

the contemporary  
music magazine

# down beat

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 Ray Manzarek Ray Manzarek  
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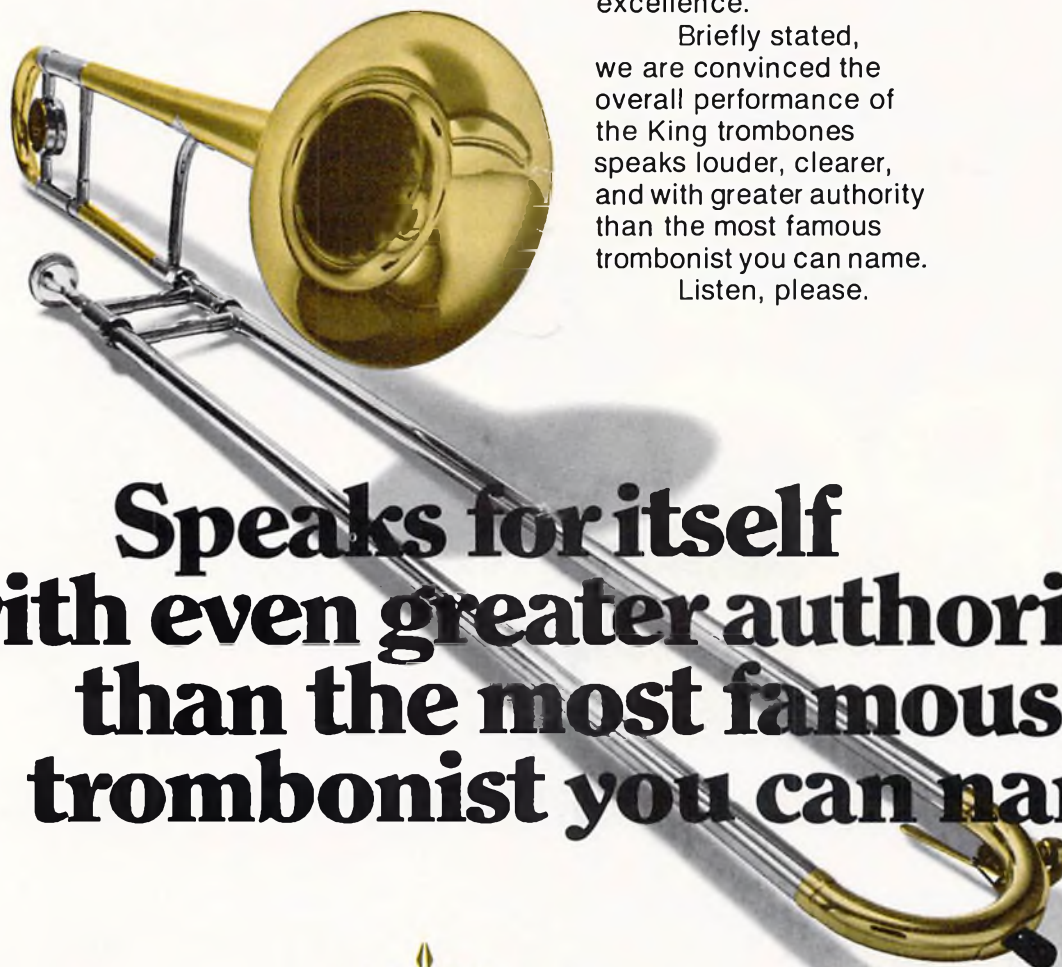
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# down beat

November 7, 1974

Vol. 41, No. 18

(on sale October 24, 1974)

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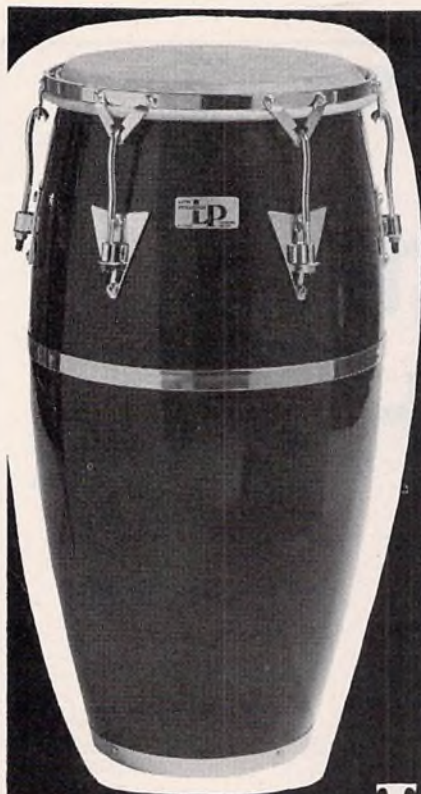
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## the first chorus

By Charles Suber

In this issue . . .

**Archie Shepp:** ". . . I think (jazz) is a very special word—I'm not sure when people use it if they're calling me a nigger, or what exactly. . . . I think music is a language, and it's like a dictionary has a lot of words, but if you limit yourself to a couple of definitions you would be illiterate. If one limits oneself to a peculiar definition like 'new music', 'avant garde', something like that, I think that's like cutting out half the dictionary. . . . If we say Heifetz and Rubenstein, Bernstein, Aaron Copland, if we can say Charles Ives but we don't mention Monk or Bird in the same breath, it's like niggers and white folks over and over again."

**George Duke,** the keyboardist "blessed with technique, intelligence, and ebullience" who does his bit to unstick labels.

**Airto,** the happy and talented percussionist who crosses all the borders without getting so far out that he can't make it back.

**Ray Manzarek,** the ex-Door, who is trying to make it again with his considerable compositional talents—both written and improvised—with a new group.

Still keeping close to the musical variance represented by Messrs. Shepp, Duke, Airto, and Manzarek, I'd like to spend the rest of this space recommending a new publication: *The Music Revolution*.

*The Music Revolution* is a descriptive compilation of 14 innovative music programs for young people, from toddlers to teens. The 64-page book's principal importance is that it details the variety of musical experience currently offered to the next generation.

For example, there is described the Arts Impact Program of Columbus, Ohio where all the kids from 12 elementary schools are totally integrated. Almost everything that is taught is related to and interacts with something else. With the assistance of paid resident musicians—from local colleges, high schools, and the community-at-large—music is taught not only for its own sake but as a part of English, math, history, geography, physical education, art, dance, and drama.

There is also the "Piano Class With Marchismo," a pride-fostering session for inner-city Latinos attending Belvedere Jr. High School in East Los Angeles.

It is important to note that these programs are counter-elitist, thereby opening up music opportunities for more students than just the traditional outlet of bands and choruses.

Several of the programs use electronic music as a base medium. In the O'Brien Middle School at East Hartford, Conn., a remarkable 60% of the 750 students are involved in contemporary *musique concrete*.

Lena McLin, the almost fabled head of music in Chicago's polyglot Kenwood High School, currently has about 900 students out of a total enrollment of 1,900 involved in a "conceptual learning program" that includes everything from writing rock operettas to digging in for some heavy jazz playing.

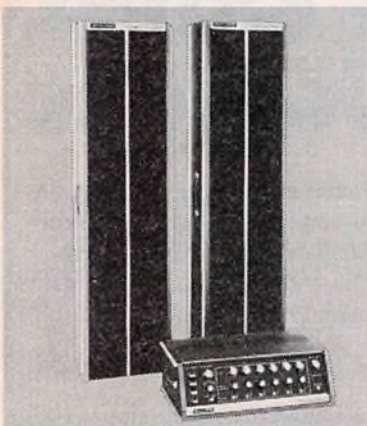
Ms. McLin puts it this way: "When a kid is performing, students don't see black or white. They just care about what he's singing or playing and whether he's got it all together."

*The Music Revolution*, edited by Betty Stearns and Clara Degen, is available for \$56 from *The American Music Conference*, 150 E. Huron, Chicago, IL 60611.

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# discords

## Up And Coming Pollster?

I have been playing drums and reading your magazine for 8 years. During that time you have printed many interviews with great musicians which I found to be enlightening and inspiring. Yet I have always wondered: what do they have that I don't? Why can't I get in the pages of **down beat**?

Finally, thanks to Ray Townley's *Makin' It In Macon* and Allman Brothers drummer Butch Trucks, I have the answer! (No offense, Mahavishnu and Sri Chimnoy.)

Accordingly, tonight I plan to drink a case of beer and go find 10 mothers to challenge. While I'm at it, I'll grab a chick by the ass and hopefully wind up the evening by losing my car. Please inform Mr. Townley that I have plenty of time to be interviewed. Readers' Poll, here I come!  
Mike Thompson San Diego, Ca.

## Chicago Defenders

In your August 15th issue *Chicago VII* received a rating of fair. How can this be? *Chicago VII* brings out the best of the band in many different areas of music. There are intricate brass arrangements (*Aire, Woman, Call On Me*), pretty acoustic work (*Happy Man*), beautiful harmonies (*Wishing You Were Here*), a little bit of Latin (*Mongonucleosis*), funky rockers (*Lifesaver, Skinny Boy*), lovely ballads (*Searchin'*), unabridged free jazz (*Devil's Sweet*), and those real jazz cookers (*Hanky Panky, Aire*). There is excellent soloing throughout by Terry Kath and Jimmy Pankow and the brass section and of course the group centers around its super drummer

Dan Seraphine.

The older generation of jazz should be thankful for what this band has done. They have mixed jazz and rock successfully and attained a happy medium which both the young and old can enjoy. But most important is that through them this mixture has been brought out into the open, showing young people that jazz can be a pleasurable listening experience. Without groups like Chicago, big band and small combo jazz would soon become a thing of the past.  
Robert Smith Yardley, Pa.

In response to Jon Balleras' review of *Chicago VII*, it's apparent that the usual "critic noises" (they're beeps and stutters mostly) are largely comic. It appears that Mr. Balleras should have read Dr. William Fowler's article on *How To Evaluate The Evaluators* before reviewing this record, for his criticisms are not only trite but quite shallow in content.

Mr. Balleras defines Chicago as "correct, pretty, homogenized." There is quite a difference between a group of talented musicians taking the time and care to write, arrange, and produce a cohesive, professional-sounding album and in the image that Balleras' definition conjures up—one of a little-talented group cranking out a shiny smiling product which sounds like it was created by a computer. . . .

If Jon wants to nit-pick, he should analyze his own review: this is the first album in which Doris Hall did the script lettering (which is on the innersleeve, not on the jacket), it's spelled Robert Lamm (not Lanini), Laudir De Oliveira (not Oliveria) and if he took the time to read, he'd find the

Arp song was *Italian From New York*, not "Haliu."  
Bob Briar Hamden, Ct.

## Shocking Change

I purchased this subscription after having not seen the magazine in 10 years. What a shock! What would have been reviewed in those days as being in extremely poor taste, to say the least, has now become "exciting." Apparently you've become one of the best magazines money can buy.  
Bill Thieme Dutch John, Utah

## On The Roadie Support

The September 12 issue of **db** omitted a regular feature, the "On The Road" listings, which for me have been one of the more important facets of the magazine. I hope that this feature is not being completely discontinued.  
Lawrence Mellor Oneida, N.Y.

## Profile Suggestions

There are a lot of people playing heavy music. Unfortunately, not all those who fall into that category can be known to the music public. Five stars to **down beat** for the inclusion of *Profile*, a feature which helps render this situation.

Here are a couple of requests for the future. I'd like to see *Profiles* on Glenn Ferris, a bad-ass trombone player who's blowing minds with Billy Cobham's Spectrum group and on John Heard, a beautiful bass player who's been around for years, and is currently playing with Kenny Burrell.  
Jamie Podale Brooklyn, N.Y.

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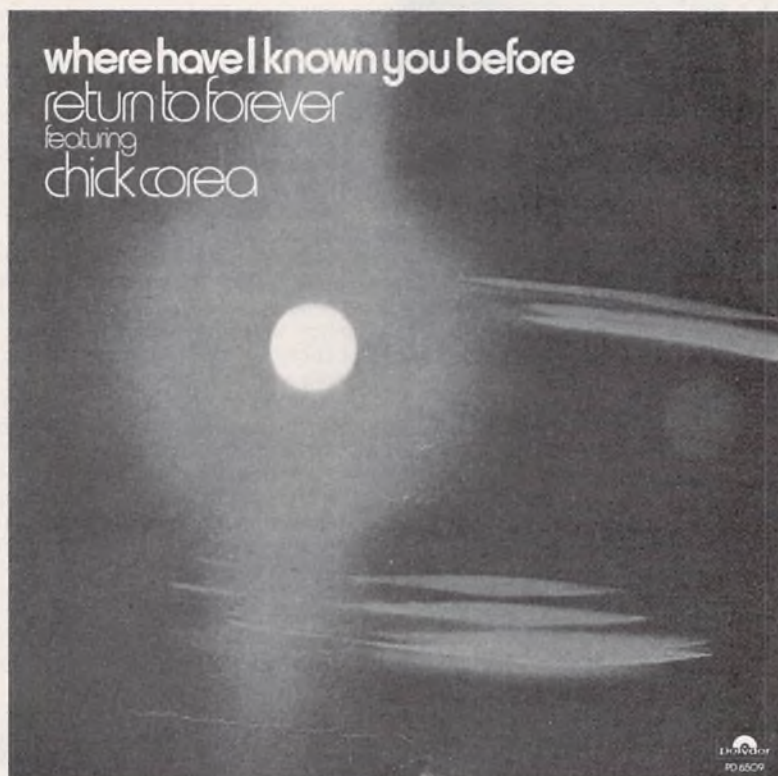
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# MONTEREY— MERELY OKAY

If landscape and organization is your cup of tea, you'd love the Monterey Jazz Festival. Nowhere else in the country is there a site as perfect as the Monterey-Carmel Peninsula. There's also no other festival where order, comfort, and relaxation are more in abundance.

But if adventurous musical bookings and progressive sounds are more up your alley, then there are a dozen other festivals to be recommended over Monterey. In fact, Monterey, now in its 17th year, may have sealed its fate as the most important *minor* jazz festival in the world.

A quick perusal of the schedule as presented on paper portended little outside the tried and true (which, of course, is not to say that it isn't good, but it certainly isn't new).



PHOTOS: VERYL OAKLAND

## An Absolutely Fretful Jam!

Friday night featured Dizzy, John Lewis, Mulligan, Sarah Vaughan, a piano forum with "Gentleman of Leisure" Eubie Blake, George Shearing, Dillwyn Jones, and Frenchman Martial Solal. Saturday afternoon was all blues, headed by "Cleanhead" Vinson, Joe Turner, and Bo Diddley. The top night of the weekend, Saturday, was to climax with Anita O'Day, and Dizzy, joined by Roy Eldridge, Clark Terry and "Sweets" Edison. Sunday afternoon was filled with high school winners, the potential highlight being the Chuck Mangione Quartet playing beside the California All-Star High School Jazz Band.

The only possible eruptions of uncharted music were to be offered by the McCoy Tyner Quartet on Saturday night; a Sunday evening of Latin music highlighting Cal Tjader, Mongo Santamaria and Airtio; and the ubiquitous presence of the schedule of Japan's number one big band, The New Herd directed by Tokiyoshi Miyama.

So, what happened? Did the generally lackluster veneer of the pre-game lineup prove itself to be equally tarnished in musical fact? Did the few innovative groups pull their weight or prove paper tigers?

Certainly, critical opinion varied. The festival sold out its 7,000 seats for all the shows except the Sunday afternoon high school session. And generally, the crowds came away satisfied and uncomplaining.

Friday night set a pattern: mainstream sounds can be exciting even if they aren't spanking new. This was proved right off the bat with the festival quartet (Lewis, piano; Richard Davis, bass; Mundell Lowe, guitar; Roy Burns, drums) backing Mulligan, Illinois Jacquet and Dizzy. They soared. Jacquet started with *A-Train*, and the explosive atmosphere was picked up by the rest. Diz tackled *My Funny Valentine* with warmth and beauty. Mulligan grooved with *Satin Doll*, and the festival was off to an exciting commencement.

Then, the unevenness of the weekend raised its warped head. The International Piano Forum proved a bore. In solo and duet settings, the pianists, with the exception of 91-year-old Blake, displayed rhythmic paucity and dynamic monotony, due in large extent to the poor PA system. Blake merely stormed out to the piano bench, announced in a gruff voice, "I'm going to play *Stars and Stripes Forever* by John Philip Sousa," which he proceeded to do, including every type of ragtime and traditional two-handed style in between.

Sarah Vaughan was merely herself, excellent but not her best. The evening closed with what proved to be the unexpected hit of the festival, the New Herd. Mr. Miyama was the picture of classical authority as he conducted his 18-piece orchestra through every

10 □ down beat

# BMI ANNOUNCES AWARDS

Broadcast Music, Inc. (BMI) has announced that a total of \$15,000 is available to young composers in its 23rd annual Awards to Student Composers. Established in 1951 by the company in cooperation with music educators and composers, the Awards project gives cash prizes to encourage composers under the age of 26 to continue their musical ed. Prizes range from \$300 to \$2500 and will be awarded at the judges' discretion.

The contest is open to student composers who are citizens or permanent residents of the

Western Hemisphere and are presently enrolled in accredited secondary schools, colleges, and conservatories, or who are engaged in private study with established teachers. No limitations are established as to instrumentation or the length of works to be submitted. Students may enter no more than one composition. The '74 competition closes February 15, 1975 with official rules and entry blanks available from Oliver Daniel, Director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 West 57th St., N.Y., N.Y. 10019.

## Harrison To Barnstorm

Ex-Beatle George Harrison has announced plans for a major concert tour of the U.S. and Canada. The tour will begin in Vancouver on November 2 and will include approximately 50 concerts in 27 cities over a 7 week period. The tour will mark Harrison's first public appearance since the Bangla Desh concert of 1971 and his first American tour since 1966.

George will be joined on the tour by Ravi Shankar, who has been a primary influence in the cross-fertilization between Indian music and contemporary Western music during the past decade. Shankar will be fronting a new group and will perform his original compositions.

Musicians accompanying Harrison will be: Tom Scott, saxes and woodwinds; Chuck Findley, trumpet and trombone;

Billy Preston, keyboards; Robben Ford, guitar; Andy Newmark, drums; Willie Weeks, bass; and Emil Richards, percussion.

The itinerary for the Harrison tour is: Nov. 2, Vancouver; Nov. 4, Seattle; Nov. 6, San Francisco; Nov. 8, Oakland; Nov. 10, Long Beach, Ca.; Nov. 11, 12, Los Angeles; Nov. 14, Tempe, Ar.; Nov. 16, Salt Lake City; Nov. 18, Denver; Nov. 20, St. Louis; Nov. 21, Tulsa; Nov. 22, Fort Worth; Nov. 24, Houston; Nov. 26, Baton Rouge; Nov. 27, Memphis; Nov. 28, Atlanta; Nov. 30, Chicago; Dec. 2, Cleveland; Dec. 4, Detroit; Dec. 6, Toronto; Dec. 8, Montreal; Dec. 10, Boston; Dec. 11, Providence; Dec. 13, Washington; Dec. 15, Uniondale, L.I.; Dec. 16, 17, Philadelphia; Dec. 19, 20, New York City.

## potpourri



VALERIE WILMER

### BRAXTON

**Michael Cuscuna** dropped us a line recently to tell us about his current activities. Mike has recently signed to become a producer for the newly reconstituted **Bell Records**, headed by **Clive Davis** and **Steve Backer**. The label isn't talking about several big jazz names they are negotiating to sign, but they have already announced that **Anthony Braxton** will be recording under the Bell aegis. Cuscuna has also just completed producing an album by Art Ensemble of Chicago trumpeter **Lester Bowie**, which will shortly appear on **Muse Records**.



VERYL OAKLAND

### CARTER

**Kudos: Bennett Lester Carter**, better known as Benny Carter, alto saxman, has been awarded an honorary **Doctor of Humanities** degree from **Princeton University**. As noted in the university's Alumni Weekley, Carter is "an innovator of modern jazz style . . . known as the 'musician's musician' for his subtle and original talent as composer, arranger, conductor, and performer. . . . His modesty and sincerity have become one with his creative abilities so that he has molded musical tastes here and abroad and assumed throughout the world his role of

continued on page 46

Baron von Ripoff was cruising his three-winged Fokker on a reconnaissance gig when he heard the throbbing hum of the Telecaster® Deluxe flying machine.

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# New Releases

**Impulse Records** has announced a powerful fall release package spotlighting ten new albums. Following in the path of the successful *The Saxophone* and *The Drums* multi-albums, the label has released *The Bass*, another tri-disc compendium featuring the major jazz bassists of the time. The remainder of the Impulse autumn barrage includes: two albums featuring **John Coltrane**, one of them containing previously unreleased material, the other titled *Greatest Hits, Vol. 3*; *Viva Emiliano Zapata*, the third chapter in **Galo Barbieri's** continuing Latin American studies; *Love In Us All* by **Pharoah Sanders**; *Go With The Flow* by violinist **Michael White**; *Crystals* from **Sam Rivers**; and a triad of double albums including reissues of material recorded for the label by **Duke Ellington**, **Mill Jackson**, and **Elvin Jones**.

The **Fantasy-Prestige-Milestone** people are also excited

about their fresh batch of goodies. New additions to the label's burgeoning series of jazz "twofers," certainly one of the best bargains in the record-buying market, include the following: *Kansas City Nights* featuring two of the greatest soloists from Count Basie's Big Band, **Buck Clayton** and **Buddy Tate**; *Guitar Player* by the little-known but highly respected jazz guitar stylist **Tad Farlow**; *Another Monday Date*, by Earl "Fatha" **Hines**; some early **Sonny Stitt** gems via *Genesis*; a special commemorative affair to be called *Twenty-Five Years Of Prestige*, which highlights a batch of alternate takes and rare sides; *The Second Sacred Concert* given by the late **Duke Ellington**; and *Oscar Peterson featuring Stephane Grappelli*, the only one of the twofers containing entirely new material.

