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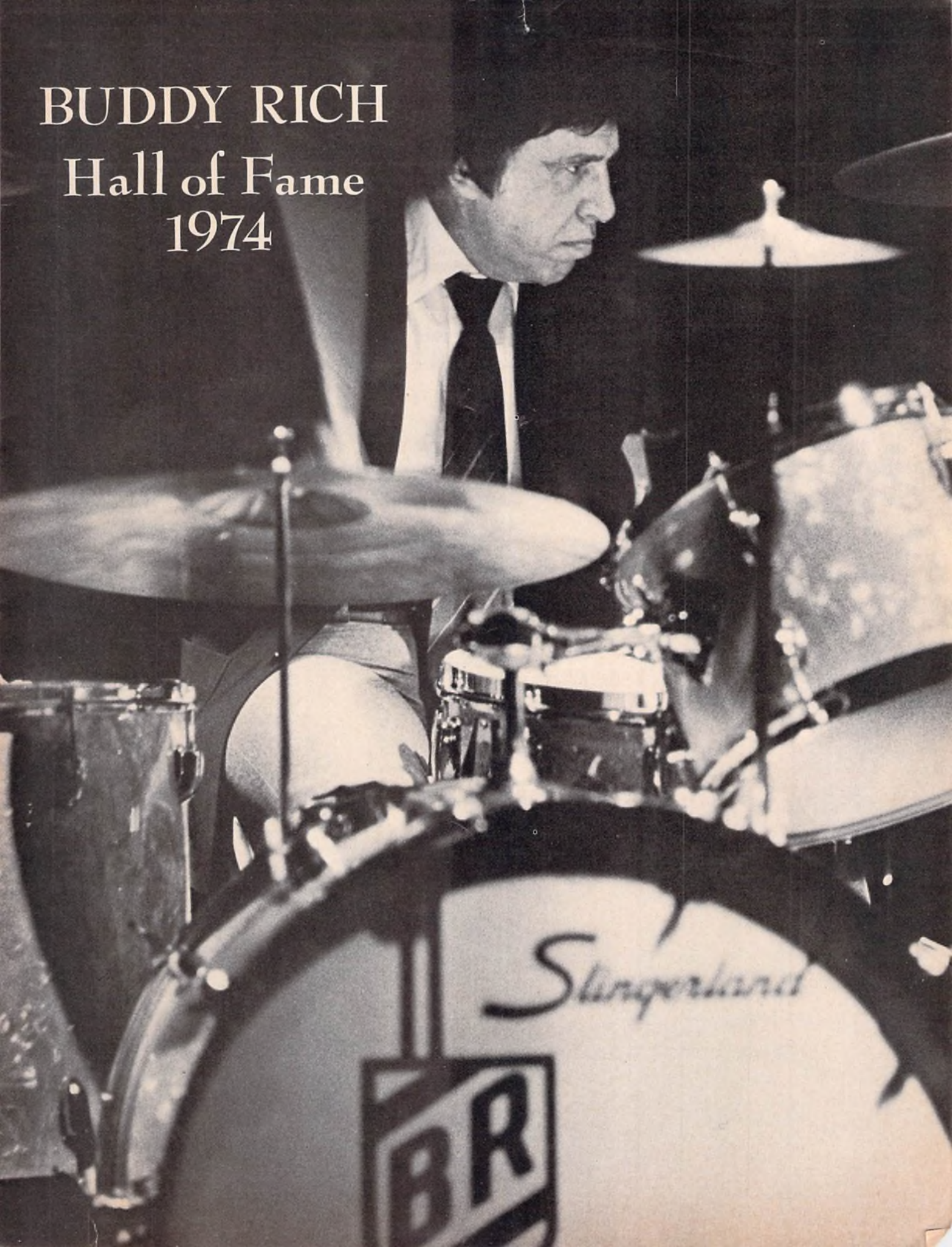
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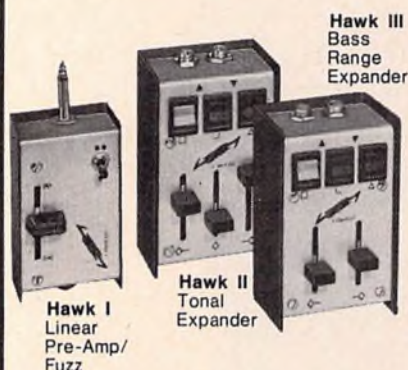
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the first chorus

By Charles Suber

Our 39th Readers Poll may be referred to in future years as the first After Duke. While Ellington's name remains in several categories, db readers present their bouquets to the living. The living pay their tribute to Duke with each phrase they play or write.

Buddy Rich becomes the 40th member of the Hall of Fame, the only drummer other than Gene Krupa to be so honored. (Rich first won the drum category in 1941, 10 years before Stevie Wonder and bassist Stanley Clarke were born.)

Overall, the poll results are an accurate measure of a musician's current popularity, determined mostly by the quality, availability, and promotion of recordings, the principal medium of a musician's talents. Other secondary influences include the results of the International Critics Poll, particularly the Talents Deserving of Wider Recognition (db readers often disagree with the critics' choices of older Established Talents): "contemporary" music coverage by **down beat**; and exposure to live audiences (often denied to musicians labeled "jazz").

A basic influence on the readers' choices lies in the character of the **down beat** readership: 96.4% are active instrumental musicians with an average age of 23.2 years. This readership is musically sophisticated to the point of recognizing the root values of jazz musicians older than they, while identifying with the talents of their contemporaries. Specifically, how did these subliminal and overt influences effect the poll? Let's see.

The most obvious observation about this year's poll is the readers' simultaneous interest in both high energy and mainstream music. This is undoubtedly due to the ability of contemporary musicians to subordinate the new electronic instruments to their music. For example, Herbie Hancock, whose *Headhunters* is approaching one million album sales, is voted the Jazzman of the Year; #1 Synthesizer; with jazz and pop albums listed in the top five. Yet he is still playing certified jazz even though all his keyboards are electric. The same goes for Chick Corea—#1 Composer, #2 Jazz Group, and #2 Piano.

As for Stevie Wonder—#1 Pop Musician, #1 and #2 Pop Album, #1 Male Singer, plus honorable mentions as synthesizer and harmonica player—he's the electric rhythm & blues musician.

Frank Zappa and his electric Mothers are the #1 Rock/Pop/Blues Group with Zappa himself listed in several individual categories.

Headlining the non-wired winners is McCoy Tyner—#1 Piano and high marks in the other top jazz categories. The Thad Jones/Mel Lewis band, the best example of today's mainstream ensemble jazz, is #1 for the third year, with many of the band members making the poll on their own. The bands of Maynard Ferguson, Woody Herman, and Gil Evans amply fill the next three slots as Buddy Rich partially disbands and Stan Kenton's brilliance loses its luster.

Miles Davis' pre-*Bitches Brew* partner, Gil Evans, is this year's #1 Arranger and the recipient of more than a few votes for his new albums which use electronic ideas in the established Evans' style.

The favorite high energy group of '72 and '73, the Mahavishnu Orchestra, has declined

in popularity—the '74 changes evidently altered its pervading excitement—but with little loss of favor to its leader and former members: John McLaughlin, #1 Guitar for the third year; Billy Cobham, #1 Drummer for the second year; Jan Hammer, #2 Synthesizer; and Jerry Goodman, #2 Violin.

Weather Report, with or without electricity, remains the #1 Jazz Group for the third straight year; its *Mysterious Traveller* is #1 Jazz Album; and Wayne Shorter is #1 Soprano Sax for the fifth straight year.

Among the instrumentalists, the readers, as is their custom, since 1962, have chosen Rahsaan Roland Kirk as the preeminent reed player: #1 Clarinet; #1 Misc. Instrument (manzello = soprano sax; stritch = a straight alto sax); with high votes on flute, tenor and baritone saxes.

Shattering a 19-year-old record is the readers' dethroning of J.J. Johnson as #1 Trombone in favor of Garnett Brown whose talents have been markedly audio-visible in the past year on Billy Cobham's last album and with the N.Y. Jazz Repertory Co.

Four of the top five trumpet spots remain the same as in the past two years—Freddie Hubbard, Miles Davis, Maynard Ferguson (4th last year), and Dizzy Gillespie.

Hubert Laws remains #1 Flute for the fourth year.

Ornette Coleman and Sonny Rollins are #1 Alto and #1 Tenor respectively, each for the third year, while Mulligan racks up his 22nd consecutive win on Baritone.

Other instrumentalists "owning" their categories are Gary Burton, #1 Vibes for seven years; Jimmy Smith, #1 Organ since the category was established in 1964; and Jean-Luc Ponty, #1 Violin since that category was added in 1971. (Jazz violinists have remarkable staying powers. Joe Venuti and Stephane Grappelli were among the top five violinists in the first db Readers Poll in 1936!)

Ron Carter and Stanley Clarke are #1 and #2 Acoustic Bass players and switch about in the new Electric Bass category. The other two new categories—Percussion and Vocal Group—are separately dominated by Airtro and the Pointer Sisters.

The Female Singer contest is very interesting. Flora Purim (Airtro's wife and a key performer on two Return to Forever albums) is #1, up from sixth last year; followed by Ella Fitzgerald, Cleo Laine (lots of airtime); Sarah Vaughan; and Roberta Flack who dropped from first place.

There are a number of players making the poll for the first time or showing a rapid advancement in the standings. These include: The Tonight Show Big Band; Joni Mitchell and her musical director, Tom Scott. Also coming up are Pat Williams, arranger-composer, and trombonist Bruce Fowler.

There is one name, one musician whose presence in the 1974 Critics and Readers Polls is a prelude of things to come. That is Keith Jarrett. His stunning *Solo Concerts* album has everyone shook up. There is no doubt that he is on the threshold of a major career. Many of us believe that Jarrett—more than any other contemporary musician—has the potential, and momentum, to dominate the contemporary music scene in much the same way as Ellington dominated the jazz world.

On behalf of the musicians you have honored, thanks for voting. Have a happy holiday. db

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Down With The Barricades

Michal Urbaniak was recently quoted as saying, "It's such bullshit when the critics say that Miles or Herbie are selling out. Yet these old fools say 'but it isn't jazz' . . . Of course it's jazz." I couldn't agree more. Now don't think I'm knocking all other jazz. No, I'm just saying that many closed minded jazz purists should open up their musical ears. If jazz is supposed to be free, why can't they free themselves from old set standards?

So Keith Jarrett doesn't want to deal with electric instruments? I think he's shutting himself off from a new area that deserves to be explored. Don't give up your acoustic instruments, just don't limit yourself to

them . . . Sure electronics can be gimmicky. But so can acoustic instruments . . .

Music is music and that's all. If the feeling is there, that's it. I was extremely happy to see your magazine subtitled the "contemporary music magazine." No categories, what a wish. Oh yeah, and dynamite articles on Airtro and George Duke in the Nov. 7 issue.

Ron Ertman

Milwaukee, Wis.

Orrin Retorts

I have just noted the letter from David Rabinovitz re my Lenny Bruce book review. In a sense, I was pleased to see it, since all the reactions I've received so far (admittedly all from friends and/or professional colleagues) have been highly favor-

able and I've never yet, to my knowledge, done anything that everyone liked.

Mr. Rabinovitz begins with what I suppose is intended as a slur in referring to my "alleged stature". But who *alleged* anything about me in connection with the review? More importantly, exactly what is his complaint? He calls my review "bitter", which it unquestionably was, since I obviously was expressing bitterness and a few other emotions as my reaction to Goldman's book. He also calls the review "irrational", but he doesn't bother to cite a single example of any alleged irrationality!

He does ask an odd question: if I have "so much first-hand knowledge of Bruce", why didn't I write the book myself? I don't know what "so much" knowledge might be: I claim only enough to enable me to spot a number of Goldman errors and therefore to have big doubts as to his overall accuracy. As for why I didn't write this or any other book, that's easy. I am not a bookwriter; I spend all my work time at what gained me my "alleged stature", which is producing jazz records. And I'll readily swear that I have never been even faintly jealous of Albert Goldman: there is *nothing* that he has ever done of which I am envious.

Orrin Keepnews

San Francisco, Ca.

Setting The Record Straight

Regarding your article on Airtro Moreira (Nov. 7), I would like to say the following to Mr. Mitchell, the writer: To call Hermeto Pascoal "a long time Airtro sidekick" is not only unfair to Mr. Pascoal, but not true at all. I'm a Brazilian musician who knew both of them when we were all in Brazil, and if there's someone who learned from another, Airtro just followed the musical footsteps of Mr. Pascoal, considered by most Brazilian musicians and critics to be one of the few true geniuses of our music.

One of the opinions that I unfortunately have of your reviewers is that they lend themselves to any kind of unfamiliar sounds or rhythms coming from Brazil or South America without first investigating the origins of the same. We have about 500 percussionists in Brazil who are doing and creating in the same, if not more authentic, mode as Mr. Airtro.

Oswaldo Cunha

New Orleans, La.

More Suggestions

Since you now refer to yourselves as the contemporary music magazine, I suggest you publish articles on these people: Krystof Penderecki; Karlheinz Stockhausen; Iannis Xenakis; Leo Smith; Barney Bigard; Sonny Greer; The Strasbourg Percussion Ensemble; Jimmy Lyons; Andrew Cyrille; Sam Rivers; Kalaparusha; Ed Blackwell.

Peter Hinds

Address unknown

I've waited and waited for an article on Joe Beck but still haven't seen one. Do you ever read your own record reviews? If you did, you'd notice his name appears often under the "personnel" listings. Last year he made the Readers Poll, but still no article appeared. What's the matter with you? He is one of the best guitarists in New York and you just pass him by. How about it?

Paul Foster

Murray, Ky.

tough tumbas

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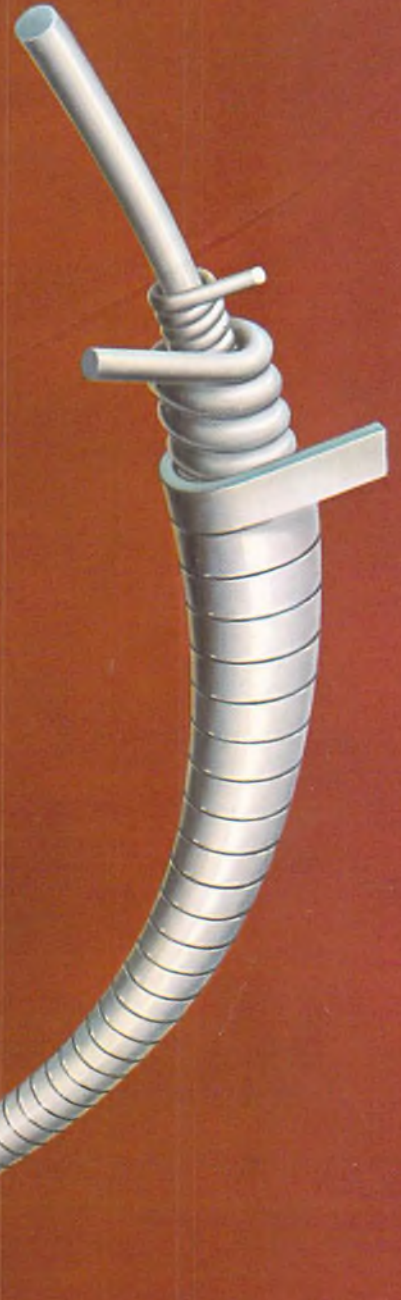
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Shaughnessy Forms New Unit



Ed Shaughnessy's Energy Force, a new 17-piece ensemble propelled by the famed drummer, is off to a roaring start, having recently received a network television plug on the *Tonight Show* from comedian Don Rickles.

"You can't beat Rickles for timing," Shaughnessy remarked appreciatively. The comic's announcement came immediately after Ed's extended solo performance with the Doc Severinsen Orchestra.

The Los Angeles-based Force is the fulfillment of a lifetime ambition reports Shaughnessy, who has fronted various bands but never before chose his own personnel. "Our book is a strong mixture of soul, rock, and jazz," he says, "but we are not trying to 'bring back' the '60s or any other era. Tommy Newsom of *Tonight* who will play with us occasionally, has composed a 25-minute piece based on gospel themes called *Puddintane* which we will premier. We also have works by John Bambridge, Bill Holman, Charles Brent, Curt Berg, John Prince, and myself. Some very exciting young writers are going to be heard and we're going to be doing some

Mahavishnu and Bo Diddley."

A ten year veteran of more than 300 drum clinics, Ed plans to conduct band clinics with Energy Force. He feels he can offer "extremely astute, seasoned clinicians", including Gary Foster on reeds and Bobby Shew on brass. Gigs will be booked around *Tonight* commitments, so there will be no conflicts.

"We'll play concerts, clinics, and clubs, but certainly not every night. We're not trying to compete for Woody's or Basie's jobs and definitely do not want to be roadies. The spirit in this band is phenomenal ... but that's because I didn't pick any lizards," Shaughnessy laughed.

The lineup of Energy Force includes: John Audino, Don Rader, Ron King, and Shew, trumpets; Bruce Paulson, Bob Payne, and Jim Ehrmin, trombones; Gary Foster and Tony Ortega, alto sax; Tommy Peterson and Bob Cooper, tenor sax; Jim Mitchell, baritone sax; Bobby Kyle, keyboards; Joel DiBartolo, electric bass; Peter Woodford, guitar; David Levine, percussion; and Shaughnessy on acoustic and electronic drums.

—patricia willard

Schlitten Goes Indie

Don Schlitten, noted record producer and president of Onyx Records Inc., recently resigned his position with the Muse/Onyx organization. During his two year stay with Onyx, Schlitten single-handedly produced virtually the entire Muse catalog of jazz recordings, including such artists as Richard Davis, James Moody, Sonny Stitt, Kenny Barron, Jimmy Heath, Eric Kloss, Red Rodney, and Pat Martino. In addition to producing the recordings, he personally created the packaging of the albums and instituted and negotiated contracts with the artists.

Schlitten produced his first recording for Signal Records in 1956. He went on to pioneer the jazz classics reissue program at

Prestige, then moving to RCA, where he reactivated their Vintage Series. He also produced the acclaimed Columbia album *The Beginning And The End*, featuring Clifford Brown.

Onyx Records was Don's personal conception and he literally searched out and acquired each of the 21 albums currently in the label's catalog. His efforts netted two Grammy Awards, both for his Art Tatum release *God Is In The House*: one for performance of the year, the other for liner notes.

Regarded as a true historian of jazz, Schlitten intends to continue producing records on a free-lance basis and is currently examining the possibilities of forming his own label.

Poll Watching

For the first time in several years, **down beat** has had to invalidate a number of ballots incorrectly cast in the annual Readers Poll.

The voting rules are specific: "Vote once only." Ballots which violate this rule are set aside and not counted.

It is somewhat of a compliment to the impact of the **db** Readers Poll that some people

would go to such extraordinary pains to influence its results. It is, we believe, only fair to the poll—and the musicians honored therein—if the voting is done according to the rules.

P.S.—Did you really think we'd fall for those 77 votes for the Phillip McSwineberg Funk/Jazz Electronic Configuration for small combo of the year???



C. J. ZUMWALT

Mel Lewis presents **db** '74 Critics Poll Award for "Trumpet-TDWR" to Jon Faddis.

New Releases

Atlantic's latest release is a formidable one. Highlighted are: *The Band Kept Playing*, the first album in seven years from the legendary blues supergroup **The Electric Flag**; a reissue of **Bobby Short's Mad Twenties** collection; the first solo album by **Herbie Mann's** keyboardist **Pat Rebillot**; *Like Children*, a session with Mahavishnu expatriates **Jan Hammer** and **Jerry Goodman**; *Fresh*, from vocalist **Oscar Brown, Jr.**; arranger/conductor **Gene Page's Hot City**; Tangerine Dreamer **Edgar Froese's** electronic extravaganza *Aqua*; *Red*, by the now-defunct **King Crimson**; *Another Time, Another Place* by Roxy Musicman **Bryan Ferry**; bassist **Jack Bruce's** fourth solo outing, *Out Of The Storm*; blues guitarist **Freddie King's Burglar**; and a comeback attempt by **Arthur Lee** and his reorganized **Love** outfit tagged *Reel To Reel*.

Indie action: Alligator has reissued *Somebody Loan Me A Dime* by blues guitarist **Fenton Robinson**... **Choice** has issued *Zoot Sims' Party*, featuring the saxman backed by **Jimmy Rowles**, **Bob Cranshaw**, and **Mickey Roker**, and **Victor Feldman's Your Smile**, which spotlights the hornwork of **Tom Scott**.

Hot from **ECM** is *Belonging*, featuring **Kelth Jarrett** and **Jan Garbarek** and *Love, Love* by ex-Hancock Sextetter **Julian Priestler**.

Recent platters from **Motown** include: *For You*, **Eddie Kendricks**; *Me N Rock N Roll Are Here To Stay*, **David Ruffin**; *The Mark Of The Beast*, **Willie Hutch**; *New Improved Severin Browne*, **Severin Browne**; *Caston And Majors*, **Leonard Caston and Carolyn Majors**; *Love Songs And Other Tragedies*, **G. C. Cameron**.

Late entries from **Columbia** are: *Blood On The Tracks*, the third album in less than a year by the revitalized **Bob Dylan**; *Mother Lode* by rock biggies **Loggins and Messina**; *Potpourri*, **Thad Jones-Mel Lewis**; a new solo outing by ex-Trafficker **Dave Mason**; *Reality*, with Fender bass pioneer **Monk Montgomery**; *Butterfly*, **Barbra Streisand**; and *Death Wish*, **Herbie Hancock's** movie score for the gory **Charles Bronson** super-thriller.

