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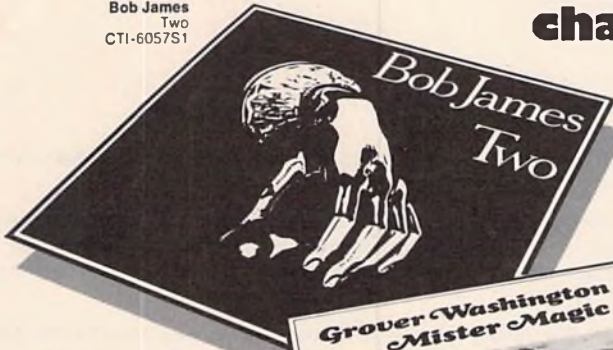
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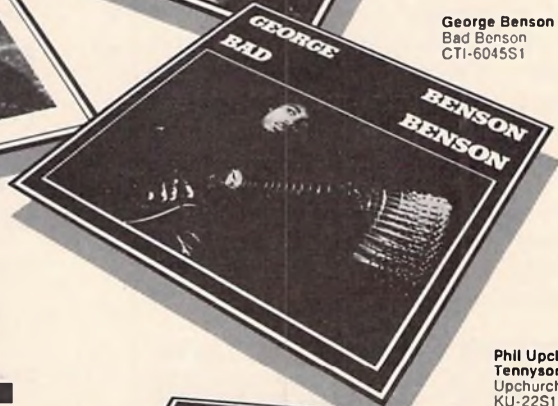
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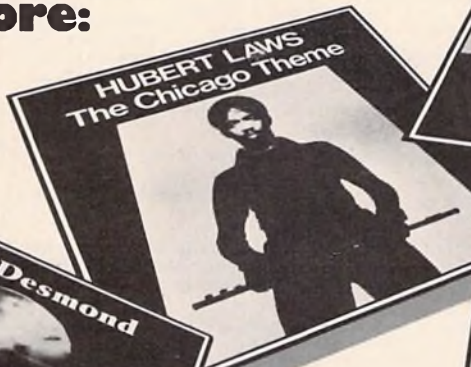
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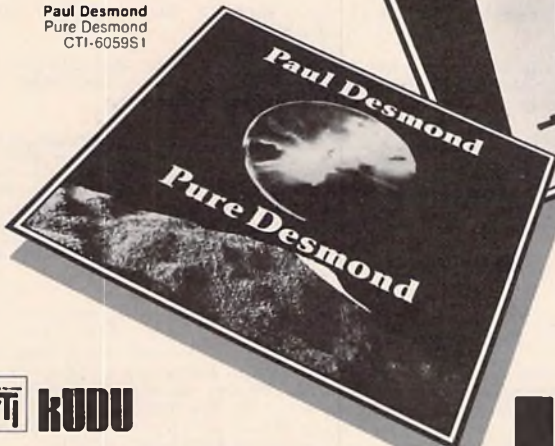
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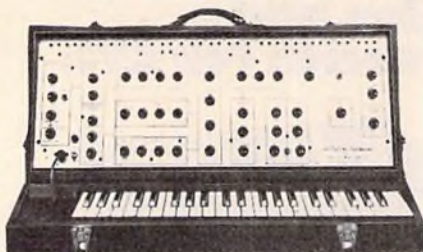
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**down
beat**

August 14, 1975

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The choice of Concert Performers all over the world

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By Charles Suber

A musical conservative, Cecil Taylor, has been elected to the **db** Hall of Fame. The fact that 51 international critics (a larger-than-usual number of poll participants) chose "one of the founders of the new music" as the 41st Hall of Famer says a good deal about what sheer, uncompromising ability can do.

As Marv Hohman and Charles Mitchell point out in a perceptive analysis of the poll results beginning on page 14, Taylor never before has won a major **db** poll category. Why now? Because Taylor willed it so. He spent years working on his craft, learning and playing—and most important to himself—conserving and extending the music of those who came before him. Early last year, he left his self-exile among mystified school administrators—they couldn't understand why he would insist on his students either learning or getting a failing grade. He began to release and distribute his own LPs and formed an harmonious unit, with Jimmy Lyons and Andrew Cyrille. Taylor virtually forced critics to pay serious attention to a serious artist.

In lieu of an acceptance speech, we offer Cecil Taylor's own words as he spoke them in the April 10 issue of **db**. [Bracketed references refer to the year of induction in the Hall of Fame. "R" = Readers Poll; "C" = Critics.] Read his words as carefully as you listen to his music.

"... In terms of the Unit, it is not piano virtuoso or alto soloist, but a community of men feeding each other, relating to each other, and speaking to each other in musical architectural sounds which have been passed on to them through reverence of Sidney Bechet [C'68], Charlie Parker [R'55], and Sonny Rollins [R'73]—with due respect for Ornette Coleman [R'69], Eric Dolphy [R'64], if you happen to be Jimmy Lyons and playing an alto saxophone ... with respect for Max Roach, Sonny Murray, Milford Graves, Art Blakey, Chick Webb, if you happen to be Andrew Cyrille ... the love of Fats Waller [C'68], Jelly Roll Morton [C'63], Erroll Garner, Bud Powell [R'66], Thelonious Monk [R'63], Horace Silver, if you happen to be Cecil Taylor.

And what is therefore going on, the thing that unites all, is the developing of one's senses to respond to sound. But one does this over 20 years, or 30 years. I mean, that's what improvisation is. It is the finding of the most personal language within a many thousand-year-old conception of ordering the senses to respond to musical vibration. It's the ability to communicate with the geniuses that have preceded us and to come with reverence to obtain some personal meaning from their universe and translate it for ourselves to give to those who follow. ..."

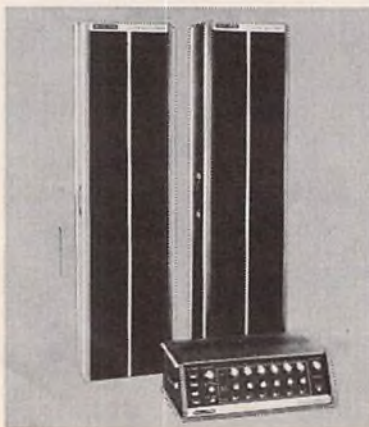
We want to especially thank the critics for voting so conscientiously for musicians' performances during the past year, rather than on past reputation or habit. Their choices provide a helpful guide to **down beat** readers who now begin their balloting for the 40th annual Readers Poll.

Use the ballot on page 37 after reading the adjacent voting instructions. And thank you, in advance, for your careful considerations that make the **db** polls unique and important.

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Righteous Response

With this letter, I sincerely hope that I can change some of the attitudes with which people are writing to **db**. The letters section of 6/19 epitomizes what any editor hates to see happen to a write-in column—the get-your-rocks-off, put-down game.

I thought the editor's title, "Peace And Love Roundup," was sarcastically appropriate. Out of eight letters in that issue, only two even tried to be constructive. The following five consisted of name-calling.

And then there was the clincher, some guy takes up a full column to tell us that he can't stand jazz. That one doesn't need explaining . . . I won't tell these folks what I think of them.

I will say that I am an anxious-as-hell-to-make-it-big young musician and what I need are constructive points of view to learn from. The rest of the magazine provides much of this. I'm sure that **db** readers can come up with better things to write about than telling someone how stupid he or she is.

Steve Mostovoy Vancouver, Wash.

In response to Dave Presley and Jordan Rooney's interpretation (?) of jazz, its roots, and its greatest creators (**db**, 6/19), I must first say that I feel a letter demonstrating such blatant ignorance does not even deserve a reply. But I will make an exception.

Presley and Rooney, the facts are: jazz (i.e. "Great Black Music") was defined and created by American black people. Its greatest innovators and interpreters have

always been black giants (i.e. Armstrong, Pres. Hawk, Bird, Brown, Trane, Coleman, Davis, Dizzy, Monk, Duke, ad infinitum). Needless to say, these true creative artists have generally never received the recognition or monetary rewards that they so much deserve.

On the other end of the scale, are the musicians that borrowed (stole?) from the black experience and played a cheap white imitation to become famous (i.e. Brubeck, Desmond, et. al.).

The sick white racist mentality displayed by Presley and Rooney is inexcusable and, to be honest, more than I can bear.

Mark Kacere Chicago, Ill.

Recently there was a letter that described Billie Holiday as a "drunken negress," and I think it was written by a black person. . . . At first I wondered why your magazine would publish such a letter. Then I thought again, it's really a reminder of how much further we as black people have got to go before we can ever really make it as a race. I can understand a person not liking a certain kind of music, that's their prerogative. But to judge them morally with racial overtones . . . is downright painful.

For those who may have read that letter, I never saw Lady in person, but I loved her musically. . . . What she gave her public and fans can never be repaid. . . . Thanks for printing that letter. Rude awakenings keep you in touch with reality, and reality is an ever mind-blowing experience.

Roy E. Lott San Francisco, Cal.

A Personal Note

I'd like to thank Steve Metalitz for the extremely flattering review of our concert at the Smithsonian (**db**, 6/5). Playing in that setting, and with two musicians of the caliber of Barry Harris and Ray Bryant was one of the most satisfying musical experiences I've ever had. I'm grateful to Martin Williams for making such a unique occasion possible.

Marian McPartland Washington, D.C.

Letter To Pepper

As a long-time fan (25 years or so), I've been waiting 15 years for a new solo album—it seems that maybe one will soon be forthcoming. I read the latest interview with mixed feelings, hope always being born anew but also with a sad remembrance of other interviews in the past with the same stories, regrets, heartaches, and renewed hopes. And we're both getting older and neither of us can recapture yesterday. I hope your talent burns brightly for many years to come. Don't waste any more of it.

David Greenberg East Northport, N.Y.

Down With Muzak

In your letters column there are people constantly bitching about how this artist is better than that one, or this one or that one does not deserve to be heard. Why don't these people ever get down on the ones who deserve it, the people that produce the Muzak that you hear all over the place?

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Michal Unveils New Axe



Revamped Fusion

This year's Critics' Poll TDWR violinist, Michal Urbaniak, recently passed through Chicago with his new group and a couple of new instruments that should increase the palettes of electric colors available to fusion groups. One is the Liricon reed synthesizer, which replaces the various saxophones that Urbaniak has played in addition to his violin. Michal says the Liricon is "a purely electronic instrument, but it has the most human sound of any I've yet heard." Basically, it's an acoustically principled horn with a synthesizer console—there is more control from the player's mouthpiece, and the instrument's five-octave range encompasses a myriad of acoustic and electric sounds. The horn part of the Liricon looks like a simple chrome tube with a few keys, plastic mouthpiece, and non-functional reed, the latter to help conventional reed players adjust to the mutated version.

Urbaniak is also playing a "limited" violin synthesizer developed by R. Sterling Gorrill. It's a solid body, five-stringed instrument with just a few electronic components. Michal can get a brassy, metallic sound in addition to his normal, acoustic textures; and he also uses the instrument to get more guitar-like effects. A regular violin neck is attached to a lighter, linearly modified body, squarish in shape, and despite the instru-

ment's peculiar looks, Urbaniak claims that it has "the most beautiful violin sound I've ever had, because both the electric and acoustic signals go directly from the bridge, rather than passing through a hollow body where there is more chance for distortion."

Michal also took time out to explain his new moves into record production. Though Fusion remains on Columbia, he has signed a separate production deal with Atlantic, the first result of which has just been released, a studio LP called *Funk Factory*. "In Europe, I was heavily involved in record production in addition to leading my own groups, so something was missing when I first came to America. Now I can balance my group activities with some writing, playing and producing that has a more 'American' sound." Also in the offing is Michal's wife's second LP; Ursula Dudziak, the band's vocalist and percussionist, is currently label-shopping.

Urbaniak calls the latest edition of Fusion his "best group so far. It's more concise, more together, more cooking." It moves in a highly electronic field, which Michal believes to be "the future of music—humanized electronics, with artistic feeling and no freak-outs." Other band members include Gerald Brown, drums; Harold Williams, keyboards; Joe Caro, guitar; Basil Fearrington, bass.

10 MILLION TO AFM MEMBERS

Approximately ten million dollars will be distributed this year to 41,000 members of the American Federation of Musicians by the Phonograph Record Manufacturers Special Payments Fund, according to a recent announcement by AFM President Hal C. Davis. The amount exceeds by some two million dollars the previous all-time record for payments, set last year.

Davis said that checks will be

mailed on or about August 1. Each AFM member who made phonograph records receives an individual payment based on his annual scale wages from recordings relative to total wages paid to all union musicians. Payment schedules are set up so that a member receives a royalty for five years, with musicians who made recordings from January '70 through December '74 eligible for payment this year.

Russian Tour For NYJRC

The New York Jazz Repertory Company has achieved two more "firsts" in its brief but distinctive existence. Under the auspices of the State Department, the NYJRC was afforded the honor of touring the Soviet Union from June 13 through July 10. The concerts that fired the interest of the Russian cultural officials were the initial performances of the second season, "The Music Of Louis Armstrong." The concerts, held over a two week span, featured Satchmo's small groups the first week, and his larger bands the second. Dick Hyman was the musical director, and transcribed and arranged the entire first segment. These chores were divided among Hyman, Bob Wilber and Budd Johnson for the second.

For the tour, which will cover familiar territory as well as lesser known towns, the two periods of Louis' musical life will be separated only by an intermission. In addition to Moscow and Kiev, the group will hit Yaraslaval, Alma-Ata and Novo Sibirsk (literally, New Siberia), a town in the middle of Siberia. The entire personnel is as follows:

trumpets—Ernie Royal, Doc Cheatham, Bernie Privin, Jimmy Maxwell, Joe Newman

trombones—Eddie Bert, Eph Resnick

woodwinds—Wilber, Johnson, Jimmy Heath, Haywood Henry

piano—Hyman

drums—Bob Rosengarden

bass—George Duvivier

guitar/banjo—Art Ryerson

vocals—Carrie Smith

The other important bit of news out of NYJRC is its first recorded offering of these same concerts, on Atlantic Records. The issuance of the disc has been scheduled to coincide with the tour.

—arnold jay smith

New Releases

RCA has issued a stack of hot wax. The *Bluebird* reissue series has added *The Father Jumps, Earl Hines And His Orchestra; Blue Orchids, Dick Todd; Feast Here Tonight, the Monroe Brothers; and Chicago Breakdown, Big Maceo*. Newbies from Pablo include *This One's For Blanton, Duke Ellington and Ray Brown; Count Basie Encounters Oscar Peterson; The Tommy Flanagan Tokyo Recital; and The Greatest Jazz Concert In The World*, featuring various artists in a four record set. New from Flying Dutchman is *I Saw Pinetop Spit Blood, by Bob Thiele And His Orchestra*.

Other winners under the RCA banner are *To Fred Astaire, With Love, the Ruby Braff/George Barnes Quartet; Mobius, Cedar Walton; Eastbourne Performance, Duke Ellington; Lena And Michel, Lena Horne and Michel Legrand; Images, Phil Woods with Michel Legrand and Orchestra; Red Octopus, Jefferson Starship; Rachel Faro II; Metal Machine Music—The Amine Ring, Lou Reed; The Many Voices Of Luciano Berio, with Berio conducting the London Sinfonietta; The Complete Works For Piano Of Scott Joplin, Dick Hyman*.

saan Roland Kirk; *El Juicio, Keith Jarrett; The Art Of Dave Brubeck—The Fantasy Years; and The Art Of Milt Jackson—The Atlantic Years*.

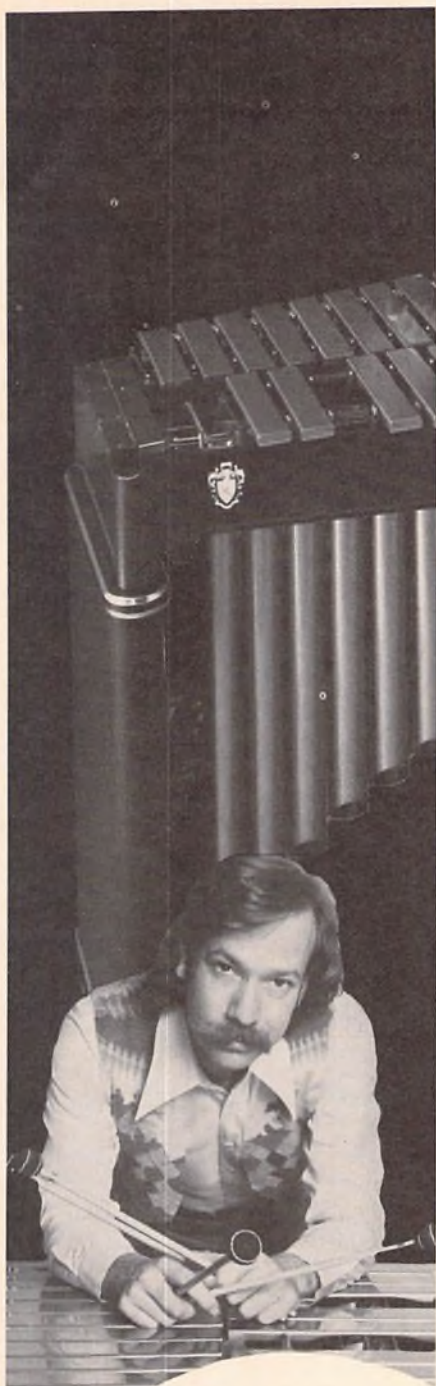
Latecomers from ECM feature new albums from pianist Steve Kuhn; drummer Paul Motian; saxophonist Dave Liebman and his *Lookout Farm*; guitarist John Abercrombie; and another collaboration between Keith Jarrett and Jan Garbarek, highlighting music for string and orchestra and called *Luminessence*.

Im-Hotep Records, which is distributed by JCOA, has released *Ethnic Expressions*, by Roy Brooks and the Artistic Truth, featuring Joe Bonner, Sonny Fortune, Hamiet Bluiett, Cecil Bridgewater, and Eddie Jefferson.

Alphonse Mouzon recently returned from Munich, where he recorded an album to be called *Piano Conclave*. Six European pianists are featured including Joachim Kuhn, Martial Solal, Jasper van t'Hof, Wolfgang Dauner, and George Gruntz.

The latest batch of Arista/Freedom releases includes *Look For The Black Star, Dewey Redman; Perugia, Roland Hanna; Heavy Spirits, Oliver Lake; Spiral, Andrew Hill; Brilliant Circles, Stanley Cowell; and Amsterdam And Haarlem, a double set featuring Paul Bley*.

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SAM SILVER

Vocalist **Flora Purim**, still serving a three-year term for drug-related charges at Terminal Island outside of San Pedro, Cal., is currently out on School Release. Every Monday through Friday, she takes public transportation from the prison to California State University in Long Beach, where she's enrolled in the music department. Flora is concentrating on electronic music, studying under arranger **John Prince**, and experimenting with vocal effects through use of synthesizer and echoplex.

Flora's husband, percussionist **Airto Moreira**, now in L.A. producing the next LP by **Cal Tjader**, says that Flora will be notified in August of parole possibilities. —*Ian Lyons*

Pianist/composer **Mal Waldron** and multi-instrumentalist (cornet, fluegelhorn, mellophone, flute, piccolo, Indian flute)/composer **Marc Levin** have joined up to form the **Mal Waldron/Marc Levin Collaboration**. The group began a European tour in May, with dates scheduled for Scandinavia and Germany. An album will be forthcoming from **Enja Records**.

Sorry, but scratch that info on **Verve Records** and its projected jazz revival program (*db*, 6/19). **Jimmy Bowen** has exited his position as a&r vice president for **MGM/Polydor** and subsequently all plans espoused by him are up in the air.

Sign Of The Times: Drummer **Danny Seraphine**, drummer for **Chicago**, has announced that he is discontinuing the live music policy at his plush **Schaumburg**

Ill. B. Ginnings club. According to **Seraphine**, who claims the move is only temporary, the club will be converted to a discotheque. **Danny** has also had management problems at the **Chicago** suburban spot, and has asked club employees to voluntarily submit to lie detector tests in an attempt to separate the good from the bad and ugly.

Erratum: Due to a printer's mishap in the last issue, the photographs in **David Jackson's Profile** on **Julius Hemphill** and **Oliver Lake** were mistakenly reversed. Our sincere apologies to both musicians.

Welcome To His Bicentennial Nightmare: **Alice Cooper's** June 17 bash at the **Hollywood Park Racetrack** in **Los Angeles**, budgeted at more than \$50,000, was billed as the "biggest party ever." Attractions included a 110-piece marching band, full orchestra, **Dixieland band**, and a gigantic **Uncle Sam** who stilt-walked among the merrymakers.

Drummer **Lenny White**, a member of **Chick Corea** and **Return To Forever**, has signed with **Nemperor Records** to cut his first solo disc.

The **Jack Bruce Band** recently completed an extensive European tour that saw them giving concerts in **Spain, France, Austria, Germany, Belgium, Holland, Denmark, and Sweden**, as well as numerous dates in **England**. The lineup of the unit includes **Bruce** on bass; **Carla Bley**, keyboards and vocals; **Mick Taylor**, guitar; **Ronnie Leahy** on keyboards; and **Bruce Gary**, drums. With their first album set for a fall release, the band is currently completing plans for an extensive **North American tour**.

Curtom Records and **Warner Bros.** recently threw a huge bash at the **Chicago Regency-Hyatt** in celebration of **Curtis Mayfield's** 33rd birthday. **Curtom** acts showcased at the festivities included **Leroy Hutson** and the **Impressions**. *db*

"Environmental" Sounds

Disk jockey **Roy Loggins** of **KCRW** in **Santa Monica, Cal.**, has hit upon a novel device for programming his jazz shows. **Loggins** plays upon the imagination of his audience by creating his own uniquely atmosphered **Roy's Place**, which airs twice a week, on **Thursday** and **Sunday** nights.

Roy uses recorded tracks of voices and various nightclub noises to create the illusion that his listeners are immersed in a darkened, jazz-laden after hours
12 □ down beat

club. He has four different "rooms," each highlighting a different genre of jazz. The **Ellington Lounge** sports sextets, quintets, and vocalists; The **Downbeat Lounge** features big bands; The **Gillespie Room** fronts such artists as **Diz** and **Horace Silver**; and the **Norman Granz Pavilion** serves as a live concert pavilion complete with roaring crowd.

The 26,000 watt **KCRW** is a 24 hour a day station, with 74 hours a week exclusively devoted to jazz programming.

NEA SETS DEADLINE

The **National Endowment For The Arts** has announced a deadline of **Oct. 1, 1975** for receipt of applications from individuals and organizations under its **Fiscal 1976 Jazz/Folk/Ethnic Program**. Guidelines and applications for the **Oct. 1** deadline may be obtained by writing to the **Music Program, National Endowment For The Arts, Washington, D.C. 20506**.

Jazz applications will be divided into four categories: 1)

for composers and arrangers actively engaged in creating new works; 2) to enable jazz instrumentalists and vocalists to advance and develop their careers as they see fit; 3) to enable young musicians to study and/or tour with individual professional artists or ensembles for short-term instruction or experience; 4) to provide grants to organizations for jazz presentations, educational programs, and residencies by jazz specialists.

RAMADA TAKES JAZZ PLUNGE

The **Ramada Inn** chain recently launched a pilot booking of jazz artists in its **Rochester, New York** facility. A possible harbinger of national block booking for jazz artists throughout the country, the **Rochester Ramada** kicked things off by bringing in the **Stan Getz** and **Max Roach Quartets**, **Mongo Santamaria**, and **Dizzy Gillespie**.

According to **Mike Dunham**, national director of entertainment for the **Ramada** chain, **Rochester** was selected as a test site because of a strong community interest in jazz. "If it's successful in **Rochester**, we could have 24 rooms, perhaps 50 playing jazz," **Dunham** said. He is interested in booking contemporary names as well as more traditional jazz artists. His talent budget tops out in the range of about \$5500. The **Rochester inn** has experimented with a \$2.50 cover on weekdays and \$3.50 on weekends, with a two-drink minimum per show.