Also new from the Berkeley outfit are: *Pyramid* by **Cannonball Adderley**; the first solo album in some time from **Merl**

continued on page 46

## FINAL BAR



DON HUNSTEIN

**Harry Partch**, avant-garde composer and instrument maker, died September 3 at his San Diego, Ca. home following a heart attack. Partch single-handedly developed a revolutionary musical system in the early 1930s, employing a 43-tone octave with total ranges of more than five acoustic octaves.

Born June 24, 1901 in Oakland, Partch was the third child of Presbyterian missionaries who had spent the decade prior to his birth in China. He grew up in Tombstone, Arizona, where he immersed himself in music and began to compose at the age of fourteen. Disturbed by all elements of formal musical training, Partch struck out on his own, completing a piano concerto, an extended string quartet composition, and a symphonic poem when in his early 20s.

But it was while living in New Orleans in 1929 that he decided to finally forego all efforts at conventional composition. Burning the entire body of his previous work impulsively, Partch dedicated himself to concocting a completely new musical system, wherein the multi-tones in the space of the octave would be decisive.

Yet it wasn't until after spending years as a hobo during the Depression that Partch was to receive the first in a series of financial grants that made it possible for him to develop his theories full time and thus school musicians to perform on his ever-expanding number of self-created instruments. Because of the inherent difficulties in arranging a performance utilizing these sensitive devices, Partch was severely inhibited in his desire to achieve public recognition. In the late 1940s, he thereby established his own shoestring recording label, Gate V, and proceeded to periodically issue a limited number of copies of his latest compositions. These albums, now collector's items, are the most accurate testimony to the creative intelligence and indomitable perseverance that characterized Partch's solitary career.

Not until 1968 did the composer ever make a New York debut, giving a concert at the Whitney Museum. The release of two Columbia albums followed shortly thereafter. *The World Of Harry Partch* includes his "Hobo Concerto" *Barstow*, which deals with hitchhiker inscriptions glimpsed from a highway railing outside Barstow, Ca., and *Castor And Pollux*, an extended piece with choreographed dancing roles. The later *Delusion Of A Fury*, subtitled *A Ritual Of Dream And Delusion*, must be considered his crowning achievement, as well as one of the most daringly innovative compositions of the century.

Among the instruments that Partch created were: the Chromelodeon, a reed pump organ tuned to the complete 43-tone octave he created; six Harmonic Canons, five featuring 44 strings on one plane, the other with two planes of 44 strings each, which are plucked by fingers and picks as well as struck with sticks; the Bass Marimba, with its unique lower range notes; two Adapted Guitars with a sliding plastic bar above the strings, one tuned to a six-string 1/1 unison, the other to a ten-string chord whose higher notes are only vibrations apart; the Spoils Of War, a percussive device constructed from artillery shell casings and Pyrex chemical solution jars; the Cloud-Chamber Bowls, made from Pyrex jars cut in half, suspended on a rack, and hit on the sides and tops with soft mallets; and the Kitharas I and II, a pair of lyre-like instruments that have twelve hexads apiece, with glass rods producing gliding tones on four of the chords.

Other major Partchian works include: *Oedipus* (1951), a musical adaptation of the Greek drama; *The Bewitched* (1956), another dance-theater work; and *Revelation In The Courthouse Park* (1960), an "extravaganza" employing marching brass band, acrobats, gymnasts, and fireworks, in addition to musicians, actors, and dancers. The composer's ground-breaking theories concerning his "Monophonic" tone system are cogently outlined in his book *Genesis Of A Music*.

—hohman

down beat NEWS

## MONTMARTRE MISERIES



At Montmartre on final eve are: (l. to r.) Herluf Kamp-Larsen, owner; Klaus Albrechtsen, artist; and Dexter Gordon.

The future of Copenhagen's world-famous jazz house, Montmartre, remains in doubt at present. On September 7, Dexter Gordon ended a five day stint there and the doors closed.

During the 1960s, Montmartre's stage was the setting for some superb jazz happenings. It may well be that more great jazz figures have played there than in any other place in the world. The list runs like a biographical history of modern jazz, from Sonny Rollins and Coleman Hawkins to Ben Webster, Bud Powell, Thelonius Monk, transplanted Copenhagen resident Gordon, right up through Albert Ayler, Archie Shepp, and Cecil Taylor, plus countless others of equal stature.

The owner of Montmartre, the soft-spoken, bearded Herluf Kamp-Larsen, was forced to close because of serious financial problems, but he is hoping to have the club operating again without a long interruption. He is presently negotiating with several groups interested in continuing Montmartre. One, the Scandinavian Booking Agency, has made an undisclosed offer to Kamp-Larsen which he is currently considering. Several other groups have also expressed interest but the bankrupt owner has stated, "I will only sell it to people who will keep it a jazz club."

But for the present, the doors are locked, the bulletin board announces Dexter Gordon's last appearance, and a clipping from the Danish newspaper *Information* recalls the past glories that occurred inside.

—jim wake

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# Spotlight on GEORGE DUKE

## An Underexposed MOTHER

by steve metalitz

VERYL OAKLAND

The revelation came backstage at the Auditorium Theatre in Chicago, between sets of the Frank Zappa Mothers' Day concert: one of the Mothers of Invention was about to become a father. The imminent arrival of George Duke's first born child found him in a relaxed and mellow mood; and the conversation with the Mothers' featured keyboard artist ranged fully over the past, present, and future of a musician whose offstage manner is as basic, engaging, and down-to-earth as his playing. Above all, George is a musician who enjoys playing; and so it's not surprising that he feels comfortable about his long-standing gig with Zappa. "That's one thing I really like about Frank," Duke comments. "He can really see the humor in people, and in music. Too many musicians are too serious, I think. But I don't see anything wrong with having a good time."

George Duke has been having a good time with music for about three-quarters of his twenty-eight years. It all started in Marin City, California, which George describes as "a little ghetto over there, outside San Francisco. It was cool at least for the time being. When I was seven years old, I said to my mother, 'I want to know what this music thing is all about.' So she bought me an old beatup piano. I used to walk up the hill to go take lessons from this lady, Juana Brown was her name. Then a little later I took lessons from a guy in San Francisco, Jules Haywood. Finally I studied with some people at the San Francisco Conservatory for a while."

George's stay at the Conservatory stimulated a change in the direction of his musical growth. "I eventually gave it up because all I was learning was classical repertoire, and I didn't want to get into that. All I was learning was a bunch of pieces. I kept hearing the same thing about what I should do technically to get something happening with my playing. And I decided that I didn't need to pay *them* to tell me the same thing every week, over and over again. I figured all I needed to do was to go into a practice room, and go to work." Thus ended George's career as a classical pianist. "I said, Well, listen, I'm going to cool it. So I became a piano minor, which is cool, and a trombone major, which I can't stand! But I graduated in trombone and composition."

Meanwhile, back in the practice rooms, George was paying another kind of dues. "I decided I just wanted to get into practicing jazz licks. They used to run me out of the room. They'd say, 'What is that? You didn't resolve that seventh! Get out!' So I'd be going from one practice room to another. Really out. And now," he notes, "they've got jazz classes at that school, and rock classes. I've even done a couple of seminars over there. It's incredible how things have changed."

George sees his stylistic development as following a circular form. "I started out doing rock. I had a steady gig for about three years, back before college. I always listened to things that Miles did; but I couldn't comprehend it at the time. (I must have been about 15 or 16.) I dug it, but I couldn't play it. All I could play was something like Les McCann, which I could really dig, it was funky, and I could get into that. Les may not know this, but a long time ago, when I was coming up, I used to listen to Les *all the time*."

"But then I changed. I went around playing like Bill Evans, playing that style, copying other styles. But you see, I was fighting something. All the jazz players at that time said, 'If you play funky, you're copping out.' At that time, I said, 'Okay, cool,' so I started getting into this other kind of stuff, more classically oriented. And that was cool, too, I'm not putting it down; but I was fighting something very basic in me that wanted to play the blues. And one day I eventually realized that. I grew up: I asked myself, Why am I doing what other people think I should be doing? I'm just gonna play whatever I feel. If it comes out funky, that's what it is; if it comes out sounding like something else, I can't help it. And I came right back around the circle, back to the roots. And now I love to play funky. I can't help it. That's part of me."

The range of Duke's recording gigs, apart from his work with the Mothers, testifies to the scope of his musical adaptability. George runs down the list: Billy Cobham, Airtio, Quincy Jones, Cannonball

Adderley (whom George toured with for two years, up until last January), and, in a more traditional vein, Harry Edison. Looking back on this last gig, George notes that working in such a variety of contexts has its drawbacks. "The album with Harry Edison was really weird. I was completely out of place. I just don't play that kind of music any more. To go from playing like that, to playing with Airtio and Flora Purim, which is completely different, to playing with Billy Cobham, which is another world, to playing with Frank, which is *another* world: now those are really different things. You have to click a switch in your brain and try to fit in, but still try to let yourself shine through."

For most of the past four years, George Duke's head has been clicking in Frank Zappa's direction, recording and touring with the Mothers of Invention. The long association with Zappa wasn't the result of a conscious decision on George's part; it developed from a determined effort to get things together with violinist Jean-Luc Ponty. "I was working with a trio, a straight-ahead jazz group, in San Francisco," Duke recalls. "I'd heard one of Jean-Luc's records, and I knew I could play with that guy. I felt that we were going the same way musically. Then I found out through a mutual friend that Jean-Luc was coming to the country. So I contacted him, I sent tapes, I sent letters. 'Listen,' I told him, 'I'm the guy, I'm telling you I'm the guy. Give me a chance.' So finally he said, 'Okay, let's give this joker from San Francisco a chance. We'll try it out.' So I went to LA, and it worked. At that time Jean-Luc was living in Paris, and he had a time limit on how long he could stay here. So we did about seven albums at one shot."

Into a Ponty-Duke gig at the Experience in LA walked one Frank Zappa. "He asked if he could play. He came up and jammed a blues, and right after that he asked me if I wanted to do an album with Jean-Luc; and we did it, the *King Kong* album (World Pacific Tour 20172). That's when Frank really got a chance to hear me. And he said, 'Where have you been?' And I just told him San Francisco. Then he asked me did I have eyes to go on tour or something. I said, 'Yeah, well, call me, we'll see.' A couple of weeks later he called and said, 'This is the deal, this is how much it's gonna pay. Do you want to do it?' And I said, 'I don't know'—and I thought about it, and decided, let's do it."



One asked, "Awh, do I have to play all those triad triplets?"  
The other answered, "Just be witty and zany and don't worry about a thing."

# SHEPP: AN OLD SCHOOL MASTER IN BROWN SUIT

by john b. litweiler



BOSTON MOODY

**"I**ncidentally (said Archie Shepp, talking of his teen-aged years in Philadelphia), there was a very fine tenor player named Rashied Ali. When I first had the privilege to hear him, at a jam session, I heard him and Jimmy Heath, and I was just a kid and Jimmy was playing on my horn that my aunt had just bought me . . ."

Wait—Jimmy Heath, the young Philadelphia legend who'd worked and recorded with Miles, J. J., Clifford Brown, the Jimmy Heath whom everyone knows by now—he borrowed your tenor?

*"Yes. That was the thing that shocked me. When I first heard him play he so struck me with the genius of his music that I went to ask him to give me lessons—this was just before Mr. Heath was so tragically incarcerated—and I found he didn't have a horn of his own, and I had this brand-new saxophone which I knew nothing about.*

*"He picked it up and played it. When he gave it back to me it was dripping with spit, and I could hear all the sound, the room was full of sound, and it was the first time that I really looked at the saxophone that closely as a real musical instrument . . ."*

An August Saturday afternoon; Archie Shepp—saxophonist, composer-arranger, bandleader, music critic, teacher (University of Massachusetts, Amherst), playwright—is in his small room (sgl. no A/C) in the decaying hotel where the performers who play Chicago's shabby night club district stay. The TV drones the eternal Cubs game, a trombonist is practicing next door, or down the hall, or elsewhere nearby, and the window is open to the blue haze, ozone and occasional sirens.

Archie Shepp, who began to score in Cecil Taylor's 1960 quartet, whose work with the NYC 5 and Bill Dixon was early proof that Cecil and Ornette had begun a true revolution (not a mere mutiny), whose later work is an invitation to all generations, Archie Shepp, who verbally articulated the secret thoughts of a multitude of musicians, is being interviewed again. He keeps getting interviewed because there's still a lingering air of controversy about him, though time passes and the social forces unleashed in the '60s have become a smoulder. "In this country," Dick Gregory once pointed out, "once you do or say something, it's *accepted*." Go to the library, read Archie's article "A View From The Inside" in *db's Music '66*: is it still so amazing?

Archie, in brown suit, sits in the wooden chair next to the bed; the conversation jumps back and forth between topics, and he often unconsciously, reverts to an old-fashioned schoolmaster-like manner of speaking.

"First, I don't normally use the word 'jazz,' largely because I think the connotations of the word are generally pejorative, as perceived by most, particularly white, Americans. I think the term has many deep sociological and economic implications. Therefore, I think it's a very special word—I'm not sure when people use it if they're calling me a 'nigger,' or what, exactly."

Yet we're used to separating jazz tradition from blues tradition. . . .

"To me that's like dividing Africa into black Africa and white Africa. Because when we talk about jazz and blues, fundamentally I don't see any difference between John Coltrane and Bessie Smith, or James Brown and Dinah Washington. I think they're coming from the same African-American experience.

"I think it's unfortunate that we have so many labels. You know, Langston Hughes made a very interesting comment. It's when he discusses the Negro Renaissance, when they were at a party given by the Van Vechtens, or one of those very romantic people, and a black woman sang a spiritual. Mr. Hughes remembers a white patroness of the arts running up to him and saying, 'Oh, Mr. Hughes, how wonderfully you people do the boogie woogie.' She had no real knowledge of African-American form at all. she only knew a jumble of words, slang.

"And I think terms like 'boogie woogie,' 'jazz,' 'bop,' are essentially slang words. Max Roach maintained that the way bebop got its name was that Leonard Feather was in the audience when Dizzy was playing the composition *Bebop*, and he was so thrilled by the

*"If you look at the dances that the kids create, the audience is as essential as the musical ingredient itself."*

piece that at the end he ran up to Dizzy and said, 'What is it? What is it?,' and Dizzy told him the title.

"Music is a language, and it's like a dictionary that has a lot of words, but if you limited yourself to a couple of definitions you would be illiterate. If one limits oneself to a peculiar definition like 'new music,' 'avant-garde,' something like that, I think it's like cutting out half the dictionary."

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Lester Young: "*The trouble with most musicians today is that they are copycats. Of course you have to start out playing like someone else. You have a model, or a teacher, and you learn all that he can show you. But then you start playing for yourself.*"

Archie Shepp: "For example, I was riding in the car with my son, and I heard this recording of Three Dog Night, I think. They were doing a nice piece, a beautiful rendition, and I was thinking of Smokey Robinson or Curtis Mayfield, and at that point I said, 'Gee, they're certainly getting us down.' See, I think imitation can be carried too far, when it's combined with economic exploitation. Today you have a rash of saxophonists, particularly white ones, who are attempting very desperately to recreate the image of Mr. Coltrane.

"On one hand I accept that; on another level I tend to reject it, because I think there's something dishonest about trying to cop a man's ideas. It takes you back to the time when everybody wanted to be Charlie Parker (and that's why it wasn't until Ornette Coleman that people began to take seriously the alto saxophone again). On the other hand they pushed people who I felt were inferior saxophonists—a number of them at the expense of people like Ernie Henry, John Brown, Gigi Gryce: there were a number of very reasonable alto players who came out of Parker's sound who did not seek to imitate Parker note for note. Yet I think the most successful in terms of economics were those who were white who imitated Bird. I don't know that they were all West Coast musicians—I think of Phil Woods and Davey Schildkraut, for example.

"I think what we're talking about has a number of implications. Number one, it's impossible for a major force in a creative field not to influence people. That's the nature of the artistic process itself. Teddy Wilson comes out of Art Tatum and Earl Hines to some extent, yet he remains an individual with a very unique way of playing. I think that's what's at issue: how far can one go in this area of blacking one's face before one is in fact a minstrel?"

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Recurringly in writings and conversation about African-American art, the significance of the black Protestant church is emphasized. As a source and bearer of culture it has no parallel in present-day white American society; possibly the nearest analogy is the Catholic church's role in pre-Renaissance Europe. Recalling certain Shepp works (most notably *Rest Enough*, from the Shepp-Cal Massey musical *Lady Day*), I asked Archie about his own church background.

"I don't feel that my musical background began in the church, I think it began in my home. However, I was raised very close to the Baptist church, certainly in my first ten years, the part of my youth spent in Florida. It was there that I heard a certain kind of music. I think it was a combination of things I heard my father play at home, the recordings he played of Ellington, Oscar Pettiford, Count Basie, people like this, that helped shape my fundamental musical influences. So what I'm suggesting is that . . . perhaps the blues comes from the church, from the spirituals itself, but the training of the musician doesn't have to take place in the church for him to be sensitive to blues form.

"My father was a musician, although by trade he's a working man. He played banjo when I was a little boy, from what I can remember, and he even taught me a few of the first chords of *The Charleston*. To me, he's a wonderful musician. He played with some of the bands in south Florida, but then he started to raise a family. My mother loves music, and she liked to sing, so I lived in a musical environment.

"The first time I had a (musical) job working for money, I was about 15, maybe 16, and Reggie Workman and I worked with a drummer named MacLain Booth. Even at that time he was a very smart businessman, so for kids we had quite a few jobs. I was playing clarinet—at least I owned a clarinet, and I'd learned how to hold a note, a b-flat concert or high c, which was my 'ride,' as they said at the time. I guess we played the equivalent of blues, or did things like *Intermission Riff*, occasionally the standards; sometimes we used stock charts.

"I was very fortunate to have the privilege of being inspired by Lee Morgan, Henry Grimes and his twin brother Leon, who was a very fine tenor player. He was an outstanding saxophonist who reminded you somewhat of John Coltrane. He was at that time not only influenced by Trane and Sonny, but he had a very unique way of playing. And of course Bobby Timmons—'52, '53, '54, something like that—John Coltrane, Jimmy Oliver, Bill Barron, Clarence Sharpe, Lex Humphries. In addition to Jimmy Heath, Cal Massey also led a big band. I'm probably leaving out a number, because there were and are so many fine musicians in Philadelphia—not to mention the black community itself, which I feel to be a catalyst, a major influence.

"Certainly Mr. Coltrane was not only a major influence on my music, but a man who helped and inspired me, and who still does, in many ways. Though I don't usually talk about influences in that very narrow sense of the term . . . because I could talk about Benny Golson or Lucky Thompson or Jimmy Oliver, or Louis Armstrong or Clifford Brown. . . . I couldn't say enough, and words don't really explain, the feeling I have for John Coltrane and the things I feel he helped me understand. Musically and personally, I don't dissociate the two. I think psychological phenomena and aesthetic phenomena are very interwoven."

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A critical comment: I find it striking that



Archie singled out Golson and Thompson, above. Regular features of his soloing accent the "strong" beats, one and three, and the ingenious dynamic and sonoric effects in the manner of the Golson-Thompson-Byas-Webster tradition, as well as the saxophone stylists of the '60s. This tenor saxophone tradition has been traced partly to the influence of altoist Johnny Hodges, who in turn maintained that his style was based on that of soprano saxist Sidney Bechet, one of the New Orleans originals. So in that sense Shepp is a late-blooming step in a half-century-old saxophone tradition, what he himself would call an "archivist."

"If we look at James Brown's music in a technical sense, which involves the use of primary African musical innovations including call-and-response, his use of polyrhythms, which is ingenious, his thematic development, and his so-called 'use of repetition,' I think Mr. Brown is an archivist. Huddie Ledbetter was an archivist, and were it not for the kind of spurious and phony academic bourgeois interpretations, and racial ones, that are leveled at our music, and at our people, men like Huddie Ledbetter would certainly receive the accolades as the true archivists, instead of people like the (Alan) Lomaxes, who essentially served the function of an amanuensis, a secretary."

Do you make distinctions between folk music and art music? "I don't, because I don't believe in the word 'art.' It's, to me, not functional, it's passive. It's bourgeois in the sense that art develops at a point when people have leisure time. That's like the Platonic ideal, something that can be observed as art, something outside experience. This question is only raised in civilizations where there is an enormous amount of leisure time and class differences.

"So art music is something that I don't really subscribe to. I think essentially the same way the music is played and enjoyed in the black community. If you look at the dances that the kids create, the audience is as essential as the musical ingredient itself.





LEE TANNER

"Without the black audience, without the black community, I don't believe we would have the Charlie Parkers and the John Coltranes and the Teddy Wilsons."

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Archie used to work with the magnificent Wilbur Ware, the true ancestor of the most vital modern bass tradition (to my knowledge, only Charlie Haden and Malachi Favors have pointed this out in print). My remark that Wilbur was sorely missed here in Chicago led to Archie's discussion of economics in the black music business.

"I think that raises a fundamental question about the survival of strong musicians in their own communities, because it has to do with the survival of an indigenous form created and carried on by black people. Classical music is not American music in any sense of the word—it's sponsored federally and at the local level. I had the very interesting experience of being asked by Lukas Foss, when I was teaching at the University of Buffalo, to do a benefit for the Buffalo Symphony Orchestra: they were trying to raise a couple of million dollars and thus far had only gotten half a million.

"I consented to do it because I understand the problem, but I think if I can understand *their* problem, hopefully the government and what not can understand that *our* music might need, at this point, subsidy.

"I think African-American music has been

exploited in much the same way Africa and her citizens were. That is, a lot has been taken out but nothing's been put back in. You take the Termini brothers, who should have made pretty good money on the Five Spot (in New York). I know they were quite successful. They started from a neighborhood bar, and after they brought in Cecil Taylor and, of course, Monk, and then Ornette, they were able to move to the Jazz Gallery, where they hired Dave Brubeck at an enormous figure, I understand. It was a complete fiasco. The upshot is, after all this money they made, the place ends up a pizza stand.

"What I'm suggesting is that music, like any other natural resource, cannot always be drawn from without putting something back into it. I think so-called jazz music has been used to create the capital base for rock and roll, which is a white form. That's what I mean by a very insidious type of economic exploitation which has been perpetuated against the culture of the black community. What I was suggesting in this example of the Termini is that despite all the monies that were made, even the sums that might have been paid to Brubeck, that's not the worst part of it—the *worst* part is that they're no longer putting the money they've made into the re-generation of that same music which created their capital.

