

DECEMBER 4, 1975

50c

the contemporary  
music magazine

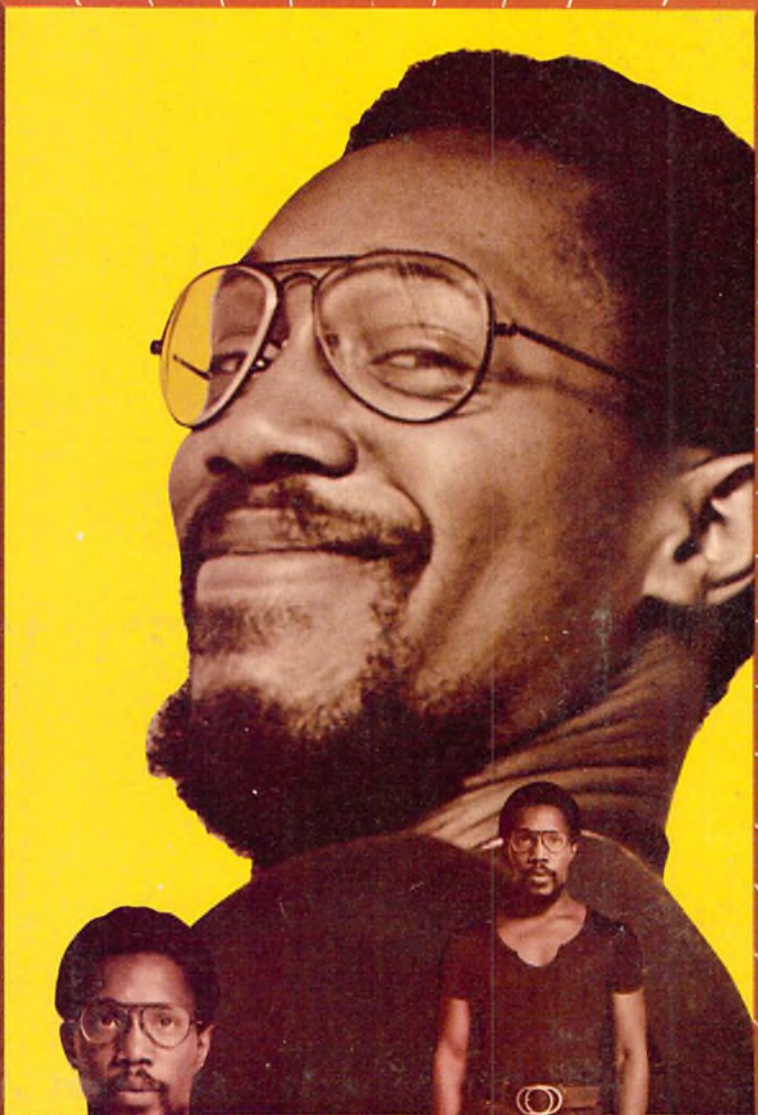
# downbeat

**BILLY  
COBHAM**

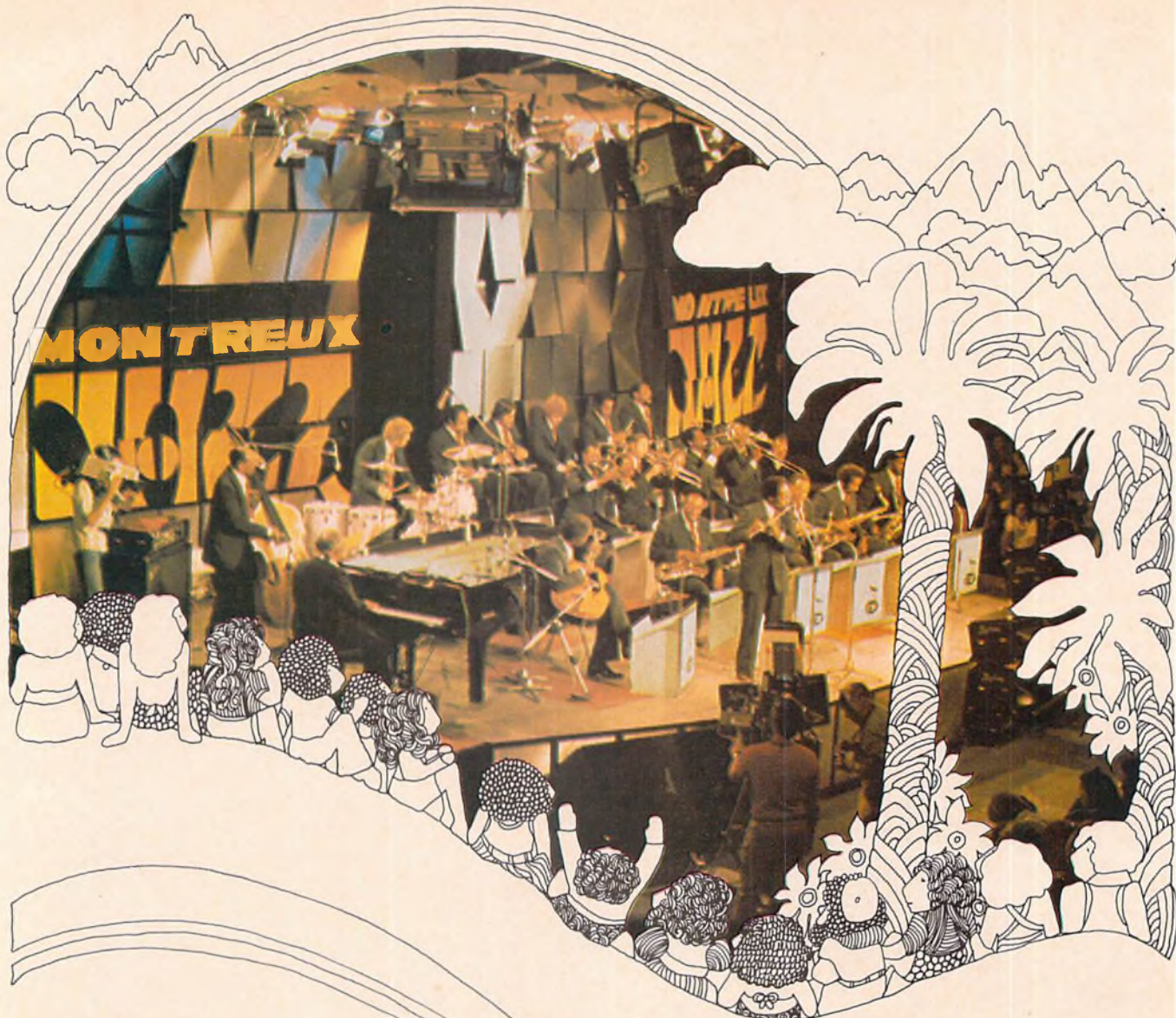
**JEAN-LUC  
PONTY**

**BOB  
MOSES**

**ALPHONSE  
JUZON**



384586 21843805207806 DB  
 LAKE GENEVA PUB LIBR A10  
 918 MAIN ST P D1  
 LAKE GENEVA WI 042  
 53147



Montreux. Gathering of the musicians' musicians. Jazz festival to the world. Mystery mix of rhythm and blues, New Orleans and the Continent, new melodies and timeless tempo. Mellow moments magnified. Sound is everything. Magic amplified. Bigger than life. Voices reaching to the summer sea. Brass echoing in the Alps. Sound surrounds. The ear is a temple. Sound is everything.

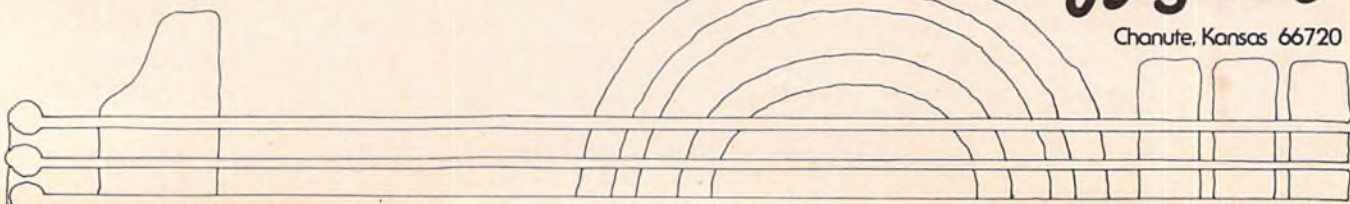
Kustom. Chosen sound amplification system for the greats, for Montreux, for the world. The sound of sound amplified. Nothing lost...only gained. Where you find great sound, you find Kustom. Because sound is everything.

The sounds of jazz greats echo from the stage...echo in the mind. Kustom. Official sound systems for the greats...for the Montreux Jazz Festival. Echoes magnified for the world to hear. Because sound is, and was, and always will be everything...everything...everything.

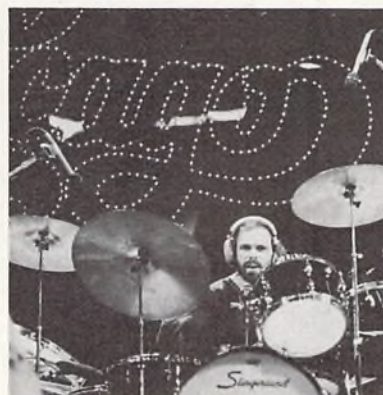
When sound is everything . . .

**Kustom**

Chanute, Kansas 66720



# Slingerland Percussion Profiles:



## *Danny Seraphine*

It began with the desire to be the best. Then came years of practicing, combined with ability and talent. Danny Seraphine has developed into one of the finest young drummers of our time.

To see Danny perform with "Chicago" is to see an individual extend himself to the limits. Physically and mentally, Danny expands his creative ideas of drumming and transforms them into a powerful musical message.

If there were to be one philosophy Danny Seraphine were to live by, it would be "Action speaks louder than words." Danny is a man of few words. But he is active in the world of music in many

ways. For instance his nightclub, "B' Ginning Ltd." is one of the most innovative and entertaining spots in Chicago, Ill.

When Danny chose his drums he selected Slingerland. Like Danny, they withstand the rigors of long road tours. They're not flashy, just solid and dependable. His wider-stance cymbal and tom stands are sturdy and set up easily. His drums project the dynamic rhythms he creates for "Chicago." And finally, the Slingerland drums Danny plays are just like any Slingerland set you could buy right out of any music store. Danny Seraphine and Slingerland believe *action* speaks louder than words.

## Slingerland Drums

Take it  
from the top.

*Slingerland* Drum Co. 6633 N. Milwaukee Ave. Niles, Ill. 60648

# up your act . . .

. . . and shine up your ax with our specially formulated aerosol spray guitar polish. Let us assist you in removing those fingerprints, smudges and unsightly meteor dust from your magic twanger and put down a shine that will dazzle the fans when those spotlights are cast upon you. Aside from shedding a lot of light, our polish will extend the life of your instrument with the protection of durable wax.

For a free Accessory Catalog, write to Dept. A, Ovation Instruments Inc., New Hartford, Conn. 06057



## Contents

- 12 **Billy Cobham:** "Percussive Ways, Commercial Means, Musical Ends," by Arnold Jay Smith. The current kingpin of the skins has played with a wide spectrum of groups, all of which have helped prepare him for the experience of fronting his own outfit.
- 15 **Alphonse Mouzon:** "Do The Funky Renaissance," by Marv Hohman. Given to telling it like it is, the effervescent Al raps about his career, with a decided slant toward the future. Complete with mini-expose on the split with Eleventh House.
- 17 **Jean-Luc Ponty:** "Soaring With The Flying Frenchman," by Robert Palmer. The legendary bowmaster has finally swung into high-energy gear via his exciting new quintet. Watch out for Stradivarian acrobatics on electric high wire.
- 18 **Bob Moses:** "Percussion Bittersuite," by Charles Mitchell. Take a trip to the musical world of Castalaquinga with Mozowner Bob, a paradise where it takes ten to lay down the sounds of one, and the music is oh-so-lazy.
- 20 **Record Reviews:** The New York Jazz Quartet; Dewey Redman; Jack DeJohnette; Charles Sullivan; Henry Townsend; Grateful Dead; Ned Lagin and Phil Lesh; Jim Hall; Oscar Peterson & Associates; Dom Minasi; The Meters; Joe Bonner; Teddy Wilson; Errol Parker.
- 31 **Blindfold Test:** Joe Farrell.
- 32 **Profile:** Gino and Joe Vannelli, by Marv Hohman, Daryl Stuermer, by Bill Milkowski.
- 34 **Caught:** Art Ensemble Of Chicago, by Scott Albin; Herbie Hancock and Head Hunters, by Clark Peterson; Shirley Scott, by Chuck Berg.
- 36 **How To Perk Up Percussion,** by John K. Galm via Dr. William L. Fowler.
- 37 **Workshop:** Percussion Patterns, by John K. Galm.