FINAL BAR



PHIL BRAY

Ralph Gleason, veteran music critic and vice-president of **Fantasy-Prestige-Milestone Records**, died following a heart attack **June 3** in **San Francisco**. He was 58.

A native **New Yorker**, **Gleason** attended **Columbia University**. But the majority of his life was spent in the **San Francisco Bay Area**, where he served as music critic for the **San Francisco Chronicle** for some 25 years. One of the country's foremost jazz critics, **Gleason** helped found the **Monterey Jazz Festival** of 1958. He served as **down beat** correspondent, columnist, and associate editor during the years 1947-60. Never a man to limit his horizons, **Gleason** was an early booster of rock music, recognizing the social importance of the burgeoning musical form and going on to write many columns on it as well as a book about fellow **San Franciscans** **Jefferson Airplane**.

His association with rock led him into becoming a founder-editor of **Rolling Stone**. **Gleason** joined **Fantasy Records** five years ago. His activities there included the signing of new talent, the overseeing of the publicity department, the compilation of the company's extensive jazz reissue series, and the production of a motion picture made by the company. He also hosted various radio shows in the **Bay Area** throughout the '60s and was a two-time **Emmy** nominee.

He is survived by his widow and three children.

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INTERNATIONAL CRITICS POLL

Our 23rd Annual Synopsis of Critical Acuity

analysis by Marv Hohman and Charles Mitchell

Comparisons between previous **down beat** International Critics and Readers Polls have shown each group to be, in different years, both ahead of and behind each other. A look at the '75 Critics Poll (in which a record number of critics voted, many more ballots arriving too late to be tallied) *vis a vis* our last Readers Poll now shows the two groups to be in virtually two different musical worlds. Out of 32 possible categories in the '74 Readers Poll, 19 winners could be classified, by virtue of their current work, in the jazz-electric fusion realm of the contemporary scene. In this year's 23rd annual Critics Poll, only nine of 63 winners in Established and Talent Deserving of Wider Recognition divisions are currently involved in playing fusion music, though the critics' choices span musicians of virtually every other type and cover a wide range of experience and superior ability.

One hesitates to use the word "backlash," but even the synthesizer category, which naturally could be expected to produce a fusion musician as the winner, this year came up with Sun Ra in the number one Established spot, a musician who uses his electric keyboard in the context of a decidedly acoustic large ensemble. This and Ra's other victory in the TDWR category on organ, plus his top-five ranking in Established Big Band and Arranger categories, suggest that the massive reissue campaign launched by Impulse Records has done much to bring his "futuristic" sounds to widening present critical acceptance.

A highly visible record release and/or exposure in New York City seem to again be the criteria for a good showing in the Critics Poll. The chief case in point is that of Cecil Taylor, a mysterious, "difficult" personality

and true contemporary innovator, once reviled by those who felt threatened by his music and adored by an often equally misunderstanding cult. This year, Taylor broke away from the academic world, where he had been driven by an insensitive public, and thus sequestered for the past several years. He began to play more concerts and even some clubs, culminating his increased public activity with a triumphant engagement at the Five Spot in New York, a scene of Taylor triumphs and tribulations many years ago. His first widely distributed album in many years, Arista/Freedom's solo '74 Montreux performance disc, *Silent Tongues*, plus cover stories in *db*, *Coda*, and other key publications, all contributed to the increased exposure that won Cecil the Hall of Fame award this year from the critics, as well as the Album of the Year honors for *Silent Tongues*.



HALL OF FAME

1. Cecil Taylor
2. King Oliver
3. Woody Herman
4. Gene Ammons
5. Harry Carney

RECORD OF THE YEAR

1. Cecil Taylor
Silent Tongues (Arista/Freedom)
2. McCoy Tyner
Echoes of a Friend (Milestone)
3. Charlie Parker
First Recordings (Onyx)
4. John Coltrane
Interstellar Space (Impulse)
5. Count Basie
For the First Time (Pablo)

REISSUE OF THE YEAR

1. Charlie Parker
First Recordings (Onyx)
1. Art Tatum
Solo Masterpieces (Pablo)
2. Duke Ellington
World of Duke Ellington, Vol. 1
(Columbia)
2. Duke Ellington
World of Duke Ellington, Vol. 2
(Columbia)
2. Charlie Parker
Charlie Parker on Dial, Vols. 1-6
(Spotlite)
2. King Oliver and Louis Armstrong
(Milestone)

(The results on this page are ranked in numerical order. On the following pages, they are ranked by number of votes.)

Until now, incidentally, Taylor won a **down beat** poll only once (TDWR pianist in the 1962 Critics Poll).

As usual, the Talent Deserving of Wider Recognition category provides something of a look at the stars of tomorrow, the lesser-known names who often are heavier players than their counterparts in the Established division. But victory in a TDWR category in the **db** Critics Poll, of course, doesn't in any way insure greater exposure, record contracts, and the like. The number of repeat winners in TDWR this year proves it: Billy Harper, Karl Berger, Gerry Newwood, Howard Johnson. Jon Faddis—superior musicians whose careers should be further along now than they are, and hopefully soon will be.

Other TDWR names to be reckoned with: Oregon, combo winner whose victory is a true shot in the arm for a fusion music from the acoustic side of the coin; Dee Dee Bridgewater, a multifaceted vocal talent who reflects in her style that of her winning counterpart in the Established division, Sarah Vaughan; Perry Robinson, one of the few precious modern clarinet voices; John Abercrombie, the guitarist's guitarist; Michal Urbaniak, the folk-funk Polish violinist; and an-

other transplanted Eastern European, bassist George Mraz. Still other TDWR winners have been on the scene for many years, and only now are achieving slight notoriety: Sam Rivers, Dollar Brand, Steve Swallow, Billy Higgins, Eddie Jefferson, Randy Weston, Michael Gibbs, John Surman. Perhaps the strangest set of victories was achieved by Jackie and Roy Kral, who won both Established and TDWR vocal group honors. (Last year, the Pointer Sisters pulled off the same weird trick in the same category. How can an act be established and deserving of wider recognition at the same time?) Finally, it's worthwhile to read down the whole list of names in each TDWR category, for many of the runners-up are helping to shape the future direction of the music, too: Paul McCandless, Anthony Braxton, Bob James, Jan Garbarek and his quartet with Bobo Stenson, Kenny Wheeler, Ursula Dudziak, and many more.

Few surprises and fewer new winners turned up in the Established division this year. Dizzy, Elvin, Rahsaan, Thad & Mel, McCoy, Keith Jarrett, B.B., Jimmy Smith, Airta, Ponty, Stanley Clarke, Wayne Shorter, Gary Burton, Gil, Mulligan—all of these men own their categories for the second (and

sometimes more) year in a row. Even the new winners came as no surprise: Joe Pass' landslide on guitar comes after a revitalized year of thrilling live dates, several superb discs for Pablo, and a **db** cover story; the critics finally woke up and recognized that the top flautist on the scene is Hubert Laws; Ron Carter's generally higher visibility enabled him to step ahead of Richard Davis on acoustic bass; Phil Woods' consistently fine work and Ornette's relative inactivity resulted in a new critics' choice on alto; and Sassy has just been working more and singing stronger than Miss Ella.

A word about the voting: balloters were allowed nine votes in each category in each division. They could split the votes as many as three ways, with no single performer to be allotted more than five votes per category. Each critic was allowed three Hall Of Fame choices, each counting one vote apiece, and one choice each in Record of the Year and Reissue of the Year.

NOTE: IN THE FOLLOWING LIST OF RESULTS, A DARK STAR MARKS ESTABLISHED TALENT, AND A WHITE STAR MARKS TALENT DESERVING OF WIDER RECOGNITION.



BIG BAND

- 111 Thad Jones/Mel Lewis
- 61 Count Basie ★
- 53 Gil Evans
- 45 Woody Herman
- 42 Sun Ra

- 25 Clark Terry
- 21 Bill Watrous ☆
- 20 Maynard Ferguson
- 20 J.C.O.A.
- 16 Gil Evans



COMBO

- 59 McCoy Tyner
- 32 Miles Davis ★
- 27 Weather Report
- 21 Keith Jarrett
- 21 Cecil Taylor Unit
- 21 Supersax

- 28 Oregon
- 20 Art Ensemble of Chicago ☆
- 19 Supersax
- 17 Garbarek-Stenson Quartet
- 17 Soprano Summit
- 13 Chuck Mangione



BLUES/R&B GROUP

- 62 B. B. King
- 33 Stevie Wonder ★
- 17 Muddy Waters
- 16 Herbie Hancock
- 14 Earth, Wind & Fire
- 13 Buddy Guy/Jr. Wells

- 10 Blackbyrds
- 10 Otis Rush ☆
- 9 Robert Jr. Lockwood
- 7 B. B. King



MALE SINGER

- 58 Joe Williams
- 52 Mel Torme ★
- 34 Ray Charles
- 25 Stevie Wonder
- 16 Joe Turner

- 14 Eddie Jefferson
- 13 Joe Lee Wilson ☆
- 12 Andy Bey
- 12 Gil Scott-Heron
- 9 Mark Murphy



FEMALE SINGER

- 109 Sarah Vaughan
- 63 Ella Fitzgerald ★
- 59 Carmen McRae
- 24 Aretha Franklin
- 21 Dee Dee Bridgewater

- 37 Dee Dee Bridgewater
- 28 Ursula Dudziak ☆
- 20 Cleo Laine
- 19 Ko Ko Taylor
- 15 Betty Carter



VOCAL GROUP

- 50 Jackie & Roy
- 45 Pointer Sisters ★
- 14 Singers Unlimited
- 13 Steely Dan
- 9 Labelle

- 13 Jackie & Roy
- 11 Blue Magic ☆
- 10 Manhattan Transfer
- 9 Staple Singers
- 8 Novi Singers

COMPOSER

53 Keith Jarrett
 36 Chick Corea
 31 Charles Mingus
 26 Carla Bley
 26 George Russell
 24 Thad Jones



25 Randy Weston
 17 Anthony Braxton
 16 Michael Gibbs
 14 Chick Corea
 11 Carla Bley
 11 Dollar Brand



ARRANGER

104 Gil Evans
 75 Thad Jones
 19 Don Sebesky
 12 Sun Ra
 12 George Russell
 12 Quincy Jones
 11 Michael Gibbs



24 Michael Gibbs
 22 Bob James
 13 George Russell
 10 Sy Johnson
 8 Carla Bley
 8 Sy Oliver
 8 Mike Westbrook
 8 Pat Williams



BARITONE SAX

135 Gerry Mulligan
 89 Pepper Adams
 38 Cecil Payne
 21 Hamiet Bluiett
 20 Pat Patrick
 19 John Surman



27 John Surman
 27 Pat Patrick
 25 Howard Johnson
 24 Cecil Payne
 22 Hamiet Bluiett
 18 Joe Temperley



TENOR SAX

113 Sonny Rollins
 55 Stan Getz
 36 Dexter Gordon
 30 Zoot Sims
 22 Joe Henderson
 21 Rahsaan Roland Kirk



38 Billy Harper
 25 Jan Garbarek
 21 Warne Marsh
 17 John Gilmore
 16 Clifford Jordan
 14 George Adams



FLUTE

102 Hubert Laws
 67 James Moody
 54 Rahsaan Roland Kirk
 32 Jeremy Steig
 28 Yusef Lateef
 22 Sam Rivers



29 Sam Rivers
 25 Chris Hinze
 15 Jeremy Steig
 12 Jiri Stivin
 12 Joe Farrell



TRUMPET

102 Dizzy Gillespie
 60 Freddie Hubbard
 45 Miles Davis
 41 Clark Terry
 35 Don Cherry
 25 Lester Bowie
 25 Roy Eldridge



41 Jon Faddis
 33 Kenny Wheeler
 27 Woody Shaw
 26 Charles Tolliver
 21 Charles Sullivan
 18 Lester Bowie



TROMBONE

65 Roswell Rudd
 54 Bill Watrous
 33 Vic Dickenson
 31 Garnett Brown
 24 Carl Fontana
 24 Julian Priester



25 Bruce Fowler
 24 Bill Watrous
 23 George Lewis
 14 Albert Mangelsdorff
 13 Julian Priester



PIANO

83 Keith Jarrett
 78 McCoy Tyner
 67 Cecil Taylor
 39 Earl Hines
 33 Bill Evans
 33 Oscar Peterson



33 Dollar Brand
 27 Kenny Barron
 24 Randy Weston
 19 Don Pullen
 18 George Duke
 17 Muhal Richard Abrams



GUITAR

89 Joe Pass
 45 Kenny Burrell
 43 Jim Hall
 40 George Benson
 25 Pat Martino
 23 John McLaughlin



30 John Abercrombie
 20 Derek Bailey
 18 Terje Rypdal
 13 Joe Pass



ACOUSTIC BASS

71 Ron Carter
 61 Richard Davis
 51 Charlie Haden
 48 Charles Mingus
 45 Stanley Clarke
 37 Ray Brown



36 George Mraz
 29 Sirone
 21 Cecil McBee
 19 Niels-Henning
 Orsted Pedersen
 17 Charlie Haden



ELECTRIC BASS

116 Stanley Clarke
 30 Miroslav Vitous
 26 Bob Cranshaw
 26 Ron Carter
 18 Chuck Rainey
 18 Steve Swallow



18 Steve Swallow
 17 Anthony Jackson
 14 Al Johnson
 14 Carol Kaye
 13 Chuck Rainey



DRUMS

83 Elvin Jones
 55 Buddy Rich
 41 Billy Cobham
 38 Max Roach
 26 Jack DeJohnette
 13 Roy Haynes



17 Billy Higgins
 13 Barry Altschul
 12 Rashied Ali
 12 Ed Soph
 10 Ed Blackwell
 10 Alan Dawson



ALTO SAX

78 **Phil Woods**
 59 Lee Konitz
 56 Ornette Coleman
 55 Anthony Braxton
 28 Benny Carter
 21 Jackie McLean



24 **Sonny Fortune**
 19 Arnie Lawrence
 18 Eric Kloss
 17 Art Pepper
 16 Alex Foster



SOPRANO SAX

105 **Wayne Shorter**
 42 Bob Wilber
 26 Budd Johnson
 25 Steve Lacy
 21 Joe Farrell
 20 Dave Liebman



25 **Gerry Niewood**
 22 Azar Lawrence
 21 Dave Liebman
 15 Jan Garbarek
 14 Steve Lacy
 14 Roscoe Mitchell
 14 Zoot Sims



CLARINET

47 **Rahsaan Roland Kirk**
 44 Benny Goodman
 40 Russell Procope
 37 Jimmy Giuffre
 27 Anthony Braxton
 26 Buddy DeFranco



27 **Perry Robinson**
 21 Anthony Braxton
 14 Eddie Daniels
 14 Kenny Davern
 14 Dewey Redman
 12 Roscoe Mitchell



ORGAN

78 **Jimmy Smith**
 62 Khalid Yasin (Larry Young)
 28 Count Basie
 24 Jack McDuff
 23 Groove Holmes
 19 Sun Ra



19 **Sun Ra**
 15 Mickey Tucker
 14 Count Basie
 13 Shirley Scott
 13 Eddie Louiss



SYNTHESIZER

41 **Sun Ra**
 38 Joe Zawinul
 37 Herbie Hancock
 36 Paul Bley
 27 Jan Hammer
 24 George Duke



24 **George Duke**
 19 Jan Hammer
 16 Mike Mandel
 14 David Horowitz
 12 Paul Bley
 12 Richard Teitelbaum



VIOLIN

121 **Jean-Luc Ponty**
 70 Joe Venuti
 63 Stephane Grappelli
 38 Leroy Jenkins
 26 Michal Urbaniak
 21 Ray Nance



39 **Michal Urbaniak**
 23 Zbigniew Seifert
 22 Michael White
 21 Leroy Jenkins
 21 Ray Nance
 14 Jerry Goodman



PERCUSSION

118 **Airto Moreira**
 69 Mtume
 29 Dom Um Romao
 19 Milford Graves
 12 Warren Smith
 12 Bill Summers



27 **Sue Evans**
 23 Kenneth Nash
 20 Bill Summers
 15 Don Moye
 14 Warren Smith
 12 Mtume



VIBES

120 **Gary Burton**
 117 Milt Jackson
 74 Bobby Hutcherson
 46 Lionel Hampton



29 **Karl Berger**
 29 **Dave Friedman**
 19 Gunter Hampel
 19 Dave Pike



MISC. INST.

86 **Rahsaan Roland Kirk (ms/st)**
 45 Bennie Maupin (bc)
 44 Howard Johnson (tba)
 36 Toots Thielemans (hca)
 17 Yusef Lateef (oboe)



31 **Howard Johnson (tba)**
 14 Paul McCandless (oboe)
 9 Roscoe Mitchell (bs)
 8 Kenny Davern (bs)
 8 Emmett Chapman (stick)
 7 Colin Walcott (sitar)



Horizontal rows, left to right: top—Ponty, Rivers, Berger, Kirk, Pass, Gillespie, Airto; bottom—Clarke, Burton, Rollins, Evans, Sun Ra, Urbaniak, Weston. Vertical row, top to bottom—Jarett, Mraz, Brand, Woods, Carter, Gibbs, Jones.

MORE RESULTS
 ON NEXT PAGE

THE CRITICS

CRITICS VOTE IN TWO CATEGORIES: ESTABLISHED TALENT (★) AND TALENT DESERVING WIDER RECOGNITION (☆).

Jon Balleras, Lecturer, *Univ. of Illinois at Chicago Circle*; pianist, contributor, **down beat**, *Chicago Illini*.

Joachim E. Berendt, Author, *The Jazzbook from New Orleans to Rock and Free Jazz*; editor, *Jazz & Rock Calendar*.

Bob Blumenthal, Contributing editor, *Boston Phoenix*; contributor, *Village Voice*.

Michael Bourne, Critic, **down beat**, *Plug, WFIU-FM*; artist.

Phillipe Carles, Editor, *Jazz Magazine* (France).

Harriet Choice, Jazz columnist, *Chicago Tribune*.

Stanley Crouch, Multiple artist, critic.

Michael Cuscuna, Freelance journalist; record producer.

Stanley Dance, Author, *The World of Swing*; contributor, *Music Journal*, *Jazz Journal*.

José Duarte, Portuguese radio producer, press critic; correspondent, *Jazz Forum*.

Leonard Feather, Author, *The New Encyclopedia of Jazz*.

Jim Fishel, Staff writer, East Coast jazz editor, *Billboard*.

Gary Giddins, Contributor, *Village Voice*, *New York Magazine*, *HiFi/Stereo Buyer's Guide*; freelance writer.

Laurent Goddet, Editor, *Jazz Hot*.

Jon Hendricks, Jazz singer, writer.

Marvin Hohman, Associate editor, **down beat**.

Randi Hultin, Jazz critic, *Dagbladet*; critic division *EJF*.

James Isaacs, *The Real Paper*, Cambridge, Ma.

Peter Keepnews, Reporter, *N.Y. Post*; contributor, *Changes*.

Roy Kohler, Correspondent, **down beat**.

Burt Korall, Contributor, *New York Times*, *International Musician*.

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

Eric Kriss, Author, *Six Blues-Roots Pianists*, *Barrelhouse & Boogie Piano*; managing director, *Guitar Player Productions*; contributor, **down beat**, *Living Blues* and other publications.

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

18 □ down beat

Lars Lystedt, Correspondent, **down beat**; contributor, *Orkester Journalen*.

Leonard Maltin, Contributor, **down beat**; freelance writer.

Howard Mandel, Staff writer, **down beat**.

Terry Martin, Jazz historian.

John McDonough, Contributor, **down beat**, *High Fidelity*, *Coda*.

Ladd McIntosh, Composer-conductor; Asst. Prof. of Music & Director of Jazz Studies, *Westminster College*, Salt Lake City, Utah; jazz educator, lecturer, clinician.

Charles Mitchell, Associate editor, **down beat**; broadcaster.

Dan Morgenstern, Writer, lecturer, consultant; N.Y. correspondent, *Swing Journal*.

Herb Nolan, Contributor, **down beat**; freelance writer, photographer.

Jim O'Neal, Editor, *Living Blues*; contributor, **down beat**, *The Real Paper* (Boston), *The Reader* (Chicago) and other publications.

Arrigo Polillo, Editor, *Musica Jazz* (Italy).

Bob Porter, Editor, *The Digger*; contributor, *Radio Free Jazz*, *Record Research*.

Brian Priestley, Correspondent, **down beat**; contributor, BBC Radio (London), *Melody Maker*.

Robert L. Protzman, Critic-columnist, *St. Paul, Minn. Dispatch*, *Pioneer Press*; correspondent, **down beat**.

Doug Ramsey, Freelance writer, critic, contributor to various music publications.

Arnold J. Smith, contributor, **down beat**, *The Gig*, *The American Way* and other publications.

Ruggero Stiasi, Correspondent, **down beat**; editor, *Jazz Basics*; manager, Music World Co., Ltd. (Italy).

Neil Tesser, Contributor, **down beat**, *Melody Maker*, *Chicago Sun-Times*, *Chicago Reader*; producer-host, *Straight No Chaser*, *WNIB-FM*.

Eliot Tiegol, Managing editor, *Billboard Magazine*.

Ray Townley, Contributor, **down beat**; *Rolling Stone*; music critic, *Chicago Daily News*; disk jockey, *WNIB-FM*.

Sinclair Traill, Editor, *Jazz Journal* (England).

Lee Underwood, Writer, critic, guitarist.

Luis Vilas-Boas, Critic, concert producer.

Eric T. Vogel, Correspondent, *Jazz Podium*, **down beat**.

Valerie Wilmer, Photographer, journalist, *Melody Maker* (London).

Herb Wong, Contributor, **down beat**; radio KJAZ, jazz educator.

Dieter Zimmerle, Editor, *Jazz Podium*; jazz disc jockey, Suedfunk, Germany.

MORE RESULTS

Band, Established: Mercer Ellington—19; Maynard Ferguson—13; JCOA, Buddy Rich—12 each; Stan Kenton—6; Don Ellis—5; AACM Band—4.

Band, TDWR: Sam Rivers—13; Sun Ra—12; Gerald Wilson—11; Thad Jones/Mel Lewis, Brotherhood of Breath, P. Herbolzheimer—10 each; National Jazz Ensemble—9; Tonight Show Orchestra—8; AACM Band, Duke Ellington, Jazz Composers Orchestra—6 each; Toshiko Akiyoshi, Richard Abrams, Gustov Brom, Les Hooper, Pom African Peoples Arkestra, Mercer Ellington, Buddy Rich, Tower of Power—5 each; Sy Oliver, CBAA, Jaki Byard & Music Complex, Miles Davis, D. Matthews—4 each.

Combo, Established: Herbie Hancock—19; Art Ensemble of Chicago—17; Charles Mingus—15; Sonny Rollins—14; Return to Forever—12; Ruby Braff/George Barnes—11; Dizzy Gillespie—10; Freddie Hubbard, Cannonball Adderley, M.J.Q., Chuck Mangione—9 each; Ornette Coleman, Crusaders—8; Oregon—7; Gary Burton, Chick Corea—6; Billy Cobham, Clifton Chenier—5 each; Bill Evans, Herbie Mann—4 each.

Combo, TDWR: Ruby Braff/George Barnes—11; Jackie McLean & Cosmic Brotherhood, Tom Scott & L.A. Express—7 each; George Benson, Billy Cobham, Hampton Hawes, Music Inc.—6 each; Roy Eldridge, Roy Haynes' Hip Ensemble, Clifford Jordan/Cedar Walton, Sy Oliver, Tandem, McCoy Tyner, Passport, Fred Anderson, Balaban & Cats, L. Brooks—5 each; Keith Jarrett, Billy Harper, Jan Garbarek, S. Nato/R. Rodney, New York Jazz Quartet, Children Of All Ages, Norman Connors—4 each.