"I think (Frank) Kofsky is right, to that extent. He'll have to at some point be assessed by people in the critical field of black music as the first writer who demonstrated that essentially there is an economic factor in music, and even a Marxist one, aside from the racism that exists. The exploitation takes a very systematic turn.

"The football players really jumped into the water this year, the way they usually do, but I guess we have the same problems in music. We all recognize that exploitation can take place within any area—it's not only plumbers and electricians and ditchdiggers, it's also musicians and football players.

"You know, in Europe you're aware of this because everything is unionized. It's almost like a combine of syndicates, so, of course, politically the Europeans are much more sophisticated than most white Americans. When the poultry farmers in France, for example, go on strike, they have a high level of consciousness about what the factors are. But this is a very young country. Aside from racism, the whole factor of labor itself, work, worker, in the Marxist sense of the word, has yet to be defined.

"I'm not opposed to the integration of unions or of the unionization of black and white craftsmen, workers, whatever. But I think it's always been in the best interest of white people to go for themselves, and they have. So you've got unions which are supposed to be integrated and all that, and they don't work because the white worker, the hard hat, the person who supported Nixon, is

the most racist among all the classes of white people."

How much of that is as much an economic factor as it is racial?

"That's what I've been saying all along, that we're facing a hell of an economic problem here in the sense that we won't get black and white people together until we're able to get equitable wages for the same job. If, for example, Dave Brubeck can be paid hundreds of thousands of dollars to do what Thelonious Monk taught him how to do—you know, it's nothing against Dave Brubeck, but certainly the system that corroborates that is not correct. . . ."

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Watch the saxophonists when they play. Sonny Stitt seems always aware of his audience, looking downward as he plays a phrase, then by emphasizing an accent with a kick back and a questioning glance at the crowd. Roscoe Mitchell rocks his torso back and forth in a secret rhythm that usually has nothing to do with the notes he plays. Warne Marsh, on the other hand, plays as if possessed, his entire body in constant motion, head and elbows jerking, while Sonny Rollins turns this way and that as if stalking a melodic line.

Archie Shepp ambles onstage, playing, in a kind of half-dance, coming to a pause before the microphones. He then dips and bends as he improvises, eyebrows occasionally raised with a pleasure known only to himself. His body resembles a vine in the wind, and you're reminded of those older dancers who used to be nicknamed "Rubberlegs": most people's center of gravity is in their pelvis, but Archie's is in his knees.

The group he brought to Chicago is Hanifa Mageed, a smooth melodic trombonist; pianist Dave Burrell, playing better than I'd ever heard on his records; electric bassist Roland Wilson; and the unifying element, Charlie Persip, the band's Old Master, and one of the most *exciting* drummers alive. Archie himself is generally in a rhythmically relaxed mood, so that the spacing of rest and timing of dynamics lends an acute tension to his line. It's a free-flowing music, more open to rhythmic variety, yet as naturally structured as you'd expect from many of his recordings and middle-period in-person performances, however outstanding some of those have been. The points of departure include original material, of course, and standards from the jazz tradition. Perhaps because Shepp's week is part of the Jazz Showcase's annual Charlie Parker month, *Billie's Bounce* is among the goodies.

Between sets he chats with a stream of visitors and fans in the dressing room, then, as the crowd thins out, retires to a quiet place down the street to relax.

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"When I play the music of Mr. Parker or

#### SELECTED ARCHIE SHEPP DISCOGRAPHY

##### Early Period

CECIL TAYLOR QUARTET: AIR—Barnaby Z 30562.  
 ARCHIE SHEPP-BILL DIXON QUARTET—Savoy 12178.  
 BILL DIXON SEVEN-TETTE/ARCHIE SHEPP WITH THE NEW YORK CONTEMPORARY 5—Savoy 12184.  
 ARCHIE SHEPP WITH THE NEW YORK CONTEMPORARY 5—Delmark 9409.

##### Middle Period

NEW THING AT NEWPORT—Impulse 94 (with John Coltrane).  
 FIRE MUSIC—Impulse 86.  
 MAMA TOO TIGHT—Impulse 9134.  
 THE MAGIC OF JU-JU—Impulse 9154.

##### European and Later period:

LIFE AT THE DONAUESCHINGEN FESTIVAL—BASF 20651.  
 BLACK GYPSY—Prestige 10034.  
 ATTICA BLUES—Impulse 9222.  
 THE CRY OF MY PEOPLE—Impulse 9231.  
 KWANZA—Impulse 9262.

Many of Archie Shepp's European recordings are difficult to find in American stores, but hunting for GRACHAN MONCUR III: *NEW AFRICA*—BYG 529.321 is worth an extra effort. It includes Archie's *When* improvisation, one of the most remarkable tenor saxophone solos of recent years.

"Bim, bang, boing, slam, pop, z-i-i-ing!"

## The Anatomical Signatures of Airto

by Charles Mitchell



VERYL OAKLAND

When the music of Brazilian percussion master Airto Moreira (hereafter known—as he prefers to be—by his first name only) is discussed these days, it's almost impossible for the word *growth* not to come into the conversation. Airto, who first gained the attention of American jazz audiences as the quiet, gnomish man with the funny noisemakers in Miles Davis's electric jazz band of 1970-71, has grown from an eccentric, enigmatic sideman—a peculiar colorist—into a band-leader, composer, and personality of ever-increasing ebullience and excitement.

It's a rare occasion when a musician has successfully absorbed the street music of two cultures and is then able to mix his knowledge of both into a cosmopolitan brew capturing the undiluted essence of each. Yet Airto's latest album on Salvation, *Virgin Land*, does just that, supercharging Brazilian folk melodies and rhythms with electronic soul-rock. The LP is a crazy cooker, one which gives the lie to the notion that there are no new hybrids being developed.

The road traversed in reaching such a unique blend, however, is always a long one, alternately laced with frustration and exhilaration. It is also a road that requires ever-increasing maturity and an ever-sharpening sense of purpose on the part of the traveller. For Airto, musical growth began almost from the day of his birth in southern Brazil.

"I was a crazy kid, or so my parents thought, because I used to walk through the woods and listen to forest sounds. Then I'd imitate them with my voice. I'd also bang things in the house and make funny noises. My parents used to watch me very closely, trying to figure out if there was anything wrong. They thought I was nuts!"

But Airto's "craziness" obviously must have been encouraged too. He studied piano and classical guitar, to this day using the

piano to write his tunes. At age six, he had his own radio show featuring his singing and guitar playing.

His musical career in Brazil continued to grow through his early manhood, culminating in the formation of Quartetto Novo, a rare and beautiful group that also featured the guitar work of Hermeto Pascal, a long-time Airto sidekick. The group was heard only in Brazil, but I managed to hear one of their recordings brought back from Rio by a fellow FM disc jockey whom I worked with in college. Quartetto Novo was an all-acoustic group, something like a Brazilian Oregon or Winter Consort. The ensemble interplay was

For the listener uninitiated to Airto's rhythmic kaleidoscope, a first glance at his huge table of percussion instruments set on the stage at a live performance usually elicits a cry of, "What is all this junk?" The questions are answered the first time one hears Airto play, as all the "junk" on the table yields, in the hands of its master, the most incredible array of natural, non-electric sounds currently to be heard in contemporary music. Each instrument produces a unique sound, with several unmistakable individual personalities combining to enrich the total musical picture.

During our conversation, Airto took time out to introduce us to several of his percussion instruments and their sounds. His is an ever-expanding palette of rhythmic and percussive colors. Airto constantly is given new instruments to try out by fans and admirers who come to see him. In addition, he himself is always on the lookout for sounds that come out of our everyday life—anything is potentially grist for the Airto sound mill. The percussion table thus grows, changes, and otherwise mutates, much like Airto's music itself. After all, that collection of instruments is inevitably the source from which his music springs.

Airto's various gourds are called *cabacas* (kah-bah-sahs). Related to the maraca, the *cabaca's* different shaker sounds depend on the size and number of seeds put inside. A hole is made in each end of the gourd, the contents are blown out, the gourd is dried, and other seeds are inserted.

Probably one of Airto's best-known instruments is the *berimbau* (bear-eem-bow, rhymes with "cow"). The best wire to stretch across the bow, according to Airto, is one taken from an automobile tire. Another Brazilian axe Airto has helped bring to the attention of musicians and listeners is the *cuica*, or talking drum, featured so prominently in Airto's own recordings, not to mention those fantastic duets with Miles Davis on the *Fillmore* and *Live/Evil* albums.

The bells in front are usually called *agogo* (ah-go-go, with emphasis on the last syllable); but in Brazil they usually have only two bells. Airto's, made by a friend in San Francisco,

easily as advanced as in either of those two excellent American groups, combining both old and new forms in a South American mode. As Airto puts it, "It was a new Brazilian music, but with our roots fully incorporated."

Quartetto Novo was a spectacular critical success in Brazil, but that success was regional, limited to Rio de Janeiro and its environs almost exclusively. "We used to play every weekend," Airto recalls. "During the week, I went to the beach. All I could do in Brazil, I did." Quartetto Novo lasted two years before the desire for more action led Airto to the States.

Airto arrived in Los Angeles with a few hundred dollars and no knowledge of English (his English now, incidentally, is the best I've ever heard a foreign-born person speak; it was learned by him completely on the street in the eight years he's been in the country). It was a tough four months without the slightest trace of work, but the stay did yield an interesting incident.

Miles Davis was playing at Shelly's Manne-Hole. Airto, who had heard Miles on vinyl in Brazil and "used to cry at Miles's records with Gil Evans," naturally went to see and meet the irascible trumpeter. The Brazilian found himself backstage in front of Davis, a situation in which Ph.D.s have found themselves speechless, and managed to blurt out in four-month old English: "Miles . . . me Brazil . . . music . . . drums . . . I love you." All Airto received for his efforts was a typically profane Milesian rebuff. "I went out on the street and cried."

A couple of years later, when Miles called Airto to arrange his first record date with the percussionist, Miles had no recollection of the incident. In fact, he still doesn't know about it. "I never asked Miles if he remembered. I mean, he obviously didn't. But if he reads this, he'll know about it now." Of course, Davis is now Airto's friend and former employer.

Airto's wife, vocalist Flora Purim, was appearing with Miriam Makeba in New York at the time he was in L.A. She sent him a plane ticket to the Apple, where Airto eventually found work in a small restaurant called Lost & Found. Airto sat in with the house duo one night and earned a meal. The arrangement

continued, but because Airtó's English still wasn't at the fluent stage, there wasn't much more than musical rapport between the musicians. It was another few months before he found out he had been gigging with Cedar Walton and Reggie Workman.

While working at Lost & Found for his supper, Airtó met bassist Walter Booker, Cannonball Adderley's main man for years. Booker's wife, Maria, is Portuguese, so Airtó was able to find good friends in the music world while making the language barrier less of a problem. The Bookers invited Airtó to stay with them.

He lived with them for 18 months. "I met Cannonball, Thelonious Monk, Lee Morgan, also Joe Zawinul, who was playing with Cannonball at the time. We used to jam, and I'd play traps. One Thanksgiving, I was by myself. Everybody had gone out of town, and the phone rang. It was Miles Davis's manager, who asked, 'Can you record with Miles tomorrow at 10 o'clock in the morning?' I was amazed, because I hadn't been playing with anybody professionally yet. I found out later that Joe Zawinul told Miles about me.

"When I went to rehearsal the next day, there were a lot of musicians there—even a sitar and tabla player from India. And I couldn't really play at all. There were so

many people. I didn't just want to go down and bang away. I couldn't get into the music. It was new music to me that I didn't understand, and anyway there was really nothing to play because everybody was playing so much. By the way, some of that session was just put out on *Big Fun*.

"After two hours of a session that was supposed to last six hours, Miles just went, 'Stop. Teo, stop! This sounds like shit! I'm going home. Cancel it!' And he picked up his trumpet and left. I didn't know what to say or who to talk to, so I picked up my things and went home, too."

Unlike some of the other musicians on that session, however, Airtó got a second chance, one which netted him a permanent gig with Miles. "Two days later, I was called again and told I had another date with Miles. This time, there was less clutter in the percussion section. I could play a little bit more, and when we finished, Miles told me to 'bring all my shit' and sit in at the Village Gate. I played for three nights with Miles's group there, then he asked me to go to Washington with the group. I said sure, and Miles said 'You're not gonna make any money.' I said, 'I'm not making any money anyway. Pay my transportation and I'll go.' We played a week in Washington, Miles paid me \$300, and I was hired."

Airtó joined a band that featured Wayne Shorter, Jack DeJohnette, David Holland, Chick Corea, and later, Keith Jarrett. It was a trail-blazing group playing music no one had previously imagined. "For the first two months," recalls Airtó, "I didn't really know what I was playing. It was very creative. I can say, because nothing was organized. The music was just happening; we'd take off and just play sounds and things. But I wasn't really playing enough. So Miles came to me and said, 'Play.' So I started to play a lot—all my things. After that, he came to me again and said, 'Don't bang, just play.' I realized I had to *listen* to the music and play the sound that was required at the time. That's when I started to understand what was happening. It was a combination of sounds against each other, in key, and with rhythm. After that, we would play some beautiful things together."

Airtó lasted two years with Miles, and when Wayne Shorter and David Holland left, he figured it might be time to move on. "When Wayne left the band, it really changed. This is just my opinion, but nobody was as together musically with Miles as Wayne. And Michael Henderson was more earthy on his bass than Davey Holland. He's an excellent rock player, but that's it. So we couldn't fly any more."

Airtó's subsequent affiliation with Weather Report is something the percussionist has wanted to clarify for some time. It concerns his relation to the band and particularly its current percussionist, Dom Um Romão.

"When I was playing with Miles, Joe Zawinul invited me to become his partner with Wayne and Miroslav Vitous. I don't know why, but I didn't like his approach. He was saying, 'We're going to be the best in the world. Miroslav is the best in the world. I'm the best in the world. You're the best in the world, and this and that.' I went home not really feeling good about it. Then I told Miles and he said, 'So what?' I said, 'Nothing. I'm just telling you.' And Miles said, 'Well, you know what to do.'

"So I was going to make it, because the music the group was playing was so beautiful. I said to Joe that I wanted to make it, but that I wanted to think about it for a little bit longer. And Joe said, 'Hey man, why think about it? Let's just go.' But I took two or three more days and decided not to make it. We had already taken the album cover shots and recorded the first Weather Report album. It caused real bad vibrations.

"I recommended a drummer to Joe—Dom Um Romão. At the time, Dom was just playing drums. But he would play the percussion at my house sometimes, and he sounded real good. The first time Dom played percussion, he used my stuff. It was on the album I did for Buddah Records, *Seeds on the Ground*. Joe called Dom and I lent some of my percussion to him for his first engagements with Weather Report.

"The reason I bring this up is that after all this happened, I heard many times that Dom Um was my teacher in Brazil. That's just not true. I don't know who started the rumor, but I'd like to clear it up. Flora and I brought Dom Um to New York for *Seeds on the Ground*, after he had left Sergio Mendes and gone to Miami. Even the liner notes to Dom Um's latest album (on Muse) say that I learned at his feet. That's wrong."

With the record set straight on the subject of Weather Report and his non-membership, Airtó turned to the first Return to Forever, formed with Chick Corea, Joe Farrell, Stan-



LINDA WING

### SELECTED AIRTO PERCUSSARAMA

have five bells for more range and dynamics. They're played with a simple stick, but the sounds Airtó can pull from them are anything but simple.

The bottle-cap instrument was as yet unnamed and untested; someone had just given it to him the previous evening. The *caxixi* (cah-she-she) are made from seaweed. The instrument must be made almost immediately after the weed is collected, otherwise it will dry and toughen up.

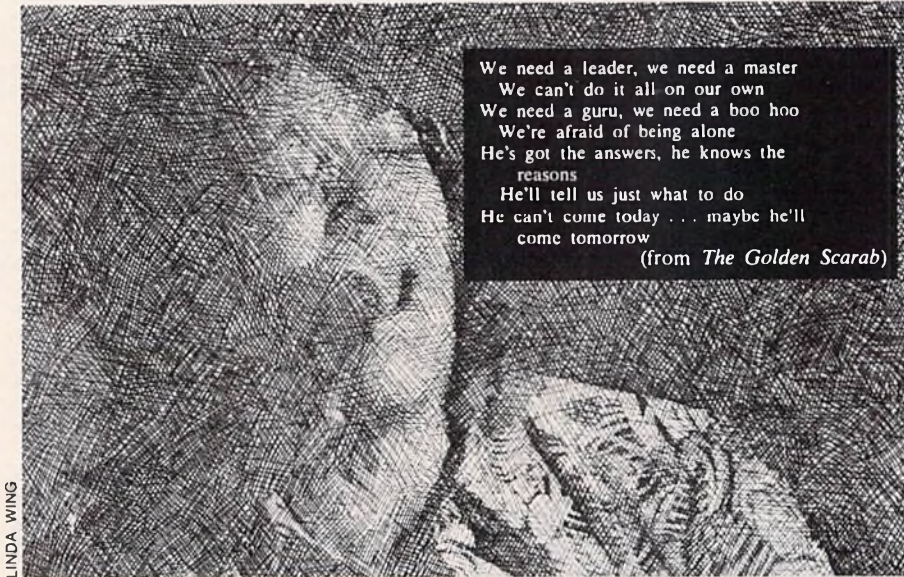
Airtó also has various *nothings* (pronounced like it sounds). They're various objects he has found lying around which produce interesting sounds, but which were probably not intended to become instruments. One such nothing is the coiled tube in the photograph, which is blown to produce a birdlike whistle. The wooden shoes are used as blocks; Airtó feels that they're better because they're louder. The bells on the belt are Japanese.

Of course, there's no way to approximate in print the music of these and the rest of Airtó's bag of sounds. For that, you'll have to listen to any and all of his five recordings (on Buddah, CTI, and Salvation). Airtó is also heard to excellent advantage on the aforementioned Miles Davis albums, Cannonball Adderley's *Black Messiah* (Capitol), Wayne Shorter's *Super Nova* (Blue Note), and countless other great records of contemporary music by the likes of Randy Weston, Weather Report, Gato Barbieri, and Return to Forever released from 1970-1973. This was the period of Airtó's most active freelance work, and each record has something remarkable to offer. Also recommended is Flora Purim's latest, *Butterfly Dreams* on Milestone, a superb example of how well these two performers work together.

Airtó should also be caught live for a variety of reasons, the most notable of which is his amazing solo percussion demonstration. Here's where you can get a chance to really see how his sonic imagination works, independent of the blazing cauldron stirred by the rest of the band. In this part of the set, Airtó takes several instruments from his collection, one by one bringing them to inspiring life. You've never heard a tambourine played until you hear what Airtó does with it.

# Journey to the Vortex of the GOLDEN SCARAB

by ray townley



LINDA WING

We need a leader, we need a master  
We can't do it all on our own  
We need a guru, we need a boo hoo  
We're afraid of being alone  
He's got the answers, he knows the  
reasons  
He'll tell us just what to do  
He can't come today . . . maybe he'll  
come tomorrow  
(from *The Golden Scarab*)

The Persian restaurant was closed, so we had to settle for Bar BQ and Brew. Ray Manzarek, the former keyboardist for the Doors, who had gotten himself immersed in Middle-Eastern mythologizing with his first solo LP, *The Golden Scarab* (Mercury 1-703), had to succumb to his humble Mid-Western upbringing. Cheeseburger and fries, please.

"Shit, man, I've told this damn story a millions times," Manzarek piqued, obviously irritated that people always asked him about Jim Morrison before they showed any interest in his solo career. "I met Morrison on the beach in Venice. (Isn't this in the bio?) We went to school together, graduated from UCLA, the film school. He came walking down the beach two months later. I said, 'What are you doing?' He said, 'I've been writing songs.' 'Outtasight,' I said, 'let me hear some of them.' He sang *Moonlight Drive* and I said, 'That's incredible. Let's get a rock'n'roll band together and make a million dollars.'"

"That'll go over well in down beat, too. Stress that. 'Let's get a rock'n'roll band together and make a million dollars. And just have positions of power and authority and all that other stuff that goes along with it.' We had to get two other guys, or three. We thought about getting a bass player, but we never found one, so I just played keyboard bass the whole time.

"At that time I was involved in Maharishi meditation, and in my class, in that six lecture class that you take, were John (Densmore) and Robbie (Krieger). We all got together and the music was incredible and it was as simple as that, you know."

It was also subliminal. The dark champions of orgasmic rock, with Morrison the poetic sire and visual focus, the Doors created a ballyhoo of controversy during their six-year, six-gold-album existence. Then one day, Morrison upped and split the scene in more ways than one. Was the band together  
20 □ down beat

er when he died? "He was in Europe and we were in—he was in Paris and we were in Los Angeles. He had gone over there for a rest, to vacation, get his head together. But he never came back. And that was a big . . . really very affecting, man, Jesus. I mean, here was a guy who was the King of Orgasmic Rock. The Lizard King. So we thought, Hell, what do we do now!"

"At that time there had been talk of taking a long vacation. Our contract with Elektra was up and we had no more obligations to deliver records. We thought, let's take some time off and see if we want to go back with Elektra, go with another company, or if we want to continue at all. Let's just cool it. We've been doing this for the last six years. Let's take eight months off and see what we want to do. So, that's what we did and it was very difficult after he died. We just decided to continue. Then it really fell apart. We all wanted to go in different directions. Everybody suddenly became a songwriter."

The death of Morrison remains clouded in obscurity. Nobody really knows what happened. "As far as I know, there are no published reports of Morrison's death. No one ever saw the body. It was a sealed coffin and the French death certificate translates—people said he died of a heart attack, that's what I thought—but the death certificate says, 'his heart stopped.' So, who knows. You don't put that down, that he's not breathing, he's dead. He died because his heart stopped! That is not a reason. So there is plenty of speculation."