Mainstream Records has added some new catalog numbers. They include: *Screaming Mothers*, a double set conducted by **Ernie Wilkens** and sporting a luminous crew of sidemen such as **Hubert Laws** and **Kenny Burrell**; an album from tenor saxist **Paul Jeffrey**; **Sarah Vaughan** teamed up with the **Jimmy Rowles Quintet**; *Live And Doin' It* by **Carmen McRae**; and **Lightning Hopkins** deep into those *Low Down Dirty Blues*.

db

Jazz Educators To Gather



CARL JOHNSON

DOUGLAS SCOTT

Phil Wilson

Paul Horn

The National Association of Jazz Educators will hold its second annual national convention December 15-18 at the Pick-Congress Hotel in Chicago with a full program of clinics, symposia, student group performances, and leading jazz professionals as guest soloists.

Among the professionals set to appear are percussionist Louie Bellson, trombonists Phil Wilson and Bill Watrous, guitarist Johnny Smith, trumpeter Bobby Herriot, woodwind specialist Paul Horn, and trumpeter "Cat" Anderson.

Outstanding student groups slated to perform include the Interlochen Arts Academy Studio

Orchestra; the Kingsbury High School Jazz Choir from California; the Wilson Junior High Stage Band from Appleton, Wis.; the Medicare Seven from Urbana, Ill.; the University of Northern Iowa Jazz Ensemble; and the Western Illinois University Symphonic Band and Jazz Ensemble.

NAJE national President Clem DeRosa said that convention programs will include sessions on general music, brass, woodwinds, strings, and vocal techniques.

For further info contact Matt Betton, Executive Secretary, NAJE, P.O. Box 724, Manhattan, Kansas, 66502.

!!!WANTED!!!

Sheriff Frank Bland of the San Bernardino, Ca. County Sheriff's Department is making an urgent request for information about two suspects and a vehicle wanted in connection with the shotgun slaying of Daniel A. Walker, Jr., 22 years old. A \$5,000 reward for information leading to the arrest of the suspects in this case has been offered.

Daniel A. Walker, Jr. left a Santa Ana residence on Monday night, September 30, en route to his parents' home in Illinois. He picked up an 18 year old hitchhiker in the San Bernardino mountains and continued eastbound on Interstate 40 until they got about 81 miles east of Barstow, where they pulled off the road to sleep. At about six A.M. on Tuesday morning, October 1, the witness/hitchhiker, who had been sleeping in the back, was awakened by a gunshot noise. He heard Walker ask not to be shot and then heard at least two more shots. Walker was shot four times in the torso and head by a shotgun or shotguns used by the two male suspects. The motive is believed to be robbery, as the victim's car keys and money were missing.

The vehicle being sought in connection with the suspects is a 1968 or '69 Chevrolet or GMC van, gold or brownish gold in color, dirty but in good condition. It has double baggage doors on the passenger side and double rear doors, all the doors having windows in them with the rear ones possibly having curtains on the windows. The van had wide tires on the rear and smaller tires on the front and is believed to have had chrome wheels.

The suspects are described as: A) a white male in his early 20s, 5'10", 180-190 pounds, with sandy blonde shoulder-length hair, clean-shaven; B) a white male in his early 20s, 5'-5'7", 150 pounds, dark brown shoulder-length hair.

The hitchhiker overheard the suspects state that they were headed for Indiana, as one of them had a wife and children who had left him within the past few months. Anyone who might have sold such a van as described above, either to a private party or a car dealer, is urged to contact Lieutenant Forbush of the San Bernardino County Sheriff's homicide detail at 714-383-2511, extension 211, since one of the suspects stated that he had recently sold another vehicle to buy the van.

FINAL BAR

"Babe" Jewell Stovall, New Orleans street singer/guitarist, died on Sept. 21 at the age of 66. Long a popular performer in the city's Jackson Square area, Stovall sang blues, gospel, and traditional folk tunes.

He first recorded in 1965, a year after he moved to New Orleans. That album, released on Verve, is now a rare collectors item. Stovall recently recorded with several other musicians from his original home of Tylertown, Mississippi on a Rounder album called *South Mississippi Blues*. Though not widely recorded, he had become a familiar figure through his street performances at the annual New Orleans Jazz & Heritage Festival. A number of his relatives in Louisiana and Mississippi are also musicians.—jim o'neal

potpourri

Wayne Shorter recently completed his first solo album for **Columbia** employing a mixture of jazz and Brazilian musicians. **Blue Note** reportedly has one more Shorter album in the can which will be released sometime during 1975.

Karl Berger and his **Creative Music Foundation**, which is now in full operation in Woodstock, New York, plan to issue a series of albums for **India Navigation Records**. Tenor saxman **Kalaparusha (Maurice McIntyre)** has moved from Chicago to Woodstock, where he is said to be forming his own group.

The **Art Ensemble of Chicago** has severed relations with **Atlantic Records** and plan to form their own record company in the near future.

Best wishes for a speedy recovery to **Steve Winwood**, keyboardist and vocalist of the English group **Traffic**. The group was forced to cancel their final concert dates on their recent U.S. tour when it was discovered that Steve had developed an ulcer.

Jon Mark of **Mark-Almond Band** fame is completing a new album with **Roy Halee** producing and several members of the old band helping out.

David Baker's latest symphonic work, *Kosbro*, will be performed by the Los Angeles Philharmonic and conductor Paul Freeman as part of a February 10 special tribute to **William Grant Still**. The performance will be aired on ABC-TV a short time afterward. (The program committee thought that *Kosbro* had a specific Greek analogy. In reality it stands for Keep On Steppin' Brothers!)

The **Jimmy Dorsey Band**, fronted by trumpeter **Lee Castle** and vocalist **Helen O'Connell**, will be featured on a seven-day Sitmar cruise to Mexico departing from Los Angeles on January 4. On January 11, the Sitmar cruise will head the **Tommy Dorsey Band**, led by **Murray McEachern** and vocalist **Rosemary**

Clooney. Both jaunts will occur on the S.S. Fairsea and will have a 1940s jukebox with announcer **Frank Breese** recreating old radio shows over the ship's intercom system.

The **Grateful Dead** has decided to temporarily retire from performing, for a period of at least one year. The Dead's fan club, the **Dead Heads**, have issued a statement saying that "people tire and you can only do one thing for so long. The band is tired of touring for 10 years and needs to take a year and go fishing."

Frank Sinatra is reportedly interested in having ex-Beatle **George Harrison** produce his next album.

Sax and flute man **Sonny Fortune** has joined **Miles Davis'** ever-changing lineup. He has already recorded several sessions with the trumpeter.

ASCAP President Stanley Adams recently had a marker placed on the unadorned grave of ragtime pianist/composer **Scott Joplin** in New York City's St. Michael's Cemetery.

Clive Davis' Bell Records has signed singers **Gil Scott-Heron** and **Melanie**. The 25-year-old Scott-Heron was formerly on Flying Dutchman and Strata-East Records. His *Winter In America* album has been one of the bigger underground successes of the year. Melanie is mainly known for her folk-singer style. Her new album will be called *As I See It Now* and will enlist aid from **Incredible String Banders Mike Heron** and **Robin Williamson**.

Speaking of **Clive Davis**, his supposedly no-holds-barred book about the record industry should hit the stands before the first of the year.

Chicago keyboardist **Robert Lamm** is busy making a short film about, would you believe it, oldster lawn bowling!

db

young NEWS

39TH down beat READERS POLL

hall of fame

- 325 Buddy Rich
- 223 King Oliver
- 210 Woody Herman
- 182 Bill Chase
- 164 Gene Ammons
- 151 Maynard Ferguson
- 148 Cecil Taylor
- 134 John McLaughlin
- 125 Dave Brubeck
- 122 McCoy Tyner
- 107 Lee Morgan
- 104 Gil Evans
- 91 Rahsaan Roland Kirk
- 87 Ella Fitzgerald
- 77 Oscar Peterson
- 70 Frank Zappa
- 64 Elvin Jones
- 60 Herbie Hancock
- 60 Chick Corea
- 60 Scott Joplin
- 46 Max Roach
- 45 Eubie Blake
- 42 Bill Evans

jazz group

- 698 Weather Report
- 453 Chick Corea
Return to Forever
- 212 McCoy Tyner
- 200 Modern Jazz Quartet
- 179 Supersax
- 147 Billy Cobham Spectrum
- 140 Herbie Hancock
- 134 Chuck Mangione
- 134 Miles Davis
- 108 Mahavishnu
- 94 Art Ensemble of Chicago
- 93 Larry Coryell, Eleventh House
- 84 Jazz Crusaders
- 84 Charles Mingus
- 69 Oregon
- 64 Buddy Rich
- 60 Keith Jarrett

jazzman of the year

- 609 Herbie Hancock
- 459 Keith Jarrett
- 407 McCoy Tyner
- 340 Chick Corea
- 238 Maynard Ferguson
- 213 Miles Davis
- 168 Billy Cobham
- 150 Buddy Rich
- 130 Chuck Mangione
- 115 John McLaughlin
- 108 Gato Barbieri
- 104 Joe Zawinul
- 93 Duke Ellington
- 91 Gil Evans
- 88 Freddie Hubbard
- 84 Stan Kenton
- 75 Rahsaan Roland Kirk
- 60 Sonny Rollins
- 57 Woody Herman
- 46 Charles Mingus
- 44 Clark Terry

big jazz band

- 1,097 Thad Jones/Mel Lewis
- 578 Maynard Ferguson
- 459 Woody Herman
- 385 Gil Evans
- 271 Buddy Rich
- 211 Count Basie
- 211 Sun Ra
- 203 Stan Kenton
- 155 Don Ellis
- 122 J.C.O.A.
- 122 Duke Ellington
- 71 Tonight Show Band
- 52 Mahavishnu



pop musician

- 1,453 Stevie Wonder
- 420 Frank Zappa
- 139 Herbie Hancock
- 114 Bill Chase
- 107 Keith Emerson
- 83 Billy Cobham
- 82 Elton John
- 78 John McLaughlin
- 56 Joni Mitchell
- 55 Bob Dylan
- 53 Chick Corea
- 43 Carlos Santana

rock/pop/blues group

- 308 Frank Zappa
Mothers of Invention
- 258 Chicago
- 223 Tower of Power
- 206 Emerson, Lake & Palmer
- 171 Blood, Sweat & Tears
- 153 Chase
- 141 Stevie Wonder
- 131 B. B. King
- 130 Steely Dan
- 119 Allman Bros.
- 99 Chick Corea, Return to Forever
- 95 Santana
- 85 Mahavishnu
- 84 Yes
- 57 Weather Report
- 57 King Crimson
- 57 Earth, Wind & Fire
- 57 Grateful Dead
- 54 Little Feat
- 50 Larry Coryell, Eleventh House
- 49 Billy Cobham, Spectrum
- 48 Herbie Hancock

jazz album

- 377 Weather Report
Mysterious Traveller
- 332 Keith Jarrett
Solo Concert
- 282 Herbie Hancock
HeadHunters
- 178 McCoy Tyner
Enlightenment
- 154 Billy Cobham
Crosswinds
- 141 Maynard Ferguson
Live at Jimmy's
- 129 Woody Herman
Thundering Herd
- 105 Maynard Ferguson
Chameleon
- 99 Buddy Rich
Roar of '74
- 96 Miles Davis
Big Fun
- 88 Return to Forever
Hymn of the 7th Galaxy

pop album

- 295 Stevie Wonder
Fulfillingness' First Finale
- 233 Stevie Wonder
Innervisions
- 162 Herbie Hancock
HeadHunters
- 127 Chase
Pure Music
- 126 Frank Zappa
Apostrophe
- 126 Chicago
Chicago VII
- 109 Emerson, Lake & Palmer
Brain Salad Surgery
- 108 Joni Mitchell
Court & Spark
- 78 Tower of Power
Back to Oakland
- 74 Mahavishnu
Apocalypse
- 73 Santana
Welcome

arranger

- 882 Gil Evans
- 514 Quincy Jones
- 273 Thad Jones
- 245 Don Sebesky
- 234 Frank Zappa
- 140 Chuck Mangione
- 106 Charles Mingus
- 95 Oliver Nelson
- 87 Eumir Deodato
- 84 Duke Ellington
- 80 Michael Gibbs
- 70 Tony Klatka
- 69 Bill Holman
- 67 Bob James
- 65 Pat Williams
- 55 Hank Levy
- 55 Carla Bley
- 55 Bill Stapleton
- 49 Chick Corea
- 46 Sun Ra
- 43 Herbie Hancock
- 42 Alan Broadbent
- 42 Don Ellis

composer

- 591 Chick Corea
- 245 Stevie Wonder
- 245 Duke Ellington
- 238 Keith Jarrett
- 221 Chuck Mangione
- 197 Frank Zappa
- 189 Charles Mingus
- 153 Thad Jones
- 151 Joe Zawinul
- 146 Herbie Hancock
- 143 John McLaughlin
- 133 Quincy Jones
- 116 McCoy Tyner
- 102 Clifford Thornton
- 84 Gil Evans
- 70 Ornette Coleman
- 69 Jack Reilly
- 68 Hank Levy
- 63 Carla Bley
- 55 Miles Davis
- 55 Don Ellis
- 45 Pat Williams



piano

- 1,025 McCoy Tyner
- 784 Chick Corea
- 770 Keith Jarrett
- 349 Herbie Hancock
- 301 Oscar Peterson
- 147 Bill Evans
- 129 Cecil Taylor
- 120 Keith Emerson
- 92 George Duke
- 81 Jack Reilly
- 73 Dave Brubeck
- 71 Joe Zawinul
- 62 Milcho Leviev
- 62 Earl Hines
- 60 Roland Hanna
- 50 Erroll Garner
- 50 Elton John
- 42 Thelonious Monk
- 42 Jan Hammer

synthesizer

- 767 Herbie Hancock
- 763 Jan Hammer
- 428 Keith Emerson
- 359 Joe Zawinul
- 323 Stevie Wonder
- 179 Rick Wakeman
- 157 George Duke
- 141 Sun Ra
- 117 Chick Corea
- 116 Mike Mandel
- 104 Paul Bley
- 74 Dr. Pat Gleeson
- 56 Dave Horowitz
- 45 Les McCann

guitar

- 842 John McLaughlin
- 427 George Benson
- 323 Kenny Burrell
- 299 Larry Coryell
- 266 Jim Hall
- 237 Joe Pass
- 179 Pat Martino
- 160 Ralph Towner
- 92 Frank Zappa
- 71 John Abercrombie
- 63 B. B. King
- 57 Eric Clapton
- 56 Herb Ellis
- 43 Barney Kessel
- 43 Joe Beck

acoustic bass

- 994 Ron Carter
- 612 Stanley Clarke
- 372 Ray Brown
- 350 Richard Davis
- 232 Charles Mingus
- 229 Miroslav Vitous
- 196 Charlie Haden
- 183 Dave Holland
- 94 Cecil McBee
- 93 Andy Gonzalez
- 91 Sirone
- 76 Rick Petrone
- 73 Eddie Gomez
- 55 Jack Six
- 50 Buster Williams
- 42 Jimmy Garrison

organ

- 918 Jimmy Smith
- 416 Larry Young (Khalid Yasin)
- 337 Keith Emerson
- 258 Charles Earland
- 150 Rick Wakeman
- 136 Sun Ra
- 124 Brian Auger
- 99 Groove Holmes
- 89 Jack McDuff
- 88 Chick Corea
- 78 Billy Preston
- 71 Johnny Hammond
- 71 George Duke
- 63 Don Patterson
- 63 Clare Fischer
- 61 Count Basie
- 53 Joe Zawinul
- 50 Mike Ratledge
- 50 Jimmy McGriff
- 49 Wild Bill Davis
- 49 Shirley Scott
- 42 Milt Buckner

flute

- 1,549 Hubert Laws
- 569 Herbie Mann
- 287 Joe Farrell
- 280 James Moody
- 247 Rahsaan Roland Kirk
- 204 Jeremy Steig
- 154 Yusef Lateef
- 145 Bobbi Humphrey
- 106 Ian Anderson
- 100 Paul Horn
- 74 Sam Rivers
- 52 Art Webb
- 52 Tim Weisberg
- 48 Frank Wess
- 42 Charles Lloyd

violin

- 1,472 Jean-Luc Ponty
- 442 Jerry Goodman
- 373 Mike White
- 256 Stephane Grappelli
- 210 Joe Venuti
- 180 Leroy Jenkins
- 176 Ray Nance
- 176 Michal Urbaniak
- 155 Sugarcane Harris
- 77 Papa John Creach
- 77 Lakshinarayana Shankar
- 61 Ornette Coleman

electric bass

- 1,392 Stanley Clarke
- 470 Ron Carter
- 187 Miroslav Vitous
- 92 Jack Bruce
- 85 Carol Kaye
- 78 Alphonzo Johnson
- 70 Rick Petrone
- 65 Rick Laird
- 63 Chuck Rainey
- 53 Chris Squire
- 53 Bob Cranshaw
- 50 Anthony Jackson
- 49 Paul Jackson
- 49 Mike Henderson
- 46 Steve Swallow
- 45 Peter Cetera
- 44 Gregg Lake
- 42 Herb Bushler
- 42 Richard Davis
- 42 John Pate





trumpet

- 977 Freddie Hubbard
- 899 Miles Davis
- 512 Maynard Ferguson
- 339 Dizzy Gillespie
- 255 Randy Brecker
- 161 Clifford Thornton
- 157 Doc Severinsen
- 154 Don Cherry
- 147 Clark Terry
- 115 Jon Faddis
- 109 Chuck Mangione
- 88 Eddie Henderson
- 84 Bill Chase
- 75 Woody Shaw
- 61 Lester Bowie
- 51 Donald Byrd
- 46 Don Ellis
- 45 Art Farmer
- 43 Lew Soloff

trombone

- 395 Garnett Brown
- 330 J. J. Johnson
- 311 Julian Priester
- 265 Bill Watrous
- 234 Roswell Rudd
- 183 Urbie Green
- 178 Curtis Fuller
- 151 Clifford Thornton
- 149 Carl Fontana
- 149 Bruce Fowler
- 136 James Pankow
- 130 Bob Brookmeyer
- 127 Vic Dickenson
- 125 Wayne Henderson
- 112 Maynard Ferguson
- 97 Dick Shearer
- 84 Frank Rosolino



soprano sax

- 1,505 Wayne Shorter
- 403 Joe Farrell
- 312 Gerry Niewood
- 176 Archie Shepp
- 158 Dave Liebman
- 108 Zoot Sims
- 108 Bob Wilber
- 102 Woody Herman
- 87 Steve Marcus
- 73 Grover Washington, Jr.
- 66 Jerome Richardson
- 59 Bennie Maupin
- 59 Pat LaBarbera
- 59 Gary Bartz
- 50 Tom Scott

alto sax

- 575 Ornette Coleman
- 378 Cannonball Adderley
- 367 Paul Desmond
- 336 Phil Woods
- 325 Anthony Braxton
- 213 Gary Bartz
- 203 Sonny Stitt
- 200 Jackie McLean
- 110 Art Pepper
- 106 Grover Washington, Jr.
- 69 Dave Sanborn
- 68 Charles McPherson
- 68 Eric Kloss
- 64 Sonny Fortune
- 61 Arnie Lawrence
- 56 Benny Carter
- 50 Andy MacIntosh
- 49 Lee Konitz
- 48 Tom Scott



tenor sax

- 784 Sonny Rollins
- 492 Gato Barbieri
- 266 Stan Getz
- 224 Pat LaBarbera
- 207 Joe Henderson
- 168 Archie Shepp
- 154 Stanley Turrentine
- 154 Mike Brecker
- 141 Joe Farrell
- 134 Rahsaan Roland Kirk
- 130 Zoot Sims
- 127 Billy Harper
- 120 John Klemmer
- 95 Wayne Shorter
- 84 Sam Rivers
- 70 Pharoah Sanders

clarinet

- 840 Rahsaan Roland Kirk
- 747 Benny Goodman
- 329 Woody Herman
- 232 Bennie Maupin
- 158 Buddy DeFranco
- 154 Perry Robinson
- 149 Eddie Daniels
- 148 Jimmy Giuffre
- 143 Pete Fountain
- 135 Russell Procope
- 70 John Gilmore
- 70 Tony Scott
- 66 Anthony Braxton
- 57 Chuck Hedges
- 49 Bob Wilber
- 42 Kalaparusha Ara Difda



baritone sax

- 1,786 Gerry Mulligan
- 424 Pepper Adams
- 298 Bruce Johnstone
- 191 Howard Johnson
- 182 John Surman
- 180 Harry Carney
- 177 Pat Patrick
- 84 Cecil Payne
- 77 George Barrow
- 77 Trevor Koehler
- 59 Chuck Carter
- 45 Steve Kupka
- 44 Rahsaan Roland Kirk
- 42 Ronnie Cuber
- 42 Roy Reynolds

misc. instrument

- 889 Rahsaan Roland Kirk (mz, st)
- 319 Benny Maupin (bcl)
- 263 Howard Johnson (tuba)
- 215 Toots Thielemans (hca)
- 144 Yusef Lateef (oboe)
- 120 Clifford Thornton (sh)
- 119 Maynard Ferguson (ob)
- 117 Paul McCandless (oboe)
- 71 Alice Coltrane (harp)
- 60 Frank Tiberi (bassoon)
- 46 Stevie Wonder (hca)
- 45 Ravi Shankar (sitar)
- 42 Airto Moreira (berimbau)

drums

- 1,149 Billy Cobham
- 624 Buddy Rich
- 498 Elvin Jones
- 175 Alphonse Mouzon
- 130 Lenny White
- 116 Jack DeJohnette
- 99 Carl Palmer
- 95 Steve Gadd
- 94 Max Roach
- 83 Louie Bellson
- 80 Tony Williams
- 77 Alan Dawson
- 73 Art Blakey
- 62 Bruce Ditmus
- 61 Peter Erskine
- 57 John Von Ohlen
- 55 Norman Connors
- 52 Barry Altschul
- 51 Joe Cocuzzo
- 42 Mel Lewis

male singer

- 855 Stevie Wonder
- 559 Joe Williams
- 347 Leon Thomas
- 178 Frank Sinatra
- 157 Mel Torme
- 133 Ray Charles
- 108 Andy Bey
- 83 Marvin Gaye
- 60 Mose Allison
- 57 Gil Scott-Heron
- 56 Gregg Lake
- 56 Johnny Hartman
- 53 B. B. King
- 52 Jon Hendricks
- 50 J. Anderson
- 48 John Lucien
- 47 Elton John
- 47 Van Morrison

vibes

- 1,771 Gary Burton
- 1,002 Milt Jackson
- 445 Bobby Hutcherson
- 344 Lionel Hampton
- 150 David Friedman
- 116 Roy Ayers
- 98 Karl Berger
- 86 Cal Tjader
- 70 Ruth Underwood
- 46 Terry Gibbs
- 42 Red Norvo

female singer

- 847 Flora Purim
- 518 Ella Fitzgerald
- 332 Cleo Laine
- 312 Sarah Vaughan
- 294 Roberta Flack
- 176 Dee Dee Bridgewater
- 175 Aretha Franklin
- 159 Carmen McRae
- 144 Joni Mitchell
- 97 Esther Phillips
- 76 Esther Satterfield
- 76 Jean Carn
- 70 Minnie Riperton
- 63 Anita O'Day
- 60 Nancy Wilson
- 59 Urszula Dudziak
- 56 Barbra Streisand
- 56 Maria Muldaur
- 50 Betty Carter
- 46 Diana Ross
- 42 Carole King

