design.

But as the rhythmic role of the horns grew more cohesive, the Ellington rhythm section became less unified. Though insisting in 1933 that his band could never succeed without an impeccable solid basis from the rhythm section and that the whole section would lose its cohesion without rhythmic stability from the piano, Ellington in 1939 embraced the concept of a skipbeat, prancing, melodically-oriented bass in his rhythm section. And from that point on, the solid rhythmic basis for the Ellington band gradually narrowed until his drums remained the only constant proprietor of the beat: the guitar chair was absent, the piano sometimes silent, and the bass often went on complex excursions of its own. Ellington had moved his band closer to the native Dahoman musical format of a chief drummer sounding the basic beat while other instrumentalists and singers supply rhythmic ornamentation, melody, and whatever harmony they wish.

The Ellington songs, too, often combine simplicity with complexity. *I Got It Bad And*

CAUGHT

continued from page 33

radio stations broadcasting on the same frequency.

Lloyd's side men were playing out of a concept antithetical to his, on this night at least, and there was no synthesis forthcoming. They remained at musical odds with their leader all night. Lloyd's music is still loaded with changes of mood, tempo, and dynamics, but his "helpers" seemed painfully ignorant of such subtleties. Songhouse and Blackbird, in particular, contributed only loudness, frantic tempos and sound effects. As a result, they often rendered Lloyd inaudible (especially his flute work) during the ensemble passages.

Lloyd usually took the first solo on each tune, so whenever he turned the action over to the rhythm section, volume was immediately poured on and tempo was pushed way up, regardless of the fragility of the underlying composition.

Guitarist Blackbird's solos consisted almost exclusively of repetitious, high pitched, siren-like wails. Celestial Songhouse's bass playing, meanwhile, remained woefully directionless, switching awkwardly from funky, *Shaft*-like licks to rudimentary echoplex tricks, which he obviously considered to be quite "spacey." Transcending Sonship exhibited the most musical depth of the three sidemen. He's a good technician, but showed almost no sense of dynamics. Because of its blatant ineptitude, the group's overall sound gave little support to Lloyd's musical personality.

The Lloyd style is still basically the same as before, but the clarity of his phrasing has improved radically. It sounded as if Lloyd's tongue had just recovered from the effects of novocaine, and he was reveling in his ability to use it once again. This was especially true of his tenor work, even at the most blistering tempos.

No tunes were announced from the stage at this concert, but fragments of some of Lloyd's older compositions were recognizable from time to time. Among them were strains of *Sweet Georgia Bright* and *Tagore*, which now forms part of the *Geeta Suite*. Other offerings included a haunting version of the Rolling Stones' *Backstreet Girl*, a remarkable unaccompanied tenor exploration of *The Things We Did Last Summer* (another old Lloyd favorite), and Kenny Clarke's bebop classic, *Royal Roost*, with which Lloyd had a field day on tenor. Lloyd thoroughly dissected every piece and spewed back all the parts, having energetically revitalized and reinterpreted them.

How ironic then, that he should choose to bury his new individual powers in an eardrum-shattering electronic morass.

—kent hazen

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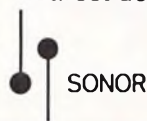
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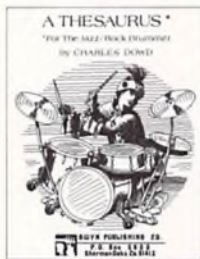
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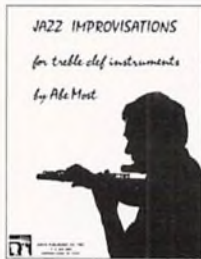


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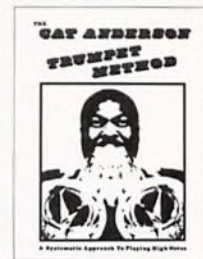
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pleting the change from an eclectic summer fest to a full-fledged jazz happening.

The half-dozen three-hour concerts produced a healthy share of grand moments with a clear emphasis on the eloquence of task and the quintessence of swing. Examples of these qualities came early via the Ruby Braff-George Barnes Quartet and a 40-piece orchestra conducted by Michel Legrand.

Braff-Barnes came off with a supremely beautiful Gershwin set including Barnes playing categorically one of the most attractive renditions of *Summertime* I've ever heard. The gorgeous singing quality of the two players seemed so effortlessly accomplished; *Love Walked In* really brought home the bacon on this point of deceptive ease.

Michel Legrand's multi-talents as composer, arranger, pianist and vocalist were all exhibited in his two sets. The music was primarily devoted to his film scores (*Summer Of '42*, *Summer Me*, *Winter Me*, *Three Musketeers*, *What Are You Doing The Rest Of Your Life*, *Windmills Of Your Mind*). Parisian Armand Migiani, the rapier sharp conductor, was incredible and Danny Patiris' driving tenor solo on *Gossiping* was a treat.

The trio of Herb Ellis, Ray Brown and drummer John Rae joined Legrand for a final jam—a fugue (which Legrand scratched out on a piece of paper before going on), a lively waltz and two out-choruses of a 4/4 blues. Michel's playing was robustly romantic on piano, but when he tried to swing, it was clear where he was at. It was the trio that made the difference for this concert. They swung their butts off!

Laurindo Almeida's smooth, frosty, low-keyed set was another high of the festival. His solos of *Old Rag* and a Bach piece opened his set before each of his compatriots were introduced into the ultimate quartet. So, in turn, Ray Brown, Shelly Manne and Bud Shank were segued into a pleasant and evocative mix of blues, Bach, bossa nova and once again—taste and swing.

Louie Bellson's big band roared into an opener featuring Blue Mitchell on trumpet, Dick Spencer on alto and Herbie Steward on tenor. Don Menza's *Time Check*, underpinned by a cooking rhythm section (Bellson, Nat Pierce, Ray Brown), was sparked by the tenors of Pat LaBarbera and Pete Christlieb.

Pearl Bailey sang, cavorted, philosophized, and strutted and danced into the audience. She even took her shoes off! With Bellson's band behind her, she threaded her stories and such with *Here's That Rainy Day*, *Smile*, and *Bill Bailey*, among others.

