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music magazine

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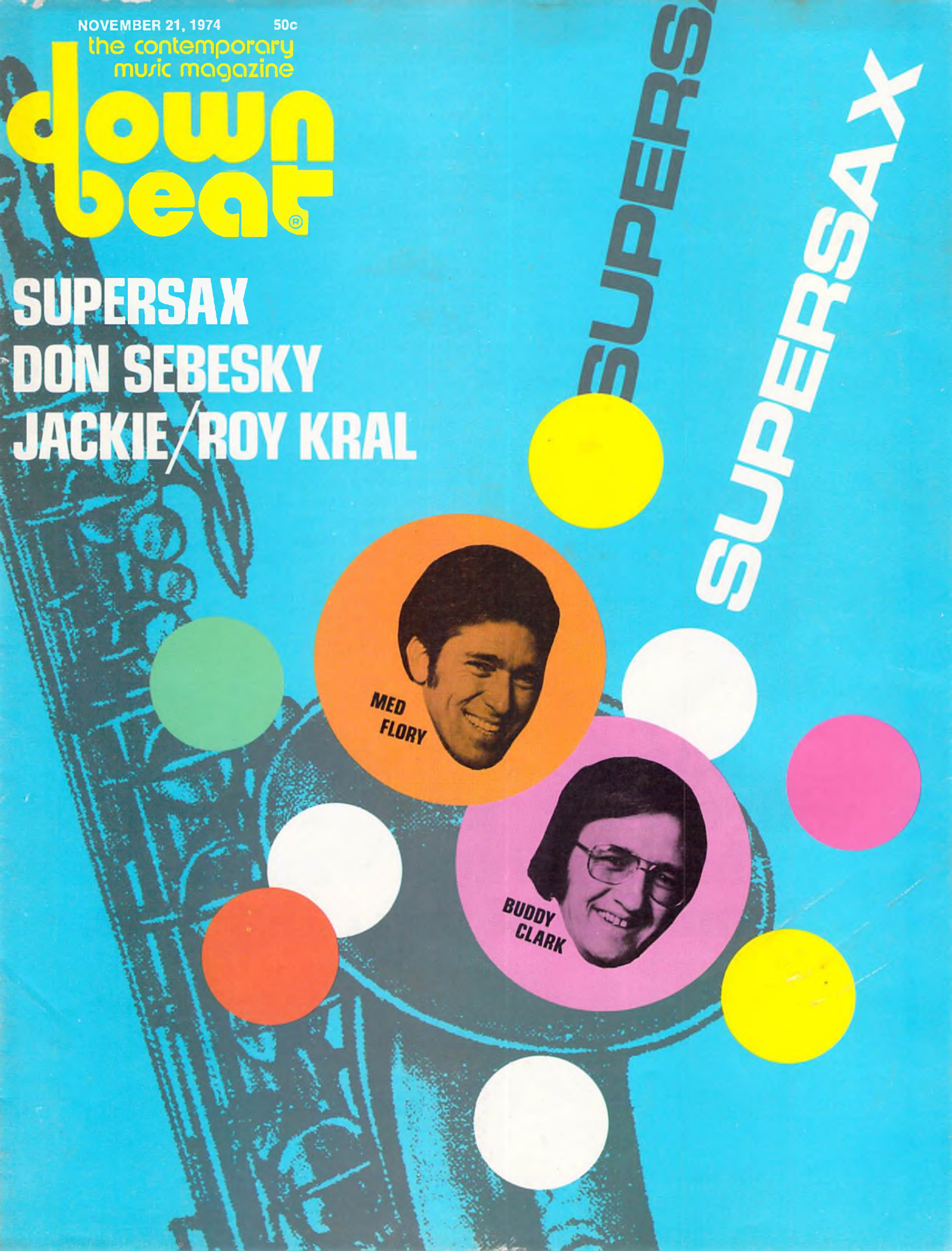
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down beat

November 21, 1974

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(on sale November 7, 1974)

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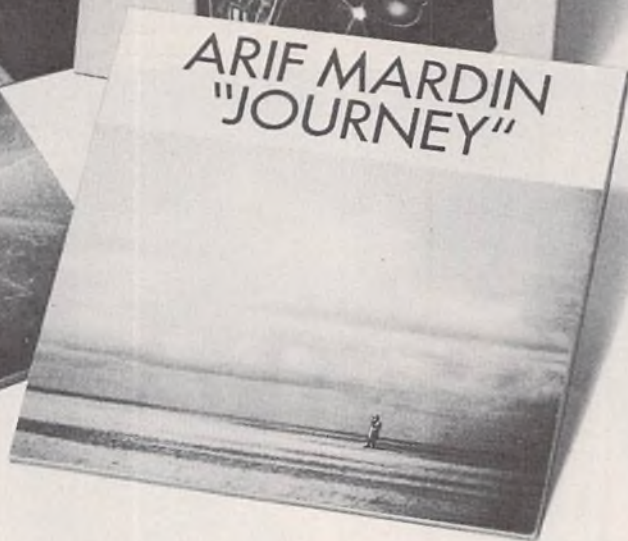
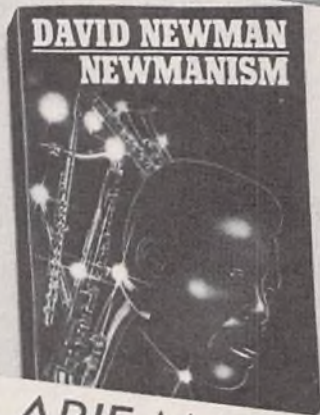
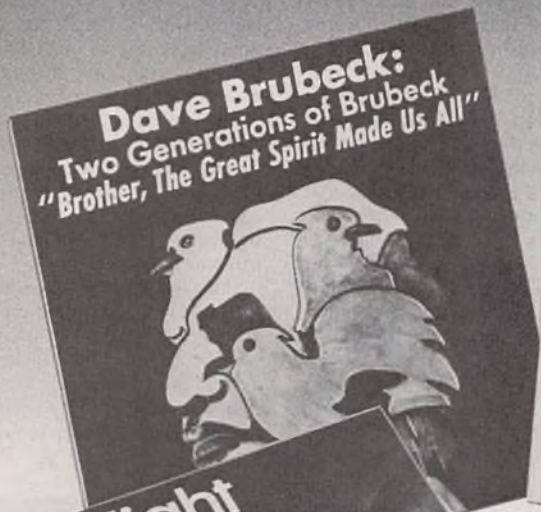
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JAZZ



ATLANTIC



the first chorus

By Charles Suber

What price creativity? On what scale should creative musicians—composers, arrangers, and players—be paid? Should packagers of (somebody else's) creativity be paid on the same scale?

The answers to these questions are likely to soon be concretized into the law of the land via the first major revision of the United States copyright laws since 1909. The creators and the packagers—and several very interested agents—are doing whatever it takes to get a bill favorable to their conflicting interests passed by a not entirely disinterested Congress. At stake is the annual disposition of several hundred millions of dollars.

The composers and the publishers have the strongest clout. They are the creators and owners of an "original" composition and have the copyright to prove it. Their principal concern is to extend the period of time during which they and their heirs can collect performance rights and royalties. Currently, the life of a copyright is limited to two 28 year periods; the new law is expected to read "the lifetime, plus 50 years, of the oldest collaborator". Representing the composers and publishers is an impressive array of alphabetic agents: AGAC (American Guild of Authors & Composers); ASCAP (American Society of Composers, Authors, and

Publishers); BMI (Broadcast Music, Inc.); MPPA (Music Publishers Protective Association); SESAC, and others.

The arrangers and the players have the least clout. They own only their creative talents; and nothing of the packaged product. Only the "leader" (owner) of a recording group gets a negotiated royalty from the sale of phonograph records & tapes—after the cost of all the recordings produced under that contract are deducted. The arranger usually gets a flat fee. The sidemen get scale, period. Neither the leader nor the sidemen receive performance rights money. (There are several West European countries wherein musicians participate in performance rights money; and where a copyright is valid for life + 50.)

The arrangers and the players are represented by the AF of M (American Federation of Musicians) and NCRA (National Committee for Recording Acts). The AF of M has fought the radio-TV industry for years on the issue of the broadcaster making a considerable profit from recorded music without any compensation to the musicians (or record companies). The union's only victory was the establishment, years ago, of the Music Performance Trust Funds in which royalties are deposited by the record companies based on disc/tape sales. The recording musician gets half of that money. The other half is allocated by the Funds' trustees back to the local unions for the public employment of other musicians. (AFTRA, the American Federation of Radio & TV Artists, is currently negotiating a somewhat similar deal for its members from the record companies.)

The broadcasters pay nothing.

The NCRA, ably but futilely represented by Stan Kenton and others before him, doesn't have the horses or allies to best the broadcasters. For example, there was a section in the Senate version of the proposed new bill that provided for the payment of performance rights money to record companies, conductors, sidemen, vocalists, and "others" who participated in a recorded performance. Led by Sam Ervin and other senators sympathetic to the "plight of the broadcasters," the section was killed. The Record Industry Association of America (RIAA) was disappointed but is not eager to take on the broadcasters who provide free promotion for their product. ("Payola" is the illicit payment of money or goods by recording persons to broadcasters.)

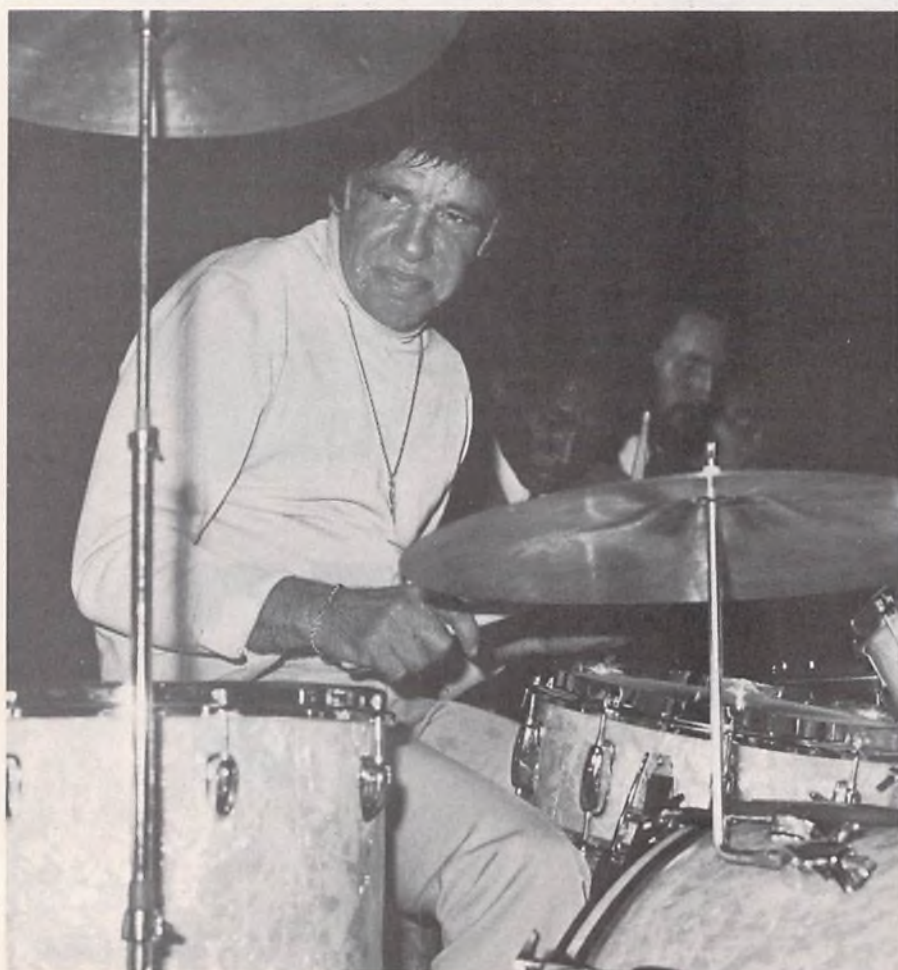
The jukebox operators are neutral. They are quietly satisfied with paying a performance rights fee of only \$8 per machine per year, a statutory fee that cannot be increased for the life of the law.

Space does not permit a full examination of the effects of the proposed new law on the profession, business, and teaching of music. (The pirating and unauthorized use of copyrighted material by schools is going to be met by harsh penalties and determined enforcement.)

For now, consider Don Sebesky's comment (page 16) on one difference between an arranger and composer: "Chord changes become common property belonging to everybody. If you come up with a good line on top of them, you're composing, that's all."

Another difference is money.

db



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Mann Rebuked

After digging your beautiful interview with the always aware and interesting John Klemmer, I thought I would read through your session with Herbie Mann. My mistake. I hate to inform Mr. Mann that he played no part in originating the use of conga drums in jazz (or any other Latin percussion for that matter), that John Coltrane was not a "supposed," he was *the* giant, and that anyone who thinks that there are no tenor players performing for the people doesn't deserve to have his state of blatant ignorance dignified by reaching print. Van Nuys, Ca. Lou Molaro

Critical Supporter

I have just finished reading the Oct. 10 Chords and Discords and would like to address a few words to the people that criticized the critics.

Frankly speaking, I feel that these readers know little of what is happening in music today, but are only aware of those musicians who receive much exposure via mass media. I think the critics are doing a fantastic job of opening the public's narrow mind. Most of the listening audience remains unaware of the truly beautiful musicians like Chick Corea, Sam Rivers, Stanley Clarke, and Dave Holland, to name a few.

Sure, Maynard Ferguson and Doc Severinsen are good. But as far as playing the trumpet is concerned, people like Charles Herseth and Maurice Andre will wipe them out. As far as groups go, Return To Forever destroys most bands, both technically and musically. Fort Belvoir, Va. Charles Mazzeo

Down With Evans

With players like Sue Evans moving into Afro-American music, it's easy to tell where jazz drummers are going—down the tube. Save us Mr. Rich before taste becomes obsolete. Burlington, Vt. David Schneider

Advice For Rich

I think that Buddy Rich has the best big band in the world, but I wish he would stop fooling around with that sextet. For example, his latest big band album, *The Roar of '74*, received five stars. So Buddy, please, how about more of the big band! Brooklyn, N.Y. Guy Magno

In Memoriam

Less than two minutes ago I heard the tragic news that Bill Chase and three members of his band died today in a plane crash. I now realize just how lucky I was to have been able to see Chase live on July 12th of this year at Milwaukee's Summerfest. The band was really together on that sunny Friday evening, particularly Chase himself on trumpet and flugelhorn. He didn't just cook, his sound was fiery yet the control was extraordinary. The large crowd was totally responsive and as the last rays of the sunlight faded into oblivion, the energy that the band was giving off filled the air along the lakefront.

I happened to have recorded the group the night I saw them (for personal enjoyment), and after their first set a friend and I took the cassette tape to where Bill was

standing, hoping to get an autograph. We talked to him and his drummer Walter Clark (who also died in the crash) for a moment about what the band was going to play during the next set. I handed Bill the cassette and asked him to sign it, which he promptly did, afterwards thanking me!

I'm sure Bill, Walter, John, and Wally are happy wherever they are, perhaps in a place free of long, exhausting road trips, grueling one-nighters, and tired, aching chops. . . . And I hope Bill Chase is voted into the Hall Of Fame this year because I'm sure that is the highpoint of any jazz musician's career. Without a doubt, such an honor would have inspired him to put even more into his music. Racine, Wisc. Jay McHale

I was deeply saddened to learn of Gene Ammons' death. He was very special to me. He was the first jazz musician who played the kind of music I longed to hear when I was growing up in the rural south. His music changed my consciousness, sensibility, and response to life. His music spoke directly to the soul deep inside and gave me a sense of emotional and spiritual renewal. His was a big sound, stemming from a large imagination and a giant soul.

Another thing that impressed me about Jug was his perseverance. He was hounded, harassed, and jailed because of his drug usage. But this did not stop him. He kept playing beautiful music in his own quiet way. His spirit will live on through his music. Long live the memory of Gene Ammons! San Francisco, Ca. Melvin Hodges

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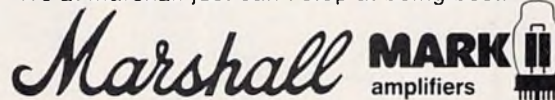
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Critics Convene In D.C.

If the art of jazz is a historically new expression of man's spiritual life, the craft of jazz criticism is scarcely out of its infancy. The Music Critics Association, an organization of American journalists begun in 1957, received a grant from the Rockefeller Foundation this year to hold their first Institute on Jazz Criticism at Washington, D.C.'s Smithsonian Institution Sept. 23-Oct. 3.

"This was an unusually well-organized and heavy program," remarked Richard Freed, the M.C.A.'s executive secretary. "In the classical music institutes we usually have two sessions a day, perhaps a lighter one in the morning and a heavier one in the afternoon; it varies according to who runs the program. The classical institutes are designed for newcomers, new writers. The Jazz Institute had more experienced writers, and it was inevitable that they had a higher level of participants. Most small-town papers, for example, don't have jazz critics; the overall level of jazz writing is very high in comparison to the norm of classical criticism."

Organized by Martin Williams, director of the jazz program in the Smithsonian's Division of Performing Arts, the schedule was indeed heavy. Anthropologist-novelist-social critic Albert Murray discussed the social function and background of all African-American music; Indiana University's David Baker presented a crash course in jazz techniques through the decades, really a basic course in music theory; Williams and author Dan Morgenstern covered a wide range of subjects, including the history of jazz journalism, basic critical principles, journalistic style and critical method. In the afternoons, pianist Jaki Byard (with Richard Reid, bass, and Sonny Brown, drums) rehearsed in the open, pausing to answer questions from and rap with the critics.

"Twenty-five people applied to attend the Institute, on very short notice," Williams pointed out, "and this was far more than the number of applicants for the classical institutes." Eventually ten received fellowships, all from the eastern half of the U.S. (seven from the eastern seaboard metropolitan axis). "I was happy to see a number of auditors, too," said Morgenstern, "though it's too bad we didn't have anyone from the West: the California writers have a different perspective because the music they hear is different. It would be nice to have seen more black Fellows (there were only two), but that reflects how many black writers concentrate on the music."

"In the short time Martin Williams has been at the Smithsonian, he's done some wonderful things for jazz," Morgenstern commented. "I wanted as many points of view and disciplines that seemed valid and fruitful as I could get," Williams said, adding, "on the whole, everybody had positive feelings about its success." Perhaps most importantly, Freed said, "We're already planning next year's. The classical music institutes are planned in conjunction with festivals and major events. For the Jazz Institute, we're aiming for New York, possibly coinciding with the Newport Festival." May the next Institute on Jazz Criticism be as rewarding as the first one.

—john b. litweiler

New Releases

The revitalized **Vee Jay Records** has plans to issue a comprehensive jazz catalog culled from its archives. The label has dubbed the jazz series **Epitaph** and each disc will be packaged in a silver jacket strutting action shots of the artist featured. Liner notes have been written by **Leonard Feather** and **Foster Johnson**, each album listing at \$5.98, with the exception of a double **Duke Ellington** set, priced at a dollar more.