Manzarek's whole demeanor belies his involvement in the punk-rock era of the Doors. Obviously well educated and interested, almost hung up, in the lore of religion and philosophy, Manzarek strikes a different pose from the one Morrison created. Even performing with his new group, doing material that melodically and lyrically is based in the Doors' sound, Manzarek seems more the

metaphysician than the demonic cajoler of twelve-year-olds.

Changing the topic of conversation from Morrison to Manzarek's newly revived career brings a flood of words. "I made the record (*The Golden Scarab*) and then I took it around to sell it. I went to some big record companies and nobody wanted it. They said exactly what they had said to me when I took the Doors' record around the first time. 'Too far out. Too weird. We don't understand it. We don't think our public, our buyers will understand it.' A&M Records said, 'We don't want it, it's not poetic enough.' They're looking for limp wrist, wishy-washy poetry and stuff like that. When you come right down to it, 'Take a walk in the park/Cut a little fart' that's not exactly great poetry. But, you know, on the other hand, it is. It's just so simple, so obvious and so direct."

"It's poetry with a hammer. It's not poetry with a feather and that's what they were looking for. Anyway, I went over to Columbia and they said, 'We don't want it. It's too poetic.' So, at that point, after I banged my head into the wall a few times. . . ." *But what about the music?* "Yeah, Columbia liked the music. Said the music's real good, but we don't know what you're talking about, and what will you do next? That's a great compliment, in a way, because what they were saying, in effect, is that I'd summed it all up. There was nothing left to do.

"Finally, Mercury Records and Denny Rocencrantz said, 'Wow, I like this, man, we want it!' They were hip enough to take a chance with it. The Doors went through exactly the same thing. I told the people at Columbia, 'You're fools, this is exactly what I went through with the Doors.' But Mercury and Elektra are very similar. Small record companies, but they give you a lot of good, personal contact, personal service, and they could just take right off."

"The fact that the album is a concept album is an act of my unconscious mind taking over. I had about ten songs written and one day I sat down and wrote each title out on a little piece of paper and would start to juggle them to arrange them in a sequence. Little by little, after playing with various combinations, it became the story. I said, Yeah, wait a minute, this thing tells the whole damn story, man, and each song covers one facet of a long, psychedelic voyage. A journey to the East, a journey for consciousness, a search for enlightenment, as much as I hate to use that word."

One of the unusual aspects of the album is the employment of three percussionists along with the extraordinary drummer, Tony Williams. According to Manzarek, "Rhythm is the foundation of the universe. The primitive African religions believed that in the beginning was rhythm and that by dancing and beating on drums and things you could get yourself in closer tune with the basic pulse of the universe. That's exactly what I believe. The foundation of it all is rhythm. Without rhythm, there is nothing.

"I was talking with my producer Bruce Botnick (who also engineered and produced much of the Doors material) and Bruce had just finished doing a Ben Sidran album for Blue Thumb on which Tony Williams played. So he suggested Williams and I loved the idea. Tony agreed to do it, so we flew him out for the session. When I started my tour I contacted Tony about traveling with me, but he said he was busy trying to put a new Lifetime together.

"I wanted to add a number of percussion-

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ROCKIN'  
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Barney Kessel
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JUST ONE OF THOSE THINGS  
Stephane Grappelli
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Bill Coleman, Guy Lafitte
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Terumasa Hino
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UP POPPED THE DEVIL  
Mal Waldron
- ENJA-2036  
LIVE AT THE VILLAGE  
VANGUARD  
Elvin Jones



# RECORD REVIEWS

Ratings are:

★★★★ excellent, ★★★ very good,  
★★ good, ★ fair, ★ poor

## WAYNE SHORTER

MOTO GROSSO FEIO—Blue Note BN LA014G: *Moto Grosso Feio*; *Montezuma*; *Antiqua*; *Vera Cruz*; *Iska*.

Personnel: Shorter, soprano and tenor sax; Chick Corea, marimba, drums, percussion; Ron Carter, bass, cello; John McLaughlin, twelve-string guitar; Dave Holland, acoustic guitar, bass; Michelin Prell, drums, percussion.

★★★★★

## WEATHER REPORT

MYSTERIOUS TRAVELLER—Columbia KC 32494: *Nubian Sundance*; *American Tango*; *Cucumber Slumber*; *Mysterious Traveller*; *Black-thorn Rose*; *Scarlet Woman*; *Jungle Book*.

Personnel: Joe Zawinul, acoustic and electric piano, synthesizer, guitar, kalimba, organ, tamboura, clay drum, tac piano, melodica; Wayne Shorter, soprano and tenor sax, tac piano; Alphonso Johnson, bass; Miroslav Vitous, bass; Ishmael Wilburn or Skip Hadden, drums; Dom Um Romao, assorted percussion; Isacoff, tabla, finger cymbals (track 7 only); Don Ashworth, ocarinas and woodwinds. (track 7 only).

★★★★★

Besides being a pair of the finer releases of the year, these albums showcase the steady growth of Wayne Shorter into the most authoritative soprano sax force since Coltrane. The amazing thing about Shorter is that he has such an accurate sense of economy. As part of Weather Report, his playing has often been overshadowed by the formidable keyboard presence of Zawinul, yet he, more than anyone else in the unit, is responsible for the band's individual personality.

*Moto Grosso Feio* thus comes as a special treat for all Shorter fans. The session stems from the *Super Nova* period, just prior to the formation of the Report. The five cuts comprising the album were all recorded during a single day in late August, 1970. As Clayton Frohman points out in his superb liner notes, "each musician remarked on the unique freedom of this session," since none were strictly staying to the axes with which they were primarily associated. The absence of keyboard and electric instruments might at first come as a disappointment to some, yet the dense tropical feel of the languorous compositions seems perfectly melded to the instrumental array.

The title cut's lush introduction features McLaughlin in an atypical Spanish mood, setting the scene for the tune's steadily-building fury. Corea's marimba and Holland's acoustic guitar also become entangled with the Mahavishnu before Shorter abruptly enters on the wings of his gliding soprano. A flurry of drums leads into a steadily ominous bass run, after which Shorter springs back on tenor.

*Iska* showcases McLaughlin's acoustical tricks. Carter's cello hums throughout the relaxing *Vera Cruz*, while flailing drums and a nervously throbbing bass underscore *Montezuma*, a vibrant portrait of the proud Aztec emperor who met his downfall at the hands of

the Spanish conquistadors.

Even with this quintet of stellar sidemen surrounding him, this remains strictly Shorter's show. He cajoles, attacks, supplicates, defies—weaving a magical spell throughout the body of this superlative set.

Wayne is less in the spotlight on the fourth Weather Report outing, primarily because *Mysterious Traveller* shows a preponderance of Zawinul influence. Rousing synthesizer and crowd yells usher in Joe's *Nubian Sundance*, a frisky African celebration possessing an automated eeriness as well as jungle playfulness. Shorter appears sparingly on the 10-minute cut, as the percussionists reign over the latter half. The effervescent *American Tango* sports Zawinul on Fender Rhodes in addition to synthesizer. Bassist Johnson capped *Cucumber Slumber* with Joe, and it is here that Wayne finds ample breathing space. One of the album's most compelling slices, this funky seesaw exciter is marred by Columbia's omission of the instrumental credits.

Shorter fans will probably prefer *Moto Grosso Feio* to the Weather session. Zawinul seems to be steering Report into a landscape of his own imagination, something that may not ultimately be compatible with Shorter's lyrical abilities. One thing is indisputable: both men show no sign of creative stagnation and, because of this, Weather Report remains one of the most seminal small ensembles of the day.

—hohman

## PAUL HORN

VISIONS—Epic KE 32837: *Too High*; *Guinevere*; *High Tide*; *Long Time Gone*; *Blue*; *Chelsea Morning*; *Visions*; *Song With No Words*; *Dida*; *Living For The City*.

Personnel: Horn, alto sax, flute, alto and bass flute, clarinet, piccolo; Tom Scott, organ; Joe Sample, electric piano; Larry Carlton and Roger Johnson, guitar; Max Bennett, bass; John Guerin, drums, percussion; Rubens Bassini, percussion; background vocals, Carmen Bryant Kneddy, Kathy Collier. On track five, Joni Mitchell, piano and vocal.

★★★★★

With *Visions*, Horn and arranger Tom Scott have culled compositions from Stevie Wonder, Joan Baez, David Crosby and Joni Mitchell and done quite well with them.

Horn, of course, is a virtuoso musician with a broad background. *Visions* shows that he can be very funky when necessary and on *City* he plays a throaty, driving alto saxophone. However, much of Horn's playing on this album is on flute and his work is articulate and strong. Perhaps the most intriguing track is *Blue* which offers a sensitive blending of flute and Joni Mitchell's high crystalline voice.

The one problem is that most of the tracks are comparatively short, under three and a half minutes (the longest tracks are four minutes), and it boxes Paul Horn into fairly tight musical confines. He doesn't have much room to extend his improvisational interpretations of these melodies beyond a couple of choruses, and there are spots which beg for greater development.

—nolan

## IDRIS MUHAMMAD

POWER OF SOUL—Kudu (CTI) 17: *Power of Soul*; *Piece of Mind*; *The Saddest Thing*; *Loran's Dance*.

Personnel: Muhammad, drums; Grover Washington, Jr., tenor and soprano sax; Bob James, keyboards; Gary King, bass; Joe Beck, guitar; Ralph MacDonald, percussion; Randy Brecker, trumpet and flugelhorn. Arranged and conducted by Bob James.

★★★★★

Idris Muhammad, who recently switched

from Prestige to Kudu, hasn't found his niche among the talented musicians associated with Creed Taylor, Inc. On this LP, Muhammad grasps for the leadership role, but too often sits in the background, content to beat out modest riffs and fills. In fact, I see no reason why the album couldn't be marketed as "Grover Washington/Power of Soul" or "Bob James/Power of Soul" since these men seem to contribute as much as the designated leader. Thus my rating reflects more upon Muhammad's lack of power as an influential personality than upon the musicianship and quality of the recording, which is quite good.

The title track, taken from Jimi Hendrix's blinding rock blitz, performs a delicate balancing act between rock/soul and jazz under the guidance of James' masterful arranging skills. *Piece of Mind*, composed and arranged by James, is the kind of thing Freddie Hubbard might put on one of his CTI albums. Grover Washington, an exceptionally talented San Francisco saxophonist, elevates the session to a high plane with several gripping solos. His soprano work on *Piece of Mind* carries the sustaining sound of quality.

Muhammad's three LP's (his first two, *Black Rhythm Revolution* and *Peace and Rhythm*, Prestige S-10005 and 10036 respectively) show his sensitivity and technical ability as a drummer; *Power of Soul* further exhibits Muhammad's thoughtfulness and desire to "listen" as he plays. Yet the forcefulness and magnetism which he needs to step out as a leader hasn't developed or expressed itself as yet.

—kriss

## MARVIN GAYE

MARVIN GAYE LIVE—Tamia T6-333S1: *Introduction And Overture*; *Trouble Man*; *Inner City Blues*; *Distant Love*; *Jan*; *The Fossil Medley—I'll Be Doggone/Try It Baby/Can I Get A Witness/You're A Wonderful One/Stubborn Kind Of Fellow/How Sweet It Is*; *Let's Get It On*; *What's Going On*.

Personnel: Gaye, vocals; Joe Sample, keyboards; David T. Walker, guitar; Ray Parker, guitar; James Jamerson, bass; Ernie Watts, sax; William Green, sax; George Bohanon, trombone; Paul Hubbinon, trumpet; James Getzoff, violin; Jack Shulman, violin; Joe Clayton, congas; John Arnold, percussion; Ed Green, drums; Eric Dolen, Charles Burns, Dwight Owens, Michael Torrance, Wally Cox, backup vocals; Gene Page, conductor; Lesley Drayton, conductor for *The Fossil Medley* only.

★★★★★

If there is anybody who doubts the fanaticism of Marvin Gaye's legion of fans, all they have to do is throw this disc on their turntable. In fact, it's excessive crowd fervor which obscures and sometimes defeats Marvin's vocals and his all-star 18-piece backup band.

Gaye has matured into one of the most accomplished singers and performers on the musical scene. Although it is possible that he will never complete another album the stature of *What's Going On*, the majority of the *Let's Get It On* cuts were also strong. So obviously it is this more recent material that the ecstatic Oakland-Alameda Coliseum crowd demands.

Unfortunately, some of these numbers come off as less than powerhouse. A lengthy introduction and instrumental overture leads into the street-macho *Trouble Man*. Receiving excellent vocal support from his male quintet, Gaye makes this cut sound every bit as impressive as ever. Yet *Inner City Blues* and *Distant Lover* find Marvin slowly being submerged into a battle to be heard.

The 11-minute *Fossil Medley* kicks off the second side by retracing Gaye's string of mid-

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60s singles smashes. Yet what could have been a rollicking segment sounds strangely dispirited here. Obviously Marvin has become aesthetically distanced from these slick r&b/soul hybrids and, when you combine that with the fact that the crowd comes through almost as clearly as the band, the obstacles prove too much for even Gaye to overcome.

When Marv does return to the present for more inspired performances of *Let's Get It On* and *What's Going On*, the audience goes totally berserk. Motown should catch Gaye in a smaller setting next time so that he at least has an unhampered chance at dazzling us with his abilities. —*hohman*

## JOHN KLEMMER

MAGIC AND MOVEMENT—Impulse (ABC) AS 9269: *Blood Of The Sun, Primary Pulse; Blood Of The Sun, Secondary Pulse; Blood Of The Sun, Tertiary Pulse; How Cum Ya Got Ta Rip Off Your Brothers?*

Personnel: Klemmer, tenor saxophone with echoplex and phasing, vocal and other percussion; Mike Nock, Fender Rhodes electric piano; Wilton Felder, Fender bass; Eddie Marshall, drums. On track four, Peter Ivers, electric harmonicas; Dean Parks, electric guitars. Side two, Klemmer, tenor sax with echoplex and vocal percussion; Tom Canning, Fender Rhodes electric piano; Cecil McBee, bass; Alphonze Mouzon, drums.

\*\*\*

This new record from John Klemmer is made up of material culled from three concerts, two in Los Angeles at the Ash Grove (1972) and Royal Hidley Hall (1974), and the third at the 1973 Montreux Jazz Festival.

The Hidley Hall and Ash Grove sessions occupy side one, while the flip side is dedicated to Montreux. Without question the latter tracks are the best, and a great deal of their appeal can be attributed to McBee, Mouzon and Canning. They complement and extend Klemmer's music, adding depth and movement absent from the L.A. session rhythm section. The Ash Grove/Hidley group does not challenge Klemmer, and he needs to be challenged occasionally.

Klemmer uses an echoplex on this record, but somehow his use of electronics is not as satisfying as his acoustic sax work. One gets the feeling he hasn't decided how he wants to focus the extra electricity.

The Montreux tracks are mostly acoustic. John opens with his *Free Love*, based on the *Love Supreme* theme. The piece ends with an unexpected burst from Mouzon concluding a Klemmer *tour de force* that is expertly constructed and succinctly stated. The rhythm section is impressive, creating as much intensity and tension as Klemmer.

The remainder of side two consists of a three-part piece, the first part of which is based on *My Favorite Things*. Canning and McBee get some extended solo space and take advantage of it.

As for the rest of the record, it is merely peripheral Klemmer. —*nolan*

## CLEO LAINE

DAY BY DAY—Stanyan (Buddah) BDS 5607: *Day By Day; Prepare Ye The Way Of The Lord; Slow Motion; Stop And Smell The Roses; Rainy Day Man; Don't Talk Now; Good, Bad But Beautiful; Make It With You; Can It Be True; Feel The Warm; Something's Wrong; Traces; Both Sides Now.*

Personnel: Ms. Laine, vocals; unidentified orchestra conducted by Harry Robinson.

\*\*\* 1/2

According to this album's liner notes, it was Rod McKuen who brought Ms. Laine to Stanyan Records. He really didn't do her any favors, for this over-produced, turgid record

is unworthy of her talents.

Ms. Laine's admirers, who've come to know her work in jazz and pop singing as being marked by crisp technical excellence and depth of feeling, will find these qualities discouragingly absent from this release. Instead, we're given a large dose of lightweight material that is hardly improved by Harry Robinson's workmanlike but ultimately dull production-style arrangements, which at best manage to stay out of Ms. Laine's way and at worst sound like Muzak.

Additionally, this is a poorly engineered record. Ms. Laine's voice lacks presence; at times it sounds as if she's singing through a couple layers of flannel. Those listeners who still haven't discovered Cleo Laine would do better to seek her out on *Live At Carnegie Hall* or *I Am A Song*, either of which gives a much more valid indication of her superior talents.

Will the real Cleo Laine please sing out!  
—*balleras*

## HERB ELLIS/JOE PASS

SEVEN, COME ELEVEN—Concord Jazz CJ-2: *In A Mellow Tone; Seven, Come Eleven; Prelude To A Kiss; Perdido; I'm Confessin'; Easy Living; Concord Blues.*

Personnel: Ellis, Pass, guitar; Ray Brown, bass; Jake Hanna, drums.

\*\*\*\*\*

## HERB ELLIS/RAY BROWN

SOFT SHOE—Concord Jazz CJ-3: *Inka-Dinka-Doo; Soft Shoe; Edison Lights; Easter Parade; Green Dolphin Street; Ellis Original; The Flintstones Theme.*

Personnel: Ellis, guitar; Ray Brown, bass; Harry Edison, trumpet; George Duke, piano; Jake Hanna, drums.

\*\*\*\*\*

For those who search and yearn for undiluted swing with a crystal clean sense of form, both melodic and ideational, this pair of LPs are models of magnificent jazz. They are eminently worthy of acquisition.

Recorded "live" at last year's Concord Summer Festival (which is really a jazz festival!), *In a Mellow Tone* kicks off with some threshold Herb Ellis-Joe Pass work that creates eager anticipation for the rest of the material. When *Seven, Come Eleven* momentarily appears, the quartet pulls off one of the most incendiary small ensemble performances of recent vintage. Pass' solo virtuosic improvisatory wares are openly displayed on *Prelude*; likewise, Ellis has his private slice on *Easy Living*. Brown's non-pareil bass work is beyond aggrandizement. Hanna's sensitive, beautiful-sounding creations manifest the lofty consistency which has characterized them for the past fifteen years. When coupled with his recent Supersax work, these Concord dates demonstrate Hanna's skin superiority, a fact that remains underacknowledged despite his pivotal role in the Woody Herman band of a decade ago.

The *Soft Shoe* LP also offers a diversely rich program, every selection communicating a different aural shape. Sweets Edison sparkles with his increasingly endangered stylistic horn-playing. Dig his gossamer loveliness on the title selection.

The addition of pianist George Duke is another happy bonus. For example, check out Duke's gutsy, solid, no-holds-barred approach on *Edison Lights*, or *Ellis Original*, wherein you can feel the skin-tight fabric of the quintet. Each musician weaves an individual statement, as respective improvisations are all the while developing.

Both of these albums get off the ground and



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### RICHARD DAVIS

DEALIN'—Muse 5027: *What'd You Say; Dealin'; Julie's Rag Doll; Sweet'n; Sorta; Blues For Now.*  
 Personnel: Davis, bass, Fender, bass, vocal; Marvin Peterson, trumpet, tamborine, cow bell; Clifford Jordan, tenor, soprano saxes, cow bell; Paul Griffin, piano, organ, electric piano, clavinet; David Spinozza, guitar; Freddie Waits, drums.

★ ★ ★ ½

All the music for *Dealin'* was composed by Richard Davis as a score for a television series pilot, and the bassist shows himself to be a sensitive writer with a fine feeling for melody. For the sake of description, the music is a mix—blues, gospel, bop and rock. *What'd You Say*, for example, opens with Griffin's churchy organ, then moves into a medium tempo rock tune that manages to sustain the gospel spirit. Jordan's tenor here is down home and funky.

The group assembled for this session is universally excellent. Especially notable are Spinozza, Peterson, and Clifford Jordan, whose full-toned, hard-edge tenor dominates throughout. Davis, of course, is consistently strong and articulate; his bass is always prominent and driving. He takes a long solo on *Blues For Now*, a relaxed item featuring Spinozza, Jordan, and some masterful trumpet work by Peterson. *Sweet'n* is the prettiest piece on the album, an easy and warm slice filled with beautiful Jordanisms.

*Dealin'* is in no way a pretentious record. It should appeal to a broad range of listeners, not only the hard core devotees of improvisation, but to those who are just discovering some of the multitude of competent musicians of lesser reputation. —nolan

### GENE AMMONS

BRASSWIND—Prestige 10080: *Cantaro; Brasswind; Solitario; Cariba; Once I Loved; 'Round Midnight; Rozzie.*

Personnel: Ammons, tenor saxophone; Snooky Young, Allen Di Rienzo, trumpets; George Bohannon, trombone; Bill Green, Jay Migliori, flute, alto flute, alto saxophone; Jim Horn, flute, alto flute, baritone saxophone; George Duke, electric piano (tracks 1-6), organ (track 7); Michael Howell, guitars; tracks 2-3: Prince Lasha, alto flute; tracks 1-2, 4-5, 7: Don Peake, guitars; Carol Kaye, electric bass; Johnny Guerin, drums; Kenneth Nash, percussion; tracks 3, 6: Walter Booker, bass; Roy McCurdy, drums.

★ ★ ★ ½

### SONNY STITT

THE CHAMP—Muse 5023: *The Champ; Sweet And Lovely; The Midgets; The Eternal Triangle; All The Things You Are; Walkin'.*

Personnel: Joe Newman, trumpet; Stitt, alto (tracks 2, 5), tenor (all other tracks) saxophones; Duke Jordan, piano; Sam Jones, bass; Roy Brooks, drums.

★ ★ ½

The Ammons was issued shortly before he died, and judging from the recording dates (the last was this April), Prestige may not have much fresh Ammons left for us. In any case, it behooves Prestige to reissue their Ammons material in quantity.

The most remarkable event here is *'Round*. Following a flute-piano introduction that has nothing whatever to do with the rest of the song, Ammons emphasizes the emotional dichotomy implicit in Monk's remarkable theme—the balladic prettiness and the moving melancholy—with typical simplification and accenting. But the latter emotion sud-

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denly begins to dominate with fierce phrases near the end of the first chorus, and the rest of the solo amplifies this, reaching anguished heights in the returning bridges. It is Ammons at his moving best.