Cal Tjader's sextet included the fresh soprano sax of Jerome Richardson, guest soloist with the group. And if you haven't heard Tjader with pianist Frank Strazzeri, you'll be awarded when it happens.

An undisputed high of the festival was the magnificent guitar session. Barney Kessel's duets with Herb Ellis were absolutely elegant. Their fun-filled set was exuberance personified, as they traded solos and roles—tossing things in the air and catching them at surprising angles musically speaking.

Charlie Byrd followed with John Rae on drums and brother Joe Byrd on the bass. Charlie's acoustic guitar was expectedly a heavy slice of impeccable taste... *Little Boat*, *Something*, *Like The Blues*.

Finally, the Super Session combination of Byrd, Kessel and Ellis playing *Undecided*, *Topsy*, and, as tribute to Charlie Christian, *Benny's Bugle*. The latter was an encore that nearly missed being heard as it was "overtime."
 —herb wong



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Towner: Our interaction is a lot more transparent than it would be in a power sort of band.

Bourne: So much popular music is so-called high energy—except that it's usually an excess of volume. But if you're playing with high energy and it's listenable, it's actually pleasant.

Towner: It's nice of you to recognize that. We beat our brains out and then somebody says 'That's so beautiful and laid back!' They don't realize it takes a lot of energy to play.

Bourne: What do you want to happen with the band?

Walcott: We want to work.

Towner: The music is taking care of itself. It's just the practical issue of getting gigs and management, doing concerts.

Moore: We're trying to get into a concert scene in the States. We had really good success in Europe with the help of Manfred Eicher and ECM. We had a concert tour,

which is really what we're shooting for here, to play concerts and do colleges. We're not really a box office drawer, but we could do college concerts. To play concerts and get paid for it, to be able to continue to buy instruments that we get interested in, and to keep playing those and to be able to work, that's one of the things we're shooting for—to make a living doing what we're doing, because we're not really making a living at it yet.

McCandless: Although it appears that we're alive.

Walcott: We're virtually in poverty.

Bourne: Are you trying to prove anything?

McCandless: We came to play. If all the schools don't fall on their faces from lack of funds, we should be able to play quite a few concerts.

Bourne: How about Madison Square Garden?

McCandless: We haven't really tested it out yet. We'd never be able to play for a gigantic audience.

Walcott: The whole loudness thing, to try to get this kind of sound, an acoustic sound, loud and clear at the same time is really hard. And that whole notion of what people are accustomed to . . . we're an improvising jazz/rock/contemporary group, so therefore there has to be mountains of speakers and blasting of sound. If we're on the fine arts circuit at some college, they might expect to

hear us quiet. If we're on the rock circuit . . .

Bourne: They're all going deaf anyhow.

Walcott: The audiences make a lot of noise. **Towner:** And they're into having their chests smashed by the bass.

Walcott: How we feel, loudness on the stage, it's just a different head we have to deal with.

McCandless: There was one thing I wanted to add, when we were on spirituality. I think that anybody involved in creative music is involved in spirituality, or it's a matter of the spirit. It doesn't have a lot of external things that some spiritual trips have, but the fact that one is creating, is opening himself in front of people, or just to yourself, it's a really true reflection of who you are and where you're at.

Moore: The place that my head goes to when I play music and practice music is very similar to the place that it goes when I meditate. It takes you to some high places of concentration by focusing on everything in the band. When people come they want to know if you're doing something that they can do, that they can get a hold of and find a way to the music. John McLaughlin wants to turn a lot of people on to that direction in music by presenting his guru. My guru is a metronome, I guess, and we all work very hard at our instruments in a meditative fashion. But it's not institutional—except for the institution of music. db

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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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HOW TO

make, understand, or just dig modern bass lines

by Dr. William L. Fowler

Ever since 1939, when young Jimmy Blanton, through his fluid and graceful rhythm section and solo playing with the Ellington band, rescued jazz bass from its *oompah* prison bars, many liberated players have continued along Jimmy's freedom road. And now the professional jazz bassist insists on playing his share of solos in addition to solidifying the beat, clarifying the chords, accenting the weak beats, and underpinning the total sound. Because he knows what is technically possible on his instrument, information which non-bassists rarely possess, he can intensify through decoration the standard bass line procedures of successive roots; chord lines; scale lines, with or without added chromatic notes; repeated figures, exact or sequential; pedal tones; or octave reinforcements of melodic lines.

For example:

Successive Roots

C F G7 C

Plain

Decorated

Chord Line

C F G7 C

Plain

Decorated

Scale Line

C F G7 C

Plain

Decorated

Pedal Tone

Ami Dmi E7 Ami

Plain

Decorated

Decorations like these, as they have progressively permeated bass lines and have progressively become more complex, have tended to establish the bass part as its own melodic entity, not merely the low register portion of harmonic flow. The contemporary bassist, for example, in his response to new freedoms in new musical idioms, might disassociate from the harmonic structure, erecting instead a polytonal line:

Polytonal Line

C F G7 C

Or he might disassociate from the metric structure, erecting instead a polymetric line:

Polymetric Line

C Dmi G7 C

Or the contemporary bassist might use his instrument for occasional touches of color in the form of strummed chords, double stops, tremolos, glissandos, harmonics, or whatever his musical sensibilities might suggest. Indeed, the bassist who has prepared himself in the many ways of modern playing often can just improvise a bass line more effective than what appears written out in the average arrangement. But whether a bassist is decorating a standard line, improvising his own line, or creating a solo, he'll likely be employing some unusual technical devices.

So a word about chords: to insure clarity, the interval between the lowest two chord tones should not be smaller than a perfect fifth, unless the chord is played in a high position. An open string as the bottom chord note allows a wide interval — a tenth is ideal — between the two lowest chord tones.

A word about double stops: The lower the pitch, the more muddy intervals sound. Tenths, octaves and perfect fifths sound clear anywhere; perfect fourths and sevenths sound slightly



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40 down beat

NIGHTCAP

Recorded and composed by Eddie Harris, Atlantic Records SD 1611
Bass Solo by Rufus Reid
Transcribed and annotated by Rufus Reid

This tune, although having an irregular number of measures
(twenty), has symmetry and form that feel natural.
The tune actually begins on the second full measure with the Db
m7 chord, the first measure being a turnaround (117-V7) from the
B maj 7 at the end of the piano chorus.