Among the packages scheduled for early release are: a **Lee Morgan** set, offering the late trumpeter with a backup band that includes **Wayne Shorter** and **Jackie McLean**; a session featuring bassist **Paul Chambers** and **Cannonball Adderley**; guitarist **Django Reinhardt** rendering a collection of standards; saxophonist **Glen Gray** with a band that features **Pee Wee Hunt**; and the double Ellington

set, which includes a large chunk of the Duke's older hits. The sound quality is said to be excellent on all the recordings.

Detroit-based **Strata Records** has announced a fall release that highlights the following: **Saturday Night Special**, by the **Lyman Woodard Organization**; **Fishfeet**, **Ron English**; **Clap Clap (The Joyful Noise)**, **Kenn Cox**; **Time**, **Larry Nozero & Dennis Tini**; and **The Black Hole**, **C.J.Q.**

New items from **Atlantic** are: **It's Only Rock And Roll** by the **Rolling Stones**; **Let's Love, Peggy Lee**; **Journey**, **Arif Mardin**; **Brother, The Great Spirit Made Us All**, **Dave Brubeck** and **Two Generations of Brubeck**; **First Light**, **The Family of Mann**; **Newmanism**, **David Newman**; **War Babies**, **Daryl Hall** and **John Oates**. db

THE FIVE SPOT REOPENS TO SOUNDS BY "THE STICK"



When **Two Saints** had a former life, it was known as **The Five Spot**. Named for its address, 2 St. Marks Place, Greenwich Village, New York, it was the place for the innovators of jazz. The club's owners, the Termini family, made it their policy to book only artists like **Thelonious Monk**, **Roland Kirk**, **Eric Dolphy** (his earliest experiments occurred here), and **Charles Mingus** (the club was his home base while in town). Initial appearances of groups led by **Coltrane** and **Coleman** also happened at **The Five Spot**.

Musical tastes have changed since then, but innovation is still

the key word in jazz. A lot of groundbreakers have appeared in the span between **Ornette** and 1974—**Hendrix**, **Davis**, **McLaughlin**, **Corea**, **Hancock**, and **Weather Report** being only a few of those who quickly come to mind. The jazz/rock synthesis has come full circle. We have heard **Chicago**, **BS&T**, and **Dreams**; **Mahavishnu** has giggered with various symphony orchestras; **Walter Carlos** has done symphony work; and last season's **New York Jazz Repertory Company** highlighted **Gil Evans** saluting **Hendrix** during an entire program. And now **Emmett Chapman** comes along with an instrument that he simply calls "The Stick."

The **Chapman Stick** is revolutionary in design, a possible forerunner of a new family of instruments engineered to be easily playable. The stick has ten strings, incorporating both bass and melody on a single finger board. The range of notes exceeds both conventional guitar and electric bass, approaching the range of a piano. It is played with both hands independently active and by merely touching the strings. It is not plucked or picked, but treated like a keyboard instrument. Slide guitar and vibrato techniques can also

continued on page 36

Backer Pacts With Davis



As briefly touched upon last issue, **Steve Backer** has been signed to a long term, worldwide, exclusive agreement to be a producer for **Clive Davis'** newly restructured **Bell Records**.

Backer recently departed from **ABC/Impulse Records** where he served as general manager for

three years. While at **Impulse**, he conceived and co-produced their entire retrospective series, which included a number of successful concept packages, such as **The Saxophone**, **Energy Essentials**, **No Energy Crisis**, **The Drums**, and the recently released **The Bass**, as well as

continued on page 37



Dizzy receives a '74 down beat Critics Poll award from NY correspondent **A.J. Smith** at the 4th Annual Nassau Co. Jazz Festival. Date: 8/25/74.

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Harry Carney, great baritone saxophonist with the Duke Ellington orchestra continuously since 1927, died in New York Oct. 8 after a long bout with phlebitis and pneumonia. He was 64.

"More than any other individual," said critic Leonard Feather, "Harry Carney symbolized the extent to which the Duke Ellington orchestra drew its strength from the individual personalities of its members. He performed a multiple function, lending much of the orchestral character through the baritone's texture in the reed section, providing solos that were compellingly personal, and occasionally lending a touch of dark, brilliant color with his bass clarinet."

Carney joined the Ellington band at the age of 16. "He came in about the time the C-melody sax was going out," Mercer Ellington told **db**, "and he wanted to become a tenor sax player. Pop persuaded him to stay on baritone: by staying, Pop said, he would become the greatest in existence on that horn. He quickly became the bottom sound of the orchestra, and he was *the* baritone saxist of the era. Four major contributors—Harry, Hodges, Cootie, you



Harry checks out earlier self at N.Y. Jazz Museum. Date: 6/30/74

PATRICIA WILLARD

could add Lawrence Brown or Ben Webster—they made the sound of Ellington.

"The orchestra was his entire career, the one place he worked from top to bottom. He could have written his own ticket at one time, when Cootie Williams and Johnny Hodges formed their own bands, but he chose to stay with Duke Ellington." While the rest of the band traveled by bus, Carney chauffeured Duke in his own car. Photography was Carney's hobby since his youth, and as Mercer explained, "The reason he started driving was to have some place to put all the photographic paraphernalia he carried around. He knew every road between any two cities in America. He never changed orchestras. He never changed cars: he drove only Imperials. Among his last requests to his wife was to make sure the next payment on his latest Imperial was paid."

"Harry," said the late Rex Stewart, former cornetist with Ellington, "is the first one on the bandstand, and the last to leave after the evening is over. Also, when Ellington's orchestra takes a break, it is Carney who smilingly chitchats with people from the audience, signs autographs, and briefs the fans as to the band." "If anyone was as well liked after Duke, it was Harry," said Mercer. "He acted as straw boss: the musicians would listen to him." Feather added, "Whenever we met, at a concert or festival or one-night stand, he seemed to be the anchorman in more senses than one—a composed, affable personality without most of the hang-ups that bother so many traveling musicians."

Carney grew up with Johnny Hodges in Boston, and it was the late altoist who introduced him to the music of soprano sax giant Sidney Bechet, a major influence on most young reedmen of the '20s. Carney in turn was instrumental in convincing Hodges to join Duke, and in the early bands with trumpeter Bubber Miley and trombonist Tricky Sam Nanton, the famous Ellington sound was born. Composer and co-composer of a number of tunes, including *Rockin' in Rhythm*, Carney appeared on literally hundreds of records (almost all with Ellington or groups of Duke's sidemen) but only directed one session of his own, a long-since out of print Verve LP. "In his timeless playing, as well as his almost unchanging appearance, he symbolized the spirit of eternal youth," said Feather.

"Who replaces Duke Ellington or Johnny Hodges?" asked Mercer Ellington, "and who can replace Harry Carney?" To which Feather added, "Carney was to the baritone saxophone what Coleman Hawkins was to the tenor: the virtual inventor of the instrument. He will never be forgotten and never replaced."

10 □ down beat —arnold jay smith & john b. litweiler



Billie Pierce and husband DeDe

JAN PERSSON

Wilhelmina Goodson "Billie" Pierce, pianist of the Preservation Hall Jazz Band, died September 29 in New Orleans. She was 67. Along with her late cornetist-husband DeDe Pierce, she was a mainstay of the Preservation Hall scene, touring to hundreds of college campuses and jazz festivals over the last ten years. A rough, vigorous pianist and a moving singer, she was one of the last remaining performers in the classic blues style, as well as an excellent band pianist.

Born near Pensacola, Florida, in 1907, she was one of four piano-playing sisters. Her early experience included a week accompanying Bessie Smith in her hometown theatre, and a spell in Ma Rainey's troupe. She first visited New Orleans in 1929 to replace her older sister in a band led by legendary trumpeter Buddy Petit, and settled there in 1930. She spent the '30s playing waterfront taverns with small bands, and married DeDe in 1935, while they were both working in a group with George Lewis.

The pair continued to work neighborhood taverns well into the 1950s, and began to attract attention at Luthjen's. They recorded for Bill Russell's American Music label in 1951, and were included in an anthology compiled by Sam Charters. The late '50s were fallow, as Billie suffered from cancer and DeDe lost his sight.

The rebirth of New Orleans jazz in the early '60s found them among the favorites. They recorded for Atlantic, Riverside, and countless smaller labels, and began spending several months a year on the road. Billie and DeDe appeared on most major TV talk shows, shared Fillmore East and West billing with the Grateful Dead and John Mayall, and toured overseas.

DeDe's death late last year broke up a team of 40 years' standing, and Billie never returned to full-time playing. Her death further reduces the number of authentic traditional jazz musicians.

—paige van vorst

potpourri

Frank Sinatra's October 13 concert at Madison Square Garden has been recorded by **Reprise Records**, with an album set for the near future.

Ella Fitzgerald has been accepted by **Madame Tussaud's** in London. The famed wax figure works is busy preparing Ella's likeness for viewing sometime in 1975. Ms. Fitz will also be enshrined in the **New Stars Hall Of Fame**, which is currently under construction near Orlando, Florida's Disney World. The Hall Of Fame artists are said to have devoted many months to each sculpture. The results will hopefully be seen sometime in June of next year.

Levesque, a 17 year old from Fall River, Massachusetts, was named winner of the special Genichi Kawakami Award. The world-famous **Cotton Club**, New York's popular supper club of the 1920s and '30s, returns to Broadway for one night only on December 16 at 239 West 52nd Street. Planned as a benefit for the **Duke Ellington Cancer Society**, the event will feature the original Cotton Club all-star cast, including the **Ellington Orchestra** under the direction of **Mercer Ellington**, **Cab Calloway**, **Peg Leg Bates**, and **Bunny Briggs** are only a few of the greats slated to perform. The production will be staged and directed by **Clarence Robinson**, producer of the original **Cotton Club Parades**. The event will mark the first major fundraising event in the music industry's **Salute To The Duke**, with proceeds to go toward the building of Long Island's Ellington Cancer Center.

db

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JACKIE & ROY: A Wild Alliance



Jackie Cain has an almost ethereal beauty somewhat similar to that of a TV commercial goddess. Yet Jackie's beauty is authentic. On the stage, her presence is as beautiful as the melodies she and Roy Kral sing.

Jackie and Roy have been singing together nearly a quarter of a century, performing in places like the Jump Town Club in Chicago then and in New York's Lincoln Center now. In the late '40s while with the Charlie Ventura Band, they and Buddy Stewart and Dave Lambert created a new music for the voice, sculpturing an improvisatory art that did not simply play with the lyrics.

They played a lot of jazz clubs, earning the **down beat** Combo of the Year Award in 1949. They also served time at various supper clubs during a six year stint in Las Vegas during the late '50s and '60s. With the record *Grass* they sang some of the first legitimate jazz/rock. With the record *Time And Love* they offered a little of everything, featuring songs by such diverse composers as Villa-Lobos and Paul Williams; the virtuosity of the lyrics and harmonies were matched only by the sound of their voices. And now with *A Wilder Alias* they have reaffirmed their roots in scat in an electrifying fashion.

We got together the day after their Philharmonic Concert at Newport, during which they delivered some marvelous interpretations of Alec Wilder songs.

Bourne: What is that harmony you have? It isn't the usual singing together.

Kral: It's a matter of voicing, knowing our two voices for all these 25 years we've been singing together. It's easy for me to find different cuckoo harmonies that work.

Cain: Our voices blend because we sing in the same range. We're an octave apart, but we have the same range. There aren't too many people who can sing the same tune in the same key and sound comfortable.

Bourne: It's not as though one is singing lead and the other is singing harmony . . .

Kral: Even when we sing in unison, just the fact that our voices blend and we're an octave apart is bound to create overtones. And sometimes we'll be singing in unison and it sounds like, within the chord structure, an-

12 □ down beat

other voice is being brought out. It's just like what happens with piano strings . . . sympathetic vibrations. You can actually hear notes come to life. So the same things happen with our voices.

Bourne: You sing like Wes Montgomery played guitar, that octave thing . . .

Kral: Yeah, right! I don't use my thumb, though . . .

Bourne: Did it come together at once, that sound?

Kral: As soon as we started singing together.

Cain: We were actually singing duets before we went with Charlie Ventura, and that's how he heard about us. In the beginning, I was singing as a soloist. And then we were singing together in this quartet, and we decided to try some duet things. We were listening to Dave Lambert and Buddy Stewart, and we said that's great—let's do our own music, but let's do that kind of thing. And so we started experimenting, and it just fell into place.

I really love doing solos, singing ballads, singing things that have a lot of lyrical meaning. But at the same time, it's nice when you can do a varied program. I do a solo, then we do something together, then I do something vocalese, something using our voices as instruments. You can do so many different things that it's less boring for us and probably

more interesting for the audience.

Bourne: Your music is somewhere between cabaret and jazz . . .

Cain: The reason that we got into doing a lot of show tunes was that in the late '50s and early '60s, there weren't that many jazz clubs functioning. And we were having difficulty getting enough work. So we decided that there were a lot more supper clubs happening. We loved it anyway . . . Rodgers and Hart and Cole Porter and Gershwin, a lot of Matt Dennis songs. Music is music, and you should be allowed to cross boundaries. I think that it's a very healthy situation that jazz and rock are being mixed, and they're influencing each other.

Bourne: Whatever happened to jazz singing?

Kral: We're into it, and we always have been. Actually, we pre-date Lambert, Hendricks, and Ross.

Cain: You know, there's a mistaken idea about our careers. When we're on a talk show, they say, "You're so well known in the business! You're like the musician's musician! Why is it that you haven't become big stars?" I think why we haven't is that there were great pieces in our life when we didn't persevere. We had kids, and we wanted to live a normal family life. We tried not to travel. We lived in Las Vegas for six years, which is funny enough, almost like burying yourself. Only the people that come to Las Vegas see you. Even though we continued doing it, we weren't actually working at it. We always had to start over again.

Bourne: When people think of show biz, they think of stars, whereas you exemplify something else, the middle-class of show biz. You're renowned enough, and you're working, and you're enjoying your work.

Cain: We're able to record and do what we want. Creed Taylor gives us creative freedom. What more could you want? It annoys me when people say, "Why haven't you been really great?"—because we've never really gone after it. We're happy to be working, doing what we want. I wish that there were more terrific clubs to work, where you had this creative freedom. The jazz clubs are the best places to work—because people that come in to hear you, you know that they're coming in to hear you, and that they don't want to talk and drink, they want to hear music.

Kral: The difficult thing is transportation these days, trying to keep a group together and pay good salaries, and still pay the airlines. It really is a matter of economics.

Bourne: And technologically, the expenses increase more every year, especially your equipment.



SUPER SAX



THE GENIUS OF BIRD X FIVE

by ray townley and tim hogan

If you ever tune in the TV and see a saxophone-wielding cowboy race out of a Dodge City saloon blowing the middle-chorus to *Ontology*, don't think something is wrong with your set and commence to bang it into submission. Most likely it'll be Med Flory—actor, scriptwriter, lead altoist and arranger for Supersax—confusing his roles in life.

Flory has appeared in over 150 major TV shows, most recently in the second *Gunsnake* serial of the season where he played a lively-sheriff. The night before Thanksgiving he'll appear in a GE Theatre film with Patricia Neil, called *Things in their Season*, and he's got a shot in *Police Woman* coming up later in the year. At first glance, even at second or third, it's hard to believe that this Clint Eastwood-built and very Hollywoodish styled man would have anything to do with the legend and legacy of the modern savior of Afro-American music, Charlie Bird Parker.

But, Med Flory is currently involved in one of the most exciting Charlie Parker projects to date—transcribing Bird's famed alto solos for note for note and then arranging them *in harmony* for a five-piece reed section.

Bassist Buddy Clark, Flory's partner in his ingenious and eulogistic endeavor, strikes the opposite pose from that of the Flory nature boy: Flory is one of the modern classicist than the modern be-scholaristic, demure, more the modern bassist on the hectic LA club bopper. But Clark is one of the busiest bassists on the hectic LA club and studio scenes. He plays the Merv Griffin Show, does frequent subbing for Ray Brown around town, and just completed three weeks on the road with Steve and Eydie Gormé. He also owns one of the finest collection of Bird choruses anywhere.

The underlying concept behind Supersax was aptly described by Leonard Feather: "The premise is simple, Charlie Parker's solos, especially as improvised while being committed to records, were of such inspired and awesome originality that they constituted de facto compositions in their own right. In other words, when Bird blew a series of choruses based on the chord pattern of some standard song, the

product was a work of art worthy of being extracted from its context and expanded through the medium of orchestration."

The birth of Supersax stretches back to 1962 when Med Flory was playing in a big band together with Joe Maini and Buddy Clark. Flory was ticked that the brass section of the band was getting almost all of the solo spotlight, so he wrote out a trio of Parker choruses to await the band's full sax section some prominence. Maini, on alto, led the section with his unique percussive attack, which helped make the Bird interpretations come off extremely heartfelt. But Maini's untimely death caused the band to break up and the idea of doing a whole book of orchestrated Parker solos was scrapped until a decade later when bassist Clark was hanging out at Flory's home in Los Angeles. As Clark and Flory listened to old tapes of *Blues for Alice*, *Star Eyes* and *Just Friends*, an idea sparked between them and they decided to create a band specifically based on doing Parker solos. Flory was as enthusiastic as Clark, but was involved with writing a film script and couldn't take the time to transcribe the charts necessary for such a project. Clark had time available, so after a few quick lessons from Flory, he was cranking out a chart a week.

After eleven months of rehearsal, the band included Jay Migliori (tenor), Joe Lopes (alto), Clark (bass), Flory (alto), Warne Marsh (tenor), Jack Nimitz (baritone), Conic Candoli (trumpet), Carl Fontana (trombone), Jake Hanna (drums), and Lou Levy (piano). Flory's wife, knowing how good the band was, called Donite's, a prominent LA nightclub, and asked them when they were going to book Supersax. The following Sunday, in November of '72, they went into Donite's for their club debut and have been blowing hard and fast ever since. Their first album, *Supersax Plays Bird* (Capitol 11177), was released in May of '73 and picked up a Grammy Award in the 1974 poll as the Best Jazz Performance by a Group. Their second LP (*Salt Peanuts*, Capitol 11271) was released in March '74, continuing their high-spirited tribute to the sax genius. Recently, they returned to the studio to do number three, again a collection of Bird material, only this time with string accompaniment. Plus, trombonist Frank Rosolino has replaced Carl Fontana, and drummer Harold Jones has taken over for Jake Hanna.



above: Med Flory & Joe Lopes
top center: Buddy Clark
& Harold Jones



above: Jack Nimitz
bottom center: Frank Rosolino
& Jay Migliori

PHOTOS: BOSTON MOODY

Hogan: What exactly is it that you do to a Parker tune?

Clark: We take the lead line off; we take the melody and his part, what he plays on his solo. We don't do the rest of the guys on the record, just Bird's solo. And then we harmonize it four ways, sometimes five ways.

Flory: Buddy's got just about every Parker chorus he can get ahold of. And we look for the best one.

Clark: Sometimes the harmonies get a little hairy and you have to figure out a different way to do it than you would ordinarily. But the lines that he plays, as a general rule, aren't nearly that hard to get off, unless the drums come in real strong or something like that. But Med's very good at that. For some reason sax players can hear the notes that another saxophonist plays even if he can only hear a little touch of it.