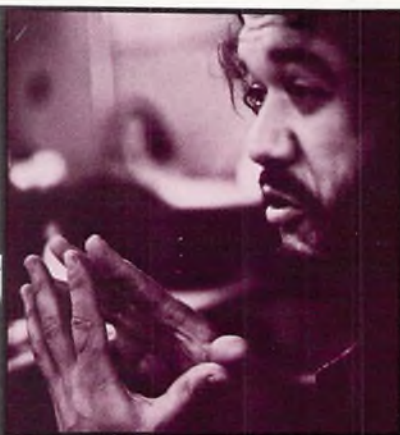
percussion

- 1,900 Airto
- 378 Dom Um Romao
- 193 Mtume
- 158 Jerry Gonzalez
- 91 Ramon Lopez
- 78 Billy Cobham
- 69 Bill Summers
- 66 Ray Barretto
- 65 Carl Palmer
- 64 Ruth Underwood
- 57 Sue Evans
- 57 Mongo Santamaria
- 45 Warren Smith
- 43 Alphonse Mouzon
- 43 Ralph MacDonald

vocal group

- 1,047 Pointer Sisters
- 178 Jackie & Roy
- 126 O'Jays
- 113 Persuasions
- 111 Mothers of Invention
- 110 Four Freshmen
- 95 Gladys Knight & The Pips
- 87 Yes
- 81 Chicago
- 76 Chase
- 75 Spinners
- 60 Stylistics
- 52 Steely Dan
- 44 Singer Unlimited
- 43 Staple Singers
- 42 Beach Boys
- 42 Fifth Dimension

more results on page 52



FLORA PURIM: *Dreams of a Brazilian Butterfly*

There is a phrase, often applied to singers and intended as a compliment, which I have never fully accepted: using his (or her) voice *like an instrument*. This sadly understates what is going on and appears to hold up the imitation as a model for the original. When the human voice is gifted with those special qualities (whether by the grace of God, the Muse, or some arbitrary Cosmic Dole), that voice *is* a musical instrument. It isn't *like* one. It is also the first and only natural-born instrument. The others (keyboards, saxophones, strings, or whatever pops in front of the mind's eye when you think "instrument") are conspicuously machine-age appliances, devices, and contrivances designed to help us express the music within. Only the voice is organically related to its "player" and directly in touch with the source of music, if it isn't the source itself.

The voice, too, is the only instrument with the power of speech, a fact which cannot be overestimated since language, properly used, can only add to the meaning of music. (Notice how we often rate an "instrumentalist" by how closely he approximates the human voice, by whether or not he is—in the vernacular—*saying something*.) Thus, the voice evokes a response at the deepest and most instinctive level. Small surprise, then, that singers in all the musical genres have been able to set the masses on fire, while players of the contrived instruments, no matter what their caliber, are more apt to set off sparks here and there.

Certainly, there haven't been many great singers who have reached the public ear. After all, the advent of even semi-faithful recording techniques is rather recent. Still, the number of great jazz singers (not that it is all too clear what makes anyone a "jazz" singer) could conceivably be counted on one hand—Billie Holiday, Ella Fitzgerald, (the sadly neglected) King Pleasure, to name a few out of my book. Whatever else "great" might indicate, it has something to do with innovation, not a break with history, but a new evolutionary step in that history.

Today, published critics and readers polls show Flora Purim to be an uncommonly effective and popular singer in the evolution of that history. She is not yet a great singer: but with only two albums released under her own name (*Butterfly Dreams* and *Stories to Tell*), she has already begun the task of innovation. She is even suffering the distinction of being imitated by others.

One innovative aspect of Ms. Purim's music is the vocal enrichment of horn sections. Of course, "singing along" with other instruments is nothing new in itself, and it has been explored with varying degrees of success from Bach's liturgical music to Ray Conniff's parlor decorations. But Ms. Purim has repainted that tradition in brighter and more varied colors. (Check out *Casa Forte* on *Stories to Tell*, for instance.)

"In singing unison with the trombone, I make the voice come out from different places—diaphragm, my throat, behind my nose—getting a synthesizer type of sound. I learned how to do this from drama training

in the Stanislavsky method, using the word 'drown,' which I practice passing from my stomach to my chest to my throat to the bones inside my face, until I feel my body vibrating in each of these places. (*She demonstrates*.) Actually, you have that control, sending your voice out from different places, getting different qualities of sound.

"Usually, I record one straight track and leave a track open for overdub, so I can get different effects, sharpening or flattening, intoning. It (the final recording) gives the true impression of voice. If you're too perfectly in unison with the instrument, there is no clear cut voice part. So I use the first track for definition and the second for color."

Ms. Purim estimates her range to span six octaves, which may seem slightly incredible, but less so, considering the spectrum of sounds her voice makes use of. She credits her extended range, which was previously three octaves, and other technical insights to the guidance of Hermeto Pascoal, one of several Brazilians who like Ms. Purim, have made a strong impression on American music. It marked a shift in attitude, too, as she explains: "I extended my voice when I was no longer afraid that I'd miss the notes—or, rather, not hit them with quality. Then I found out that people like it better when you put your real feelings into the music, not caring if the quality is perfect or not. That's too cold. Human beings aren't perfect, and it's good to sound like a human being."

Her non-lyric, improvised singing is headed in a new direction, too. Though it involves the invention of pseudo-words, just like scat singing, it is definitely *not* scatting, which is tied tightly to the body of solos, syllables, and sounds of bebop. Listen to *Dr. Jive* on *Butterfly Dreams* and *Silver Sword* on *Stories*, for examples. The lines may seem unmelodic at first hearing, but it is only that the melodies are fragmented, shaded, emphasized at high and low points, percussive in effect, like the piano lines of Cecil Taylor.

"Really, I don't want to get into scat singing because it was so characteristic of the bop era. Of course, we can't forget about the roots when we talk about jazz, but jazz music has a different meaning than it did back then, even ten years ago. It's more free. It used to be straight 4/4 rhythms. Now it's a form in which you improvise in and out of the time, the melody, the harmony."

I suggested to her that when she departs from conventional lyrics, her notes, the dabs of highly colored sounds, paint an impressionistic canvas. "When I paint my picture, I try to leave space for you to fill in with images from your own reality."

Since her native language is Portuguese (she doesn't think in English), it isn't surprising that the words she invents bear its lush, sometimes jubilant, traces. (*Dr. Jive* is a good example. Check out the way her voice picks up the attack of percussion instruments—in this case, *cuica*. Also, the percussion/voice interlude on *O Cantador* on *Stories To Tell*. Here she picks up the attack of the conga.) But there is a private-language here, too, and sound-symbols: "Sometimes I have the need to use words which phonetically sound like

by len lyons





"I feel honored if they call my music jazz. I'm honored because I think jazz is one of the most difficult forms of music, requiring skill, training, understanding, feeling, and respect from other musicians . . ."

life. When you wake up, you hear the milkman, or just voices, a bird, a dog barking. These are life-sounds, and I associate certain voice sounds with these things."

There is an environment, then, which the voice creates, though it can appear (especially in ballads, like *Butterfly Dreams* or *Search For Peace* on *Stories*) in the center of that environment. A comparison with Bach's use of the chorus in a Mass occurred to me. The voices sing syllables (which we don't understand, anyway, because they're Latin), but it succeeds musically because the sound gives the language meaning. The voices create an aura. *Is it a valid comparison?* "Yes, that is it. I think the lyrics are important, but my main interest is in the sound. I need the sound to make the lyrics bigger, to make the lyrics happen. When I use syllables, I try to do something that, say, the string section couldn't do because they can't get the inflection. I make lines as a string or horn section in a band and think about background figures. I think like an arranger, then."

Flora Purim grew up in Rio de Janeiro, Brazil, and has lived in North America—New York City, for the most part—for eight years. She has no difficulty expressing herself in English, though her words are lightly accented. Here, she speaks about her musical education, her influences and goals.

"Because of the system in Brazil, I was brought up between maids. My parents were Jewish and from the middle-class, but I didn't listen to music in the synagogue often. I went only with my parents on the high holidays. In essence, I grew up without a religion. Most of my culture came from the hills, from the black people. We had one maid who danced at the Carnival (in Rio), so I spent a lot of

time with her at rehearsals.

"My parents were also professional musicians, my father, a violinist, and my mother, a classical pianist. Erroll Garner was the first jazz I heard. My mother had some of his records at home, and I remember that the animal sound he makes, the guttural sounds from his throat, scared me at first. But I wanted to hear them again and again so I could identify them. I was eight years old then, and Erroll Garner was heard in my house until I was twelve. Then I listened to Miles. That was it. I was caught.

"As a teenager, I listened to Ella Fitzgerald and Dinah Washington. My first love was Dinah. I learned all her improvisations. I love the blues. I don't know why, because I don't have the blues inside me. But blues is so sensitive, it expresses so much about the struggle for life. It's real. But I don't do the blues, because when I sing, I want to make people feel good, not depressed.

"I started out 13 years ago in Bottles Bar, in Brazil, where the bossa nova began. I had been playing guitar since 14, and I learned it because I could carry it around with me anywhere and sing with it. At 20, I made money from music for the first time.

"I was discouraged many times because I couldn't get a job as a singer. You have to want it desperately. And in the small clubs people would talk so loud, no one could listen to what I was singing. They wouldn't give a damn if you were giving them your best feelings. Later, I started singing for the musicians. It got to be too much. I became a musicians' singer, not for the people. I got so far into it that I didn't notice the people. That's when they started to notice me—when I least expected it.

"My first important gig after I left Brazil was with Stan Getz. After hours in New York,

the musicians would go to Walter Booker's studio to jam. Stan was there, and Chick Corea was playing piano; Joe Chambers was playing drums; Walter, bass. They were doing *How Insensitive*, and I went over to the piano to sing. Somebody recorded it, and it sounded so good that Stan invited me to work with him in Europe. The group was Stan, Jack DeJohnette, Miroslav Vitous, and Stanley Cowell on piano. It was my first important gig, but they classified me as strictly a Brazilian singer. bossa nova.

"When I went with Chick's group, I sang some original tunes and ballads in the clubs. That's when people started to look at me as a jazz singer. Chick convinced me to go back to the basics. *What Games Shall We Play* was the first tune we rehearsed. We recorded it, but it was never released in America. It's almost like a bossa nova. So simple, though the harmonies aren't nearly as simple as they sound. I didn't want to do it, at first. I wanted to sing very difficult things, but Chick convinced me that we had to go back to the basics so people wouldn't be afraid of hearing musicians who came from the jazz tradition.

"Chick wanted to be like a pop musician, so the music would be available to more people. He had one intention, which was to communicate—whereas older jazz musicians were, characteristically, more often aloof.

"But I feel honored if they call my music jazz. I'm honored because I think jazz is one of the most difficult forms of music, requiring skill, training, understanding, feeling, and respect from other musicians who recognize you as a jazz musician. Jazz, now, is much stronger than ever before, it seems to me.

"My music, the records and my band, I don't know what to call it. Singing is the way I communicate with people and express myself. I do it with a purpose, which is to make people feel good, happy. I'm trying to create a new thing, which doesn't have a name yet, blending all my experiences.

"I don't think it's cool to keep all your creative ideas a secret, because if you're creative, you'll keep progressing. The main thing for me is to create what I want to be: be original; not try to imitate. I have no fear of other singers imitating me because whatever I did in the past is past for me. Today is a new day."

Ms. Purim, also the wife of percussionist Airto Moreira and mother of two children, is 32-years-old. db

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RECORD REVIEWS

Ratings are:

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

RANDY NEWMAN

GOOD OLD BOYS—Warner/Reprise MS 2193: *Rednecks; Birmingham; Marie; Mr. President (Have Pity On The Working Man); Guilty; Louisiana 1927; Every Man A King; Kingfish; Naked Man; A Wedding in Cherokee County; Back On My Feet Again; Rollin'.*

Personnel: Newman, piano, electric piano, synthesizer, vocals; Ron Elliott, acoustic guitar; Dennis Budimir, acoustic guitar; Ry Cooder, electric guitar; John Platania, electric guitar; Al Perkins, pedal steel; Russ Titelman, electric bass, acoustic and electric guitars; Willie Weeks, electric bass; Red Callender, bass; Andy Newmark, Jim Keltner, Milt Holland, drums; Bobbie Hall Porter, percussion; Glenn Frey and Don Henley, background vocals.

Newman's fifth album is guaranteed to gain him some well-warranted attention, although the spotlight may be focused on him for reasons other than artistic merit. For Randy's new collection fits the definition of "concept" album, dealing with Southern attitudes and stereotypes in none-too-gentle satiric fashion.

Once again, the lyrics are superb, having been written in the persona of a number of characters. Newman's use of strings is also excellent, marking him as the contemporary songwriter/arranger most adept at orchestral scoring. Enhancing the irony of these sparse keyboard-driven compositions is Randy's offhandedly lackadaisical songspiel delivery, which has attained a new peak of perfection on *Good Old Boys*.

The opening *Rednecks* may well be one of the most calculatingly offensive songs penned in recent memory. Written from the perspective of a working-class Alabamian, the song manages to take verbal swipes at blacks and whites, northerners and southerners, Gentiles and Jews. Its infectious "we're rednecks/we don't know our ass from a hole in the ground" refrain is juxtaposed with an observation about how the northern black has been "put in the cages" of New York, Chicago, and Boston. Both *Birmingham* and *Guilty* are also written in the same persona, the latter being a loser's lament to his mistress, underlined by a deliberately out-of-key synthesizer whine that is positively chilling.

Mr. President is a rousing barrelhouse plea addressed to an uncaring boss, the lines, "maybe you've cheated/maybe you've lied/maybe you have finally lost your mind" possessing special relevance at this point in time. The dirge-like *Louisiana 1927* describes the woes of the flooded Mississippi basin dwellers, the brooding keyboard and swelling strings serving to flesh out its stark Stephen Foster structure.

Both *Every Man A King* and *Kingfish* deal with the assassinated Louisiana governor Huey Long, the former having actually served as the Kingfish's campaign song in 1935. The outrageous *A Wedding In Cherokee County*, a slice of downhome tawdriness straight out of 20 □ down beat

William Faulkner, tells a story of impotence, backwoods superstition, and familial incest as seen through the eyes of a cracker preparing to marry a half-wit town tramp. Somehow Newman makes the whole thing hilarious.

Regardless of the lyrical shock effect of Randy's latest material, these songs stand on their own musical merit. Uncomplicated and oftentimes morose, they nevertheless incorporate a sense of Americana from both the musical and lyrical standpoint. It is altogether probable that Newman will become the most seminal tunesmith of the '70s.—*hohman*

MILT JACKSON

OLINGA—CTI (Motown) 6046: *Olinga; Rerev; The Metal Melter; The Steel Bender; Lost April; I'm Not So Sure.*

Personnel: Jackson, vibes; Cedar Walton, piano; Ron Carter, bass; Mickey Roker, drums; Jimmy Heath, tenor & soprano saxes.

Since the demise of the Modern Jazz Quartet, Milt Jackson has divorced himself from the Quartet's emphasis on "classicism" to concentrate on his own sound—"plain, straight, swingin' jazz or bebop or whatever" is how he describes it.

The change is refreshing.

Olinga, arranged in the distinctive style of Bob James, is a stately introduction to Jackson's new sound. The solos are a bit careful and the group responds like a compact unit, much like the MJQ did, but somehow the end result is different—more dynamic, perhaps. *Rerev* is a fine showcase for Jackson's single note melodic lines. Heath, Walton and Carter all know what Jackson is talking about and embellish the track with tasteful solos of their own.

On *Metal Melter*, the gospel roots of Jackson take over. With Walton comping on electric piano, Jackson struts through the changes with a delightful grace. Walton follows with a funky solo, much like the early Hancock playing on *Maiden Voyage*, and then provides solid support for Heath's soprano sax. On all the selections, Mickey Roker adds the rhythmic inspiration that a small group needs to really go somewhere. Hopefully these gentlemen will stay together in a working unit for a while.

Jackson's ballad style, with its long sustained tones and sliding passing notes, is featured on Bob James' arrangement of *Lost April*, an old Nat King Cole standard. Carter's outstanding bass lines sound almost like a duet with the vibes. *Steel Bender*, a Jackson tune from MJQ days, typifies the straight ahead blues-based jazz that Jackson plays so well. —*kriss*

JACK REILLY TRIO

BLUE-SEAN-GREEN—Carousel ATM-1001: *Halloween; Waltz For Fall; Unichrom; "526"; Allegretto; La-No-Tib Suite; Blue-Sean-Green; Floral Space.*

Personnel: Reilly, piano; Jack Six, bass; Joe Cocuzzo, drums.

There's much fine music here. Reilly, who teaches at The New School for Social Research, is an inventive, oft cerebral pianist and composer, whose trio sounds vaguely reminiscent of Denny Zeitlin's groupings of a decade back.

La-No-Tib Suite is perhaps the most complex of these pieces. Composed while Reilly was studying with Hall Overton, each of its three sections uses a different grouping of polychordal triads. Its final section concludes with a bit of aleatory improvisation. Another piece, *Allegretto*, is equally demand-

ing; basically a two-part minuet, it's an adaptation of the second movement of Reilly's piano sonata. Also fascinating is *Blue-Sean-Green*; essentially a blues, it contains some fine cross metric improvisation, recalling Brubeck's experimentation with multiple time signatures.

Lest I scare off some non-musician readers, I should emphasize that this record is really quite easy to get into. Two tunes, *Halloween* and *Waltz For Fall*, sound, in fact, conventionally jazzy and demonstrate that Reilly is a competent swinger whose playing spans a wide range of stylistic categories. While technically much of this music is "outside," it's still orderly and melodically logical.

Six and Cocuzzo are competent sidemen, but there's no question that this is basically Reilly's venture. And this is the album's lone defect. I'd like to have seen more creative interplay between these musicians. And I'll admit that these three men lack the consciousness of intention and sense of musical purpose that one finds in listening to, say, the Bill Evans Trio.

Reservations notwithstanding, this is still an impressive collection of music, one which isn't exhausted by repeated listenings. Write **db** for more information on Carousel Records. —*balleras*

DAVE LIEBMAN

LOOKOUT FARM—ECM (Polydor) 1039 ST: *Pablo's Story; Sam's Float; M.D./Lookout Farm.*

Personnel: Liebman, soprano & tenor saxes, alto C flute; Richard Beirach, electric & acoustic piano; Frank Tusa, electric & acoustic bass; Jeff Williams, drums.

Additional personnel: John Abercrombie, acoustic & electric guitar; Armen Halburian, percussion; Don Alias, congas, bongos; Badal Roy, tabla; Steve Sattan, tambourine, cowbell; Eleana Sternberg, voice.

***** 1/2

STEVE GROSSMAN

SOME SHAPES TO COME—PM Records (New Music Distribution) 002: *WBAI; Haresah; Zulu Storm; Extemporaneous Combustion; Alodian Mode; Pressure Point; The Sixth Sense.*

Personnel: Grossman, tenor & soprano saxes; Jan Hammer, electric piano, Moog synthesizer; Gene Perla, electric & acoustic bass; Don Alias, drums, congas, bongos, bell.

Dave Liebman and Steve Grossman have similar roots: East Coast upbringings; stints early in life with the hellion maestro of modern music, Miles (Grossman was a brash 17 when he participated in the classic *Jack Johnson* session); reed chairs in Elvin Jones recent configurations as well as influences from Joe Farrell. Beside these parallelisms, they both made their first impressions on the soprano sax and of late have been giving more attention to the tenor, particularly Grossman. To add to the obscurity of line and personality, the first release on Gene Perla's PM label was Liebman's initial solo effort (*Open Sky*) and the second is Grossman's first LP under his name, *Some Shapes To Come*.