### Departments

6 First Chorus

8 Chords And Discords

9 News

44 City Scene

Cover Design/Art: Kelly/Robertson

editor Jack Maher	associate editors Marv Hohman Charles Mitchell	production manager Gloria Baldwin	circulation manager Deborah Kelly
publisher Charles Suber		education editor Dr. William Fowler	
contributors: Michael Bourne, Leonard Feather, John Litweiler, Len Lyons, Herb Nolan, Robert Palmer, Ray Townley, Lee Underwood, Herb Wong.			

Address all correspondence to Executive Office: 222 W. Adams St., Chicago, Ill., 60606.  
Phone: (312) 346-7811

Advertising Sales Offices: East Coast: A. J. Smith, 224 Sullivan St., New York, N.Y. 10012  
Phone: (212) 679-5241 / (212) 889-0830  
West Coast: Frank Garlock, 6311 Yucca St., Hollywood, CA. 90028.  
Phone: (213) 769-4144.

Record reviewers: Bill Adler, Jon Balleras, Chuck Berg, Lars Gabel, Mikal Gilmore, Alan Heineman, John Litweiler, Leonard Maltin, Howie Mandel, Steve Marks, John McDonough, Dan Morgenstern, Herb Nolan, Ira Steingroot, Neil Tesser, Pete Welding, Herb Wong.

### Correspondents:

Atlanta, David Moscovitz; Baltimore, Stanley Hall; Boston, Fred Bouchard; Buffalo, Chuck Ingersoll; Cleveland, C.A. Colombi; Denver Dave Roeder; Detroit, Ben Shaw; Houston, Linda Perkins; Kansas City, Carol Comer; Los Angeles, Gary Vercelli; Miami/Ft. Lauderdale, Don Goldie; Minneapolis/St. Paul, Bob Protzman; New Orleans, John Simon; New York, Arnold Jay Smith; Philadelphia, Eric Nemeyer; Pittsburg, Roy Kohler; St. Louis, Gregory J. Marshall; San Francisco, Harry C. Duncan; Southwest, Bob Henschen; Syracuse/Rochester, Ray Boyce; Washington, D.C., Paul Anthony; Montreal, Ron Sweetman; Toronto, Jack Batten; Argentina, Alisha Krynsky; Australia, Trevor Graham; Central Europe, Eric T. Vogel; Denmark, Birger Jorgenson; France, Jean-Louis Genibre; Germany, Claus Schreiner; Great Britain, Briar Priestly; Italy, Ruggero Stlassi; Japan, Shoich Yui; Netherlands, Hans F. Duffer; Norway, Randi Hultin; Poland, Roman Waschko; Sweden, Lars Lystedt.

Printed in U.S.A. Second-class postage paid at Chicago, Illinois and additional mailing offices. Copyright 1973 by Maher Publications, all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Published biweekly, except monthly during July, August and September. We cannot be responsible for unsolicited manuscripts and photos. Nothing may be reprinted in whole or in part without written permission from the publisher. Subscription rates \$10.00 one year, \$16.00 two years, payable in advance. If you live in any of the Pan American Union countries, add \$1, for each year of subscription, to the prices listed above. If you live in Canada or any other foreign country, add \$1.50 for each year. down beat articles are indexed in the down beat handbook '75. Microfilm copies by University (Microfilm), Ann Arbor, Mich. and microfiche copies (by Bell & Howell).

MAHER PUBLICATIONS: down beat, Music Handbook '75 down beat NAMM daily.

If you're moving, please let us know four weeks before changing your address and include a current down beat address label with your new address and zip code.

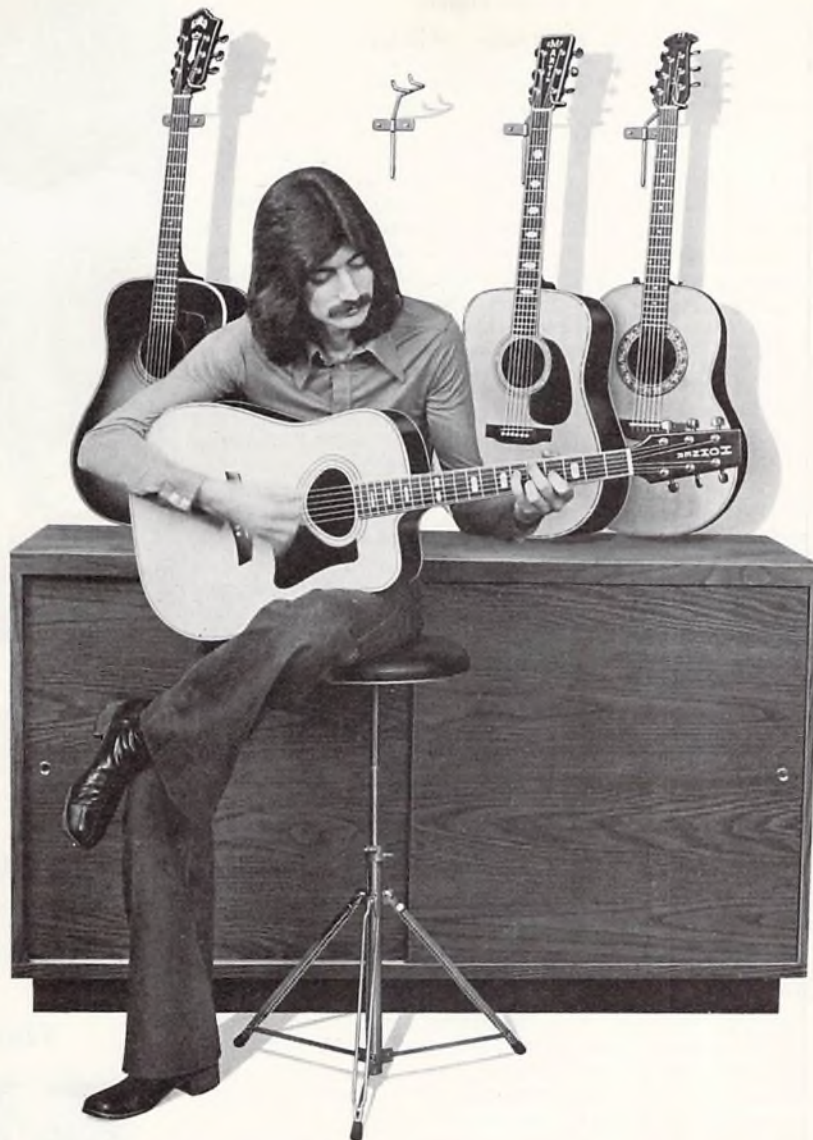
POSTMASTER: Send Form 3579 to down beat, 222 W. Adams Street, Chicago, Illinois 60606.

A KAMAN COMPANY



CABLE ADDRESS downbeat  
Members, Audit Bureau of Circulation





## Introducing the Limited Edition Pick one up. You'll never want to put it down.

See for yourself

### The Looks

They look terrific: handset pearl inlay with rich design marquetry. Book matched wood on the sides and back. But even better than their looks is their feel.

### The Feel

Hohner's Limited Edition guitars have a special feel because they were shaped by hand. The necks are just right: they give you a smooth wrap-around feeling. A feeling that makes it hard to put it down.

### The Sound

It's full. It's balanced, and rich. It's a sound that could only come from hand

crafted instruments. Which all Hohner Limited guitars are. All major parts are made and put together by hand: everything from fitting the neck to the body at the proper pitch to sanding the tops for the perfect resonance.

### The Price

To get a guitar as good as a Hohner Limited Edition from any of the leading guitar makers, you'll have to spend a lot more.

So the way we see it, with our looks, our feel, our sound and price, there's no way you could put down a Hohner. Once you pick it up.



**HOHNER**   
We also make harmonicas

Limited Edition Models: HG310 Dreadnought; HG320 Dreadnought; HG330 Classic; HG360 Special Cutaway Dreadnought.

M. Hohner, Inc., Andrews Rd., Hicksville, N.Y. 11802

## education in jazz

by Quincy Jones

Looking back on it, so much of what has happened in my music is in the "how" and "why" I went to Berklee.

Early on, in Seattle, I began singing with a gospel group and started fooling around with a lot of instruments, but the one I preferred was the trumpet. Clark Terry came to town and was a tremendous influence on me. And so was Ray Charles. He got me into arranging.



The time soon came to go academic and learn the fundamentals. I had earned two scholarships: to Seattle University and to Berklee. I went to Berklee because I wanted to be close to Bird. What I'm saying is that I needed two things: learn the fundamentals *and* keep to roots.

I took a train from Seattle to Chicago to Boston and got a little pad across the street from the Hi Hat where all the cats used to play. Stan Getz was across the street. Joe Gordon was working in town, and so was Charlie Mariano (he was going to Berklee, too) and Nat Pierce. I took ten subjects a day and gigged every night, making \$55 a week. It was beautiful! It was what I wanted to do: learning music all day, and playing all night.

So, it was in Boston, at Berklee, that I really learned the tools of my trade. It never was a mechanical, nuts and bolts thing. The atmosphere at Berklee made you apply theory to practice, and shape roots into written ideas. I learned by doing. I worked at Berklee the way I have worked since: concentrate on the music, knowing how far the players can extend your ideas, and not having to fumble for a tool in getting your idea on paper.

Some things do change: Berklee is now a full four year college with many more students and faculty; and the Hi Hat, my old pad, and the \$55 are long gone. But I know that what you get from Berklee hasn't changed. I can hear it in the music played by the best of the new studio players and jazz musicians. I recognize Berklee in the Keith Jarretts, the Gary Burtons, the Pat LaBarberas—my fellow alumni.

If you have it in you, Berklee can provide ways and means.

for catalog and information write to:  
**BERKLEE COLLEGE OF MUSIC**  
 Dept. D  
 1140 Boylston Street, Boston, MA 02215

## the first chorus

By Charles Suber

**D**rummers make good copy. They say and do outlandish things, and most of the time, they make sense. In this issue, for example: Billy Cobham insists that he needs the money "to buy my piece of pride"; and Bob Moses delivers messages from his visionary home, Castalaguinga, and explains how comedian Buster Keaton influenced his *memop*. (There are also some very interesting words from flamboyantly frank Alphonse Mouzon, the jazz-r&b-rock-reggae-disco drummer and vocalist; Jean Luc Ponty who, two-handedly, has been responsible for a fiddle renaissance; Daryl Stuermer, Ponty's new guitarist, whose discovery proves that one should always be kind to vocalists, they may be somebody's mother; and the Vannelli brothers, who share a vocalist for a father.)

Drummers have always been good copy because of their visibility and eccentricities. Their place in the spotlight goes way back, back to Thor, first hammer for The Norse Gods. The drummer is out front in our most impressive ceremonies—khans, kings, and presidents can't make a decent entrance without a good ruffler. Armies move on the drummer's cadence. His percussive peculiarities are also essential to such tribal rituals as dances and other fertility rites, bar mitzvahs, weddings, beheadings, and football kickoffs.

But for all his essentiality, the drummer has had the short end of the stick when it has come to musical evaluation. He has been put down as a noisy exhibitionist. He has suffered the historic humiliation of being omitted from the pantheon of Great Musicians and Composers of Serious Music. (The only Great Conductor to make it out of the percussion section has been Fritz Reiner, a former tympanist.)

The drummer has rarely been included in academic discourses on the nuances of tone or accuracy of pitch (even though it's ten times more difficult to keep a tympany in pitch than a wet clarinet).