This solo is rubato (out of tempo). The dotted lines indicate where
the bar lines would appear if it were played in meter. Playing
rubato enabled me to shorten or lengthen one note, one measure,
one chord or whatever I felt fit the mood. However, the most diffi-
cult chore was to keep a flowing motion and still keep the mood of
the song in mind.

1. The use of rhythmic variation and wide range helped to keep the solo flowing.
2. The triplet pattern is predominant throughout.
3. Sequence motives in measures #1, #2, and #3 create the basis of motion for this solo.
4. Measure #12 shows a repeat of the first motive in measure #1.
5. The use of grace notes, glissandos and percussive effects add extra energy and flavor.
6. Harmonically, this solo is simple. However, the use of complex rhythms give the illusion that the piece is harmonically complicated.

This is one of three solos transcribed by Rufus Reid in his new book, THE EVOLVING BASSIST.

HOW TO

continued from previous page

less clear when low; seconds, thirds, augmented fourths, and sixths sound clear only when relatively high.

About tremolos: These rapid one-pitch trills can be produced by short alternating bow strokes, by up and down picking, or by alternating right hand fingers in pizzicato style.

About glissandos: Upward slides after a pizzicato keep the sound alive much longer than downward slides do. And the heavier the string, the longer the sound will last. But bowing, of course, keeps the sound constant.

And about harmonics: These purest of string instrument sounds will ring for a surprisingly long time. Touching the string at the odd-harmonic nodes lowest on the fingerboard will produce the same letter-name pitch as pressing down the string does: fourth fret produces fifth harmonic, seventh fret produces third harmonic. But now for a close look at a modern bass usage there's Rufus Reid's solo.

try. People like Roscoe Mitchell, Joseph Jarman, and Donald Garrett have taken the music into another area, where we're still freely improvising. But the improvisation is more disciplined. It's thought-out free energy. We learn as we grow that music doesn't have to be just one color; you can draw people into your music by playing very "out" or by playing very "in." We no longer have to think that just because we can play very out, that is out; that that is all there is to really knowing your instrument and playing the best that you can. We were in a period before where we thought that that one way was all there was, but that was just one color. Now we're playing all these different colors. We understand that there are all kinds of music going on and we should just continue to learn.

"In other words, the music is a blend. I think spontaneous improvisational music—or Great Black Music as the Art Ensemble calls it—has roots in classical or European music; in the ancient world or the beginning music of Africa, India, and the Asian cultures; and in our own history and environment. Now, you find from studying the eastern or African orientation that there are a lot of things you can do on instruments that play just two notes. That people have found ways to manipulate those two notes and get all kinds of textures out of them, textures that we work on technically with different notes. And sometimes you don't have to travel to these places if you're able to open your mind up and relate to what people can show you, through books and through experiences. John Coltrane was able to take people away from this culture just with his instrument. Through people like Coltrane and Yusef Lateef, we began to see other cultures. Although I know dozens of other people were doing the same thing, we are aware of Coltrane and Lateef because they were put before us by the media.

"The European or classical music is also a natural part of the environment. When I was growing up, I read in books that improvisational music was more or less an illegitimate child of European music. This is untrue; it's a different entity. I can relate just as well to classical music as I can to any other music. I mean, I've lived in this European-oriented country all my life and I still hear other things. So I think I can accept it for what it is. When I studied at the conservatory I found that a lot of European-oriented musicians

would like to learn a lot of things that people who play spontaneous improvisational music know. Now, as we're progressing into the '70s, there aren't going to be many divisions between types of music. People like Bobby Bland or B. B. King are now categorized as rock or pop musicians, so there are no more divisions happening there. There are fewer and fewer divisions between so-called jazz and rock and blues. And the people who are playing classical music are looking for the ability to create spontaneously in their music. I consider all music to be moving toward a form of spontaneous improvisation."

Frank appeared all over New York during the summer of '73 in programs sponsored by George Wein's Newport-New York Festival and the New York Musicians' Organization. Recently, he has appeared frequently with Abdullah and organized a group with Joseph Bowie, the brother of trumpeter Lester Bowie and a founder of the Black Artist Group (BAG) of St. Louis. Like numerous musicians before him, Frank has found that international exposure—his Newport appearances garnered much critical acclaim overseas, including cover stories in several magazines—does not necessarily lead to better working conditions at home.

"In the beginning," he says, "I wanted to be a 'hip jazz musician.' But Coltrane changed all that. Of course, the musicians have always been a part of the community, from Buddy Bolden on down. But Coltrane re-emphasized this. He took it out of being a 'hip' musician and into being a musician of value or worth to the community. A musician to inform, a musician to relate to, a musician to raise kids by. Now, the media has put a flamboyant, happy-go-lucky attitude on black improvisational music. It's not like that. People have families, people grow up, people take care of their families, people relate to other individuals in self-productive ways.

"As time passes this is happening more, but people still tend to think of this music as something where you have to put on some slick clothes, get high, and go down into some dungeon in order to listen to it. Instead of relaxing, bringing your mother, your kids and going out and having some food and just breathing and relaxing and enjoying the music. There's an image of this music that makes people think they have to be on another level of understanding in order to get into it. Sometimes we perpetuate this image by the way we carry ourselves; but more and more, people are becoming aware of this and conditions will change. No one person or event will create this change; people will have to create the change inside themselves." **db**



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thing like 'You show me yours, then I'll show you mine.' Music then becomes like an intense intellectual, emotional, and romantic love affair.

"I have often said, even on my album liner notes, 'Music is my life and life is my music.' Music has saved my life, and I have returned the favor by devoting my life to music. It's almost like I AM music. I have great respect and reverence for music as an art form, and for my talents and creative abilities. As long as each day brings new musical thrills, music will be totally self-satisfying. Music is my aphrodisiac, my drug, my space ship, and my trip, and each year its meanings expand further.