Blues/R&B Group, Established: Buddy Guy/Jr. Wells—13; Clifton Chenier, Chicago, Isley Bros., Steely Dan—8 each; Ike & Tina Turner—7; Tower of Power, Average White Band, James Brown, Headhunters, Miles Davis, Rufus, Roomful of Blues, The Mothers, Mahavishnu Orchestra—5 each; Albert King—4.

Blues/R&B Group, TDWR: Natural Essence—6; Larry Coryell & the 11th House, Hound Dog Taylor, Lonnie Brooks, Kool & the Gang, Albert King, Lightnin' Hopkins, Meters, B. Marley & the Wailers, Johnny Otis, Freddie Robinson, Son Seals, Waylon Jennings Band, Dewars—5 each; Chick Corea, Bob Reidy, Graham Central Station, Herbie Mann, Santana, Stevie Wonder—4 each.

Male Singer, Established: Joe Turner—16; Leon Thomas—13; Joe Lee Wilson—9; Eddie Jefferson, B. B. King—8 each; Andy Bey, Al Green, Gil Scott-Heron—5 each; Ben E. King—4.

Male Singer, TDWR: Daevid Allen, Mose Allison, Tim Buckley, Les McCann—7 each; Joe Carroll, George Duke, Joe Williams—6 each; Napoleon Murphy Brock, Richard Boone, Georgie Fame, Billy Paul, Grady Tate—5 each; Bobby Bland, Eddie Kendricks, Ray Nance, Niemen, Sleepy John Estes, Clark Terry, Robert Pete Williams, Tom Waits—4 each.

Female Singer, Established: Etta James—16; Anita O'Day—14; Helen Humes—13; Cleo Laine—12; Esther Phillips—10; Jeanne Lee, Ursula Dudziak—8 each; Mabel Mercer—6; Joni Mitchell—5.

Female Singer, TDWR: Flora Purim, Shiela Jordan—14 each; Helen Humes—13; Jean Carn, Karin Krog—10 each; Jackie Cain, Esther Phillips—7 each; Blossom Dearie, Maxine Sullivan, Esther Satterfield—6 each; Fontella Bass, Peggy Lee, Etta Jones, Lisa Nemtsov, Phoebe Snow, Norma Winstone, Judy Roberts—5 each; Singers Unlimited, Gladys Knight, Bunny Lee, Abbey Lincoln, Maria Muldaur—4 each.

Vocal Group, Established: Stars of Faith—7; Coasters, Hedzoleh Soundz, Mills Bros., Novi Singers, Gladys Knight & the Pips, McVoutie—5 each; Swingle Singers, Paris/Moss—4 each.

Vocal Group, TDWR: Roxy Music—7; Average White Band—6; Paris/Moss, Singers Unlimited, Staple Singers, Four Freshmen, Steely Dan, Linka Singers—5 each; Brasil '77—4.

Composer, Established: Cecil Taylor—17; Ornette Coleman—16; Duke Ellington—15; Gil Evans—12; Herbie Hancock, Joe Zawinul—10 each; John Lewis, Oliver Nelson—8 each; Anthony Braxton—7; Miles Davis, Michael Gibbs, Quincy Jones, Roswell Rudd, Wayne Shorter, Horace Silver, McCoy Tyner, Frank Zappa, Randy Weston—6 each; John McLaughlin, Stevie Wonder—5 each; Jimmy Heath, Slide Hampton, Chuck Mangione, Phil Woods—4 each.

Composer, TDWR: Chuck Mangione, Roscoe Mitchell—10 each; Charles Mingus—9; Pat Williams, Don Cherry—8 each; Ron Carter—7; Jimmy Heath, Michel Legrand, Steve Lacy, Mike

KLAUS DOLDINGER'S

PASSPORT TO THE SOUNDS OF TOMORROW

by
Charles Mitchell



JOSEF WERKMEISTER

To play "jazz" is to play a tradition. The comparatively short history of jazz and the forms of contemporary improvisational music more recently mutated from the parent strain is nonetheless so complex that even the musicians who inherit the tradition by birthright (in this case, we'll debatably use the broadest category, native Americans regardless of ethnic and racial makeup) have a huge job assimilating the material required as the proper base for their own music. But if one is a non-American and cut off from the very roots of the tradition in which he works, like Germany's Klaus Doldinger, one must not merely learn the tradition; he has to find it first.

Discovering an alien musical tradition requires a lot of study, mainly through listening. But study, however intense, only insures that a musician will become a good imitator of whatever he's hearing—if he or she is a good listener and knows his or her axe. To play *music*, no matter the style, is to play a tradition and *more*. That "more" is the personal element—the factors that make a musician's playing his own and no one else's. The non-American "jazz" musician's acute, perhaps insoluble problem is to find himself in a musical tradition that is not his—indeed, that he may be trying to find at the same time as he searches for his own identity. He must create his voice in another language.

A variety of talented players over the past 20 years have dealt with this dilemma in a variety of ways, perhaps having been made even stronger by these special dues. We're well past the point where there's a question of

Europeans having the ability to hold their own as players with Americans. Listening to Jan Garbarek, Terje Rypdal, Miroslav Vitous, Klaus Doldinger, and others in the new European wave, we may be getting to the stage where we can talk about non-Americans as innovators.

But it won't be as "jazz" innovators. Part of the reason that the best of the European musicians have been able to establish strong unique identities is the evolution of jazz into a fusion music encompassing many styles. Jazz is a dominant force in this expanded realm, but electronic music, folk forms, rock, and other elements not specifically indigenous to American music are also included. The hybrid admits all possibilities, and

"In the '60s, jazz reached a stagnant point, but the kids have really made a difference recently. They're looking for something other than rock and roll, and they come to our concerts."

knows no nationality. Within this greater field of musical possibility, a musician can use his personal tools and those he has assimilated from other areas, combining them to make a unique statement. No longer need one be category-bound.

A clear case in point is Klaus Doldinger, a fixture on the European jazz scene for more than 20 years, a reedman, pianist, and composer who, between 1953 and 1970, traversed the entire range of American jazz forms and established himself as a skilled, imaginative, and frankly derivative performer. But his continuing development in a wide area of musical endeavor—inside and outside of the jazz framework—resulted in the awareness, ultimately through Passport, the fusion band he now leads, of the greater opportunities open to him to make a statement of his own in the contemporary/electric territory. If he had elected to remain a straight jazz player, he would have been the most eloquent of copyists and interpreters. But he has allowed his world to expand; he's making his own way now, and formidably. It's the result of two decades of growth and search.

Doldinger began his musical life on piano at age 11, and trained at conservatories off and on for ten years. While in school at Dusseldorf in 1953, he started his first jazz group, a traditional ensemble called the Feetwarmers. "Later on," Klaus recalls, "we became relatively more modern (which for our group meant playing like Eddie Condon), but at first we were very much into traditional jazz."

The music was slow in reaching Germany, and Klaus didn't get interested in modern jazz until a couple of years later. "The difference between much of the rest of Europe and West Germany at this time was that there was no chance to buy records in Germany or hear live performances of the great musicians. I never heard Charlie Parker, one of my greatest idols, until very late. He was supposed to come to Germany shortly before he died, but he had bad health problems, and we saw Coleman Hawkins in his place. Overall, it was very difficult to listen to good modern jazz at this time."

But there were some oases in the vast wasteland. "There were several good Dixieland bands in Holland, and they made it over to Germany. There was a Dutch band, for example, called Swing College. Sidney Bechet, of course, used to live in Paris, and I was able to hear him in person about '53, I think." In fact, it was Bechet who really inspired Doldinger to turn his attentions to reeds, especially clarinet and soprano saxophone. "My abilities as a piano player were quite limited," Klaus comments. "I started quite late, you see. If you want to be a great piano player, you must start very early and really get very much into it. I just thought that I had many more possibilities for expression on reeds, and seeing Sidney Bechet really inspired me to take up soprano saxophone."

It's definitely Bechet one hears on those early discs by the Feetwarmers: Doldinger's playing is indelibly impressed with the New Orleans master's approach. Soprano was Klaus' first reed instrument; and unlike some players who moved from tenor to soprano, he found no difficulty in moving the other way. "I've never had real problems with reed instruments, because I believe I have a natural affinity for them. Even though I haven't really worked on clarinet for a long time, for instance, I know that I could pick it up at any time and do quite well on it. There were and are no problems in transition for me between any of the reed instruments."

Klaus maintained a semi-professional standing while with the Feetwarmers, and the group started as amateurs, "high school musicians," as he relates. "There was a jazz club called Hot Club Dusseldorf. Even though we couldn't get records, we could meet at this club once a week and get together with people who had records. But it was still Louis Armstrong, Kid Ory, and the older musicians. The Feetwarmers got a chance to play with Wild Bill Davison, as a matter of fact."

Klaus' exposure to more styles of jazz was slow but sure. As the Feetwarmers gained more of a reputation, opportunities to grow gradually multiplied. The trad ensemble held together off and on for seven years, a period during which Doldinger was able to get several simultaneous projects going independently from the Feetwarmers. "I eventually got the desire to make a personal style for myself. I wasn't satisfied playing only Dixieland. I also began to meet other musicians. In '58 I played for a year in nightclubs, interrupting my 'amateur status,' in something of a hard bop group with some British musicians; by this time all the major cities in Germany had at least one club where a group of this type could play. It was a very strange band, because our pianist was harmonically very advanced and very Tristano-cool oriented. Stu Hamer, our trumpet player, and I were much more into a hard bop kind of thing. I finished

20 □ down beat

with this group after about a year because I wanted to study again, so I formed a trio, called Oskar's Trio, and reorganized the Feetwarmers."

It was at this time that Klaus' work began to really pay off in terms of recognition. In 1960, he entered the Feetwarmers and Oskar's Trio in a competition, and the result was a trip to the United States. "We won a first prize with the Feetwarmers in the trad category and another first prize in the modern category with my trio. Coca-Cola sponsored a trip to the U.S., where we played New York, Chicago, and New Orleans. In New York, they arranged a party for us, and all the musicians in town at the time showed up. Dizzy Gillespie, Quincy Jones, John Lewis, Buddy Rich—they were all sitting there, and we German amateurs had to get up and play! Actually, we were making money from 1954 on, but everybody was still going to school, so I guess you'd call us semi-professionals."

Regardless of his economic status, Klaus was beginning to stretch out. "There was

bored playing the old cliches, and had to try to make my own statement.

"I think it's important to first have the experience in learning to play. In the beginning, for instance, I was trying to play soprano like Sidney Bechet; I was trying to play alto like Charlie Parker. But after a certain amount of time, I knew that there was something of my own I wanted to say. It depends on how much you play, really, and I played a lot."

But with the Quartet, Klaus still was forming music based on American styles. His playing was influenced by Johnny Griffin on tenor, for example, an expatriate musician who has worked with Doldinger and is very much admired by Klaus. The Doldinger Quartet would do hard bop-type numbers with Klaus providing a very Griffin-ish sound. On other recordings, the ensemble took a cooler role, and Klaus' soprano comes on very much like Paul Desmond in color and nuance. Doldinger's piece *Ragu Up And Down* displays homage to Coltrane and the late tenor master's fascination with Indian scales and harmonics. Competent, even inspiring, but still essentially derivative.

Nonetheless, the personal identity was still being formed while Klaus continued to become more facile in a variety of stylistic roles. One of the main facets of his work was continuing development of attractive, rich melodies. As he himself puts it, "From the late hard bop into the the free jazz movement, everybody started thinking that jazz must be abstract, without much melody. That was a bad attitude. Part of the reason for the success of the older musicians was that they were playing material an audience could identify with. People couldn't understand later music, in the '60s, because the melody that served as a bridge was disappearing. That's why I developed my skills as a composer. I tried to emphasize melodies in my writing, so the audience would be less intimidated."

While working with the Quartet, Doldinger kept a variety of parallel projects going. He scored a couple of films, wrote commercial music, produced rock, soul, and r&b music, and put together several jazz projects for German radio. These gave him the chance to meet, perform with, and gain the respect of American musicians who Doldinger had held in near-reverence: Kenny Clarke, Johnny Griffin, Max Roach, Donald Byrd, Sahib Shihab, and others. Klaus recalls, "We developed a lot of complexes about playing in front of American jazz musicians after playing for ourselves for so long. I mean, Sidney Bechet was like a God! But we found out that they are human beings like ourselves, fellow musicians, and there's not such a difference. I still have great respect for all great players; realizing they're human doesn't lessen your respect for them. These complexes have faded, and I got more self-consciousness playing with American jazz musicians—Johnny Griffin, for instance."

Last year, Griffin was featured on Klaus' "Jubilee Tour." To celebrate Doldinger's 20th anniversary in the music business, German Atlantic Records had put together in 1973 two "Jubilee Concerts" which featured some of Doldinger's favorite musicians: Griffin, Brian Auger, Alexis Korner, Volker Kriegel, Pete York, and the members of Passport. The two concerts, in Hamburg and Dusseldorf, were so successful (a live recording was made) that they prompted the tour in '74.

A few of Klaus' other parallel projects

SELECTED DOLDINGER DISCOGRAPHY

Featured

DOLDINGER JUBILEE—German Atlantic ATL 3-60073 (An imported, three-disc album that features cuts from Klaus' entire career, from the Feetwarmers to Passport.)

DOLDINGER JUBILEE CONCERT—German Atlantic 50 070-Y (This import was recorded at the 20th anniversary concerts in Dusseldorf and Hamburg; it features Passport, Brian Auger, Alex Korner, Johnny Griffin, Volker Kriegel, and Pete York.)

with Passport

PASSPORT-DOLDINGER—German Atlantic ATL 40299

SECOND PASSPORT—German Atlantic ATL 40417

HAND MADE—German Atlantic ATL 40 483

LOOKING THRU—Atco SD 7042 (domestically available)

CROSS-COLLATERAL—Atco SD 36-107 (domestically available)

some criticism from the trad audience and certain critics when I started playing modern jazz, and the same thing happened when I got into so-called 'jazz-rock,'" explains Doldinger. "That was in the late '60s, with Motherhood. But those years from '55 to '63 were developing years, and I had to become familiar with a lot of ways of playing. I needed the most experience I could get."

The first significant move in Doldinger's personal musical history occurred in 1963, when he formed his first quartet. It lasted seven years and performed in around 45 countries all over the world. "I really started getting my own thing together with this group, which featured Ingfried Hofmann on keyboards, bassist Peter Trunk, and Cees See on drums. Peter passed away in an accident last year in Europe; he was one of the greatest German jazz musicians. Anyway, I started writing my own tunes, and generally became more aware of my own identity. It took me more time than it might have in the United States, where competition is tougher and there are also more opportunities for a musician to prove himself. But I had become

RECORD REVIEWS

Ratings are:

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

MCCOY TYNER

ATLANTIS—Milestone M55002: *Atlantis; In a Sentimental Mood; Makin' Out; My One And Only Love; Pursuit; Love Samba.*

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

McCoy Tyner's groups produce a sound big enough to move mountains. But the *sturm und drang* of his high-energy numbers are usually tempered by pieces of more subtle, lyrical strength, with frequent unaccompanied solo space for himself and his ensemble members. These lend a range of moods necessary for dynamic balance over the course of an album or concert set. *Atlantis*, however, shifts much too frequently toward the hyper-drive; out of just over an hour of music on four sides, 45 minutes or so are devoted to some of the most intense live music recently recorded and the remaining quarter-hour is left for two quieter, more contemplative selections. If one listens to the four sides without interruption, the final effect is liable to be one of exhaustion rather than exhilaration. Still, poor programming is really to blame for the lack of balance, rather than faulty musicianship.

This ensemble is the *db* Critics Choice for the second year in a row; and this set, recorded live at San Francisco's Keystone Korner, provides an excellent opportunity to hear how they've grown. Azar Lawrence's ability is the most noticeable. Still strongly evoking the Coltrane spirit—albeit more honestly and creatively than most of his like-minded contemporaries—we now hear more authority in his playing, more skillfully organized soloing. Though still a couple of years away from becoming totally his own man, Lawrence plays with a captivating directness and clarity. There are few young reedmen I'd rather hear.

Wilby Fletcher is perhaps the most Elvin-like of Tyner's several drummers of the past few years, though I can't help but wish that Billy Hart, who was aboard for *Sama Layuca*, had signed on for a longer stay. As is the fashion among so many of the young "energy" drummers of the day, Fletcher likes to ride those cymbals hard, a technique that comes up very hot in any vinyl mix. The sound on *Atlantis* is no exception, and though Fletcher is a sure-handed drummer who thankfully resists most temptations to rush tempos, it's still difficult at times to hear Booth and Franco because of Wilby's relentlessly crashing recorded sound.

I admire Joony Booth's ability to go inside and out at will. McCoy obviously relies on him to maintain a steady rhythmic pulse so the percussionists and everyone else can fly

much of the time. On the album's title cut, Joony carries the melody as well—in fact, many of McCoy's melodies are based on bass riffs, so Booth plays his role well as a fine stabilizer and (on this album) all too infrequent soloist.

On the title tune and *Love Samba*, Guilherme Franco buzzes and squeaks on his *cuica* amusingly, but for too long. This might have been fun in person, but the lack of visual impact ultimately turns both of these solos into bees in the bonnet. Elsewhere, Franco's percussive color, when audible, strikes me as unextraordinary.

As to the selections themselves: *Atlantis* is founded on a similar bass figure to those used on *Walk Spirit Talk Spirit* from the Montreux recording *Enlightenment*, and the title cut from *Sama Layuca*. But it's an inspiring theme, and the selection cooks better than the other energy numbers, primarily due to a tighter reign on the rhythm held by both Fletcher and Booth. Joony doesn't have to carry the pulse all by himself here. Of the other up-tempo pieces, *Pursuit* is notable for its solo McCoy finish, a brief tirade of cascading notes answered finally by a soaring Lawrence coda. But the number suffers from too-hot cymbals and an unemphatic ending. *Love Samba* has a lovely theme, but busy percussive layers conflict too much with McCoy's attack of rippling single notes. There's a blurring effect—the collective sound is not solid, and the individual components are hard to make out. The conflict is not as bad when McCoy's heavy chording is in the forefront, but his method of alternating the note showers with the chord curtains causes the solo to go in and out of focus. Also on *Samba*, Booth is clearly expected to provide pulse through his repeating figures, but on the recording he doesn't have the sheer volume necessary to overcome the busy percussion. Though Booth's brief solo voices thematic accents more precisely for a time, most of the side-long effort has a nervous, rushed quality, as if the ensemble is pushing to get everything in. It's a happy, but uncomfortable selection. *Makin' Out*, though thematically uninteresting, is no less explosive, but coheres somewhat better.

This high-energy music is galvanizing in live performance, no doubt, but albums need better programming. *Love* and *Mood*, the two quieter selections, also happen to have the most musical rewards. A piano, tenor, and percussion trio, *Love* offers inspiring interplay between Tyner and Lawrence. It's the kind of communion so often talked about and so rarely achieved in these days of musical grandstanding. The Keith Jarrett-Jan Garbarek collaborations for ECM are the only ones that have lately functioned at the high level Azar and McCoy ascend to on this track. I appreciate Azar's pure reading of the lovely melody—he sings simply, contrasting with McCoy's near-baroque ornamentation. Tyner's arpeggiated swirls and chordal overtones, here and on the solo *Mood*, contain the richness of an orchestra. As has been more than apparent for years, his completeness of pianistic concept is truly shared by only a few others in the tradition. McCoy's is an open, comforting and friendly strength in sound.

Though these discs lack the dynamic range of the previous double live set, *Enlightenment*, the richer palette of colors and broader realm of possibilities found in *Sama Layuca*,

and the vast contemplative scope of the solo *Echoes Of A Friend*, *Atlantis'* own four stars still shine more brightly than most in the contemporary firmament. —mitchell

THE POINTER SISTERS

STEPPIN'—Bluc Thumb BTSD 6021: *How Long (Betcha Got A Chick On The Side); Sleeping Alone; Easy Days; Chainey Do; I Ain't Got Nothin' But The Blues; Save The Bones For Henry Jones; Wanting Things; Going Down Slowly.*

Personnel: Anita, Ruth, Bonnie & June Pointer, vocals; Tom Salisbury, piano; Chris Michie, guitar; Eugene Santini, bass; Gaylord Birch, drums and percussion; Wah Wah Watson, guitar (tracks 1, 3, 4, & 8); Herbie Hancock, clavinet (track 4); Bill Summers, percussion (track 4); Paul Jackson, bass (track 4); Jim Rothermel, clarinet (track 6); Stevie Wonder, electric piano (track 2).

***** 1/2

The insatiable hunger and capriciousness of the rock press and public is well-known (and deliberately manipulated) and during this last pause between albums people everywhere were dismissing the Pointer Sisters in the same cavalier fashion they'd dismissed Bette Midler (an *authentic* flash-in-the-pan) the year before. Lately, folks on the lookout for a little elegance and a lot of soul to fill that empty corner in their hearts have been turning in desperation to the Manhattan Transfer. Reenter, just in the nick of time, high steppin' Anita, Ruth, Bonnie, and June.

This time around the girls have it all together. There is a sense of nostalgia and camp that pervades their earlier efforts and it is precisely this that communicated an apparent, undermining trendiness in their conception. No one could deny their huge individual and collective talents but their rendition of something like Dizzy Gillespie's *Salt Peanuts* seemed a freak show-piece, an exotic vehicle for the exercise of another arcane discipline—scat-singing. And the attraction of *Fairy Tale*, for all its polish, was that four spaced *black* women were making hay with a c&w weeper. The price of their accomplished eclecticism was the lack of a consistent, sincere, group persona and an uneven quality on the albums.

The solution, as demonstrated on *Steppin'*, is simply to narrow their focus a bit. Thus, it's no trouble at all for a listener to span the gap between the up-tempo chunk of funk *Chainey Do*, featuring Herbie Hancock and most of the Head Hunters, and a dynamic arrangement of a medley of Ellington tunes, *Blues*. The point is that the Duke's music lives side by side contemporary black sounds and the current Sisters' treatment of his work will cleanse your mouth of the taste of dusty archivism. Speaking of which, their resurrection of the ancient novelty number *Save The Bones For Henry Jones* is a blessing. It's a party/party tune the equal of Louis Jordan's *Saturday Night Fish Fry*, or Sam Cooke's *Twistin' The Night Away*.

Steppin' is very well-produced and if there is little in the way of thematic development even on the longer jams (*How Long, Going Down Slowly*), these do build track upon track in instrumentation, tempo, and loudness, thickening up to gumbo density. Each of the girls is in top form and a widely capable band keeps you rocking. The only dog on the disc is *Wanting Things*, a ballad distastefully reminiscent of Barbra Streisand or the Fifth Dimension. Mostly, though, *Steppin'* will have you strapping on your high heel sneakers quicker than you can say Jack (or Smokey) Robinson. —adler

BOB JAMES

TWO—CTI 6057 S1: *Take Me To The Mardi Gras; I Feel A Song (In My Heart); The Golden Apple; Farandole; You're As Right As Rain; Dream Journey.*

Personnel: James, keyboards, conductor; Eric Gale, Gary King, bass; Steve Gadd, Andrew Smith, drums; Arthur Jenkins, Ralph MacDonald, percussion; Eric Gale, Richie Resnicoff, guitar; Hubert Laws, flute, electric flute; Randy Brecker, John Frosk, Victor Paz, Lew Soloff, Marvin Stamm, trumpets/fluegelhorns; Jimmy Buffington, Peter Gordon, Al Richmond, french horns; Wayne Andre, Eddie Bert, Tom Mitchell, Tony Studd, trombones; Eddie Daniels, clarinet. Additional string and vocal group. Patti Austin, vocal solo on track 2.