Flory: Recording techniques are such today that you're going to get better response out of the horn. A lot of times Bird recorded under conditions that were not too groovy. So a lot of times in order to get the line he was playing you have to re-construct what he was thinking. If you listen to some old Bird records, a lot of times a bomb that Max would drop covered up a few of the notes. When you have five guys playing those notes that you reconstruct almost like archeology or something, there had to be a few things he could do. What lays best on the horn is probably the way he went, which gives a saxophonist-composer an advantage over anybody else because he's got his horn to refer to.

A lot of those things in *Bird Lives*, for example, on *Lester Leaps In*, there's a guy over there yelling, "Hoy," every fifth beat. He's cutting right into the line so you've gotta take your best shot and harmonize it the best way you can, hoping you're doing it justice.

Clark: He had a lot of pat phrases and licks that he would play, and he had a way of shuffling them around like a computer. One time he'd start on the downbeat of a bar, the next time he'd start on the fourth beat. It didn't really matter to him. Sometimes, when you look at that stuff on paper, it seems really funny.

Flory: Sometimes he'd just jaywalk across the chord. Like the chord would be going one way and he'd play something that was "out there," that there's no way you can make it fit that chord. So you have to make up your mind which way you're gonna go—whether you're gonna voice everything that he's doing, in terms of the chord that's really there, or go with him and meet him over there some place.

Usually that's the best way to go.

You've got alto, alto, tenor, tenor and the bari. So you've gotta keep all the lines going for the other alto and the two tenors. The baritone's gonna be the same as the lead alto in most cases, only it comes out an octave lower. In order to make a chord fit, a writer for saxophone will often cross voices. They'll give this guy that guy's note, and that guy this guy's note, in order to keep from playing double notes. But you can't do that because you can hear it every time. If a guy plays the same note twice, going over the bar line while everybody else is moving, BANG, you're gonna hear it right there in the middle. So you have to figure out ways for their lines to move diatonically in the same way as the lead line. And that takes a lot of work. It's like a game of chess, figuring out your next move. You have to think ahead three or four moves. In this, you've gotta think seven or eight notes ahead in order to figure out where you're gonna come out in order to keep that line going.

If it's a long run and it's gonna keep going, you gotta figure out where you're gonna break, so there'll be the minimum break in there. It's really wild. And for that reason, this sax section doesn't sound like any other sax section around. We try to keep a half-step in the chord at all times. If you keep writing without a half-step in there, you're gonna build up overtones. You're gonna get that traditional tubby sound in the sax section. And that's awful.

I've played in sax sections all my life, and when you play a note you know what chord it is and you know how it's gonna sound because everybody does it the same way. It's like those Mickey Mouse chords and it's a drag. Not just the chord but the way it sounds. But if you've got those half-steps in there, you're breaking up the overtones. Then your top lines will come out strong. You've got a real sizzler without breaking your head to do it, or getting a mouthpiece with a gear-shift on it.

Hogan: How loyal do you stay to the original Parker chart?

Clark: Well, I'll give you an example. When we have a 32nd-note run, I have to treat each 32nd-note as if it were a whole-note and was gonna be heard for four beats, even though it goes by in the twinkling of an eye. But if you have that kind of loyalty to getting the right harmonies going on practically every note, sometimes you have to cheat in order to get to the next important note. But if you have that kind of loyalty, it comes out better in the long run.

I tried to broaden out a little bit after I got my feet wet and I

"Here he was, articulating imperious messages over the saxophone. Listening required real concentration. Nothing glib came out of the horn. Every solo was played with high seriousness. The saxophone cried of love, rage, and black power. The elements heard in black music since the first rural bluesman had drifted to the urban ghettos had been contained and contemporized. There was nothing of Louis Armstrong's archaic minstrelry. Nor of Lester's bittersweet romanticism. This was the real grit that Bird put down. An evening with Charlie Parker was not an entertainment. Listening to Charlie was a demanding, moving, often chilling experience—like an evening with Lenny Bruce."

—Ross Russell,
Bird Lives!
(Charterhouse)

"When I recorded with strings, some of my friends said, 'Oh, Bird is getting commercial.' That wasn't it at all. I was looking for new ways of saying things musically. New sound combinations.

"Why, I asked for strings as far back as 1941 and then, years later, when I went with Norman, he okayed it. I liked Joe Lipman's fine arrangements on the second session and I think they didn't turn out badly. Now, I'd like to do a session with five or six woodwinds, a harp, a choral group, and full rhythm section. Something on the line of Hindemith's *Kleine Kammermusik*. Not a copy or anything like that. I don't want ever to copy. But that sort of thing."

—Charlie (Bird) Parker,
down beat (1/28/53)

"Charlie Parker is one of the few jazzmen who can be said to have given dignity and meaning to the abused word "genius." It was his desire to devote his life to the translation of everything he saw and heard into terms of musical beauty. Though it was his inspiration, his soul and warmth that earned him an international reputation, and although he had little formal training, he was a man of amazing technical skill, a fast reader and a gifted composer-arranger. His best records were those he made with a small, informal combo, but he was proudest of the series of albums he made, starting in 1950, with a group featuring strings and woodwinds. (The first modern jazz soloist to record in this context, he led the way for dozens of others whose 'With Strings' albums followed his.)"

—Leonard Feather,
The Encyclopedia of Jazz
(Bonanza)

brought in some stuff where I'd open the chords up wider than they had been. It just didn't come off. But sometimes for special effect I'd do it, like there're a couple of places on *Ko-Ko* where it's spiced up a little. It's kind of effective but it's a strange, spooky kind of chord. It isn't really a flat-out big band chord. It's a chord based on intervals rather than a triad.

Townley: How did you manage to get the five members of the reed section to stay rhythmically in tempo with one another? Some of the choruses are taken at lightning pace.

Flory: It was murder in the beginning. It really was murder. I knew what I wanted it to sound like, more or less, because I always dug Bird. But it's hard when you get good saxophonists. Everybody's got his own idea about how it ought to go. I like a real percussive style of lead, daylight in between the notes wherever possible, so it's not just a steady flow of sound and tongued notes. There are so many different ways of attacking notes—with your tongue on the reed, popping, and sliding. To get all those things to work out, we just had to keep playing together for a long, long time. Now, when we bring up a new chart, the writing is a little more adaptable to what we're doing. Now the performance the first time through is better than it used to be after a whole rehearsal or an entire week. Everybody had to learn to sublimate what he wanted to do personally, including myself.

Townley: You were just speaking about daylight between the notes rather than just one continuous sound. Is that what makes your section so different from most of the other reed sections in existence? Most other sections are modeled on the pre-Bird vibrato sound of Johnny Hodges.

Flory: Well, take the reed sections before Parker, like the ones in Lunceford's band and Duke's. They would spread out the voicings and go for that big sound with the baritone down on the bottom, then one of the tenors a fifth above that, and so forth. That gives you more of a full sound rather than a real jazz sound.

The line is so important in what Bird does that you have to concentrate on that line. That's what I started doing by doubling the baritone and the altos. I got a sound in which you're never going to lose the line he played. I never was much of a Johnny Hodges fan, myself. I liked Benny Carter rather than Hodges. But once I heard Bird I knew that was the way it was suppose to be, and you can't sound like Bird playing like Johnny Hodges or Marshall Royal or any of those guys. They come from an entirely different school. It would be a mixed bag, you know, what with that kind of carrier sound they get where they float the sound and get that vibrato. And the vibrato stays pretty much the same. It's different with Bird. Sometimes he played with no vibrato at all for a few notes and then he'd play with a nice warm vibrato. It depended on the phrase he was doing and where he got it from, because he thought in phrases from all over the place. He might quote from the opera, from some Kansas City joint, or whatever.

Hogan: What's the most difficult part of doing Parker material?

Flory: Playing it (laughter).

Clark: All the songs are tough when you first get 'em. Especially the ballads because the rests are almost harder to read than the notes. You have got to figure out where not to play. But once we get the ballads, it's, in fact, more together than the up things. And more effective with the audience.

Y'know what's weird is that the audience flips out more when we play ballads than when we play something that's absolutely impossible to play.

Flory: Over half the people who come out to see us play are chicks.

SELECTED BIRD DISCOGRAPHY

FIRST RECORDINGS!—Onyx (Muse) 221.
 THE IMMORTAL CHARLIE PARKER—Savoy 12001.
 CHARLIE PARKER MEMORIAL, Vols. 1 & 2—
 Savoy 12000, 12009.
 THE CHARLIE PARKER STORY, Vols. 1-3—
 Verve 8000-2.
 THE GREATEST RECORDING SESSION—Savoy 12079.
 DIZ 'N BIRD IN CONCERT—Roost 2234.
 CHARLIE PARKER HISTORICAL MASTERPIECES
 (three records)—Charlie Parker 701.
 JAZZ AT MASSEY HALL (two records)—
 Fantasy 6003.
 CHARLIE PARKER (two records)—Prestige 24009.
 LIVE PERFORMANCES, Vol. 1—ESP Bird-1.
 BROADCAST PERFORMANCES—ESP Bird-2.
 RETURN ENGAGEMENT (two records)—
 Verve (MGM) 8840.

You can't just play "out" music and get it going. Parker played pretty. He played jazz that was hard and everything like that, but it had romance in it. Whereas you go beyond that, like Trane, it ain't the most romantic music in the world. It's very esoteric and it doesn't cover as much ground as Bird does. A woman can sit and listen to Bird and dig it from a romantic point of view. You can play *Star Eyes* or *My Old Flame*, *Embraceable You* or *Lover Man*, and even though it's not the melody that they're used to hearing, they can dig it. And the kids are starting to dig it because kids today are hip. They've got a better time feel than kids when I was young.

Townley: How come Supersax sounds so much smoother than Parker ever did, even though you're playing the same notes?



EDWARD OZERN

It's 4:18 EST in the Big Apple and WOR deejay Leonard Feather is presenting Charlie Parker with an award for winning the 1950 down beat International Critics Poll in alto sax. The date: 3/9/51.



BILL GOTTLIEB

Bird and Miles trade fours



AL FAIRWEATHER

Bird soars over cushion of strings

Flory: Naturally it's gotta sound a lot different because what we are doing is pointing up the harmonies that Bird was thinking or the harmonies you hope he was thinking. You're putting a structure along with that line, so you're filling in a lot of gaps. It's almost like going to school on him. Essentially, you're giving a harmony to the melody lines he played. So it's a different thing.

Townley: Is Supersax a group that seeks to entertain its audience? It seems Bird wasn't really interested in doing that.

Flory: Well, listening to Bird was not like listening to Earl Bostic or someone like that who played for the effect he would have on the audience, you dig. Or Louie Jordan would be a better example. A great, groovy jazz player, he played to get people stomping. Or Hamp—Hamp's band, when he played he knew what he could do to those people to get them jumping up and down. He wanted to entertain them. But Bird, he was so inside, so esoteric, I'm sure he didn't give a rat's ass what the people thought of what he was doing. He was just playing and you had to get with him instead of him putting you in a certain frame of mind.

Townley: What about Supersax?

Flory: Oh, it's kind of a—there's a lot of jive going on in the band and everybody is having fun playing, you know. Certainly there's an element of entertainment. I like to keep things loose up there between tunes so that it doesn't fall into a classroom thing. I think that's what helped kill jazz so horribly after World War II anyway, guys turning their backs on the audience and guys sometimes spending a whole set figuring out what they were going to play next. It was really a drag.

As an aspiring classical piano student, I thought for all the world that my despairing attitude was due to the difficulty of this most intricate of instruments. Why couldn't the music be simpler to play? Why did the rest of my friends in the orchestra only have to concentrate on single notes when I had to finger all of those black dots at the same time?

I was moved to tears on more than one occasion. My teacher was compassionate, so one evening he brought by an entire symphonic score he was copying for a friend. When I saw it I became secure in the knowledge that my Tantalusean frustration wasn't a diabolical plot hatched by my parents. I was just a lousy student! Showing me all that a conductor has to "play"—albeit in his head—didn't make me a better pianist, either. That merely convinced me that serious music was not my bag.

Which all goes to explain why I feel the way I do about arrangers. Their task is an enormous one, for they have to be able to simultaneously read and sight sing all of the parts. Quite often they grasp at large concepts that fail to take hold. Such is not the case with Don Sebesky. For the past 16 years, since he moved out of the trombone section to concentrate on writing, he has been in the forefront of his class, having scored for Maynard Ferguson, Buddy Rich, Wes Montgomery, Kenny Burrell, Freddie Hubbard, Milt Jackson, Jackie & Roy, Paul Desmond and Hubert Laws.

The man Sebesky, like his music, is affable, smooth and logical, his conversation flowing in an organized manner from topic to topic, using juxtaposition only for reference points and emphasis.

Smith: You go further back than Maynard as a performer. Who schooled you in arranging?

Sebesky: My first actual job after high school was with Kai Winding. I replaced Carl Fontana in the original Kai Winding Septet and attended Manhattan School of Music at the same time. On weekends I played with the bands of Claude Thornhill and Tommy Dorsey. Maynard came in around 1958, followed by Kenton a year later.

(*Ed. note*—The Ferguson year was highlighted by the *Message From Newport* album, which is still available from Roulette. Not only was Don a member of the trombone section that featured Ferguson, himself and Slide Hampton on the classic *Three Little Foxes*, but he was part of a triumvirate of writers that included Hampton and Willie Maiden. Some of the things that came out of that session were *Frame For The Blues*—a tune that Symphony Sid played ad nauseum on the radio in the '50s—*Fan It Janet*, *The Fugue* and *Humbug*.)

I put the trombone away right after Kenton and never really played after that, except for some studio dates. I concentrated on writing when I came back to New York, doing mostly freelance stuff. Buddy Rich? I never really met that man. His producer at the time was Dick Bock with Liberty Records. He had heard the album I did on Verve called *Jazz Rock Syndrome* (1968) and he wanted the same kind of things for his band. So I wrote some similar charts for him. After I did four or five, I figured I ought to meet him, so I went down to the Riverboat (a posh club under the Empire State Building). I sat there and sat there and he knew I was around but he never showed up. So I just got up and left.

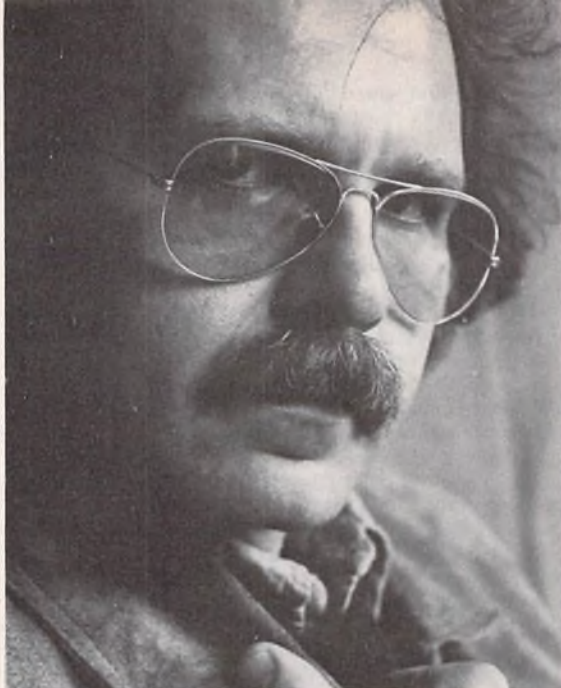
Smith: Your goal was always primarily to be a writer?

Sebesky: Yeah, I always wanted to be a writer. Oh, I enjoyed playing jazz, but I never got as much kick out of playing as I did writing. Playing was always a means to an end. It got me into a band so I could write for it. I get back to it every now and then, like I still play keyboards occasionally, but I leave the solos to the guys into that.

Smith: Tell me about your influences both on bone and in arranging.
Sebesky: The trombone influences go farther than merely the playing. I always liked Bill Harris and still listen to his recordings. He's dead, but his contributions still live. J. J. Johnson, Bob Brookmeyer, Carl Fontana, and Frank Rosolino were my major influences. Bill had a broader scope, while the others were mainly technicians. As far as writing is concerned, you might not recognize it from the stuff I do today, but my influences are the more relaxed writers from the era when you could bring in a chart and create spontaneous head things that would just grow. Bill Holman was one of my favorite writers. He's so underrated. Some of the best stuff he did for Kenton was just shoved aside. Al Cohn's a good seat-of-the-pants player and writer. The things he wrote for Elliot Lawrence are classics of taste and swing. Gerry Mulligan is the essence of great writing. When he was writing for Stan's band they would have to lock him up in a room to make him get down to work. He likes to play; you can't put him at a desk. There's Johnny Mandel, not so much now, but before, when he wrote for Lawrence and Basie, Eddie Sauter and Bill Finegan, Gil Evans, and I'm probably leaving a mess of guys out . . . Bob Brookmeyer has a fantastic musical mind. He was doing great writing for so many bands, he even ghosted for Sauter and Finegan on some of their comeback things in the '60s.

Smith: In light of the fact that you are East Coast born and bred, it

16 □ down beat



PHOTOS: ALLEN MACWEENEY

DATE WITH SEBESKY

by arnold jay smith

seems strange that your influences are mostly West Coast oriented.

Sebesky: West Coast was "in" when I was growing up. You know, "cool." When I was a kid, that was it. Some of the other influences on me, while not in that style, but in the same feeling, were guys like Lee Konitz, Paul Desmond and Chet Baker, really good inventive players with an identifiable sound, who tell a story when they play.

Smith: Do you favor certain instrumentations over others? Maynard likes trumpets, Woody likes reeds. And you?

Sebesky: As I get older I find myself trying to write less and less, just what's necessary, especially for others. If I'm doing my own record, I let the stops out. But for others I hold back, unobtrusively. The artist of the date is important. We're doing something with Chet Baker. His set will be a quartet, with some strings added on the vocals. On the other hand, George Benson plays a lot of notes, so he sounds best with a little cushion behind him for counterbalance. The artists' styles determine the instrumentation.

Smith: When you are doing arrangements, are you the key figure with the instrumentalists?

Sebesky: Oh no, definitely not. The overriding theme of my new book, *The Recording Arranger*, deals specifically with this question. If it comes out in the record that I'm the primary force in that album, then the album is not a success as far as I'm concerned. The artist determines the direction that that album has got to go. On occasion an artist will come into the studio unprepared and just skate along. It's my job to take those tapes home and try to support him.

Smith: Let's say it's an arranger's date, say, *Jazz Rock Syndrome*.

Sebesky: I can't say that that was an arranger's album. I tried to make things as simple as possible. I had two of everything: trumpets, trombones, reeds, guitars; at the time I was trying to make it a workable band. I tried to keep it as loose as I could. It was nowhere near as complex as *Giant Box*; it was danceable but with a whole different attitude. I did that one in three sessions. *Box*, with its 60 musicians, took hours in the studio. Attitudes change, you know.

Smith: Do you think an arranger's date tends to smother the musician?