"This does not mean that I perform each day, or even each week. I'll quit playing for months at a time to devote myself to composition or personal evolution. But even when I'm playing, I also write music — every day. I'm a very prolific composer. I love to write. Writing is just as important to me as my saxophone playing. It always has been and always will, because I love melody, and I love to be productive. I'm a romanticist, a lyricist, and somewhat of a sentimentalist when it comes to melody.

"What makes a composition beautiful? A combination of things. It's got to be lyrical, striking, and technically stunning. Also, beauty is in the 'eye of the beholder,' as the saying goes. Above all, a composition has to reach out and grab an audience. I like to approach my compositions, even the titles I give them, from this kind of gut level. First you have to feel it yourself, then it has to reach out and grab the listener.

"Almost all of my recordings contain my own compositions. But my new performing concept includes other people's material more, adding my own inventiveness to it, of course. Doing another artist's compositions can help broaden you, and help you to reach a new audience. After all, Sonny Rollins and John Coltrane took a lot of Tin Pan Alley tunes and reworked the thematic material into a timeless work of art."

As if to bear out that last point, John Klemmer's home studio was packed with records, tapes, and sheet music of other contemporary artists, representing all "labels" of music. In fact, when I arrived for the interview, John was transcribing songs written by David Gates of Bread, as well as the compositions of Eric Satie.

John declined to talk in detail about his new musical concept ("It's in the embryonic stages right now, so it's hard to be specific"), but he was quite excited about discussing the future of the tenor saxophone, both acoustic and electronic.

"The acoustic sax is not leaving us, just as the acoustic piano, guitar, or bass will always be around. But we must use the new tools which are available to us. For instance, as building materials change, the architecture must change to include those new materials. Bach and Beethoven used the instrumentation which existed in their time, but today we have radically new tools.

"Right now, we live in an electronic age. To shut that off is to put yourself into a time capsule. The artist must always attempt to make his statement within the materials available to him. The echo-plex, the ring modulator, the phaser, and the wah-wah pedal are the tools available to me.

"The sound of the echo-plex and the ways I use it are not gimmicks. They are sounds I've been hearing in my mind for years, but I didn't know how to produce those sounds, other than playing very fast. The echo-plex provides me the opportunity to play chords in an arpeggiated form like a piano player would. This ability to play chords gives me a wider range of sounds and colors to play, as do the other various electronic devices, which I consider to be instruments in themselves.

"Of course if you are a poor musician to begin with, and then plug yourself into electronics, you'll still sound like a poor musician. But a good musician who rightly uses electronics will still sound great. Of course, I still love the acoustic saxophone. It will always be with us. But at the same time, the frontier of music lies in the development of electronic music."

Following the interview, John displayed the range of colors available in his stable of electronic instruments. His latest acquisition was a ring modulator, which he will use on his new album this fall. Those who enjoyed the echo-plex will love the modulator. It can be funky or pretty, or downright humorous. It can sound like a bass clarinet doubling with a wah-wah guitar, or it can have all the impact of a full front-line horn sound.

An afternoon talking with John Klemmer, or an evening listening to his music, is a tonic experience. The future of jazz is in good hands; and *right now* is better than "the good old days." He is the musical manifestation of that old maxim that "today is the first day of the rest of your life." The *real* "good old days" are happening right now . . . and tomorrow.

Just ask John Klemmer. **db**



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"Once at a Newport Festival, Coltrane said to me, 'I wish I had your guts to change.' This was when he had like Eric Dolphy and those people in the band, and we had just done our *Nirvana* album with Bill Evans. It was amazing to me because he was a supposed giant.

"We've gone in a lot of different directions. Like with *Stone Flute*. When *Memphis Underground* really made it, I decided to prove to the world that it wasn't the music, it was me, so I turned my back on the whole thing and hired Miroslav Vitous and Sonny Sharrock and Steve Marcus. Instead of being Herbie Mann, I tried to be a fourth- or fifth-rate Miles Davis and just lost everything I had.

"The influence of Miroslav was very strong on me. When he joined, the band started shifting from downright funk because he wasn't going to play Fender or anything but his own kind of music. We did *Stone Flute* and got a kind of period feeling, and it was nice but completely contrary to what my people wanted to listen to. Six months later, in '70, we recorded *Muscle Shoals Nitty Gritty*, trying to recapture what we'd lost.

"During that time, I was signing and producing a lot of new groups for Atlantic's subsidiary label, Embryo. With one group I was recording, the drummer said to me, 'Listen, can you give my drums the *Muscle Shoals* sound?' I told him, 'When you play like Roger Hawkins, I'll get you the sound like Roger Hawkins.' It ain't the studio. There's no trick . . . no magic. Those guys spent five . . . six years learning how to play in the studio. He thought you could press a *Muscle Shoals* button and lay back . . .

"So many other people have begun to do

what we have been doing—using conga drums . . . Latin . . . Brazilian . . . exotic rhythms . . . Chick Corea has come around and back . . . Miles and Herbie Hancock are doing it. Darlene Chan has been telling them at Monterey for four years, and for four years, they've been closing their ears to the inevitable. Finally, this year, Jimmy Lyons decided to build a night around me at the Festival, but he chickened out. The concept of comparing everybody to Charlie Parker is ridiculous. There's only one Charlie Parker . . . one Miles Davis . . . only one Herbie Mann. I can't do what they did, and they couldn't do what I did. Whether it will go down in history is for historians to figure out.

"I believe in freedom. Free, to me, means that if I want to, I can beat pots and pans against a string quartet and have it end up Brazilian when the original tune was Bach—and have nobody know it was Bach.

"I've been thinking about playing tenor again. I stopped four years ago because I had never gotten past my Lester Young-Zoot thing, and everybody was into 'Trane already. But I was good, and there really isn't a tenor player at this moment . . . nobody who is playing music for the people. Stan did for awhile with the bossa nova but there's more to it than that.