*** 1/2

Bob James is not content to function as a keyboard player. He's here instead in the triple roles of instrumentalist, composer/arranger, and conductor. The result, unfortunately, suggests that in addition to being the latest pretender to the keyboard throne of Ramsey Lewis, James is also spreading his talents too thinly.

The main problem here with James' playing, and this may be due in part to his exclusive use of electronic keyboards for this session, is that his work sounds so uncommitted. His solos are too noodly, too weakly felt; ultimately, too unexciting. These defects are especially evident on two of the pop tunes here, *You're As Right As Rain* and Paul Simon's *Take Me To The Mardi Gras*. The former is analogous to James' remake of *Feel Like Makin' Love*, on his previous album as a leader. It's a light, mellow pop tune, but little more than that. This is likewise true of *I Feel A Song*, which is really vocalist Patti Austin's vehicle all the way. Like much top 40 music, you can hum along with this after one hearing

and then forget it half an hour later.

All is not quite so bleak, however. Present are also two ambitious concerto-like pieces, a James original, *The Golden Apple*, and a Deodatoish remake of Bizet's *L'Arlesienne Suite No. 2*, called here *Farandole*. *Apple* is sort of like a cross between Chuck Mangione's *Hill Where The Lord Hides* and the theme from *Shaft*; it has some exciting trumpet scoring (what a brass section!) and some full, clean string work. James gets in his best solo on the album. He drives with conviction through some percussive, explosive keyboard work. *Farandole* mixes a light contrapuntal string/flute section with a majestic brass theme. Here Hubert Laws gives yet another demonstration of his skill. His solo is easily the best one on this album.

If only the rest of this album's cuts were as ambitious as these two! Let's hope that Bob James *Three* continues to move in this direction.

—balleras

ALBERT AYLER

VIBRATIONS—Arista Freedom AL 1000: *Ghosts; Children; Holy Spirit; Ghosts; Vibrations; Mothers.*

Personnel: Albert Ayler, alto and tenor sax; Don Cherry, trumpet, Gary Peacock, bass; Sunny Murray, drums.

This album is a classic of the new music, made when Cherry joined Ayler's trio in Copenhagen in September of 1964. Michael Cuscuna's notes are an excellent introduction to Ayler's music and life, leaving me little to say. It's pointless to describe each piece, but the music set off some ideas which might be worth sharing.

This music is very simple. The first version of *Ghosts* is merely the piece at a variety of tempos (though with great feeling and elaboration). The second, longer version, has Ayler reconstructing the melody rhythmically and tonally, yet that simple, beautiful tune can often be heard quite clearly. All five of these brilliant compositions use simple themes which are heard throughout the performance, either from the rhythm, as suggestions from one horn to the other, or as the most basic part of the solos.

In a way, Ayler's methods are not unlike Louis Armstrong's when doing *Stardust*. To the '30s audience for whom the song had become a cliché, Armstrong's version must have sounded slightly wrong, hilarious and beautiful. So too does Ayler's music. Great musicians are often great simplifiers—Monk, Sun Ra, Ornette, Lester—and they run the risk of appearing unskilled and childish. Ayler played as if he didn't know what he was doing. But it is this ability to start with the mind of the beginner, to make oneself vulnerable, that keeps jazz alive. Nothing can be taken for granted, not even the most basic methods of playing the instruments.

Ayler's sax sound is the most direct emotional presentation in jazz. This is what keeps many listeners from his music. It's not difficult. On the contrary, the mind is short-circuited with nothing to do, while the music approaches the ears, heart and solar plexus virtually through touch. This emotionalism is not simply about pain, sadness and frustration. It is a joyous thing, full of lyricism and often funny.

Jazz has always had a corny, romantic, sen-

Freddie Hubbard has just completed his new Columbia album.

The number-one trumpeter of *Playboy* and *down beat* jazz polls just put down his horn after putting down some of the most different music of his career. "Midnight at the Oasis," "Lost Dreams," "Yesterday's Thoughts," and three originals.

"Liquid Love" is the album. Freddie Hubbard is the artist. Columbia Records is the label.



timental streak, as evidenced in Rollins, Bird, Trane, Monk, but they won't just give us the merely pretty. To get it we must accept that dark aspect that completes the beautiful, carries it beyond the superficial. Ayler has his lush lyricism, one of the biggest and most beautiful tenor sounds in jazz, but coupled with it is the dark anima, the world of witches, devils, spirits, ghosts, vibrations and wizards. Peacock's bass often sounds like a moaning in the background, or we are startled by a knock at the door of our unconscious from drummer Murray.

Finally, what distinguishes this music is the group creation and interplay. No one is just keeping time or supporting Ayler. Listen to Cherry's beautiful solo on *Mothers*. If one member of the group were eliminated, it would change the nature and energy level of the whole work. The quartet's method of cubist, overlapping variations of thematic material reminded me of Cecil Taylor, whom Ayler had worked with during the two years before this album. As in all great jazz, the players have found their freedom through listening, cooperating, amplifying and helping one another: spontaneous, communal creation.

Musicians are still absorbing the work of Ayler, but his music has spiritual and political implications for our whole world. This album presents that music at a peak moment of power and beauty. —steingroot

MEL TORME

LIVE AT THE MAISONETTE—Atlantic SD 18129: *Introduction; Jet Set; What Are You Doing The Rest Of Your Life?; Mountain Greenery; It Takes Too Long To Learn To Live Alone; (Get Your Kicks On) Route 66; Gershwin Medley; Superstition; The*

Party's Over.

Personnel: Torme, vocals, piano; Al Porcino and His Orchestra (no specific personnel given).

Mel Torme gets five stars in my book anytime, anyplace. To have a bright new album that captures him at the height of his musically powers is special cause for celebration.

That this incredible vocalist should have been off the recording scene so long is criminal. But he has returned with a live album from last year's stint at the St. Regis Maisonette, where he stunned New Yorkers with a 15 minute Gershwin medley.

Most singers regard a medley as a bunch of songs strung together. Torme, who writes all his own charts and special material, weaves 18 (count 'em) Gershwin songs into a flawless tapestry, blending moods, tempos, attitudes, and styles with stupefying ease. He also accompanies himself on piano during the medley, in which he showcases everything he's ever learned about creating innovative jazz-pop music, from the counterpoint of *I Got Rhythm* against *It Ain't Necessarily So*, to the striking harmony between voice and band on the climactic *I'll Build A Stairway To Paradise*. (Incidentally, the album notes omit one song in the medley, *He Loves And She Loves*, which is cleverly appended to *Do-Do-Do*.)

The rest of the album is equally fine. *What Are You Doing The Rest Of Your Life* and *It Takes Too Long To Learn To Live Alone* are superb ballads, while *Mountain Greenery* is a revamped edition of this Torme favorite, opening with a kinky matchup to *Blood Sweat and Tears' Spinning Wheel* arrangement. *Route 66* spotlights Mel's facility as a

scat singer, and for good measure, he adds a vocal imitation of the leading female scatter, Ella Fitzgerald.

With Mel every step of the way is the Al Porcino Orchestra, helmed by this veteran lead-trumpeter. They give Torme the substantial backup he requires for his hard-driving charts.

On the liner notes, the redoubtable Bing Crosby writes of Torme: "He does things only a superior musician can do; he can change keys, sing up and down, make modulations, all the licks, and he always builds up to a dramatic climax and then he puts a dramatic climax on top of that. I'm telling you he's the best singing entertainer I've ever seen." Right on, Bing! —maltin

BLOOD, SWEAT & TEARS

NEW CITY—Columbia PC 33484: *Ride Captain Ride; Life; No Show; I Was A Witness To A War; One Room Country Shack; Applause; Yesterday's Music; Naked Man; Got To Get You Into My Life; Takin' It Home.*

Personnel: David Clayton-Thomas, vocals; Bobby Colomby, drums, background vocals; Dave Bargeron, tenor and bass trombone, tuba, baritone horn, bass trumpet, conga; Joe Giardianni, trumpet, flugelhorn, piccolo trumpet; Tony Klatka, trumpet, flugelhorn, piccolo trumpet; George Wadenius, electric guitar, Spanish guitar, background vocals; Ron McClure, electric and acoustic bass; Larry Willis, Fender Rhodes, acoustic piano, clavinet, organ, harpsichord; Bill Tillman, alto, tenor, soprano, and baritone sax, flute, background vocals.

*** 1/2

BS&T has suffered from an impeded flow of creative drive for the past few years. Once the leading example of the "jazz-rock" synthesis, frequent personnel changes and reversals in musical direction combined to weaken

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the band's overall approach. Even though fragments of an album such as *New Blood* evidenced some of the flash shown on the classic BS&T second disc, vocalist Jerry Fischer was just not able to fill the gaping void left by David Clayton-Thomas' abdication.

New City finds the band in the finest shape since that legendary second album, the return of David C.-T. having reinvigorated the unit. Jimmy Lenner has lent his magical production touch, and the result is a strong collection of material culled from some of the top contemporary songwriters.

The set kicks off in high fashion with *Ride Captain Ride*, a revamped version of the Top 40 hit done by the Blues Image a few years back. A brisk chart by multi-reedman Tillman provides pockets of light for Wadenius' supple electric guitar. Clayton-Thomas demonstrating that his vocal batteries have undergone recharge. Allen Toussaint's bayou-blues, *Life*, is delivered with appropriate style. David coaxing the song for all it's worth. Bassist McClure's instrumental *No Show* begins with a long, reflective interlude, slowly building in fervor to showcase Tillman, Wadenius, and Bargeron.

Keyboardist Larry Willis penned *I Was A Witness To A War*, a cut which eclipses anything else on the album. One of the more memorable ballads of the last few years, the lyric manages to skirt the borders of sentimentalism. Clayton-Thomas' emotive vocal melding perfectly with the battlefield-like horn chart to create a stunning effect. Anything but a mere protest song, the cut rivals, if not surpasses, BS&T's greatest successes. John Lee Hooker's *One Room Country Shack*

rounds out side one, with Wadenius lending a light bit of funk to Clayton-Thomas' vocal.

The second side unfortunately does not fare so well, since the first three cuts invoke an Americana of Rockwellian cliché, the most notable offender being a lengthy treatment of Janis Ian's *Applause*. A schizoid arrangement hardpresses the maudlin lyric, with the roller coaster band histrionics sometimes sounding harshly mismatched. The vaudevillian *Yesterday's Music* fares better, despite a slight dash of lugubriousness, while Randy Newman's farcical *Naked Man* receives a barber pole treatment, with Clayton-Thomas sounding like a dirty old lady leching around' in front of those recreated Sousian horn parts.

But the band returns in fine form from the temporary time warp via an on-target *Got To Get You Into My Life*, Clayton-Thomas' vocal breathing fire into the Lennon/McCartney goodie. The brief coda, *Takin' It Home*, features a King Curtis sax with a side order of revivalist organ.

I Was A Witness alone would mark *New City* as an eye-opening effort. Coupled with as much sharp stuff as this album contains, it seems that BS&T may be on the road to erasing a lacklustre image left by the last couple recordings. —hohman

THE BRECKER BROTHERS

THE BRECKER BROTHERS—Arista AL 4037: *Some Skunk Funk*; *Sponge*; *A Creature Of Many Faces*; *Twilight*; *Sneakin' Up Behind You*; *Rocks*; *Levitate*; *Oh My Stars*; *D.B.B.*

Personnel: Randy Brecker, trumpet, electric trumpet, fluegelhorn, vocal on track 8; Michael Brecker, tenor sax; Dave Sanborn, alto sax; Don Grolnick, keyboards; Bob Mann, guitar; Will Lee, electric

bass, vocal on track 5; Harvey Mason, drums; Ralph MacDonald, percussion; Christopher Parker, additional drums on track 5.

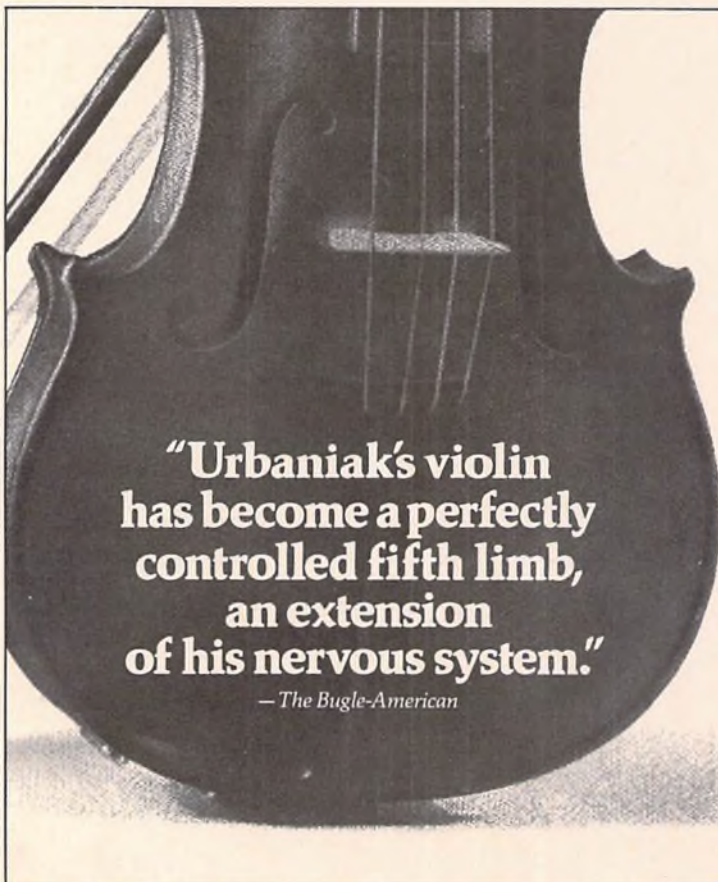
★ ★ ★ ½

The Breckers, who have been around the studio jazz scene for some time, have created a fine first LP in the Creed Taylor soul/jazz style. In fact, the Taylor influence is so strong on several cuts, like *Some Skunk Funk*, that I thought he must have had a hand in the album and used a pseudonym on the liner notes. He didn't, of course; Randy Brecker was the producer on the sessions and Brecker has done an exceptional job in capturing a tight, yet unencumbered, large group sound.

The Breckers' success stems from their ability to make complex and difficult arrangements appear simple and clear. The ensemble playing, to take just one example, is magnificently scored with a rich orchestration, and yet the overall effect is of a single melodic voice. The solos are intelligently spaced, and while not brilliant in content, are certainly enjoyable to ponder for a time.

The major artistic error, in my opinion, was to use vocals on some of the material, notably *Sneakin' Up Behind You*. Borrowed from Earth, Wind and Fire's monotonic and raspy style, the "cool/bad" singing seems out of place; it captures your attention, but leaves you hanging without a solid footing. *Oh My Stars*, which features a more traditional rock/pop vocal, compounds that error by placing the instrumental in such a secondary role that the purpose of the LP is nearly forgotten.

D.D.B. sets things right again, however, as the band cooks through some fast changes, led by Michael Brecker's sax solo. —kris



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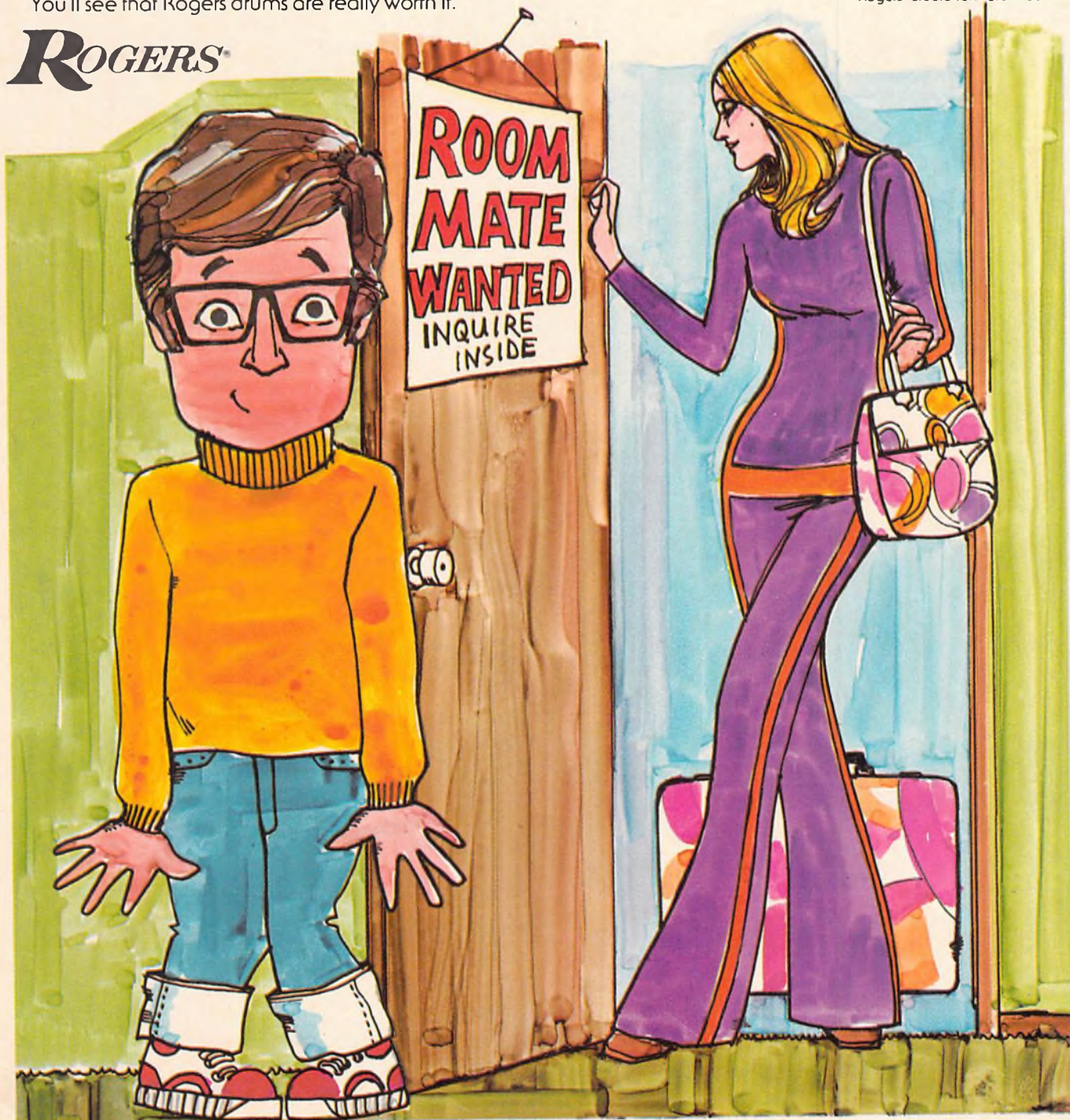
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CLARK TERRY'S BIG BAD BAND

LIVE AT THE WICHITA JAZZ FESTIVAL—
 Vanguard VSD 79355: *Una Mas; Nefertiti; Take The
 "A" Train; Randy; Mumbles; Sheba; Cold Tater
 Stomp.*

Personnel: Terry, Jimmy Nottingham, Oscar
 Gamby, Richard Williams, Greg Bobulinski, trumpets;
 Jimmy Heath, Ernie Wilkins, Phil Woods, Arnie
 Lawrence, Charles Davis, reeds; Sonny Costanza,
 Jack Jeffers, Janice Robinson, Jimmy Wilkins,
 Chuck Connors, trombones; Ed Soph, drums; Wilbur
 Little, bass; Duke Jordan, piano.

★ ★ ★ ★ ★

It's a shame that Clark Terry's constant
 Tonight Show exposure and his nutty, totally
 stoned sense of humor have kept some listeners
 from taking him entirely seriously. It's
 likewise unfortunate that this fine band
 (equal, I think, in excellence to the road
 bands of Kenton, Herman, Ferguson, *et. al.*),
 hasn't received more recognition. That this
 band doesn't work steadily makes its per-
 formance here even more remarkable.

Much credit must go to the unit's arrangers,
 especially to Phil Woods and Ernie Wilkins.
 Note Wilkins' now revised *A Train* chart, a
 masterpiece of ensemble writing and reed
 voicings. Even more impressive is Woods'
 ballad *Randy*. What a model of intelligent
 sax section writing and playing! It's impos-
 sible to imagine this chart played better—
 perfect articulation, perfect intonation, per-
 fect balance. Woods has become a consum-
 mate saxophonist of the stature of Getz and
 Rollins. These superlatives also apply to his
 playing and writing on Wayne Shorter's
Nefertiti.

Sheba (so named for Terry's French
 poodle, an animal for which he has much af-
 fection) reveals these musicians' and writers'
 sense of musical history and continuity, re-
 calling those lush swing band ballads of the
 '40s. Terry's literate Buddy Beriganesque
 trumpet obligati are polished and deeply felt.

Two fun pieces, *Mumbles* and *Cold Tater
 Stomp*, are exhilarating outings. The latter of
 these features a strong trombone solo by
 Janice Robinson, the first new woman bone
 soloist since Melba Liston. But check all
 solos. With the exception of Duke Jordan's
 slightly confused *A Train* intro, they're all
 impressive.

Let's hope that this fine release disproves
 my notion that overexposure is paradoxically
 harmful to talented musicians. —balleras

HELEN HUMES

HELEN HUMES WITH RED NORVO AND
 HIS ORCHESTRA: RCA Black & White Series
 FPM 17018: *Today I Sing The Blues; It's Wonderful;
 Saving Myself For You; I Hadn't Anyone 'Til You; I
 See Your Face Before Me; Shed No Tears; Says My
 Heart; My Last Affair; I Was Doing All Right; Can't
 Take That Away From Me.*

Personnel: Don Fagerquist, Ed Leddy, Ray Linn,
 Don Paladino, trumpets; Ray Sims, trombone; Wil-
 lie Smith, Harold Land, Chuck Gentry, saxes; Nor-
 vo, vibes; Jimmy Rowles, piano; Jimmy Wyble, guitar;
 Red Wootten, bass; Mel Lewis, drums; (tracks 1
 & 6). Fagerquist, Conrad Gozzo, Ollie Michell,
 trumpets; Dick Nash, Sims, trombone; Gus Bivona,
 Bud Shank, Eddie Miller, Bill Perkins, saxes;
 Rowells, Johnny Williams, piano; Norvo, vibes;
 Wyble, guitar; Wootten, bass; Karl Kiffe, drums;
 (tracks 2-5, 7-10). Humes, vocal; Shorty Rogers, ar-
 ranger; (all tracks).

★ ★ ★ ★ ★

HELEN COMES BACK—Black & Blue 33.050:
*They Raided The Joint; That Old Feeling; Ooo Baba
 Leba; For Long And So Long; Lets The Good Time
 Roll; He May Be Your Man; A Million Dollar Secret;
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Personnel: Arnett Cobb, Candy Johnson (tracks 5, 10), saxes; Jay McShann, Milt Buckner (tracks 8, 9), piano; Clarence Brown (tracks 3, 6, 9), Al Casey (tracks 1, 2, 5, 7, 10), guitar; Roland Lobligeois, bass; Paul Gunther, Michael Silva (tracks 5, 10), drums.

HELEN HUMES: TALK OF THE TOWN, with Ellis Larkins All-Stars—Columbia PC 33488: *I Don't Know His Name; Good For Nothing Joe; He May Be Your Man; Every Now And Then; Ain't She Sweet; If I Could Be With You; Deed I Do; Talk Of The Town; Blues For Jimmy; You've Changed.*

Personnel: Buddy Tate, tenor, clarinet; Larkins, piano; George Benson, guitar; Major Holly, bass; Oliver Jackson, drums.