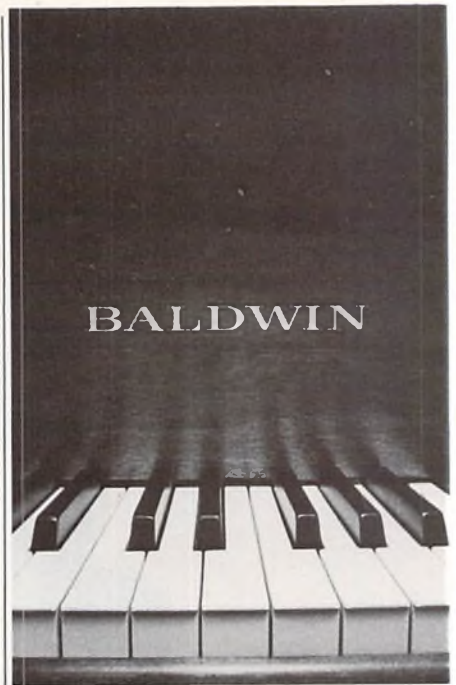
But time changes, even for academia and Critics. Show biz and contemporary music have made the drummer an essential musician.

The drummer-in-the-pit gave life to the silent movies—he provided all the sound effects. The show drummer also enlivened burlesque—a bump needs a thump; and its successor, vaudeville and the musical theater—acrobats, dancers, and comics—need their timing underscored. (Bob Moses' reference to Buster Keaton is a perceptive analysis of a drummer's Timing, a broader concept than mere time-keeping.)

Jazz and all the contemporary music it inspired became an important element in the "modern" compositions of Ravel, Kodaly, Bartok, Copland, Stockhausen, Gershwin, Bernstein, et al. Contemporary ensembles allow the drummer to function as something much more than a rhythm machine. He is variously a composer, an arranger, a leader, and a musician.

Billy Cobham—and all the other talented musicians who happen to be drummers—have earned the right to say and do outlandish things. They know their worth and are demanding more of the power and the glory . . . and the bread.

Next issue: complete results of *down beat's* 40th annual Readers Poll. **db**



## Lukas Foss' Accompanist

E-VIBES ● E-MARIMBA™  
 IS  
 PIKE'S PICKUP



DAVE PIKE PLAYS THE  
 E-VIBES ● E-MARIMBA™  
 PICKUP SYSTEM EXCLUSIVELY  
 THE ONLY HIP PICKUP  
 SENSES THE TRUE TONE OF  
 YOUR INSTRUMENT FOR  
 AMPLIFICATION OR  
 RECORDING  
 CAN BE INSTALLED ON  
 ANY MARIMBA OR VIBE  
 FOR DETAILS CONTACT

GOOD VIBES MALLETTWORKS  
 407 DOVER ROAD  
 ROCKVILLE, MD 20850, U.S.A.



## THE LINE FORMS TO THE RIGHT.

### The New Tony Williams Lifetime Believe It

including:  
Snake Oil / Fred / Proto-Cosmos / Red Alert  
Wildlife / Mt. Spock



Tony Williams. At 17 he turned the jazz world on its ear when Miles picked him for the talent-packed Miles Davis Quintet.

He formed the Tony Williams Lifetime with John McLaughlin and Larry Young and shocked the music establishment with the electricity of rock.

Now there's The New Tony Williams Lifetime of searing,

throbbing, out-on-the-boundary music. His album is called "Believe It." Listen to Tony Williams and catch up with a man who's always been out there, ahead of the rest.

**"Believe it." The New Tony Williams Lifetime you've been waiting for.**

**On Columbia Records and Tapes.**



# chords and discords

## Cheap Shot Freeway

My only question of Yale Fineman (Chords, Sept. 11) is what has *he* done for the art of the guitar lately? Any six-stringed dunderhead could glean from Charles Mitchell's interview with Towner that it wasn't the pure technical motions Ralph was going through that were emphasized, but rather *what* Towner is doing with them.

What Ralph is doing, Mr. Fineman, is creating truly innovative improvised acoustic guitar music. As for my opinion of your opinion of Towner's playing, you're entitled to it, but the disrespectful and ignorant tone with which you expressed yourself makes you appear more than a bit envious. But I guess when you're the top

gun, all kinds of young punks will take cheap shots at you.  
Shoots McNee Amarillo, Tex.

Dear Quincy Jones: Being an individual who has "lived through the Lester Youngs and the Charlie Parkers," how can you state with any conviction that the public is not dumb?

Dumb, maybe, but ignorant, definitely!  
James K. Fox Meadville, Pa.

I am a believer in criticism when it is constructive in nature. John Litweiler's review of the Spotlite series (db, 10/25) certainly doesn't qualify as constructive.

His attempts to describe Charlie Parker's style are in vain. He should know that it is impossible to do that unless one is writ-

ing from a purely musical standpoint.

But more disturbing are Mr. Litweiler's observations about some of the sidemen on the records. Barney Kessel's style is dismissed as "vulgarized Christian." If one thinks in that frame of mind, Charlie Christian's style could similarly be described as vulgarized Young (Pres).

J. J. Johnson's playing is an "embarrassing distortion of swing stylists." I would like to know of one swing stylist, besides the legendary Fred Beckett, whose playing remotely resembles J. J.'s on these records.

The most ridiculous comments are reserved for Miles Davis. His playing on *Embraceable You* is described as "irritatingly frivolous." Obviously Mr. Litweiler doesn't have the sense to realize that anything following Bird's classic improvisation would suffer by comparison. If anything, Miles' playing on that record is understated and serene, which is about as far removed from frivolous as one can get.  
Lorne Schoenberg Fairlawn, N.J.

## Depth Charge

Maybe we should leave country music alone and keep jazz for the people who can appreciate it. Aside from the fact that the musicians couldn't eat, it might be better that way. It seems like a jazz artist's popularity increases as the depth of his music decreases. Witness (in varying degrees) Herbie Hancock, the Crusaders, Maynard Ferguson, even Hubert Laws and Billy Cobham.

P.S.—Tell Kent Wieland (Chords, 10/23) that I blindfolded a chimpanzee and sure enough, he thought Rich's band was better than Thad & Mel too!

Damon Short Rock Island, Ill.

## It Buys Dem Oats, Pad'ner

I am 23 years old and have been playing music for ten years. I've spent two years at Berklee and can't wait to get back to finish. Only money is stopping me. So I've been playing a lot of country music because it's the best paying gig around.

I don't argue the fact that some people consider c&w to be the lowest form of music . . . but I know a lot of people who enjoy it, dance to it, drink to it, and have a good time. And what is music supposed to be? Is everyone required to have the same views?

If all music was just for listeners, fine. But I haven't heard much danceable jazz. If it was only for listening, then the Saturday night barn dances wouldn't have done very well over the past couple hundred years. All music has a purpose and that depends on where your mind is at, whether it be intellect or maturity.

Personally, I would rather be playing in big bands, or jazz/rock like the late Bill Chase. But the opportunity hasn't shown up yet and country and western is very adequately paying my bills.  
Sonny Hand Mays Landing, N.J.

## The Ole Jazz Razz

Regarding the news item about Gary Bartz and his dislike for the term jazz (db, 10/23): The music that Bartz has been throwing up lately is anything but jazz. For that matter, it bears little similarity to music.  
Harold Weeson Ann Arbor, Mich.

# One Thing In Common...



## ...That Great Gretsch Sound!

**GRETSCH** 1801 GILBERT AVE., CINCINNATI, OHIO 45202



## DOWN BEAT AWARDS GO TV



Corea



Jones

*Soundstage*, the Public Network Television series that emanates from Chicago, recently taped a one hour program featuring this year's **db** poll winners. The music spectacular will air early in '76 and will present the honored musicians in some

unique ensemble groupings. The program will be co-hosted by Chick Corea and Quincy Jones, with a special appearance to be made by the jazz group of the year. Watch the **db** News page and your hometown TV listings for further info.

### Cadence On Comeback

NEW YORK—Cadence Records, once a hit-maker with the likes of Julius La Rosa, The Chordettes, Andy Williams, The Everly Brothers and others, is back under the direction of its

former president Archie Bleyer. Additional releases will feature some of the older recordings plus some newer items that Bleyer will record along the way.

## Horizon At Dawn

The first batch of releases on A&M's new jazz line Horizon has been issued. Featured Horizon discs include *Sweet Hands*, Dave Liebman and Lookout Farm; *Suite For Pops*, Thad Jones & Mel Lewis; *Awakening*, Sonny Fortune; *Live*, Jim Hall; and *1975: The Duets*, Paul Desmond and Dave Brubeck.

Liebman comes to Horizon from ECM. He is featured on tenor, flute, and soprano sax, with support from Richard Beirach, piano, Jeff Williams, drums, Badal Roy, tabla, and Frank Tusa, bass.

The Thad & Mel outing is their first since *Potpourri*. Reed player Fortune is joined by Kenny Barron on piano, Billy Hart on drums, Wayne Dockery on bass, and Charles Sullivan on trumpet.

The Hall disc fronts the 45-year-old guitarist in an intimate club setting, via a Toronto night spot called Bourbon Street. Jim is

## New Releases

Toronto's **Sackville Records** has issued a solo album by pianist **Don Pullen**, who is currently a member of **Charlie Mingus'** group.

Trombonist **Albert Mangelsdorff's** latest for **BASF** is called *The Wide Point* and highlights some ferocious drumming by **Elvin Jones**.

**Bobby Hutcherson's** latest **Blue Note** will be salsa-gated. Called *Montara*, the album will feature **Freddie Hubbard** and **George Cables**. Other new **Blue Notes** include *Change Makes You Want To Hustle*, **Donald Byrd**; *Fancy Dancer*, **Bobbi Humphrey**; *Nexus*, **Gene Harris**; and the latest from **Chico Hamilton**, *Peregrinations*.

Latecomers from **Atlantic** include *The First Seven Days*, featuring multi-keyboardist **Jan Hammer**; *Journey To Love*, the third solo outing by **Stanley Clarke**; *A Funky Thide Oi Sings*, **Billy Cobham**; *You*, **Aretha Franklin**; *An Evening With Wally Londo*, **George Carlin**; *Supersound*, **The Jimmy Castor Bunch**; *Siren*, **Roxy Music**; *The Band Plays On*, **Back Street Crawler**; *Hustle To Survive*, **Les McCann**; *Raices*, by a Latin-oriented band of the same name; and *Hot Chocolate*.

**Elektra/Asylum** has issued the third LP by vocalist **Tom Waits**, tagged *Nighthawk At The Diner*. The disc is a live one, recorded at Los Angeles' Record Plant last summer.

backed by Canadian bassist Don Thompson and drummer Terry Clarke. Among the tunes included are such classics as *Scrapple From The Apple*, *Angel Eyes* and *Round Midnight*.

The Desmond/Brubeck set captures the first time ever that the pair has appeared as a duo. Recorded by the British Broadcasting Company aboard the S. S. Rotterdam Jazz Cruise, the album promises to be a jazz landmark.

Other goodies looming on the Horizon include albums by trumpeter Jimmy Owens, who has performed with Charles Mingus, Hubert Laws, and James Moody, among others, and a new effort from bassist/composer Charlie Haden.

Ed Michel, who was formerly associated with Impulse, will produce many of Horizon's premiere efforts.

## Jazz Museum At Dusk

NEW YORK—The saga of the New York jazz museum, the second such institution in America, could fill scripts for soap operas on any of the major networks and run for years. The real story as to why it had to close its doors at the original West 55th Street location (as well as who owns the archives, what constitutes its board, whether they have money to stay open at a new location tentatively set at the Empire Hotel opposite Lincoln Center at West 63rd Street and indeed why this regrettable fued erupted in the first place) remains untold. Facts become hearsay, and innuendo becomes documentary. What you are about to read is a concise synopsis of what **db** could garner after much leg work and telephoning. It is expected that there are other sides to the story as well.

In 1967, Jack Bradley, friend of jazz, collector of memorabilia and knowledgeable historian of the scene, and Howard Fischer, attorney and possessor of valuable financial connections, formed the New York Hot Jazz Society. One of its goals was to form a New York Jazz Museum, a membership organization patterned after the first museum in New Orleans. The two formed a working relationship, the one oriented toward the music, the other toward the legal. They mustered enough strength to garner a grant from the New York State Council On

The Arts. Howard Watson of the New Orleans museum helped set up shop with its initial offering of an audiovisual slide show of jazz history.