"Imagine the r&b feeling of *Memphis Underground*, and on top of it, a Bill Perkins-Zoot Sims-Stan Getz sound—which is the way I played. I might put out some records and not even use my name . . . call myself *Supersax*. *Supersax* is great but where can they go unless Hollywood decides to make *The Charlie Parker Story* and hires them for the soundtrack and gets Diana Ross to play Bird?"

db

CITY
SCENE

New York

Jack Kleinsinger's "Highlights In Jazz" returns for a new season at NYU's Loeb Student Center's Eisner and Lubin Auditorium. The October 7 show, "The Jazz/Latin Jam" stars Ray Barretto, Ray Bryant, Jon Faddis, The Joe Farrell/Joe Beck Quartet with Herb Bushler and Jimmy Madison . . . Outdoors it's Jazz Interactions at The Pub Theatrical fountain plaza Wednesdays thru Fridays at 5PM: Sept. 11, Lew Soloff; Sept. 12, Bill Watrous and his Manhattan Wildlife Refuge. . . Benny Goodman brings an all-star nonet to Carnegie Hall on Sept. 13. Included in the group are Urbie Green, Bobby Hackett, Hank Jones, Bucky Pizzarelli, Zoot Sims, and Slam Stewart . . . For the insomniacs department: John T. McPhee, one of the few remaining jazz tap dance specialists, has organized breakfast shows at 4:30 AM for free at the 42nd Street Repertory Theatre Friday, Saturday and Sunday mornings . . . Kenny Burrell Quartet still at the Half Note thru Sept. 14. Sonny Rollins in for two weeks starting Sept. 16 . . . Festival On The River, the jazz ferry, leaving from the Battery at 7:30 PM. will have the Bobby Rosengarden Orchestra and Wild Bill Davis Trio on Sept. 13; Howard McGhee Orchestra and Charles McPherson Quintet on Sept. 20; Collective Black Artists Orchestra and Roy Ayers Ubiquity on Sept.



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27; Thad Jones-Mel Lewis Orchestra and Joe Newman Septet Oct. 4 . . . That man again: **Frank Sinatra**, will be in Madison Square Garden for two Oct. 12 and 13. The latter will be a live television broadcast. (Yes I said LIVE. There hasn't been one of those since Milton Berle!) . . . A new club, owned and operated by percussionist **Rashied Ali**, has opened at 77 Greene St. It's called Ali's Alley, and the boss is in with a group consisting of **Jimmy Vass**, reeds, **Earl Gross**, trumpet, **Freddie Simmons**, piano, **Benny Wilson**, bass, and **Rashied** . . . At Boomer's, Sept. 17, check out **Zahir Batin** and the **Notorious Ensemble**, featuring **Ron Burton** on piano, **Ronnie Boylins**, bass, and **Kiane Zawadi**, trombone and euphonium . . . Bradley's promises name duos like **Jimmy Rowles** and **Bill Takas**, and **Jaki Byard** and **Major Holly** for September . . . Jazz Vespers at St. Peters, 5PM, 64th and Park, has **Paul Knopf** Mass Sept. 15; **Bill McDaniel** Mass Sept. 22; **Art Miller** and

The No Gap Generation Jazz Band Sept. 29 . . . **Miles Davis** at Avery Fisher Hall Sept. 13 . . . **Sonny's Place**, Seaford, L.I., shows **Buddy Tate** Sept. 13-15; **Al Cohn** Sept. 20-22; **Clem DeRosa Big Band** and **Harold Ousley** Sept. 27-29; **Ed Polcer** October 4-6 . . . Funk'n Jazz Massapequa, L.I., recently spotlighted db reviewer **Tom Piazza** at the piano. Weekends they bring in the heavies like **Zoot Sims** & **Bucky Pizzarelli**, **Clark Terry**, **Billy Taylor**, **Alexanders The Great**, **Chuck Wayne** & **Joe Puma**, **Toots Thielmans**, **Chet Baker** and **Marty Napoleon** . . . The Academy of Music Theatre will have **Traffic** and **Lindisfarne** Sept. 18 & 19; **Hot Tuna** Sept. 26 & 27; **Cheech & Chong** at 8 pm on Sept. 28, with **Nektar** and **Sound & Light Theatre**; at midnight; and **Blue Oyster Cult** and **T. Rex** Oct. 5 . . . **John Denver** will be at Madison Square Garden on Sept. 20 & 21 . . . **Melba Moore** comes to the Avery Fisher Hall on Sept. 14. JAZZLINE: (212) 421-3592.

Blues action has slowed down in recent years, but some of the small clubs are still lively. When **Buddy Guy** and **Junior Wells** aren't on the road together, they're busy on the south side: Junior leads the sessions at Theresa's, and Buddy works weekends at his own club, The Checkerboard . . . On the west side, **Fenton Robinson** (he just recorded a new LP for Alligator) works at Ma Bea's each weekend . . . Back south, it's **Magic Slim** at the 1125 Club and **The Aces** (**Louis** and **David Myers**, guitars; **Fred Below**, drums) at the South Park Lounge . . . **Son Seals** brings his blues to the Wise Fools Sept. 13-14, followed by **Mighty Joe Young** Sept. 18-21 and 25-28; the Wise Fools regular gigs continue: rock with the **Eddie Boy** band on Sundays, big band jazz with **Dave Remington** Mondays, and dixieland with trombonist **Remington** and trumpeter **Bobby Lewis** Tuesdays . . . Mr. Kelly's, usually given to name acts, has **Billy**

...on the road

JULIAN "CANNONBALL" ADDERLEY

Sept. 13, University of Tennessee, Chattanooga
20, Dickinson College, Carlyle, Pa.
24-29, Louis XVI Room, Montreal, Quebec
Sept. 30-
Oct. 5, The Colonial, Toronto, Ontario
9-12, High Chapparral, Chicago, Ill.

SHIRLEY BASSEY

Sept. 17, Concertgebouw, Amsterdam, Holland
19, Doelen, Rotterdam, Holland
21, Elizabethzaal, Antwerp, Belgium
22, Palais des Beaux Arts, Brussels, Belgium
24-26, Espace Cardin, Paris, France

KENNY BURRELL

Oct. 4, Paramount Theater, Oakland, Ca.
5, Shrine Auditorium, Los Angeles, Ca.