But, beyond the superficial similarities of history and development, Liebman and Grossman pose strikingly different musical personalities. As these two albums demonstrate, they are moving in healthfully divergent directions: Liebman toward a lyrically evocative post-*Bitches Brew* coloristic frame of mode; Grossman toward tighter and funkier rhythms that serve as a rock-steady base for emotive horn and keyboard forays.

Lookout Farm is Liebman's working quartet augmented by a percussion ensemble, voice, and the omnipresence of John Abercrombie's guitar. *Pablo's Story* (with *Andalusia* for mom)

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begins with Abercrombie's Spanish moss flavored classical guitar. Alto flute weaves in along with a multitude of bells, tambourine, and castanets. Soon, a *Granada*-groove is established, with Liebman's soprano coolly melodic in the world of restrained intensity fashioned by Miles.

Beirach takes the first solo, weaving an electric pattern through varying tempo and rhythm changes. His left hand chords strongly in a staggered manner as his right searches for the proper melodic fragment. Liebman restates the theme as the tune imperceptibly picks up to where an entire samba school of percussion is boiling under his smooth Farrell-ish soprano. Only, unlike Farrell, Liebman is willing to test the instrument's more dissonant overtones, which allows him a freedom of expression more closely aligned to Coltrane's soprano playing.

Sam's Float supposedly is a water dance, with Eleana Sternberg's open-throated moans lending it a ghostly presence. Tusa's throbbing electric bass maintains a bottom for Liebman's flute. Next, Abercrombie appears and executes a brilliant solo with the staccato, chopped phrases spoken with muscle and force. His tone is full and individual notes are attacked with a biting crispness. Here, Liebman switches to soprano for some high-register wails (but never in the excessive manner of Sanders), only to quickly run down the scale to the horn's lower sonorities. A rainbow of percussive and vocal colors fill out the background as the tune fades out funkily.

In many ways, *M.D.* is closer to Miles' *Kind Of Blue* phase than to his later postures. Beirach on acoustic piano sounds like a serious Bill Evans, though with more rhythmic

verve. Liebman handles the tenor like an early Trane or the way Cannonball played alto on the historic session. The tune progresses from early Dorian feel into something akin to Miles' current band. Signatures take root and then are broken up. No firm melodic line is sustained. An exquisite mood is established by Alias on congas and Roy on tablas. Beirach plays around with the strings of his piano, and then Liebman returns, only this time with the full, commanding tone associated with Gato.

Lookout Farm is a perfect album, except for one thing: the compositions encompass almost too much ground. Too many moods, too little development of one line or theme, occasionally what sounds like an abrupt tape editing job.

Shapes To Come, on the other hand, suffers from just the opposite deficit: not enough compositional ingenuity. The tunes can be separated into two categories: those done by one individual (*WBAL*, *Haresah*, and *Pressure Point* by Grossman; *Zulu Stomp* by Alias), and those done collectively, and apparently, spontaneously by the entire quartet. The former establish a steady rhythm which permits some fine blowing on top of it. The latter do not hold up as sustained compositions but merely fade in and out as a particular soloist is being highlighted.

Nonetheless, this is an album to be highly recommended, simply because of the stunning solo work of Grossman and Hammer. In fact, with Hammer's duet album with Jerry Goodman not yet in my hands, this rates as his finest display. Hammer can easily pass as McLaughlin's double, as he endlessly tosses off speed-oriented triplets, and plays around with the infinite feedback possibilities of the

Moog (whines, portamento glides, jagged wave patterns). *Alodian Mode* features a burning *Inner Mounting Flame* segment that staggers the imagination.

Aside from *Haresah*, Grossman sticks pretty much to the tenor, an instrument he's been playing more and more in live concerts with the Elvin Jones group. A stylistic cross between Trane and Gato (listen to his lyrical intro to *Alodian Mode*), Grossman manages a unique hollowed-out metallic growl from his horn (the closest to it is Shepp's tortured cries on the BYG import, *Blasé*). With more care and experience, he should forge a personal tenor voice that others will soon be imitating.

—townley

JOHNNY SHINES

JOHNNY SHINES—Advent 2803: *Give My Heart A Break*; *Too Lazy*; *Moaning & Groaning*; *Just A Little Tenderness*; *I Know The Winds Are Blowing*; *Just Call Me*; *My Love Can't Hide*; *Skull and Crossbones Blues*; *Vallie Lee*; *Can't Get Along With You*; *Have To Pay The Cost*.

Personnel: Shines, vocals, electric guitar, acoustic guitar (solo on tracks 2, 3, 5, 7, 8, 9). Accompanied on other tracks by: Phillip Walker, electric guitar; David Li, baritone saxophone; Nathaniel Dove, piano; Charles Jones, bass guitar; Downy Murl, drums.

JOHNNY SHINES AND COMPANY—Biograph BLP-12048: *Little Wolf*; *Mr. Cover Shaker*; *Shotgun Whupin*; *Lost Love Letter Blues*; *Stand By Me*; *Blood Run Like Wine*; *Chief Tuscaloosa*; *I'm Getting Old*; *Mother's Place*; *Jim String*.

Personnel: Shines, vocals, electric guitar, acoustic guitar (solo on track 1, with varying accompaniments on other tracks); David Bromberg, acoustic guitar, electric guitar, mandolin; Mark Bell, drums; Peter Ecklund, trumpet, cornet; Tony Markellis, bass guitar; John Payne, reeds; Lou Terrieciano, piano; Richard Tiven, violins; Jay Unger, fiddle; Jean Liberman, Beverly Rohlehr and Jane Simms, vocals (track 5 only).

★ ★ 1/2



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For better or worse, Johnny Shines is perhaps best known today as the rambling partner of the late legendary Delta bluesman Robert Johnson. Since his return to music in the 1960s, Shines has been inundated with interviews about Johnson and audience requests for Johnson's songs. Shines is also remembered as a '50s Chicago bluesman, and his earlier LPs have placed him either with a basic Chicago blues band or alone with his guitar. The two latest Shines outings place him in quite different surroundings, and while some old-line blues fans are likely to dismiss these LPs without even a listen, Shines shows himself to be an adaptable and original blues artist, not just Robert Johnson's buddy or a Chicago blues throwback.

The excellent Advent LP, recorded in Los Angeles a few years ago but issued only this year, gives Shines six solo cuts (four acoustic, two electric), and five with Los Angeles guitarist Phillip Walker's modern five-piece band. Shines is in magnificent voice throughout—his deep, powerful tones are a marvel to hear when he's at his best, and he was obviously up for this session. The solo tracks are top-rate and, surprisingly enough, he sounds better with the Walker band than he did on some Chicago sessions with more familiar sidemen. His sparse guitar and exuberant vocals spark the opening rocker *Give My Heart A Break* and the tough *Just Call Me*; he really wails on *My Love Can't Hide* (which is much like Otis Rush's *I Can't Quit You Baby*) and closes with a nice B.B. King-style *Have To Pay The Cost*, featuring some good Walker guitar. While I don't care for r&b ballads like *Just A Little Tenderness*, which comes complete with a Johnny Shines rap to lovers, his deep, rich voice gives the song the authority it needs, and again Shines works surprisingly well in a new context.

Unfortunately Biograph's experiment with Shines and the David Bromberg aggregation doesn't work as well (unfortunately not just for Shines, but for Biograph, a small, admirably dedicated specialist label which spent a good deal more than usual on this production). The performances are rarely as exciting or powerful, and there are problems with the accompaniment and the recorded sound.

To begin with, Shines sounds a bit under the weather, and the boisterous confidence of the California session gives way to a restrained, less-spirited delivery. (He even sings, "I'm getting old and my voice is breaking down"; I don't think that holds true in general, but his singing on this session is hardly his best.) Shines' blues happened to jell with a tight, driving West Coast blues group, bleating sax included, but his Delta guitar blues and the Bromberg crew's trumpet, clarinet, cornet, violins, and assorted instruments—in folk, trad jazz or schmaltzy bags at various times—don't always fit together so well. An unpleasing recording mix allows the barrage of accompanists to sometimes obscure Shines' vocals, and even on the solo and small-combo tracks, the recording often doesn't capture his guitar sound to the fullest.

There's still some interesting music on the LP, though, including *Chief Tuscaloosa*, a thumping rock instrumental built around a big band horn riff (admittedly a showcase for the band, not for Shines) and *Jim String*, a colorful monologue about a Memphis pimp. Biograph tried hard on this record, but overall it just didn't come out quite right. Even the words to *Jim String* are mistranscribed on the album jacket. —o'neal

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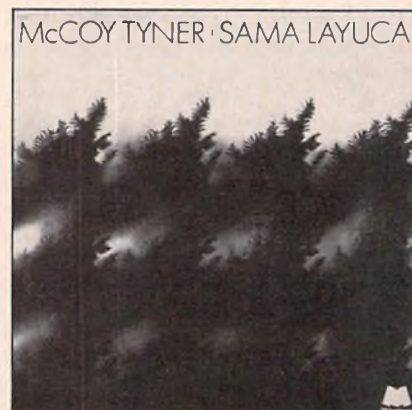
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LOOK WHAT THEY'VE DONE—Creative World CW 3002: *Look What They've Done*; *Sofiness*; *Opus III*; *Hurry Up And Wait*; *Skin Tone*; *Blue Orleans*; *Circumvent*; *Chickenscratch*; *Pinocchio*.

Personnel: Bobby Lewis, George Bean, Russ Iversen, Art Hoyle, Bob Ojeda, trumpets; Frank Tesinski, Lorin Binford, Bill Dinwiddie, Ralph Craig, trombones; Kenny Soderblom, Don Shelton, Murray Allen, Richi Corpolongo, Roger Pemberton, Ron Kolher, saxes; Hooper, piano, electric piano; Jim Atlas, electric and acoustic bass; Tom Radtke, drums, percussion.

This record is a competent debut by Hooper, a young, Chicago-based pianist—composer—arranger. The musicians in the band are all Chicago studio cats, and they play the charts with precision and verve.

All but one of the arrangements are by Hooper, and range from good to uninspired. My favorite is *Circumvent*, a waltz with lovely solos from Hooper, tenorist Richard Corpolongo, trumpeter George Bean and trombonist Bill Dinwiddie. Corpolongo is a fine player who solos with authority and feeling on two other tracks, *Look What They've Done* and *Pinocchio*. Bean also has some humorous things to say on the title track. *Blue Orleans*, a funky blues with a semi-Dixieland interlude, is also a good chart with solid outings by Art Hoyle and Kenny Soderblom.

To my ears, the best arrangement on the album is Bill Dinwiddie's reworking of Wayne Shorter's *Pinocchio*. The tune itself is beautiful and original, and the arrangement is sensitive to both mood and implication.

The rhythm section is excellent. Hooper solos well, and is a perceptive accompanist. Jim Atlas provides strong support, and Tom Radtke takes care of business well. This set, while far from being essential, is more than worth a careful listen.

—piazza

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Personnel: Yank Lawson, Bobby Hackett, trumpet; Vic Dickenson, Ed Hubble, trombone; Bud Freeman, Bob Wilber, reeds; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson, drums; Maxine Sullivan, vocals.

*** 1/2

The WGJB is essentially a swing band pretending to be a Dixieland ensemble. In this, it's true to its Bob Crosby ancestry. But it sometimes seems a bit of a waste to see such a formidable gathering of talent expend its energies on *Muskat Ramble*, *Jazz Band Ball* and *Closer Walk*. These men are by instinct and temperament of the *I Got Rhythm/Lady Be Good* generation.

Leonard Feather makes a valid point in the liners: any framework for improvisation is only as good as its changes. And certainly the changes of *Ramble* and *Ball* are so basically correct they almost play themselves.

Yet the band sounds its freshest and the soloists their most intense when they get away from the traditional four-horn, trumpet-lead polyphony. Consider *Chicago*, the high point of the program, and a sleek vehicle for Freeman and Wilber. The opening ensemble is restrained and delicately balanced. The soloists then each take two choruses and lock into an exciting exchange of fours for two more. Their dialogue is a near perfect blend of spontaneity and polish. Bud particularly

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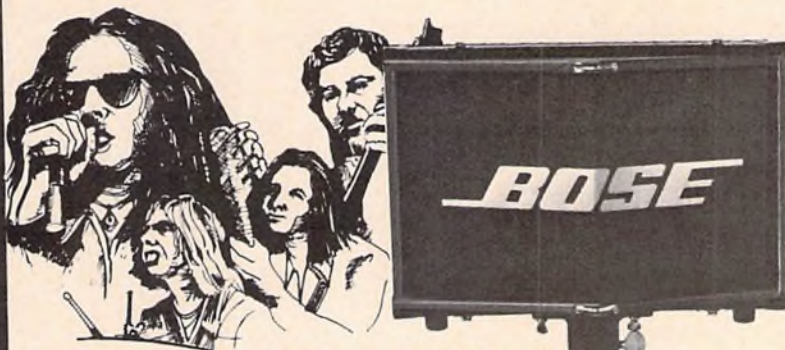
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swings with a light suppleness on tenor and Wardell Gray. Rhythmically, he seems matched only by the likes of Lester Young and Art Tatum. Although Gray, his unique originality has become so unfalteringly familiar to us over the years it's now easy to take this incredible man for granted. Wilber has his best moments on this track also, which recalls *D Minor Thing* on the *Roosevelt Grill* LP (Atlantic 1570).

The sly lyricism of Hackett is in typical form on *Lover Has Gone*, and Maxine Sullivan, accompanied by Hackett, performs *Blues, Mischief, Trump and Hundred Years*, Wilber's *Closer Walk* is cleanly professional but uninteresting.

Although Dickenson is listed in the personnel, he is heard only briefly on *Jazz Band Ball* in an exchange with Hubble, whose aggressive, sharply cutting work overshadows Dickenson's relatively prudent conservatism. All other trombone solos are by Hubble.

And then, of course, there is Gus Johnson, whose presence enlivens any group. An alumnus of McShann and Basie, his ability to swing as both soloist and in an ensemble is a marvel, often on a par with Sid Catlett. His accents are woven into the fabric of the soloist's lines but never interrupt momentum or swing. He is one of the few great swing drummers around today!

—*mcdonough*

OLD WINE— NEW BOTTLES

JOHN COLTRANE

HIS GREATEST YEARS. VOL. 3—Impulse ASD-9278-2: *Dear Lord, Chasin' The Trane; Up Against The Wall; Crescent; Nature Boy; Welcome; Cosmos; Dedicated To You; Expression; Living Space.*

THE AFRICA BRASS SESSIONS, VOL. 2—Impulse (ABC) AS-9273: *Song Of The Underground Railroad; Greensleeves; Africa.*

Personnel: Coltrane, tenor and soprano saxes; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums; Booker Little, trumpet; Britt Woodman, trombone; Carl Bowman, euphonium; Julius Watkins, Donald Corrado, Bob Northen, Robert Swissel, French horns; Bill Barber, tuba; Eric Dolphy, Pat Patrick, reeds; Reggie Workman, Art Davis, basses (side two only); orchestra arranged and conducted by Dolphy.

INTERSTELLAR SPACE—Impulse (ABC) ASD-9277: *Mars; Venus; Jupiter; Saturn.*

Personnel: Coltrane, tenor sax, bells; Rashied Ali, drums.

Listening to the latest releases in the seemingly limitless series of posthumously issued works of John Coltrane, one fact strikes home with full force. Despite the obvious influences, musical and philosophical, that Trane passed on to an impressionable younger generation of jazz and rock artists, apparently few have inherited the trait that, above all others, made Coltrane a musical lion: a relentless, even ruthless, self-analysis (which led to an interminable quest for new approaches to sound). Coltrane's music is simultaneously one of visceral reality and visionary possibility. Awareness of the latter, as well as the immediate presence of the former, are indelibly etched as one hears and feels any and all of these eight sides.

The values of the reissue double set depends primarily on how many of Trane's im-

drums.

Personnel: Coltrane, tenor sax, bells; Rashied Ali, drums.

ASD-9277: *Mars; Venus; Jupiter; Saturn.*

Personnel: Coltrane, tenor sax, bells; Rashied Ali, drums.

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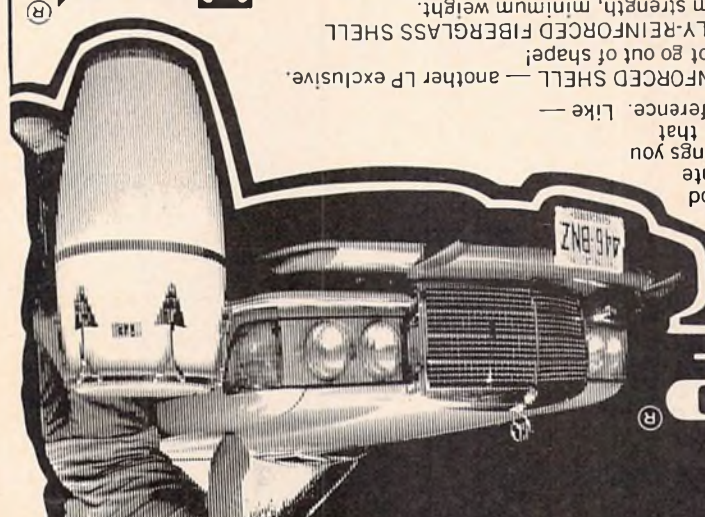


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pulse albums you already own. The rating indicates my feelings about how well the third volume complements the other two in the *Greatest Years* series. Together they form a clear, comprehensive introduction to Coltrane's most challenging work. In this respect, *Volume 3* fares quite well, since it includes three cuts essential to an understanding of Trane's development and several others of less "historical significance" but considerable substance.

Of the essentials, *Chasin' The Trane*, from the first Village Vanguard recordings in '61, is the most famous. Greatly influenced by Coleman, this extended blues performance in trio represents one of Trane's first attempts to free himself from the limits of chordal music. Perhaps more importantly, this totally commanding number captures the timeless essence of the blues in a fiercely innovative, energetic manner that maintains its unshakable "primitive" roots while anticipating a universe of future sounds, among them Trane's duet with Rashied Ali.

Crescent, the title tune from the LP, is an excellent example of the uncomplicated melody Trane liked to write, getting as harmonically simple as possible in order to best structure his complex solo flights. *Nature Boy*, on the other hand, demonstrates how Trane broke down pop tunes to suit his needs. In both cases, modal simplicity was required to define a broader improvisational space for Coltrane to work in.

Dedicated To You displays the other side of early '60s Trane. In duet with vocalist Johnny Hartman, he unveils supreme sensitivity with the more rigidly controlled chordal climate of the ballad. *Welcome* will certainly be enjoyed by those familiar only with Santana's recent version. And the high energy music forged with Pharoah Sanders is heard to exciting, though badly recorded, effect on *Cosmos*.

Of all the selections, it seems that only *Living Space* should not have been included. Half a side is devoted to 1972's unfortunate experiment in which Alice Coltrane overdubbed strings on some 1965 recordings. The space should have been left for some unsweetened Coltrane, perhaps from the *Ballads* album, or maybe *Live At Birdland*. One hopes that these and other gems will be included if there is to be a fourth volume.

The Africa Brass Sessions, Volume 2 revisits one of the very greatest Coltrane albums in a different way. Rather than reissue the original album (it's still in the catalogue as Impulse A-6), different, unreleased takes of the original album's key selections, *Africa* and *Greensleeves*, are included, along with *Song Of The Underground Railroad*, a tune not previously issued in any form.

Owners of the original *Africa Brass* would be ill-advised to pass up the new recording on the basis of the latter's inclusion of two alternate takes. *Africa*, for instance, is heard here in an earlier take; it's played more loosely than on the "master," and the solos are less polished but much more compelling. Elvin Jones, in particular, is talking with his traps in a perfectly breath-taking fashion.

Add to this foundation Dolphy's arranging colors—the screams, whoops, and responses of the brass to Trane's lead singing, all deliberately reminiscent of tribal music—with the twin basses of Workman and Davis—one bowingly mournful, the other keeping the pulse—and you have a volcanic performance. It's probably the first piece to so frankly and honestly confront the roots of Third World music.

Trane's Indian tones on soprano bring

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Greensleeves out of the British countryside into a more exotically sonic realm. *Volume 2*'s version is a latter take, perhaps less inspired than the master, but still featuring lovely Tyner, lyrically melancholy with the right hand over the left's two-chord vamp. *Railroad* is a burner with a punching big-band chart by Dolphy behind kinetic Trane wailing. But it's *Africa* that overpowers on these sessions, representing one of the most shattering realizations by Trane of the essential roots of his manhood.

It's that same raw essence which is agonizingly bared within the grooves of *Intersellar Space*. Recorded exactly five months before his death, the album finds Coltrane directly at the source, pushed by Rashied Ali's rhythmic kaleidoscope. The two fuse a variety of technical approaches into a solid stream of improvised reflection and prophecy.

For this is music made by a Janus-like Coltrane, looking both backward and forward at what *has* made and *will* make a musical spirit. Such a moving and incandescent series of revelations begs not to be broken down into a series of mere verbal descriptions. Suffice it to say that *all* elements of Trane's tenor techniques are employed in the creation of the four selections. The sound has roots deeper than earth itself and the horizons are as high and wide as, well, interstellar space.