There is other typical Ammons playing throughout the set, and in *Rozzie* he gets off some particularly good ideas, but on the whole the collection is, by his standards, desultory. I find the rock rhythm section less a pain in the neck than McCurdy and especially Booker's overly-mobile work, but therein lies this record's problem: the accompaniment, the other soloists, and especially the arrangements show no sensitivity whatever to Jug.

These are the mechanical musicians of our time, and it is fitting that Axelrod was chosen to score the dates. He demonstrates no personality whatever in his arranging, simply notes and sounds that a computer told him were pretty. The nearest he approaches inge-

nuity is the Stevie Wonder background ripoff in *Rozzie* (again, it has nothing to do with Ammons' theme or solo).

But even low-grade Ammons is enjoyable music. Most of Stitt's LP is not even that, and even the presence of the estimable Jordan is small relief from the overhanging pall. It took a lot of nerve to select *Eternal* for this date: the original Gillespie-Stitt-Rollins version was one of the *hottest* records of the '50s, one of the triumphs of Stitt's long career. Actually, Stitt's performance this time is the only one of the set in which he plays with any strong feeling.

It's almost pointless to review this record—the criticisms of Sonny are the same every time. He plays as if bored with the material and with his colleagues, and so the title piece is a grind tenor solo, the alto ballad sounds like it was read off sheet music ("remember to throw in double-timing *here*," etc.), the *Walkin'* choruses are unrelated to each other,

growing only more uninteresting as the solo wears on. And so on, the fingers falling on the keys in well-worn patterns.

In *Eternal*, Newman plays like Miles Davis on a bad day in 1948; elsewhere, he improvises the kind of riffs that big bands once used for backgrounds. Drummer Brooks' tendency is to play ideas that call attention to themselves rather than to further the music's rhythmic movement, and on isolated occasions in *Eternal* and *All The Things* he even appears to lose the beat momentarily. Duke Jordan is used to rescuing dates like this with his sober, straightforward melodism, and indeed, the piano solos are the best things on the record—even if Jordan has sounded better on other recent occasions. Contrary to the liners, this record is an unsatisfactory testament to the continuing vitality of the bop traditions.

—litweiler

## MAL WALDRON

UP POPPED THE DEVIL—Enja (Audiofidelity) 2034: *Up Popped The Devil*; *Space Walk*; *Snake Out*; *Changachangachang*.

Personnel: Waldron, piano; Reggie Workman, bass; Billy Higgins, drums; Carla Poole, flute (on *Space Walk*).

★ ★ ★ ★ / ★ ★

Unlike many expatriate artists, Mal Waldron's musical development did not enter into a stage of decline. On the contrary, it has continued to grow through the years, becoming more defined, more angular in line, and if you wish, perhaps more radical. Before Waldron left our shores I enjoyed him in great part because of the company he shared (i.e. Holiday, Coltrane, Dolphy). In the numerous recordings he has made since expatriating, Waldron has alternated between solo and trio efforts, his recent playing veering away from its Powellish influences and into a well-defined dynamicism.

While this record, on the whole, is not the best of the eight European Waldron recordings I have managed to gather, it is nevertheless consistent in style and typical in approach. Waldron's music is characterized by a heavily-brooding rhythmic quality, with the left hand usually carrying the theme at one repetitious tempo while the right hammers away in juxtaposition with a counter tempo (usually faster). Such is the case with *Up Popped the Devil*, *Snake Out* and *Changachangachang*, three very Waldronian pieces in both structure and execution, the latter deriving its melody from the whole-tone scale.

The weakness in this record (hence, the split rating), is *Space Walk* and Carla Poole, with Waldron momentarily returning to sideman while Ms. Poole's rather aimless flute takes up fully a quarter of the album. Aside from Waldron, the record's strongest points are Reggie Workman and Billy Higgins, their work being sensitive and supportive throughout.

—rusch

## CAPTAIN BEEFHEART

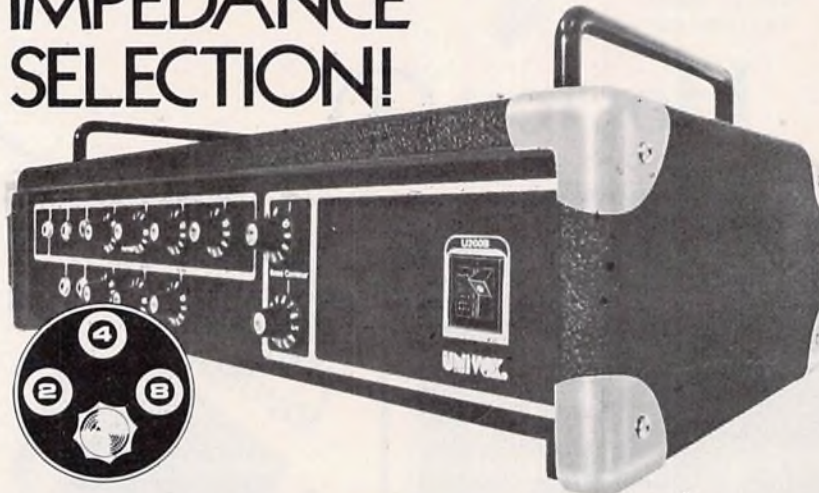
UNCONDITIONALLY GUARANTEED—Mercury SRM-1-709: *Upon The My-O-My*; *Sugar Bowl*; *New Electric Ride*; *Magic Be*; *Happy Love Song*; *Full Moon*; *Hot Sun*; *I Got Love On My Mind*; *This Is The Day*; *Lazy Music*; *Peaches*.

Personnel: Beefheart, harmonica, vocals; Del Simmons, tenor sax, flute; unidentified trumpet; Mark Marcellino, keyboards; Zoot Horn Rollo, lead guitar; Alex Saint Claire, Andy Di Martino, guitars; Rockette Morton, bass; Art Tripp, drums.

★ ★ 1/2

Fantasy: Haldeman, Ehrlichman, Mitchell and the boys have a rap session in the slam-

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mer. They are bemoaning the collapse of the Great Dream. Everything went wrong, they sigh: the economy has the bends, the rad-libs are still walking the streets, the blacks refuse to reembrace slavery, Vietnam resists becoming a parking lot for Thailand . . . hell, you can't even listen in on those dirty phone calls any more. "Yes," one of them says, "but there's one great consolation. We drove Captain Beefheart sane."

Alternative fantasy: Don Van Vliet and his old lady are lying around in bed one morning. "Captain Beefheart, honey," she says, "all those far-out weird songs you always record are groovy and dynamite and all, but why don't you show your fans that warm, tender, *normal* side of you that I know and love?"

Whatever the reality lying behind this album, the effect is terribly disappointing. The opening cut, *My-O-My*, is typical Beefheart, though not one of his best, even though that raunchy, broken-glass voice tantalizingly insinuates enigmatic lyrics that make perfect sense until you listen closely to them. After that . . . well, on *Ride*, Beefheart sings, "*From coast to coast/She loves me the most*," and that provides a fair sample of the quality of the lyrics throughout. These are almost all love songs, and they're pleasant and winning and all that—or might be, if a 17-year-old kid sang them while plunking his homemade git-box—but who really needs them? Especially from the mad captain, who at his best (*Trout Mask Replica*, *Lick My Decals Off, Baby*) can create verbal and musical auras unlike those of anyone else in the business. Only Zappa is a peer in this field, and Beefheart's vision is more surrealistic and less socially-oriented than the head Mother's.

Finally, there is not really much that can be said for the album. There is a swell mid '50s Coasters tenor solo by Simmons on *Happy* and some nice guitar from Rollo on *Day*, and the Magic Band is tighter than a gnat's ass. In general, however, this album is only for the diehard Beefheart devotees, and even they will want to eat a grapefruit while listening, so as to countereffect some of that sugar. —heineman

## CLIMAX BLUES BAND

SENSE OF DIRECTION—Sire (ABC) SAS 7501: *Amerita/Sense Of Direction; Losin' The Humbles; Shopping Bag People; Nogales; Reaching Out; Right Now; Before You Reach The Grave; Milwaukee Truckin' Blues.*

Personnel: Colin Cooper, alto and tenor saxes, clarinet, rhythm guitar, vocals; Peter Haycock, slide, twelve-string and acoustic guitars, vocals; Derek Holt, bass, rhythm guitar, piano, vocals; John Cuffley, drums, percussion. (Bob Walters, trumpet on "Nogales" only.)

\*\*\*

*Sense Of Direction* follows close on the heels of last year's unexpectedly successful *FM-Live* album and the guys have turned in another slick set of carefully-cribbed never-overheavy rockers. Colin Cooper has developed into a solid if not overpowering vocalist who manages to get good mileage from his own irony-laden lyricism, Peter Haycock's guitar work providing incisive emphasis.

*Losin' The Humbles* is a clever reinterpretation of *Corinne Corinna*, the title evidently referring to the fact that the band no longer feels the need to be dogmatically reverent to blues traditionalism. *Shopping Bag People* toys with another well-worn blues run but thanks to those ambiguous lyrics and pulsation closer to T. Rex than Robert Johnson,

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the band makes the cut a success. Tex-Mex via British mutation marks *Nogales*, a hard-driving autobiographical tale of jailhouse woe replete with appropriate trumpet.

And although nothing on side two equals the punch of the aforementioned trio, Climax has definitely matured into a highly distinctive band playing a blues-based rock that mesmerizingly sways itself into the consciousness. —hohman

## MARCUS BELGRAVE

GEMINI II—Tribe Vol. IV PRSD-2228: *Space Odyssey; Glue Fingers Pts. 1 & 2; Gemini II; Marcia's Opal; Odom's Cave.*

Personnel: Belgrave, trumpet, fluegelhorn, misc. percussion; Wendell Harrison, tenor sax, misc. percussion; Phillip Ranelin, trombone, misc. percussion; Roy Brooks, drums, musical saw; Billy Turner, drums, misc. percussion; Lorenzo Brown, bongos; Ed Pickens, bass guitar; Harold McKinney, el. piano; Daryl Dybka, mini-Moog synthesizer.

★ ★ ★ ★

This is one of those 'Bout Time' records—'bout time someone gave a date to Marcus Belgrave and let it be HIS date, and 'bout time you check out what some of the small independent companies are putting out, and 'bout time Phillip Ranelin and Wendell Harrison made an impact beyond the Michigan border.

Basically, this is a straight ahead jazz album, although it utilizes some elements of the avant-garde such as the Moog and momentary polyphonic sounds in *Space Odyssey*, as well as irregular tempo changes within the theme on *Gemini II*. It's basically a blowing date, utilizing standard changes and time signatures.

So what we are left with is the quality of the arrangements and compositions, which are middling to better, in particular *Odyssey* and *Gemini II*, and the quality of the soloists, which is shown to advantage due to the adept arrangements. Belgrave is particularly outstanding on *Space Odyssey* and *Odom's Cave*. Ranelin, who sounds like a cross between J. J. Johnson and Julius Watkins, is heard to good effect in the ensemble work. Harrison turns in some fine Dolphyesque solos, but perhaps most outstanding is Roy Brooks, who underpins, shifts and snaps accents throughout the album.

—rusch

## ANDREW (BLUEBLOOD) McMAHON

BLUEBLOOD—Dharma DB4401: *Guitar King; Fast As My Legs Can Go; I Can't Stay Here; Orphan Home Blues; Every Goodbye Don't Mean I'm Gone; Baby Child; 3 Gold Teeth; Worked Hard All My Life; Boogie Till The Break Of Day; The Sky's The Limit; Without You Baby.*

Personnel: McMahon, vocals; Conrad Black, guitar; Brian Peterson, drums. Tracks 1-6: Home-sick James, guitar; Ken Stevens, electric piano; Kent Bravos, bass guitar. Tracks 7-10: Hubert Sumlin, guitar. Tracks 7-11: Sunnyland Slim, piano; Rick Gourley, bass guitar. Track 11: Jimmy Dawkins, guitar.

★ ★ ★ ★

Dharma Records of Chicago has picked an unlikely candidate for its first blues LP, but veteran Chicago sideman Andrew McMahon's debut is surprisingly fresh and entertaining. Although McMahon has fronted his own bands on occasion and appeared on a *Bea & Baby* anthology two years ago, his steadiest work has come as bassist with the Howlin' Wolf band.

His songs show little Wolf influence: he cops some from G. L. Crockett, Arthur Crudup, Junior Parker and Ivory Joe Hunter.

but most of the material is original. Although he sings without any particular power, polish or pliancy, his casually askew vocals have a kind of natural country charm.

The album's two different bands both work well behind McMahon. Guitarist Homesick James sounds more adventurous on side one than he does on most of his own records. *Guitar King* starts the side off slow and moody, but McMahon, Homesick, electric pianist Ken Stevens and friends chug and churn briskly through the next five cuts, which have the kind of bounce and pulsation that should appeal to rock fans as well as to stone blues connoisseurs.

Wolf guitarist Hubert Sumlin's distinctive zip and zing and Sunnyland Slim's earthy piano change the Blueblood sound somewhat on side two. The LP still holds together, though, with the possible exception of the slow, romantic, *Since I Met You Baby*-styled final track, which features guest guitarist Jimmy Dawkins in a rather uncharacteristic setting.

But *Blueblood* remains refreshingly free of overworked blues standards (only *Boogie* has been recorded often), B.B.-stylings, and commercial production excesses, and with a fine first LP, Andrew McMahon takes a confident step towards a singing career of his own.

Write db for more information. —o'neal

## VARIOUS ARTISTS

HAWK & ROY: 1939—Phoenix LP-3: *It's Tight Like That*; *Easy Rider*; *Scratch My Back*; *Save It Pretty Mama*; *How Long Blues*; *Shake It and Break It*; *A Pretty Girl Is Like A Melody*; *Pom Pom*; *It's My Turn Now*; *You're a Lucky Guy*; *Pluckin' the Bass*; *I'm Getting Sentimental Over You*; *High Society*; *Muskrat Ramble*; *Who Told You I Cared*; *Does Your Heart Beat For Me*.

Personnel: Tracks 1-8: Benny Carter, trumpet, alto sax; Danny Polo, clarinet; Coleman Hawkins, tenor sax; Joe Sullivan, piano; Ulysses Livingston, guitar; Artie Shapiro, bass; George Wettling, drums; Jeanne Burns (1, 2, 4), Joe Turner (5, 6), vocals. Recorded 1939-40. Tracks 9-16: Roy Eldridge, trumpet (vocal, 10); Robert Williams, trumpet; Eli Robinson, trombone; Joe Eldridge, Prince Robinson, Franz Jackson, reeds; Clyde Hart (9-12) or Ken Kersey, piano; John Collins, guitar; Ted Sturgis, bass; Panama Francis, drums; Laurel Watson (9, 12, 15, 16), vocal. Recorded 1939.

★ ★ ★ ½

GIANTS OF THE TENOR SAXOPHONE: THE GENIUS OF BEN WEBSTER AND COLEMAN HAWKINS—Columbia KG 32774: *Better Go*; *How Long Has This Been Going On*; *Kitty*; *My Romance*; *Did You Call Her Today*; *Embraceable You*; *A Tune For the Tutor*; *Don't Worry 'Bout Me*; *Just Squeeze Me*; *Feedin' The Bean*; *Michelle*; *Squeeze Me*.

Personnel: Tracks 1-6: Harry Edison, trumpet; Ben Webster, tenor sax; Hank Jones, piano; George Duvivier, bass; Clarence Jones, drums. Recorded 1962. Tracks 7-12: Clark Terry, trumpet; Coleman Hawkins, tenor sax; Tommy Flanagan, piano; Major Holley, bass; Dave Bailey, drums. Recorded 1962.

★ ★ ★ ★

The presence of Coleman Hawkins on half of each is what links these two reissues. Also prominent in the proceedings are Ben Webster, one of Hawk's most brilliant disciples; Benny Carter, another distinguished member of the saxophone peerage (but here cast primarily as trumpeter); and three of the brightest trumpet stars of classic jazz, Roy Eldridge, Sweets Edison and Clark Terry.

The *Hawk & Roy* LP will be of interest primarily to collectors and those already well into these masters and the period concerned; it consists of material recorded for a low priced 78 label, Varsity. The originals were of poor sound quality and issued on atrocious pressings. Phoenix has done what it can, but you can't make silk purses, etc.

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The music's a bit of a mixed bag. The Hawkins session is by a studio group, the front line joining three recently returned overseas travelers whose paths had often crossed: the rhythm section melding Chicago and KC. Five of the eight sides have dispensable vocals, two by the great Joe Turner.

Carter leads the ensembles (mostly rather loose in a "jam" style) very capably on his Armstrong-inspired trumpet and also takes some nice solos, but it is his single alto outing (on *Scratch*) that scores. Danny Polo, little remembered today, was a gifted clarinetist (he played with Jean Goldkette and Claude Thornhill). But aside from Hawk, the stand-out soloist is pianist Joe Sullivan, one of the great ones. Hear him on *Girl*, especially.

Hawk is not challenged much, but his nostalgic opening solo on *Easy* and two strong choruses on *Save It* (a great Don Redman tune) are top drawer.

Eldridge recorded with a regular working band, an 11-piecer ensconced at the Arcadia Ballroom on New York's Broadway. This driving "little big band" and its mercurial genius of a leader are much better heard on a recently issued collection of phenomenal broadcasts (*Arcadia Shuffle—Jazz Archives JA-14*), but there is brilliant trumpeting here, notably on *Pluckin'*, *High*, *Sentimental* and *Cared* (the latter for Roy's prescient way with changes). *Pluckin'* was recorded in the same year by Cab Calloway's band, with a 22-year-old Eldridge disciple named Dizzy Gillespie as trumpet soloist; the two interpretations can be fruitfully compared.

Moving up some 22 years in time, we arrive at one of the Columbia merchandising department's happier recent ideas in the jazz field: combining in twofold form two excellent quintet albums, vintage 1962, each featuring a great tenorist in tandem with a great trumpeter.

The astonishing Coleman Hawkins, still in his prime, is especially moving on his ballad feature, Clark Terry's pretty *Michelle*; post-Parker Hawk at its finest. *Bean* is a riff blues first recorded with the Basie band in '42; it gives Terry a chance to stretch out, and he doesn't waste it. One of the great mysteries of our times is why this superb artist has not reaped the fame that is his due.

Clark has *Worry* to himself; it's a little gem. The two *Squeeze Me's* are different songs; one, Fats Waller's, with declarative statements by the horns; the other, Ellington's, with a sly contribution from Major Holley.

In all, a pleasant, relaxed seminar on the art of swinging and telling musical stories.

Much the same can be said for the Webster-Edison set. Again, the ballad features are highlights: Ben's warmth and classic simplicity on *How Long* and *Romance*, and Sweets' different brand of sensuousness on *Embraceable*.

The three originals are on the lively side. Ben's *Better* is a jumping riff a la Hodges, Sweets' *Kitty* a minor blues, and Ben's *Call* an unhurried romp on *Rose Room* changes. Sweets' insinuations and Ben's declamations go well together; the former is never long without his favorite mutes.

Mort Goode's strange, jumbled liner notes would have you think that Ben and Sweets ("unexpected partnership") were strangers on records, but some five years before, they'd cut a couple of great albums for Verve. But maybe I read Goode wrong. He writes. In very short. And oddly parsed. Sentences? However. This music can take it.

—morgenstern



# DON ELLIS



LATAPIE TROMBERT

by leonard feather

Don Ellis is not a musician who is ever likely to be accused of standing still. During a decade of leading big bands frequently and small groups occasionally, he has been associated with every significant new development in jazz: the use of odd time signatures, the influence of Indian music, the impact of electronics.

When he dropped by for this Blindfold Test, he had news of still another orchestral project. His newly organized band has a vocal section (soprano, alto, tenor and bass singers) instead of a saxophone section, plus a brass quintet, a couple of reeds and a normal rhythm complement. "It's a complete departure for me," Ellis said. "It isn't electronic, just straight ahead. There are so many bands getting into all the electronic stuff nowadays that there isn't any need for me to continue in that direction. As far as I know, Tom Scott, when he brought in an amp one night, was the first guy to use electronics on a horn with a big band.

"I've been moving in another direction lately, toward more melodic things. I feel the need to get back to just improvising in a melodic context again. There was a statement made some years ago when an avant-gardist said, 'It isn't about notes any more, it's about feelings.' Well, the genius of a man like Charlie Parker lay in the fact that he could take all these emotions — love, hate, pain, joy — and put them into meaningful settings musically by expressing them in notes.

"I think it's about time to get back to notes again."

Ellis was given no information about the records played.

blindfold

test

**1. CHARLES MINGUS.** *Chazz Fingers No. 2* (from *Mingus Revisited*, Trip Jazz). Mingus, composer, bass; Clark Terry, Richard Williams, Marcus Belgrave, Ted Curson, trumpets. Recorded May 24, 1960.

That was really fun. At first when I heard it, I said, Well, this has got to be one of those old Dizzy Gillespie bands because of the intonation and the spirit, and it sounded like it was recorded in somebody's garage or something like that. Then when it got into it, and I didn't hear Dizzy, I started listening a little closer, I recognized very unmistakable signs of Charlie Mingus' writing. Then when I heard Clark Terry and my old friend "Notes" Richard Williams on the trumpet exchanges there, then I zeroed in.

I love Mingus' spirit, his writing, everything about him. I had the great opportunity to play with him briefly in New York. That was one of the finest periods of my life. I wish it could have been much longer. He has the jazz spirit, and yet the avant-garde, and yet the old . . . you can hear the Duke Ellington, some Gil Fuller . . . he just brings everything together. And that's one of my favorite things, to mix a lot of elements together. I find that very stimulating and exciting.

I'll make it a mixed rating, because the

conception of the thing and the daring and the time it was written would definitely have to be a five. The performance was a little on the ragged side, so technically speaking, I'd have to lower that. Not to fault Mingus, but obviously it was a recording and they didn't have enough time to rehearse it. It wasn't a road band that would be tight; but I'd give it a good four.