1972 showed little left in the of dollars, but lots of spirit and doors to the carriage house on West 55th Street swung open and the Jazz Museum had a home. The Ford Foundation lent them a hand and Calvert Extra, the liquor people, decided to sponsor a series of no-strings-attached Sunday afternoon concerts that eventually had to be limited to one hour per sitting to allow for the crowds that lined up outside in the foulest weather conditions. Concerts were presented free to the public and ran to 40 a year. Meanwhile, inside the museum on weekdays, there were exhibits of photographs, instruments, sheet music and assorted collections of friends and relatives of Louis Armstrong, Duke Ellington, Billie Holiday, Benny Goodman, and Count Basie.

All the while there was a board of directors, often called a "letterhead board" due to the fact that they had little to do with the actual running of the museum. Not that they wouldn't have helped had they been asked to do so. A rift developed, and here's Jacobs, a board member and also possessor of valuable material that could be used in the archives of such

a museum, told this reporter, "There were differences in the reporting of facts between Fischer, Bradley and the board." She indicated that funds remained unaccounted for and that "the rent hadn't been paid in months. They were consequently evicted."

"Not true," shouted Fischer. "We paid up to the last day. We were locked out for other reasons." Personalities came into the picture. Resignations of famous board members began. It becomes muddled here as to when the following resignations took place; Chris Albertson, Mrs. Louis Armstrong, George Avakian, Red Balaban, Stanley Dance, John Hammond, Ira Gitler, Ms. Jacobs, David Stone Martin, Clement Meadmore, Artie Shaw and Don Schlitten all handed in their walking papers anywhere from April, 1975 to the present.

It was in April that the originally constituted board "fired" Fischer for what amounted to insubordination. A Fischer claimed that the board was fictitious and fired Bradley, changed the locks at the carriage house and took possession of the archives. "He also threatened the board with suit and withdrew the remaining funds," claims Bradley.

The attorney General's office appointed a six-man interim board including jazz stalwarts Nat Shapiro and Dan Morgenstern. Shapiro stated that an "ideological problem existed

between Bradley and Fischer."

Claims and counterclaims whizzed by with increasing rapidity. Fischer made some sense when he stated that he would not like to see the reins in the hands of those he thinks incompetent. But who are those incompetent? "I never wanted absolute control, but the original board gave me the go ahead. When the Museum was obviously going to be successful and was about to outgrow its original form, all of a sudden I was given advice."

The future looks shadowy at best. The temporary Museum will give way to a place where they are "just about to sign a lease," Fischer promised. There is a new set of bylaws to control the officers; "that's always been a problem," was how Shapiro put it. Contracts for both Fischer and Bradley must be drawn up. But the two can't get together. The fundraising aspect has taken a back seat and Calvert has withdrawn support. A press release sent out by Fischer states that "now some internal problems have been solved the Museum is recognizing its Board of Trustees." Ominous as that may sound, jazz does not need politics. Shapiro summed it up best when he flatly stated, "Our object is to save the Jazz Museum from dissolution. We must put aside personalities." Nice work if you can get it, but straight ahead nonetheless.

DOWN BEAT NEWS

## Eddie & The Street Jive



GIUSEPPE PINO

Move over, Richard Pryor!

CHICAGO—Eddie Harris came jivin' into Chicago's Paragon Studios recently to put the finishing touches on his mother----- new album for Atlantic. It's another first for the virtuoso saxophonist, keyboardist, electronics pioneer and innovator—an album made up entirely of comedy monologues.

"I've always been an experimentalist," he understated—seems that Atlantic has been after Eddie to do a talk LP for some time now, and he's finally obligin'. During his performance dates over a recent three-week period, ending with a stay at Amazingrace in suburban Evanston, Eddie engaged the crowds in some hilarious, albeit one-sided, signifyin'. And tapping it all.

"I never thought of it before," he said, "but I've been standing out here on street corners, rapping, for more than 20 years. And in that time I won a lot of signifyin' contests." Signifyin', to fill you in, is an urban pastime of quick-thinking talk and insults, whose equivalent in white neighborhoods is the rank-out contest, and Eddie was a champ during his many years on Chicago's South Side. "The previous champ to me," he pointed out, "was a fella named Redd Foxx."

Anyway, all the signified monologues on tape were taken to Paragon and pieced together into an album's worth of material, featuring not a note of music. The next day, Eddie flew the master out to Atlantic's New York offices himself, and it should be his next available LP.

Eddie wants to title the record, which is frequently punctuated by decidedly blue material, *Why I'm Talkin' (Shit)*. As for how it will play in the Atlantic board room, the line for bets forms to the right.

## JAZZ VESPERS TURNS 10

NEW YORK—The institution known as Jazz Vespers marked its tenth year at St. Peter's Lutheran Church on October 12. Celebrating mass at Central Presbyterian pending the opening of the all-new St Peter's Center at 53rd Street and Lexington Ave., Reverend John Garcia Gensel opened the proceedings with a prayer of thanks. Pastor John Pearson led the congregation in song, as Joe Klee opened the jazz part of the program with Dill Jones on piano. Bob January directed the Original Swing Era Big Band in some stock arrangements highlighted by an offering with a voice-over based on the New Testament.

A new off-Broadway revue, *Skrontch*, previewed its *Theatre Music Of Duke Ellington*. Some of the songs were obscure and should remain so. The title itself is taken from a tune from *Cot-*

*ton Club Parade of 1938* and is sung by the trio that make up the show, Herb Downer, Carol-Jean Lewis and Peggy Atkinson.

The crowd-pleaser for the early part of the evening was the Manhattan School of Music's jazz band. Led by Rusty Dedrick, the group romped through Ellingtonia from the pen of Dedrick. Fred Gaud on trumpet, Bob Smith, trombone, and Clarion Diaz on alto were the featured soloists, Diaz waxing Hodges-like on *Passion Flower*. Vocalist Angie Bofill, with an uncanny sense for the music from one so tender in years (at least she looked tender) soared through three or four numbers with the ease of a seasoned pro. The band propelled her all the way.

Vespers is held each Sunday at dusk (5 PM) at St. Peter's temporary quarters, 64th Street and Park Avenue, New York City.

## Alexander Feted

NEW YORK—Willard Alexander, and the talent booking agency named for him, has been a foremost progenitor of the big bands since the swing era. "Since" means just what it says, for Willard has never given up on them. The bands of those who have passed on are still in his stable: Glenn Miller, Tommy and Jimmy Dorsey, as well as the very living such as Maynard Ferguson, Stan Kenton and Buddy Rich. His career naturally has taken him into the homes of Benny Goodman and Woody Herman and he has become close friends with his clients. So what better way to pay tribute to "Mr. Bands" than to have some of these leaders over to the club of one of the other leaders. The club was Buddy's Place and the sitters-in were the Messers Kenton, Ferguson, Goodman, Al Grey, Jimmy Forrest, Mel Torme, and the very personal favorite of all in attendance, Count William Basie. Woody dropped by to say hello, but did not play due to a recent operation.

Buddy's band opened the ceremonies, which sold at \$150 per plate, proceeds going to the T. J. Martell Memorial Cancer Fund. They romped through three screamers featuring Steve Marcus and Bob Mintzer on tenors and later Marcus on soprano. Then Rich introduced his first sitter-in as having given jazz a special meaning. Basie tinkled some as an intro to *Stuff*, with Rich on high hat a la Jo Jones. Working with the Count has its finer points. One waits for a special eyebrow movement from him, or a ringed pinky twitch before one steps on his piano economics. Buddy missed

the cue but Freddie Green held the band in check, vamping. It was Rich who started telling the story of how he flunked an early audition with the Goodman band. Benny interrupted and finished the tale as Buddy quipped, "Now he's a sideman in my band!" Mr. Humble was beside himself with praise for his guests as Basie, Green, Goodman and Rich did *As Long As I Live* with Ben Brown on acoustic bass, a blues that sounded for all the world that it was going to break into *One O'Clock Jump*. Watching Basie was sheer joy as he raised a finger and another tag was added.

Torme was up next for a trio of tunes that concluded with *Route 66*, a joyful jump with Rich added. But the piece de resistance was yet to come. In front of the band stepped Stan Kenton and pupil Maynard Ferguson, Al Grey, Jimmy Forrest, with Rich still on traps. Kenton led them into a straight 12-bar blues, something seldom seen from him.

Herman was his droll self. "I want to say that, Buddy, you're the same and Willard you're OK." Exeunt.

Maynard complained to Willard on mike. "You booked the band in Baltimore from 7 p.m. to 9 p.m. and me from 7 to 8:30 and me in New York at 10 p.m. . . and told me I'd better be on time."

The T. J. Martell Memorial Fund for Leukemia Research is in honor of Tony Martell (ABC Records), whose son suffered from the dreaded blood cancer disease. It is sponsored by the recording industry and contributions can be sent to 130 West 57th Street, New York, 10019.

## potpourri

**WBEE Jazz Radio**, 1570 AM, the only all-jazz station in Chicago, is hosting a college jazz festival which will feature 16 big jazz bands from the Chicago area. The event will take place November 23 at Kennedy-King College. Clinics for brass, reed, and rhythm instruments will be held, with clinicians **Bill Porter**, **Bunky Green**, and **Rufus Reid** conducting. **db's Chuck Suber** will serve as emcee. Clinics will start at noon, with the music commencing at two in the afternoon.

Organist **Charles Earland** has departed **Fantasy Records** and is now signed to **Mercury**. . . . The rumor mill has it that **McCoy Tyner** is also headed away from the Berkeley-based outfit, and will soon grace the **Warner Bros. logo**. . . . **Art Pepper** is

working on a new album for **Contemporary**. . . . The first solo album by pianist/composer **Dom Salvador** will be produced by saxman **Robin Kenyatta** and will appear on **Muse**.

A **Songwriters Lyric Writing Seminar** will be held at Hofstra University in New York on Dec. 6 and 7. The two day crash course will stress "basic fundamentals" in bardistry.

Drummer **Harvey Mason's** first solo album for **Arista** will feature **Chuck Rainey** on bass and **Lee Ritenour** on guitar.

**Columbia** has signed vitarist **John Blair**. Blair has appeared on albums with **Larry Coryell** and **Leon Thomas**.

When you're hearing the best, you're probably hearing Yamaha. The Yamaha YC45D. Because this combo organ is fast becoming the industry standard. On the road and in the studio.

The Yamaha YC45D. Completely roadable. Completely portable. With

ranges and portamento and twenty-nine unique voices that only Yamaha has.

It'll back you all the way. So, play it any direction. On any road.



**YAMAHA**

Box 6600, Buena Park, CA 90620

# ONE FOR THE ROAD.



# BILLY COBHAM

## Percussive Ways, Commercial Means, Musical Ends

by arnold jay smith

**D**uring the final days of the original Mahavishnu Orchestra, percussionist Billy Cobham recorded an album called *Spectrum*. Widely circulated rumors called Cobham down as the primary influence in the eventual destruction of the McLaughlin band. Before any further discussion of what he has become since both Mahavishnu and *Spectrum*, Billy insists on the truth.

"Clarification is necessary. I did not leave the Mahavishnu Orchestra. That is total fabrication. It was disbanded by John McLaughlin so that he could pursue other things he had in mind. The *Spectrum* record was designed to parallel my career as percussionist with Mahavishnu. It was not designed for me to go out on my own. The fact that I have never had a quartet, but a minimum of seven members, was economically a tremendous jump for me. December 30, 1973 was our last date together in Detroit. In February, 1974, I had the nucleus of a road band with the completion of the *Crosswinds* album. Timing hampered that, because I was hoping to get the services of George Duke, Lee Pastora, Garnett Brown, and John Williams, who could not afford to go on the road. I replaced Garnett with Glenn Ferris, John with Alex Blake and George with Milcho Leviev, who all fit the bill. But the hurriedness makes one ill at ease. It wasn't really what I wanted, but I hadn't the time. I had already lost a month of colleges. I was on a tour with the Doobie Brothers and those five concerts helped *Crosswinds* to do very well. The month of March was very heavy; April was lighter; May was a disaster; and by June, I had to disband due to finances."

He had started out with a high overhead and a minimal amount of backing. His inexperience didn't help. The Nemperor organization that had backed Mahavishnu was also backing him, but in an obvious conflict of interests. If he asked for something he usually got it, but no more and sometimes less. A horrendous European tour (only eight concerts performed in a month) proved a great loss. Hanging around doesn't pay the bills, but record royalties paid the performers. Cobham retreated to his home in California.