The '30s produced three quintessential swing vocalists: Mildred Bailey, Ella Fitzgerald and Helen Humes. Of these three, only Miss Humes has established any kind of reputation as a blues singer, even though her finest work was with ballads in a pure jazz context. Such pieces as *Sing For Your Supper, Heart Belongs To Daddy* and *Dark Rapture*, all with the pre-war Basie band, are among her finest work. She performed blues occasionally until 1945, when a hit record established her as an r&b singer. From then on, she did mostly blues and her work degenerated badly. In the late '50s she teamed with Red Norvo, and got back into her true element.

The RCA LP, made in 1958, makes re-available one of the finest vocal albums ever recorded, by Helen or anyone else. Why is it so remarkable? First, the material is superb, among the finest specimens of American popular music. And second, and most important, the arrangements by Shorty Rogers are among the most perfect matings of vocalist and orchestra ever devised. Norvo's sparkling vibes are the ideal complement to Helen's lithe, light-timbered clarity. Rogers' reed voicings are cool, deft, and softly reminiscent of the Four Brothers sound. Other superb scoring touches are too numerous to mention. Helen is in particularly fine voice also. In fact, observant listeners will note an uncanny resemblance to early Ella in her sound and phrasing. In any case, this LP is the perfect Helen Humes session, the ideal marriage of performer, material, and instrumental support. Most important, it genuinely swings.

Blues dominates the Black and White LP, made in 1973 and her first since the early '60s. *That Old Feeling* is the best track for her, although Jay McShann and Arnett Cobb make stirring instrumental contributions, and the rhythm section is rock solid all the way. But whereas the atmosphere of the RCA session was sophistication, here it's funkiness. Although her voice is delightful, the material is too simple to challenge here. Helen is a great deal more than a blues shouter, and this is not the great lady at her best.

The Columbia session, done only last February, comes much closer, due largely to the sensitivity of producer John Hammond who truly understands Miss Humes' musical element. Her *Talk Of The Town* is among the most memorable treatments of the tune since Coleman Hawkins' 1954 version for Vanguard. *Joe* and *You've Changed* are nearly as impressive. Her renderings are straightforward and totally unaffected, characteristics shared by the handful of great vocalists today. What gives them their unique mark, however, is the lilting innocence with which she graces even the most poignant lyric, lyrics that could sound self-pitying in lesser hands. Only on *If I Could Be With You* does she sound a bit too coy for a few fleeting bars.



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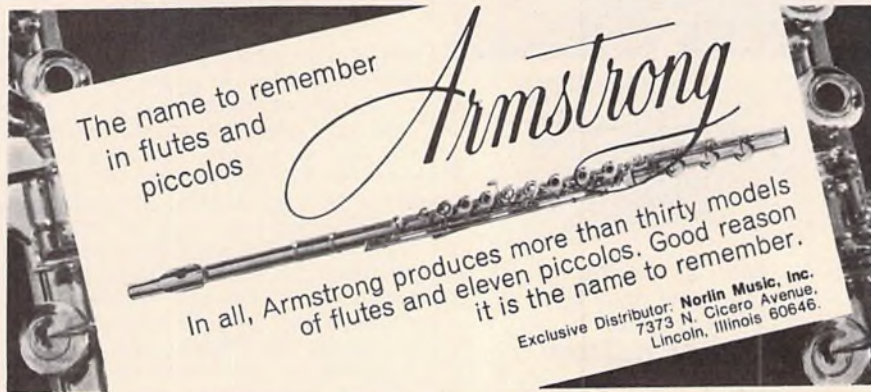
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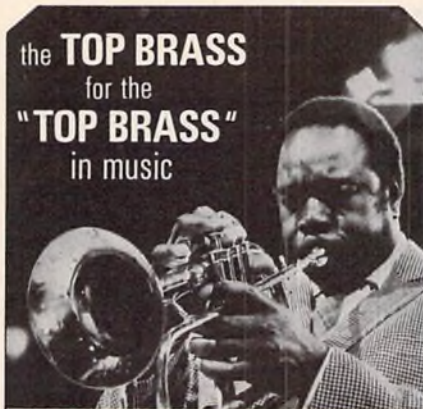
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Of course, her sound serves her particularly well on the up tunes such as *Ain't She Sweet* and *Deed*.

Blues For Jimmy, Don't Know His Name and *May Be Your Man* are the weakest tracks, with blues cliches like "... he rocks me with a steady roll ..." that sound stale even in Miss Humes' hands. Although she takes composer credit, they're really beneath her talent.

Support by Larkins, Benson and Tate is low key but completely sympathetic. All things considered, including the shortcomings, this is one of the most refreshing and satisfying new albums by a vocalist to come along this year. No doubt about it, Columbia's got class.

—mcdonough

THE WOLVERINES

THE WOLVERINES CLASSIC JAZZ ORCHESTRA—Brandywine 001: *Congaine*; *I'm Gonna Take My Bimbo Back To The Bamboo Isle*; *Bugle-Call Rag*; *Mississippi Mud*; *Off To Buffalo*; *Misery Blues*; *New Down Home Blues*; *I Ain't Got Nobody*; *Bozo*; *Undecided*; *Aaron Copland's Concerto For Piano and Orchestra*; *Oh Sister*; *Ain't That Hot?*

Personnel: Becky Riemer, featured vocalist; Tim Sullivan, Mark Bruner, trumpets, cornets; Jack Laffe, trombone; Steve Sandberg, trombone, tuba; Chuck Greve, electric bass, tuba; Robert Rockwell III, clarinet; Dave Sletten, saxes; Ted Unseth, saxes, piano; Scott Sueker, clarinet, saxes; Mark Bryn, piano; Brett Foreberg, drums; Steve Benson, guitar, banjo; Joe Demko, guitar, banjo, vocal; Johnny Olson, violin.

There's a place in my neighborhood that specializes in restoring and selling clothing, memorabilia and junk from the '20s and '30s. The same impulse informs this release. The Wolverines, a group of young Midwestern musicians, have dedicated themselves to re-creating *verbatim* the arrangements of some of the classic (and not so classic) bands of the Jazz Age, both sweet and hot.

To enter into the debate about the aesthetics of such a musical enterprise in a short review is futile. For the record, the charts here are by and large accurate and cleanly played, with better intonation and more regular tempos than the originals. Recording quality is excellent. (The band was recorded in a circle, with mikes suspended from the ceiling, giving a striking approximation of '20s style recording presence.) Vocalist Becky Riemer does a remarkable Ma Rainey imitation. While this group's choice of material wouldn't satisfy a musical purist, the tunes here probably do give an accurate picture of the spectrum of American pop music in the Jazz Age. Some priceless performances, like the Django Reinhardt arrangement of *Undecided*, the early and rare Earl Hines composition *Congaine*, and the relaxed Fletcher Henderson piece *Off To Buffalo* are present. Unfortunately, here also are a number of throwaway tunes. The Coon-Saunders imitations are stiff, pretentious and bear a striking resemblance to the current Lawrence Welk band. The inclusion of novelty tunes like *I'm Gonna Take My Bimbo Back To The Bamboo Isle* really calls into question the Wolverines' facility of musical discrimination. And the omission of any of the classic Armstrong/Hines and Beiderbecke performances makes one wonder whether this band isn't more interested in nostalgic novelty than in quality music.

This release is best taken in a strictly pragmatic sense: if the Wolverines can open some listeners' ears to jazz's musical heritage, if they can have a ball playing this music, so much the better.

—balleras

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VARIOUS ARTISTS

THE EXCITING BATTLE: JATP STOCKHOLM '55—Pablo 2310 713: *Little David; Ow; Man I Love; I'll Never Be The Same; Skylark; My Old Flame; Birks.*

Personnel: Roy Eldridge, Dizzy Gillespie, trumpets; Bill Harris, trombone; Flip Phillips, sax; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Louis Bellson, drums.

★ ★ ★ ★ ½

With all the new Pablo sessions coming out, this unreleased 1955 concert LP somehow got lost in the shuffle. Our apologies, especially since it achieves so easily what many of the recent Pablos have only been able to approach. That would be the cutting contest, the struggles of ego and will in which each combatant tries to outmaneuver and impale the other with that one fatal, unexpected, untappable thrust.

That's what Birks is all about, a routine that appeared as *The Challenges* on the original JATP album and a VSP reissue. No coasting here. This is jazz at its most competitive, and the result is absolutely explosive. The quickness of mind and body is astounding. The mutual responsiveness and understanding are a wonder to behold. This is particularly true in the rhythm section behind Roy's muted solo—Peterson, Brown, Bellson, and Ellis are the supremely sensitive timekeepers. And when Roy and Diz lock into the final exchange, with each trying to tempt the other to overextend his reach, we hear a kind of exhilaration and spontaneity that seems all but gone in jazz today. Flip Phillips is intense and articulate throughout.

Much of this music was taken for granted in its time because there was so much of it. JATP was production-line jazz, which many deemed not worthy of serious consideration. Today we can see that it wasn't a production line that made it so plentiful, but a very special chemistry that we may never see again.

—mcdonough

LOUDON WAINWRIGHT

UNREQUITED—Columbia PC 33369: *Sweet Nothings; The Lowly Tourist; Kings And Queens; Kick In The Head; Whatever Happened To Us; Crime Of Passion; Absence Makes The Heart Grow Fonder; On The Rocks; Guru; Mr. Guilty; The Untitled; Unrequited To The Nth Degree; Old Friend; Rufus Is A Tit Man.*

★ ★ ★ ★

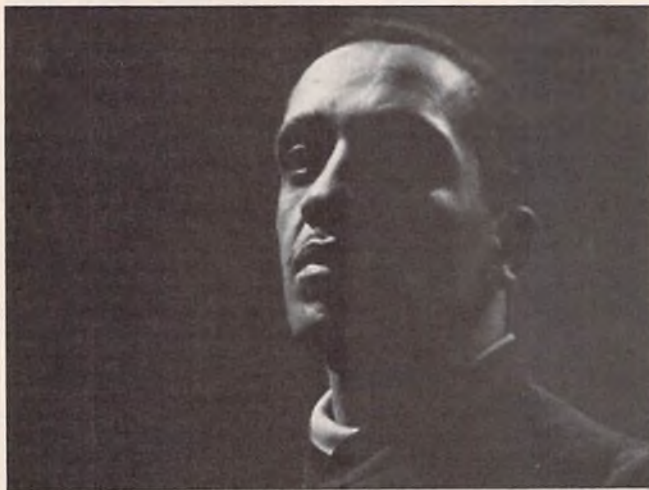
Wainwright, along with John Prine and Bruce Springsteen, has had to bear the burden of recent comparisons to Dylan. In his characteristic fashion, he's pretty much shrugged that off. Loudon simply isn't about writing manifestos for the masses, nor is his work ever likely to appeal to and influence an entire generation the way Dylan's did. No, Loudon's vision is extremely personal and his politics is of the sexual variety.

He continues on this, his fifth album, to write about the wars and reconciliations between the sexes with a precision and honesty that occasionally borders on despair and that is usually redeemed by an unparalleled sense of humor and infrequent, miraculous tenderness.

One side of *Unrequited* was recorded in various studios with a good rockabilly band, the other was recorded live, a solo acoustic set. Both formats serve the man equally well and there's hardly an unprovocative tune on the album. The odd clinker (*Mr. Guilty*) is the result of some unfortunately unbridled sarcasm. However when it comes to loving, requited or un-, you'd be better off here than with *Blood On The Tracks*.

—adler

Milt Jackson



by Leonard Feather

When Milt Jackson split from the Modern Jazz Quartet in the summer of 1974 with the object of forming his own group, he could not foresee that the recession would hold up his plans. As things turned out, by the spring of 1975 he was still working as a single, using local rhythm sections.

Meanwhile, however, his most recent recording as leader, *Olinga*, proved to be one of his most successful both musically and commercially.

During his visit for this Blindfold Test, Milt had some comments that expressed his overall philosophy about music: "I can't see any advantage in free form. If you go back to the true giants—Tatum, Parker, Hawkins—they have one thing in common: everything they did had to make sense, and it swung. A lot of free form music, to me, doesn't do either one. I can't tell what direction it's going in."

These comments should be borne in mind while reading Bags' reaction to record number seven. This was his first Blindfold Test since db 10/10/63. He was given no information about the records played.

1. ROY AYERS. *Fire Weaver* (from *He's Coming*, Polydor). Ayers, vibraphone, composer.

That could only be one of two . . . and one I'm not sure about because I'm not that familiar with his style—but it's either Gary Burton or Roy Ayers. It does sound like Roy Ayers, but I'm not sure. The sound is a little bit indistinct when you're not using the motor, which he wasn't on that record.

It's good, but I think you're destroying half of your artistry in terms of the instrument—the instrument itself being so mechanical. I figure you must use all the facilities at your command with the instrument and for the instrument . . . and the motor makes it a very, very vital part. I could never record or perform live without the benefit of the motor.

The composition was good. It was moving . . . I can enjoy music when it moves. I'd rate that three stars.

2. TERRY GIBBS. *Oge* (from *Take It From Me*, Impulse). Gibbs, composer, vibraphone; Kenny Burrell, guitar; Sam Jones, bass; Louis Hayes, drums.

I'd just have to take a wild guess at that: it's something similar to Dave Pike. It's a good tune, I like it very much. The vibist sounded like Dave Pike because of the light mallets. One thing about most other vibes players—not to put them down—but you really have to experiment a while to get a sound; this to me is most important. Now the

heavier the mallet, the better the sound.

The context of the piece is very good, but the sound . . . too much of a clanking sound. It goes back again to the instrument being so mechanical you gotta try and work with it to get the best from it.

The vibist succeeded, except for the mallets . . . I think he would have gotten a better sound with heavier mallets. I really got a kick out of listening to the bass and guitar. Four stars for that. . . .

One of the reasons I didn't recognize Terry, is that he was much more relaxed on this than I've ever heard him. He's always been so busy; he plays like he is as a person, very nervous. Your playing portrays your character. I've told him time and time again, slow down! He was one of the first vibraharpists I saw—next to Hamp—who changed suits every set!

3. BOBBY HUTCHERSON. *A Night In Barcelona* (from *San Francisco*, Blue Note). Hutcherson, marimba; Harold Land, composer, tenor sax.

That sounded like Bobby Hutcherson playing marimba . . . with Harold Land. They made a couple of albums together. I think I prefer Bobby over most of the other players I've heard. I haven't heard him recently; I'm going back a couple of years, when he was in San Francisco.

I liked the marimba; I think Bobby uses it very well. I haven't used it myself on records, but I've played it a little. I've thought about using all of the

instruments, like a percussionist, you know, the bells, glockenspiel, marimba. But after thinking about it for some time, I didn't think it would work out too well for me.

I'd rate that record four stars.

4. DAVE PIKE. *Riff For Rent* (from *Riff For Rent*, MPS-BASF). Pike, vibraphone; Volker Kriegel, composer, guitar; J. A. Rettenbacher, bass; Peter Baumeister, drums.

That sounded just a little bit like Cal Tjader in spots. It's a nice piece, had a nice feeling to it. I'd give that about three stars. I didn't recognize none of the rhythm section on that.

5. BUDDY RICH-LIONEL HAMPTON. *Ring Dem Bells* (from *Transition*, Groove Merchant). Rich, drums; Hampton, vibes; Teddy Wilson, piano; Zoot Sims, tenor sax; George Duvivier, bass.

I heard this performed very recently. Hamp is now traveling with an organ and a couple of guys I'm not that familiar with. Oh, but I do know the drummer—Buddy Rich!

Two others were Zoot Sims, a very contemporary saxophonist, and George Duvivier, one of the versatile bass players—he can play with anybody, can play anything. The piano player was Teddy Wilson.

Lionel is the master—he was my inspiration. Of course, at the time I started, he was the only one playing, aside from Red Norvo. And Adrian Rollini, who had switched over from playing saxophone because of his health, became a vibraphone player and started doing cocktail jobs in hotels. But he was considered a very commercial artist.

I first caught Lionel at the Michigan State Fair in 1940. He had people like Joe Newman, Howard McGhee, Illinois Jacquet, Dexter Gordon. . . . This record is good; I think it's a reissue—the piece, I mean. This version is very modern, for Hamp. Four stars.

6. GARY BURTON & STEPHANE GRAPPELLI. *Blue In Green* (from *Paris Encounter*, Atlantic). Miles Davis, composer; Burton, vibraharp; Grappelli, violin.

That was good; it was pretty. I love the tune, it's something Miles played years ago with Coltrane and Bill Evans. I think that was Gary Burton. And I was trying to guess on that violin player; it sounded to me like Svend, the Danish violinist.

Gary is very good with four mallet work. I think this shows that kind of style off very well. One of the reasons I rarely use more than two mallets, the kind of playing I like, the kind of dynamics I like to establish, you can't really do with three or four mallets. You've got to have a sense of balance in your hands which you won't have otherwise than with just the two. It wouldn't benefit me at all to use four, except for color etc. I discovered several years ago that I can still play just as fast with the two.

For this style of playing, he did it very well, though. Three-and-a-half stars.

7. KARL BERGER. *The Only One Of Its Kind In My Garden* (from *With Silence*, Enja). Berger, composer, marimba.

I'll have to take a quick, wild guess at that one. It wasn't Bobby playing marimba again? . . . or Roy Ayers? It's a nice record for the marimba; a pretty fair showcase.

I didn't hear too much form. I don't even know how to classify that style. I can't really figure out whether it's free or whether it's geared to a melody. To me, it sounded like it was free. I wasn't too moved by it. Two stars. db

HARVEY MASON

by lee underwood

Full in the flush and thunder of his youthful prime, drummer/percussionist and studio musician Harvey Mason has, over the past three years, acquired a sparkling reputation, a Mercedes-Benz, and a backpocket full of free-lance studio credits which, if itemized, would fill this article to capacity.

(Gold records: Grover Washington's *Mr. Magic*; Herbie Hancock's *Headhunters*; Carole King's *Rhymes & Reasons* and *Fantasy*; Donald Byrd's *Blackbyrd*; Seals and Crofts' *Diamond Girl*; and Bobbi Humphrey's *Satin Doll*.)

He has played on at least 200 other LPs for people as widely diverse as Tom Jones, Bobby Hutcherson, Henry Mancini, James Brown, George Shearing, Mac Davis, Freddie Hubbard, Gerry Mulligan, Chet Baker, Randy Brecker, Gilbert O'Sullivan, and Ray Charles.

Harvey forgets the titles of his innumerable singles, just as he has forgotten the titles of his many film sessions, except for George C. Scott's *The Savage Is Loose*.

As for television work, Harvey Mason has "done nearly every major show and series you can name," including *Columbo*, *Streets Of San Francisco*, *Baretta*, and the *Shaft* series.

He does as many as 12 to 13 three-hour sessions per week. He also writes songs, arranges, performs live, boasts a B.A. in Music Education from Boston's New England Conservatory of Music, and is releasing his own album on Arista Records. Harvey is only 28 years old and is a 7-handicap golfer to boot.

"Being a studio musician is not a mechanical, 9-to-5 prostitution gig for me," he readily explains in his soft-spoken voice, "every single different thing that I do adds to my musical arsenal. I've played in country and western bands where I was the *only* dude who didn't wear a cowboy suit. I've played in Dixieland bands with guys old enough to be my grandfathers. I've played in Latin bands where I spoke broken Spanish.

"The hardest thing in those situations may be to keep your head above the ground to figure out what good you're getting out of what might seem to be a stupid situation—to do something musical, no matter *how* dumb the context might appear to anybody else."

Harvey chose the relative anonymity of studio work over the frightening spotlights of public performance, because "when I got into studio work three years ago, I felt that people did not appreciate art and what it takes for a musician to develop all of his life to get to that certain point where he plays.

"I decided that rather than go and display my art for common masses of people out in the streets and in clubs, etc., I would rather have the appreciation and approval of my musical peers. That meant more to me than public approval."

But does an authentic artist have a choice about being an artist? Does a Cecil Taylor or a Thelonious Monk have a choice about what they are willing to play? "I feel everyone has a choice," Harvey asserts, not a flicker of insightful doubt behind his eyes. "I feel that anything I want to do in life, I can do. If I wanted to switch and be a doctor tomorrow, I could do it."

Born and raised in Atlantic City, New Jersey, Mason received his first drum at the age of four from his father, a drummer in the Army. "I promptly destroyed that drum out of excitement, passion, and inquisitiveness. I started tearing it apart to find out how it was put together. From there, I descended to oatmeal boxes, tin cans, and pots and pans." When he was 13 and in the eighth grade, he was playing in the school orchestra and in South Jersey bands, but not in the stage band, although he was considered the Number One drummer in school. The PTA produced a stage band concert one weekend, and the regular drummer got sick. "So they called me, and I played the gig

using a marching band bass drum with an old Ludwig pedal, a concert snare drum, and a jive cymbal stand. Some of the parents in the audience were musicians, and they started calling me for casuals as a result of that performance."

In his junior year in high school he realized he wanted to be a professional musician. With an organ trio, he began playing in Atlantic City's Wondergardens, opposite the many major jazz acts that passed through town, including Miles Davis, Yusef Lateef, Jimmy Smith, and Jack McDuff.

He then attended the Berklee School of Music for a year and a half, working every night to pay his way. Berklee would not give him a scholarship, so he applied to the New England Conservatory. He was accepted and was granted an annual \$2500 scholarship.

At the Conservatory, he studied theory, counterpoint, harmony and composition. In his arranging classes, he was the only drummer. He also studied mallets and tympani, opera and orchestra. Graduating a year early, he traveled to Europe with Erroll Garner, and returned to settle with his wife in California. He gigged and recorded with George Shearing for 13 months, be-



coming exposed to the studio scene in the process.

During his first year as a studio musician in L.A., Harvey was known only as a percussionist. His big break came when he subbed as a drummer on the Sammy Davis Jr. Show, without any rehearsal. Trombonist J. J. Johnson was on that same job, afterwards calling him to play a film session. "I think it was *110th Street*," Harvey smiles, trying to recall the title.

Sometimes drummers tend to egotistically dominate their given contexts, but Harvey is in great demand for an incredibly wide variety of musical situations because he makes special efforts to listen and to fit in. "I'm not into bashing and showing off and overshadowing everybody else," he says. "I listen at all times to what *everyone's* playing, not just myself. It's great when you can feel everyone's ears burning. Everyone is listening to everyone else, totally aware of what's happening. *That's* the magic I look for when I play in a band.

"And that doesn't always call for me to play sixteenth notes at a thousand miles a minute at 15 million decibels. I love it when I can feel every single ping of the cymbal landing right in the center of the bass player's beat. That's an incredible feeling, no matter *what* music you're playing."

Mason in no way feels that he loses his identity by participating in so many apparently antithetical contexts. "I don't lose my identity, because that *is* my identity. That's my ego trip—knowing that I can play in *any* musical situation. That's what I love. That's what makes me feel good. The more different situations I play in every week, the better I feel."

Many non-studio musicians regard session work as being frustrating and mechanical, but Harvey says, "No matter how simplistic some of the music may be, it's still a big challenge to play it right. I really get behind that. At the same time, a lot of the television and film scores are very musi-

cal and very complicated. They must be performed flawlessly the first or second time around. The more pressure that's on, the better I perform.

"As far as frustration goes, you know when certain composers call you what you're going to be asked to do. So if you don't want to do it, then don't take the job, rather than going in there and being frustrated and giving off negative vibes. If I take the call, I'm going to do what has to be done on the job, and the people are going to be happy, and, like I said, that's why I'm there: for the appreciation of my peers."

While Harvey finds the studios challenging, satiating, and lucrative, he also regularly plays high-quality live music whenever time allows. "It's really a great outlet playing live with people like Hubert Laws, Herbie Hancock, Frank Rosolino, or every Tuesday night at the Baked Potatoe club with guitarist Lee Ritenour. Just *playing*, without even saying a word."