Sebesky: Sure. I've heard it happen. I have never been involved as a trombonist. As an arranger, I imagine I have overwritten. I'm not immune to that sort of thing. There was a record I did for Erroll Garner. Erroll sent me these tapes that he had done with his quartet (*Up In Erroll's Room*). The producer wanted me to add some background to spice it up, sort of a small band to make it nice. So I filled in places. Erroll just loved it. A review later stated something like,

"The arrangements tended to intimidate Erroll's playing." We weren't even in the same city together! People just don't understand what goes into the mechanics of it. The arranger is not 100% responsible for the finished product. For instance, I cannot say enough about Creed Taylor, with whom I have worked for 12 years (Verve, CTI), but there have been times when he has requested a particular type of background. We did one with Wes Montgomery where he wanted a Baroque-flavored sound. So, I did it. Again, some reviewer asked why "Don Sebesky had cluttered up the record with Baroque sound; why didn't he let Wes blow?" That is not my decision. It's like being on a debating team. You take your basic tenet and work with it, do the best with it. Some producers just let everybody pile into the same room at the same time and whatever comes out, comes out. Creed is very meticulous and will sometimes make those decisions. **Smith:** Are arranged sessions always done that way, first the artists, then the charts? What about *Focus*, where Stan Getz and Eddie Sauter challenged each other?

Sebesky: As far as I'm concerned it's close to 100%. It's more natural. I resisted that at first, with Wes for instance. He couldn't read music and we tried bringing it all together at one time. He was so intimidated by all those schooled musicians that the date was thrown out, it was that bad. He didn't feel free to stretch out. As far as *Focus*, I thought they were together in the room. That's an exception. When you get guys like Getz and Sauter ... that's a classic.

Smith: Charlie Parker insisted that if you are a jazz musician, you are a composer every time you pick up your horn. If you are doing something that was not done before, no matter what the framework, you're composing. Duke Ellington composed and arranged at the same time. Where do you draw the line in *Mood Indigo*? Did Duke combine the bass clarinet, clarinet, and trumpet in his mind and on paper first, or was it done while Bigard, Carney, and Cootie were up there playing it?

Sebesky: Ellington did both simultaneously. They were inseparable.

Smith: How about Quincy Jones?

Sebesky: He's an arranger. Now he's drifting into composing, film-work. But with his band he was an arranger, a sound organizer. I feel the same about Oliver Nelson. He puts sound together well. In Quincy's albums he tries to get as simple as possible, employing hooks to hang soloists on. He wants to stick to a minimum of writing. One guy I'm really disappointed in now is Gil Evans. The things he did with Miles Davis were just astoundingly original; they're masterpieces. They're like gifts from his mind. Now he's gotten into being a bandleader. I really resent going to see him and sitting there for 50-minutes and seeing a soprano soloist stretch out on two chords while he sits there. I want to hear writing. I can go out to buy any of those soloists; I don't have to hear them do it in Gil Evans' orchestras. I want to hear a string of progressions I hadn't thought of myself, not a

string of soloists.

Smith: Thad Jones is doing more writing now than ever before. Is the band sounding differently now than earlier?

Sebesky: There was a time when Bob Brookmeyer was doing some of the arranging for the band. Now Thad is doing just about all of it. By the way, I've got to plug two things that Bob did for the band that just astounded me. They have got to be classics, and the way they were just kicked aside distresses me. They are *ABC Blues* and *St. Louis Blues*. *St. Louis Blues* was an original reworking of the tune in a way that no one's ever done before. (Ed note—*ABC Blues* can be found on *Presenting The Thad Jones-Mel Lewis Jazz Orchestra*, and *St. Louis Blues* is on *Monday Night At The Village Vanguard*.)

Smith: What do you call the way Bird took the chordal structure of some of the popular tunes such as *How High The Moon* and *Cherokee*? Was it arranging or composing? Similarly, would you call a "head" arrangement a composition?

Sebesky: If you do a new melody on top of a chordal framework then you are actually composing a new melody. But it's a different kind of composing. You have to be a player rather than a writer. I don't think you could have written Bird's lines if you weren't a player, if you



"If it comes out in the record that I'm the primary force in that album, then the album is not a success . . ."

didn't feel those lines under your fingers. Notes on paper have no reality. They are symbols of aural vibrations. So whether it's written down or not, they are composed. Bill Russo prefers to be classified as a recomposer. He thinks arranging is recomposing. He has gone to the extreme of giving opus numbers to certain arrangements of his that were ambitious enough to merit it. An arranger would be a guy that would play a tune that was written by somebody else and redo it in a new way, give it a new direction, a new lift. He is recomposing it to suit his needs at the time. If you listen to the way Bill Holman arranged *Yesterdays* for Stan Kenton, or the way Ralph Burns did any number of things for Woody Herman, or the way Eddie Sauter

did *Gloomy Sunday* for Bob Brookmeyer, they just used the harmony and melody of that tune as a launching pad. After that, it was free-form thought. They made it their own, taking it to a place that nobody else would have thought of taking it. The two combined and it became difficult to separate them.

Smith: But what about Nelson Riddle's things with Sinatra?

Sebesky: When he replays the melody with his own harmonics, he's an arranger. When he takes the band breaks, like on *You Make Me Feel So Young*, he's composing. It's a different piece entirely. In Hollywood, they put you in a box. Riddle never got the chance that Johnny Mandel did with *The Sandpiper* and *The Shadow Of Your Smile*. Similarly, Billy May, a great musician (my God, that guy's just so facile), got locked into that box. He gets called on for specific things and can't get out of his pigeonhole. Neal Hefti only gets those sophisticated jazzy films, with a lick here and there, never anything heavy that he'd probably be dynamite on.

continued on page 35

SELECTED SEBESKY DISCOGRAPHY

FEATURED

DISTANT GALAXY—Verve (out of print)
JAZZ-ROCK SYNDROME—Verve (out of print)
GIANT BOX—CTI 6031/6032

WITH GEORGE BENSON

WHITE RABBIT—CTI 6015

WITH KENNY BURRELL

BLUES, THE COMMON GROUND—Verve 68746
GOD BLESS THE CHILD—CTI 6011

WITH PAUL DESMOND

BRIDGE OVER TROUBLED WATER—A&M 3032
FROM THE HOT AFTERNOON—A&M 3024
SKYLARK—CTI 6039

WITH MAYNARD FERGUSON

MESSAGE FROM NEWPORT—Roulette RE 116
STRAIGHTAWAY JAZZ THEMES—Roulette S-52075

WITH FREDDIE HUBBARD

FIRST LIGHT—CTI 6013
SKY DIVE—CTI 6018

WITH JACKIE & ROY

TIME & LOVE—CTI 6019

WITH MILT JACKSON

SUNFLOWER—CTI 6024

WITH STAN KENTON

STANDARDS IN SILHOUETTES—Capitol ST1394
VIVA KENTON—Capitol ST1305

WITH HUBERT LAWS

MORNING STAR—CTI 6022
RITE OF SPRING—CTI 6012

WITH WES MONTGOMERY

A DAY IN THE LIFE—A&M 3001
BUMPIN'—Verve 68625
CALIFORNIA DREAMIN'—Verve 68672

WITH BUDDY RICH

MERCY MERCY—Pacific Jazz 20133

WITH JACK SHELDON

COOL WORLD—Paramount 81045

RECORD REVIEWS

Ratings are:

★★★★ excellent, ★★★ very good,

★★ good, ★ fair, ★ poor

McCOY TYNER

SAMA LAYUCA—Milestone M-9056: *Sama Layuca*; *Above the Rainbow*; *La Cubana*; *Desert Cry*; *Paradox*.

Personnel: Tyner, piano; Bobby Hutcherson, vibes, marimba; Gary Bartz, alto saxophone; Azar Lawrence, soprano, tenor saxophones; John Stubblefield, oboe, flute; Buster Williams, bass; Billy Hart, drums; Mtume, conga drums, percussion; Guillermi Franco, percussion.

★★★★★

ECHOES OF A FRIEND—Milestone M-9055: *Naima*; *Promise*; *My Favorite Things*; *The Discovery*; *Folks*.

Personnel: Tyner, piano.

★★★★★

There is a hypnotic intensity and force about McCoy Tyner's music that can send a shiver through the body; yet there's a peacefulness and lyric sensitivity existing within the rush of notes and shifting piano rhythms—like the stillness in the center of a flame. It's not a contradiction but the essence of Tyner.

Milestone has simultaneously released two Tyner recordings: one presenting the musician alone, exploring five piano pieces; the other featuring five of Tyner's compositions performed with an expanded ensemble. Together they showcase his unique style, developed in the charged atmosphere of John Coltrane's music, not changing but shifting—opening up. And his musical ideas move out and away from the Coltrane sound.

Sama Layuca is Tyner's newest record and it has much of the feeling and direction of *Song Of The New World*, recorded with a large orchestra. The album also represents the sum total of where his musical mind is heading at this point—his blending of instruments and his concepts of rhythm and melody.

The group assembled for *Layuca* is Tyner's present band augmented by Stubblefield, Mtume, Bartz and Hutcherson. The addition of vibes and flute, which McCoy lets dominate the group sound, gives the music a melodic quality that balances Lawrence's strong, Trane-ish tenor and, naturally, Tyner's thundering power with its tendency to overshadow everything.

The music that McCoy Tyner has been writing and recording the past few years (beginning with *Sahara*) is best termed descriptive to the point of being a form of abstract literature. *Desert Cry*, for example, is a mood piece. With Stubblefield's oboe setting a North African tone, and the percussive imagination of Franco and Mtume adding texture, the piece teases the brain with images of Alexandria or an isolated desert caravan. *Above The Rainbow*, performed simply by Tyner and Hutcherson, has the same quality.

The other pieces are not quite so obvious,

but are still direct and personal expressions of Tyner's interaction with the world around him. Both *Cubana* and *Layuca* are based on simple rhythmic melodies and are typically Tyner. On *Cubana*, Bartz comes up with an exceptionally strong solo and Hutcherson plays marimba with a speed that parallels McCoy's right-hand. *Paradox* has an oriental flavor, with Tyner's piano and Hutcherson's marimba setting the tone. Lawrence has an extended solo here and it is apparent that he is rapidly building his own musical personality.

Both Williams and Hart work beautifully with Tyner. They have obviously become more settled and relaxed since joining the band. In many ways, Hart is a more suited drummer for McCoy, his playing broader and more flexible than was Mouzon's in the same context.

Echoes of a Friend, dedicated to John Coltrane, was recorded in Japan two years ago, and it is as thorough a representation of Tyner the pianist as anything he has ever done.

So much has already been written about the musician's approach to his instrument—his use of block chords, dissonance, the way he breaks up rhythms—that it's almost redundant to try to characterize his approach to the piano. There is really no one who plays the way he does.

On side one of *Friend*, Tyner explores two Coltrane compositions, *Naima* and *Promise*, and Rogers and Hammerstein's *Favorite Things*, Coltrane's most requested piece. Tyner thoroughly explores their chordal structure and rhythmic depth. On *Things*, he toys with the familiar melody, manipulating it, breaking up the chords, leaving it and then returning. It's beautiful.

Side two consists of two Tyner compositions. *Discovery* is a long piece (17:32) in two parts and it reflects a strong Japanese influence. The piece represents a complete range of emotions—the percussive left-hand giving way to easy sensitive figures from the right. It is very introspective Tyner. —nolan

JAN GARBAREK / BOBO STENSON QUARTET

WITCHI-TAI-TO—ECM (Polydor) 1041 ST: *A.I.R.*; *Kukka*; *Hasta Siempre*; *Witchi-Tai-To*; *Desireless*.

Personnel: Garbarek, soprano sax, tenor sax; Stenson, piano; Palle Danielsson, bass; Jon Christensen, drums.

★★★★★

The Garbarek/Stenson group is certainly one of the most versatile non-electric ensembles playing anywhere in the world at this time. Frankly, *Witchi-Tai-To*—superbly recorded from a technical standpoint—provides a clear, refreshing respite from the surfeit of wah-wahs, electric quirks, and merely funky posturings so prevalent on turntables nowadays. Each member of this group deserves his own niche in the higher echelons of international music polls, and the quartet *in toto* should be recognized for its direct blowing, varied and smooth dynamic transitions, and intense emotional fervor.

Garbarek and Stenson, heard in a variety of contexts on earlier ECM imports with musicians like electric guitarist Terje Rypdal and pianist Art Lande, are essentially modal players out of the Coltrane/Tyner school. On this album, they perform material by other composers who have strong folk influences. The

songs are often based, like Coltrane's music, on single-chord vamps that are characteristic of the inspiration behind the compositions: Middle-Eastern/Turkish folk music (Carla Bley's *A.I.R.*), Spanish flamenco (Carlos Puebla's *Hasta Siempre*), American Indian chant (Jim Pepper's title tune), and Scandinavian folk melody (bassist Danielsson's *Kukka*). Don Cherry's *Desireless* stems more directly from the classic Trane tradition, receiving a majestic, swanlike movement powerfully traced over 20 minutes.

The heavy chordal base of the music demands mature, imaginative players. Garbarek possesses full, bold tones on both of his saxophones, along with a comfortable fluidity of ideas that are channeled into a disciplined yet relaxed flow of sound. His music never sounds forced or strained; it's as natural and profound as breathing. Like Tyner, Stenson has no tendency—even with the intense chord structures—to let his left hand do all the work. His keyboard, though less overpowering than McCoy's, appears to be equally as balanced, perhaps more melodically aware.

Danielsson, who played with Stenson in the excellent Swedish quartet Rena Rama, plucks rich, round tones out of his double bass. He's deeply and masterfully recorded on this date. Christensen thankfully resists all chances to overplay, preferring to sit back and steer the quartet's course through each number—steady, strong and insistent.

Most notable in a string of exciting performances on the disc are Garbarek's entrancing soprano flight on *A.I.R.*, pushed almost mercilessly by the energetically vamping rhythm section; the glib, lovely conversation between Stenson and Garbarek's tenor on *Hasta Siempre*, an interplay achieved only by several years of unselfish listening to one's partner; and Garbarek's warm, unpretentiously spiritual soaring throughout *Desireless*, winging over a particularly moving foundation established by Danielsson and Christensen.

Those who think that contemporary music hailing from Europe lacks soulfire are hereby advised to listen to *Witchi-Tai-To*. The Garbarek-Stenson group burns with a brilliant flame, forging a sturdy sound in a classic tradition. May these four musicians soon grace our shores with a personal appearance.

—mitchell

DON PATTERSON

THESE ARE SOULFUL DAYS—Muse 5032: *These Are Soulful Days*; *Whistle While You Work*; *Skylark*; *Blue 'N Boogie*; *Muse Blues*.

Personnel: Patterson, organ; Jimmy Heath, tenor saxophone; Pat Martino, guitar; Albert Heath, drums.

★★★

The jazz organ has fallen on hard times. The popularity it achieved in the late '50s and during the '60s, courtesy of Jimmy Smith's commercial success, has faltered, leaving the instrument seldom employed except in soul and rock groups. But then it has always had an identity problem, caught between its role in funky bands and as a stand-in for piano in jazz groups.

There are some exceptions to this rule but Don Patterson's *Soulful Days* features that standard organ sound in its most limited format. Don't be misled, though, this is a good album, and the musicians among the best. But if you are not fond of organ groups then you



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probably won't feel comfortable here. Patterson, who was nurtured during the Jimmy Smith heyday, is probably closer to being a true jazz organist than most musicians who have dedicated themselves to the instrument. He rarely engages in theatricality and bombast, since he is definitely not an extroverted player. His solos are tastefully developed and controlled, with a feel for subtle dynamics that reflects his early piano training.

One of the best moves in assembling this date was the inclusion of Jimmy Heath. Heath, who never seems at a loss for musical ideas, is especially interesting on the 18-minute *Muse Blues*; he works funky phrases and blues lines, twisting them into unexpected shapes. Both Martino, a previous Patterson sideman, and percussionist Al Heath give notable performances. These three musicians keep the album from falling into the doldrums.

The music here is relaxed and, with the exception of a brief version of the bebop theme *Blue 'N Boogie* and a whimsical *Whistle While You Work*, it's an easy, sometimes sleepy, blues session with a touch of funk supplied naturally by Patterson's organ. —nolan

SONNY STITT

TORNADO—Jazz Masters JM 1003: *Tornado*; *We've Only Just Begun*; *Escanaba Beat*; *Spinning Wheel*; *Natural High*; *By My Side*.

Personnel: Stitt, alto saxophone; Eddie Russ, electric piano; Danny Spencer, Jerome Teasley, drums; Ron Brooks, Larry Rhodes, bass; Jerry Glassel, Melvin Clark, guitar; Larry Nozero, flute; Doug Cook, Eddie Hollis, organ; Dan Stump, trumpet; Lanny Scarlet, trombone; George Austin, baritone sax; Calvin Welch, congas, drums, percussion; Peter Joiner, percussion; Dan Yessarian, jazz horns; Broadnax voices, vocals.

Sonny Stitt has probably made more records than any other single musician. Some of them are among the finest jazz recordings ever made, and a few qualify as real bombers. *Tornado* is not necessarily the worst Stitt record, although it may be a contender. The record is best described as being good Eddie Russ, and, at best, marginal Stitt.

Russ is a fine pianist and composer (three tracks are his compositions) who is apparently the mainstay of Jazz Masters, a small Michigan label. His own *Mixed Bag* outfit, augmented by some extra horns and canned voices, accompanies Stitt in a pleasantly listenable, if not necessarily inspired, jazz-pop groove. Actually, Russ and the band stretch out more than Stitt who travels lazily through pop fare like *Natural High* and *Spinning Wheel*.

There are moments, in fact, when one gets the feeling that Stitt and Russ were never in the same studio together, and that the band recorded first, leaving spots for Sonny to fill in.

Quite simply, this is not the Sonny Stitt of *Tune-Up* or *Constellation*. —nolan

PYRAMIDS

KING OF KINGS—Pyramid 3093-4: *Mogho Naba (King of Kings)*; *Queen of the Spirits*; *Nsorama (The Stars)*; *My Africa*.

Personnel: Idris Ackamoor, alto sax, bailiophone, one-stringed gogo, percussion; Margo Ackamoor, flute, percussion; Kwame Kimathi Asante (Thomas Williams), electric bass, Ugandan harp, percussion; Hekaptah (Bradie Speller), percussion; Donald Robinson, drums, percussion; Jerome Saunders, piano, percussion; Chris Chafe, cello.

Not a particularly monumental album, but a promising one for the Pyramids. The group

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*Pat. Pend.

favors an African-style brew, driven along by implacably throbbing percussion. Drums, not horns, are at the heart of this set, which is probably a good choice, since the Ackamoors are kind of a mixed bag. Margo's thin-toned flute writhes and dances with considerable energy and charm, adding a welcome pastel to the palette of this bottom-heavy ensemble, while Idris, whose sax tone treads a thin line between incisiveness and shrillness, exhibits a regrettable reluctance to play in tune.

Nearly all of the members of the Pyramids studied with Cecil Taylor during his tenure at Antioch College, and the master's touch is evident: this is high-energy music, dense and difficult. Unfortunately, the group isn't yet able to generate the wealth of ideas which is a Taylor trademark. Every cut tends to sound the same: churning percussion, a repeated bass riff, and on top, free horn playing taking off from a simple melodic theme. When the formula is varied, as on *Queen*, with its changing colors, effective harp passages, and occasional stop time, the music is intriguing as well as energetic; yet on the plodding 17-minute swamp of *Nsorama*, it is neither. *King of Kings* is a little short on editing and discipline; but unlike most early voyages, it succeeds in charting a course that ought to make the next album worth looking into.