"I climbed trees, chopped wood, generally got myself back in physical shape so that I at least felt good enough to deal with my mental condition. The questions still bother me  
12 □ down beat



VERYL OAKLAND

1969 when he was working latin gigs and he met Barry Rogers, trombonist with Eddie Palmieri. Some of the dates would include Randy and Mike Brecker. Paralleling this whole arrangement was a group of friends headed by Doug Lubahn and Jeff Kent. The Breckers, Kent, Lubahn, Rogers, sometimes John Abercrombie, and Edward Vernon formed a group called Dreams.

"I was subbing for Grady Tate, doing dates and trying to do the *Tonight* show. I was also in the Broadway pits doing *Promises, Promises*. Miles was happening with *Jack Johnson*, but I wasn't sure about a rock'n'roll band. I was still into doing my thing as an individual. Dreams started to take shape and I said, 'Wow, maybe I'll try it.' I just didn't believe in it, because I was pretty much straight ahead jazz. I was into working with Stanley Turrentine and Shirley Scott."

*Where did your jazz come from?*

"From my home. My father is a pianist. I remember waking up to go to school and hearing Ed Beach, or even WNEW just to hear big bands. If I really think hard about who my favorite musicians are they come out of Basie, Duke, even the bands that used to back Sinatra."

*What did you do in the '50s when rock'n'roll was king?*

"I just couldn't stand it; could not handle it. I thought it was jive. I didn't even listen to r&b for a long time. I was listening to Basie and Sonny Payne. My father used to buy me Gretch *Drum Night* records and I never used to play them; there was nothing on them I could use—except for Charlie Persip because I related him to an album called *The Jazz Soul Of Porgy And Bess*, with Bill Potts' charts. All the guys that came out of that band became people I could really deal with: Phil Woods, Gene Quill, cats like that. They made sense to me because I love playing together, being part of a team. I even liked drum and bugle corps because I was part of a team."

His foray into scholastic musical achievement almost never got off the ground. It was New York's High School of Music and Art to which he was recommended, and from which he was asked to leave because he couldn't read. The student body was made up of heavies such as Eddie Gomez, Jimmy Owens, Larry Willis, and Jeremy Steig. Bobby Columby was a visitor. They are all playing, and more are still coming out of that school. Billy never veered from the drums.

*Who makes your drums?*

"Nobody. I buy my own. There's nobody can make them the way I like them. I modify all of my own equipment. I have been approached by drum companies, it's just that I refuse to sell myself cheaply. I back equipment that is very vital to me. Drums per se are not very vital. What I have I bought with my own money; it's personal. No one can make it twice. The original manufacturer is a fellow by the name of Al Duffy. The only thing on that snare drum that is not Al's is the Remo drum head. I'll endorse the heads and the sticks because I go through them. Pro-mark are the sticks I use. Avedis Zildjian makes my cymbals. Al now only services my drums; he works for Hinger Touch-Tone. Dan and Bill Hinger have a very small and highly authoritative company. They make them all by hand. You don't have to do a thing to them when you get them. They polyurethane the interior, as opposed to using wood that absorbs the sound. The poly-

when it comes to past management. I am not where I think I should be; tours have not developed. Things are just now getting together. My business people, manager, lawyer, accountant, are very musical and I feel strength behind me. Why, for example, if you can believe what the record people say, that I am a big seller in Chicago, haven't I played there?"

Why indeed? A good reason may be that management has oversold him in asking for larger fees than his contemporaries. Billy feels that he should start at a lower figure and work up to the "star" prices. "I mean I was not a \$7500 act, not yet anyhow. My ego is not in my way. I could have stayed in and around the \$4000 mark. The gigs aren't there. And that's not because we're not good. I attribute it to poor management, lack of support. That's all going to change."

*Did you plan on leaving Mahavishnu at the time of Spectrum, even though that album alone didn't change your mind?*

"Oh no. I thought they were going to go on for at least another year. They were working steadily and I would have been a fool to leave just then. We were playing every place; we did over 250 dates in 1973 out of 365. I was never home. They still work more than I do. Their management firm has it together. They have such strong contacts that they can work until they die."

*You and John came out of Miles Davis together, right?*

"I recorded with Miles when John was there, but I never went out with him. There were many drummers that played the road. I remember telling him that I felt that I couldn't afford to play with him. I liked it, but economically it was unsound. I was up front and frank with him. I told him I didn't want to worry about payment. We have gone separately, and I would still work with him, but not if I have to worry about bread. Recording checks were never a problem."

**B**illy Cobham did not spring whole onto the jazz/rock scene. It all started in the fall of

urethane makes the signal bounce around and out. I use two heads on live dates, one for recordings. Sometimes I'll even record with both on. They cut the bottom hoop on the snare, which is not done on snares. It allows the snares to fall evenly into the snare bed with no connecting part. They also use nylon wound steel snares. Everything is so scientific with them. They use floating mufflers, which are pieces of cushiony material—like foam rubber—and place it right in the middle of the head, especially for me. For others they might place them elsewhere."

A brief word about Daniel Hinger—he has been the head percussionist with the Philadelphia Orchestra. When he came to New York as the highest paid percussionist in the world, he went with the Metropolitan Opera Company. He teaches at Manhattan School of Music and the Juilliard School of Music. He makes tympany, aluminum sticks for concert work, and snare drums. They are probably the most expensive in the world.

"You get the best possible instrument money can buy. The snare can get to 40 pounds. It's made of pure steel and gets as phenomenal a sound as any around."

*You use what I have termed a 360° setup. You have to enter sideways.*

"I use four toms, starting with two 8 x 12s, a 9 x 13, a 10 x 14, two 16s, one 18. Those are the conventional toms. There are also two 14 x 24 bass drums, two north drums. (They look like ship funnels and flare out at the bottom like elephant tusks.) I used to be the only one using those, now Ippolito (Frank Ippolito, proprietor of the Professional Percussion Center in New York City) can't keep them in stock. Then there are two gong drums, which are Hinger Touch-Tone drums. They are bass drums that are cut down with no head on the back and when you hit them they sound simply, 'bong-g-g.' You use tympany heads on them. That's a total of 14, including the snare."

*Max Roach spied a pair of tymps in a studio while he was recording with Thelonious Monk. The result was Bemsha Swing on the Brilliant Corners album. It is said that was the first use of tympanies in a jazz piece. What do you use them for?*

"I use them to play melodies or to enhance my music. I started to use them with the *Total Eclipse* album and will use them in the future. The next album, called *Funkythide*, will have their use. The primary objective is to get the tympany to a point where I am comfortable with them, where I can use them to play melodies and use them on stage. I used them on the David Sancious album. (Produced by Cobham and entitled *Forest of Feeling*, Epic KE33441.) I used them mostly for enhancement and would have done much more but I felt that since it wasn't my album I would be getting in the way. I used a lot of chamber effect, a cathedral effect, to project David's music. So the tymps fit. On my most recent album I used them as a rhythm instrument, to back up a bass solo."

*It's very obvious you tune your drums very carefully.*

"I tune the drums to the basic intonation of the piece we're playing. I keep tuning them and I try to keep that as visually subtle as possible. I write in the keys of F, B<sup>b</sup>, D<sup>b</sup> and sometimes B natural. I will tune my instruments that way overall. I will tune certain drums so that they will be in the basic intonation of the piece. If I have a solo to play, I

will try to keep the drums in pitch so that the solo will be in tune with what has been happening musically."

*Do you tune your drums so that each is in tune with the other, thereby creating a scale when you do a run?*

"Definitely. I go from A to Z. My left hand is treble and my right bass. Tympany would be off to my right, the opposite of a piano. I'm ambidextrous and I can play them either side."

*You obviously don't consider yourself a rhythm-keeper.*

"I try to encircle myself with people who have very good time within themselves. Time or rhythm is not of total priority. It is not primary. That will always be there in the subconscious if everyone is secure within themselves with what they are doing. If at any point there is an insecurity in my mind, I can listen to someone else in the band and get an anchor immediately. When I take a solo anyone can hold the rhythmic pattern, even the horn men."

*What is your cymbal layout? Describe that uplifted item.*

---

## SELECTED COBHAM DISCOGRAPHY

### as a leader

SPECTRUM—Atlantic 7268  
CROSSWINDS—Atlantic 7300  
TOTAL ECLIPSE—Atlantic 18121  
SHABAZZ—Atlantic 18139

### with the Mahavishnu Orchestra

THE INNER MOUNTING FLAME—Columbia 31067  
BIRDS OF FIRE—Columbia 31996  
BETWEEN NOTHINGNESS AND ETERNITY—  
Columbia 32766

### with John McLaughlin

MY GOALS BEYOND—Columbia 30766

### with Miles Davis

BITCHES BREW—Columbia GP-26  
JACK JOHNSON—Columbia 30455  
LIVE EVIL—Columbia 30954  
ON THE CORNER—Columbia 31906  
GET UP WITH IT—Columbia 33236  
BIG FUN—Columbia 32866

### with Ron Carter

UPTOWN CONVERSATION—Embryo 521  
BLUES FARM—CTI 6027  
ALL BLUES—CTI 6037  
SPANISH BLUE—CTI 6051

---

"That's a 'swish knocker;' that's been around from the time of Zutty Singleton and Dixieland. Mel Lewis uses one and the set up he uses makes him sound like garbage cans. Boy, do I love that sound! It's called 'swish' because it's supposed to have rivets in it. Mine doesn't. I play it so hard they fall out. When you plan it the conventional way it has an incredible sound, shshshsh, like a waterfall, rainfall, warm. You can get a ride on it, but I use it to project. I am using the art of acoustisation to try to project as an acoustical instrument over an electrical band. I can get that cymbal to outblast anybody on that stage at any time. It's pointing up and the sound is bouncing off the ceiling, like a radio telescope. Everybody hears it, man. That's a 26" swish. I have a 22" ride, a 20" crash in the middle. I always keep all my cymbals parallel to the ground. I have other crashes: a 19, a 17, and sometimes a little 7" splash. The ride is slightly tilted in toward me, but otherwise all point up. My high-hats are 14". I have gotten into the habit of bouncing from my high hats to my second bass drum because I feel that the effect lifts the band to a higher level of intensity.

"I don't use much Latin percussion although I own them. I guess I could secure a set of timbales on the set and use them as part of the tuned toms. Cajun drummers use that a lot. New Orleans cats use just timbales instead of toms."

*I have never seen them, but I hear you are into electronic accoutrements.*

"When we finished the tour in Europe I was toting around an Eventide Phaser, an Eventide Digital Delay System, an Eventide Omnipressor, a Guild Echolet. When I'm playing, I can trap my signal and play along with myself. I use three Moog drums. They are percussion controllers. In other words, they have contact mikes in them that were developed by Joe Galavan who works at the Percussion Center. Moog ended up with them, put them out. What you do is you plug these things into a synthesizer unit. I use a large Moog system 55 unit. I pre-program it, patch it in and I can play certain figures on these drums and alter a signal with them thus incorporate them into my acoustical setup. I have a night and day situation happening. The art is for me to make the transition on a solo especially from acoustics to electronics to acoustics without breaking up the train of thought that I'm trying to project to the people."

*How come I haven't seen all of this?*

"It all goes back to what we started talking about. I haven't played New York in about a year because I felt that I was being told to play here too much. If my record sales were so great, I could always get a gig here. It was a personal decision. When I play New York this winter I will have this stuff with me. I've never brought it in with me. I don't know if there is a hall that can handle, say, the Echoplex. I use that to enhance the sound of the drums. What I used last time out at Fisher Hall was lost in that awful acoustical barn and worse sound system.

"I feel there's a real place for (electronic drums) if they're not overdone. It is also something that separates me from just another drummer. It brings out an artistic value. It makes me feel as though I'm not a drummer boy, that kind of cat that just sits down there and plays figures all the time, plays time for somebody. Those days are gone, happily so. Finally, percussionists are getting their due."

*By the way, where do you keep it all?*

"You mean the drums? Oh, I have two separate set-ups, one here and one on the coast. I never take the entire sets with me. Saves shipping, packing, freight, time, and money. I go as far as Chicago and send the set back to New York. I make a call to my West Coast warehouse and they ship them where I tell them, like Denver or Little Rock. It's basically the same set with a few small differences."