The success of the last two and a half years has given Harvey enough confidence to record his own album. "The way I love to play has really been appreciated by the masses of people, which in turn has given me the feeling that I would now like to perform for them. I don't have to throw my sticks in the air, catch 'em behind my back, and play a thousand miles an hour. People are appreciating me for what I do musically. I even get fan letters, and phone calls, and gifts in the mail."

On his new Arista album, Harvey has based the music on "new treatments of accepted concepts. I've tried to show myself as a musician, not just a drummer. It's diversified and commercial, with a high level of musicianship. Hopefully, this record will appeal to someone who listens to Donald Byrd, Chick Corea, or McCoy Tyner as well." If the record sales soar, Harvey may even form his own group and perform live.

MAYUTO CORREA

by frankie r. nemko

Mayuto Correa is probably best known at this point in time as a dazzlingly accomplished percussionist, using all the artifacts at his disposal: congas, timbales, bongoes, berimbau, cuica and some whose names I can neither pronounce nor spell.

But the essence of Mayuto lies in his composing. He wrote his first song when he was eight—one year after he made a momentous discovery by asking himself "Who am I?" From that time on he has never stopped asking this question. Everything he does reflects his oneness with himself, which in turn is a oneness with the universe. He told me that everything he believes in now, he has believed in all his life.

His music is a direct outcome of his philosophy of life. The enlightenment and realizations he is coming to today are transmitted through his writing. "I never searched to write . . . it just comes out of me—something I cannot control. I merge everything I see, then it just flows. Much of what I'm writing today has to do with the situation of my country, Brazil. It's not quite political . . . more social. I feel very deeply for the people in Brazil and the growing pains they are experiencing."

Mayuto came to the United States in 1970 to do a record date with Joao Donato. He came for one week and ended up staying five years. For the

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first year or so, he was a victim of cultural shock. All the conditioning he had been exposed to in his home country had to be dispensed with, and new values had to be accepted. At first, he blended in somewhat with his surroundings, working with a wide variety of artists from Cannonball Adderley to Don Ellis; from Paul Anka to Paula Kelly; from Hugh Masekela to Marvin Gaye.

He made the rounds of the TV and recording studios as a much-in-demand percussionist. He appeared at many night clubs, played concerts and festivals. All the time he realized he was gaining valuable exposure, experience, and contact with his brothers and sisters of music, while all the time writing, writing, writing.



While he was still in Brazil, he was the leader of a neighborhood band and theatre group, providing the music—and sometimes the dialogue—for a number of plays. When he was 17, he went through a period of psychological upheavals that produced *Oasis*, a song which he said enabled him "to recreate myself. It pointed up the disparity between what I *should* believe and what I knew to be the actual reality."

Ever since then, Mayuto has had no problem in "doing his own thing." He finds no need for compromise. He has recently become acutely aware of his Afro-Brazilian roots, and took a very active part in a Black Brazilian Festival held in Los Angeles, in which he not only presented his new group, but also wrote the score for a play, *Sortilegio*, by fellow countryman (and recent Wayne Shorter collaborator) Milton Nascimento.

Mayuto's comrades in his new musical unit are mostly South Americans: Dom Salvador on keyboards, a bass player known simply as Luiz, Robertinho, a young and exciting drummer. There is also Charles Black on saxophones and flute and Al Hall on trombone. Mayuto handles the percussion, as well as playing a little guitar and singing. He is accompanied at times by vocalists Melba Joyce and Sonia Tavares.

Besides this venture, Mayuto is still involved with guitarist Gabor Szabo, who was one of his earliest associates in the U.S.. Szabo now has an octet featuring original compositions, mostly inspired by a recent pilgrimage to his home country, Hungary. The blend of Slavic and South American rhythms is indeed a heady brew, and these two exceptional artists give a great deal to each other's music.

However, Mayuto's own group is the most important aspect of his life. He told me that one of his objectives is to work with a basis of peace. "Something that confuses me is that music is so beautiful, so peaceful, so good for your soul. And yet I hear it played sometimes with so much hate, so much hostility and anger. It's all so simple really . . . life is simplicity.

"To me music is very serious, though. I cannot do anything else besides what I always do . . . it doesn't matter whether or not I'm getting paid. That's why I'm always very careful to choose the musicians I work with. Each person has his way of playing; sometimes I can connect with that, other

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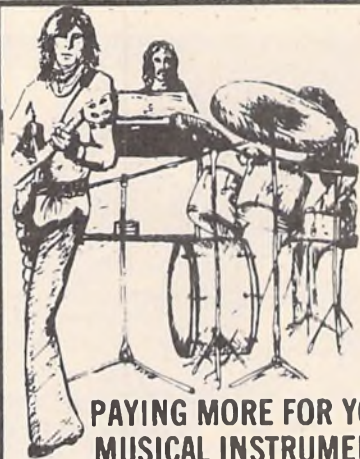
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times I don't."

Mayuto has been hard at work in the past few months making a tape of nine songs which he and his manager, Mike Levy, felt were perfect recording material. But—and here's the \$64,000,000 question—into what pigeonhole could the record company fit this music? Mayuto is one of a handful of musicians whose product is totally without category. He carries with him elements of everything he has experienced in life—not just musically but socially, artistically, geographically. This last point was well illustrated when Mayuto went to Argentina to produce a group there called Arco Iris (Rainbow). Theirs is an indigenous music, employing several Indian instruments as well as conventional guitars and rhythm section. Mayuto even wrote the score for a documentary featuring Arco Iris.

Assignments like this add more and more dimensions to Mayuto the musician and Mayuto the man. He expressed to me that he cannot write what the record companies want, just like that. "That's very easy to do; just follow what everybody else has done. But I must write *my* way and yet have those executives believe it's precisely what they had in mind!

"I'm a multidimensional being and know that I can go right into that commercial distortion without sacrificing any of my own sensitivity. I've reached a point with myself where I have the control, I know just how far I can go into that distortion without getting submerged in it."

Mayuto feels this is a very crucial time in his life, and he wants to be sure he moves only in the right direction. He has no intention of signing with a record company simply to be recorded. It's far more important for him to produce the kind of album that bespeaks his innermost beliefs about his life and his music. Amazing as it may seem, Mayuto feels no frustration about this particular facet of his career. He is so in tune with himself, so "together" as he puts it, that he can accept exactly where he is at this very moment in time.

It is readily apparent that he is completely at one with his music, and completely at one with his audience. He has a glow about him when he speaks and plays that is akin to the light portrayed in religious paintings; it's like the radiance

that shines out of the faces of two lovers. Anybody can respond to that kind of beauty, and for a moment, at least, get in tune with their own spirit.

db

caught... Sackbuts slide around in Beantown ••• Billy Harper "arrives" at Village Vanguard

THIRD ANNUAL SACKBUT WEEK

Boston, Massachusetts

Sackbut?! What the hell is a sackbut? A flagon of wine, a bell-bottomed skirt, a dead end? No, no—it's simply a renaissance term for the primitive trombone. (Come to think of it, a flamboyant tailgater might appear to be downing a yard of ale.) The Oxford English Dictionary tells us that the Norman *saquebottle* meant an iron hook for pulling men off their horses, and that in Spanish and Portuguese a *sacabucha* was a pump ("pull-push.")

How do sackbuts rate a whole week in Boston? That is even a longer story than the etymology. It seems that one William Gibson, trombonist and teacher at George Peabody College in Nashville, had the idea that it would be both fun and generally informative to have a symposium of trombonists. He started with a modest proposal letter, got favorable response, called a conference, and—

lo! the International Trombone Association was founded. Between its 15 national and 12 worldwide chapters, the ITA gets quite a mighty roar going during their declared Sackbut week (this year April 28-May 4.)

Nowhere is that roar more terrible than in Boston, where the heraldic lions of sackbuttery are Phil Wilson and Tom Everett. Phil (ex-Herman bone wizard now teaching at New England Conservatory) and Tom (the guy who single-handedly spearheaded the jazz program at Harvard University, also on NEC faculty and pres of the Boston chapter of ITA), chatting together on the way back from the first Nashville encounter, mutually enthused at the prospect of pulling off such a caper in Boston. They buttonholed fellow professionals, contacted schools, and—lo! etc.

After a Monday solo concert by first chair trombonist Ron Barron of the Boston Symphony, Tuesday hosted a very satisfactory jazz evening at NEC's Jordan Hall by Phil Wilson's student Uptown Dues Band, featuring the charts and cello of Dave Baker.

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Jaki Byard's ebullient *Suite For Spanish Tinges* showed mixed feelings (mostly up) and colors (burnished orange: piccolo over harmonized brass and guitar-led samba.) A small group with a front line of Wilson's trombone, Judy Niemack's clear and trim soprano, and Lennie Hockman's limber reeds blew three of Phil's compositions that combined down-home funk with linear impossibilities. Unfortunately, Jordan Hall, practically anechoic with unamplified instruments (Julian Bream here was flawless), can be devilish with a few Yamahas blazing.

Perhaps it was a combination of attuned ears, the band's warmed chops, and the tight writing that firmed up the sound so beautifully during Dave Baker's half. Each of his three charts was a show stopper: *25th And Martindale* opened with five consecutive solo cadenzas and *Le Miroir Noir* had tricky brass riffs behind cello and guitar choruses. I loved *Soleil d'Altamira*, which pitted solo alto against trumpet, section against unison section, featuring a recurring rising line with a modal shift to major, and rich dynamic shadings, all over restrained Latin.

Rich Allen came onstage to conduct his *Liberty Tree Park*, a strong piece obviously written with great care and a controlled palette. He kept the bottom light with bass clarinet, framed the soloists with exciting riff crescendo every few choruses, and tapered the piece with judicious lay-out of some horns. Energy and taste: great.

Wednesday, it was more jazz at yet another old wooden hall with superb acoustics—Sanders Theater at Harvard. Tom Everett presided here, leading his Harvard University (Jazz) Band through several well-executed heads. I have heard this band in concert fairly regularly since Tom launched it in 1971, and it has never sounded more convincing and cohesive.

After half-time, Phil Wilson came on in his Sackbut Uniform—faded denim jeans and jacket and a football jersey that read BONE POWER. Though his style is incorrigibly showboat, Phil has more chops per pound than a Longhorn steer (bone included). His little ascending whirrips bespeak an amazingly high tessitura, or he can bum out the ledger lines with fake sub-pedal tones. While Phil's harmonic language is contemporary, his style harks back to early vocal techniques. Leaping over J. J. Johnson's universally copied, machine-gun staccato, Phil opts for Teagarden's quick turns against the grain and Vic Dickenson's burny glisses.

Phil had played three with the band, including a Marian McPartland ballad and a sizzler dedicated to her when he called in guest artist Joe Farrell. Joe looked like a hip stockbroker in a white lapelless suit, and he skated swift and sure over a few meaty charts he'd done for the occasion. No melodist, Joe relies on a cool, pretty tone and lithe calisthenics.

Thursday, an evening at Berklee of mixed student ensembles and exchange of educational ideas, leading up to Friday's Metaphysical Question: Does John Cage's *4' 32"* (of silence) change significantly when transcribed for two trombones? Answer: You bet it does; it's pure theater when mimed by Tom Everett and Tom Plsek. Alternate answer: it depends whether you cough at 1' 26". New Music Night was held at Emmanuel Church, Boston. Tom Johnson's *Transitory Circumlocutions* was unraveled with gusto by Tom Everett. A

satire of techniques and pitfalls of bone writing, the piece called for 15 mute changes and 360° score. Tom Plsek's New Music Ensemble interpreted Stockhausen's *Nacht Musik* with a marvelously free, airy quality.

Saturday featured a full day of seminars, music, camaraderie. John Swallow became the clown Grock in Luciano Berio's *Sequenza V*. Dave Baker lectured volubly on the growing repository of trombone techniques used communally by jazz and classical players. Bach chorales perked the coffee hour. The Berklee Trombone Ensemble (led by Tony Lada, ex-Rich) sectioned ten bones in lively arrangements of standards, good solos by Bert Strandberg, and an effective original *Fresh Eggs* by Wade Clark.

On Sunday, Phil Wilson was quoted on Al Julian's show (WTBS-FM), saying: "We want

everybody at City Hall that even owns, or can borrow, or can carry a trombone. We can worry about the playing when you get there." The rain did not daunt those that massed at City Hall Plaza. Tom Plsek's ambitious *Reactions I*, scored for four trombone choirs of 25 each, had to be trimmed back, but survived. Unison attempts were made at *Lassus Trombone* and *Bugler's Holiday*. Phil's dictum on Dorsey's *Getting Sentimental* solo was: "Anybody who hits that high D-flat is fired."

Tom Everett's post-mortem: "This year we had less jazz but much more diversity. We have struck a healthy dialogue between trombone people representative of all schools of thought, local schools, approaches to the instrument. And we're already planning for next year."

More bone power to ya. —fred bouchard

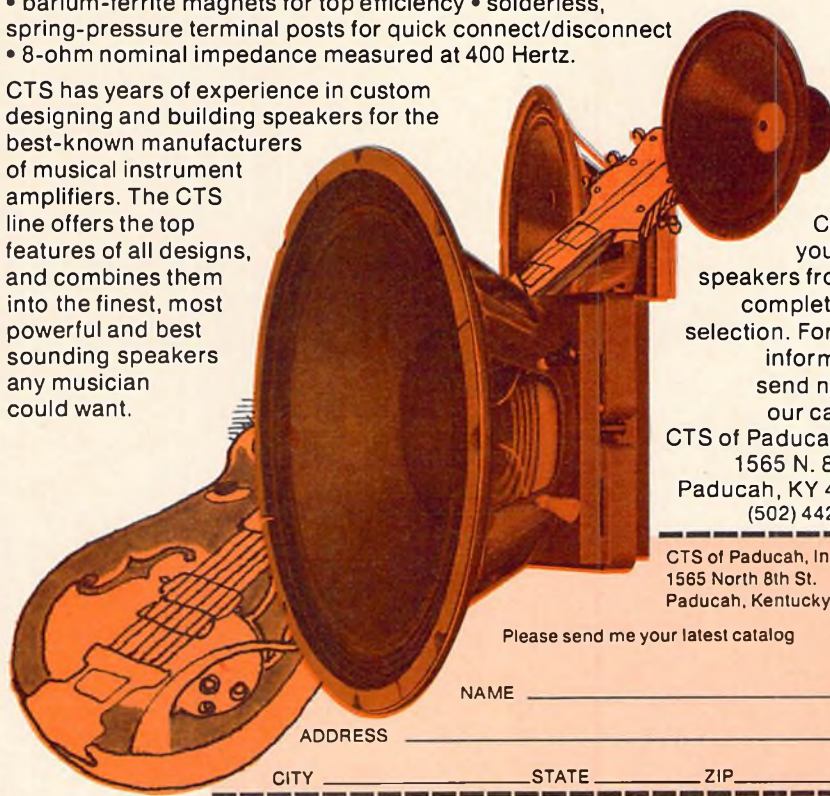
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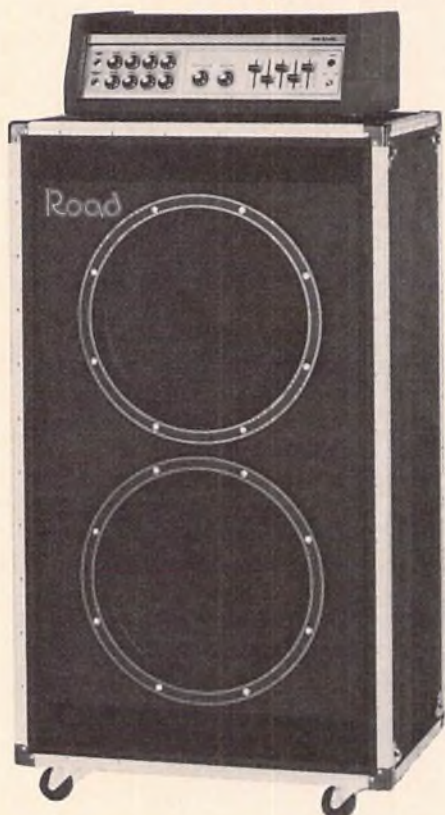
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BILLY HARPER SEXTET

Village Vanguard, New York City

Personnel: Harper, tenor saxophone; Virgil Jones, trumpet; Ted Dunbar, guitar and valve trombone; Harold Mabern, piano; Buster Williams, bass; Billy Hart, drums.

Opening nights at a major jazz club are always charged with a special kind of expectant electricity. For established artists like Sonny Rollins or Rahsaan Roland Kirk, the crowd comes to take communion with an acknowledged master—to experience the life forces not only of the music but of the mystique and charisma of the “living legend.” However, for younger artists in the process of making it to that select room at the top, the crowd takes a different stance. This posture combines an enthusiastic rooting for the young “talent deserving wider recognition” along with a skeptical “show me” sort of attitude. In turn, this leads to questions which, at their core, boil down to “will he measure up?”

This supportive yet questioning mental/emotional set was reflected in the anxious smiles and small talk of the full house awaiting Billy Harper's April opener at the Village Vanguard. Aware of the challenge of this important test, the crowd (including jazz luminaries like Elvin Jones and Gil Evans) had come to cheer and examine the music of Billy Harper.

The verdict of the Tuesday Vanguard crowd (and mine as well) was unanimous. Billy Harper has arrived! He is indeed a “monster,” a master of his horn, an innovative composer, a leader and consequently a full-fledged member of the tenor elite of Rollins, Kirk, *et al.*

For those familiar with Harper's past accomplishments, the audience's positive reaction was not really a surprise. His substantial contributions to the organizations of Art Blakey, Gil Evans, Max Roach, Lee Morgan and Thad Jones/Mel Lewis have been applauded (see *db*, June 24, 1971, and June 20, 1974). And his highly acclaimed Strata-East album, *Capra Black*, received a five-star *db* review (November 8, 1973). But beyond Harper's obvious achievements as a player were questions relating to the responsibilities of leadership.

Harper has assembled a superb cast of supporting players, soloists of the first order and sensitive, empathic ensemble players. The organic, unified approach of the Billy Harper Sextet can be largely attributed, therefore, to Harper's careful selection of musicians who respect each other and their leader's compositions. Another aspect of leadership too often ignored among jazz musicians is the business of making appropriate remarks on the music and musicians. Here, Harper is exemplary. In a low-key and sometimes humorously ironic vein, Harper clearly introduced musicians, titles of tunes, and even background information on the compositions themselves. For example, Harper informed us that *Call Of The Wild And Peaceful Heart* was cast in the meter of 9/4. This sharing of information leads to a more informed and appreciative public. In the absence of program notes, it's an almost mandatory service/courtesy. “Communication,” a favorite word among musicians, ultimately involves more than just musical performance itself. Harper admirably demonstrates the broader nuances of the concept.

continued on page 42

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RESULTS

continued from page 18

Westbrook, Stanley Cowell—6 each; Bobby Bradford, Alexej Fried, John Mandell, Percy Mayfield, Dory Previn, Marion Brown, Francy Boland, Earl Hines, Toshiko Akiyoshi, Herbie Hancock, Keith Jarrett—5 each; Ornette Coleman, Santana, Black Arthur, Dave Axelrod, Johnny Carisi, Stanley Clarke, Jerry Goldsmith, Roger Kellaway—4 each.

Arranger, Established: Charles Mingus—11; Chick Corea, Bob James—10 each; Benny Carter—9; Herbie Hancock, Oliver Nelson—8 each; Sy Oliver—7; Alan Broadbent, Roswell Rudd, Sam Rivers—6 each; Kenny Barron, Dick Hyman, Keith Jarrett, Cecil Taylor, Ernie Wilkins—5 each; Toshiko Akiyoshi, Ben Sidran, Joe Sample, Horace Tapscott, Randy Weston—4 each.

Arranger, TDWR: Bill Holman, Garnett Brown—8 each; Sun Ra, Frank Zappa—7 each; Johnny Carisi, Horace Ott, Don Sebesky, Richard Tee, Joe Zawinul, Kazabro Yamaki, Cedar Walton, Phil Woods, Chick Corea, Buck Clayton, Alexej Fried—5 each; Dollar Brand, Les Hooper, George Gruntz, Dave Matthews, Gene Page, Onaje, Kenny Wheeler, Thom Bell, Jaki Byard, Walter Becker/Donald Fagen, Benny Carter—4 each.

Baritone Sax, Established: Harry Carney—11; Howard Johnson—8; Bruce Johnstone, Grover Washington, Jr.—5 each; Charles Tyler—4.

Baritone Sax, TDWR: Bruce Johnstone, Ray Konopasek, Roscoe Mitchell, Ray Reynolds—8 each; Pepper Adams—7; Rahsaan Roland Kirk—6; Nick Brignola, Frank Hitner, Joseph Jarman, Wallace McMillan, Henry Threadgill—5 each; Charles Davis, John Warren—4 each.

Tenor Sax, Established: Billy Harper, Buddy Tate—9 each; Bud Freeman, Jimmy Heath, Bennie Maupin—6 each; Johnny Griffin, Budd Johnson,

Stanley Turrentine, Jan Garbarek, Clifford Jordan, Grover Washington, Jr.—5 each; Eddie Lockjaw Davis, Tom Scott—4 each.

Tenor Sax, TDWR: Al Cohn—13; Sal Nistico—10; Ricky Ford, Joe Henderson—9 each; Jimmy Heath—8; Azar Lawrence, Greg Herbert, Sonny Rollins—7 each; Gato Barbieri, Archie Shepp—6 each; Eric Dixon, Grady Jackson, Albert Wing, Charlie Rouse, David Murray, James Moody, Tom Scott—5 each; Carlos Garnett, Klaus Doldinger, Dexter Gordon, Robert Rockwell III—4 each.

Alto Sax, Established: Cannonball Adderley—20; Paul Desmond—11; Art Pepper—10; Gary Bartz, Charles McPherson—9 each; Roscoe Mitchell, Eddie Vinson—8 each; Lou Donaldson—6; Hank Crawford, Jimmy Lyons, Leo Wright—5 each; Marion Brown, Howard Johnson, Grover Washington, Jr.—4 each.

Alto Sax, TDWR: Gary Bartz, Jackie McLean—11 each; Dudu Pukwana, Ernie Watts—10 each; Black Arthur, Phil Woods—8 each; Lee Konitz, Jimmy Lyons, Michal Portal—7 each; Douglas Ewart, Harold Minerve, Henry Threadgill—6 each; Jon Crosse, Jerry Dodgion, Emil Mangelsdorff, Steve Patis, Andrew White, James Moody, Dan Sulzman—5 each; James Aebersold, Marion Brown, Giuseppe Logan, Dave Sanborn, Russell Procope, Sadao Watanabe, Arne Damnerus, Earle Warren—4 each.

Soprano Sax, Established: Gerry Niewood—11; Joseph Jarman, Azar Lawrence, Archie Shepp, Lucky Thompson, Grover Washington, Jr.—10 each; Pharoah Sanders—8; Gary Bartz, Robin Kenyatta, Tom Scott—6 each; Jimmy Heath—5; Black Arthur, Gato Barbieri, Joe Verrell—4 each.

Soprano Sax, TDWR: Jimmy Heath, Tom Scott, Grover Washington, Jr.—8 each; Sonny Fortune, Steve Grossman, Bob Rockwell, Wayne Shorter,

Budd Johnson—7 each; Gary Bartz, Anthony Braxton, Arnie Lawrence—6 each; Black Arthur, Eric Kloss, Robin Kenyatta, Woody Herman, Felix Slovacek—5 each; Bill Barron, Jerry Dodgion, Alex Foster, Bob Wilber—4 each.