Write db for more information.—*metalitz*

CEDAR WALTON

A NIGHT AT BOOMER'S, VOL. 2—Muse 5022: *Naima*; *Stella By Starlight*; *All The Way*; *I'll Remember April*; *Blue Monk*; *Bleecker Street Theme*. Personnel: Walton, piano; Clifford Jordan, tenor sax; Sam Jones, bass; Louis Hayes, drums.

January 4, 1973, was a doubly fortuitous

night at Boomer's for it produced not one but two excellent recordings.

According to Gary Giddins' liner notes, Walton and Jordan thought of this gig as a kind of bop retrospective. As Walton notes, "Cliff and I had been playing around with the idea of reviving or reminding, not only the people we were playing to, but ourselves, of how great an impact bop had on us as growing musicians." But there's nothing really retrogressive about this date, just straight ahead, meat and potatoes blowing by all four of the participants.

To my ears, Walton's piano style blends Bud Powell's forceful, percussive touch with Bill Evans' style of linear melodic invention, sprinkled with the slightest bit of current McCoy Tyner; this eclectic mixture produces an entirely transparent style, never obscuring the music itself. Jordan is equally fascinating. Primarily a lyrical player whose tenor sounds almost like a Desmondesque alto at times, he, like Walton, is mainly a linear improviser. Yet his playing has a subtle sense of form: in a typical solo he'll start in his sax's lower register and gradually ascend to its heights, roughening this tone as he goes along and ending with a minor flurry of light cries, an approach with its own kind of organic logic.

Three tunes here, *Stella*, *April*, and *Blue Monk*, run into the area of 11 minutes each, and because of this extended space (which for once is really *used*), these tracks are my favorites. All tracks, though, are clearly above average, and none of them seem too long. The whole record, in fact, runs about 48 minutes, yet it seems short. This, I submit, is one criterion of excellence in music. —*balleras*

STEVE LACY

SOLO—Emanem 301: *The Breath*; *Stations*; *Cloudy*; *The New Duck*; *Josephine*; *Weal*; *Name*; *The Wool*.

Personnel: Lacy, soprano saxophone.

*** 1/2

SCRAPS—Saravah 10 049: *Ladies*; *Obituary*; *Scraps*; *Name*; *Torments*; *Pearl St.*; *The Wire*.

Personnel: Lacy, soprano sax; Steve Potts, soprano, alto and tenor saxes; Michael Smith, piano; organette; Irene Aebi, cello; Kent Carter, bass, cello; Kenny Tyler, drums.

*** 1/2

These two are imports, the solo set from England, the sextet from France. The finest single track on both is *Torments*, Potts' unaccompanied alto solo. He features an unusually full, resonant tone throughout all ranges, particularly noticeable in the lower octaves. It augments a rather Roscoe Mitchell-like sensitivity to sound detail and timing, and indeed, Potts' sense of structure and linear purpose sustains tension throughout this work's five-minutes. A very satisfying performance.

Of the other sextet pieces, *Name* is all piano solo, all introduction to an event that never happens. *Obituary* is an instance of Dada wedged between two long and uneventful communal blow-outs, though a third collective improvisation, *The Wire*, is nicely done, with a sounds-against-silence sequence. The group behind Lacy's only solo—organette, strings, marching drums—is interesting, and compensates for the quite ordinary sax.

Few musicians have gone through such extensive changes as Lacy in his two-decade career, and I suppose the high point remains those extremely Monkish versions of Monk's work around the end of the '50s. An intense and probably painful search has followed,

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and if Lacy's work in the years since has been valuable for its integrity of purpose, it has often been disappointing in its results.

The problems are multiple, beginning with his chosen instrument: his sound is simply unpleasant. He's a limited composer, and more often than not his themes are simply rows of matched notes marching up and down the scale. His tackling a solo LP is, as he says, probably inevitable, but it's daring nonetheless: all the responsibility is his, all the little flaws in performance are magnified, all the soprano's limitations bared.

A programmatic approach (*Josephine* vies with a free-association frame of mind (*The Breath, Stations*, etc.), but the great lack in Lacy's work here is rhythmic flexibility. *Stations* is accompanied by a vocal broadcast on a portable radio; most any given Lacy note is the equal of any other possible note, so lacking is the solo in accent. The *I Feel Pretty* interjections are pointless, only serving to imply the limitations in Lacy's imagination. The vocalization attempts, here and in the other solos, are a good sign, but they appear lonely in context. In fact, the vocalized contrasts work at the beginning of *Cloudy*, but the remainder of that solo is inconsistent.

Much the same is true of *Duck*. *Weal* is deliberately repetitive, hung up, really. *Name* (only the beginning resembles the Saravah piano version) crystallizes the problems: he consciously avoids strong accents, overstates trivial ideas through repetition, and in place of the freedom the solo situation fairly demands, he presents sections of differently-based rhythmic phrase-series. The tension is never sustained through an entire solo, only within sequences, and though cries, split-tones and overtones enter toward the end of solos, the result is academic.

The melodic weakness implicit in this description finishes off the LP. It's a problematic music; Lacy's chosen road is rough, and we can only wish him the best.

Write db for more information.—litweiler

OLD WINE— NEW BOTTLES

SMOKEY ROBINSON AND THE MIRACLES

ANTHOLOGY—Motown M793R3.

★ ★ ★ ★ ★

THE TEMPTATIONS

ANTHOLOGY—Motown M782A3.

★ ★ ★ ★ ★

THE FOUR TOPS

ANTHOLOGY—Motown M9-809A3.

★ ★ ★ ★ ★

JUNIOR WALKER AND THE ALL-STARS

ANTHOLOGY—Motown M7-786R2.

★ ★ ★ ½

Although a great deal of the material included here has already been issued on various greatest hits discs, Motown has really

outdone itself with the superlative packaging of eight deluxe Anthologies. Although not all of the label's major artists are represented (there are as yet no collections featuring the Marvelettes, Stevie Wonder, and Mary Wells), each album encapsulates an integral slice of the company's success story. As an added bonus, each collection includes a 12-page color booklet that reviews the career of the featured artist or group.

More than anyone else with the exception of Berry Gordy himself, Bill Smokey Robinson set the trend for early Motown. Smokey and his Miracles etched *Bad Girl*, the first release ever to appear under the Motown logo in early 1959. Things picked up momentum from there on out, and early '61 found Smokey's gang on top of the pop charts with the now immortal *Shop Around*.

The Miracles remained one of the most influential black groups throughout the '60s, as

Robinson's pen and mellow tones combined to produce a string of steady winners. This triple-disc anthology includes them all: *I'll Try Something New; You've Really Got A Hold On Me; The Tracks Of My Tears; More Love; Going To A Go Go; I Second That Emotion*; and 30 others as well.

Motown has wisely chosen to be comprehensive rather than blatantly flattering. For although the Miracles' recent work doesn't compare to that done in their prime, the set nevertheless includes a sextet of '70s waxings. Regardless of the variations in quality, one listen to this entire set validates Smokey Robinson's stature as one of the most prolific and capable songwriters of recent times.

Whereas the Miracles featured a combination songwriter and lead vocalist rolled into one, both the Temptations and the Four Tops recorded material that was tailor-made and arranged for them by the Motown staff song-

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writers. The Temptations' initial hit happened in 1964, *The Way You Do The Things You Do*, featuring a distinctive lead vocal by Eddie Kendricks, who later helped co-pen some of the group's bigger triumphs. Smokey Robinson and Norman Whitfield also played a major hand in molding the unique Temps sound, with Whitfield gradually taking control of the reins.

Although it has suffered several major personnel shakeups during the decade of its history (the most notable being the departure of singers David Ruffin and Kendricks), the group continues to churn out a steady flow of singles.

The *Anthology* includes all of the group's essentials: those from the early days like *My Girl* and *It's Growing*; some from the more subdued middle period, such as *I Wish It Would Rain* and *You're My Everything*; and a large selection of post-psychedelic, social-oriented winners like *Cloud Nine*, *Runaway Child*, and *Papa Was A Rollin' Stone*.

The Four Tops are remembered as being the most traditional of Motown's Big 3 male groups. Born and raised in Detroit, the Tops have remained together for 20 years. Their precise choreography and harmony is the result of this lengthy intimacy, easily marking them as one of the slickest soul acts.

The Motown songwriting team of Holland-Dozier-Holland wrote all of the group's early hits, adeptly scoring them to fit lead singer Levi Stubbs' emotively idiosyncratic vocal style. The happy marriage with Holland and Co. lasted from 1964 up through late '68, when the songwriters abandoned Motown to start their own firm. This fertile period produced a slew of chart Toppers: *Baby I Need*

Your Loving, *I Can't Help Myself*, *Reach Out I'll Be There*, and *Bernadette* being only a few of the wider known.

Unfortunately, the Tops tried to make the transition to Vegas performers and much of their later Motown material is marred by a sense of aimlessness. Some of these sessions are included in the collection, needlessly expanding what would have been a blockbuster twofer into an overbloated threefer. As for four of the sides, they are nothing but Top-notch.

Junior Walker has always been something of an anomaly among the Motown roster. This tenor sax screecher has never tried to refine his barroom background, with the result that his harsh honking and spirited arrangements often seem in direct contrast to the more polished Detroit product. His vocals have also proved distinctive, not so much for their quality as for their seething, almost primitive animalism.

Because his tunes are basically dance-oriented, Walker's material may sound a trifle thin when heard in the anthology context. There is very little individuality in such numbers as *Pucker Up Buttercup*, *Shake and Fingerpop*, and *Shoot Your Shot*, all of which parade Junior's wailing sax and a throbbingly dense percussion section.

Yet Walker has had his brighter moments. The mesmerizing soul ballads *These Eyes*, *What Does It Take*, and *Gotta Hold On To This Feeling* mark the high spots of his career and the savage *Shotgun* and the languorous *Cleo's Mood* also wear surprisingly well. You'll have to wade through some mediocre stuff to get to the pearls here, but it's worth it if you're an All-Stars fan. —hohman

SCOTT JOPLIN

THE ENTERTAINER—Biograph BLP 1013Q: *The Entertainer*; *The Easy Winners*; *Pine Apple Rag*; *Solace*; *Gladiolus Rag*; *The Ragtime Dance*; *Sugar Cane*; *The Crush Collision March*; *Bethena*; *Combination March*; *A Breeze From Alabama*. Personnel: Recorded from piano rolls produced by Hal Boulware from Joplin's original printed scores.

★ ★ ★ ★

More ragtime recordings have been released (or reissued) since *The Sting* featured Joplin's *The Entertainer* than during the preceding 75 years of ragtime's development. Accordingly, the market has been flooded with a variety of LP's, everything from ragtime harpsichord to ragtime strings and it gets a little tiresome separating the rubbish from the real thing.

Biograph has long had a reputation for scholarly authenticity and this album is no exception. The selections are recorded from a collection of piano rolls made several years before the current craze by Hal Boulware, who took it upon himself to reproduce the music exactly as played by Joplin, extraneous endings and repetitions included. (Nearly everyone, incidentally, cuts the originals down; Marvin Hamlisch left out the third theme of *The Entertainer* in his arrangement for *The Sting*.)

The major shortcoming of piano rolls is that the touch and "finger" control is rather awkward. Softness, intensity and rhythm become one common average since subtle variations are technically impossible. Thus, while these selections have the benefit of authenticity (that is, they sound just like player piano rolls of Joplin's day), they sadly

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Mitchell Lurie



lack the finesse of modern recordings by "live" performers. I find the pounding piano rolls hard to take for extended listening, but probably many Joplin fans have become inextricably attached to that heavy sound.

The liner notes are a treasure, filled with musical descriptions and historical trivia. Did you know, for example, that the original meeting place of the Maple Leaf Club, a group of black entertainers, was destroyed by a tornado in 1902, the same year Joplin wrote *The Entertainer*? Or that *The Crush Collision March* commemorated a train crash planned by one William George Crush that accidentally killed two people? —*kris*

ART PEPPER

THE OMEGA MAN—Onyx (Muse) 219: *I Can't Believe That You're In Love With Me; Surf Ride; Webb City; Begin The Beguine; Too Close For Comfort; Long Ago And Far Away; Body And Soul; Fascinating Rhythm; The Breeze And I; Holiday Flight; Without A Song.*

Personnel: Pepper, alto saxophone; Carl Perkins, piano; Ben Tucker, bass; Chuck Flores, drums.

★ ★ ★ ★ ½

For us Pepper fans this set of rare vintage performances is a most welcome addition to the altoist's discography. The material originally was recorded in January, 1958, for the Omega Tape Co., a Los Angeles-based manufacturer of reel-to-reel tapes perhaps best known for their numerous Francis Bay Big Band recordings.

The Omega Man fills an important gap in the Pepper discography, thanks to the inclusion of five unreleased and expanded tracks. Kudos to Onyx and Don Schlitten.

As to the music, the altoist is in fine, Pepper-y fettle, playing with an almost incandescent brilliance in his highly distinctive blend of elegance and passion—a master jazz stylist at damn near the top of his game throughout this lengthy program. It's prime Pepper all the way—strong, assured, fluently inventive, sinewy and supremely, singingly lyrical—and that should be enough for anyone. Moreover, gilding the lily as it were, there's the marvelously wry, taut, oblique and surprise-filled piano work of the late Perkins, an autodidact whose playing, like that of Eddie Costa and Sonny Clark, was almost always refreshingly cliché-free in its tensile muscularity and knowing economy. Tucker and Flores are always where they should be, thanks to the length of their collaboration with Pepper. This is marvelous music that will continue to wear well and, with repeated playing, reveal more and more rich delights and unexpected facets.

My only gripe is with the quality of the tape transfer. There is an irritatingly high level of tape hiss throughout the performances that easily could have been removed with virtually no loss in the sound quality of the music. But noisy sound or no, buy it for the stunning music. —*welding*

BEN WEBSTER/DON BYAS

BEN WEBSTER MEETS DON BYAS—BASF/MPS MB 20658: *Blues For Dottie Mae; Lullabye To Dottie Mae; Sunday; Perdido; When Ash Meets Henry; Caravan.*

Personnel: Webster, Byas, tenor saxes; Tete Montoliu, piano; Peter Trunk, bass; Al Heath, drums.

★ ★ ★ ½

I reviewed this album for *down beat* four years ago, when it was issued on Prestige; it had originally been recorded for MPS in 1968 and was first released in Germany.

Though it presents neither principal at his best, the record is worthwhile, especially as a

study in contrast. Both Webster and Byas stem from Coleman Hawkins, and Byas was Webster's junior by a mere four years. Nevertheless, by the time of this recording Byas had begun to move into his final, somewhat unfortunate stylistic phase. Hitherto, his melodic sense had never betrayed him, but now he was beginning, in a desire to remain "modern," to adopt some surface aspects of Rollins and Coltrane.

Webster, on the other hand, remained wholly himself to the end, and his simpler, more direct style and brilliant use of space wear better.

Both men produce beautiful sounds, and sometimes sound alone seems enough. And Byas, slight disorientation notwithstanding, was a supreme master of the saxophone, always instructive to hear.

The blues and standards are dialogues, but each man has a ballad feature to himself.

Byas' *Lullabye* is beautifully played and harmonically challenging, but Webster's *When Ash*, though the album's shortest track, is also its high point. In 1970, I called it "a serene, mature and lovely statement" and see no reason to change that description. The rhythm section is adequate but not ideal. Montoliu, the gifted Spanish pianist, has some good moments.

Sadly, Webster, Byas and bassist Peter Trunk are no longer among the living. I assume that Webster's fairly recent death was BASF's motivation for this release, though the label has access to dozens of superior albums never before issued in this country. Sad how mismanaged this fine catalog is! By the way, *Sunday* is transformed into "Sundae," and two of its four composers have their names garbled. The album, incidentally, was originally called *Don Byas Meets Ben Webster*. —*morgenstern*



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SHORT SHOTS

JOE COCKER

I CAN STAND A LITTLE RAIN—A&M SP 3633: *Put Out The Light; I Can Stand A Little Rain; I Get Mad; Sing Me A Song; The Moon Is A Harsh Mistress; Don't Forget Me; You Are So Beautiful; It's A Sin When You Love Somebody; Performance; Guilty.*

★ ★ ½

This isn't exactly Cocker's Waterloo but he sure is on the retreat. The twin devils of time and the high life have ravaged Joe considerably, leaving him with little left to stand on but sheer heart and guts. A key to the sad state of affairs can be found on the record sleeve right underneath the song credits, where persons anonymous cite "special thanks to Joe Cocker."

Joe partially saves himself by choosing material well-suited to his dissipated state. Randy Newman's *Guilty* and Jimmy Webb's *The Moon Is A Harsh Mistress* are both marginal victories, Cocker receiving solo keyboard support from the songwriters themselves. Allan Toussaint's *Performance* struts a superb arrangement that almost offsets Joe's teetering warble. The other songs and vocals are merely subnormal, with *I Get Mad* establishing a new Cockerian nadir. —hohman

SADAO WATANABE

ROUND TRIP—Vanguard VSD 79344: *Round Trip; Going And Coming; Nostalgia; Pastoral; Sao Paulo.*

Personnel: Watanabe, soprano sax, flute; Chick Corea, piano, electric piano; Ulpio Minucci, piano (track 4 only); Miroslav Vitous, bass; Jack DeJohnette, drums.

★ ★ ★

This *Round Trip*, a rare vinyl visit to these shores by the talented Japanese reedman, unfortunately goes in too many directions at once to be of any lasting value. Despite explosive improvising and uninhibited blowing by each member of the quartet (especially DeJohnette), there is no real fusion of individual energies into the kind of challenging ensemble interplay that the free format demands. Moreover, Watanabe's soprano sound seems rather thin at high pitches, a level that becomes somewhat annoying on occasion. If you enjoy Corea, Vitous, and DeJohnette, you may find their work on *Round Trip* of some interest; even when they don't play together, they're more scintillating than most. But Watanabe's album remains basically two sides of high, unchanneled energy.—mitchell

RICHARD BETTS

HIGHWAY CALL—Capricorn (Warner Bros.) CP 0123: *Long Time Gone; Rain; Highway Call; Let Nature Sing; Hand Picked; Kissimmee Kid.*

★ ★ ★ ★

Allman Brothers lead guitarist Dicky Betts has deep c&w and bluegrass roots, as demonstrated on his first solo outing. Not a hardcore boogie session in any sense, Betts has assembled such down-home sessioneers as fiddler Vassar Clements, the Poindexter Family, and pedal steelist John Hughey.

The mood of the album is relaxed and peaceful, with Richard spinning a multitude of graceful runs on lead and acoustic guitar and dobro. The first side features Betts on vocals, the title cut and *Let Nature Sing* working best, while the flip is given over to a pair of instrumentals. The 14-minute *Hand Picked* is a study in modern bluegrass with Clements 26 □ down beat

and Betts trading leads back and forth. In all, this is a laid back and quietly luxurious disc that grows on you with exposure. —hohman

PHOEBE SNOW

PHOEBE SNOW—Shelter (MCA) SR 2109: *Let The Good Times Roll; Harpo's Blues; Poetry Man; Either Or Both; San Francisco Bay Blues; I Don't Want The Night To End; Take Your Children Home; It Must Be Sunday; No Show Tonight.*

★ ★ ★ ★

Snow's voice is difficult to characterize: while she evidences earthy and unaffected folk mannerisms, she nonetheless possesses a mature and sensual jazziness. Already having created quite a stir around the New York club scene, Phoebe's first album lists some impressive sidemen: Zoot Sims on tenor sax; Teddy Wilson on piano; Bob James on organ; and David Bromberg on dobro and guitar.