GARY BURTON

Sept. 14, R.P.I., Troy, N.Y.
21, Brandeis University, Boston, Mass.
25, Easton, Pa.
26, Edinburgh, Pa.
28-29, Frankfurt, Germany
Oct. 4, University of Toronto, Ontario

CHARLIE BYRD

Sept. 13-21, Pioneer Banque, Seattle, Wash.
25-29, Greater Southeast Music Hall, Atlanta, Ga.
30, The Homestead, Homestead, Va.
Oct. 1-5, Frog & Nightgown, Raleigh, N.C.
9, Mount St. Mary's College, Emmetsburg, Md.
11, Randolph-Macon College, Ashland, Va.

RY COODER

Sept. 14, St. Lawrence University, Canton, N.Y.

CHICK COREA & RETURN TO FOREVER

Sept. 13, Allen Theater, Cleveland, Ohio
20, JFK Center, Washington, D.C.
26, University of Texas, Austin
27-28, La Bastille, Houston, Texas
Oct. 12, Kenyon College, Gambier, Ohio

LARRY CORYELL & THE ELEVENTH HOUSE

Sept. 13, University of Illinois, Urbana
14, Grinnell College, Grinnell, Iowa

DEODATO

Sept. 15-
Oct. 15, European Tour

CHARLES EARLAND

Sept. 11-15, Jazz Showcase, Chicago, Ill.

WOODY HERMAN

Sept. 4-10, Harrah's, Lake Tahoe, Ca. (with Frank Sinatra)
12-17, Caesar's Palace, Las Vegas, Nevada (with Sinatra)
20, City Club, Nashville, Md.
21, Freedom Park, Charlotte, N.C.
22, Inner Harbor, Baltimore, Md.

23-24, Capitol University, Raleigh, N.C.
26, Alpine Inn, Springfield, Pa.
27, Picasso Resort, White Haven, Pa.
28, Ontario Place, Toronto, Ontario
30, Playboy Club, McAfee, N.J.

ERIC KLOSS

Sept. 13-14, Gulliver's, West Paterson, N.J.

GLADYS KNIGHT & THE PIPS

Sept. 13-26, Latin Casino, Cherry Hill, N.J.
Oct. 1-6, Circle Star Theater, San Carlos, Ca.

KRIS KRISTOFFERSON & RITA COOLIDGE

Sept. 27, Vihlean Hall, Milwaukee, Wisc.
28, Auditorium Theater, Duluth, Minn.
29, O'Shaughnessy Auditorium, St. Paul, Minn.

ALPHONZE MOUZON

Sept. 13, University of Illinois, Urbana
14, Grinnell College, Grinnell, Iowa
21, Western Illinois University, Macomb

NITTY GRITTY DIRT BAND

Sept. 14, Drake University, Des Moines, Iowa
20, World's Fair Meadow, N.Y., N.Y.

FLORA PURIM

Sept. 13-16, Brazil tour

MARTHA REEVES

Sept. 13-16, Bottom Line, N.Y., N.Y.

SONNY ROLLINS

Sept. 16-28, Hall Note, N.Y., N.Y.
Oct. 4, University of Pittsburgh, Pa.

JIMMY SMITH TRIO

Sept. 23-28, Just Jazz, Philadelphia, Pa.
Oct.— Tour of Europe and Israel

SONNY STITT

Oct. 4, Paramount Theater, Oakland, Ca.
5, Shrine Auditorium, Los Angeles, Ca.

CAL TJADER

Sept. 13-14, El Matador, San Francisco, Ca.
Oct. 10, Sierra College, Sacramento, Ca.
12, Skyline College, San Mateo, Ca.

STANLEY TURRENTINE

Oct. 4, Paramount Theater, Oakland, Ca.
5, Shrine Auditorium, Los Angeles, Ca.

MCCOY TYNER

Sept. 13-15, Concerts by the Sea, Redondo Beach, Ca.

SARAH VAUGHAN

Sept. 13-15, Southampton Princess Hotel, Bermuda
Oct. 14-26, Ronnie Scott's, London, England

JOE WILLIAMS

Sept. 17-22, Etc. Club, Washington, D.C.
23-28, The Attic, Pittsburgh, Pa.
Oct. 2-6, Jazz Showcase, Chicago, Ill.

BOBBY WOMACK

Sept. 27, U.C.L.A., Los Angeles, Ca.

POTPOURRI

continued from page 11

currently filming a documentary on the life and music of legendary Delta bluesman **Son House**. To date, over a third of the film has been shot, featuring interviews with **John Lee Hooker**, **Sonny Terry**, **Brownie McGhee**, **Buddy Guy**, **Junior Wells**, **Willie Dixon**, and **Dick Waterman** (the man who rediscovered Son in 1964 and has served him as manager ever since). The film will tentatively run an hour in length and will include Son's performance at the Toronto Island Blues Festival from July of this year. Anyone possessing rare photographic or motion picture coverage of Son's career and who is eager to aid the producers in completing this film should contact: Reel Image, Inc., 907 Culver Rd., Rochester, N.Y., 14609, (716) 288-2870.

Blues fans will be glad to hear that r&b songstress **Koko Taylor** has been signed to **Alligator Records**. Ms. Taylor was a Chess recording artist for many years, her 1966 single **Wang Dang Doodle** having sold over a million copies. Koko has recently assembled a new backup band and will be touring the East Coast come fall . . . Alligator also has announced the release of the fifth album in its fledgling catalog, an effort by blues vocalist/composer **Fenton**

Robinson. The 39-year old Robinson has written several notable tunes, among them **Loan Me A Dime** (recorded by **Boz Scaggs** and **Duane Allman**), **Tennessee Woman**, and **Years Gone By**. Boasting a recording career that began in 1957 and during which span he has recorded for **Meteor**, **Duke**, and **Giant Records**, among others, Robinson recently toured as **Charlie Musselwhite's** lead guitarist . . . Not to be left behind in the blues shuffle, **Delmark Records** has begun work on an album featuring **Sleepy John Estes** and **Hammie Nixon**. The disc represents the first time that the two artists have been recorded without accompaniment, apart from a solitary date in Europe during an American Folk Blues Festival Tour. The emphasis of the new album will be on spirituals.