Clarinet, Established: Bennie Maupin—19; Barney Bigard—11; Kalaparusha Ara Difta—8; Eddie Daniels—6; John Carter, Bobby Jones, Putti Wickman—5 each.

Clarinet, TDWR: Buddy DeFranco, Henry Threadgill—8 each; Bob Wilber—6; C. Hutchenrider, Jon Crosse, Louis Cottrell, Joseph Jarman, Overlord, Art Pepper, Felix Slovacek—5 each; Bobby Jones, Eiji Kitamura, Bill Smith, Bill Wilber, Phil Woods, Sol Yaged—4 each.

Flute, Established: Herbie Mann—13; Norris Turney, Frank Wess—8 each; Marshall Allen—6; David Liebman, James Newton—5 each; Bobbie Humphrey, Tom Scott—4 each.

Flute, TDWR: Bobbie Humphrey, James Spaulding, Sonny Fortune—8 each; Jan Garbarek—7; Anthony Braxton, Jimmy Heath, Charles Lloyd, Jerome Richardson, Billy Harper—6 each; Kalaparusha, Hubert Laws, Hadley Caliman, Jon Crosse, Harold Minerve, David Newman, Stan Strickland, James Newton—5 each; Milt Holt, Roscoe Mitchell, Bobby Yance, Charles Lloyd—4 each.

Trumpet, Established: Charles Tolliver—11; Jon Faddis, Bobby Hackett, Jon Newman, Marvin Peterson, Cootie Williams—8 each; Randy Brecker, Ruby Braff—7 each; Thad Jones, Red Rodney—6 each; Hugh Masekela—5; Bobby Bradford, Chet Baker—4 each.

Trumpet, TDWR: Terumasa Hino—14; Ruby Braff—11; Akba, Al Aarons—10 each; Chuck Mangione—9; Bobby Bradford, Doc Cheatham, Sam Nato—8 each; Ted Daniels, Cecil Bridgewater,

continued on p. 45

instructions

Count down has begun for the 40th **down beat** Readers Poll. For the next three months—until midnight Oct. 17—readers have the opportunity to vote for their favorite musicians.

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

VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight Oct. 17.
2. Use official ballot only. Please type or print names.
3. **Jazzman and Rock/Blues Musician of the year:** Vote for the artist who, in your opinion, has contributed most to jazz/rock/blues in 1975.
4. **Hall of Fame:** Vote for the artist—living or dead—who in your opinion has made the greatest contribution to contemporary music. The following previous winners are not eligible: Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Earl Hines, Johnny Hodges, Billie Holiday, Stan Kenton, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, Charlie Parker, Bud Powell, Django Reinhardt, Buddy Rich, Sonny Rollins, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Cecil Taylor, Jack Teagarden, Fats Waller, and Lester Young.
5. **Miscellaneous Instruments:** Instruments not having their own category, with these exceptions, valve trombone, included in trombone category; cornet and fluegelhorn, included in the trumpet category.
6. **Jazz and Rock/Blues Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.
7. Make only one selection in each category.

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TROMBONE _____

FLUTE _____

CLARINET _____

SOPRANO SAX _____

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BARITONE SAX _____

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GROUP AWARDS

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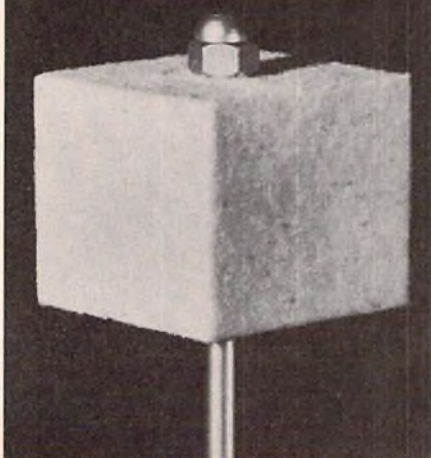
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DOLDINGER

continued from page 20

while playing with his quartet began to lead him into still different areas of music. "About 1965-66, I was producing some British rock music that was happening in Germany at the time. There was that famous club in Hamburg called the Star Club, where the Beatles had started some years before. I was a Philips artist at this time and they asked me to produce some of the bands. Through that, I began to get into rock. I didn't like it so much at the beginning. I was a purist, you know. But the more you become acquainted with something, the more you can see ways to develop it. Today, I realize that jazz in the '30s, say, was very popular. Perhaps we've made a mistake treating it only as an inside thing. Bird played Cole Porter and other popular tunes."

Electronic instruments and their possibilities were revealed to Doldinger while he was writing film scores. "I was looking for some new sounds. In writing film scores, you're required to produce certain atmospheres, so I discovered electronic instruments can be a great help." His gradual awareness of rock-electronic music, also explored when Klaus put together some soul-MOR LPs under the name of Paul Nero, meant that a change was in the works. 1970 was the year jazz musicians around the globe started to plug in. Doldinger, growing rapidly into his own thing, knew what he wanted to do. "I finished my quartet and stopped playing for a year. I had started thinking about the new group I intended to form while I was still running the quartet, but the year I took off really helped me get all the ideas together. My quartet was into a certain idiom that I wanted to break out of—the soloist-rhythm section thing. I wanted to have a band that played more collectively, with the music more organized in different forms, more highly arranged music."

The group that resulted from this year of planning was the first edition of Passport, a quintet fronted by two tenors, backed by a pulse-pounding, relentlessly hard rock rhythm section. "When we came out with the first Passport album in 1971, it was really a turning point. Up until that time, I had had many different projects going—the quartet, producing rock records, Motherhood (my r&b band), conducting a musical—but after Passport was formed, that was it. I haven't done anything else."

Predictably, the reaction to Klaus' switch to jazz-rock was mixed. But one thing was certain, the younger audience was enthralled, not just with Passport, but with much of the new music coming out of Europe and the States. Klaus credits the younger people with revitalizing a dead German concert scene. "In the '60s, jazz had reached a stagnant point, but the kids have really made a difference recently. They're looking for something other than rock and roll, and they come to our concerts, and Herbie and Chick's, for example, when they're here. Now, I'd say the young generation of music listeners in Germany is not that much different than in the States.

"I lost some of my older fans when I started with Passport, but after a couple of years, I find that a lot of them are coming back. Many of the old jazz fans are now interested in other things. I mean, there's a certain type of jazz fan who maybe is only happy with his records and will only go out of the house to hear Count Basie or Oscar Peterson. But

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there are many more who are genuinely interested in what we're doing."

Though Klaus notes the similarities between the young musicians and music fans in Germany and the U.S., he also is aware of the one acute difference. "We don't have the tradition," he states simply. "It's harder to develop anything. I had conservatory teachers, but none who could show me about jazz. There's nothing like the Berklee School in Germany, where you can go to learn from accomplished jazz musicians about the art. We had to find out everything ourselves in a musical tradition that was not ours in the first place. It's a harder fight in many ways, but it makes you stronger if you survive it."

With the coming-of-age of groups like Passport, however, things may be changing. The band developed gradually. After a year, Doldinger had to jettison the first edition of the group, due to constant fights and musical hassles. The music lacked any real rhythmic openness, and Doldinger also found out that two tenors locked him into a more highly arranged format than he thought he wanted. What was needed was not a combination of jazz players and rock players, but a group of musicians who could grow in both idioms at once, while bringing still more elements into the mix.

"The group I formed after the first Passport," relates Doldinger, "had two British musicians, John Maling (keyboards) and Bryan Spring (drummer). You know, it's still hard to find musicians in Germany for this kind of group, because no one wants to go on the road. Most good German musicians have very secure jobs in radio orchestras and studios. I'm one of the very few people who has opted for less security, preferring to be on my own, Albert Mangelsdorff is another. I've been lucky to find young musicians who don't mind touring. So it was fortunate that John Maling and Bryan Spring came in from England when they did."

But more personal problems beset the band, primarily in the private lives of the two Britishers. They departed, leaving Doldinger and bassist Wolfgang Schmidt, who has stayed with Passport ever since 1972. Drummer Curt Cress was found, and after two more difficult piano players came and left, Klaus discovered Kristian Schulze, a conservatory trained keyboardist with a background quite similar to that of his own. Cress, Schulze, Schmidt, and Doldinger have been a complete Passport for two years now, recording the group's two most outstanding discs, *Looking Thru* and *Cross-Collateral*.

Doldinger has found young, versatile players who can help him fuse his eclectic, free-wheeling attitude towards musical styles into a concrete, whole personality. Klaus' thumbnail sketches of the band members indicate this. "Wolfgang was originally a guitar player, so his bass playing is different than that of many other bass guitarists I know. He's a great soloist, and his approach is very different. The way he plays, there's really no place in Passport for a guitar. He plays guitar and bass simultaneously, really. He makes our rhythms flexible and easily changeable.

"Curt Cress started as a rock drummer, and he's maybe the only German drummer playing this kind of fusion style so effectively. His jazz style has developed remarkably. Many of the jazz drummers I know don't really play heavy. They sound nervous—light, and very complex. But Curt steers in the middle of rock and jazz; he's more complex than a rock drummer and he plays heavier than a jazz

drummer. For what I like to hear in this band, he's ideal.

"Kristian has a strong jazz and classical background. He's got a great harmonic experience, and that's most important for a keyboard player."

Doldinger hastens to add, however, that these comments on his fellow group members are only superficial, giving no indication of each man's true depth. "Music deals so much more strongly with vibrations than with terms or theory that it's really hard to express the exact qualities I like most in Passport. The music is so much more important—how can you really give it a name? There are so many elements in the music. Kristian and I have classical backgrounds, and that appears. Through my trips to the Far and Middle East,

I met many folk musicians who influence my writing, as well as folk music from Europe in general and especially Germany."

But the importance of these words should be to lead you to the music. Listen especially to *Cross-Collateral*, the band's latest album. On it you'll hear all of the strains Klaus spoke about, plus electronic music, atonal abstractions, and Zappaesque good humor, all fused together by searing doses of rock-dominated jazz playing. The versatility of the players, combined with the mature mind of Klaus Doldinger, mark Passport as one of the most prominent electro-contemporary sounds from the Continent. After 20 years of finding a tradition and an identity, it appears that Doldinger's musical life is just beginning, as he approaches his 40th year. **db**

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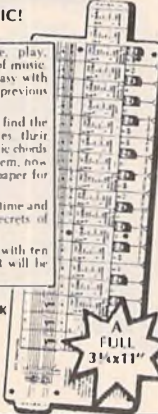
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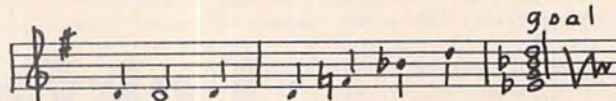
HOW TO choose chords

by Dr. William L. Fowler

A pretty girl may be like a melody, but unless that like named tune has the support of chords, it will lack the luster which groovy clothes and makeup impart to a chic chick. Yet the wrong chords at the wrong places may make any tune, despite its inherent beauty, more like a witch.

The style of a tune usually indicates an idiom for its accompanying chords: a succession of fractured 5ths, smashed 7ths, and exploded 11ths, for example, just ain't a-gonna sound country-Western, folks. But those altered functions, especially of the higher chord components (9ths, 11ths, 13ths), are just the thing to keep the blahs away in experimental jazz.

In choosing chords, then, the appropriate idiom should first be recognized, like strong triads for gospel songs or abundant major sevenths for pretty ballads. And after that decision has been made, an appropriate root progression can be determined by finding the goal chords, usually at phrase endings, then setting up interesting root relationships leading to those goal chords. Such a goal chord is the E flat major 7th at bar three of *Here's That Rainy Day*:

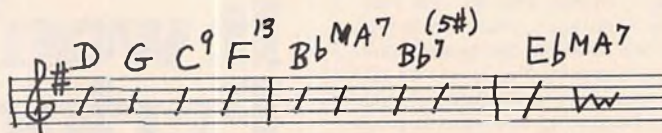


Fresh harmony to any goal chord can be achieved by using the three most interesting root-motion devices: 1. Moving up a perfect or augmented fourth, as in *All the Things You Are* (Fmi, Bb mi, Eb 7, Ab, Db, G7, C);

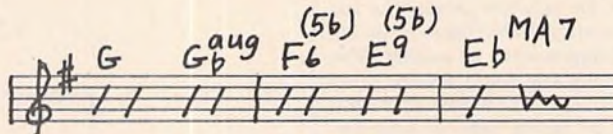
2. Moving chromatically, as at the beginning of *Night and Day* (Bma 7, Bb 7);

3. Moving to a note not contained in the scale of the tonic, as in *Bye Bye Blues* (C, Ab 7);

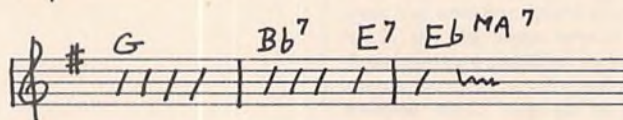
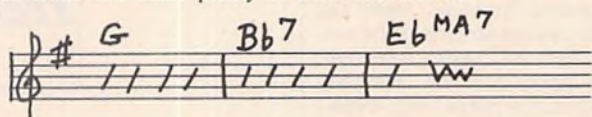
And these various root relationships mix perfectly. For example, a combination of devices 3 and 1 to arrive at the *Rainy Day* goal chord will sound beautiful even though as simple as possible:



Or all three devices can be combined for added interest while still keeping the harmony simple:

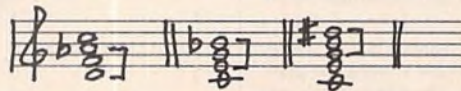


Or one device alone can make plenty of harmonic motion:

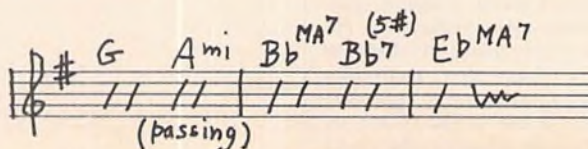


After the root progression has been set, the individual chord type for each of the roots can be determined, suspensions can be added, components can be altered, or whatever. And the chord progression thus evolved usually will sound right, provided there are no violent infractions of harmonic idiom.

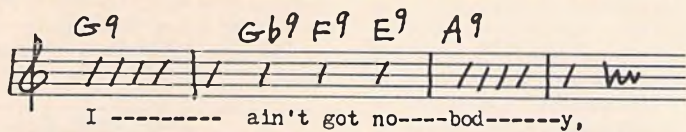
In selecting the exact chord type, the exact alteration, the exact decoration for each of the roots, one should determine its motion characteristics, for there is one ultimate goal chord, the tonic, towards which all harmonic motion eventually resolves. Without a motion device, some chord might seem to be a false tonic, thus frustrating the flow towards the real tonic. And the one foolproof motion device is the presence in a chord of an altered 5th interval between two chord components, like root and 5th, 3rd and 7th, 5th and 9th. For example:



Passing chords, those collections of passing tones which smooth out voice leading, don't really add much to harmonic urgency. But they do add harmonic color. Here's an example which fits the *Rainy Day* excerpt:



Nor do parallel chords, exactly the same chord type moving along a diatonic or chromatic melodic line, create much harmonic urgency. But they, too, add color:

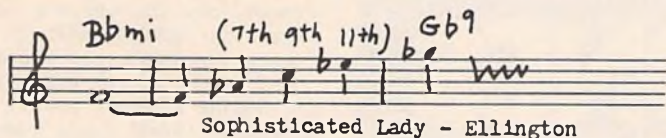


I ----- ain't got no-----bod-----y,

But least urgent harmonically are similar-motion chords, which move along a melodic line as parallel chords do, but which include only notes of the diatonic scale, therefore changing chord type as the motion proceeds. Although their effect is bland, their pastel color is very useful to provide the gentle harmony a gentle ballad might need:



And finally, if the melodic line could be for a few notes the upper components, altered or unaltered, of some chord, that's the chord to choose:



Sophisticated Lady - Ellington

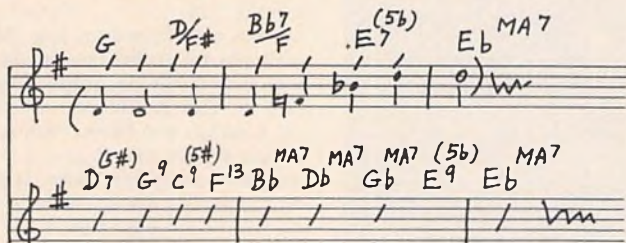


ASSORTED CHORD CHOICES

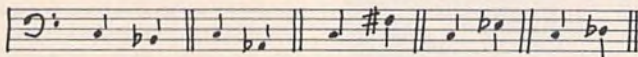
by Dr. William L. Fowler

Here are a few random ideas and progressions which might be of interest to chord-choosers:

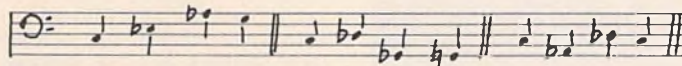
First, two more ways to reach the Rainy Day Goal Chord.



Here are some interesting root movements to notes not in the scale (key of C).



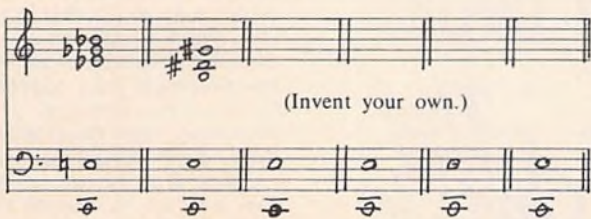
Next, some mixed root movements up a fourth chromatically, to notes not in the scale (key of C).



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CAUGHT

continued from page 34

A leader is also responsible for program selection. From a repertory of Harper originals, the tenorist sequenced his compositions into a dynamic mosaic based on variations in meter, tempo, and emotive/dramatic values. The triumph of his programming is also a tribute to his considerable compositional talents. Also, a leader must maintain a framework for each composition as far as solo length and order is concerned. The Harper Sextet illustrated a control and restraint (while generating music of vital intensity) that is too often missing in the offerings of some jazz groups where anarchy, self-indulgence, and lack of direction are mistaken for "freedom."

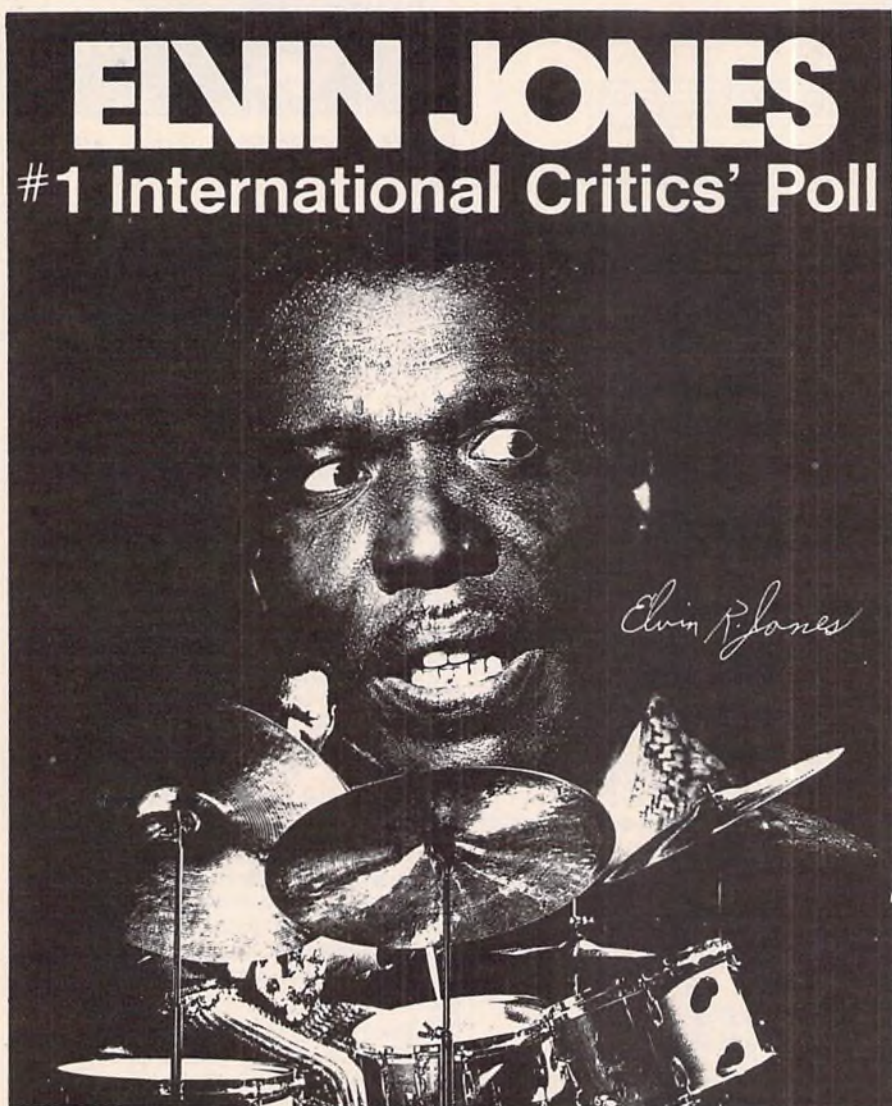
Harper's tenor style represents a fusion of

the Rollins and Coltrane traditions, tempered with the spirituality derived from his childhood religious experiences. His deep, broad, singing sound brings immediacy to lines composed of either long units (whole or half notes) or sheets of sound (clusters based on thirty-second and sixty-fourth notes and beyond). His technique is astonishing. Improvisations utilizing diatonic, chromatic and intervallic configurations are, for example, cleanly executed at all tempos. He is also master of rapid-fire, octave-plus leaps from the bottom to the top of the tenor. And, Harper possesses a mature dramatic/architectonic sensibility which is expressed in the gradual intensification and densification of his material. His improvisations have forceful direction and design.