Seven of the cuts are Snow originals, the best being the soulful *I Don't Want The Night*

To End and the jazzily-playful *Harpo's Blues*, featuring a lengthy Wilson solo. Phoebe's renditions of Jesse Fuller's *San Francisco Bay Blues* and the r&b classic *Let The Good Times Roll* also stand out. —hohman

JIMMY SMITH

BLACK SMITH—Pride (Atlantic) PD 6011: *Hang 'Em High; I'm Gonna Love You Just A Little More Babe; Joy; Ooh Poo Pah Doo; Why Can't We Live Together; Groovin'; Pipeline; Wildflower; Something You Got.*

★

Is it James Oscar Smith singing those silly vocals on *Ooh Poo* and *Something*? The rest is a kind of funky Bacharach set, with doo-wop chicks, melodically totally empty songs played at face value on the organ, with little rhythmic and chordal variations thrown in to let you know that Smith was once an improvising musician, and a very corny version of Bach's *Joy*. For shame, *Pride*. —litweiler

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Sonny Stitt



GIUSEPPE G. PINO

by herb nolan

Sonny Stitt is a musician of almost legendary stature whose musical history spans more than three decades. A master of both tenor and alto saxophones, Stitt is a product of the 1940s bebop renaissance and of the influences that contributed to the development of most saxophonists of that time—Charlie Parker, Lester Young, Coleman Hawkins and Ben Webster.

Stitt was the first alto player whose style was recognized as having derived directly from Parker's. There are, of course, a great many anecdotes concerning Parker and Stitt. One goes something like this: When Bird and Stitt first met, Sonny played alto for Parker; one day Parker said, "You play just like I do." Stitt replied, "No, you play like me." Anyway, Parker and Stitt have always been closely linked musically.

During the early 1940s, Sonny Stitt worked with the great Billy Eckstine unit and then with Dizzy Gillespie's big band. Later he teamed up with Gene Ammons, led his own groups and also toured with the JATP. He was one of the first musicians to begin using the Varitone sax extensively, eventually returning to acoustical saxophone.

Sonny Stitt is a player with tremendous technical facility, whose ability to swing is unquestionable. He is also a master showman who demonstrates a good deal of musical cunning in his playing.

This blindfold test was conducted between sets during a series of concerts that Stitt recently gave at the Jazz Showcase in Chicago, on which he was backed by Al Grey, Jimmy Forrest, and Philly Joe Jones. He was given no information about the records played.

down and take me to eat fish. You mean Sonny had the pleasure to make a record with Bean? Bean set the stage for all of us—Bean, Lester, Bird. Well, they set it for Bird—you understand? But you know those cats never showed me a thing, they said learn it for yourself, you'll be better off. They were my peers and I was proud to have known them, and I sure miss the hell out of all of 'em.

3. LESTER YOUNG. *I Cover the Waterfront* (from *Jazz At The Philharmonic, Vol. 16, Clef*). Young, tenor sax.

That's Prez . . . That's Prez . . . *That's Prez!* You can bypass that if you want, I'll tell you about him right now. He was one of the greatest men in life—Lester Young, Coleman Hawkins, Don Byas, Ben Webster were my tenor influences. I couldn't copy them but I learned from them. The alto players I knew were Bird, Johnny Hodges, Willie Smith, and Benny Carter, and that's where I got my foundations. They never showed you nothin', but they left something there for you—they didn't have time for teaching. They just laid it out there on records.

Oh, I like a couple of other alto players. This dude Tab Smith, he was something else, and this other dude, Earle Warren, who played with Basie for a long time; and Marshall Royal, he's still a bad dude. He's one of the best first men I ever heard in my life. I wish I could play like that—he leads a section; but I get lazy and tired and want to be by myself. Who else do I love? Coltrane, Zoot Sims—I love Zoot, his aptitude, his manner. He's something else. He isn't even white to me, he's black. He's got no complexes and prejudice shit going on. I give Prez five stars.

4. CANNONBALL ADDERLEY. *Somewhere* (from *The Cannonball Adderley Quintet in Person*). Julian Adderley, alto sax.

Who's that? Could be Cannonball. Yeah, that's Ball. Ha-ha-ha, that big, fat rascal, I love him, too. Five stars. He's a good player, man, all these cats are good players. I won't put any of them down. Give everybody five stars. What they're doing is portraying their lives and their insides. They all sound good to me, and I've been playing a horn for a long time.

I just gave my comment on Cannonball—five stars, Cannonball. Give everybody five stars!

5. GENE AMMONS. *Scamperin'* (from *Blue Gene, Prestige*). Ammons, tenor sax.

That's Jug, that's Jug. He's my partner. He was my friend for 30 years, and we didn't have any static or a cross word in all those years. I'm sorry, I miss him. So long Jug . . . so long Jug. Turn it off, I'll comment about that man. Is there anyway I can give him 10 stars, because that's what I think about Jug. See, he was my partner, we had so much fun together playing on the bandstand. He wasn't trying to outdo me, but we'd be bullshittin' the people sometimes—like we're fighting and battling, you know what I mean? Then we'd go back to the dressing room and laugh like a son of a bitch. I sure miss him, it doesn't seem like it's right anymore. All these musicians are my friends, and I can't put anybody down. It takes a whole lot of stress and strain to be a musician, what people don't realize is that this shit isn't easy—baby . . . it . . . don't . . . come easy. They're very precious people giving their love and music to the world. db

blindfold

test

1. PAUL GONSALVES. *Stardust* (from *Salt And Pepper, Impulse*). Gonsalves, tenor sax; Stitt, alto sax.

Stitt recognizes himself immediately and a look of disgust passes across his face as if to say, what kind of trick is this? Then as the second horn is heard: Ben . . . No, Paul. That's Paul . . . It's a funny thing, like I lost Paul, I lost Don Byas, I lost Jug, I lost my Uncle Ben—Ben Webster that is—I lost my father, Coleman Hawkins, and my other father, Lester Young. And I'm getting awful damned tired. Look here, I'm gettin' lonesome. I lost Bird, too. We had many adventures, you know—yeah, many adventures. I'll tell you something, they were my favorite people.

I think Paul is superb here, he's being magnificent on this record; Paul's being himself, first of all, and giving of himself—and I did the best I could. Are you going to put all this down? Me and Paul played on this, ain't no guessing on that.

I don't even remember this record. I've made so many I forget. I have done over 160 albums and people robbed me blind. So I'd get my little money and forget it. . . .

But I think Paul Gonsalves was one of the finest saxophonists (he pronounces it *saxofinist*) in the world and a great friend of mine, and we chased some ass every time we saw each other.

2. COLEMAN HAWKINS, SONNY ROLLINS. *Just Friends* (from *Sonny Meets Hawk, RCA*). Hawkins and Rollins, tenor saxes.

That's Sonny Rollins! He's been a long-time friend of mine. Yeah, I've always loved Sonny's imaginative mind—his mind has always been interesting to me. He's inventive. Sonny's a free liver, he doesn't give a damn about nothin' but music, his mama probably, and himself. He's a beautiful man.

I went to the Apollo Theater one time with Don Patterson and Billy James and Sonny had a sign up on his dressing room door that said "No Entry!" So I walked up and kicked in the door. Bang! Sonny says, "Hey, who's that? I said, Stitt. He said, "Oh, that's different. . . ."

That's somebody else on the record. It's Coleman Hawkins—that's Bean, baby . . . Beecan. He used to make me put my bottle

Profile

BILL SUMMERS

by michael bourne

The silence is awesome. Yet it isn't exactly silence, but more a moment suspended in the air. Bill Summers is playing the *shékere*. At first, it's funky, Afro-Brazilian—the beads on the shékere flashing, everyone dancing. Then it's quiet, or so it seems. The rhythm isn't as furious, yet everyone is listening intently. Slowly, the pace gains in tempo, carrying the audience's involvement with it.

The song is Hancock's *Hornets*, and Bill Summers is the percussionist. A relative newcomer to the jazz/rock scene, Summers was a teaching assistant in Afro-American studies at the University of California (Berkeley) for a time. But his real studies were with master musicians from Africa. An example of what he learned from them can be heard on *Drums Around The World*, from Norman Connors' *Love From The Sun* (Buddah). Hancock, also present on that album, sought the same rhythmic diversity and authenticity for his *Headhunters*.

Summers is not just another trendy banger of bells and bongos. His religion as well as his music is steeped in African tradition. In the prelude to *Watermelon Man*, he plays the *hindewho* of the Ba-benzele pygmy. Not many people can trace the music back to its roots, or realize how African much of the music really is. "The wash-tub, the banjo, using the washboard, that's completely African. Tympani, that's an African carry-over. The way that people dance, the way they sing, the drum set, polyrhythms."

Even less is known about the purpose of the drum. "There are hundreds of cats playing heavy shit who are religiously involved in their drumming, even though they sometimes play secular music. There are certain drums that are played for street music or stage music. Then there is another thing happening that never gets out there. They have master drummers from Africa—they know their music, history, dances, the social significance of everything they do rhythmically. Every beat means something. It's not improvisation. Even the things that are of a more spontaneous nature have to be closely related to the rhythmic structure that they're dealing with."

Thus, many see the percussionist as merely an accessory or sound-effects player. According to Summers, "This disrespect has its roots in the outlawing of ceremonial drums among blacks in America. The playing of the drums once was an important facet of the African religious heritage, as well as a messenger service that developed a sense of community among a tribe. But gradually the tradition of many people playing many different drums evolved into just one drummer playing many drums concurrently. And then the meaning of the tradition was lost."

"As long as drumming is considered what it is, I'm not a drummer. I really don't think I'm a musician. I think there are more positive connotations in being a magician than in being a musician. Music is not only music—it's a force, like the ocean. It's sound, it's something that you put out there then never stops. If it's your foot tapping the floor, you're an instrument. You're playing music. That's how a lot of rhythmic things came about—a person could hear the water rippling in a stream or fish leaping through the water."

Summers has dedicated himself to learning about the music that was "lost" and about all the various elements comprising music. "Whatever I come in contact with, I try to get into and understand—not to the point where I see the instrument they're playing and I buy the instrument and use the instrument the way I see fit, but to research it,

know how to play it, the way it's supposed to be played, and the way the people designed it to be played.

"There are thousands of percussion instruments. If you master one type of drum, it would probably take three or four lifetimes—due to the thousands of years that certain drumming has been in existence. But I feel that if you can master each type of instrument, you can play all of them. I play different types of bells, like an agogo. I play a *gankoqui*, which looks very much like an agogo bell. But how do you say that's another instrument when the rhythmic patterns are basically the same. If I put it that way, I play over 100 instruments. I can't say that really, though, because I could never really play that many instruments."

"Basically, I have a *cuica*, *agogo bells*, *hindewho*, *balafon*, *berimbau*, a *conga* and the *tumba*, *log drums*, an *ilya-ilya drum* (which is known as the talking drum), *chimes*, *surdos*, *claves*, *maracas*, and several different kinds of *tambourines*, like the Brazilian *pandiera* with jingles facing inward like on a sock cymbal. That's basically what I have on stage. And I'd love to have much more."

"To be a master musician in Africa, you must be a doctor, a lawyer, a preacher, a poet, a dancer, and a hell of a good musician, plus you must be an astrologer and an astronomer, and know the drum rhythms for paddling a boat. There's a rhythm for this, a rhythm for that, a drum for this, an areophone for this, something happening for everything. In fact, some cultures have no words for music. It's such an everyday trip, they don't even deal with it that way. Music isn't functional here. That's why we have audiences. It's not seen the same way in other countries, in European countries, especially in the Mediterranean. They really get into it. You have to get up and you have to dance. You have to function."

Summers offers his knowledge to anyone willing to listen and learn. "My main objective in life is to create a black conservatory which will deal with African music, with instructors from all over the world participating. I have the land on which to do it and the proposal (*Ending the Western Established Church of Art: A Report on Cultural Racism*). I want to create a conservatory so that a person, regardless of color, who wants to know about Black Music can go there and study. In this country, Black Music is the only indigenous music. Yet any talk of a Black Music conservatory elicits racist accusations from people."

"That's what I'm talking about, that there is a need to identify with an institution that deals with the music of my people. I don't care about the money. If anybody is willing to develop the land and put the buildings on it, they can have it, as long as I can make it a reality. I've been working on it for five years."

It isn't happening, though. Summers is especially disheartened by black musicians who've been unwilling to help or even be interested in the idea. And to Bill, all this is but another extension of a disinterest and disrespect for the music, its sources, and, specifically, the drums.

"People come to me and say 'Ain't you the bongo player?' And I didn't even play any bongos. They don't know. And a lot of people come up and pick up my stuff, they don't even ask. And I actually let them pick it up and mess around with it for a second. And then I say, 'If that was somebody's violin, would you have done that?' People don't respect that, because this society has degraded the drummer so bad, especially the African drummer. It's at the point now where even



HERB NOLAN

the black drummers don't respect it.

"And another thing that has probably complicated matters is that some black American drummers have taken up conga drums without saying. What is the essence of it? What is the history of it? Why is it shaped the way it's shaped? What kind of skins do you use on it? And why? How hard should I really hit this drum? Or should I hit it at all? Should I touch it? Should I feel it? Should I caress it? Should I love it? You gotta take time and deal with something, figure it out. You gotta know the basics of it, the foundation. The easiest part of it is the hardest part to deal with."

For now, Bill Summers will continue to play with Herbie Hancock. "People don't listen. People aren't aware of the shit going on around them. And I'm highly pissed off. And people will say, 'You're a racist!' But I'm trying to tell people, 'Hey, when does all this shit change?' How long do I have to wait as a musician, as a creator, as a person that wants not only to make my people better but to make them relate to other people. It's better to deal with your own brothers and sisters, than it is for you to run out and try to deal with somebody you can't even understand. I don't understand what's happening musically with black musicians. And I feel that's a part of my obligation. If you're intelligent and you know something is going on that is really hurting other people, and yet you don't do something about it, then you're worse than a racist. You're not functioning for the betterment of all mankind."

"That's where I'm coming from. If I don't do what I'm doing, then I'll feel like a fool. And I don't care what the consequences are, because if something happens to me, then that was my destiny. But while I'm here, I'm gonna do and I'm gonna talk, and I'm gonna defy anybody to tell me I'm wrong. So that's what's happening. It has nothing to do with being a percussionist, because I'm not a percussionist. I'm a man and a magician. I'm not a musician, because music to me doesn't have anything to do with entertaining somebody. I'm not in entertainment. I'm functioning. I want you to participate. There shouldn't be an audience. That's what my music is about. Everybody is a musician. The dancer is no different than the drummer. When I play, I dance. Everything dances." db

JERRY PETERS

by lee underwood

Jerry Peters, 27, is rapidly emerging as a Renaissance Man of the contemporary L.A. music scene.

Dissatisfied with pursuing any single musical direction, he has chosen to pursue them all, and he is doing it amazingly well.

Possessing perfect pitch, he is a performing pianist, a song-writer, a jazz and classical composer, an arranger/orchestrator, a conductor, a studio musician, and, most notably, a producer.

Born in Slidell, Louisiana, a tiny town outside of New Orleans, he began playing one-finger, two-finger piano at age three, learning his music from the radio and developing his technique by himself. At age nine, he began playing and writing for the church in which his father was the minister.

He moved to L.A. at 14, attending Dorsey High School, where he met Billy Preston, Clarence McDonald (now a noted studio musician), and Forrest Hamilton, Chico's son. "We used to break into the band room and jam," Jerry laughs. "I'll tell you, man, we got busted more than once, but they were great sessions."

His first major influences were Jimmy Smith, McCoy Tyner, Herbie Hancock, and especially Gene Harris. "But I didn't really study music until I entered college, shifting from an Arts major at City College to the Music School at Cal Arts, where I majored in composition.

"For what I wanted to do—orchestrate and arrange—it was essential for me to learn the techniques of written music. I had a certain amount of technique on the piano, but it was all my own. I didn't know how to read, and they didn't have beginner's books, so learning technique became a crash course, starting, like I was, with Chopin."

Jerry has written pop songs for many people, including Gloria Lynne, the Sylvers, Lea Roberts, and The Friends of Distinction, who soared to the top of the charts with Jerry's 2 million seller, *Going In Circles*, and his near-gold hit, *Lover, Let Me Be Lonely*.

He has recorded with the Jackson 5, Diana Ross, Martha Reeves, Barry White, Isaac Hayes, Bobbi Humphrey and Donald Byrd.

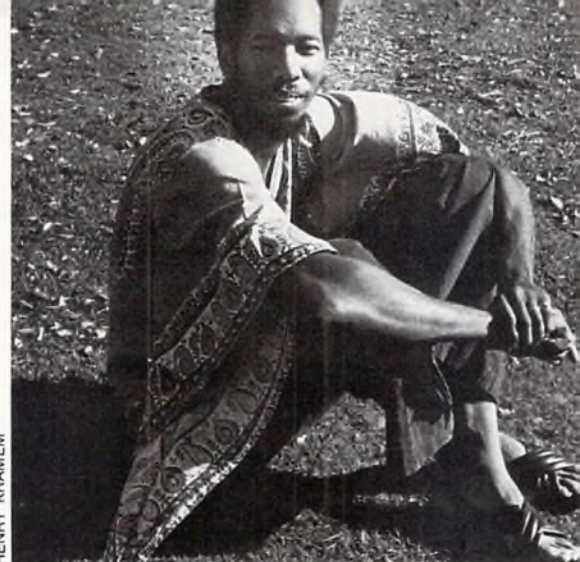
He emphasizes that his background as the son of a black preacher, combined with his scholastic training as a classical musician, has been of tremendous importance in articulating his mixtures of experiences through music. "The sum total of all my experiences is more than my experience as a black person, and my main job is getting those different experiences across to people, in bringing people together. I'm very proud of everything I'm about."

These cross-sections of experience and knowledge are invaluable to Jerry as a producer. "I equate the production of a record with the production of a movie, but with fewer people involved. As a producer I have to know budgets, all phases and aspects of composition and arranging, and—hardest of all—I have to be a psychologist capable of dealing with other people's experiences and emotions. The team-work and cooperative effort involved is very complex, and we're all in it together."

Jerry feels he is definitely at the center of what's happening in music today, the merging and blending of previously separate and exclusive worlds. "Given a chance, good jazz, combined with certain elements the majority of people relate to on AM radio, can be both commercially and artistically successful. Herbie Hancock, Freddie Hubbard, Miles Davis, Donald Byrd, Mahavishnu, and Chick Corea are all excellent examples of what I mean. I stress knowing what you're doing. Learn your craft and continue studying it, because it allows for more control over what you're doing.

"Like, after Herbie Hancock went through all those past experiences with jazz and outside music and Miles Davis stuff, he could turn right around and say to me, 'Hey, man, I want to play some funk! I want to do some outside funk!'"