*What special care do you take with your drums? You have a wooden set and a plexiglass set. Do you pack them differently?*

"I use Anvil cases, Acme cases with fibreglass, and plywood with steel reinforcements. So far I have only lost, out of all those fragile plexiglass drums, one 16" tom-tom and two 8 x 12s in about three years. That's phenomenal for these extremely brittle babies."

*The "see-throughs"—what you call the plexiglass,—how do they differ in sound? How about the effort it takes to attain that sound?*

"I get a brighter sound from the plexis than from the wooden ones. They all have two

heads and have a better sound for rock, an open head 'thud' sound with two heads. I play them pretty hard and I'm constantly tuning them. You have to play the notes out of them, where the wooden ones you can play off them and get more tone."

*What special care is taken for the drums themselves?*

"I have a special person that constantly takes care of my drums, off the stage as well as on. He keeps them clean (Windex takes care of the plexis) and well-oiled. He carries a tool case that has every part for the drums. We even carry extra shells just in case something happens. We have drills and everything that is necessary to build a set on the road. It's cheaper to stock and carry that stuff than it is to go hunting around for spare parts in a strange town where the only hardware store is in the supermarket. Lugs, springs, screws in any size—we've got it. As far as heads are concerned, they are changed so often that they never get a chance to get dirty. I get bubbles in the heads very easily due to the amount of playing I do and the pressure that I apply. We even have an egg beater converted to a drum key so that they come right off. We can get a head on in about thirty seconds."

*I ask this with some trepidation. Do you own a set of brushes?*

"You kidding me? Hell, yes! Absolutely. I find that to play brushes is an incredible art. I attribute art status to those cats that use

the line of a Gershwin or a Debussy for romanticism's sake. Basically, I am a romantic and an impressionist. I write by listening and watching life go by me."

*What instrument, or instruments, would you compose for?*

"I love arco bass. Speaking of impressionism, my wife was telling me about a friend of hers and as she spoke I heard certain things musically. Something is going to come of it, and I think I hear Stanley Clarke. I know we are going to record with each other and this piece is going to be one of them. Richard Davis is one of my favorite arco bassists; another is Ron Carter. Those are my three favorites on the instrument. One of my closest friends is Chris White, but he has become my favorite professor. Oh, there are others: Ray Brown, Milt Hinton, the late Paul Chambers—they're all phenomenal, but from a contemporary point of view the people that really do it for me are Ron, Richard and Stanley, not necessarily in that order."

*Have you tried other percussion instruments?*

"I tried mallet instruments. I used to study with Morris Goldenberg just prior to his death. I had an insecurity about playing mallets. It's an instrument that one has to stay on top of, and you have to have a certain type of mental set-up. I love to hear them, but vibes, xylophone, marimbas are all highly specialized and the scope, range, depth is not big enough, wide enough, nor long enough. So I

mystery to me."

*Trap drums have been considered a "cold" instrument in that it is difficult to express emotion on them, as opposed to brass, reed or string instruments. How do you express yourself?*

"In my writing and playing, if I'm depressed or far away, my music will come out that way—dark, austere. It will always be technically correct. A solo may perhaps be disjointed, from my point of view. There are times when I can put myself aside and watch the band. I was with Horace Silver at Ronnie Scott's in London. I was leaving the band the next day; I just left myself. I literally got to the level where I saw the whole damn thing from the audience. Up until the Mahavishnu Orchestra I had never played better than that. When that came I could consistently leave my body if I was in the right frame of mind—happy—if I felt good about playing, which was most of the time. I could leave my body and become a fan."

*Economics aside, would you like an acoustic group, no electronics at all?*

"Yes, very much. I write for acoustic group. The new band that I am a part of is electrical and acoustical. George Duke will play acoustic piano, and sing acoustically—perhaps no mikes at all. We may have places like Fisher Hall turn off the whole system. We may even try to do some things at Carnegie without mikes. I'm going to use tympany, too. The others in the group are Doug Rausch, who is an electric bass player, but an acoustic guitarist, John Scofield. I have written pieces for two guitars, acoustic piano and tympany."

*Is there any one individual, or type, or style of jazz that you are not comfortable with, anything that you think you can't deal with?*

"Not really. I would be at home with favorites of mine, naturally. I would be at ease with a mainstream group. I can cover Erroll Garner and Cecil Taylor, Keith Jarrett. Chick Corea is difficult to play with. On *Spaces* (a Larry Coryell 1971 date for *Vanguard*) Chick was into a lot more stuff. There were all Indians and no chiefs. Everybody wanted to follow everybody else. No one wanted to play and lead. Larry had gotten us all together for himself but he wanted to play everybody else's music. Chick had some incredible ideas; man, what a trip! He wanted to use oscillators and phasers and this was 1971. Incidentally, that was primarily where John and I had decided to do some things together. Sri Chimnoy already had him and Larry and Dave Baker, the engineer on the date. Chick and Miroslav were such influences that the rest of us could not function. Everything was so heavy like a hurricane. It had to be watered down, and it appears that Chick was tapped because the next day he wasn't there."

"Another cat that I didn't play with often was Herbie Hancock. I think he thought that I was too heavy for him. I applied for the drum spot with him right after he left Miles. I was influenced by Tony Williams in that period and I was just getting out of that and finding my own musical energy. I was always anxious to play with Herbie because we got along so well, musically. He's easily swayed. Tony used to sway Herbie a lot. Tony would do different things (he is such an incredible complementor) that Herbie would pick up on because he was so percussively oriented. I would do the same thing and I felt that Herbie was trying to get away from that. I may have been at fault, because later, during

---

**"Unless I get some money, I stand a chance of losing what I want to do as an artist. I will have no backing financially. If you have no money you can't eat, you can't think, and you die. I feel that I have to support myself on a level where I can sufficiently put out what I feel and think. In order to do this, I have to put out something that is going to be saleable, and not just to a select jazz audience. I mean mass appeal."**

---

brushes like Papa Jo Jones and Buddy Rich. Elvin's brush work may be better than his stick work. Ed Thigpen is incredible. These guys had to know how to push a big band with brushes. Gus Johnson, Sonny Payne—that was their bread and butter. From where I'm sitting right now, brush work is a rarity; but if you can do it it's so beautiful.

"They used to use calf heads, which were very important to brushwork. That was before the days of composition or artificial heads. Papa Jo used to use a tympany head where you could see the backbone of the cow on it. That was his bass drum head. I'd have to say that he is my favorite percussionist."

*On those soft things for Don Sebesky and Bob James, did you get to use them?*

"More so than otherwise, but Creed does not like brushes. It would remind him of some things that he didn't dig about the past."

*When do you practice?*

"When I'm on the stage; when I play."

*What kind of music are you into other than your own?*

"I use others in my writing, so it's a combination. I'm into Stravinsky, Chopin, contemporary classical music. Everything I listen to, I incorporate into my writing. If a composer influences me, he's contemporary: Charles Ives, Debussy, Berg, Ravel, definitely Shostakovich, and Stockhausen. It's not necessarily in the melody. Emotion comes out to me. I find myself lately writing more in

put them aside and use them as an effects instrument. I rarely play them."

*Where do you turn for your harmony and theory?*

"I learned it in the service while at the drums. When I want to hear it, I sit down at the piano; I taught myself."

*Either my concepts of learning theory and harmony are incorrect, or you went about it in an unorthodox manner.*

"Well, what happened was that I studied it at the High School of Music and Art, learned basic theory and harmony, and it sort of stuck with me. I was never a grade A student when it came to that. When it came to playing my axe, I played it. But when it came down to listening to a teacher tell me something that didn't make sense to me. . . ."

"I had no piano in the house. My mother couldn't afford it. All I had to go by were the pianos at school. Everything was a basic mathematical interpretation of things, what logically made sense. That's why Schillinger made so much sense to me. When it came to actually applying myself to the keyboard, I could not do it. For the love of the music as well as for the business and art of it, I slowly got into playing the piano, and why things made logical, theoretical, musical sense. It just evolved where now I write like I'm writing a letter. It's like my brother who can fix a car, take apart an MG, but he doesn't know why: he puts them back together and it's all a

# do the funky renaissance with ALPHONSE MOUZON

by Marv Hohman



**F**lamboyant Alphonse Mouzon has made a pronounced impression on jazz circles during the last few years. Primarily known for his high-powered drumming with Weather Report, McCoy Tyner, and—until recently—Larry Coryell's Eleventh House, Mouzon is an accomplished keyboardist as well. His three solo albums on Blue Note have accentuated his all-around musical talents, including his vocal abilities.

Watching the colorful Mouzon flail away on stage, one might be led to think that braggadocio is much a part of his character. Not so, because though he's not one to hedge his opinions, Mouzon is an earnest admirer of the wide spectrum of contemporary sound, ranging from electric fusion right down to raunchy disco funk 'n' soul.

The following interview took place in Chicago, a few months before Alphonse ended his association with the Eleventh House. At that time, he already had plans to leave the group and embark on assembling his own unit. The communique that follows the conversation was sent to us from Switzerland and explains Al's version of the reasons he left the Coryell aggregation.

\* \* \*

**Hohman:** Let's start with the fundamentals. What kind of name is Mouzon?

**Mouzon:** My ancestors are from Place de Mouzon in France. There were two families that moved to South Carolina from France in 1665. I had all that traced back. It's a French name, not Creole.

**Hohman:** How about a bit of background on your own early days?

**Mouzon:** Well, I was born in 1948, November 21 to be exact, in Charleston, South Carolina. I spent my entire childhood there until I was 17, when I went to New York. That was right after I graduated from high school. I've been involved with music since I was four years old; it was just a natural impulse I guess, I used to beat on my crib.

**Hohman:** Was your family very musical?

**Mouzon:** No, but they used to play the radio a lot. I was 12 when I got my first real drum, a Colonial side drum that I used to play in a marching band.

**Hohman:** How about that first time in New York? 17 is sort of young to be thrust into the whole New York music scene.

**Mouzon:** It wasn't all that frightening. I went to 161st Street in Washington Heights—that's uptown, just beyond Harlem, where my aunt was living. I stayed with her for a

couple of months until I got my own crib. I got my first gig as a drummer and a roadie, only I didn't have drums. I had to dress in a tuxedo and used to move organs with the tux on. It was a society band, Ross Carnegie's Society Band; they still play today. Russ plays organ. It's a black band with a few whites in it, a big band. We played the Waldorf-Astoria, the Americana, he played calypsos and all the old standards.

Frankie Dunlop used to be the regular drummer. I used to play Frankie's drums, move the equipment, then get a chance to play on three numbers. I got 20 dollars a night. I did that for a year and a half.

I finally saved enough money to go back to South Carolina for a month and I bought a set of drums in my hometown. I should have bought the drums in New York and saved money, but I went back there to the original music store that I knew and paid triple the amount I would've back there. But they were better drums than they had in New York at the time. Nowadays they ain't much—I think the company's subsidized by a perfume or a clothing company or something. But that original set was dynamite, it's the one I used on all the Weather Report and McCoy albums.

**Hohman:** What was your woodshedding experience like in New York? Did the associa-

tion with Carnegie open many doors for you?

**Mouzon:** There were good moments with Ross; one time we played the Americana and Larry Young was on organ. He was the best organ player I'd ever seen. I said, "Who's this guy, he sure plays a funny left hand, this is a little different than calypso." Frank Wess, Frank Foster, a lot of people played in that band.

At the same time, I was working as an orderly in a hospital and going to night school studying to be a medical technician. I studied dramatics, too, for two and a half years; the second year I played in a version of *Promises, Promises*. The only drummer I ever studied with, Bobby Thomas, got me the job.

**Hohman:** If I remember right, you recorded an early album with Roy Ayers' Ubiquity. Was that your first record date?

**Mouzon:** Yeah, I did one album with Roy. But that wasn't my first date, that was with Gil Evans, a record on Ampex just called *Gil Evans*. I don't even have a copy of that album myself.

After the Ayers thing, I worked with Gene McDaniels. I did *Headless Heroes Of The Apocalypse* with him. It was when I was working with Roy in Detroit that I got my first review in a newspaper. We were playing at Baker's Keyboard Lounge and the review said, "Alphonse Mouzon, the baby of the group, but not in talent." I was 21 at the time.