**2. QUINCY JONES.** *Air Mail Special* (from *The Great Wide World of Quincy Jones*, Mercury). Al Cohn, arranger; Don Lamond, drums. 1959.

Wow! That was good to hear the old *Air Mail Special*. That's a very imaginative arrangement. You've got me stumped though. I've no idea who the band is. I would assume from the recording it was made a while back. It didn't really sound like an organized band; it sounded more like an all star session that was put together. But I have no clues as to who it might be, or who the arranger was.

The only comments I can make are that I like that sort of humorous, outrageous type of arranging and feel that this had to it, and even the drum breaks all of a sudden cutting off, then bringing the band in just before it's too late and things like that. I enjoyed it very much. There again, I'd give it a four.

**3. STAN KENTON.** *Fringe Benefit* (from *Stan Kenton & His Orchestra Live At Butler University*, Creative World). Hank Levy, composer, arranger.

That was a very pretty melody, in 5/4 time, which makes it like home for me. I don't really know who the band was, except that the piece and the arranging had much of a Gerald Wilson flavor, although I've never heard Gerald do anything in five before. Also the balance sounded like some of the old Pacific Jazz days.

It surprised me: I didn't know it was a live recording until the end when I heard the applause. Obviously I'm very partial to time signatures, and I like things that have lovely melodies, as this one did. However, the overall performance didn't really get through to me. I felt there was a lot more there that could have been done. So, from the way it moved me, I guess I'd have to give it a three.

**4. CHARLES EARLAND.** *Tyner* (from *Leaving This Planet*, Prestige). Earland, organ and prob. synthesizer; Eddie Henderson, Freddie Hubbard, trumpets.

First of all, I find that I don't listen to this kind of jazz myself. I find it uninteresting. The reason is that when you're playing on just a general sound — in other words, when there's no chords, it's either a free sound or a drone, a tonic or something like that — it requires that you be ten times as creative to sustain interest. When you have a tune that has interesting chord changes, if you just play notes that fit in with the chord changes, you're going to come out with interesting melodies, even if you do nothing else, even if it's very mechanical. If you don't have that then the whole burden is on your melodic invention.

It just didn't interest me; for instance, even on the head that they were playing, it was all voiced parallel . . . didn't show a lot of imagination. I give it at the most two. All the musicians were accomplished and knew their axes and knew what they were trying to do, but you'd have to have a genius of Charlie Parker or Armstrong twofold to make it really happen and equal that.

**5. MAYNARD FERGUSON.** *The Fox Hunt* (from *Live at Jimmy's*, Columbia). Ferguson, Bob Summers, trumpet; Lin Biviano, lead trumpet. Mike Abene, composer, arranger.

First we had three foxes, then three more foxes, now it's down to two foxes, it looks like. That's my old boss, Maynard Ferguson and, not his new band, but the one just before the one he has now, the one where he had Lin Biviano playing lead.

The only fault here is no surprises, because the band was certainly cooking all the way. I would like to say something about Lin Biviano's lead playing, because a lot of guys tend to put that particular style down. I find that that conception dates back to an older type of conception, like the Snooky Young type of thing. I think that has a definite place in big band jazz and phrasing today. I find it very exciting, the use of a fast vibrato.

I would rate the record, for excitement, around four; but in terms of conception the chart was almost identical to *Three More Foxes* that Willie Maiden wrote . . . I don't know who wrote this one. So from the standpoint of creativity, I'd have to bring it down a bit . . . let's give it three. db

# Profile

MARCUS BELGRAVE

by john b. litweiler



RON HOWARD

## ARNIE LAWRENCE

by michael bourne

Duke Ellington was dead: that morning, Arnie Lawrence wept into the horn, alone in the silence, a prayer. . . . *Solitude*. And in the song, Arnie Lawrence said more than any eulogy ever will—the spirit is with us. "That was forever!" Chico Hamilton said, and the people didn't know what to answer. They applauded. And I wept, too.

Whatever a good musician is or ought to be or must be, Arnie Lawrence is. It's awesome how much music is in the man. In Chicago, we happened by a museum, and a session was on. Arnie played the blues. We moved on to a bar, and a session was on. Arnie played *New Thing*. And at the hotel, as if to revitalize, we listened—to Bartok and Bird and a Jewish cantor. That night he played with Chico Hamilton, ever so funky and bright. And the next week in Bloomington, Arnie played rock and roll with the Screaming Gypsy Bandits. And then in New York, he swung with Clark Terry at the Newport tribute to Ben Webster.

It was all natural, no matter what the music was or the circumstance of playing it. The alto sax is his instrument, but his music comes from the spirit. "If you really get people into music, it's a religious experience. I'm a religious person. I get more religious feelings when I'm playing, when that certain thing happens. . . . a certain magic that happens in music. It can transform me to the point where I don't even know what's going on around me except the music that's happening within me."

Arnie Lawrence is Jewish, but his music is for everyone. This autumn, Arnie toured Germany playing jazz prayer services with Eddie Bonnemere. And all the time in New York, Arnie is involved with the jazz prayer services of John Gensel. He is an ecumenical spirit. "I believe in God. We want people to worship God however they want to." In Louisville, Arnie played a benefit for disadvantaged children, and played a prayer, solo. During his performance, a child walked toward Arnie on the stage, touched by the music. In that moment, everything Arnie Lawrence believed about music was fulfilled.

"I want to play what I feel, regardless of how corny that might be, or how adventurous, or avant-garde. I want to play my feelings. . . . When 36 □ down beat

somebody is really sincere about their playing, regardless of what bag you put them in, and they get into that beautiful level of playing where they're really into it. I don't care how old they are, or how avant-garde it is. I did a concert with Coleman Hawkins, and when the man put the horn to his mouth, he had the vitality of a child. And that's when I realized I wanted to call my group The Children of All Ages—because a musician while he's playing is ageless."

The Children of All Ages manifests the same spirit of wonder as the child in Louisville and Coleman Hawkins. This spirit is expressed by a poem they improvise upon, the central thought of it being that "When children create, they don't hesitate. . . . 'cause with an open mind, you might find and find and find and find!"

"What we're doing with The Children of All Ages. . . we're not calling the music jazz, not giving it any category. We're just calling it creative improvisation, and we're approaching it with a great respect and love for the music. It's free, but it has a lot of form and roots, because we have a lot of form and roots. And then again, we can go places we've never been before."

Listening to the music, the inspiration is ever-present. Grady Tate and Bob Dorough both sang the poem *The Universe Is God's Sanctuary* and it wasn't the same song—but it was. They both sang it as if it was composed—but it wasn't. It was created then, once, forever—then it was created again. And however it was played, it was beautiful. I've never heard Grady Tate sing better, nor Bob Dorough, nor better playing by Lew Tabackin and Pat Rebillot and Richard Davis and all the others who've been in The Children of All Ages with Arnie. And now that they're about to record (with Bar B Q out of Bloomington), everyone else will know the music, too.

"I'm hoping people can hear what we're doing. If they can hear what we're doing, maybe we'll be able to play this music for people and earn a living so we can support our families from this, if that's possible. If it's not, we'll play it in the churches, in the synagogues—we prefer to play for kids."

Whatever will happen, Arnie Lawrence will play on. Music is forever in the man. . . . "If you can really get into music, sincerely and honestly, you have an opportunity to express life. . . . I don't know if everybody's honest. I doubt it. But there are honest people out there. Listen to them and you might find out that they're saying exactly what they mean." db

"I discovered bebop very early, about 1945—it was before I started playing trumpet at age six and a half. I remember Max Roach very well, because he hit me on the head with a drumstick."

Marcus Belgrave, trumpeter-composer with many bands large and small (currently with Roy Brooks' Artistic Truth), whose first LP was recently released (*Gemini II*, Tribe PRSD 2228), is recalling his youth. "My father'd take me to Brooklyn, and we'd visit my cousin, Cecil Payne. He'd rehearse upstairs on the second floor, and Max would be there, Ernie Henry, Duke Jordan, the guys he grew up with. They never let me upstairs while they were playing, but once they went out for a break, so I snuck upstairs to see the array of instruments. I had enough sense not to touch the saxophones or the trumpet, but I thought the instrument I couldn't do much harm to was the drums. So I picked up the sticks and played, and Max came back, and naturally he played a paradiddle on my head. . . .

"My father was a very big influence on my life; he taught me the rudiments of music. He had me listen to and play some very heavy music, such as marches, light overtures, the traditional repertoire. He was from Barbados, an English subject, you know, and he spent some time in Panama, so his background carried through as far as the seriousness of the learning: very strict Anglo-Saxon type. Even before I started the trumpet he had me playing bugle—he believed in that—and we had kind of a family band, with my brother and sisters, but I'm the only one who continued playing."

Marcus was raised in Pennsylvania, near Philadelphia. "My father was very strict; all the cats were running to Philadelphia to hear Clifford Brown, Jimmy Heath's band, and I could never go. Coltrane played in Heath's band—at one time, a lot of that band sounded like Who's Who." Partly at Cecil Payne's instigation, Marcus's influences were, first, Gillespie, then Miles Davis, then Clifford Brown—"Clifford probably thought he wrote my first solo (he heard me play *How High The Moon*)."

High school was followed by a period in the army, then several years off and on with Ray Charles. The great trombonist Dicky Wells, in his book *The Night People*, recalls an exuberant young Marcus endlessly practicing and jamming between shows and on the band bus—"Horn blowing would happen anytime day or night. . . . Marcus would pull up on a gig after riding all day, eat a box of popcorn or something, and blow like mad all night. . . ."

"That was my first real experience," Belgrave recalls. "I joined the band in February, 1958, and it took me two months to get used to riding that transportation we had: the seats were as hard as this table here, and we were doing one-nighters. It was mean; I kept leaving. I learned a lot from Ray. He had that kind of perception that he would feature you at your best."

What kind of songs did you feel fitted you best? "I didn't know at the time—he did, but I didn't."

HERB NOLAN



That's very strange because when he recorded the first big band album (*The Genius of Ray Charles*, Atlantic 1312), I got this part for *Alexander's Ragtime Band*, the solo had my name on it, and I'd never heard the song before in my life. I said, 'This sounds more like it should be Clark Terry,' so I switched parts with him. So when the band proceeded and Clark got into the solo Ray stopped the band, said, 'Say, that's Marcus's solo—what's the matter, you don't want to solo?' 'I don't know, it didn't sound like me.' He said, 'Man, play the solo.' I think I played a classic solo there—it's amazing, he actually knew what I was going to play. That was a beautiful session since I was surrounded by the type of musicians I always looked up to, people like Quincy Jones and Paul Gonsalves."

After the period with Ray Charles, Marcus led a typical free-lancer's life—a tour here, a week there, a recording session somewhere else—with Charles Mingus' short-lived big band, Max Roach, Hank Crawford, and singers from Gloria Lynne to Bobby Blue Bland. "I'm the kind of trumpet player that does what's called for. For a long while I didn't feel I belonged any particular place. Because of experience, I was very flexible, I could fit into any situation."

"*Gemini II* is both chords and modal—the horns are naturally out front, but then everybody's got 75% freedom. Some pieces are lines, arranged, and others are just total freedom, the way you feel. Most of them were written ten years ago; *Space Odyssey* is the newest tune, and it was written in '73. Then it's got some free sections, it's blocked off that way, but it doesn't sound contrived. The suite was inspired by Willie Bobo—I worked with him three weeks, and this thing stuck in my mind, it kept reappearing. So I wrote it three different ways, beginning '65, and on through. Wendell (Harrison) wrote *Part I—Going to a Party*. I'd like to deal with all kinds of musical combinations—arranging for miscellaneous instruments like bassoon, oboe, French horn—fact, that's what I'm working on now."

"I've been living in Detroit off and on for the last ten years." Is Artistic Truth a Detroit band? "Just Roy, Wendell and myself are from Detroit; Reggie (Workman, bassist) is a Philadelphian. Detroit and Philadelphia are two of the closest schools in style—at one time, you couldn't find a jazz record without somebody from Philadelphia or Detroit on it. Chicago's another awakening: Chicago musicians had a different feel totally—they were more rhythm-conscious, whereas the east coast guys were more change-conscious. Flowing against the grain—that's something that keeps growing, it goes a lot easier every few years."

"As a musician, I feel I'm a conductor; I filter things through to the people. I feel through my music. You'll find some blue in it, I imagine, and you'd find some war in it, or fire, emotion—something besides the actual tonalities. You find something of a person's personality in his music. Feeling—that's a difficult word to understand. We want music to happen like we feel it." And from bebop to blues to big bands to Motown, Marcus Belgrave has always been playing music the way he feels it.



## JOE FARRELL/JOE BECK QUINTET

Trey's Lounge, Philadelphia

**Personnel:** Farrell, tenor, soprano saxes, flute, and piccolo; Beck, guitar; Herb Bushler, electric bass; Jimmy Madison, drums; Henry Gibbs, congas.

Why do jazz clubs have such a difficult time in gathering substantial audiences to savor great music? Owners must rack their brains each night trying to figure out how to alleviate this unexplainable obstacle—especially if they enjoy hooking acts of top quality. Anyway, it happened in Philly on a Sunday night in August.

At Trey's, prior to showtime, the small audience is warmed up by swinging sounds emitted from a thoroughly jazz juke box. As such, we walked in while an old cut of *If I Were Bell* by Miles Davis was playing. Farrell was checking his horns at that time. Seeing that there was apparently room for one more soloist, he picked up his tenor and began playing over the changes for several choruses. Meanwhile the rest of the group wandered up to the bandstand.

In a few moments the group was settled and Farrell began snapping his fingers briskly, counting off a super-samba version of Coltrane's *Impressions*. The group was in solid locomotion behind who-knows-how-many driving choruses by Farrell on tenor, followed by Beck on guitar, with Madison's creative percussion bubbling like steam from a glowing hot cauldron.

Farrell called off Beck's *Seven Seas*, a funky mover in 7, which forfeited none of the stamina that was worked up during the opener. Farrell took the first solo, executed it flawlessly with the utmost agility, keeping that 7/4 propulsive. During Beck's solo, Farrell entered the ranks of percussionist, as he played a host of cowbells, tambourines, blocks, and what have you.

Velvet smooth transitions between funky rock and uptempo jazz highlighted *Great Gorge*. In his own nonchalant manner, Bushler enchanted his bass strings with his nimble fingers, moving in and out of time, holding those hearty notes for the maximum duration. A tasty drum solo by Madison escorted the group back into the funky finish.

Farrell appeared to be experiencing a little problem with his mouthpiece on *Moon Germs*. Adjusting it continuously, he ultimately interrupted himself in mild indignation, finally straightening out that crooked intonation. Some 8-bar exchanges between congaist Gibbs and Farrell followed. It was somewhat unfortunate that Madison, who is very good, although also rather loud at times, remained a trifle in the way during these exchanges.

Beck was excellent at times—especially on

Chick Corea's *500 Miles High*, which he and Farrell (on flute) performed unaccompanied. On the rest of the the tunes Beck used an often overly-amplified guitar which wah-wahed me back to the rear wall I was seated against.

Trey's atmosphere is homey and conducive to intimate exchange between performers and audience. For those who are hungry during a show, there are Mom's kitchen type dishes. The club is also free of the benign and trite regimentation of larger rooms, and the impersonal policies that run contrary to the essence of jazz.

—eric nemeyer

## NICE/ANTIBES JAZZ FESTIVALS

Nice, France

**Personnel:** Michel Attenoux; Ruby Braff-George Barnes Quartet; Olympia Brass Band; Preservation Hall Jazzband; World's Greatest Jazzband; Joe Venuti; Jimmy & Marian McPartland; Bob Wilber; Kenny Davern; Beryl Bryden.

Antibes, France

**Personnel:** Erroll Garner; Randy Weston; Martial Solal; Paul Bley; Neils-Henning Orsted Pedersen; Joachim Kuhn; Keith Jarrett; Sonny Rollins; Rufus Harley; Lee Konitz; Muddy Waters; Freddie King; Dave Holland Quartet; Gil Evans Band; Johnny Otis Show.

Billed as "La Grande Parade du Jazz" and announced by George Wein as a celebration of traditional jazz, the week long Nice festival opened in the Jardin des Arenes de Cimiez, in the hills overlooking the city.

At an opening ceremony, Mrs. Louis Armstrong, the guest of honor, was accompanied by Princess Grace of Monaco and the Mayor of Nice as a bronze bust of Armstrong was unveiled. (It was in Nice that Louis took part in the world's first jazz festival in 1948.)

Since a couple of hundred musicians were involved, playing a total of 179 sets, in four different areas of the park simultaneously, a comprehensive review obviously would be impossible. The overriding impression was that the ambiance was almost as important as the music. One of the four playing sites was an amphitheatre in the ruins of a 2000 year old Roman arena.

Most of the fans (total attendance for the week was about 30,000) wandered around from stage to stage; some stopped off at a restaurant that offered a pseudo-New Orleans cuisine. Since a new set started somewhere or other every 15 minutes from 5 p.m. to 11:15, it was difficult indeed to become bored.

The organized groups for the most part were European and included some that were rank amateurs. Perhaps because its material was less tired and it achieved a good ensemble feeling on such tunes as *Shiny Stockings*, the French group of Michel Attenoux came off best.

Of the American organized groups, the Ruby Braff-George Barnes quartet, with



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## CAUGHT

continued from page 37

Wayne Wright on second guitar and Michael Moore on bass, offered a tightly knit, consistently tasteful performance. Barnes' style is a little stiff but the lyricism of Braff and the ingenuity of the arrangements compensated.

Aside from such New Orleans entries as The Olympia Brass Band and the Preservation Hall Jazzband, the only other organized U.S. group was the World's Greatest Jazzband, many of whose members (including guest vocalist Maxine Sullivan) also worked as components of numerous pickup combos.

It was these ad hoc units that were the meat of the festival. Some of the best moments occurred during "concept" sets: there were three "Tribute to Louis Armstrong" hours at which Braff, Bill Coleman (playing beautifully-conceived flugelhorn), the powerful, gutty Wild Bill Davison, the still convincing Jimmy McPartland and Basie alumnus Wallace Davenport all played, along with Armstrong alumni Barney Bigard, Cozy Colc, Arvell Shaw, and Earl Hines.

Joe Venuti was perhaps the most astonishing of all. Though not happy with the idea of collaborating with some unfamiliar co-workers, he acquitted himself miraculously—the first great jazz violinist sounding scarcely different from the way he did on records a half century ago, when he was so far ahead of his time that all he needed to do was perfect the qualities he had back then.

Another impressive tribute set was a salute to Sidney Bechet for which Bob Wilber and Kenny Davern, both doubling on soprano and clarinet, offered beautifully integrated arrangements of Bechet material.

After a day, I moved to Juan les Pins, where Norbert Gamsohn presented the "Festival Mondial du Jazz Antibes/Juan les Pins 1974." In many respects the Antibes bash took up chronologically where Nice had left off: there was very little traditionalism. Even Erroll Garner, who drew a packed house, seemed out of place, and his constant use of conga drums was an irritant.

Antibes was more modest in the quantity of music but obviously more adventurous in the selection of talent. There were only two concerts a day: a brief recital at the humid indoor Palais des Congres (600 seats) usually from 6:30 to 8 p.m., then a big outdoor show at the Pinede, with its band shell directly abutting the beach, and accommodating 4000.

Most Palais concerts were recitals of unaccompanied piano. Randy Weston, who played the first and attracted the smallest house, deserved a better fate. More than any of the pianists who followed him, he admired a pure jazz essence, overwhelming technical assurance and natural joy of communication. His set was broken into three parts: first, African sketches inspired by his Moroccan residency and travels; second, an Ellington-Strayhorn medley that included such rarely heard works as *Purple Gazelle* and the exquisitely poignant *Lotus Blossom*; finally, a group of his own compositions such as *Little Niles* and *Hi-Fly*.

Of the other piano recitalists, Martial Solal offered a humor-tinged mixture of quasi-Gershwinisms and rhythmic trickery; his left hand never kept the same beat going for as long as eight bars, and he was the one pianist who could have used a rhythm section. Still, he is a provocative soloist. Paul Bley, backed by Neils-Henning Orsted Pedersen, and



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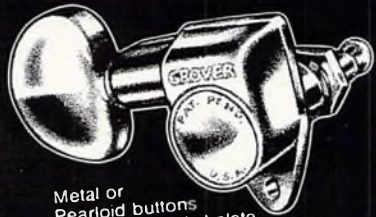
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Joachim Kuhn alone were heavily Europeanized, Kuhn being better judged by the standards of classical music.

Bley and Pedersen got into a superb up-tempo funky blues groove at one point, then drifted further and further outside as the number proceeded. There were some excellent moments here, but none could compare with the incredible Keith Jarrett. The latter's concert was the shortest—50 minutes played without interruption, evidencing the least overt display of technique among the five pianists, yet his amazing resources placed a limitless variety of imagery at his disposal.

Jarrett's mood for a while was delicate and romantic; then he took a thematic trifle, decorated it, toyed with it, built bass lines around it, eased into an r & b groove, found a wonderful ostinato effect which he repeated dozens of times while the right hand created and sustained extraordinary tensions. It was not until the final ten minutes that Jarrett returned to the slow, lyrical foundation from which he had begun.

Of the outdoor programs, Sonny Rollins' dynamic performance was the scene stealer and, artistically, the week-stealer. His use of Rufus Harley's bagpipes was strangely effective and never excessive. Though Harley's intonation was poor on soprano sax, this was a minor flaw, since the spotlight for the most part was on Sonny, who was in phenomenal shape, playing a ballad, a calypso and a long

vamp number. His guitarist, Yoshiaki Masuo, was a major contributor. David Lee's drums dovetailed perfectly, and an unidentified English bassist was very adequate.

Rollins was preceded by Lee Konitz with Solal, Pedersen, and drummer Daniel Humair. Playing a blues, *What Is This Thing Called Love* and *Round Midnight*, Konitz reconciled his past ethos with the present, usually to good effect; however, the rhythm section could have used a more discreet pianist.