"He had the freedom and control to do anything he was interested in, and that's what I'm into—freedom, control, variety, versatility, and communication at all of the levels of cultural and personal experience. I just arranged three pieces for Herbie, by the way, and co-composed one on his new sound-track album, *Death Wish*.



HENRY KRAMER

"As for fame, fortune, and truth, there's only the reality of what are you going to do with what you got. Are you going to try to be happy and make a living at what you're doing?—and that's a stone hard core reality.

"I really had no aspirations to be a star—I always said I didn't want the world but I'll probably wind up with it, if only because my life has been a gradual and very fruitful ascension.

"I've heard some people say, 'Well, if I can just be comfortable and be happy, that's cool.' I guess that's all I'm wanting, too, but I know something else will probably happen: I'll probably have the burden of wealth.

"But no matter who we are, you see, we're all saying the same truthful things in different ways, and my way happens to be music. Don't get me wrong, I want to be part of the cream of the crop in whatever special circles I travel in, but I also want to be equally accessible to the general audiences on a wide and general level, always speaking the truth as I see it, just as clearly and fully as I know how."

db



McCOY TYNER

Keystone Korner, San Francisco

Personnel: Tyner, piano, percussion; Azar Lawrence, tenor and soprano sax, percussion; Joony Booth, string bass, percussion; Guilherme Franco, percussion; Wilbey Fletcher, drums.

Even the most modern sound equipment captures only so much. Thus the audience reaction to McCoy Tyner's music will not surface on the live album he recorded during a recent two-week engagement at San Francisco's Keystone Korner. Of course, the applause will be audible, since there was plenty of it. But the depth of the audience's response cannot be measured by the decibels of their applause as much as by the looks on their faces. It is safe to say that the crowd was spellbound, rather than attentive; transported, rather than moved.

If (in jazz) the depth of response is proportional to the heights attained by the music, then it is certainly McCoy's originality which elevates his music one step beyond the conventional standard of "beauty." McCoy has evolved an entirely unique keyboard technique, as conspicuous to the eye as to the ear. He uses the piano not only as a melodic, harmonic stringed instrument, but in its frequently ignored, though academically "correct," capacity as percussion instrument.

In the simple, exotic, *Sama Layuca* (title track of an album released this fall), McCoy plays rhythmic figures with the left and melodic figures with the right hand. He can make the bass register rumble into the sound of the string bass, or pound like a bass

drum, or—at other times—elicit a striking, bell-like tone from the upper register which merges with the rhythmic singing of Guilherme Franco's percussion instruments. There are also rocking bass lines, one of which lays down the foundation of *Sama Layuca*, in which the left hand attacks the keys from almost shoulder height; and glissandos, ascending and descending, that possess the plucked fluidity of a harp. By exploring both the stringed and percussive aspects of his instrument, Tyner plays the piano in its orchestral dimension.

The sound of the quintet, however, should not be slighted in favor of McCoy's creativity and virtuosity. It is rare, in fact, that five innovative solo players are capable of working together with mutual respect and empathy. Their music is exotic, hypnotic, and driving. Internally, it is as intricate as an Escher etching; yet there is the tangible spontaneity of a Pollock painting and the lush color of Gauguin. The rhythms are primitive; the harmonics, futuristic.

Because McCoy's music has a consistency which transcends the various tunes he might play, it is more important to understand the deployment of instruments than to categorize the music under song titles. The dominant instrumental theme is percussion—undeniably. It is woven like a multi-colored yarn among all the players, binding the separate tunes into a single musical fabric. Everyone in the group plays percussion at one time or another, including McCoy, who favors a low-pitched bell struck with a mallet or stick and a double octave Indian wood flute, which he

HENRY J. KAHANEK



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uses "for effect." Percussionist Guilherme Franco, a recent addition to the group, plays with an assortment of 50 instruments at his feet, capturing the spotlight visually with his extravagant technique.

Aside from the pervasive percussives, nearly every possible instrumental combination is explored. There are frequent unaccompanied piano interludes in the midst of ensemble playing, as well as entirely solo piano pieces (*In a Sentimental Mood*). An especially effective format was the lilting piano/tenor sax duet on the ballad, *My One and Only Love*. Except for several bars between choruses, Azar remained faithful to the written line, playing with a sensitive, even tone, although at certain moments he seemed to lose that perfect breath control which the simple ballad style demands. McCoy's accompaniment, as well as his solo, refashioned the song around complex and ornate harmonic movements, except for some beautiful lapses into a "stride," which caused the old standard to swing gently.

There were pianoless combinations as

well, such as sax/bass/drums, bass/percussion, drums/percussion, and total percussion. In fact, every one of these combinations occurred in the single tune, *Paradox*. Unaccompanied string bass solos were also frequent and warrant special mention, due to Joony Booth's solid, sinuous, almost nasal tone that enhanced the exotic quality of Tyner's playing more than any other isolated element.

Prior to—and during—the two week engagement, Keystone owner Todd Barkan, a personal friend of McCoy's, made elaborate preparations for both the music and the nightly overflow crowds. The sound system was adjusted to decrease the feed of cymbals and other percussive instruments in order to avoid treble distortion. Waitresses were coached to request drink orders before the sets began (which they did conscientiously). Phones were cut off while the musicians were on. Even the three nights of recording (produced by Orrin Keepnews) were accomplished with virtually no disruption of the club's normal ambience. —len Lyons

JACKIE & ROY continued from page 12

Kral: I carried an electric piano with me for five years. It started with *Grass*. I just used electric. Now I'm tired of electric. I'm tired of the sound. It doesn't have that acoustic V-room! During the last few months, I played four 9-foot Baldwin pianos, a couple of 9-foot Steinways, and a beautiful 7-foot Steinway in Chicago at The Jazz Showcase. Most of the clubs have good pianos. That was one of the things that really bugged me before—you'd come into a place and the piano was like a quarter tone flat, so when you'd go to sing your lyric, you'd have to bring your voice down to where the piano is. You'd go cuckoo trying to get it all together.

Bourne: You're doing your music more now . . .

Cain: We used to do one or two songs in an album. But somehow we got into interpreting other people's music. And we were always so busy doing that that we just never got into writing ourselves. So recently, we've been enjoying that. I've been writing lyrics.

Bourne: You're so beautifully youthful . . .

Cain: People tell me all the time, when I'm with my daughter, that we look like sisters and all that crap. But I think one of the reasons why we maintain that younger appearance and younger attitude is because we do have kids who tune us into new generations. But beside that, we've been lucky enough to be able to make our living doing something we enjoy. We've never had to punch a clock or go into something we hate. What we do is something that we really love. And if we weren't doing it for a living, we'd be doing it for kicks.

Bourne: The cliché question is, even so, interesting. . . . What singers do you like? Your influences and such?

Cain: I really loved listening to Billie Holiday, Peggy Lee, Anita O'Day. I do appreciate people like Carmen McRae, and I love Stevie Wonder and Joe Williams. Roy's sister sings beautifully, Irene Kral. I like Teddi King, Roberta Flack, Aretha Franklin.

Kral: When I was a kid, I'd have to be in bed by a certain time, and I'd take a radio in with me and listen to Earl Fatha Hines broadcasting. I thought that was about the furthest out thing I'd ever heard in my life. I'd been studying classical piano, and I said I just don't have those notes on my piano. That got me started. Listening to Teddy Wilson had a great influence on me. I love Oscar Peterson—he verges on the genius of Art Tatum. I heard Keith Jarrett and he got my head crazy. It's very bad for a piano player to hear all that stuff . . . scares you to death, you got a lot of shit to come up with.

Bourne: You've contributed considerably to the vocal art. What do you think you've contributed in particular?

Kral: Joe Williams said, "Do you realize the impact that you and Jackie have had on all the vocal sounds in the entire music business? They all do what you did, the sounds. Everywhere I go I hear what you and Jackie set up 20 years ago, in jazz, in commercials!"

Cain: I've never said I'm a jazz singer. I never put that label on myself. I'm a singer. I sing music. I don't like to categorize myself. I have a definite jazz influence, but I'm not claiming that I'm anything. I don't want to pontificate about what I've contributed or what I've done. I just like to do it. And I hope that people like it. . . . **db**

BACKER continued from page 8

"The Impulse Years" double albums featuring Sonny Rollins, Freddie Hubbard, Charles Mingus, Albert Ayler, Duke Ellington, McCoy Tyner, Coleman Hawkins, Yusef Lateef, and Elvin Jones.

He was partly responsible for the label's signing of some of the more important new jazz voices, namely Sam Rivers, Gato Barbieri, Keith Jarrett, Dewey Redman, and Marion Brown. He also organized and managed the series of regional and national tours that highlighted many of the Impulse artists.

Concerning his new role, Steve feels that the essential difference with Bell will be that "I'll be able to do more for the music I'm involved with from outside the record company structure. I have more creative freedom and autonomy here. Clive's level of artistic awareness will be refreshing to work with. I'm going to try and deal with the entire spectrum of modern jazz, from bop to avant-garde, including all the current fusions and trying to place some of the mainstream players in more contemporary settings. The only common denominator I want the music to have is its quality." **db**

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Townley: Do you think Bird's musical legacy has been picked up by his disciples and carried in the right way? Do you think they have been faithful to Bird?

Flory: Naturally, not everybody is going to dig the same thing. There are going to be people of certain inclinations who are going to follow Trane and from there on in figure Bird was old hat. But when you get back to hearing Coltrane when he was playing alto and everything, he sounded like Bird. He was a Bird disciple. I don't think you can really get away from Bird. Geez, just about every saxophone player I know really loves the way Bird played. Everybody wants to play free, to play their own thing. But sometimes it's kind of hard to play through a whole chorus without one Bird lick in there someplace, or to set up an arpeggio or a line without doing it basically the same way he would have done it. It's very hard for me to play jazz in this band because I find myself falling into some pattern we just got through playing and there I go playing it again. Then I think about it and that hangs me up for another half-a-dozen bars. So, it's murder.

Townley: What about your third album, the one with strings?

Flory: Yeah. The tunes that are set for strings are *April In Paris*, *If I Should Lose You*, *I Didn't Know What Time It Was*, and *All The Things You Are* and *My Old Flame*. The rest will be like *Ornithology*, *Blue 'N Boogie*, *Medium-Cool Blues*, and *Kim*.

Townley: Why did you decide to do it with strings and how in particular are you approaching it?

Flory: Well, we're not approaching it in the same vein as the strings that were written the first time around because the string writing was—well, not that it wasn't hip but it really wasn't too band-oriented. It sounded like the string section at the Palmer House or something like that. It was very vanilla string writing and we're going to get a little deeper into it than that. Bring it up-to-date a trace, and we're going to use more strings. We'll have 15 strings, which I think is probably a bigger section than they used on that album. John Williams is going to write a couple of things and Don Speck and I'm going to write one and we'll see what happens. I'm anxious to hear the results myself. I haven't the foggiest notion how it's going to sound but I think it ought to sound pretty good. The reason we did it was because we were running into, "What are you going to do now? What are you going to do this time?" I think it's inevitable that sooner or later you get into a thing of Bird with strings, a few tunes at least, because that was such a big part of his impact. Plus the fact, from a purely crass point of view, I think it will get us some play on the radio where ordinarily we wouldn't score at all.

Townley: You said you were going to do one of the arrangements with strings?

Flory: Yeah, *April In Paris*.

Townley: How are you conceiving the group, the combo, within the arrangements of the strings?

Flory: Well, we're going to play Bird's melody, you know, what he played, and treat it purely as a melody, and write the string background. There'll be the rhythm section, and that's it. We're not going to use any woodwinds, no oboes or English horns or anything like that, just strings and the saxophones with perhaps trumpet or trombone weaving in and out a little bit. So, it's going to

be pretty simple—just write a nice string line that's pretty in itself and jazz-oriented to a certain extent.

Hogan: The first album won a Grammy. Did that surprise you?

Clark: No, not winning. Getting the nomination is what surprised me. Once we got nominated, I knew we stood a good chance to win.

Townley: The group in person overwhelms their audience because people do not expect such heavy soloing from the likes of Warne Marsh and Jay Migliori.

Clark: The records are deceiving. In fact, a lot of people wrote us and asked why we didn't put on any blowing by the guys in the band besides just the trumpet, trombone or piano. But the original concept was to play the Bird solos and that would constitute the sax solo in the tune. The idea wasn't to have an original solo by one of the guys in the band.

Flory: You'd only have room for about three tunes on the album if you did that. I think it's more important to get as many Bird choruses out as we can. Everybody can cut an album if he wants to. It's not that hard, you know. We've been talking to Capitol about putting in some choruses, but again, you run into the thing where it's got to be a double album . . .

Townley: You should do a Supersax live double album. That might be interesting.

Flory: Yeah. We were thinking about it, but I'll tell you, performances never, you know, you get the impact and everything like that, but in performance you can't really be as good. You're not concentrating the same way on reproducing that music as absolutely faithful as you can.

Townley: You have to do a really together concert somewhere, like in an opera house where you have good audio control.

Flory: We did a thing in Baltimore that when we did it, man, we thought it was the greatest thing in the world. We got the tapes from Baltimore and I listened to them and it was fun for a while but the performance is not the quality that you need. You've got to have the time to put into it to make sure you get a really good take on something this hard. Otherwise, you're not doing yourself or Bird any good.

Townley: A lot of people after the first Supersax album thought that the group would progress on to other saxophonists and do their solos in harmony. Did you ever intend that?

Flory: No, no, not by me anyway because how long can you live that you can keep writing out saxophone players. There's only one Bird for me and I wouldn't want to try anybody else. There are a lot of people who are much hipper to Coltrane and when you get into tenor players then you run into sound problems. If you're going to have tenor lead, when the tenor goes way down on the bottom of the horn, you're going to need a couple of baritone and bass saxes and I'm not sure it would sparkle as much. I don't think you could do Prez with five horns and really get Prez because it's so light. I think you would lose the *airiness* of Prez.

Frankly, after you do Bird so long a time you get kind of stultified, you know, you wonder when it's ever going to end, but then a half-dozen more tunes pop up that you want to do. It kind of limits you in your own development. There're a lot of things, you know, outside of the realm of Bird that you can do with saxophones. I'd like to experiment with my own ideas, rather than just being a disciple of somebody else. Because the only disciple I am of, is Bird. I don't feel that way about anybody else. **db**

Smith: What you're saying then is that when the remnant of the tune remains and only certain elements of harmony have been changed, that's arranging. But when a new melody, or new tonal patterns develop, even by accident, and even though it's the same tune, it's composing.

Sebesky: Yeah, that's the way I look at it, sure. There's blues and there's blues, and then there's *I Got Rhythm*. There are many good tunes that are being composed with those chord changes. Chord changes become common property belonging to everybody. If you come up with a good line on top of them, you're composing.

Smith: Let's talk about *Giant Box*. How did it come about?

Sebesky: It started out as a single album. Creed had the idea to make it a double album. So I just started working all over again and as it turned out the stuff I did after he made the decision was better than the stuff on the first part. Here again is an example of a decision that the producer made and he is solely responsible for it. He shares in the success or failure of the record.

Smith: Were the soloists recorded first?

Sebesky: I did the arrangements first and I knew who I was going to use when I wrote the pieces. I knew that I wanted Milt Jackson for *Vocalise*. It was my date so I did the charts first. But the actual recording of it was done in the layers we spoke about. First the instrumentalists, then the orchestra. I had Paul Desmond's sound in my mind all the way through the writing of *Song To A Seagull*. As far as Creed and I were concerned, there was no overlap and no interference whatsoever. We had the use of CTI's stable, but I didn't want a whole ensemble. I picked out who we were going to use and when.

Smith: Your music gives little or no emphasis to electronic instrumentation. Why not?

Sebesky: Electronic instruments are fine for those who really feel them. Herbie Hancock was playing acoustic piano when we first met. Slowly, he started to play more electric. He has experimented until now he has a complete knowledge of his instrument. That's fine; he feels it and can do so much with it. Those other attachments, like the Varitone for the trumpet or Eddie Harris' tenor, can you picture Chet Baker putting one of those things on his horn? It's ludicrous. He's not the kind of artist for that. Hubert (Laws) has done it successfully. If I had my choice, I would want to hear his pure tone, uncomplicated,

undistorted and unadulterated. That's what I like to hear, natural sound. Yet, electronics are valid, they aren't a gimmick. If you feel that you need to use them to express yourself, then go ahead. My own feeling is that I like to hear as much pure sound as possible.

Smith: Your colleagues Bob James, Deodato, and Don Ellis use them.

Sebesky: Bob uses some electronic keyboards, but not to any degree of overkill. Eumir uses electric piano, but nothing more. Don Ellis really does it successfully. It's organically used and not something that is tacked on. He likes to hear it. There are guys who use it and use it well and there are guys like myself who shy away from it because it isn't part of my personality. Some people feel that electronic music is the music of the future and if you don't use it, you are left behind in the dust. That's not so. It's just another instrument.

Smith: Can you tell the difference between artists when they use those instruments? Can you tell the difference between an electric mouth-piece, clarinet, piano, et al, when one plays right after the other into the same amplifier using the same chords?

Sebesky: I think it gets out of hand. I can tell the difference between Ramsey Lewis, Bob James and Herbie. But with the wall of sound that these groups strive for, it gets difficult. I took my son, a guitarist, to Madison Square Garden to see Grand Funk Railroad, three guys who were louder than Stan Kenton's band put together four times. I mean, I really couldn't believe what I was hearing. It was like science fiction; it was unbelievable. The place was physically vibrating. They weren't so bad, but the volume was beyond reason. You couldn't hear at all. Our ears were ringing so that we couldn't carry on a conversation for about an hour afterward. From there we went to The Guitar to hear Jim Hall and Ron Carter, the complete opposite end of the scale. I knew that when I came out of The Guitar I was going to be okay, that my heart was going to be put back in its place. But to go from a place where you see the volume turned up on these amplifiers bigger than the house I live in to a place where Jim Hall uses a 2 x 2 and keeps turning it *down*, and for a kid to see that and its value, *that's* an education. I don't find that wall of sound interesting enough. I want to hear Zoot Sims, his sound; I want to hear him play. I want to hear Paul Desmond's sound. I want to hear individuals, not a mass of sounds.

Smith: Miles Davis—give me an overall impression.

Sebesky: My favorite Miles records are not the ones he's doing now. I don't really enjoy them. That doesn't mean they are not valid. I respond to a different kind of music. My favorites are the ones with Gil

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(Evans) and those immediately after them, *Milestones*, *Kind Of Blue*, etc. I would venture to say that the *Kind Of Blue* album and the first album with Gil Evans (*Miles Ahead*) were the most influential jazz albums of the last 20 years, up until Contrane's *Giant Steps*.

Smith: Do you think Miles is ahead of his time?

Sebesky: I don't know. Is there such a thing as being ahead of your time? But that can only be judged in retrospect. I can't really respond favorably to a lot of music that's going on today, so maybe he is ahead of his time or maybe in perfect step with the times.

Smith: Take *Bitches Brew*. Did he do it first and everybody else fell into line, or what?

Sebesky: I think that Miles is definitely a trendsetter; he always has been. Whatever he does is going to be listened to. He's looked up to.

Smith: Do you think he changes because he gets bored? You know, a genius gets bored and goes on to the next thing?