Executive changes: Steve Backer has vacated his position as general manager of ABC/Impulse Records. He will announce his future plans shortly . . . Bruce Lundvall has been promoted to the post of vice-president and general manager of Columbia Records. His new responsibilities will include all marketing, sales and distribution, promotion, and a&r.

db

FINAL BAR

continued from page 11

explosive live performances to catapult them to the forefront of the **down beat** polls that same year. In addition to trying for third place on trumpet in the Critics Poll, the readers voted **Chase** the No. 1 Pop Album Of The Year, the band No. 2 among rock/pop/blues groups, and Chase himself No. 5 on trumpet and No. 2 Pop Musician Of The Year.

Whereas **Chase** sold in excess of 300,000 copies, the band's follow-up **Ennea** proved a bitter disappointment to Bill. His attempt to compose a mini-symphony trumpet suite failed to impress the public, causing him to reassess his musical ideas. Reemerging only this year after an extended hiatus, the new **Pure Music** received mixed reviews and generated steady but unspectacular sales. His untimely death occurring on the eve of what may well have been the beginning of a comeback, Chase was buried August 14 in his hometown of Squantum, Mass.

db

Eckstine through Sept. 15; comedian **George Kirby** opens Oct. 21 . . . And **Steve Allen** reunites with **Terry Gibbs**, by golly, at the London House Oct. 1-6 . . . The AACM concerts at Child City are finis: the building has been sold, and the organization of jazz modernists is looking for a new home. In the meantime AACM groups continue their other gigs, **Chico (Von, Jr.) Freeman's** quintet, with trombonist **George Lewis**, at the Roadrunner Lounge, and **Fred Anderson** booked into Raso's Sept. 25 . . . **Batucada** continues at Raso's Sunday and Monday nights . . . **Jack McDuff** at Cadillac Bob's Toast of the Town continues through Sept. 22. Brother Jack joined **Lou Donaldson** in a benefit for the late **Gene**

Ammons family there on Aug. 15 . . . The New Jazz Showcase, on North Lincoln above the Vibes Lounge, brings in **Stanley Turrentine** through Sept. 15, then follows with **Jimmy Smith** (Sept. 18-22), **Eddie Harris** (Sept. 25-29), **Joe Williams** (Oct. 2-6) and **Grover Washington** (Oct. 9-13) . . . PBM Productions bring **Larry Coryell** & **The Eleventh House** to the Happy Medium Sept. 16-17.

San Francisco

Dan Davidson leads a quartet Thursdays at the Fog Horn in San Jose . . . At Butterfield's, a new club in Menlo Park, **Vince Guaraldi** ap-

pears Thursday through Sunday . . . **Carmen McRae** opens at the Great American Music Hall September 13 followed by **Eubie Blake** (Sept. 22), **The New Herd** (Sept. 23), **Gato Barbieri** (Sept. 24), **Dizzy Gillespie** (Sept. 27), **Hampton Hawes** (Sept. 28) and **Larry Coryell** (Oct. 4) . . . Jam sessions every Sunday at the Reunion Club, and during the week; the club features local groups like the **Tony Lewis Quartet** and the **Martha Young Quartet** . . . Sunday jams also held at Bach Dancing and Dynamite Society in El Granada . . . The third annual Vintage Sounds concert series, at the Paul Masson Vineyard, Saratoga, offers **Sonny Terry & Brownie McGhee** (Sept. 14-15), **Oscar Brown, Jr.** (Sept. 21-22),

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and Dizzy Gillespie (Sept. 28-29). Supporting acts at each weekend's concerts include **Simon**, a lady bluegrass fiddler; jazz singer **Tressa Lewis** and the **Vernon Alley Trio**; folk singer **John Thomas**; and the calypso-rock of **Karlos & Nyomi** . . . On the air: KQED-TV (channel 9) hosts a live jazz show from the Boarding House on Wednesday evenings (**Taj Mahal** and the **Pointer Sisters** opened the series in August); Keystone Corner has expanded to radio, every Tuesday evening on KPOO-FM (89.5) . . . And the KJAZ Hot-Line lists Bay Area club action 24 hours a day: call (415) 521-9336.

SOUTHWEST

SAN DIEGO: Regular Sunday jazz sessions are under way at the Sportsman, from 3 to 7. R&B during the week . . . Also at 3 on Sundays is the jazz happening at the Aspen House in La Jolla **Red Norvo** and **Art Pepper** stepped recently and the avant-garde group **Steam** played a gig, too . . . Thanks to **Warren Burt**, who recently gave db a tour around the unique Center For Experimental Music at UCSD. This fall's frequent presentations are guaranteed to challenge your musical preconceptions . . . **Woody Herman** will play Escondido High School on Oct. 23.

LAS VEGAS: A special wrinkle has been given **Frank Sinatra's** week at Caesar's Palace, Sept. 12-18: he'll be accompanied by **Woody Herman** and his **Thundering Herd** . . . singer **Mel Torme** is at the Sahara Oct. 19-Nov. 4 . . . **The Temptations** are paired with **Bill Cosby** at the Sands until Sept. 16, with the **Bob Simms Trio** in the lounge . . . **Phil Lenk's** trio is at the Mint . . . at the MGM Grand, **Lou Rawls** will be backed by the **Tommy Moses Orchestra** to Oct. 1. That band includes trombonist **Jack Rains** (ex-Goodman, Kenton, Thad Jones-Mel Lewis) and tenorman **Harold Wylie** (ex-Herman, Gerald Wilson, Earl Hines) . . . **The Four Tops** are in the Hilton Lounge until Sept. 17 . . . And catch dixieland at the Holiday Casino.

PHOENIX: Lightning strikes at the Boojum Tree with **Terry Gibbs** (Sept. 15-16), **Milt Jackson** (Sept. 29), **Buddy Colette** (Oct. 20). Regular groups will be the trios of **Jeff Daniels** during September and **Armand Boatman** during October. **Bob Ravenscroft** will also play the Boojum, with guests, October 13 . . . **Charles Lewis'** quintet is so hot that the Hatch Cover has extended them to Fridays through Mondays! . . . **Jackson Browne** and **Bonnie Raitt** at the Celebrity Theater October 14 . . . **The Preservation Hall Jazz Band** at Gammage Sept. 23 . . . pianist **Keith Greko** continues at the Scotsdale Sheraton.