As far as sessions go, I haven't done that many, only 35 albums or so. I'm not a studio musician.

**Hohman:** Let's talk about your brief stays with McCoy and Weather Report.

**Mouzon:** I was with Weather Report about 10 or 11 months, the first record was the only one I did. That's where I made my singing debut on a cut called *Tears* that Wayne Shorter wrote and I named. I sang in the range of the soprano, just singing like an instrument, with no lyrics.

I got along with Joe Zawinul alright, he's got his ego, but so does everybody. It's a funny thing, when I went to Hollywood to do my last album (*Mind Transplant*), Wayne and Joe called me up, they wanted me to come back with the band. But the reason I left wasn't musical, it was just personal shit, there was a financial problem. I felt that at one point I

## SELECTED MOUZON DISCOGRAPHY

### as a leader

MIND TRANSPLANT—Blue Note LA398-G  
FUNKY SNAKEFOOT—Blue Note LA222-G  
ESSENCE OF MYSTERY—Blue Note LA059-G  
with Larry Coryell and Eleventh House  
INTRODUCING—Vanguard 79342  
LEVEL ONE—Arista 4052  
with McCoy Tyner  
SAHARA—Milestone 9039  
SONG FOR MY LADY—Milestone 9044  
SONG FOR THE NEW WORLD—Milestone 9049  
ENLIGHTENMENT—Milestone 550001  
with Weather Report  
WEATHER REPORT—Columbia KC 30661  
with Gil Evans  
GIL EVANS—Ampex 10102  
with Roy Ayers  
UBIQUITY—Polydor 4049

was being manipulated. Joe said himself that I was the only drummer.

I was with McCoy about a year and a half. I played on *Sahara*, *Song Of The New World*, *Song For My Lady*, and *Enlightenment*, which won the Grand Prix Award in Switzerland.

I didn't leave McCoy; I was asked to leave. We had beautiful times playing together in Europe. That split up wasn't personal either; it was just that the way I lived my life was different from the way he lived and my principles were different from his. We looked different on stage—the clothes I wear might be freaky, but I was still playing, we were still creating.

**Hohman:** This is as good a spot as any to ask about those outfits of yours. Who does them? They're really spectacular.

**Mouzon:** Mickey Anderson makes my clothes. That yellow suit on the cover of *Mind Transplant*, that got stolen along with another \$2800 worth of clothes last July. That happened in my apartment in New York. That's why I'm getting out of there and moving to L.A. that really did it.

**Hohman:** Let's talk about your solo albums. I remember when *Essence Of Mystery* came out, everyone was confused because there weren't any credits listed on the jacket.

**Mouzon:** That's probably the reason the al-

bum didn't sell. We had troubles with Larry Willis, the keyboard player; he was signed to Sonny Lester on another label and we couldn't use his name. The personnel was Larry on keyboards, Sonny Fortune on alto (he didn't play any solos, though), Buddy Terry did all the solo sax work, Wilbur Bascomb was on bass, I played drums, clavinet, sang vocals, and did all the percussion. I wrote all the songs myself for that album.

do is combine the contemporary sound with funk. I don't like everything to be just up in the sky. I like to have some earthy feeling.

As far as studio work goes, I like to be organized. I like to have everything prepared months before and know exactly what I'm going to do, how long I'm going to do it. Like with Larry, when we went into the studio my stuff was always written out for everybody, except for Mike Mandel. I'd play his chords and he'd learn them by taping it on his cassette—three times and he's got the thing. He's really fast.

**Hohman:** Several people have remarked on the size of your drum kit. What do you use?

**Mouzon:** It's a Phibes kit, and it's not really that large compared to what some rock drummers have. It has a total of eight toms, a double bass drum, seven cymbals, and a snare. I've used a phaser on several occasions, but only when we do concerts and they can hook it right up to the sound system.

**Hohman:** How do you keep in shape for the grueling sets you turn in?

**Mouzon:** I run a lot, two or three miles a day when I'm in the city. I have a gym I go to regularly and I run right around Yankee Stadium all the time. I do all my calisthenics at the gym and try to eat right. That's really a bitch when you're out on the road. Musicians

you used on *Mind Transplant*?

**Mouzon:** I only got those guys together for that one record. I just re-signed with Blue Note, but I've got to find the right cats before I can even think about touring. When I do, my sound will be a combination of rock'n'roll, r&b, and jazz.

**Hohman:** What are some of the bands you really like?

**Mouzon:** The Isley Brothers are one of my favorites; that Ernie, man, he's a mother. People put me down for digging that, but those guys are great. I listen to Kool And The Gang, most of the soul groups. I just always tune in the radio and check out the drums and bass, the different rhythms. Some of the lyrics ain't hitting on shit but I just check out the mood of the music.

**Hohman:** How about hard rock?

**Mouzon:** I like Yes, Deep Purple, Emerson Lake & Palmer have put out some interesting things, America. Steely Dan's stuff is good.

**Hohman:** There seems to have been a uniformity of sound emerging from Blue Note as of late. Does that apply to your recordings?

**Mouzon:** That's just mainly in their big sellers like Bobbi Humphrey and Donald Byrd. They have the same writers and arrangers. But they can't say I sound like that, my stuff is always going to be different. I believe in having my own identity. I have complete control over what I do for them; I can just go in there and laugh for a whole hour if I want.

**Hohman:** When you do get your own group together, what kind of instrumentation do you plan to front?

**Mouzon:** I'd want an electric guitar, a rhythm guitar that plays lead as well, a synthesizer man who plays at least ten keyboards, bass and drums. That's an r&b bassist and rhythm, a rock lead guitar, and a classical keyboardist.

**Hohman:** Do you think you might get into doing standup vocals with that kind of band?

**Mouzon:** Well, I will be doing vocals with it. I've even thought of becoming a standup vocalist because with the new band I plan to have a drum roadie, or maybe just a conga player who could play traps, too. I do visualize picking up a mike and singing. I've done that in piano bars in New York.

**Hohman:** Would the Mouzon sound tend toward the disco? What do you think of the whole disco phenomenon?

**Mouzon:** Well, for one thing, the peak of it is yet to come. There's a lot of good disco stuff out, but then a lot of it is just bubblegum shit. It's that especially if you're going to sit down and listen to it. I know myself that I can't do that. But when I go out to a disco, that's the stuff I want them to play, it's hip to dance to.

A lot of people are negative on disco because it doesn't have anything lyrical or much musical, it's the same monotonous thing. But don't forget, it's the age of depression, it's the only thing that can keep some musicians going. Like look at Hubert Laws, nobody knew he was around until that *Chicago Theme*.

I can't see people putting other people down for trying to get somewhere. I was screwed up for awhile, not knowing what I was doing, worried about that image thing, what people thought. From playing with McCoy and Weather Report, people thought "this guy, he's jazz," not knowing that I was into r&b and dig other stuff. The minute I go and do a funk commercial number, critics were ready to shoot me down. So I say what is

---

**"I can't see people putting other people down for trying to get somewhere. I was screwed up for awhile, not knowing what I was doing, worried about that image thing, what people thought . . . The minute I go and do a funk commercial number, critics were ready to shoot me down. So I say what is this, man? These cats are trying to run my life, telling me what to play . . . Not that I'm putting jazz down, I just want to be known as a guy who plays all the elements."**

---

bum didn't sell. We had troubles with Larry Willis, the keyboard player; he was signed to Sonny Lester on another label and we couldn't use his name. The personnel was Larry on keyboards, Sonny Fortune on alto (he didn't play any solos, though), Buddy Terry did all the solo sax work, Wilbur Bascomb was on bass, I played drums, clavinet, sang vocals, and did all the percussion. I wrote all the songs myself for that album.

**Hohman:** When did your sister Elvena start to help you out?

**Mouzon:** She helped me on *Funky Snakefoot* and wrote everything for the last album. She studied at City College in New York and at the same high school I did. She even had the same band director in high school; she started in the ninth grade. She plays keyboards and bass clarinet. She teaches school now and doesn't do any jobs.

**Hohman:** What are some of the differences in the way you approach recording in the context of a band like Coryell's and Weather Report and the way you do it on your own?

**Mouzon:** When I recorded with Larry, I tried to write more funky stuff, more contemporary material. I actually wrote four songs for the Arista album (*Level One*), but only two were released. The best composition I wrote for that album wasn't even on it and I doubt if it will be on the next one, either.

My solo stuff is even more funky. Being from the south, I dig funk. What I'm trying to

are dying so early, man, it almost killed me to hear about Cannonball—46, man. I'm a semi-vegetarian in that I eat everything they do, except I eat fish as well. I don't eat any red meat, though. I haven't touched that for four years.

**Hohman:** You carry a portable electric piano with you all the time when you're on the road. What kind is it?

**Mouzon:** I use a portable Roland. It's compact enough to carry around; you can plug it into a headset.

**Hohman:** When did you first start fooling around with keyboards?

**Mouzon:** I used to play with them when I was 12 or so, but I never got serious about them until about six months after I came to New York. A rooming house where I used to live had an old upright, I mean a real old one, one of those church types, some of it was in tune, some wasn't. I fooled around on it and later I bought me a Wurlitzer electric piano and started taking theory at City College, practicing Bela Bartok stuff.

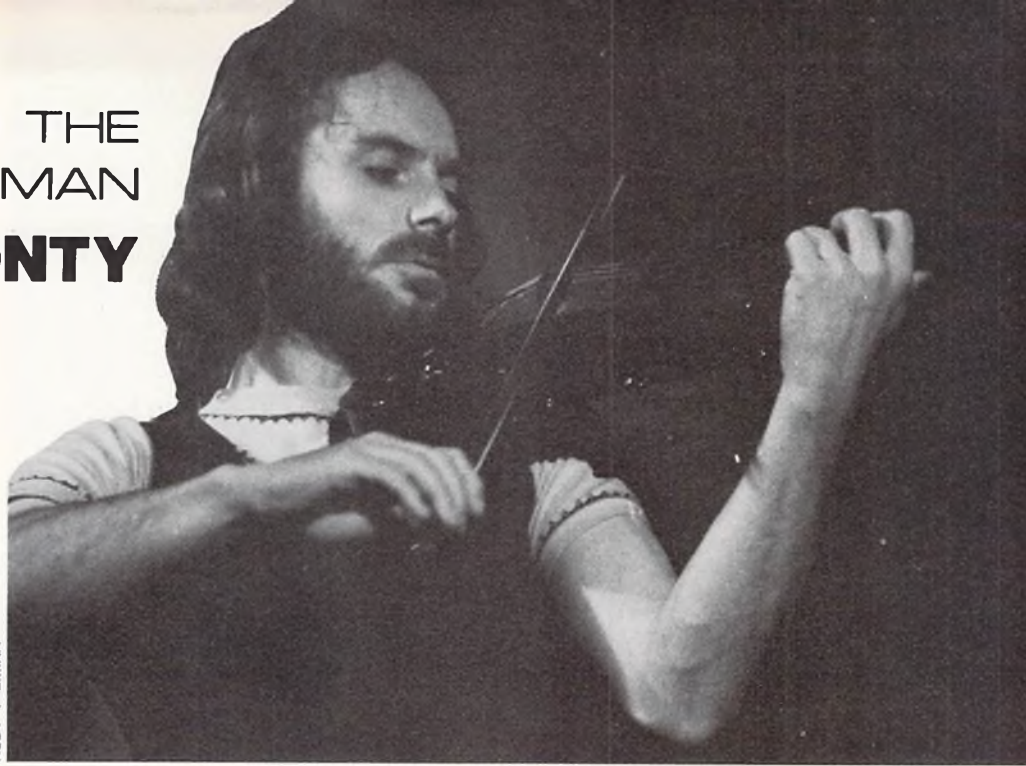
I play organ, too. I look at all keyboards as one instrument. People say there's electric piano, acoustic piano, organ, synthesizer, and stuff, but really they're all just keyboards. The way McCoy plays he doesn't need electric piano, he's so strong you can hear the overtones and all, it sounds like an orchestra sometimes.