Sebesky: Sure. Look at Stravinsky. He got bored with *Petrushka* and *Firebird* so he started writing *Symphony of Psalms*. Picasso gets bored with blue and cubes so he finds something else. That's the way it has to be. He's (Miles) trying to see how far he can stretch his imagination. I really don't understand all that he is doing, but that's *my* mind.

Smith: Who can write for him today?

Sebesky: Stravinsky and Schoenberg are dead. I don't know if anyone can. Maybe Cecil Taylor. How about Teo Macero? He's got that same attitude of experimentation.

Smith: Do you consider yourself a jazz person?

Sebesky: Not as much of a jazz person as Oliver Nelson, or Bill Holman, and such. My set of influences combines things besides jazz and that makes me different; this combination of jazz and classical music makes me hesitate calling myself a "jazz person." I was more of a jazz person when I was with Maynard. I contribute a classical approach to some of the work now.

Smith: Jimmy Pankow plays trombone and does the arranging for Chicago. Could you, and would you do that kind of thing?

Sebesky: I could and would if I felt it at the time. I think every professional arranger today is well versed in jazz and rock to the degree

where the two become indistinguishable, like Billy Cobham, and Herbie Hancock and Chick Corea. Return To Forever is a band that's the perfect amalgam of jazz and rock. Those guys have arrived at it organically. It comes from within. The sound that comes out is so homogeneously blended that the lines have disappeared. While Chicago comes from rock, Chick comes from jazz. Pankow plays trombone like Kai Winding did with Kenton in the '40s. It reinforces what I said before about there being no such thing as being ahead or behind your time. It's there and never dies.

Smith: Which does Hubert Laws enjoy more, the classical writing or the jazz writing you've done for him?

Sebesky: Whatever he feels like doing at the time. We have combined the two like *The Rite Of Spring*. It worked out well because the combination of musicians and personalities all made it work. It wasn't only the arrangement because that was just the framework. Their individual abilities made it come together. Hubert is probably the greatest all-around flutist in the world; he's classically trained and plays jazz. He wants to show both sides of his personality. He did a concert at Carnegie Hall where he did Charles Griffes' *Poeme For Flute And Orchestra* and *Amazing Grace*. Now *Grace* isn't even a jazz piece. He specifically wanted it to reflect his early experiences in the church. He wanted it to be a soulful gospel hymn.

Smith: Do you write differently for each artist?

Sebesky: I try to. I try to let them set the pace.

Smith: If you had a band made up of the great stable of CTI artists, how would you handle it?

Sebesky: That hasn't been successful. We tried assembling all the stars for a concert and it was completely unsuccessful. I rehearsed it and it was like pulling teeth. Those guys were stars and nobody wanted to be there as part of an ensemble; they had put all that behind them. It's very hard to make them conform to an ensemble role.

Smith: CTI has come onto the jazz scene with a vengeance. Has Creed done some things that he may now be financially regretting?

Sebesky: Probably. But I think Creed has done more for the jazz musician than just about anybody since Norman Granz. Of course, it's harder now. Costs are ridiculously high. I think he has been successful from a musical point of view. His interests are diverse and he goes ahead with whatever he believes in. db

...on the road

JULIAN "CANNONBALL" ADDERLEY
Nov. 7-9 Walt Harper's Atlic,
Pittsburgh, Pa.

COUNT BASIE
Nov. 16 Fox Theater, Atlanta, Ga.
(w/Joe Williams)
20 State University, Murray,
Kentucky

BLACKBYRDS
Nov. 9 Fisk University, Nashville,
Tenn.
16 Coliseum, Charlotte, N.C.
17 Masonic Temple, Detroit, Mi.

DAVID BOWIE
Nov. 7 Arena, Cleveland, Ohio
8 Memorial Auditorium,
Buffalo, N.Y.
11 Capitol Center,
Washington, D.C.
14-16 Music Hall, Boston, Mass.
18-19 Arena, Pittsburgh, Pa.

GARY BURTON
Nov. 18-24 Jazz Workshop, Boston, Mass.

CHARLIE BYRD
Nov. 12 State College, Salisbury, Md.
13 Shenandoah Conservatory,
Winchester, Va.
16 Edison High School,
Alexandria, Va.
19-22 Encore, Pittsburgh, Pa.

BILL CHINNOCK
Nov. 11-16 Richard's, Atlanta, Ga.

RY COODER
Nov. 9 Community Theater,
Berkeley, Ca.
18 Academy of Music,
Philadelphia, Pa.
21 Symphony Hall, Boston, Mass.

CHICK COREA & RETURN TO FOREVER
Nov. 8 El Cortez Hotel,
San Diego, Ca.
9 U. of California,
Santa Barbara
10 UCLA, Los Angeles, Ca.
14 Shrine Auditorium,
Oneonta, NY
15 SUNY, Buffalo, NY
16 Cornell U., Ithaca, NY
17 Symphony Hall, Boston, Mass.

PAPA JOHN CREACH
Nov. 8 Tarrant County Convention
Center, Ft. Worth, Tx.
10 Hothelinz Pavilion,
Houston, Tx.
13 Convention Center,
Indianapolis, Ind.
15 Arena, Milwaukee, Wis.

DESCENDANTS OF MIKE & PHOEBE
Nov. 15 Claffin U., Orangeburg, SC
16 Wilberforce U.,
Wilberforce, Ohio

WILLIE DIXON
Nov. 7-9 Long Branch,
Gainesville, Fla.
11-16 Richard's, Atlanta, Ga.

GUESS WHO
Nov. 9 Roberts Stadium,
Evansville, Ind.

WOODY HERMAN
Nov. 8 Coronado Hotel,
San Diego, Ca.
11 Concerts By The Sea,
Redondo Beach, Ca.
12 High School, Orange, Ca.
13 Saguaro High School,
Scottsdale, Ariz.
14 Southern Hills
Country Club, Tulsa, Okla.
16 Executive Inn,
Vincennes, Ind.
17 Executive Inn,
Evansville, Ind.
19 High School, Union, Mo.
21 High School, Perry, Iowa

BOBBI HUMPHREY
Nov. 17 Masonic Temple, Detroit, Mi.

ELVIN JONES
Nov. 7-23 European Tour

B.B. KING
Nov. 8 Washington U., St. Louis, Mo.
11-16 Beverly Hills Motor Inn,
Downsview, Ontario
17 Western U., London, Ontario
22 Xavier U., Cincinnati, Ohio

GLADYS KNIGHT & THE PIPS
Nov. 7-16 Waldorf Astoria Hotel,
New York, NY

MONTEGO JOE
Nov. 7-21 Riviera Hotel, Las Vegas,
Nev. (w/Fifth Dimension)

MUDDY WATERS
Nov. 8 George Williams College,
Downers Grove, Ill.
18-24 Paul's Mall, Boston, Mass.

RANDY NEWMAN
Nov. 8 Celebrity Theater,
Phoenix, Ariz.
9 Community Theater,
Berkeley, Ca.
13 U. of Arizona, Tucson
14 Auditorium Theater,
Denver, Colo.
18 Academy of Music,
Philadelphia, Pa.
21 Symphony Hall, Boston, Mass.
22 U. of Kentucky, Lexington

NITTY GRITTY DIRT BAND
Nov. 7 Reynolds Auditorium,
Raleigh, NC
8 Austin Peay U.,
Nashville, Tn.
10 Coliseum, Nashville, Tn.

SONNY ROLLINS
Nov. 7-14 European Tour

ZOOT SIMS
Nov. 7-9 Blues Alley, Washington, D.C.

HOUND DOG TAYLOR & THE HOUSEROCKERS
Nov. 19-24 Cleveland, Ohio

CAL TJADER
Nov. 7-10 The Shutters, Monterey, Ca.
19-Dec. 1 Concerts By The Sea,
Redondo Beach, Ca.

IKE & TINA TURNER
Nov. 7-27 European Tour

STANLEY TURRENTINE
Nov. 7-9 Don Clendenon's, Atlanta, Ga.

MCCOY TYNER
Nov. 7-23 European Tour

SARAH VAUGHAN
Nov. 7-16 Swaziland Spa,
Swaziland, South Africa

TIM WEISBERG
Nov. 12-17 Troubadour, Los Angeles, Ca.

STICK

continued from page 8

be applied to it. It has been said to sound like any and all of the following: electric bass, guitar, electric piano, harpsichord, organ, and synthesizer. Chapman is so well-versed in the Stick's facility that his sound is virtually orchestral.

Claiming to have gotten the idea for it by watching Hendrix pick with his right hand for accents only while tapping with his left for the melody, Chapman claims that the Stick's possibilities are infinite. For one, its use in groups is obvious: the colors to be added can be either bass or melody, or both at once. The instrument can take the place of a piano; it can be played by guitarists, bassists, keyboardists, and more importantly, solo instrumentalists of all persuasions. It can be easily taught, as Joe Zawinul recently learned its tricky maneuvers during minutes at a Five Spot gig. The instrument has the ability to become as essential to the '70s as the guitar was in the '50s and the electric piano and organ are today. Zawinul has already ordered one, as have Todd Rundgren and Gil Evans.

And so The Five Spot has seen yet another "innovation" occur inside its magic walls.

—arnold jay smith

CITY SCENE

New York

The New York Jazz Repertory Company comes into Carnegie Hall for its second season beginning with a two-parter. November 8 starts the **Tribute To Louis Armstrong: The Small Groups**. It will emphasize the Hot Five and Hot Seven. Musical Directors **Billy Taylor** and **Dick Hyman** will share piano duties on the Nov. 15 show, which will feature the Big Band Satch of the thirties, emphasizing compositions rather than playing. . . . New Audiences' ambitious season continues with **Rick Nelson** and **Lori Lieberman** at Fisher on Nov. 17. . . . **Boomer's** will have **Buster Williams** Nov. 6-9; **David Schnitter** Nov. 10; **Joe Newman** Nov. 14-16. . . . **Ron Delsinger** diversifies with **Electric Light Orchestra** Nov. 8 at Fisher; **Poco** at the Felt Forum Nov. 14; **Barry Manilow** Nov. 21 at Carnegie; **The Beach Boys** are at Madison Square Garden on Nov. 21. . . . **ABBA** comes into Fisher Nov. 11. . . . Great Performers Series is **Billy Joel** and **Janis Ian** at Fisher Nov. 15. . . . **Maria Muldaur** in at Fisher Nov. 18. . . . **Sylvia Syms** is at Buddy's Place through Nov. 9. . . . The Academy of Music Theatre brings in **Climax Blues Band** Nov. 9; **Straws** Nov. 16. . . . **Henry Mancini** at the Uris through Nov. 10; **Johnny Mathis** picks it up from Nov. 13. . . . The Jazz Interactions lectures at Hunter College's Adult Education (now called Center for Lifelong Learning) will have Stanley Dance's "**Duke Ellington**," on Nov. 8; and Ira Gitler's "**Charlie Parker and the BeBop Era**" Nov. 15. . . . Studio Rivbea presents **Black Artists Group** and **Charles Tyler Quartet** on Nov. 8 & 9; **Sam Rivers' Sextet** is in on Nov. 15 & 16. . . . Jazz Vespers at St. Peter's on Park and 64th has **Jual Curtis' Instant Swing Ensemble** on Nov. 10; **Rusty Dedrick's Band** is at the Church on Nov. 17. . . . Rust Brown's features **Harold Ousley** Nov. 14-17 and Nov. 21-24. Also on the bill is singer **Harold Dumont**. Ousley has written the score for the Cannes Film Festival feature *Not Just Another Woman*. . . . Massapequa, L.I.'s jazz spot, Funk'n Jazz, brings back **Chris Conner** Nov. 8 & 9. She's a favorite out there. . . . Sonny's Place, Seaford, L.I., has **Buddy Tate** and **Carrie Smith** Nov. 8-10; **Jimmy Buxton** Nov. 15-17. . . . In West Paterson, N.J., it's Gulliver's where **Bobby Hackett's** cornet is in on Nov. 8 & 9. (Bobby will be there too!). . . . In Passaic, N.J., the Capitol Theatre shows **Frank Zappa** and the **Mothers of Invention** on Nov. 8; **Jerry Garcia**, **Merl Saunders**, **Bill Kreutzmann**, **John Kahn**, **Martin Fierro** and the **James Cotton Blues Band** are in Nov. 9; **Donovan** hits Nov. 16. . . . The Bum Steer has **Patti Wicks'** piano, with some charts by songwriter **Jane Mullaney** . . . JAZZLINE 212-421-3592.

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day nights and Blue Mondays, and to the 1125 Club on West 59th Fridays and Saturdays. **Junior Wells** is at Theresa's Fridays through Mondays, plays Peyton Place Tuesdays and Thursdays, and Queen Bea's on Wednesdays (that's every night!) **The Aces and Bobby King** are Friday through Monday at the South Park Lounge, and every-nighter King doubles with **Lefty Diz** Monday through Thursday at the 604 Club as well. The Rat Trap Inn presents **Big Red** and **Easy Baby** Friday through Sunday; **Jimmy Dawkins**, he of the fast fingers, plays the same nights at Ma Bea's; and **Fenton Robinson** is at the revitalized 1815 Club on Roosevelt Road Friday and Saturday nights. **Lonnie "Guitar Junior" Brooks** and **Little Mac Simmons** play Pepper's Lounge weekends, and **Howlin' Wolf** (with **Hubert Sumlin, Detroit Junior, Eddie Shaw**, et al.) is there every Wednesday. On Friday and Saturday nights, then, Hubert joins **Johnny Bee** at the Majestic Inn. A few north side clubs—the **Wise Fools**, the **Peanut Barrel**, **Biddy Mulligan's**, the **Amazingrace Coffeehouse**—book blues artists also, in rotation with jazz, pop and folk music, and don't forget the Sunday morning open-air market on Maxwell Street: it's still happening, even with the changing season. All this info, by the way, is just off the top of our heads. . . . **Mister Kelly's** is graced with the unusual presence of **Michel Legend** Nov. 11-17, and **Blood Sweat & Tears** opens for two weeks Nov. 18. . . . Kelly's sister club, the **London House**, continues its soulful series with **Jerry Butler** through Nov. 10. . . . The **Clark Terry Quartet** (**Ronnie Matthews**, piano; **Victor Sproles**, bass; **Ed Soph**, drums) is at the Jazz Medium Nov. 7-10. . . . Every Monday at 10 p.m. you can hear **Amina and Ajaramu** at Dickie's Lounge. . . . AACM concerts continue Sunday afternoons at All Souls Universalist Church, 910 East 83rd. . . . The **NAME Gallery**, 203 West Lake, in the Loop, has a bonus Nov. 22: the **Black Artist Group** (co-led by trumpeter **Rasul Siddik** and tenorist **Sabu Zawadi**, and not to be confused with the St. Louis BAG).

BOSTON

Muddy Waters and **Gary Burton**, Nov. 18-24, will be next door to each other—Muddy at Paul's Mall, and Gary at the Jazz Workshop. . . . The elegant brick and hanging garden **Scotch and Siroin** hosts the equally elegant trumpet of **Bobby Hackett**, fortunately recovered from a serious illness, with the **Drootin Brothers** band. . . . Another votaristic young bluesman, **Luther Allison**, will worship his guitar at Sandy's Concert Club, Nov. 5-9. Already this year Sandy's had offered such greats as **Buddy Guy** and **Junior Wells, Mighty Joe Young, John Lee Hooker, James Cotton** and **Howlin' Wolf**, and all are scheduled to return. . . . **Debbie's** retains the **Claudio Roditi-Mark Harvey** big band for combat duty Mondays. **Dr. Stanley Sagov** heads a team of five musical surgeons Nov. 7-9, and singer **Ronnie Gill** is in Nov. 13-16.

San Francisco

Kenny Burrell opens the month of November at Great American Music Hall, and a rare appearance by pianist **Bill Evans** follows immediately, Nov. 8-9. . . . **Bo Diddley** and **Peggy Malone** rip into the Boarding House, too, the same week. . . . **Sun Ra** and the **Intergalactic Myth-Science Arkestra** close out their stay at Keystone Korner Nov. 10. The next night the Korner hosts **Infinite Sound**, followed by ex-**Herbie Hancock** trumpeter **Eddie Henderson's** quintet (Nov. 12-17), then **Bobby Hutcherson** reunites with **Harold Land** (Nov. 18), and **George Benson** brings in his new quintet for a two-week stay. . . . Blues pianist **Dave Alexander** has a steady Friday spot at the Bratskellar. . . . The **Eddie DaCosta Trio** plays for the dancing crowd at Sneaky Pete's. . . . The Bay Area has a string of top rock acts this month. **Ravi Shankar** plays the Oakland Coliseum Nov. 8. At Winterland, it's **Randy Newman** (Nov. 9), the **Ozark Mountain Daredevils** (Nov. 10), and **New Riders of the Purple Sage** (Nov. 15-16).

Los Angeles

The long-awaited **Woody Herman** show at Concerts By The Sea will happen Nov. 11—should be a killer—and **Joe Henderson** and his Quintet check in Nov. 12 for six nights. . . . The Lighthouse brings guitarist **George Benson** and his sophisticated soul jazz Nov. 12-17, too. . . . Commonwealth plays the Play-boy Club in Century City through Nov. 16. The jazz festival having concluded, the Play-boy now features a series of comedy acts, including **Shelly Berman** through Nov. 9, then **Dick Shawn** Nov. 11-23. . . . No firm details at press time, but watch for the **Aplanalp Brothers Quintet** at the Ice House in Pasadena (**Pete** and **Richard Aplanalp**, woodwinds; **Garon Ritchie**, piano; **Scotty Young**, bass; **Dennis Lane**, drums). . . . **Syreeta** is at the Troubadour through Nov. 10. **Martha Reeves** and her Revue follow Nov. 19-24. . . . **Gabor Szabo** moves to Donte's Nov. 8-9, and the North Hollywood jazz and dinner spa's heavy schedule continues with **Frances Wayne**, after a too-long absence from the scene, on Nov. 12 and 19, and **Willie Bobo** Nov. 15-16. The Donte's regular features continue: big band night every Sunday (**Bill Holman** is set for Nov. 10), guitar night every Monday, and the **Art Pepper-Tommy Gumina** quintet on Thursdays Nov. 7 and 14. . . . **Don Randi** continues weekends at the Baked Potatoe, with a varying jazz schedule on the other nights. . . . **Blue Mitchell, Walter Bishop, Jr., Leroy Vinnegar** and their friends continue their sessions Sunday afternoons and Monday evenings at the Cover Girl Lounge. . . . And keep your eyes open for the free Sunday afternoon jazz festival series at the Pilgrimage Theater: there's more good music to come.

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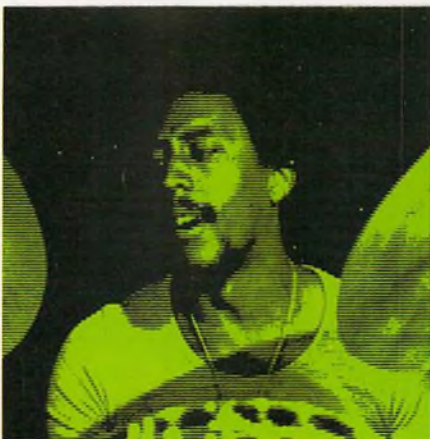
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