A blues evening, with Muddy Waters as the opener and Freddie King as the loudly applauded finale, was pretty much run-of-the-mill. The concert featuring Dave Holland's quartet (Anthony Braxton, Sam Rivers, Barry Altschul) and the Gil Evans band (whose set was marred by a sound and light failure that rendered it all but inaudible as well as invisible) had its moments and, surprisingly, seemed to draw the same type of crowd, and even the same type of reaction, as the utterly different Johnny Otis Show. Otis produced an Apollo Theatre type show including a trio of ladies billed as the Three Tons of Joy.

What I saw, provided enough evidence that if Nice and Antibes continue to be presented back to back by their respective promoters, anyone who has the time and bread can be assured, over a two week span, of a thoroughgoing jazz education.

—leonard feather

## MANZAREK

continued from page 20

ists to the album. I knew Steve (Forman) from Los Angeles, and there was a conga player, Mailto (Correa). I saw him on stage once with Gabor Szabo and he just blew me away. One more guy, Milt Holland, also played weird stuff. Holland does the same kind of thing that Steve does. So I had two guys playing klicky-klackys, bingers and boingers, scrappers and slappers, strange, loose tambourines that would go baro-o-om and all kinds of things. Tony was on traps and Mailto on congas and whatnot. 90% of it was a live session. The only overdubbing we did was on vocals, guitar solos (Larry Carlton), and maybe a little extra sweetening here or there."

On *Golden Scarab*, Manzarek proves himself a more than adequate vocalist. It makes you wonder why he didn't stretch out more while a member of the Doors, until, that is, you remember Morrison's tremendous ego problems. Manzarek recorded only two vocal tracks with the Morrison Doors (*Close To You* on the *Absolutely Live* LP, and the Willie Dixon blues, *(You Need Meat) Don't Go No Further*, issued on the Doors anthology, *Weird Scenes Inside The Gold Mine*.)

"I used to sing a lot before the Doors got started—Friday and Saturday night beer fraternity things in which we just played rock'n'roll, blues, and every once in a while, I tried to throw a jazz tune in. They'd go, 'Ugh, we can't dance to that!'"

What about the comment that your singing is very much like Morrison's? It seems that the Doors' vocals do not try to ride over the instruments, but rather come under and through the textures. It's like a vocal thrust in the lower register.

"The Doors' music is music the way I make music and the only way you can sing with the kind of music I make is to sing like that. It's just power. A lot of rock bands have a big mass of sound going on and some guy scream-

in' his brains out, trying to go over the top of it all. Well, that's because they never allow for a space. The space in between is the silence. That's the part in your music where the void shines through. Those spaces are of absolute purity and one note in there is as important as all the other notes. Just one note played in the right place at the right time is more meaningful than half-an-hour of solid non-stop."

Manzarek's present state of mind is very much caught up in religio-mytho-philosophic-questions. "Lyrically, I want to explore the human condition. Now that I have gotten this basic statement out of the way, or what I went through to get to where my head is at right now, I can do that. I want to explore all avenues of life, to see how people relate to each other, to themselves, and to the universe and God."

Concretely, this is manifested in Manzarek's quest for musical fusions that transcend cultural barriers. "I want to explore the rhythms and harmonies of all the cultures of the world. I want to do more African, more Brazilian, more Chinese music, Arabic music, and bring in as many different elements of the cultures of the world as I can. I think that's where music has to go. It has to expand itself to become a more universal sound. We have to take the basic rock'n'roll foundation and add on to it the harmonies of China, the rhythms of Africa and Brazil, Balinese gamelons, Middle-Eastern."

For now, he's going back into the studio to record his second album for Mercury. It will be titled, *The Whole Thing Started With Rock'n'Roll, And Now It's Out of Control*, with release date set for December. To be produced by Bob Brown, it will have Mark Pines on guitar, Gary Malber on drums, and Nigel Harrison on bass. Playing lead guitar will be Dick Wagner, who did such fine work on Lou Reed's *Rock'n'Roll Animal* album. Manzarek, as usual, will take care of vocals and play electric keyboards (Fender Rhodes, Hohner clavinet), synthesizer (Arp Odessey), and Hammond organ.

db

# HOW TO revamp rhythm by metric means

by Dr. William L. Fowler

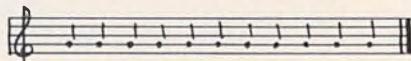
Most would agree that for some years now rock and jazz have been turning to complexity and sophistication.

Take electronics—the wah-wah/fuzz pedal, once the sole sound-manipulator of rock, now must share its authority with ring modulators, tape echoers, multiple sound sources, and multi-toned electronic pianos, organs, and synthesizers. Or take melodic materials—the blues scale, once the sole source of altered tones in jazz, now must fit into an array of oriental, occidental, and futuristic scales and modes, including the diatonic, the chromatic, even the microtonal.

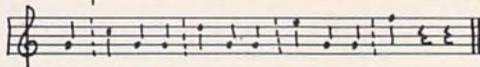
Nor has the jazz-rock rhythmic process been standing still. There's right now a lively movement to add a whole new set of meters to the jazz-rock time concepts, a movement so widespread that any jazzier or rockier who can't handle 5 or 7/4 just isn't with it anymore. Although at rock dances the 4/4 big beat remains in force, and at jazz improv sessions the 4/4 blues remains a favorite form, the serious-minded writers are now loading their charts with meters of 7, 10, 11, or whatever, and are changing meter at any point between or within phrases. Stravinsky and the others cognizant of the rhythmic power in irregular metric motion might well applaud.

And now that uneven meters and consecutive metric changes have been incorporated into its rhythmic scheme, jazz-rock seems to be investigating the effects of simultaneous contrasting meters. It's not a new idea, this polymetric concept, but it ought to be particularly effective in a music whose essence is rhythmic surprise.

Any melody, unless its accents are completely obscure, will suggest a meter. Those notes more interesting to the ear—they're new pitches, they're higher than their neighbors, or they're arrived at by leap—make accents, which in turn suggest meter. For example, a succession of rhythmically equal pitches indicates nothing:

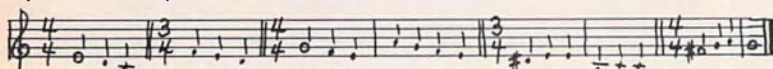


But just change some of the notes:



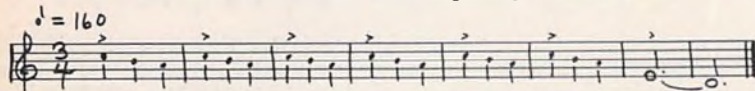
Now there are accents, in this case indicating 3/4 meter.

Or set up some fresh pitches in a mixed note-value line:

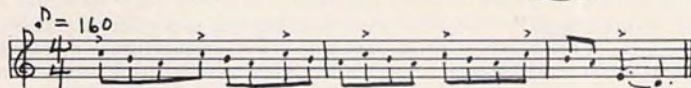


Result: Mixed meters.

Or put a waltz whose natural accents fall at the beginning of each measure:



against a 4/4 accompaniment:

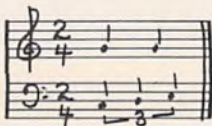


Result: Ragtime (From Vienna to Sedalia in one meter change!).

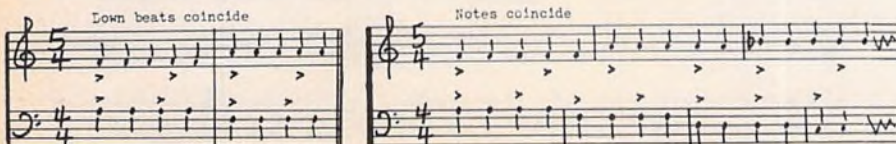
Or change the character of any melodic line by putting it into various metric settings:



Or add one or more extra notes to a note-group, using the number-and-bracket method to indicate the addition:



(My first piano teacher showed me how to lick the coordination problem of 3 against 2 by saying, "Not dif-fi-cult." Too bad she didn't have a word-rhythm trick for 5 against 3. . . .) Such bracketed numbers may be fine for momentary polymetrics, but for sustained differing meters, separate time signatures work better. If the down beats coincide, the notes will contrast rhythmically; if the notes coincide, the down beats will contrast:



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Here are some examples of irregular rhythmic and metric usage. For adequate study of the combined meters, the lines should be heard concurrently (good sight-reading practice for the players).

1. Superimposed rhythms within a regular meter:

*Etude for Trombone* Bruce Fowler

copyright, 1974

2. Displaced accents within a regular meter. The metric feel remains regular while the syncopated accents renew interest in the even spacing of beats.

Rhythmic pulse of "Augures Printaniers" from *Rite of Spring* Stravinsky

3. Alternating meters. Certain beats in the middle sixteenth-note line get accent from the other lines.

Metric plan from Movement II, *Symphony in C* (Stravinsky)

4. Two concurrent meters. The 1 1/4 bass part is held together by its recurring rhythmic motif. Since the bass part is played nine times (9 bars of 11 = 99 beats) while the 3/4 melody, with repeat and second ending, is being played once (33 bars of 3 = 99 beats), both parts begin and end at the same time. But the repetitions of the bass part enter successively on beats 3, 2, 1, 3, 2, 1, etc. of the 3/4 melodic line: rhythmic displacement. (Bruce points out, in explaining the mathematical relationships of his counterpoint, that the least common multiple of two numbers, the smallest number into which they both divide, is the number of beats at which two concurrent times meet. e.g. 3 x 11 = 33)

*Womanhood*

Bruce Fowler

Bass [9x]

Melody

copyright, 1974

(33 bars of 3 = 9 bars of 11)

5. Three concurrent meters. These three melodic lines provide the rhythms for three separate but simultaneous on-stage dances.

Bellroom Scene from *Don Giovanni* Mozart



The experience of his first rehearsal with Zappa nearly made George change his mind. "I walked in, and he was playing some of those songs where I had to play those triad triplets. You know, dit-dit-dit-dit. I said, 'Man! What am I doing here? I mean, I'm from jazz!' I'd played that way when I was a lot younger, but I couldn't stand it, so I got out. So it just took me somewhere else to see Frank into that. But now it's cool, I've learned to say, Okay, groove with it and have fun with it. When you begin to feel something's beneath you, then you know you've got ego problems. And I'm trying to get away from having ego problems."

In Duke's view, the near-total dependence of the band on one artistic imagination—albeit an incredibly fertile one—has more strengths than shortcomings. "I don't get to do any writing, but I have another outlet, through other recordings. I guess that's one problem, you have to have another outlet, otherwise this band would tend to stifle you. Frank's personality is so overwhelmingly involved with the Mothers, and it should be. He's got so much to say, he doesn't have time to have anybody else say anything. I think that's cool: it's his band, and he should be able to do what he wants to do. But he gives you a certain amount of freedom. I try to play and fit into the framework, but I'm free to do what I want within that framework. So long as I'm, quote, 'witty and and zany and all that.' And I can get into it. I'm not completely serious any more and think that I can't play triad triplets sometimes."

George also has mixed feelings about the wider audience he's reaching through his association with Zappa. "I really like it mixed. I like playing for big audiences, but it doesn't give you the personal contact with the people that you get working in a club. It's a completely different feel. I told Frank the other day, for instance, that it really affects me psychologically to play with a white spotlight on my face. I don't play the same, I really don't. The spot hits you, like bap! Play! It means Okay, now you produce. It's hard, it's like manufacturing the music, rather than just saying, close your eyes and play. But Frank says he plays better that way."

But on one aspect of life with Zappa, Duke has no reservations. "There's nothing like travelling with a rock and roll group just because of the conveniences involved with having a road manager to

take care of business. He takes care of everything. I don't even have to set up my own instruments: *that's* what's great. I mean it would just be too weird, having to set up all that stuff. By the time I set it up I'd be too tired to play."

George Duke's present array of instruments—electric piano and synthesizer—brings up the topic of the electrified keyboard. Like nearly everyone else, Duke is a relative newcomer to the field. "I first got into it when I started working with Don Ellis for about six months, back in '68. He told me he had a ring modulator, and I said, 'What is *that*?' Of course a ring modulator wasn't that difficult to get together. Synthesizer, though, is like learning a whole new instrument. I've only been playing it a year, but I think it's really one of the most exciting things to come around in a long time. It allows you to create everything. In other words, you construct the sound. It isn't like playing the piano, it's more individual. That was the complaint about the Fender Rhodes for a long time: everybody's gonna sound the same. Of course, the heaviest cats, the monsters, Herbie and Chick and Keith Jarrett, they don't sound the same, I can really tell them apart. But a lot of people get lost in the shuffle. But on synthesizer, you have to construct the tone, and everyone's ideas are different, so everybody sounds different. I don't play like Don Preston, who was formerly with the Mothers, I don't play like Jan Hammer, I don't play like Herbie; I play like me."

George Duke is thinking these days not only about his new baby, but also about his future musical progeny. For now, he's concentrating much of his energy on his albums for MPS, the first of which, *Faces*, was released this summer. "It's a trio date, with John Heard on bass and Ndugu on drums, both LA-based musicians. I did a lot of overdubbing and synthesizer work on it. Am I happy with it? Yeah, but I did it almost a year ago, so I'd say it's kind of old now." In addition, several of the artists he's recorded with would be happy to take George on as a permanent colleague, should he decide his Mothers' work is done. Right now the most intriguing proposal has come from Airtio. "He's interested in forming a band, not under his own name, but involving him and me and Stanley Clarke and Flora, and maybe a guitar player. In this band we'd all write, all do each others' albums. And it would be free, we'd just start playing, and make some music. It's a very interesting prospect, but it's something I can't do right at the moment. I do enjoy working with Frank, so I intend staying on for a while." db

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## SHEPP

continued from page 17

Mr. Dameron, I suppose I have the same feeling towards them that Stockhausen might have if he played Beethoven or Bach. I don't feel I'm doing anything sacrosanct, though some people seem to think so. Negro phenomena is supposed to be New, like a brand-new shoeshine, or something. I think black people have the right to retrospect, to assess, to examine, to analyze. I think our culture's very complex.

"We are in the classical period of African-American music. Unfortunately, people don't see our history the way it is. White people can look back to the 16th century, the 15th, and so on back, but the black man has been in America 400 years and not much memory is left because so much has been done to erase that memory. But the music, I think, has been the codifying material through which all the historical and cultural factors that couldn't be passed on by language were able to be communicated, due to the African's extreme sensitivity to musical phenomena. So I feel when our music is assessed, it's often compared erroneously with European chronology in mind.

"We have undergone our classical and our baroque periods and so on within the space of 400 years, the way European music has done in, say, a thousand or so years. I'm speaking specifically of African-American music, not African music. People don't see Bird or Coleman Hawkins as the classical period of African-American music—they see it as the swing period or the bebop period. We're treated as infants, when in fact we're the parents of culture in the United States.

"I've heard Sibelius, Bach, Beethoven, Messaien, Varese, and my point is that none of them move me as much as Bird, and I'll tell you that. Not only am I not ashamed of it, to me Bird is superior . . .

"If we can say Heifitz and Rubenstein, Bernstein, Aaron Copland, if we can say Charles Ives, but we don't mention Monk or Bird in the same breath, it's like niggers and white folks over and over again."

\*\*\*

**Coda:** the two evenings I heard Shepp's quintet were among the most musically satisfying I've spent in recent times. I asked Archie if he intended to keep this group together during the coming year.

"I don't think of keeping a group together the way I used to. I think in a sense we're guerillas: we hide in trees, with camouflage, and we must be there until we and our music are respected. So I'm not anxious to play in clubs. I have to survive, I know that, but to me, performance, at least in the traditional sense of the word, of being on the bandstand, is not the primary thing.

"I have been fortunate enough to work with some very excellent musicians who've studied the craft, and I try to improve and to be better. So I'm not so much interested in being famous, even making a million dollars. I see myself as part of a much larger machinery—people machinery."

How, then, do you view your role in this people machinery?

"Well, to keep the motor running."

The motor—the tenor sax tradition of Hawkins, Young, Webster, Coltrane?

"No—I'm talking about Yoruba, Ibo, Billie Holiday. I'm very involved with classical music. And to me classical music means black classical music."

## AIRTO

continued from page 19

ley Clarke, and Flora. He was short and sweet in his praise: "It was the greatest experience I've ever had playing music. Everything was right, and I was personally disappointed when Chick broke the band up to go to a heavier rock thing. I dig what he is doing now and respect his desires to communicate with a wider audience, but I thought that we had been communicating pretty well."

Though the first RTF didn't last long, it did provide the stimulus for Airtro to branch out on his own, playing what he feels is an extension of the ideas begun in the earlier group. Airtro's first band, Fingers (recorded on the album of the same title on CTI), didn't hold together because of the unwillingness of most of the members to travel.

"The keyboard player (Hugo Fattoruso), the bassist (Ringo Thielmann), and the drummer (Jorge Fattoruso), are all Uruguayans living in New York. They sing and play lounge music as a trio. It's not very creative, but it's very, very good. David Amaro (the superb guitar player whose amazing work highlights both Fingers and Airtro's most recent *Virgin Land* on Salvation) is in Los Angeles, and he simply refuses to travel. He's had offers from both Chick Corea and Tony Williams, and he's turned them both down."

Though Airtro asserts he's very pleased with all of his albums (*Natural Feelings* and *Seeds on the Ground* on Buddah, *Free* and *Fingers* on CTI, and *Virgin Land* on the CTI subsidiary Salvation), *Virgin Land* most accurately represents his group's live sound at the present time—even though none of his current band members appear on the album. The band is composed of Charles Fambrough, bass; Barry Finnerty, guitar; Mike Wolf, piano and electric keyboards; Raul, trombone; and Airtro's own drums and percussion.

"I was looking for musicians who could play Brazilian music well, but who could also play American music—rock and jazz—and cross rapidly between the two. Now we play all kinds of music. We can start out in a fast Brazilian samba, move to a 4/4 rock figure, and when we're tired of that, we can slip into a straight jazz thing and back to a samba again—all in one number. But the one constant thing is the rhythm. All our material has a strong rhythmic base."

From this foundation, Airtro's music grows organically. This is rare, especially in the realm of jazz-rock. Rather than layering his tunes, setting melody, harmony, and percussive coloration and other elements over a basic rhythm, Airtro's affinity for musical percussion and little instruments allows all of these elements in the song structure to grow together, as a whole unit. Rhythm is really inseparable from melody in Airtro's most recent work, and this organic approach makes for solid listening in the world of fusion music.

The most essential part of Airtro's music has nothing to do with technique, however. For Airtro, it's all about feeling. "The basic statement I want to make about our music is that we want people to have a good time when they come to hear it. There's too much heavy, sad music around. Ours is there to make people feel good."

And if the music of Airtro continues to grow like it has throughout his career—in musical stature and popularity—there are going to be a lot of people feeling very good in the days to come.

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# CITY SCENE

## New York

The Five Spot has reopened for jazz. . . . Rust Brown features **Eloise Laws** October 24 thru 27; **Roy Ayers** comes in October 31 thru November 3. . . . **Michael Carven's Quartet** is at Boomer's October 27, with the **Pat Lundy Quartet** set for the 30th. . . . The Academy of Music Theatre features **Joe Walsh and Barnstorm** with **Golden Earring** October 26 and **Shawn Phillips** on November 1. . . . **Jerry Reed** is at The Bottom Line November 1 and 2. . . . **Sam Rivers' Studio Rivbea** comes alive with **Karl Berger and Friends** October 25 and 26; Sam will also present **Winds Of Manhattan** November 1 and 2, featuring **Marvin Blackman, Gene Ghee, Nancy Jan-nasen, Joe Ferguson, Danny Carter, Paul Jeffrey, Lauren Brown, Trevor Koehler, Keshavan Maslik, and Fred Kelly**. . . . Jazz Interactions lectures at Hunter College are: **Louis Armstrong** by Joe Newman, October 25; **The Big Bands** by George Simon, November 1. . . . **Michel Legrand and Andy Williams** continue at the Uris Theatre with **Henry Mancini and Guests** starting October 30. . . . **Herbie Mann** is the next "Great Performer" at the Fisher Hall Series on October 27, with **Kris Kristofferson and Rita Coolidge** in on November 2 and 3. . . . **Loggins & Messina**, with **Poco** and **John Sebastian** come to the Fisher on Halloween, then go out to the Nassau Coliseum on November 4. . . . **Ellis Larkins and Al Hall** continue at The Cookery with **Dick Hyman** there on Sundays. . . . **Gladys Knight and the Pips** are at The Empire Room of the Waldorf-Astoria starting October 28. . . . **Buddy's Place** has **Sylvia Sims** as of October 28. . . . The Overseas Press Club presents "New Jazz" Concepts" starring **Charles McGee**, the first winner of Jazz Interactions' Louis Armstrong Award, on October 25. . . . The Jazz Museum's Calvert Extra Jazz Concerts has Ellington alumnus **Russ Procope, Matthew Gee, and Sam Woodyard** all for free on October 27 at 3 PM. . . . Jazz Vespers at St. Peter's on Sundays at 5 PM features **Jack Reilly's Reformation Mass** October 27; **Eddie Bonnemere's Orchestra and Jesu Choir** are there November 3. . . . **Chicago** stops at Madison Square October 28 following a one-ner at Nassau Coliseum the night before. . . . The Felt Forum hosts **Frank Zappa and The Mothers** on Halloween. . . . **Bowie** is set for Radio City Music Hall November 1 thru 3. . . . The Fisher has **Linda Ronstadt** November 5. . . . **Fred Linc Girty's "Jazz On A Sunday Afternoon"** goes out over the New Jersey airwaves every Sunday from 12:15 to 5 PM, and now on Saturdays too from 6 to 8, via WERA-AM, 1590 on the dial. Fred has a cable TV show on Wednesdays and Fridays from 6 to 7, featuring jazz and guests with discussion. Ace photog Girty has his work featured in a forthcoming book on Duke Ellington written by Mercer Ellington and Stanley Dance. . . . The Capitol Theatre of Passaic has the **Climax Blues Band** October 25; **Jackson Browne** and **Bonnie Raitt** October 26; **Poco** November 1; **Van Morrison and the Caldonia Express** November 2. . . . Gulliver's in West Paterson, N.J. brings in **Joe Farrell** and his group on October 25 and 26; **Mike Santiago** holds down guitar night on the 28th. . . . Back in Manhat-

tan, **Marian McPartland** begins an extended gig at Michael's Pub on November 5. . . . The Village Vanguard has **Elvin Jones** October 22 and **Joe Farrell** the 29th. . . . **Esther Marrow** holds down Sundays, Mondays, and Tuesdays at Mikell's thru 1974, with **Junior Mance** in on Wednesdays thru Saturdays during October, and **Chico Hamilton** come early November. . . . Remember to jazz it up with JAZZ-LINE—212-421-3592. . . .