—mitchell

SHORT SHOTS

ROBERT ROCKWELL III

ANDROIDS—Celebration CB-5002: *Todos Nosotros (All of Us)*; *On The Edge*; *Androids*; *Elvin's Waltz*; *Pentadria*.

★ ★ ★ ★ ★

Behind the unassuming black and grey pen-

ciled cover of this Minneapolis-produced album lies one of this year's more pleasantly surprising pieces of vinyl. It's straight ahead modern blowing in the post-Trane and Tyner attitude on side one, with the Barbieri-ish *Todos Nosotros* adding a battery of churning percussionists for extra rhythmic punch. The title tune kicks off side two with more extraterrestrial, rock-oriented moods before the LP winds up with two more down-to-earth modern swingers. Rockwell is easily the most talented saxophonist in his vein since Joe Farrell came along, and his future work will demand close listening, as does this album.

Write db for further information on Celebration Records. —mitchell

URUBAMBA

URUBAMBA—Columbia KC 32896: *Urubamba*; *Heart Of The Inca King*; *Singers*; *Fugitive Of The High Plains*; *El Eco*; *Wooden Horse*; *Kachapuri*; *Death In Santa Cruz*; *Good News Pan Pipes*; *Para Pelusa*; *Uña*. Personnel not listed. Produced by Paul Simon.

see comments below

A five-star rating system cannot apply when confronted with an LP like *Urubamba*. *Urubamba* is a group of South American musicians who perform on traditional Andean instruments like the *charango* (made from an armadillo shell), *la quena* (a flute), *bombo leguero* (a hollowed-out trunk of a weeping willow covered with goat skins), and *la antara* (a pentatonic pan pipe similar to reeds played in the Southern states in the 18th and 19th centuries). *Urubamba* plays Inca music, a haunting, melodic folk tradition based upon a pentatonic scale and resembling—in many respects, Western music from the Renaissance period. Submitting such an album to a star rating yields little since the important factors that the stars represent in a jazz re-

lease (ie. improvisational skill, etc.) are not necessarily relevant in this context.

Paul Simon, who first met the group in 1965 and used them on two of his own records, has done a masterful job of production. The eerie, unusual sounds of the Andes come through with a rich and brilliant texture. South American music has had a strong influence on American jazz in the last few years and, while *Urubamba* is certainly not a jazz group, their musical ideas will certainly be adopted and modified by musicians here. Just as the African thumb piano and conga drums have now become standard instruments in stateside ensembles, I can easily foresee the day when Chick Corea or Carlos Santana will walk on stage with a *senka tenkuna* or an *armudillo charango*. —kriss

MARTHA REEVES

MARTHA REEVES—MCA 414: *Wild Night*; *You've Got Me For Company*; *Facsimile*; *Ain't That Peculiar*; *Dixie Highway*; *Power Of Love*; *My Man (You Changed My Tune)*; *Sweet Misery*; *I've Got To Use My Imagination*; *Storm In My Soul*; *Many Rivers To Cross*.

★ ★ ★

Although this album comes on as a super-session shuck, don't let that scare you away. Despite the fact that former Vandellas lead singer Reeves has been submerged in a sea of big-name rock sidemen (Nicky Hopkins, Klaus Voormann, Bobby Keys, etc.), she somehow breaks through to deliver a few knockouts.

The main trouble here seems to be that somebody has a lack of confidence in Martha. So enter popwonder producer Richard Perry with his bag of slick tricks and predisposition for cover versions of currently hot artists. Material by Carole King and Hoyt Axton is not exactly the most suited for Ms.

“The eardrums are guided by sheer instinct.”

He's only been in this country a short time, but already the critics are racking their brains to describe the music of Polish violinist Michal Urbaniak.

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Zoo World called it “a whirlpool bath of sound, oozing, pulsing through the room. Surrender to it and it leaves your body exhausted, but nevertheless tingling and pulsating.”

Creem suggested, “The music is a non-verbal dialogue of sound, exploring places where words no longer are useful and the eardrums are guided by sheer instinct.”

The only thing the critics can agree about is that Michal Urbaniak is a young musical giant.

Michal Urbaniak.

“Atma.”

On Columbia Records

Reeves' explosive style.

Several of the numbers do smoke, namely Gamble and Huff's *Power Of Love* and Marvin Gaye's oldie *Ain't That Peculiar*. If Melvin Ragin's guitar work hadn't been mixed down so much and Martha could have shaken the studio shackles, this set might have been a real goodie. —hohman

THE WILD MAGNOLIAS

THE WILD MAGNOLIAS—Polydor PD 6026: *Handa Wanda; Smoke My Peace Pipe; Two Way Pak E Way; Corey Died on the Battlefield; Soul, Soul, Soul; Saints.*

The Wild Magnolias' music is New Orleans rhythm and blues in the tradition of Fats Domino and Professor Longhair, laced with Caribbean polyrhythms and Mardi Gras chants. The Magnolias really comprise two Mardi Gras Indian tribes bred in the Crescent City's carnival atmosphere who teamed up with Willie Tee's fine r&b group, the New Orleans Project, a couple of years back.

Bo Dollis, who has a voice like sandpaper, handles most of the vocals and his style occasionally suggests James Brown. I suspect a good deal of the Magnolias' appeal is visual since they perform in elaborately embroidered and sequined costumes with great feathered headdresses. This album, their debut, is only partially successful from a listener's point of view: after a brief while the music becomes harmonically and melodically monotonous. But, from a participator's standpoint, it's fully successful: you have to get up and move with it. Uninhibited dancing is supposedly the order of the day whenever, and wherever, the Magnolias' appear, and that is exactly what this record is all about. —nolan

ANDY BEY

EXPERIENCE AND JUDGEMENT—Atlantic SD 1654: *Celestial Blues; Experience; Judgement; I Know This Love Can't Be Wrong; Hibiscus; You Should've Seen The Way; Tune Up; Rosemary Blue; Being Upright; A Place Where Love Is; Trust Us To Find The Way; The Power Of My Mind.*

It's Andy Bey's exquisite voice that saves *Experience and Judgement* from unsalvageable mediocrity. His sound is gorgeously rich, deep and full, and it has the dimensions of blues, jazz, soul and the sanctified church.

The problem is Atlantic has packed 12 tunes onto two sides, and the result is a general lack of musical development. In addition, much of Bey's material (he provided half of it, while producer William Fischer along with Pat Evans came up with the rest) is uninspired and doesn't do justice to Bey's considerable vocal capabilities. He has sounded more convincing in less restrictive settings, as with Gary Bartz on the *Harlem Bush Music* records.

Too much of the music here is watery soul that, without Bey's passionate vocal style, would be as characterless as a can of flat Coors. Bey deserves better. —nolan

BILLY PRESTON

THE KIDS & ME—A&M 3645: *Tell Me You Need My Loving; Nothing from Nothing; Struttin'; Sister Sugar; Sad Sad Song; You Are So Beautiful; Sometimes I Love You; St. Elmo; John the Baptist; Little Black Boys and Girls; Creature Feature.*

**

In its deadening succession of mediocre, faceless songs and instrumentals, this album manages to get off the ground but once, and that only briefly. If you've heard the single *Nothing from Nothing*, you've heard the very best this LP has to offer.

While Preston is an enthusiastic performer, his exuberance alone is not enough to ignite this set of unambitious, pleasantly rhythmic songs of no particular distinction (which at best are weak simulations of 10- to 12-year-old Ray Charles pieces). And if you like synthesized chicken clucks, you'll love the instrumentals, all boring and predictable and sounding like rejected pieces from the *Space Race* sessions. In other words, a typical set from the undisputed master of reconstituted funk. —welding

BOB WILBER/ KENNY DAVERN

SOPRANO SUMMIT—World Jazz 5: *Swing Parade; Egyptian Fantasy; Oh, Sister, Ain't That Hot; Stealin' Away; Johnny Was There; Penny Rag; The Fish Vendor; The Mooche; Where Are We?; Please Clarify; Song Of Songs; Meet Me Tonight In Dreamland.*

Personnel: Wilber, Davern, soprano saxophones, clarinets; Dick Hyman, piano; Bucky Pizzarelli, guitar; George Duvivier or Milt Hinton, bass; Bob Rosengarden, drums.

**

A pleasant collection of songs, quite well-done, and how good to hear the soprano played in an old-fashioned, big, "pretty" manner! There are also a lot of sore thumbs; the improvising actually isn't stylistically original, and these two lack the pure ego, the expressive vitality to recreate Bechet and Hodges. Even their evocations of Noone and Goodman are rather unhappy, though these ought to be easier to copy, and the attempt at Dodds is merely desultory. I prefer their *Song Of Tempo* to Bechet's, but eek, that riff in *Mooche*; swing players both, they're most comfortable with Bechet. Hyman is quite the wrong pianist here, and surely they could have found a more lively drummer. —litweiler

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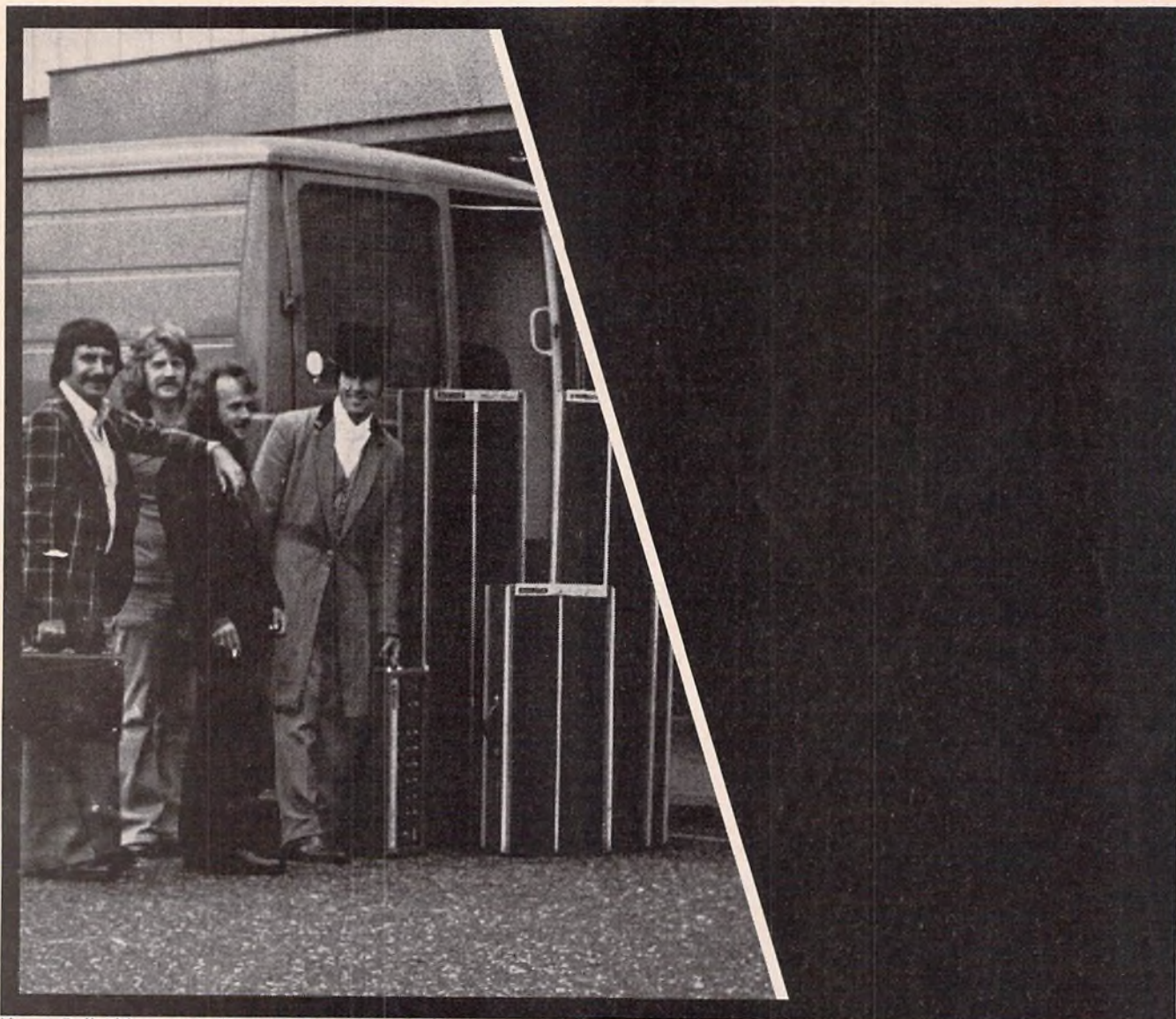
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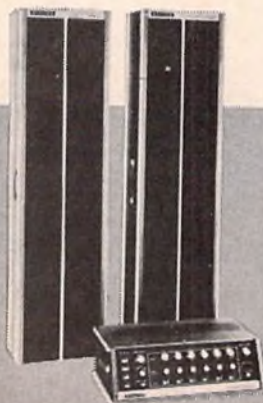
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Joe Williams



JAN PERSSON

by leonard feather

On the occasion of his first Blindfold Test (db 8/22/56), Joe Williams had been in the public eye for less than two years as a member of the Count Basie orchestra. Prior to that he had worked in relative obscurity with various other name bands including those of Coleman Hawkins, Lionel Hampton and Andy Kirk, and during that period he was known mainly as a ballad singer.

As these early incumbencies made clear, neither Joe's vocal ability or his personal taste have ever been limited to the blues; consequently it seemed appropriate at that time to play records covering a wide variety of singing styles. The same procedure was followed for the interview below, which was his sixth Blindfold Test.

Although many observers share my view that Williams is one of the greatest all-around singers on today's scene, the elusive goal of a hit record has never been attained during the years since he quit Basie in 1961 to go out on his own. He has made numerous albums, invariably in good taste and using a broad selection of material, for a half dozen labels. In particular, his 1967 LP with the Thad Jones-Mel Lewis orchestra on Solid State might have been expected to step out. Currently he is with Fantasy.

Joe has given no information about the records played.

blindfold

test

1. JIMMY RUSHING. *The You and Me That Used To Be* (From *The You And Me That Used To Be*, RCA). Rushing, vocals; Al Cohn, tenor sax; Budd Johnson, soprano sax; Dave Frishberg, piano, arranger.

I know the singer . . . Jimmy Rushing. I'm trying to figure out who could have been there accompanying him on that, and I don't have any idea. The soprano saxophone was like Prez. I've heard Prez play clarinet beautifully and with great depth. . . .

It sounded to me like that session would have gone much better had there been a live audience, someone for them to relate to. He did it cold, I thought. It really didn't sound like he cared about the you and me that used to be, and I don't blame him.

Anyway, it was the late Jimmy Rushing, very definite sound, very personal. I liked the arrangement, the harmonic lines crossing each other—the two saxophones, soprano and tenor. The piano player reminded me of early Monk . . . I don't know who it was, but the way he played reminded me a little of Monk. For the music I'd give it three stars; but for the vocal—Jimmy can do things with such great feeling—I'd give it a two. He threw it away as if he didn't care.

2. HORACE SILVER. *Who Has The Answer* (from *All*, Blue Note). Andy Bey, vocal; Horace Silver, piano, composer.

That's the first time I heard that; it sounds great. It's sung with great emotion and I love the way he builds this thing; and the story is fabulous too: *Who Has The Answer*—so you can find it from within and not from without. But I don't know who it is, though.

I'd give that four stars.

3. BLOSSOM DEARIE. *I'm Shadowing You* (from *Blossom Dearie Sings*, Daffodil) Dearie, vocals, piano, composer; Johnny Mercer, lyrics.

I know who that is—that's multi-talented Blossom Dearie, playing and singing. And I love that lyric. That's a cute thing. I'll give that three stars—quick three stars.

Blossom has that smart New York thing, entertainment thing . . . light and yet she can do things that have great depth too. She's a part of that very special group: Mabel Mercer, Bobby Short, Ellis Larkins. That very special sophisticated, continental, international set type of entertainer that is very, very refreshing. I love her sound.

I understand she's also a favorite of Miles, who used to insist that she come into the Vanguard when he was there—either her or Shirley Horn, because he likes that warmth that they give off.

Blossom plays piano for herself, more than adequately. I'm a little prejudiced because I always thought Jerri Sothern accompanied herself better than any other female singer I've heard. And that

Nat King Cole accompanied himself better than any singer I've ever heard play piano and sing.

4. DUKE ELLINGTON. *Women* (from *The World of Duke Ellington*, Columbia). Ellington, John Latouche, composers; Ray Nance, vocal. Recorded 1947.

That was Duke Ellington's orchestra, obviously. And the vocal I know very, very well. We grew up together in Chicago—it was Raymond Willis Nance. He used to do a few of the great vocals with that band, like *Blip Blip*. *Love You Madly*, so many fine things.

I'm not familiar with that tune, though. It's probably Edward's . . . it sounded like something from one of the plays he wrote, one of the Broadway things like *Beggars Holiday*. For what it was we'll give that three stars, because of the orchestration and the sounds that the orchestra made. But I think Raymond did the best he could with that vocal. If you realize it was taken out of context—special material. I also heard Ray's horn, and some Cootie in there too.

Feather: Cootie wasn't in the band at that time, so that must have been Ray too.

Williams: Oh, yes, Ray could make the noises of everyone in the band.

5. CLEO LAINE. *Music* (from *I Am A Song*, RCA). Carole King, composer; John Dankworth, arranger.

I can't think of her name, but I know the lady, man. I met her when she was working with Earl "Fatha" Hines at the Tropicana recently. I'd heard so much about her. So I went to see Earl, and I think this is the same young lady.

She's a girl who's studied; good musician, she sings, comes on warm, exciting, doing the same things as she does on this album. I love this arrangement; very intricate. What I call a very modern sound. A young vocalist that I'm sure is going to be heard from more and more in the future. Let's give that one four stars at least . . . five for the vocalist; she really did some extraordinary things.

6. BILLY ECKSTINE. *Sophisticated Lady* (from *If She Walked Into My Life*, Enterprise).

Major seventh Eckstine! That's Billy . . . or Sammy Davis Junior . . . no, that's Billy Eckstine, there's only one Mr. B. And a great arrangement—Jimmy Jones. Beautiful string work. Bobby Tucker and the group.

For all of that, for all that B's done, let's give that five stars just for the tag! He wrote that himself. He's been doing that for years, writing special endings for songs.

No further comment. What can you say about Billy Eckstine, Bobby Tucker, Jimmy Jones, that somebody else didn't think to say. Billy's another man we don't hear enough of. But I don't think he cares much about it any more. He's doing very well without it.

7. JOE TURNER-COUNT BASIE. *Good Morning Blues* (from *The Bosses*, Pablo). Turner, vocals; Basie, piano; Harry Edison, trumpet; Zoot Sims, tenor sax; Ray Brown, bass; Louis Bellson, drums. Recorded 1974.

Yahooroo! Joe, you just sing it any way you want to, you can't do anything wrong . . . that was beautiful! I heard Harry "Sweets" Edison in there. And it sounded like Ray Brown on bass. I don't know who was on drums—steady as you please. And a fine saxophone solo.

I'll tell you what, for ending up together, let's give them five stars. Because they were into it there.

Feather: The pianist was an old friend. (*Plays intro again.*)

Williams: Oh, that had to be Bill . . . Bill Basie. Is that a recent recording? That was marvelous. I want to tell you a secret. I think Joe Turner was the first inspiration to sing the blues, for me. Back in 1938. I heard him with Pete Johnson. Then later on with Art Tatum—*Wee Baby Blues*. He really inspired me to sing the blues more than any other singer I've ever heard. db

Profile



IRENE FERTIK

HORACEE ARNOLD

by marv hohman

Although he has long been a well-respected figure among jazz inner circles, the road to public recognition has been an arduous one for drummer Horacee Arnold. The 37-year-old Horacee (the second e is silent) is only now beginning to come into his own, via his own *Tribe* and *Tales Of The Exonerated Flea* on Columbia Records.

"My first musical studies were in Los Angeles with a private teacher. In the late '50s I came to Louisville and practiced there, eventually playing dates with Roland Kirk and David Baker's big band. Then in Indianapolis I did some gigs with George Russell. At Max Roach's request, I moved to New York where I met Hassan Iballi and Henry Grimes, both of whom influenced me greatly.

"Around that time we were supposed to cut an album for Blue Note but somehow things just never happened. I didn't have anything better to do, so I decided to stick around New York. The next gig I had was with Charles Mingus, sometime

during 1960. At that time, Charlie had two drummers, Dannie Richmond and myself. When that wound up, I decided to freelance a bit, then did a stint with Barry Harris.

"Everything we were into at that time was post-bop and I found myself getting restless to explore other musical styles. Finally in '62, I toured Asia with a dance company under the direction of Alvin Ailey. We were over there three months and visited 11 or 12 countries. It was then that I first became seriously interested in different times, rhythms, and percussive techniques. I owe a lot to Alvin, he's the one who taught me how to project and open up."

Horacee has had many high spots in his career, but the greatest came from his brief association with pianist Bud Powell. "I worked with Bud during '62 and I must say that has been the height of my musical experience. I've really never known anything quite like it—other than the time I've worked with Chick Corea, when things almost approached that same level of intensity. The great feeling that came from this period really had nothing to do with technique. It was more like there was some sort of unspoken communication between Bud and the other musicians, whereby we were all touched by his greatness."

Unfortunately, no recordings were made to testify to the magic of the Powell/Arnold alliance; however, he can be heard on Corea's *Is* (Solid State) recorded in '69.