London

A sizable amount of activity on the avant-garde front includes "An Evening of **Tandem** and Friends" at Finsbury Town Hall on Sept. 13. As well as **Tandem**, the program has the **Spontaneous Music Ensemble**, **Paul Breslin**, the **Ken Hyder-Larry Stabbins Duo**, **Robin Bradshaw** and the **Robert Calvert-Brian Eley Duo** . . . Out at the Southend Youth Theater, Milton Street, Southend, a continuing series of concerts sponsored by Spiral Arts features Contemporary Percussion by **Trevor Taylor**, **Frank Perry**, **Paul Lytton** and others on Sept. 27, while on Oct. 2 the **Third Eye Band** and solo guitarist **Derek Bailey** play opposite the 22-piece **Alternative Music Orchestra** led by Taylor and **Ian Brighton** . . . The Alternative Music Ork also works the Jazz Centre Society's last Sunday concert at the Institute of Contemporary Arts Sept. 15 . . . Other JCS dates fixed at presstime include pianist **Eddie Thompson**, who spent nearly ten years on the New York scene, with his **Trio Plus** at the Seven Dials, Covent Garden on Sept. 26, while the **Ray Warleigh-Alan (Soft Machine) Holdsworth Quintet** (Sept. 18) and the **Don Rendell Five** (Sept. 25) are at the Phoenix, Cavendish Square . . . Oct. 9 the Phoenix will see the debut of a ten-piece **Spontaneous Music Ensemble** sporting three guitars, two basses and Americans **Kent Carter** and **Jane Robertson** on cello .

PERSPECTIVE continued from page 34

That Ain't Good, for example, glides along a legato quarter-note path, pausing occasionally on longer notes. But between the second and third notes of this ballad the singer must leap up more than an octave, the vocally difficult major ninth.

But an Ellington melody can be utterly simple, too, and still be most effective. There appear, for example, only two different pitches, dominant and tonic, the first two different pitches of any bugle call, in the three identical melodic phrases of *C Jam Blues*. There appear only two little rhythm motives, the short way and a longer way of saying, "Be-Bop." Yet it swings madly, this blues tune without blue notes, because Ellington left many silent spaces in his melodic line for a rhythm section to leak through. That Ellington could create a universally played melody from such simple materials—a bugle-call pickup, a bop-rhythm signal, the blues form, and silence—is alone a mark of his genius. Yes, Ellington appeared when music needed him. And now the Duke is gone. Long live his noble legacy . . .

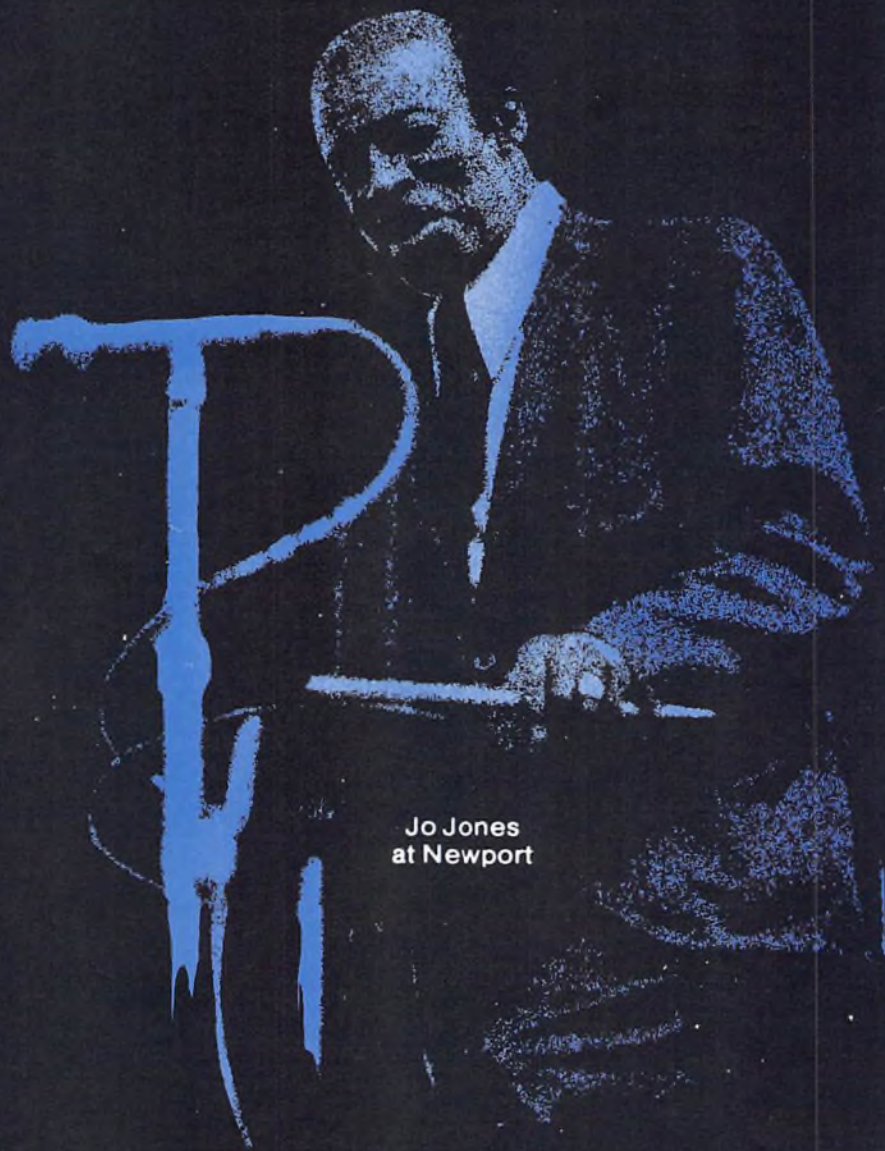
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