The qualities of spirituality, love and integrity are immediately palpable in Billy Harper's playing, compositions and leadership. At the age of 32, Harper is destined to become one of the giants of contemporary music. —chuck berg

CITY SCENE
New York

The Schaefer Music Festival in Central Park celebrates its 10th anniversary. July 16, **Three Dog Night**; July 18, **Harry Chapin**; July 19, **Melba Liston** and **Les McCann**; July 21, **Slade** and **Brownsville Station**; July 23, **Phoebe Snow** and **Kokomo**; July 25, **Pete Seeger** and **Arlo Guthrie**; July 26, **Mary Travers**, **Tom Paxton** and **John Hammond**; July 28, **Chick Corea's Return To Forever** and **Minnie Riperton**; July 30, **Poco** and **Kinderhook Creek**; August 1, **Benny Goodman Sextet**; August 2, **Two Generations of Brubeck** with **Dave, Darius, Chris, Danny**, and **Sky King**; August 4, **Sergio Mendes and Brasil '77**; August 6, **Donald Byrd, The Blackbyrds**, and **Jon Lucien**; August 8 & 9, **Judy Collins**; August 11, **B.B. King, Wet Willie** and **John Carney**; August 13, **J. Geils Band**. Consult local papers for time schedule . . . The St. Regis Roof has **Mercer Ellington with Duke Ellington's Orchestra** from July 21; **Lee Castle** and the **Jimmy Dorsey Orchestra** hits August 11 . . . Buddy's Place has his band beginning July 21 . . . Michael's Pub hosts **Marian McPartland** for July; **Teddy Wilson** with **Martha Tilton** are in for August . . . Boomer's brings on **Sonny Fortune** July 16 thru 19; **George Coleman's Octet** July 21 & 22; **Coleman** and **Danny Moore** July 23 thru 26 and July 30 thru August 4 . . . My House features solo pianist **John Scully** Tuesdays thru Thursdays. He is joined by **Mike Moore** on bass Friday and Saturday . . . The Tin Palace has **Cecil McBee** weekends; **Attila Zoller** Wednesdays and Thursdays . . . WRVR, jazzradio in New York, is continuing their live broadcasts from the Village Gate on alternate Monday nights . . . And the Five Spot seems to be the spot for top jazz artists. They brought **Don Cherry** in on the heels of his former boss **Ornette Coleman** . . . Mikell's looks forward to a hot July with **Joe Beck** and **Dave Sanborn** and the **Brecker Brothers**. **Gordon Edwards** and **Cornell Dupree** are there Sundays thru Thursdays . . . Jazz Vespers at St. Peter's, 64th and Park, has **Paul Knopf Quartet** July 20; **Andrea Brachfeld** July 27; **Eddie Bonnemere** August 3; **Martin Cook Quintet** August 10; **Art Blakey, Jr.** August 17 . . . Rhythm on the River, that yacht that leaves for Hudson River Cruises every Wednesday, will have **Stanley Turrentine** aboard July 16 . . . Out East, **Sonny Bono** plays Westbury Music Fair July 21 thru 27; **Dionne Warwick** July 29 thru August 3 . . . **Joe Coleman's Jazz Supreme** has a new home at the Riverboat Jericho Turnpike, Smithtown, with **Dom Minasi, Bob Cranshaw, Greg Bobulinski, Harry Sheppard**, and **Ruth Brown** as regulars. **Jimmy Nottingham** stars July 16; **Harold Ousley**, July 23; **Dave Burns**, July 30; **George Coleman**, August 6; **Ray Nance**, August 13 . . . Sonny's Place, Seaford, brings in **Ray Gogarty** July 18



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& 19 . . . Northern suburb Tarrytown has its Westchester Premier Theatre with **Sammy Davis, Jr.**, July 17 thru 26; **Henry Mancini** and **Sergio Mendes** and **Brasil '77**, July 28 thru August 3; **John Davidson**, August 4 thru 10; **Paul Anka**, August 11 thru 17 . . . Westward there's New Jersey and Music on the Mountain, Vernon Valley Base Lodge. August 16, it's **David Bromberg** . . . Roosevelt Stadium, Jersey City, has **Eagles**, July 19 . . . On the boardwalk at Asbury Park there's **Three Dog Night** at the Casino Arena, July 20; **Joan Baez** at Convention Hall, July 23; **Sha Na Na** at Convention Hall, August 2; **Todd Rundgren** at Convention Hall, August 16 . . . PLEASE call Jazz Interactions for the clubs that couldn't give all their line ups: 212-421-3592.

CHICAGO

A new club and a revitalized one cast the brightest lights in July . . . The new face on the scene is El Mirador, Chicago's first nightclub exclusively devoted to jazz-Latin salsa sounds. Located west of the Loop on North Avenue between Pulaski and Kostner, the club was launched in May by the owners of the highly successful La Margarita Mexican restaurant chain. It seats 600, and will feature in the future such major Latin talent as **Cal Tjader**, **Johnny Pacheco**, **Luis Gasca**, **Willie Colon**, and **Eddie Palmieri**. Already in were **Charlie Palmieri**, **Ray Barretto**, and **Tito Puente**; and the schedule of major talent will continue irregularly through the summer. Regulars at the club include **Menique** and the **Mirador Orchestra**, sharing the bill with the lead acts, and **Vic Parra**, who leads the Monday night "descarga," a Latin jam founded by a seven-piece band . . . Rato's Restaurant on Lincoln Avenue is going through a facelift and an infusion of top-line contemporary talent. **Gato Barbieri** opened the new policy early in July. **Jr. Wells** is in July 31-August 2, with **Cannonball Adderley** August 5-9. **The Olympia Brass Band** does a one-nighter August 10, and **Judy Roberts** plays solo keyboards for brunch on Sundays. Tenor great **Von Freeman** will hold Tuesday nights down with brother **George** on guitar during July. **Bill Quateman** with **Elliott "Steely Dan—Sha Na Na" Randall** on guitar is in July 28-30 . . . At this writing, peripatetic Joe Segal had still not found a home for the jazz medium, following the previous location's transfer to a disco format. Plans to take the club to the London House at Michigan and Wacker just never got off the ground. But Segal has survived under similar conditions in the city for quite some time, as local jazz fans well know. By the time these words reach your eyes, there could be a new location . . . A good place to tune to find out if and when the Medium finds a new home, while you're hearing the best contemporary music on city radio, is **WNIB-FM's Straight No Chaser**—Friday through Sunday from 11:30 p.m. to 3 a.m. . . . **Black Sabbath** assaults July 16-17 at the Amphitheatre, in preparation for the advent of everybody's **Lucifer**, **Mick Jagger**, and the rest of the **Rolling Stones** at the Stadium July 23-24 . . . Blues month wraps up at the Wise Fools Pub in the latter part of July with **Bob Reidy** from the 16th through the 19th, **Sam Lay** on the 23rd through the 26th, and **Mighty Joe Young** July 30- August 2. **Graced Lightning** is there on Sundays in July . . . Highland Park's Ravinia Festival continues with the best classical music in the world and **Judy Collins**, July 25; **Barry Manilow**, July 31; **Ramsey**

Lewis, August 1; **Tom Paxton** and **Bonnie Koloc**, August 5; **Kris and Rita Kristofferson**, August 6; **America**, August 8; **Cleo Laine** with **Arthur Fiedler** and the **Chicago Symphony**, August 10, and the **Carpenters** and **Neil Sedaka**, August 12-13. Bring a picnic dinner and have a ball . . . The likes of **Radio Flier**, **Buckacre**, **Episode**, **Ourray**, and **Matrix** can be heard at Poor Richard's in Skokie on the weekends . . . At the Quiet Knight on Belmont, it's **Phil Ochs**, July 17-20; **Eric Mercury**, July 23-27; **Jimmy Spheeris**, August 6-10; and **Sonny Terry** and **Brownie McGhee**, August 13-17.

BOSTON

Scotch and Sirloin's summer line-up should lure many Bicentennial visitors whose Freedom Trail meanderings end at Paul Re-

vere's Old North Church: **Mark Harvey's All-Stars**, (Mondays), **East Bay City Jazz Band** (Wednesdays), **Buzzy Drootin-Claudio Roditi Quartet** (Thursdays), **New Black Eagle Jazz Band** (Fridays), singer **Ronnie Gill** and **Manny Williams Trio** (Saturdays) . . . July dates: Paul's Mall: **Esther Phillips** (21-27); **Speakeasy: Powerhouse** (16-17), **Roomful of Blues** (22-23), **Luther Johnson**, **Stanton Davis** and **Ghetto Mysticism** (later); **Bunratty's: Luther Johnson and Chicago Blues Band** (16-20); **Reflections: singer/pianist/composer Carol Crawford** (12-15), flute and group of **Steve Tapper** (18-19), pianist/composer **Steve Merriman** (25-26); **Western Front: Stanton Davis, Webster Lewis**; **Zircon: three-fifths of Gary Burton's band—Pat Metheny, Steve Swallow, Bob Moses** (29-31); **Pooh's Pub: Band X** (30-Aug 3); **Sandy's**

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We at Gretsch would like to take this opportunity to congratulate Mel on being a co-winner (along with the fabulous Thad Jones) of the Big Band category of this year's 23rd Annual Critics Poll.

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Jazz Revival: **Lin Biviano Big Band** (15-19), **Charlie Byrd**, **Joe Williams** . . . A few relaxed eateries are featuring unobtrusive but thoughtful jazz to mellow summer patrons. Papillon (Coolidge Corner) encourages cribbage and cheese-cake-nibbling midweek: Tuesdays, Berklee's **Ted Wolff** (vibes) and **Joe Coroniti** (Fender bass) knit intricately; Wednesdays, N.E. Conservatory's **Lenny Hockman** (reeds) teams with vibist **Tom VanDerGeld** and bassist **Rich Appleman**; **Music on the Light Side** (featuring **Buck Rogers'** space keyboard) has it Thurs. . . . The rare and melodic sounds of Brazilian jazz aid the digestion of Sunday brunch at 33 Dunster Restaurant, Harvard Square, when **Itamar Bispo** (guitar) and **Fred Bouchard** (clar/sop) show that all music Brazilian is not bossa-nova. They also appear Saturdays at the Orson Welles Restaurant, Cambridge . . . It's about time. For the first time since Norm Nathan's show in 1958, jazz is back on the Boston AM airwaves, with two shows. **Tony Cennamo** corraled 10 pm-2am stretches Friday through Sunday on WMEX (1510, heretofore solid rock). Along with his 6-11 gig on WBUR-FM weekdays, Tony has more air hours per week than a commercial pilot, and frequently flies higher . . . **Dennis Burke's** mixed bag of mostly swing and interviews can be heard from 8-10 weekdays on WCRB (1330, heretofore classical and sports). Dennis has featured **Al Cohn**, **Wild Bill Davis**, and **Roy Eldridge**, among others. Both Burke and Cennamo's shows are the result of policy rethinking and are subject to expanded hours . . . The educational stations on FM continue their work. Spunky WTBS (88.1) has jazz from 7-9 nightly. Emerson's powerful WERS (88.9) goes 3:30-7:30 daily . . . WBCN's (104.1) **Eric Jackson** burns the post-midnight oils from 2-6 am weeknights and **Oscar Jackson** spelling on the weekends . . . WBUR (90.9) has a raft of personnel manning the 10-2 late night slot nightly. The aforementioned Tony Cennamo is the early bird from 6-11 weekdays, and **Bob Battles** does it on Saturday afternoon from 2-6.

CAPE COD AND R.I.: For those who think Chinese restaurants always purvey light fare, just check Johnny Yee's summer menu for his famed Cape Cod ricery: July 13-14 **Lin Biviano Big Band**; 20-21, **Stan Kenton**; 27-28, **Phillippine Kayumangi**; Aug 3-4, **Maynard Ferguson**; 10-11, **Glenn Miller Band**; 17-18, **Ellington Orchestra**; 24-25, **Dizzy Gillespie 5 and/or Big Band**. Heavy, yes? Two shows nightly, 9 and 11:30. 228 Main St., West Yarmouth, Mass.

San Francisco

Guitarist **Pat Martino** made his S.F. debut at Keystone Korner in early July. The Keystone Korner summer schedule includes **Alice Coltrane**, July 17-20; **Ahmad Jamal**, July 22-27; **Yusef Lateef**, July 29-Aug. 10; the new **Tony Williams Lifetime**, Aug. 12-17; **Grant Green**, Aug. 19-24; and **Freddie Hubbard**, Aug. 26-31 . . . The Robert Mondavi Summer Festival in Oakville, Ca. will present the **James Cotton Band** and **Sunnyland Slim**, July 6; the **Hampton Hawes Quartet** and **Don and Pilar**, July 13; **Carmen McRae**, July 20; and **Oscar Peterson**; July 27 . . . Former **Ornette Coleman** drummer and music educator **Charles Moffat** has launched a unique new group called the **Charles Moffat Family**. Included in the group are **Charles Moffat, Sr.**, percussion and trum-

pet; **Mondre Moffat**, trumpet and flugelhorn; **Charles Moffat, Jr.**, alto and tenor sax; **Codaryl Moffat**, percussion; **Charnett Moffat**, string bass and trumpet and the only non-family member, **Patrick McCarthy** on string bass. The group's repertoire includes over thirty original compositions written by various family members. A successful debut at Keystone Korner in March has been followed by recent concert appearances at The Concord Pavilion and The Bach Dancing and Dynamite Society/A tour of the Far East and Europe is in the works . . . Coming up at the Great American Music Hall are **Carmen McRae**, July 18; **The New York Jazz Quartet**, July 19; **Mose Allison**, July 25-26; **Stan Kenton**, August 9; **Sarah Vaughan**, Aug. 15-16; **Les Paul**, Aug. 22-23; and **Oregon** Aug. 29-30 . . . **Charlie Musselwhite**, **Floyd Dixon**, **The Narobi Wranglers**, **Sonny Rhodes**, **Dave Alexander**, **Jimmy McCracklin**, **J.C. Burris**, **Queen Ida** and **The Louisiana Playboys**, and **Charles Conley** will perform at The Third Annual San Francisco Blues Festival, to be held at the McLaren Park Amphitheater on Aug. 23-24 . . . **Oscar Peterson** and **Teddy Wilson** played rare club dates at the El Matador recently. Scheduled for the El Matador are **Jackie and Roy**, July 15-26; **Michel Legrand**, Aug. 2-5; and **Phil Woods**, Aug. 7-9. Pianist **Martha Young** can be heard every Wed. and Thurs. at Solomon Grundy's in Berkeley . . . *Bells*, a small newsletter of "opinion, news and reviews of improvised music" published every six weeks in Berkeley is worthwhile reading for anyone interested in new music. Recent issues have included such items as concert reviews of **Anthony Braxton**, **Betty Carter**, **Sun Ra** and **Steve Lacy**, a retrospective on **The Thelonious Monk** and record reviews. For a sample copy, send 35 cents to H. Kuntz, Jr., 1921 Walnut #1, Berkeley, Ca. 94704 . . . *Get Jazzed*, a three day jazz show, was produced by drummer **Sonny Johnson** at S.F.'s Orpheum Theatre in early June. Among those performing were **Jimmy Smith**, **Bobby Hutcherson**, the **Norman Connors Quintet** with **Jean Carn** and **Eddie Henderson**, the **Martha Young Trio** and **Solar System**, which featured **Sonny Johnson**, drums; **Michael Howell**, guitar; **Ed Kelley**, piano; and **Hadley Caliman**, tenor sax.

SOUTHWEST

SAN DIEGO: For this last weekend in July, San Diego may just be the hottest jazz town on the continent. No less than three jazz festivals are in town at the same time. CTI's summer tour rolls into the Convention & Performing Arts Center on July 25, with the likes of **Grover Washington, Jr.**, **Hubert Laws**, **Chet Baker**, **George Benson**, and/or others . . . Meanwhile, over at San Diego Stadium, **George Wein's** Southern California Kool Jazz Fest touches down for the 25th and 26th. Friday's lineup is **Gladys Knight & the Pips**, **Freddie Hubbard**, **Bobbi Humphrey**, **Donald Byrd**, and **The New Birth**. Saturday features **Aretha Franklin**, **Isley Bros.**, **Ramsey Lewis**, **Stan Getz**, and the **Toshiko Big Band** . . . If that ain't enough, the India Street Art Colony Jazz Fest runs July 26-27, with out excellent local jazzers putting on a fantastic show, and no admission charge! Among those returning from last years bash are the **Rich Flores Quintet** (Flores, tenor sax; **Roger Gilbert**, drums; **Joel Krebs**, trumpet; **James Lewis**, bass; **Mike Peed**, piano), and also Cot-

tonmouth d'Arcy's Jazz Vipers, Eric Mosley, and Stream . . . The closest **Cleo Laine** gets to San Diego is the Hollywood Bowl on 7/26, but **Carmen McRae**, who recently played the Catamaran, is at Redondo's Concerts By The Sea in mid-August . . . The El Rondo has some good music happening; check them for late info . . . If multi-media is your bag, the Reuben H. Fleet Space Theater is now featuring "Probes In Space" and playing jazz during intermission . . . Local clubs to frequent include: Aspen Public House (especially on Sundays), the Safety, Crossroads, and The Sportsman . . . **James Brown** is at the Convention Center on Aug. 8.

PHOENIX: The **Don Phillips Quartet** continues at the Anchorage-Hawaii restaurant . . . **Buddy Weed's Trio** still backs up **Margo Reed** at Page Four . . . **Max Morath's** "The Ragtime Years" comes to Gammage on July 23 . . . The **Chuck Gillespie Trio** is at Ciro's . . . The **Stevens, Scott & Dee Trio** is out at the Windjammer. That's **Mike Stevens** on keyboards, **Les Scott**—drums, and **Gary Dee**—bass. They plan a record release for the near future . . . **Scotty Evans and Suburban** at the Scotch Mist . . . **Marge Shaughnessy** replaced **Armand Boatman** at Valley Ho . . . Armand's trio is at the Boojum Tree thru July, with the **Lou Garo Quintet** playing on August 3, the **Bob Ravenscroft Trio** on 8/10, and the **Cal Tjader Quintet** on August 17

(looks like a month of Sundays, eh?) . . . **Jan Barker** is playing early evenings at Page Four . . . **Margo Reed's** sister, Francine, is now in town, and she'll be singing in front of the excellent **Keith Greko Trio** at the Playboy Club (Greko, piano; **Curtiss Glenn**, bass; **Pete Magadini**, drums) . . . Looks like Balcony Hall is closed for the summer . . . **Grant Wolf's Night Band** originally planned to continue Monday night jams at the Varsity Inn thru summer, but those plans have been cancelled. Nevertheless, the final June gig was a gas with **Don Rader** (trumpet), **Bruce Fowler** (trombone), **Ladd McIntosh** (tenor and barisax), **Bob Graham** (bass), and **Lanny Morgan** (alto) sitting in. The guests, who were on M.C.C.'s Jazz Workshop faculty during the week, were all given ample solo space, much to the delight of an overflow crowd.

LAS VEGAS: The newly-formed Las Vegas Jazz Society was kicked off by an all-night jam at the suburban home of **Monk Montgomery**. Monk, who was also involved in the genesis of the new World Jazz Assn., played host to 300 musicians and fans, with impromptu jams that went on for hours. The prestigious guest list included: **Earl Hines**, **Sam Most**, **B.B. King**, **Lou Rawls**, drummer **Eagle Eye Shields**, bassists **Carson Smith** and **Bob Bodgley**, **Jimmy Cook**, **Jay Cameron**, **Vy Redd**, **Adelaide Stevens**, **Marlena Shaw**, **Carl Saunders**, **Danny Skae**, and many others.

RESULTS

continued from page 37

Sweets Edison, Roy Eldridge, Bobby Lewis, P. Mikkelborg, Ira Sullivan, T. Stauko, Claudio Roditi—6 each; Walt Fowler, Joe Newman—5 each; Red Rodney, Bobby Yance—4 each

Trombone, Established: Al Grey—16; J. J. Johnson—14; Slide Hampton—13; Curtis Fuller—11; Urbie Green, Lester Lashley, Bennie Morton—10 each; Bob Brookmeyer—8; Grachan Moncur III—7; Lawrence Brown, Quentin Jackson—6 each; Frank Rosolino, Jimmy Knepper, Kai Winding—5 each; Wayne Henderson—4.

Trombone, TDWR: Albert Mangelsdorff—14; Frank Rosolino—10; Joseph Bowie, Glen Ferris, Dick Griffin, Wayne Henderson, Clifford Thornton—8 each; Bobby Brookmeyer, Bob Burgess, Quentin Jackson, Lester Lashley, Roswell Rudd, George Bohannon, Jimmy Knepper, Bennie Morton—6 each; Donn Adams, Grachan Moncur, Janice Robinson, Willie Colon, S. Kosvance, Raul de Souza—5 each; Jack Jeffers—4.

Piano, Established: Chick Corea—12; Dollar Brand, Roland Hanna—9 each; Count Basie—8; Don Pullen—6; Herbie Hancock, Andrew Hill, Jan Hammer, Professor Longhair—5 each; Dave Brubeck, Stanley Cowell, Hank Jones—4 each.

Piano, TDWR: Stanley Cowell—14; Roland Hanna—12; Dick Hyman—9; Horace Tapscott, Bobo Stenson, Cecil Taylor—8 each; Milcho Leviev, Keith Jarrett, T. Montoliu—7 each; Duke Jordan, Hank Jones, Pat Burrell, Dick Wellstood—6 each; George Cables, Barry Harris, Jan Hammer, Pinetop Perkins, Patrice Rushen, Cliff Smalls—5 each; Connie Crothers, Blind John Davis, Steve Kuhn, Mike Wolff, Dave Burrell—4 each.

Organ, Established: Jimmy McGriff—15; Mill Buckner, Jan Hammer—12 each; Wild Bill Davis—10; Shirley Scott—9; Brian Auger, George Duke, Keith Emerson, Clare Fischer, Webster Lewis—8 each; Eddie Louiss, Billy Preston—7 each; Don Pullen—5; Don Patterson—4.



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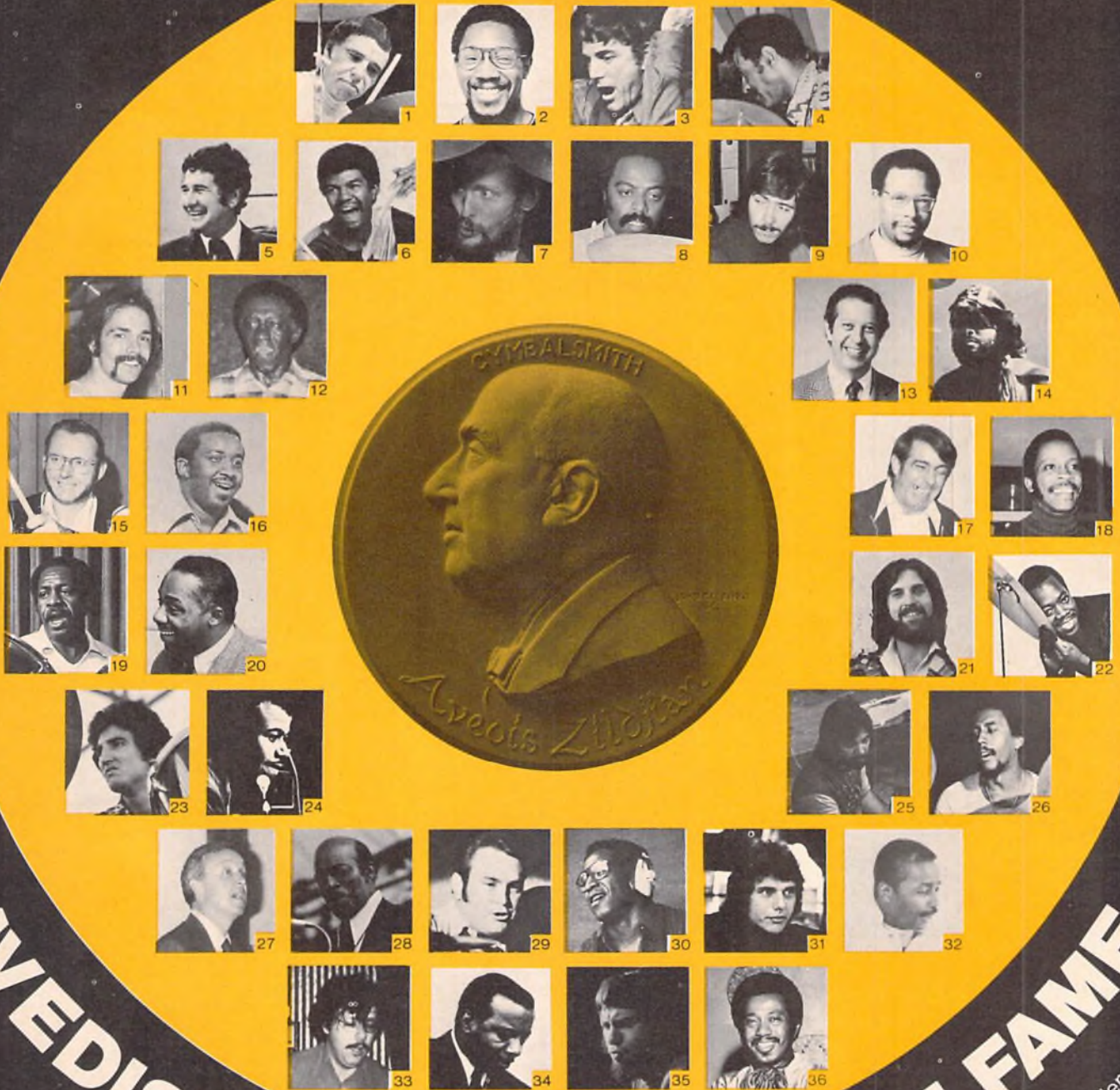
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