"During the mid '60s, I joined up with Hugh Masekela and Miriam Makeba. The most interesting thing that came out of that period was that I met the Brazilian guitarist Sivuca. But really, I was becoming more disenchanted with the music business every day. I got very fed up with the attitude of most musicians, it seemed to me that we were largely our own worst enemies, that immaturity was the downfall of our craft. At that time it was very 'in' to put people down, even cats you secretly admired. I saw this going on constantly, mainly because I was never a part of any particular group or clique. Since I seldom hung out, I got to see the pettiness from all angles. The more I listened to all that talk, the more discouraged I got."

This dejection caused Horacee to retire from the active side of the scene for awhile. At one period he even ceased to play drums for an entire year. Yet he stayed busy in other aspects. He began to study classical guitar under the expert tutelage of Hy Gubernick, and through this eventually came to meet and study with Oregon guitarist Ralph Towner.

When Horacee eventually decided to rejoin the scene, his composing skills had matured and his drumming had solidified. Plus he had finally met a newer breed of musicians that he felt comfortable working with. His *Tribe* album was released in the spring of '73 and, although it did next to nothing saleswise, the disc managed to capture the attention of critics and astute listeners.

"I like that album but really it was mostly a traditional jazz thing, comprised of straight ahead stuff. The title cut was the only innovative thing and afterwards I knew that I had to move toward developing a more contemporary approach."

This year's *Tales Of The Exonerated Flea* incorporates all of Horacee's influences over the past 15 years. Joined by his friend Towner, keyboardist Jan Hammer, and a cavalcade of other leading avant-gardists, Horacee has created an album rich in exotic atmosphere and rhythmic pulsation.

Because of the intriguing liner notes that refer to the wanderings of a flea named Nightjar, I asked Horacee to explain the background of the album. "Well, there really isn't any definite story. The pieces are separate compositions that are loosely unified by the image of the flea. *Puppet Of The Seasons* refers to the way that there are different times of the year when we run to buy the latest clothes to catch up with the styles and

ALEX FOSTER

by herb nolan

When other musicians talk about alto saxophonist Alex Foster they invariably will get around to saying, "You should hear Alex play the clarinet, he's fantastic." Well, you'll probably have to wait because he doesn't use the instrument in the music he's playing now—at least not yet.

Foster, a 21-year-old musician who went to high school in Oakland, Calif., has recently been working and recording with Horacee Arnold. Prior to that, his first major job was in Chico Hamilton's new band along side alto player Arnie Lawrence. But in the beginning Foster was headed elsewhere.

"I started playing the clarinet when I was ten. After my junior year in high school I left to study at the Conservatory of Music in San Francisco. I was there for two years then dropped out to go to a conservatory in Philadelphia. That lasted one semester, because by then I'd pretty much exhausted my patience with that type of schooling. I don't know what it was really, but it seemed stalling somehow.

"Anyway, the whole time I was in Philadelphia studying the clarinet, I was practicing the saxo-36 □ down beat



HERB NOLAN

phone because I knew I didn't want to stay there too long. I'd really started playing the alto when I was 16, but it was limited to high school jazz bands. And what kind of expression is that?

"One day I decided I've got to go. Something inside told me I had to leave before it was too late. So I moved to New York in January of '73 and scuffled, for about four months trying to sit-in around town so people could hear me play.

"I think my first job in New York was playing with Duke Pearson's big band. It was kind of a fluke, this saxophone player I'd just met was drugged with the gig and asked me to come down and play. I went but it was really weird. Like the music was all ripped up and disorganized, and at one point the whole sax section turned the page and nothing was there... and you heard this great silence. That was my first experience in New York. Nice! Ultimately, Chico got my number through the grapevine and called me.

"You know, an interesting aspect of a musician's life in that city is the traditional idea of 'paying dues.' It's a strange thing about musicians, they impose that shit on themselves for absolutely no reason.

"Personally, I don't think it has anything to do with music, because everybody pays dues when they sit down and practice. When you're born you start payin' dues right away—some cat slaps you on the ass trying to get you breathing. The funny part of dues paying is it's your colleagues who are trying to hold you back, that's the sick part of

things like that. All human beings are controlled by outside factors, we're like puppets being manipulated by invisible forces.

"Chinnereth (as in *Chinnereth II*) is the ancient name for a region in Mesopotamia. It was supposed to be a well-watered, beautiful place to live, fertile with lush vegetation. Its people were contented, you might say it was sort of a paradise. *Euroaquilo Silence* refers to a place in the Mediterranean Ocean that becomes so violent at certain seasons that it is suicide to try to cross it. The song is about like when you know that something drastic is about to happen but you've got a moment before it comes down. No matter what you do, you know that this inevitable thing is an instant away. That instant is what the "silence" refers to. As far as *Benzele Windows* goes, the Benzele pygmies are a tribe that live in an African rain forest.

"So the pieces do comment on people, nations, generations, in the way that anything can be adapted to a given situation. Nothing is meant to be specific, but you know, a flea can accomplish a lot, sometimes they even carry the bubonic plague. I guess the message is that nobody can feel totally exonerated today, whether they live in the ghetto or somewhere out in the affluent society. I made the liner notes nonspecific because I think that makes the album more flexible and penetrating."

Horacee remains undaunted by the scant attention that *Exonerated Flea* has received. He is currently busy assembling a new band which he plans to take on the road following the release of his third album.

"The new group is totally geared toward the electric sound. We have Alex Foster on soprano and alto sax and flute; John Scofield, who is from Boston and has worked with Gary Burton, is our guitarist; Mark Gray is on keyboards; the bass position is a tossup, since we've been using both John Lee and Mike Richmond (Stanley Clarke's brother-in-law). I don't foresee any possibility for adding a vocalist at present, but I would like to record with one sometime. Although I've never written any lyrics, we will have vocal parts scored."

"As far as audiences and halls go, I'd rather do concerts at places like The Bottom Line. But I'm tending to follow the road that Chick has taken. He doesn't want to isolate himself, so he's been playing the bigger halls. That's what we'd like to do, as long as we feel we're being clearly heard and are effectively communicating with the crowd."

With two aesthetic successes in back of him and a yen to reach the audience which has so long eluded him, Horacee Arnold appears on the verge of a well-deserved breakthrough. **db**

it. To put up with all that you must have a great love for the music, because there certainly isn't much money in playing jazz.

"You know, the thing that surprises me is that when you go someplace, people think you are rolling in money, because you're playing with a star and at a big club in town. It doesn't mean anything. Even the mention you get in a newspaper or in a magazine really doesn't mean much—I'm still back in New York just trying to buy dinner."

As far as his playing goes, Foster said: "I try not to think too much in terms of technique and just try to get to certain things I hear. There are always changes, anyway. My horn was ripped-off, so I had to get a new alto and mouth piece. Right away I had a whole new sound. The horn doesn't adjust to you, you have to adjust to it. It's almost like getting inside the instrument and feeling around."

Foster lists his main influence as Cannonball Adderley. "Cannonball was my main man, he still is, but lately I've been listening to almost all of Bird's stuff."

And what about his clarinet? "Yes, I've thought about playing the clarinet in improvisational music, but not now. It's not the kind of instrument that's appropriate for today's music, since it doesn't have the necessary volume. I don't just want to get up and play chords or blues, there's got to be more you can do with it. I'd like to come up with my own special kind of context in which to use it, because I know I could play it like no other jazz improviser." **db**



NACIO JAN BROWN

EARL 'FATHA' HINES Miyako Hotel, San Francisco

Personnel: Earl 'Fatha' Hines, piano, electric piano; James Leary, string bass; Binky Wilson, drums; Rudy Rutheford, clarinet, flute, tenor sax; Marva Josie, vocalist.

Earl 'Fatha' Hines is as old as jazz—and as young. He holds the tradition in his enormous hands, which can span 12 keys, and the spirit in his still lively heart. Because the warmth and humor of his music is matched by his personality, he reaches his audience as both musician and entertainer.

The attendance was not what it should have been for Earl's opening night at the Japanese Cultural Center in San Francisco, although the press was well-represented, along with several local musicians (most notably, John Handy). Enthusiasm, however, made up for whatever the crowd lacked in numbers, and there were few who didn't stay for at least two of the three sets.

His solo segment was the high point of each set. Earl demonstrated the continued viability of pre-bebop jazz and the inimitable excellence of stride piano, proving that you don't have to be contemporary to be hip.

Unfortunately, the group's ensemble playing added little to what Hines could do on his own and may even have diluted the authenticity of his musical concepts, although, as compensation, they charged the show with a great variety of moods. Rudy Rutheford's work on wind instruments came closest in successful empathy, but Hines' music deserves an autonomy which he only achieved during solos.

During the first set, he was plagued by the stiff action of a neglected piano. Thus, his solo performance (on *Tea for Two*, *It Could Happen to You*, and Fats Waller's *Ain't Misbehavin'*) was not quite up to par. The bass lines were faltering, the chord clusters, muddy. "This piano hasn't had much company lately," Hines joked, in a good-natured apology to the audience. And this seemed to be the whole explanation for his difficulties, because he had accommodated himself to the stubborn instrument by the end of the first set, after which he became his usual smooth, swinging, and articulate self.

The quartet segment was Dixieland in feeling, with Rutheford expressing himself more naturally on clarinet than on either flute or saxophone. Their first tunes were *Bluesette*, *A Pretty Girl Is Like a Melody*, and the opening (clarinet) theme from *Rhapsody In Blue*. Then

the stride piano/clarinet dialogue on *The Man I Love* precipitated a flutter of sighs and cheers from every romantic heart in the room. The reaction, however, was not simply sentimental or nostalgic. Rather, the sensitivity of Gershwin, Hines, and Rutheford were so perfectly matched that a synthesis of the three produced an irresistible love song.

Musically, the quartet's approach was *laissez-faire*: they enjoyed themselves, turned on the audience with a mixed repertoire of jump tunes and torch songs, and let the music take care of itself—which it did. Their lack of technical self-consciousness might have shocked some of jazz's young virtuosos, but it was a refreshing jolt to witness a musician of substance like Hines, to whom music may be as serious as church and, yet still as much fun as Saturday night bowling.

For the final segment of each set, the quartet backed singer Marva Josie, a woman of striking appearance and features that are nearly an indistinguishable blend of Negro, Oriental, Indian, and Mexican. Hines has had a habit of uncovering first-rate singers, such as Billy Eckstine and Sarah Vaughan. Ms. Josie, however, will have to develop considerably, if she is to succeed in her own right as either a jazz vocalist or a torch singer.

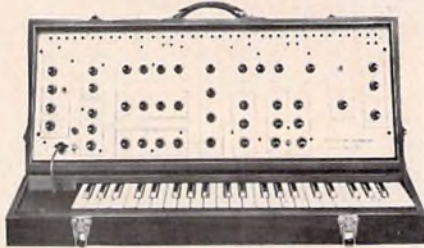
Her first tune was a Hines original, *I Can't Trust Myself Alone*, with the composer on electric keyboard. Though Ms. Josie demonstrated an impressive range, she also displayed a certain lack of subtlety which failed to enhance the delicacy and lyricism of the ballad. She seemed far more at home with the bass/vocal duet on *Sometimes I Feel Like A Motherless Child* and the R&B styled *C. C. Rider*. Ms. Josie has the command of many styles, but—as yet—none of her own. If she is to establish her reputation beyond the gospel/soul genre, it seems she will have to develop sensitivity to mirror her range, and a gentle touch that complements her natural power. *Scarborough Fair* was her most effective tune with the quartet, beginning as a gospel-flavored bass/vocal duet and evolving into a modern jazz waltz with fine vocal improvisation that enhanced the tune's mournful changes.

Aside from the unique experience of hearing 'Fatha' Hines at the keyboard, the most endearing feature of the group's performance was the conspicuous and spontaneous pleasure they took in playing. It is impossible not to enjoy musicians who are enjoying themselves so thoroughly.

—len Lyons

December 19 □ 37

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THE LATIN JAZZ JAM

New York University

Personnel: Jon Faddis, trumpet; Andrea Brachfeld, flute; Joe Farrell, flute, tenor saxophone; Ray Bryant, piano; Joe Beck, guitar; Herb Bushler, bass; Jimmy Madison, Mel Lewis, drums; Ray Barretto, congas; Teri Thornton, vocals.

Leaderless jam sessions generally are passé, or so say critics. But Jack Kleinsinger, little more than a year ago, began his "Highlights In Jazz" on the premise that whatever the circumstances, good musicians will produce good music. He handpicks the talent, emcees the shows, and even suggests some of the programming—though the artists hold full control. Sometimes it comes out stilted and pat; more often we hark back to Norman Granz' epochal groupings. This was one of those moments.

The opening *Walkin'* set the evening's pace: all joined in to take a few warm-up choruses. But it wasn't until the stage cleared, leaving Bryant alone, that the virtuosity began in earnest. He's not one of the most mentioned among the great piano soloists, but Ray always surprises with a concert or a new record, and I remember, "Yeah, he DOES IT, don't he?" Well, he did it this night. The contrast in dynamics from the large ensemble down to one man was enough, but when he plunked down a very funky blues line, then extended it into *Willow Weep*, the feeling was down home. It's not an uncommon approach—Duke did it with *Kinda Dukish/Rockin' In Rhythm*. But the colors evoked remained intact, especially in the hands of one who's so in control of his instrument as is Bryant.

Ms. Thornton was coaxed up from the audience to do a pair of tunes with the rhythm section, then, including a wide-ranging *Green Dolphin Street* that started low and finished somewhere near her upper limits.

Back to business, and it was Faddis' turn. This was the Jones-Lewis band barnstormer's solo premiere, and he handled it well, using his pyrotechnics on *Caravan*. He will have to break from those patented Dizzy licks before too long, because you can't go telling people, "Close your eyes and I'm Diz" indefinitely. Jon's got great chops and some high note hijinks that won't quit, but he constantly goes back to riffs we all know too well. While I dig what Dizzy's done, I'd like to hear Faddis go him one better . . . if that's possible.

We paused here while Mel Lewis presented Jon with his db Critics Poll award for Talent Deserving Wider Recognition. Mel then sat in on *Con Alma*, handling Latin honors alone as Barretto sat one out.

Ms. Brachfeld, recipient of this year's Louis Armstrong Award from Jazz Interactions, guested for *Afro Blue*, sharing solo honors with Barretto, who burned solidly with palms, chin, elbows and wet finger.

Farrell-Beck-Bushler-Madison are a working quartet, as was evident in their two numbers. Farrell's *Hurricane Jane* was his tenor offering, but the feature was the excitement generated by the group's united energizing: these were hard, straight ahead contemporary sounds. *I Won't Be Back*, penned by Beck, featured the guitarist with wah-wah and fuzz to great effect.

The closer was one of the best performances of *Night In Tunisia* I've ever heard. It was all stops, each player soloing, no rhythm for rhythm's sake. The rousing challenge round between Barretto and Madison went on for an extended chorus or three, leaving those onstage jumping around in glee, slapping palms and exchanging hugs. It was everyone at the top of his/her form, a fitting conclusion to an all-round/outasight night of Latin jazz.

—arnold jay smith

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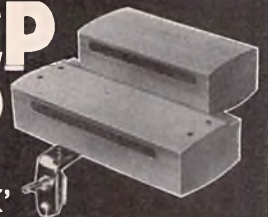
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HOW TO

set up scales... and scale/chord combinations, Part I

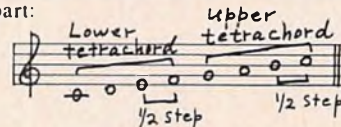
by Dr. William L. Fowler

Lydian chromatic, supra-Locrian, Neopolitan-Hungarian minor. Far out scales? Not any more! They're being discussed and demonstrated at clinics. They're being used at jam sessions and in charts. And although they're only three of the great number of non-traditional scale possibilities, they indicate by their very complexity an expanding interest in fresh linear tonal organization. The day of dominance by major, minor, and ordinary modal scales seems done. And while the established enrichment process of imposing innovative harmony upon relatively simple melodic material will undoubtedly continue, the exact reverse process of imposing innovative melodic material upon relatively simple harmony has been steadily gaining prominence, at least since Charlie Parker—there's nothing unusual nowadays in switching scales at chord change or even in mid-chord.

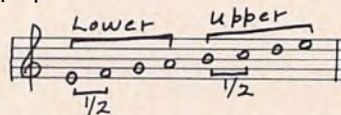
But making such procedures really work musically requires knowing just about every scale, then knowing how to apply those scales to harmonic progressions. This article will concern construction of scales and their musical meaning. The next article will concern chord/scale relationships...

A scale can consist of any number of different notes from two to twelve, excluding the repetition of the tonic note, which is actually the beginning of the same scale an octave higher. The notes, C, D, E, G, A, C, for example, constitute a five note scale, not six, for only five different letter names appear. But most scales require all seven letter names from A to G. And their differences in construction, essentially the number and location of their half steps, often require accidentals for identification.

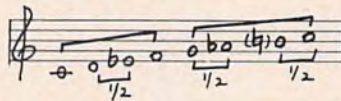
Those half-step locations make for ease in memorizing any scale. Consider for instance the standard major, minor, and modal scales: with their completing tonic repetition notes at both top and bottom, these scales can divide into two groups of four notes each, two *tetrachords*. In the major scale half steps occur at the top of each tetrachord, all the other adjacent tones being a whole step apart:



In the Phrygian mode half steps occur at the bottom of each tetrachord, again all the other adjacent tones a whole step apart:

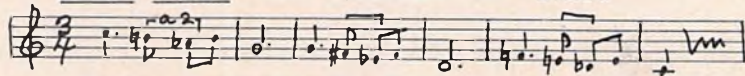


But in the harmonic minor scale half steps occur at both the top and bottom of the upper tetrachord and in the middle of the lower:

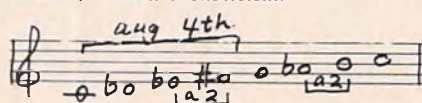


This arrangement in the upper tetrachord produces an augmented second, rather than a whole step, between the middle notes of that tetrachord, an exotic effect great for suggesting impending doom or snake charmers:

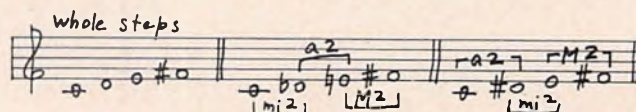
Death Theme from CARMEN - Bizet



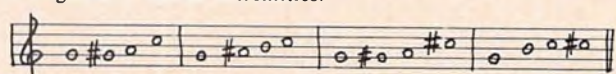
There are two augmented seconds in the Neopolitan-Hungarian minor, on which Bizet based his Death Theme, one of them expanding the usual tetrachord extremity-interval of a perfect fourth to an augmented fourth, a further exoticism:



With the augmented fourth as the extremity-interval, other tetrachord construction possibilities emerge, such as a series of whole steps or a mixture of minor, major, and augmented seconds:



Then there could be tetrachords with half-step clusters at the bottom or the top, and with either perfect or augmented fourth extremities:



Any adventuresome scale-seeker ought to have a field day just building tetrachord sets! And when he gets through combining tetrachords, he can start adding or deleting notes to the scales he's already discovered.



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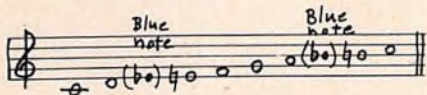
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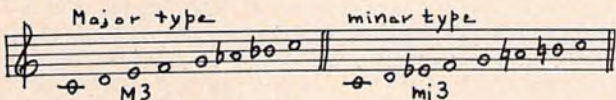
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There are, I'm told, over three thousand possible scales. Each contains depressive and/or energizing individual notes. Blue notes, for example, are depressive-type notes added to a major scale:



When these blue notes are heard in their major-scale setting, they create strong downward melodic pressure—the depressive quality itself, the minor feel. And any other scale not sounding a minor interval above the tonic also creates that depressive quality. Scale-types therefore become more and more minor as more and more of their component notes are lowered, especially the third scale degree.

Conversely, scale notes sounding as major or augmented intervals above the tonic create the upward, energizing, major feel. Again the third scale degree is especially influential. For example, if a scale contains both depressive and energizing tonal elements, the position of the third degree will determine whether that scale is essentially a major or a minor type, despite any strong contradiction from the other scale degrees:

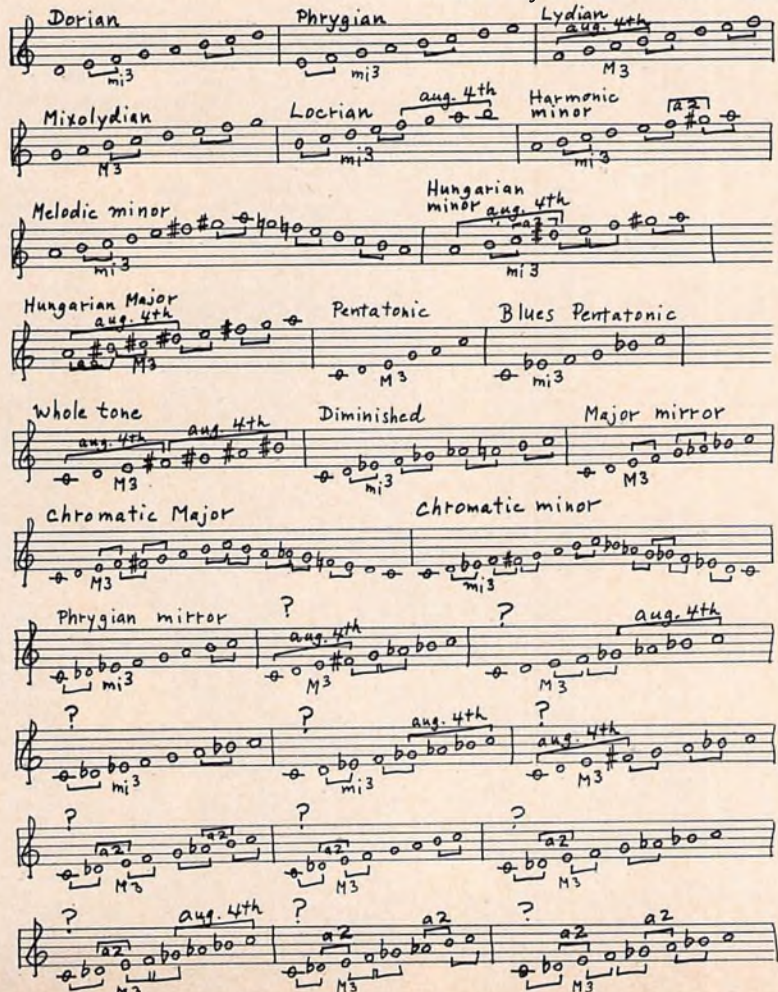


Personally, I like mixed depressive and energizing elements in scales because of the resultant exotic effect, particularly in the Neopolitan-Hungarian minor. But there might very well be other more exotic scales hidden in that vast neglected reservoir of scale possibilities.