## CHICAGO

**Joe Segal** has announced some strong bookings for his Lincoln Ave. jazz loft. Upcoming are: **Jimmy McGriff**, October 23-27; **Bobby Hackett** in a Sunday afternoon matinee with **Teresa Brewer**, October 27; **Elvin Jones**, set for October 30-November 3; **Max Roach** and his newly reorganized unit from November 20-24; and the **Thad Jones-Mel Lewis** outfit, tentatively in from November 27-30. . . . **Richard Harding's Quiet Knight** also has some winners in the works. The Belmont Ave. club has signed: **Charlie Mingus**, October 24-27 and **Oregon**, October 30-November 3. . . . The Peanut Barrel Pub highlights the **Bob Riedy Blues Band** on October 25-26, 30, November 1-2. . . . **Jimmy Dawkins** comes to Wise Fools on October 23-26, with **Mighty Joe Young** following from October 30-November 2. . . . **J. B. Hutto and his Hawks** are down for **Biddy Mulligan's**, October 23-26. . . . The concert scene is also very active with a slew of big names passing through. The Auditorium has: **Maria Muldaur and Tom Rush** on October 25; **New Riders Of The Purple Sage** on the 26th; **Traffic and John Martyn** for two shows on the 27th; **The Strawbs and Golden Earring** on the 30th; **Todd Rundgren and Utopia** appropriately enough on Halloween; and **King Crimson with Little Feat**, November 2. . . . The rejuvenated **Paul Anka** will try his luck at the Arie Crown on October 26, with the **Carpenters** on deck for November 1-3. . . . **Stevie Wonder** will pack the Ampitheatre on October 30-31, with **Elton John** at the Stadium on November 1-2. . . . And if that isn't enough, the Aragon has a fantastic session on November 1, pairing **Lou Reed** with **Doctor John**. . . . last minute word is that **Bobby Hackett** will be in the Jazz Showcase for an afternoon shot on Oct. 27 (3-6 PM). Accompanying him will be **Don DeMichael**, former editor of *db*, on drums, **Sy Tuff** on bass trumpet, **Jerry Fuller** on clarinet, **Bob Wright** on piano and **Jim Atlas** on bass.

## Los Angeles

The **Don Randi Trio** is back at The Baked Potatoe on Thursdays thru Saturdays, with various jazz artists appearing on the other eves. . . . **Donte's** celebrates its 8th anniversary on October 27th with **Morgana King** entertaining; **Joe Pass** and **Herb Ellis** will be there on the 29th for Tuesday's Guitar Night. . . . Upcoming dates for the Lighthouse include: **Gabor Szabo** (October 22-27), **Great American Music Band** (October 29-31), **The L.A. 4**, featuring **Laurindo Almeida, Ray Brown, Shelly Manne, and Bud Shank** (November 1-3), and **George Benson** (November 12-17). . . . Concert By The Sea dates are: **Willie Bobo** (October 22-27), **Rahsaan Roland Kirk** (October 19-November 3), **Woody Herman** (November 11), and **Joe Henderson** (November 12-17). . . . The Cover Girl Lounge continues its Sunday afternoon and Monday evening sessions featuring **Walter Bishop, Jr., Blue Mitchell, Leroy Vinnegar,**

continued on page 48

## db music workshop publications

The modern jazz theory and technique books published by **down beat** are in current use by thousands of students, educators, and players throughout the world. Hundreds of schools (high schools, colleges, studios) require one or more of these books for the study and performance of jazz. Players, clinicians, and writers refer to them as "establishing a professional standard of excellence."

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**JAZZ IMPROVISATION** (A Comprehensive Method of Study for All Players) by David Baker. Seventh printing, 1974, 184 pps. 8 1/2"x11", spiral bound. **MW 1 . . . \$15.00**

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phase of jazz except the kitchen sink period. Top numbers included a Japanese modal chart, *Crying Japanese Girl in FURISODE*, featuring interesting voicings by flute and clarinet. They also did pianist Masahiko Sato's *Sniper's Sneeze*, a contemporary Hancock-flavored tune. The band was brassy, spirited and overcame ordinary soloing through the keen invention and sharp-arranging ear of Mr. Miyama. and guitarist Yamaki.

Saturday afternoon provided a change of pace as the audience took to the aisles for James Cotton, Sunnyland Slim, and Bo Diddley. The blues once again proved it is the people's music—raw, physical and communicative.

Saturday night, the festival revealed its darker side. McCoy Tyner, the most important contemporary musician on the program, arrived 30-minutes late for his opening set (it was odd that he was scheduled first, to begin with). He was then told he would close the night. The quartet set up its equipment and waited. Near midnight, after a Ted Mack-inspired guitar jam had droned on indefinitely and Dizzy had jammed with every trumpeter in sight, McCoy was told he wasn't going to perform. The audience was not informed of this and the night came to an early close.

As for the music that did make it to the stage, Jim Hall and Joe Pass of the guitarists were most interesting. Pass, in particular, was brilliant. Michael Howell and Lee Ritenour showed great promise, but got lost within the monotonous schedule. Mundell

Lowe should stick to playing in a rhythm section. Next up, Anita O'Day demonstrated a fashionable style and her renditions of *Wave, Love for Sale*, and *To Care For Me* proved she still has technique but hardly any vocal cords.

A surprise guest at the festival was trumpeter Jon Faddis, who came on to jam with protege Dizzy, using a similarly turned-up bell. He also sat in the next night, mingling in the New Herd brass section and lending it a jazz improviser of exceptional merit as well as a high-note specialist.

Sunday night's peak proved to be Airtio and Fingers. Airtio had so much energy and childlike desire to communicate that you couldn't help but be drawn to his propulsive Brazilian rhythms. Mike Wolff stepped out on electric piano, and the whole ensemble sounded tighter than ever.

It remains impossible to put down a magic entertainer and artist like Dizzy Gillespie. But the question must be seriously asked whether a festival of Monterey's stature should have Dizzy, no matter how excellent he may be, climaxing every night of the weekend. Monterey, unfortunately, has chosen to narrow its sights on a small group of jazz artists, while ignoring the larger community of musicians making fine music. Apparently, people on the West Coast do not care that much, or else they're just starved for the real thing. At any rate, Jimmy Lyons can't be blamed for not booking popular acts like Corea, Weather Report and Hubbard, when he can fill his perimeters with less expensive acts.

—ray townley & herb wong

## ...on the road

- CANNONBALL ADDERLEY**  
Oct. 27 Community College, Philadelphia, Pa.  
Oct. 29 - Warehouse Restaurant.  
Nov. 3, Denver, Co.  
Nov. 4-9 Walt Harper's Altic, Pittsburgh, Pa.
- THE BLACKBYRDS**  
Oct. 25, Convention Center, Cleveland, Ohio  
Nov. 1, Taft Theatre, Cincinnati, O.  
2, State U. of New York, Stony Brook, N.Y.
- DAVE BRUBECK**  
Oct. 25, Center College, Danville, Ky.  
26, Franklin Pierce College, Rindge, New Hamp.
- GARY BURTON**  
Oct. 26, Berry College, Miami, Fla.  
31, Sanders Theatre, Harvard U., Cambridge, Mass. (with Keith Jarrett)  
Nov. 1, Franklin Pierce College, Rindge, New Hamp.  
2, Colby, Me.  
4, U. of Western Illinois, Macomb, Ill.
- CHARLIE BYRD**  
Oct. 21-29, Oil Can Harry's, Vancouver, Can.  
30, Port Alberni, Vancouver, Can.  
31, Malaspina College, Nanaimo, Can.  
Nov. 1, MacPherson Playhouse, Victoria, Can.  
2, Houston Country Club, Houston, Tex.  
3, U. of Houston, Houston, Tex.
- RY COODER**  
Oct. 31, Portland Opera House, Portland, Ore.  
Nov. 1, Moore Theatre, Seattle, Wash.  
3, Queen Elizabeth Theatre, Vancouver, Can.
- CHICK COREA**  
Oct. 25, Lawrence College, Appleton, Wisc.  
26, Performing Arts Center, Milwaukee, Wisc.  
27, Civic Center, St. Paul, Minn.  
31, U. of Oregon, Eugene, Ore.
- WILLIE DIXON**  
Nov. 1, Gettysburg College, Gettysburg, Pa.  
7-9, Long Branch, Gainesville, Fla.
- CHARLES EARLAND**  
Oct. 24 - The Story Untold.  
Nov. 2, Yonkers, N.Y.
- BILL EVANS**  
Oct. 31 -  
Nov. 5, La Bastille, Houston, Tex.
- WOODY HERMAN WITH FRANK SINATRA**  
Oct. 25, Municipal Auditorium, Kansas City, Mo.  
26, New Arena, Cleveland, O.  
29, Memorial Auditorium, Dallas, Tex.
- CLIFFORD JORDAN**  
Nov. 5, St. Paul's College, Lawrenceville, Va.
- 7, Florida A&M U., Tallahassee, Fla.
- STAN KENTON**  
Oct. 25, Rider College, Trenton, N.J.  
26, Franklin High School, Somerset, N.J.  
27, Eastwind Ballroom, Baltimore, Md.  
28, Camden College, Blackwood, N.J.  
Nov. 3, Convention Center, Niagara Falls, N.Y.  
6-7, Syracuse, N.Y.
- CHUCK MANGIONE**  
Oct. 26, Performing Arts Center, Milwaukee, Wisc.  
27, Civic Center, St. Paul, Minn.  
Nov. 3, Wilkes College, Wilkes Barre, Pa.
- RANDY NEWMAN**  
Oct. 31, Portland Opera House, Portland, Ore.  
Nov. 1, Moore Theatre, Seattle, Wash.  
3, Queen Elizabeth Theatre, Vancouver, Can.
- SONNY ROLLINS**  
Oct. 28 -  
Nov. 14, European Tour
- ZOOT SIMS**  
Nov. 4-9, Blues Alley, Washington, D.C.
- HOUND DOG TAYLOR**  
Oct. 25-26, Baton Rouge, La.  
Oct. 28 -  
Nov. 2, Gainesville, Fla.
- CAL TJADER**  
Oct. 31, Ca. Polytechnic State U., San Luis Obispo, Ca.  
Nov. 1, San Diego City College, San Diego, Ca.
- IKE & TINA TURNER**  
Oct. 23 -  
Nov. 29, European Tour
- STANLEY TURRENTINE**  
Oct. 30 - In Concert Room,  
Nov. 3, Montreal, Can.  
Nov. 4-9 Don Clendenon's, Atlanta, Ga.
- MCCOY TYNER**  
Oct. 20 -  
Nov. 23 European Tour
- WEATHER REPORT**  
Nov. 1, Memorial Hall, Kansas City, Mo.  
2, Ambassador Theatre, St. Louis, Mo.  
3, Civic Center, St. Paul, Minn.
- JOE WILLIAMS**  
Oct. 25, Roman Forum, Paterson, N.J.  
Oct. 28 -  
Nov. 2, Playboy Club, Phoenix, Ar.
- BOBBY WOMACK**  
Nov. 1-10, Detroit, Mich.
- MIGHTY JOE YOUNG**  
Nov. 6-9, Hideaway, Grandby, Mass.

## POTPOURRI

continued from page 10

ambassador-at-large in this most indigenous of American arts."

**Hot From The New York Jazz Museum:** The Museum, located at 125 West 55th in New York, has reconstructed its exhibits and is now making them available for touring to educational institutions, festivals, museums, etc. Since opening two and a half years ago, it has presented exhibits on **Louis Armstrong, Duke Ellington, Billie Holiday, Benny Goodman, and John Coltrane**, among others. The Goodman exhibit is presently ready for touring, with the Coltrane and others soon to follow. The Museum is also building an archive of books on jazz and blues through donation, trade, or purchase. In the past year, over 400 books have been collected, with sources including publishers, private collectors, out of print book shops, and the general public. All inquiries and responses to either one of these Museum activities should be directed to Howard E. Fischer, at the above address, or at 212-765-2150.

**RCA Records** has announced that it has broadened its ties with **Bob Thiele's Flying Dutchman Records**. The new agreement means that RCA will now manufacture and market Dutchman product as well as distribute it, thus facilitating matters for the small jazz label, which includes **Signature, Amsterdam**, and **BluesTime** under its tiny banner.

**Best wishes to: Lionel Hampton** who had to be hospitalized in New York following internal bleeding difficulties; and **Orrin Keepnews**, who recently suffered a heart attack and is now resting at his California home.

db

## NEW RELEASES

continued from page 12

**Saunders; Born To Love You** courtesy of trumpet whiz **Gasca; The Pianist** with **Ellington** performing in a trio bag; guitarist **Michael Howell's** second waxing, *In The Silence*; keyboardist/drummer/composer **Jack DeJohnette's Sorcery**, spotlighting **Benny Maupin** and **John Abercrombie**; and a dynamic duo from **McCoy Tyner, Echoes Of A Friend**, recorded in Japan during 1972, and *Sama Layuca*, the latest studio recording by the keyboard genius, with such notables as **Gary Bartz, Azar Lawrence**, and **Bobby Hutchinson** helping out.

From the independents: **Marian McPartland**, who serves as president/producer/major artist for her **Halcyon Records**, has announced a forthcoming release with material spotlighting her recent tour/performance with **Teddy Wilson, Earl Hines**, and **Ellis Larkins**, as well as a session between her bassist, **Rusty Gilder**, and **Jimmy Rowles**.

The Burbank mob at Warner Brothers gets into the act with its latest vinyl deluge, too. Some of the more interesting in the literal avalanche of sound are: *Good Ole Boys*, the first outing in over two years by master composer / pianist / songstylist **Randy Newman; Look At The Fool** from L.A. vocalist extraordinaire **Tim Buckley**; a double-set of live at the Roxy Auditorium madness from **Frank Zappa and the Mothers**, finally showcasing the fantastic *Penguin In Bondage* and an updated version of the ancient Invention classic *Trouble Every Day*; the initial solo album by former **Rascals'** organist **Felix Cavaliere**, produced by studio Sultan **Todd Rundgren**; and the latest blues tasty from **Ms. Bonnie Raitt**, tagged *Streetsights*.

db

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and others. . . . The '74 Pilgrimage Theatre Jazz Festival has the **Chubby Jackson Septet** on October 27 and the **Harold Land Sextet** on November 3. . . .

## San Francisco

**Rahsaan Roland Kirk** is set for the Keystone Korner thru October 27; he will be followed by **Bobby Hutcherson and his Quartet**, featuring **Larry Hancock** and **Cecil Bernard** (October 28-29), **Mike Nock and the New Fourth Way** (November 4-5), and a staggered engagement with **Sun Ra's Myth Science Arkestra** (October 30-November 3, and then again on November 6-10). . . . **Cecil Bernard** leads his own group at Jack's Tavern on Fridays thru Sundays. . . . A loose afternoon club is The Uptight at Newhall and 3rd. The **James Brown Trio** and **Lafayette "Thang" Thomas** jam Saturdays and Sundays from 2 to 6 AM. . . . At the Mainmast Lounge, it's the **Dixie Six** on weekends. . . . **Ken Fishler** leads his trio Thursdays thru Saturdays at the Hungry Tiger. . . . **Jon Hendricks' Evolution Of The Blues** with a cast of 15 continues at the On Broadway Theatre nightly, except Monday. . . . In Oakland, the blues scene is active with **Neckbone Willie** and **Johnny Fuller** jamming Sundays at Esther's Orbit Room, while **Candyman McGuirt** keeps things cooking at the Flaming Steer on weekends. . . . **Ron Enyard's Trio** mixes things up at La Salamandra in Berkeley Thursdays thru Saturdays. . . . Some fine music can be heard on local airwaves: KPOO (89.5 FM) carries **Tom Mazzolini's "Blues By The Bay"** Saturdays from 10 PM-2 AM and KEST (1450 AM) has **Al Collins** hosting a jazz program from 9-12 PM. . . . For easy listening, catch the **Jazz Cats** at Pier 23. . . .

## Cleveland

**Dave Hawthorne**, long-time jazz deejay on WJW Radio (850 AM) has had his jazz pro-

gram canceled, due to an upper-echelon decision by the station's owners, Storer Broadcasting Co. All local jazz buffs displeased with this decision should address a message to William Hickey, *The Cleveland Plain-Dealer*, 1801 Superior Ave., Cleveland, 44114. . . . **Rodger Bohn** has been booking some biggies at his Smiling Dog Saloon as of late, including **Sonny Stitt**, **Maynard Ferguson**, and **Lin Biviano**. He has **Miles Davis** slated for the Allen Theatre in downtown's Playhouse Square come November 1, with other dates just around the bend. . . .

## DETROIT

Baker's Keyboard Lounge, Detroit's oldest and most prestigious club, will feature **Charles Tolliver and Music, Inc.** with **Cecil McBee**, October 27-November 3 and **George Benson**, November 5-10. . . . **Sonny's Slave Market** highlights **Harold McKinney** and the **Voices and Rhythms of the Creative Profile** on Mondays and Tuesdays; Wednesdays thru Sundays they have pianist/vocalist **Terri Pollard**. . . . At Club Oasis, it's **Roger Hicks** and the **Teddy Harris Quintet**. . . . In Saginaw, **Wendell Henderson and the Tribe**, featuring **Marcus Belgrave**, appear weekly. . . . Oakland University's **Afram Jazz Ensemble**, under the direction of **Doc Holladay**, are performing regularly at Club Abstention. . . . The **Elvin's Deli Jazz Jams** continue on Sunday, with **Maceo Brown** spotlighted. . . .

## Montreal

L'Atelier de Musique Experimentale hopes to open up its 1974/75 concert season by pairing **Anthony Braxton** and **Richard Teitelbaum** on November 4. The duo will be in Quebec City on the previous evening at L'Universite de Laval. . . . The In Concert Club in the Old City keeps up the good work with **Keith Jarrett** (October 22-27), **Mose Allison** (October 29-November 3), and **Freddie Hubbard** (November 5-10). . . .

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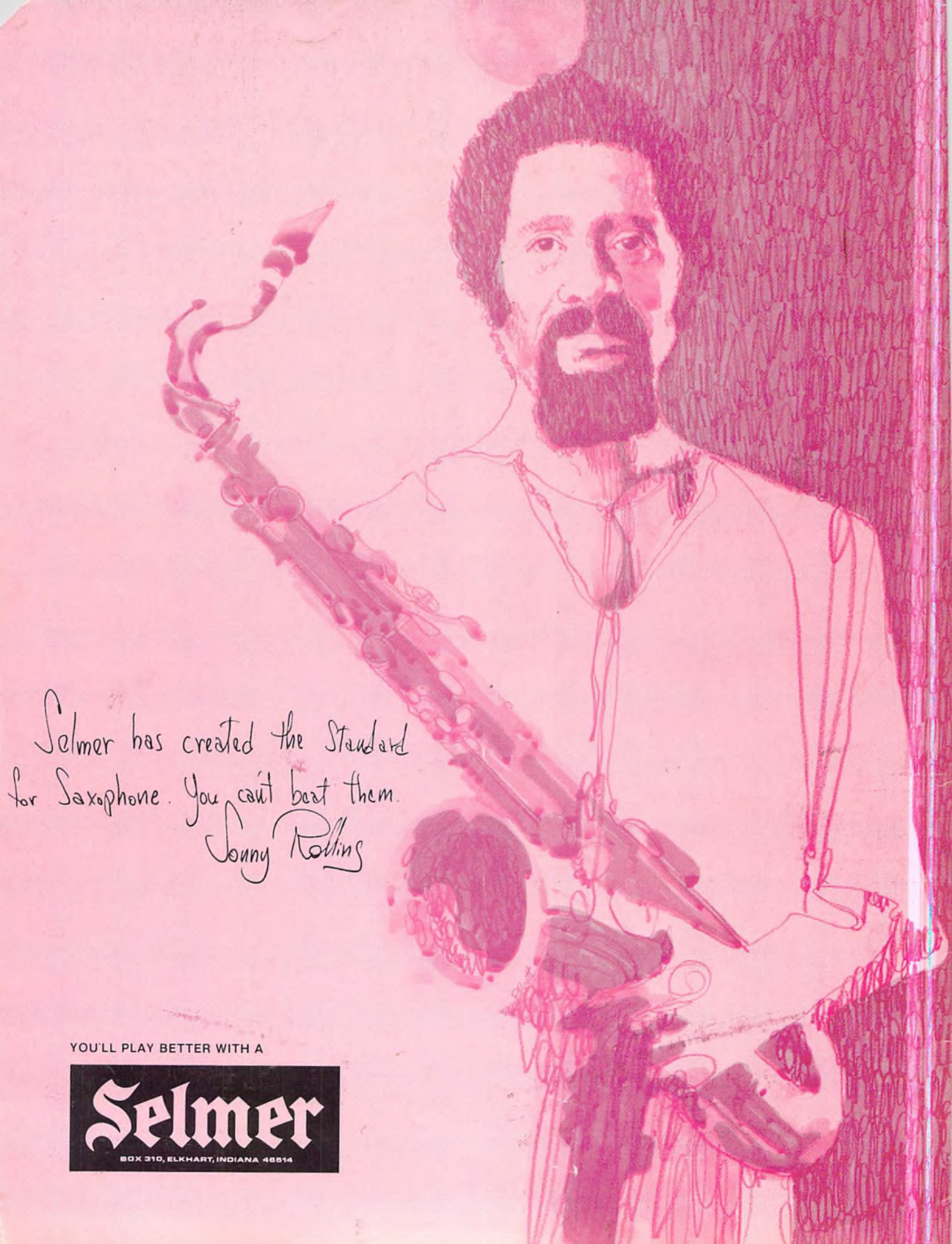
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