SOME SCALE STRUCTURES

□ = half step;
[a2] = augmented second;
all other adjacent tones whole steps.



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BOOKS

BIX, Man and Legend, by Richard M. Sudhalter and Philip R. Evans with William Dean-Myatt. Harper & Row; 512 pp.; \$12.95.

ERIC DOLPHY, A Musical Biography and Discography, by Vladimir Simosko and Barry Tepperman. Smithsonian Institution Press; 132 pp.; \$10.

OH, DIDN'T HE RAMBLE, The Life Story of Lee Collins, as told to Mary Collins, edited by Frank J. Gillis and John W. Miner. University of Illinois Press; 159 pp.; \$10.

RAISE UP OFF ME, A Portrait of Hampton Hawes, by Hampton Hawes and Don Asher. Coward, McCann & Geoghegan Inc.; 179 pp.; \$7.95.

First there was *Bessie*, the excellent biography of Bessie Smith by Chris Albertson. Then came *Bird Lives!*, a generally well done, though occasionally inaccurate recounting of Charlie Parker's life. Earlier this year, Ralph

Berton's highly fantasized *Remembering Bix* hit the book stalls, and the rush was on for biographies and autobiographies of jazz people.

The four books listed above were published in fairly quick succession in mid-year. Their quality, accuracy and thoroughness, unfortunately, vary considerably.

Easily the best is *Bix*. It probably is the most thoroughly researched biography ever done about a jazz musician—or any other person, for that matter. A classic in every sense of the word.

Sudhalter, Evans and, to a lesser extent, Dean-Myatt spent 15 years collecting information about the legendary cornetist and composer, who died in 1931 at the age of 28. At first, they worked independently of each other, and later in concert. Surprisingly, Evans and Sudhalter did not meet until shortly before the book was published, and Evans and Dean-Myatt have never met. To make their accomplishment even more astonishing, Evans lives in the United States and the other two reside in Britain.

They set about to interview, either face to face or by letter, all musicians who played with Bix as well as nonmusicians who had more than a passing acquaintance with him. All research is their own; they avoided using any published pieces on Bix, excepting a few newspaper accounts of the time. Their goal was to chronicle his life as accurately as possible, and I suspect they succeeded.

Besides the massive research effort, Sudhalter, a cornetist in addition to being a journalist, transcribed particularly interesting passages from records on which Beiderbecke played. These are included in the book's ex-

haustive discography by Evans and Dean-Myatt.

The discography includes record sales figures, and they tell an interesting story. Evidently, jazz never sold well, even in the so-called Jazz Age. Some records Bix made with the commercial bands of Jean Goldkette and Paul Whiteman sold over 100,000 copies. But his own and sidekick Frank Trumbauer's small-group records usually sold only around 3,000. Bix' biggest seller was the last issued under his name, *I'll Be a Friend with Pleasure*, which sold 16,683. (This was rather remarkable, since the Depression had started and record sales had declined sharply—for example, the last Bix made with Whiteman, issued about the same time, sold only 15,025.)

Presumably Evans did most of the interviewing in the United States. He came up with some fascinating stuff. For example, there's an account of seven-year-old Bix' piano accomplishments (he had a remarkable ear even then) published in his home town newspaper, the Davenport, Iowa, *Democrat*, and an interview with Bix, then about 26, that appeared in 1929 in the same paper (he defined jazz as "musical humor").

The book has an appendix that is almost a day-by-day diary, giving dates, places and names. For example, on Sunday, Jan. 10, 1926, Bix and Sterling Boser, the trumpeter in the other band at the Arcadia Ballroom, were both late for work. Not only that, but Bud Hassler, a saxophonist in Trumbauer's band, was "indisposed" the same day. Or, on Friday, April 4, 1930, Bix saw *Painted Heels*, starring Helen Kane and William Powell. The chronology also includes the names of

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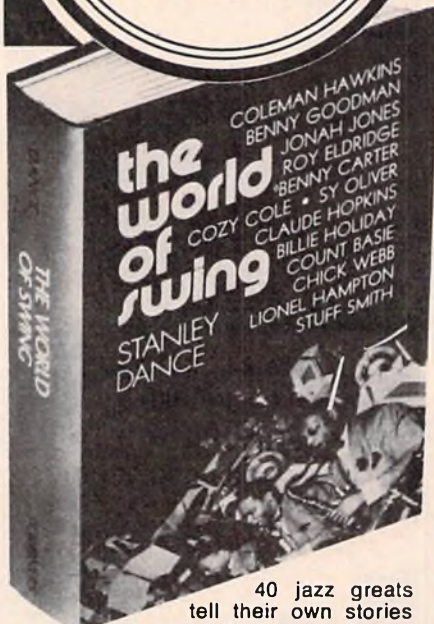
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the tunes played and who soloed for how long on what on Whiteman's weekly Old Gold broadcasts in 1929. Warren W. Scholl kept track of these things at the time and made the information available to the authors.

The wealth of information is overwhelming, and though much of it is little more than trivia, it is fascinating nonetheless.

One might get the idea from the foregoing that this book, like others heavily researched, is tedious and boring. Just the opposite is true. Sudhalter has woven the myriad details and interviews into a stunning narrative that reads almost like a novel. It is the finest piece of research writing that I have ever read, in jazz or any other field. In addition, Sudhalter offers clear-headed musical analyses of Beiderbecke's best recorded work.

The book lays to rest some of the myths that have grown up around the bones of Beiderbecke. One of the most persistent is that he was frustrated musically and therefore drank himself to death. Judging by the facts in the book, and the records he made, Bix was anything but musically frustrated. By the time he was 25, he was a featured soloist with the most popular band in the country, Whiteman's. He was universally admired by his fellows, some of whom patterned their styles after his. He was idolized by a group of early jazz fans. He had a recording arrangement that seemingly allowed him to record whatever he wanted. And he made plenty of money. In 1928, he participated in about 70 recording sessions and was drawing down an additional \$300 a week from Whiteman—a total of more than \$20,000, which isn't bad even by today's standards.

The book also corroborates, by statement and implication, items that in recent years have generally been considered rubbish. According to the chronology, Bix did meet Louis Armstrong on a Mississippi stern-wheeler—in August, 1919, to be exact. Even more interesting is the fact that Emmett Hardy, an unrecorded New Orleans cornetist

who died young, played several months in Davenport in 1921 when Bix was forming his style. Many old-timers have long claimed that Bix got his stuff from Hardy, and it's quite possible that they were right all along.

Be that as it may, the main thing is that Bix played beautifully. Where his lovely conception came from is relatively unimportant. It might even have been from Stravinsky, for Bix was on to him early in the game—but it probably came from everything he heard, the same as for any truly creative musician. His records have been available for decades, and now we have a biography that matches the quality of the music.

It is unfortunate that the same kind of thoroughness and love evident in *Bix* are glaringly absent from *Eric Dolphy*. Simosko's original research consists primarily of some correspondence with Dolphy's parents about his early life in Los Angeles, and with bassist Richard Davis and friend Lillian Polen about his later life. The rest of his research is pretty much limited to scalping from record liner notes and news stories, *Ad Lib* items and interviews that appeared in *down beat* from 1960 to 1964, when Dolphy died.

Since I was responsible for what went into *down beat* during that period, and also did one of the interviews, I'm surprised that a researcher would depend on these fragments to reconstruct a musician's life. After all, *down beat* is not a magazine of record, and it is impossible to publish every public activity of one musician. Nor are all news stories completely accurate. For example, I can't understand why Simosko thinks that Dolphy stayed in Chicago after a concert at the University of Chicago in 1963 till he opened with John Coltrane for what is called "an extended stay" at McKie's, a jazz joint that used to be at 63rd and Cottage Grove Ave. He may have got it from Chicago *Ad Lib*, but Dolphy did not stay in Chicago. In the same passage,

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Simosko states that John and Eric did an 80-minute version of *So What?*, or *Impressions*, that became "an instant legend." It's true that at McKie's they played tunes for an extraordinarily long time, but the only comment I ever heard after one of these marathons was from a member of the rhythm section, who said something like, "They get up there and play forever, and they ain't sayin' shit!"

But why didn't Simosko talk to Elvin Jones or McCoy Tyner or Jimmy Garrison, who were there? Why didn't he interview Charles Mingus, with whom Dolphy was playing shortly before he died? Or to Chico Hamilton, Dolphy's first big-time leader? Did he talk to John Lewis, Gunther Schuller or Ornette Coleman? Evidently not.

So there is really little new in the book: some unpublished material about Dolphy's youth, but that's about all. And there are interesting questions to pursue. Dolphy and



JOE ALPER

Coleman lived in Los Angeles at the same time in the late '50s. Did they exchange ideas? Coltrane and Dolphy knew each other from the '50s, before Eric came on the national scene. They told me that they used to discuss music even back then. I regret not digging out of them what aspects of music they talked about (they were not easy men to interview), but then I was just writing a magazine article. Couldn't Simosko have found out by talking to some West Coast musicians? If Sudhalter & Co. found out what went on in Davenport, Iowa in 1921, it seems Simosko could have found out what went on in Los Angeles in 1958.

There are nonmusical questions, too. Eric's unexpected death in Germany has never been satisfactorily explained. I had known Eric since about 1961 and had seen him frequently in the months preceding his death. During that time, a strange lump appeared on his forehead and got continually bigger. Did it have anything to do with his death? Probably

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not, but was the possibility checked out?

Besides being a sloppy, incomplete research job, the biography also reads like a term paper—dry and brittle. The discography, mostly the work of Tepperman, contains few surprises, most of which are rehearsals and broadcasts in Europe, some available on "private recordings." All in all, Dolphy deserved better treatment than this. I hope we don't have to wait another 30 years to get a decent biography of him.

Of course, writing a biography is difficult and tedious and should be attempted only by the most tireless researchers. Autobiography is easier—a man can say what he pleases about his own life. I suspect that's what Lee Collins did, at least somewhat, in *Oh, Didn't He Ramble*.

Collins was a very good New Orleans trumpet player who spent most of his career playing in joints around Chicago, most notably at

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Hawes—1963 and 1973

the Victory Club, a Clark St. dive, from 1945 to '51.

He was a late-comer to the Windy City, missing the major migration of New Orleans musicians by about 10 years. He didn't leave New Orleans for good until 1930, when he was 29. (He had spent some time in Chicago earlier, when King Oliver hired him to take Louis Armstrong's place in the Creole Jazz Band in 1924, but the Lincoln Gardens, where the band was playing, burned down a few months after Collins arrived. He soon returned to New Orleans.)

His account of New Orleans in the mid- and late '20s fills in some gaps in the history of New Orleans jazz, which concentrates on the first 20 years of the century. According to Collins, the jazz fever in the Crescent City was unabated even after many musicians had departed—and the joints were just as rough, the characters as colorful and the music as hot as they were before 1920.

Another New Orleans trumpeter who stayed down south was Bunk Johnson, and Collins held him in high esteem. There are several warm and loving references to Johnson throughout the book. (Collins' attachment to the older man was clearly evident at a mid-'40s concert in Chicago. Johnson arrived quite late and almost missed the performance. When he finally walked on stage, Collins was beside himself with joy, greeting him with hugs and a wide smile. When Johnson sat down, Collins did sort of a jubilation dance around him, patting him occasionally on the head. Bunk never lost his cool.)

Collins spends a lot of time recounting his personal life. He married young, before all his wild oats were sown. The marriage deteriorated, of course. Collins recalls his numerous extramarital affairs before settling down with Mary, his wife in later years.

The most poignant passages are those in which he describes the lingering illness that led to his death in 1960. He reveals that at one point his despondency led him to attempt suicide. But even during the slow decline, he kept playing and made successful tours of Europe in 1951 and '54. His was a strong spirit.

The book includes a discography and a recording of Collins playing in the context he loved, the traditional New Orleans lineup. The recording tells as much as the book—for as Art Hodes says in the foreword "... he

made a powerful noise."

Like Collins, Hampton Hawes is a man of spirit and fire. He has been in the top echelon of jazz pianists since the '50s, but his autobiography is not so much about music as it is about being black and strung out.

In 1956 he was sentenced to 10 years and was sent to the U.S. Public Health Service Hospital in Fort Worth, Texas. Most musicians and critics wrote him off, but he came back. He overcame his habit at Fort Worth and, without much help from others, convinced President Kennedy in 1963 to grant him a Presidential pardon, which at that time was rarely granted and never to a narcotics addict.

Since then, Hawes has re-established himself in the jazz world and now presumably leads a more nearly normal life.

The book is exceptionally well written in the vernacular of the streets. It is at once colorful, powerful and unsentimental:

"A sucker hits an F chord, it's an F chord. I'll grant you, some suckers hit it cooler than others, but it really ain't no secret. Lots of blacks play blues 'cause they don't know nothin' else. But oughta get good experiencing that shit for two hundred years. Just play it, but you've got to love to play, and mean it. Be rich and soulful, brothers. Some people go to school to become doctors and engineers, some make it and some don't. If I tried to play a polka gig those cats would say, Man, you're the squarest, the jivest player in the world. It's a matter of wanting to do it. What difference does it make where you go to learn? Toshiko, 8,000 miles from the source, burned the keyboard like Bud Powell (Bud may have used chopsticks once or twice in his life, but I know his eyes didn't slant) and André Watts, black as his namesake, plays Mozart like he's tuned into the grave."

Raise Up Off Me is much more than a book about a jazz musician. It is in the same league as *Lady Sings the Blues* and *Man Child in the Promised Land*—a cry touched with bitterness but triumphant, nonetheless.

—don demicheal

Mr. DeMicheal formerly served as editor of *down beat* from 1961 through 1967. He has played drums and vibes professionally and has been a frequent freelance contributor to various jazz publications.



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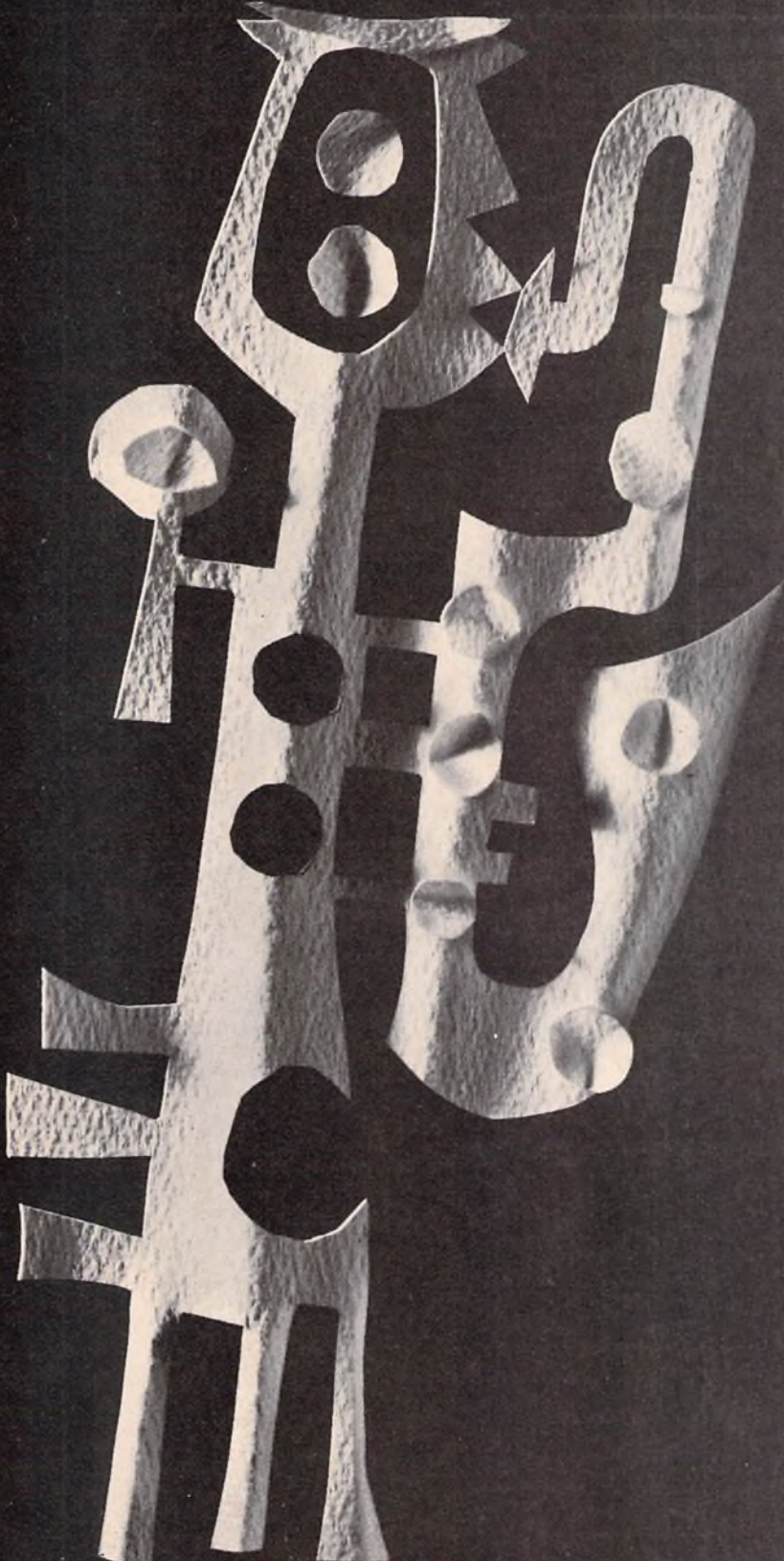
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CITY SCENE

New York

Jack Kleinsinger's Highlights In Jazz series salutes swing Dec. 16 at NYU's Loeb Student Center. The music of Ellington, Goodman, Basie, et al, will be performed by Zoot Sims, Joe Newman, Phil Bodner, Hank Jones, Bucky Pizzarelli, George Duvivier, Bob Rosengarden and Maxine Sullivan . . . The same Monday night, Mercer Ellington and the Duke Ellington Band, Cab Calloway, Mae Barnes, Peg Leg Bates, Bunny Briggs, the Copasetics and the Lindy Hoppers recreate Cotton Club Revue nights, the first fundraising event for the Duke Ellington Cancer Center . . . Jazz Interactions switches operations to the Riverboat in the Empire State Building for big gigs and to the Downbeat for small ones. They are the last Monday of each month . . . The Bottom Line has Sonny Terry & Brownie McGhee through Dec. 8; The Raspberries come in Dec. 12-15 . . . Boomer's shows Roy Haynes through Dec. 7 . . . Thad Jones/Mel Lewis taped a Public Broadcasting Service TV concert out of Rochester with db's New York correspondent Arnold Jay Smith presenting their 1974 Critics Poll Awards; they're still at the Village Vanguard every Monday night. McCoy Tyner is there through Dec. 7; David Amram hits on the 17th . . . Michael's Pub boasts Marian McPartland through Dec. 17 . . . Don't forget Showboat 2, that jazz cruise with Basie, Sarah Vaughan, the Adderleys, Hampton, Joe Williams,

James Moody, Carl Warwick, and the brother-sister act of Cecil and Cavril Payne. It runs Dec. 7-14, and reservations are a necessity . . . Brooks Kerr holds down Wednesdays through Sundays at Gregory's, with Russell Procope and Sonny Greer . . . Lincoln Center's Great Performers are Gordon Lightfoot at Fischer Hall Dec. 6 and 8; Don McLean at Fischer Hall Dec. 14; Bob Green's *World Of Jelly Roll Morton* at Tully Hall the same night; d.j. Scott Muni's benefit for United Cerebral Palsy at Fischer Dec. 16 . . . Jazz Vespers at St. Peters, 64th and Park, has Morris Nanton Dec. 8 and Linton Gayle Dec. 15 . . . Jazz Interactions' concluding Hunter College lecture is "Jazz On Film" by Ernest Smith Dec. 6 . . . The Fifth Dimension continue at the Uris through Dec. 8 . . . Calvert Extra's free concerts at the New York Jazz Museum are Sundays, 3-6 p.m.—Elvin Jones, Dec. 8; All Womens Jazz Band, Dec. 15 . . . The Academy of Music brings in Genesis Dec. 6-7; David Bromberg and Buffy Sainte-Marie appear Dec. 14 . . . The Cookery continues with Mary Lou Williams and Milton Suggs through December. Weekends, look for Dick Hyman and Chuck Folds, alternating days and nights . . . The Half Note works out with Monty Alexander through Dec. 14 . . . Rust Brown's has Lonnie Liston Smith through Dec. 8; Leon Thomas comes in Dec. 12 . . . Mikell's has Junior Mance for long December weekends . . . Bobby Short is home at the Carlyle . . . Kenny Brawner is in The Cellar . . . Jacques alternates Jim Roberts with Lance Hayward, piano . . . Jimmy Ryan's jazz hot: Roy Eldridge, Dick Katz, Joe Muranyi, Eddie Locke and Bobby Pratt . . . Bucky Pizzarelli a stalwart at Soerabaja with Dardanella . . . Hugh Lawson and Carl Pruitt are at the West Boondock . . . The New York Jazz Repertory Company presents "The Music of Quincy Jones" Dec. 19, with Billy Taylor

conducting and many of Q's regulars in the orchestra . . . Out east it's Sonny's Place, Sea-ford, Long Island, with Chris Woods Dec. 6-8; Dave Barron Dec. 13-15 . . . Or go west to Gulliver's, West Paterson, New Jersey, where you'll catch Jackie Paris and Ann Marie Moss Dec. 6-7; Chet Baker Dec. 13-14; the Monday guitar nights have Vic Juris Dec. 9 and Mike Jordan Dec. 16 . . . The Capitol Theater in Passaic will have Genesis Dec. 13 . . . JAZZLINE: 212-421-3592.

CHICAGO

Jazz is in a bit of the doldrums for the present, at least compared with the recent heavy activity. The NTU Theater Bar, for instance, just hosted Pharoah Sanders; in December, though, they're offering a play "The Musician" by Howard Moore, with music by the author. The film series continues Wednesdays . . . Charles Earland brightens the Jazz Medium on Rush Street Dec. 5-8, and James Moody makes more moods for love Dec. 11-15 . . . Ken Chaney continues at the 300 Room at the 63rd Street Roberts Motel, and the John Young Trio remains the house band at Cadillac Bob's Toast of the Town (often backing name acts, too) . . . John Bishop's trio, a favorite in the north side hip community, is at the Wise Fools on Lincoln Avenue Dec. 4-7. Dec. 11-14 it's All Of Us (formerly Batucada), and trumpeter Carmen Fanzone, of Chicago Cubs fame, scores Dec. 18-21. Sunday nights continue with the rock of Eddie Boy, Mondays are the Dave Remington big band, Tuesdays are dixie with Remington and Bobby Lewis . . . All Of Us continues Mondays at Rats'o's, too; Tuesdays it's Corky Siegal. Then Barry Miles comes in (Dec. 4-8), followed by Ben Sidran with Phil Upchurch (Dec. 11-15), then Judy Roberts, (opening Dec. 18) . . .

... on the road

GREGG ALLMAN / COWBOY

Dec. 6 Passaic, NJ
8 Pittsburgh, Pa
13 St. Louis, Mo.
14 Nashville, Tn.
15 Memphis, Tn.
17 Birmingham, Ala.
18 Boone, NC

BRIAN AUGER

Dec. 6 Rio Grande College, Ohio

ROY AYERS

Dec. 6 Central State College, Wilburforce, Ohio

BLACKBYRDS

Dec. 6 Vassar College, Poughkeepsie, NY
7 Academy of Music, Brooklyn, NY

GARY BURTON

Dec. 5-20 European tour

CHARLIE BYRD

Dec. 5-14 Roosevelt Hotel, New York, NY
17-19 Maryland Inn, Annapolis, Md.

BILL CHINNOCK

Dec. 11-14 Hideaway, Granby, Mass.

CHICK COREA & RETURN TO FOREVER

Dec. 6 Vassar College, Poughkeepsie, NY
7 Williams College, Williamstown, Mass.
8 Palace Theater, Albany, NY

DEL FONICS

Dec. 5-14 Tour of England and Germany

WILLIE DIXON

Dec. 13 State College, North Adams, Mass.
14 Adelphi University, Garden City, NY

ELECTRIC LIGHT ORCHESTRA

Dec. 5 Coliseum, Mobile, Ala.
6 Civic Center, New Orleans, La.
9 Civic Center, St. Paul, Minn.
11 Arena, Milwaukee, Wis.
13 Coliseum, Greensboro, NC
14 Memorial Coliseum, Jacksonville, Fla.
15 Carolina Coliseum, Columbia, SC
17 Scope, Norfolk, Va.
18 Civic Center, Baltimore, Md.

GUESS WHO

Dec. 5 Community Center, Tucson, Arizona
6 Sports Arena, San Diego, Ca.
10 Civic Auditorium, Bakersfield, Ca.
11 Selland Arena, Fresno, Ca.
13 Convention Center, Anaheim, Ca.
15 H.I.C., Honolulu, Hawaii

WOODY HERMAN

Dec. 6 Civic Center, Evansville, Ind.
7 Civic Center, Holland, Mich.
8 Blue Fox Restaurant, Cleveland, Ohio
9 Lyric Theater, Allentown, Pa.
10 High School, Carlisle, Pa.
11 St. Nicholas Hotel, Springfield, Il.
14 Wright-Patterson A.F.B., Dayton, Ohio
15 Community College, Butler, Pa.
16 Haddon Hall, Atlantic City, NJ

HUES CORPORATION

Dec. 5-8 Latin Casino, Cherry Hill, NJ

BOBBY HUTCHERSON

Dec. 5-13 Japan Tour

DOUG KERSHAW

Dec. 7 University of Texas, El Paso
14 Civic Center, Window Rock, Ariz.

STAN KENTON

Dec. 5 High School, Trenton, Mich.
6 Ramonia Terrace, Comstock Park, Mich.
8 Mr. T'Bones, Kalamazoo, Mich.
11 Junior College, Boone, Iowa
13 Dordt College, Sioux Center, Iowa

MONTEGO JOE / FIFTH DIMENSION

Dec. 5-8 Uris Theater, New York, NY
12-15 Circle Star Theater, San Carlos, Ca.

MUDDY WATERS

Dec. 5-7 Colonial Tavern, Toronto, Ontario
11-12 Hideaway, Granby, Mass.
13 State College, North Adams, Mass.
14 Adelphi University, Garden City, NY

RANDY NEWMAN

Dec. 8 State University, Memphis, Tn.

ESTHER PHILLIPS

Dec. 6-7 Univ. of Minnesota, Minneapolis
9-21 Playboy Club, Atlanta, Ga.

MARSHALL TUCKER BAND

Dec. 5 Minneapolis, Minn.
6 Chicago, Il.
7 Detroit, Mich.
9 St. Paul, Minn.
12 Vancouver, BC
13 Seattle, Wash.
14 Portland, Ore.
16 Los Angeles, Ca.
17 San Diego, Ca.

IKE & TINA TURNER

Dec. 5-7 Caracas, Venezuela

STANLEY TURRENTINE

Dec. 5-7 The Stables, East Lansing, Mich.

MIGHTY JOE YOUNG

Dec. 6 Lake Forest College, Lake Forest, Il.

Poll

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Jazz Album—Mahavishnu, *Apocalypse*, 70; MJQ, *Blues On Bach*, 64; Gil Evans, *Evans Plays Hendrix*, 59; Return To Forever, *Where Have I Known You Before*; Charles Mingus, *Mingus Moves*, 56; Gil Evans, *Svengali*, 52; Jack Reilly, *Blue-Sean-Green*, 50; Larry Coryell, *Introducing The Eleventh House*, 49; Chuck Mangione, *Land Of Make Believe*, 48; Pat Williams, *Threshold*, 47; Dave Holland, *Conference Of The Birds*, 46; Quincy Jones, *Body Heat*, 44; Clifford Brown, *Beginning And The End*, 42.

Pop Album—Steely Dan, *Pretzel Logic*, 56; Billy Cobham, *Crosswinds*, 46; Paul McCartney, *Band On The Run*, 42; Yes, *Tales From Topographic Oceans*, 42; Weather Report, *Mysterious Traveller*, 42; Mothers, *Live At The Roxy & Elsewhere*, 42.

Soprano Sax—Rahsaan Roland Kirk, 49; Pharoah Sanders, 47; Budd Johnson, 45; Steve Grossman, 43; Steve Lacy, 42; Azar Lawrence, 42.

Tenor Sax—Tom Scott, 67; Frank Tiberi, 67; Dewey Redman, 66; Dexter Gordon 63; Donald Menza, 63; John Gilmore, 50; Dave Liebman, 45; Grover Washington, Jr., 43; Gerry Niewold, 42; Sonny Stitt, 42; Richard Torres, 42.

Trombone—Grachan Moncur III, 77; Kai Winding, 70; Albert Mangelsdorff, 60; Tom Malone, 56; Dave Bergeron, 46; J. Pugh, 45.

Mercer Ellington and the **Duke Ellington Orchestra** conclude their stay at the London House Dec. 8. **Carmen McRae** follows Dec. 10, and she'll stay through the 22nd. . . . The **Pointer Sisters** are Dec. 5-15 and **Oscar Brown Jr.** is Dec. 16-23 at Mr. Kelly's. . . . **Joe Williams** is goin' to Chicago, but only for Dec. 16-22 at the Playboy Club. . . . **Rock: Deep Purple** and **Elf** Dec. 5 at the Amphitheater; **Electric Light Orchestra** and **Renaissance** (Dec. 10), **The Kinks** (Dec. 13) and

Foghat (Dec. 18) all at the Auditorium Theater. . . . The **Jazz Vespers** at Christ The Servant Lutheran Church in Lombard will include the **Tom Klem Trio** Dec. 8. . . . **Joe Kelly's** trad band with drummer **Barrett Deems**, plays the Gaslight Club in Chicago Tuesdays through Saturdays, then the Chateau Louise in Dundee Sundays. . . . Regulars in the Big Horn band in suburban Ivanhoe include **Russ Whitman**, clarinet; **Bobby Wright**, piano; **Pee Wee McKindra**, bass; former db editor **Don**

DeMicheal, drums; and a changing parade of dixie brassmen including trumpeters **Bill Tinkler** and **Bobby Lewis** and trombonist **Sid Dawson**. . . . **Busy Woody Herman** follows his Dec. 12 gig at Henrici's out west in Rockford with a night at the Northbrook Sheraton Dec. 13. . . . And tenorist **Von Freeman** continues Mondays and Tuesdays at the Enterprise Lounge, Wednesdays at Betty Lou's (with **John Young**, **David Shipp**, **Phil Thomas** and singer **Gerri Mitchum**.)

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Los Angeles

The Title I program is bringing an unusual bonus into Los Angeles schools: music for the youngsters includes saxophone powers **Sonny Criss** and **Harold Land**, pianist **Howlett Smith**, and the **Baroque Jazz Ensemble** in a multitude of concerts this year . . . The Baroque Jazz Ensemble (**Ira Schulman**, woodwinds; **Martin Rosen**, piano; **Bob Saravia**, bass; **Nick Martinis**, drums) unites with harpist **Dorothy Ashby** for late autumn and winter concerts, dates and sites as yet unannounced—watch for them . . . **Art Pepper** and **Tommy Gumina** do their usual Thursday thing at Dontes Dec. 5 and 12, but **Clark Terry** cops the action Dec. 19 (he'll stay through Dec. 21) . . . At The Times Restaurant and Supper Club: **Vic Feldman's Trio** (**Monty Budwig**, bass; **Colin Bailey**, drums) every Sunday in December; **Joe Pass Trio** on Guitar Nights, Dec. 10 and 17; **Frank Rosolino Quartet** Dec. 11; **Irene Kral** and the **Alan Broadbent Trio** Dec. 13-14; **Jerome Richardson Quartet** Dec. 18 . . . **Sylvester** plays the Whiskey-A-Go-Go Dec. 5-8 . . . **Hungry Joe's** in Huntington Beach says they're the only club in Orange County with jazz seven nights a week. **Stan Getz** and **Supersax** were there recently; now it's the **Ron Eschete Quartet** Sundays and Mondays, and the **Dave Pike Quartet** Tuesday through Saturdays . . . The **Hampton Hawes Quartet**, with bassist **Carol Kaye**, plays Cerritos College Dec. 6 . . . Tenorman **Red Holloway**, long may he wail away, leads the house band at the Parisian Room (**Art Hillary**, piano; **Allan Jackson**, bass; **Kenny Dixon**, drums); singer **Sam Fletcher** and the ventriloquist act **Richard and Willie** are featured . . . **Richard Betts** and **The Poindexters** are at the Civic Center in Santa Monica Dec. 11 . . . The Pilgrimage Theater series of Sunday afternoon jazz concerts is concluded . . . **Excess Baggage** plays in the Living Room of the Century City Playboy Club, while the parade of comics continues in the Playroom: **Soupy Sales** (Dec. 5-7), **Louis Nye** (Dec. 9-14) and **Ace Trucking Company** (Dec. 16-21) . . . **Little Feat** and **Tom Waits** close at the Troubadour Dec. 5. **Leonard** (sigh) **Cohen** is Dec. 6-8, **Tim Weisberg** Dec. 10-15, and **Maria** (mmmmm!) **Muldaur** Dec. 18-22 . . . Thursdays at the Beverly Caverns in Long Beach, hear the **New Orleanians**, a trad band with more than a hint of authenticity . . . **John Carter** Sundays at Rudolph's.

SOUTHWEST

PHOENIX: The Boojum Tree continues to be a jazz hotbed as **Kai Winding** follows **Clark Terry** into the restaurant-lounge from Dec. 3-14. **Freddie Hubbard** plays a one-nighter on the 15th, and the **Bob Ravenscroft Trio** is due up on the 8th . . . This year's Arizona High School Jazz Festival takes place at Arizona State U. on Dec. 14. East High's **Dan Strawberry** is in charge, and four dozen bands are expected . . . **Charles Lewis Quintet** plays to packed houses Sundays and Mondays at the Hatch Cover, but nobody seems to realize they're also at the Bull 'N Barrell on Fridays and Saturdays . . . Jazz songstresses take shape in the forms of **Lee Meza**, at the Safari thru Dec. 28, and **Cris Connor** at the Playboy Club . . . **Grant Wolf's Night Band** has back to back dates on Dec. 15 and 16. On Sunday you can catch the 20 piece ensemble at a benefit for St. Martin's Community Center in the late afternoon; on Monday, Grant is at the

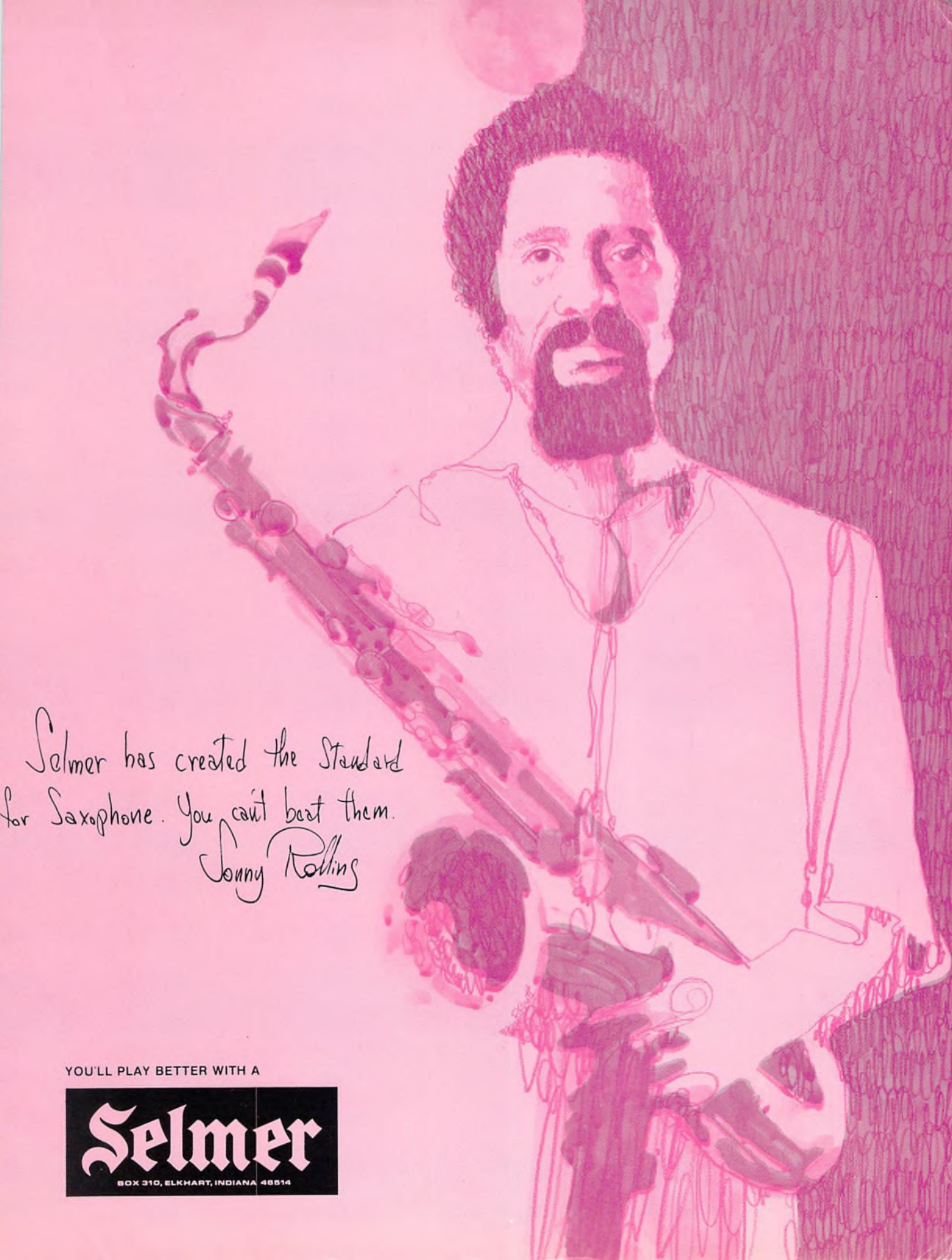
Varsity Inn . . . **Vogel's Lounge**, on McDowell Rd. in Scottsdale, is sporting the jazz of **Scotty Davis** on Sunday nights.

LAS VEGAS: The Desert Inn, Flamingo, Frontier, LV Hilton, Sahara, and Sands all have dark showrooms at one time or another during the month, but some good music will be around. The MGM Grand lounge has **Harry James** and **Tavares** thru Dec. 24 . . . **Dick Clark's** show rocks the Flamingo Dec. 5-18 . . . **Gladys Knight & The Pips** play the Hilton to Dec. 9 . . . **Pet Clark** closes at the Riviera on Dec. 5, with **Liza Minnelli** Dec. 6-12, and then Mr. Warmth, **Don Rickles** and the **Mills Bros** . . . **Rich Bono Duo** in Landmark's Skytop Rendezvous . . . **Little Anthony, Sidro's Armada**, and **The Drifters** in the Sahara lounge.

SAN DIEGO: The Convention & Performing Arts Center is firming up dates on **Maria Muldaur** in December and **Genesis** in January. Meanwhile, **Dave Mason** plays Golden Auditorium Dec. 17, after hitting Palm Desert (14th) and Long Beach (15th) . . . **Kirk Bates** and **Foxtire** at the Palais thru Dec. 29 . . . Jams going strong at the Aspen Public House on Sundays. Rock during the week.

BOSTON

The New England Conservatory has been edging inexorably into the jazz sphere under the direction of quondam Third-Stream **Gunther Schuller**: his international dissemination of Scott Joplin's music aside, he's responsible for the appointment to NEC's faculty of such luminaries as pianist **Jaki Byard**, composer **George Russell**, and trombonist **Phil Wilson**. The latter premieres his **Uptown Dues Band** at NEC's Jordan Hall Dec. 12. Another faculty member, quixotic, eclectic pianist **Ran Blake** directs a concert *Deep Song*, based on material from Billie Holiday's 1945-50 Decca period on Dec. 15, featuring several local singers: **Eleni Odoni**, **Maxine Major**, **JoAnne Rydell**, **Mae Arnett**, and **Ronnie Gill** with the **Manny Williams Quintet** . . . At Sandy's, a wailing vessel on Cabot St. in Beverly, you can expect to hear the **Paul Fontaine** (trumpet) **Quintet**, with **Jimmy Derba** (reeds), **Witt Brown** (bass), **Tom Lehrer** (piano), and **Mark Zavaggio** (drums). The second Monday of each month, add **Peter Alexander's** big band; the first Friday of each month Sandy's presents the **New Black Eagle Jazz Band**, a trad group that's scored accolades all over New England . . . **Roomful Of Blues**, who also frequently play Sandy's, are now into the campus circuit, beatific in its re-discovery of swing era sounds and jitterbuggery: Hampshire College (Amherst, Mass.) Dec. 6; Roger Williams College (Providence, R.I.) Dec. 7; University of New Hampshire (Durham) Dec. 13 . . . Jazz Workshop, as ever, has the heavies: the hard-hitting urbanity of **Grover Washington Jr.** (Dec. 2-8) and the shifting probity of **Charles Mingus** (Dec. 9-15) . . . Local rock bloods currently enjoying national popularity are **Aerosmith**, at the Music Hall Dec. 6; other rock: **Todd Rundgren** at the Orpheum Dec. 7 and **Yes** at Boston Garden Dec. 11 . . . **Debbie's** and **Zircon** both very active these days, but no schedules ready at presstime. Also worth watching are **Michael's Pub**, **Estelle's**, and **173 Lounge** . . . **Chuck Fertil Trio**, with horns and singers sitting in, are Fridays and Saturdays at the Frontenac Grill, Harvard and Longwood Avenues in Brighton.



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