**Hohman:** How did you assemble the group



# SOARING WITH THE FLYING FRENCHMAN JEAN-LUC PONTY

by Robert Palmer



RUDY VAZMINA

**"I have this very strong feeling of what kind of musical environment I want to create now, and I have to do it right now. The *Wings Of Music* album is like an opening page or a first chapter to what I want to do with the band; I'm going to explore much more, take more extended solos on stage."**

Jean-Luc Ponty, a veteran of electric fusion music, was a major name in European jazz long before his first appearances in the United States. His astonishing speed and fluidity on the violin were first heard by Americans in a series of *Violin Summits*, two of which were produced by Joachim Berendt and released on BASF. But Ponty's first exposure on American stages, aside from festival one-shots, was with Frank Zappa and the Mothers of Invention. He then joined the second edition of the Mahavishnu Orchestra and was a principal soloist on two albums, *Apocalypse* and *Visions Of The Emerald Beyond*, before leaving to form his own group.

Ponty's Atlantic solo album, *Upon The Wings Of Music*, is both a summary of his electric violin experiments in the past and an indication of the direction in which his group will be heading. It has many of the hallmarks of contemporary electric music, including dance rhythms, prominent guitars and electronic keyboards, and an overall blend that's best appreciated at fairly loud volumes. But there's also a strain of European romantic classicism, a lyrical bent that emanates almost entirely from the leader's playing and imparts a distinctive quality to the music.

Ponty was preparing to go on the road with his new band when this interview was conducted. The musicians in his group include ex-Mother Tom Fowler, Norman Fearington, Mike Wolff, and Darryl Stuermer.

**Palmer:** I know you've talked about your background in *down beat* before, but some readers might not be aware of it.

**Ponty:** I was raised in a musicians' family. My parents were both music teachers, my father for violin, my mother for piano, and when I was 13 years old I left regular school to practice six hours a day, to become a concert violinist. I went to Paris to study at the Conservatoire, and two years later I got the highest award for violin. I entered a symphony orchestra to start my professional career as a classical musician, but in the meantime, I happened to hear jazz in clubs in

Paris. Some friends, including musicians from the Conservatoire, took me to hear people like Bud Powell, Kenny Clarke, Johnny Griffin, and Dexter Gordon, and introduced me to albums.

**Palmer:** Did you start playing jazz right away?

**Ponty:** In fact, I started jazz on clarinet and switched to tenor sax. It was just fun for me, not something that I took very seriously. But once I realized that I was much more excited by improvisation than by being in a symphony orchestra, I switched to the violin, because I had much more facility on it and could get . . . quicker to the point. I could go and jam with Bud Powell and all those great jazz musicians much faster on the violin.

**Palmer:** Were you accepted?

**Ponty:** First . . . I must say, the first time I went to jam in a Paris club and took my violin and went on stage, I heard comments like, "Oh, is this a tango set now?" or "Have we Zacharias and his Magic Violins?" Then afterward they would come up and say, "Wow, we didn't expect that—bebop on a violin." I had to go over a lot of prejudice against the instrument.

Stephane Grappelli was my first inspiration. I used the violin before I heard him, just because I felt more comfortable with it, but after I heard Grappelli I became more interested in experimenting for myself. I had in mind a sound and style that I thought had never been done, a more progressive style adapted to the violin. Then right after Grappelli I discovered Stuff Smith, and he was a very strong influence on me too. Then, of course, Miles and Coltrane. . . .

**Palmer:** The earliest things of yours I heard sounded as if you were very horn-influenced, that there was even a lot of Charlie Parker in

your phrasing and so on. And it seems as though, as it's progressed, your playing has become more violinistic.

**Ponty:** Yeah, that's true. At first I was influenced by horn players more, because horns were what the most creative musicians were playing and I wanted to identify my music with that style. Then I found my own identity; I guess everybody goes through this period of influences first.

**Palmer:** When did you start working as a jazz violinist?

**Ponty:** After those jam sessions I was still being a classical musician. I guess I left the symphony orchestra and began playing jazz gigs exclusively in around 1964. I played with a band led by Jeff Gilson which was pretty avant garde for the period, and then right away I was leading my own band. In fact, I kept doing that until I joined the Mothers and Mahavishnu.

**Palmer:** What kind of music were you playing during the mid-'60s—with your groups, I mean?

**Ponty:** I would say I started playing bebop and went on to more experimental stuff and playing free jazz. For the last part of my career in Europe, like from '70 until '72, I had a group called the Experience which was very free, and . . . I didn't feel comfortable at all. I didn't feel freer. On the contrary, I felt that I was going into cliches more and more, and that's why I decided to go back to more structure and more discipline.

**Palmer:** What about electric music? I know that there was an awful lot of activity in Europe, with people playing more or less free jazz on electric guitars, keyboards, and synthesizers, before it really caught on here.

**Ponty:** Well, I was electrified to begin with, because I had problems just being heard over

## SELECTED PONTY DISCOGRAPHY

### featured

UPON THE WINGS OF MUSIC—Atlantic 18138

OPEN STRINGS—BASF 21288

SUNDAY WALK—BASF 20645

KING-KONG—Pacific Jazz 20172

(out of print)

ELECTRONIC CONNECTION—Pacific Jazz

20156 (out of print)

EXPERIENCE (with George Duke)—

Pacific Jazz 20168 (out of print)

CRITICS CHOICE—Prestige S-7676

### with Mahavishnu Orchestra

APOCALYPSE—Columbia KC-32957

VISIONS OF THE EMERALD BEYOND—

Columbia PC-33411

# BOB MOSES

## Percussion Bittersuite

by  
Charles Mitchell



IRENE KUBOTA

Musical imagination without limit—that's the overriding impression one comes away with after hearing Bob Moses, either at work as the percussionist in the current Gary Burton Quintet or playing his own music, most recently on Moses' own LP *Bittersuite In The Ozone* for his own label, Mozown. Bob's compositions reflect the spirit of his drums: a constant search for new colors, inflections, ways of dealing with tone and rhythm, free travel "inside" and "out." At the kit, Moses plays sonic alchemist, constantly, quietly keeping the cauldron at a low, intense boil. Swing is a strong implication—enough so that finger-snappers are seldom disappointed with a Gary Burton ensemble performance—but no on-the-beat obsession limits the range of Moses' percussive expression.

"There are a lot of tones in the drums," Moses points out. "You can make them really flat and dry, if that's your style; that's a nice sound, and not necessarily bad. But you have to be in tune with the music you're playing. That's something that the Latin musicians know especially. If you listen to conga and timbales, they're always in the right register, staying out of each other's way. I think compositionally—I don't just think about the drums. I think that every piece you play is painting another picture, getting certain colors and shades across. The color may not even require drums; on *Bittersuite In The Ozone*, there are no drums at all on side two. There was no musical need. And if there is a need, you don't have to play just the patterns that take in the whole set of drums."

If one closely observes Moses in performance, it can be discerned that he frequently will make the motion of a figure, just implying or pantomiming instead of voicing the effect literally. It adds visual interest and spatial depth. "Basically, the whole thing about Gary's music is that we're playing on invisible clavé beats. By clavé, I mean vamps, rhythmic motifs. There'll be varying accents over a two-bar or four-bar pattern, a pattern that we're always thinking of in our minds but not necessarily voicing. Once you get that pattern in your mind, you don't always have to hit it.

"These are the demands of Gary's music. You'll notice throughout all of Gary's groups 18 □ down beat

that he has maintained a strong image. That's because he knows just what's right for his music and what's not. I don't mind playing hard and on the beat, but I welcome a chance to play in this group because so many other bands play that way: always hard, always on the beat. Gary's is a ringing group: it's not tight. I don't have the drums tight and slick like a funk band. It's a clean sound, but it rings. The guitars and vibes demand a looser conception with an emphasis on dynamics and colors. It's like the wind; we play rises and falls, conversations within a form. All our tunes are interesting, some tricky. You can't just coast. But we talk within those forms, we really get around."

It's Bob's second term with the Gary Burton group. His first was several years ago. "It was a good experience," Moses recalls, "especially the European trip we did. But I wasn't altogether emotionally ready for the gig. I was only 18, and going through what a lot of young musicians go through, because I teach now and I can see it. It's a paranoid period, you know, 'Can I play?' It's almost an inferiority complex. I was going through that at the time, becoming more inhibited, thinking that I wasn't doing that well. When I listen to the records now, I find that I was really playing pretty well; it was more my mind that wasn't up to the gig. But I stayed a year, and after I left, as the years went by and I got older and learned more, I often wished that I had the gig back, because it was great, and I didn't fully appreciate it when I had it—too worried to enjoy it."

Bob credits British composer Michael Gibbs, the long-standing Burton collaborator, with getting the drummer back together with Gary. Gibbs called Bob to record half of the *In The Public Interest* date co-led by the composer and Burton. "Then," Moses relates, "I went on a British tour with Michael's big band. Gary and Steve Swallow came over to do one show at the Rainbow in London, and it was the big highlight of the tour. The rapport that we had in '68 was remembered—that conversation which is so rare, you know. It was a genuine dialogue, and Gary became reacquainted with my playing." When it came time for Burton to change percussionists a few months later, Bob got the logical nod.

In explaining the rapport that Moses feels with Gary and the Burton ensemble, Bob offered, "It happens that the kind of style that really works best with Gary's playing is really the way Roy Haynes played behind him: a lot of stop-and-go, changing colors, dynamics—not a steady burn. You keep the groove going, but there's a lot of change. Well, Roy is my favorite drummer anyway. His touch and phrasing . . . for me, he's the cat to hear. That's a tradition I'm interested in, and that really works best with Gary. Though I'm not playing my own music, the way I play in Gary's group is very close to the way I play drums in my own music."

The evolution of the Moses musical attitude began early. "The first guy that really made me love the drums was Max Roach. He was very nice to me, and still is; he sounds better than ever now. He was the first one who showed me the beauty of the sound of the drums. The prevalent attitude in drumming at the time was to be tasty, a lot of tasty licks with obnoxious solos. But when I heard the tone of Max's drums, the beauty of the drums as a musical instrument was clear. He plays right up front. Another big influence was Mingus. I used to hear him a lot with Ted Curson, Eric Dolphy, and Dannie Richmond."

Bob studied very little, in the "formal" sense of the word. Most of what he learned was picked up from intensive listening. "My first reason for playing music," he adds, "when I got started at age, like, ten, was because I wanted people to like me. A few years later, I was getting more involved spiritually, and became convinced that I was going to play music as a way of life. Then it didn't matter if people heard me or not, because there was a higher goal of playing music for its own sake, for the beauty of it. I was pessimistic about being able to make a living at it, because a lot of my favorite people were starving. I figured if they weren't eating, what chance did I have? But as I've gotten older, things have worked out. I've been working a lot lately, and have a really good gig with Gary. I'm very fortunate."

Moses started by working a few Latin gigs in the Bronx for eight dollars a night. But an early "jazz-rock" aggregation, the Free Spirits, was the first band he ever joined. Reedman Jim Pepper, bassist Chris Hills, and guitarists Larry Coryell and Columbus Baker were the other members of the group. They did one LP for ABC. Bob says that the group worked quite a bit for quite a little cash. "I was disappointed in the record we did together, though. It was recorded before we had worked together very much, and it was under the control of Bob Thiele. I don't have to say anything else about that.

"After the Free Spirits, I went with Rahsaan (Roland Kirk), another great influence. He's a voracious music machine, and just playing with him a lot really helped me stretch out. He's such a determined man; it was a great inspiration. He has a vision and he doesn't rest until he reaches it."

On *Bittersuite In The Ozone*, Bob pays verbal and musical homage to Rahsaan and some of the other great figures who've inspired and influenced him. "I mention some of them in a dedication on the album jacket: Duke, Mingus, Tatum as a player, Rahsaan as both player and composer, Elmo Hope very much as a composer—he gave me a few lessons that I'm still digesting to this day. A lot

of what I write comes from him. He once wrote out for me a chorus of how he voiced *Ghost Of A Chance*. I lost it, forgot the bridge, so I've been dealing with the first eight bars for years. He was a strong spirit.

"Another person, who I didn't mention on the album, is Andrew Hill. You see, one concept I try to get at in my music is the idea of being 'in between.' I find a lot of extremes reflected in music: in-out, yin-yang, or cultural extremes, like Stockhausen and James Brown. There are all kinds of polarities, and I like to fall right in the crack. Andrew is right in there too. To the out people, the avant-gardists, his music sounds a lot like bebop: he isn't that out, because he's swingin' and he has chord changes. But for the beboppers, he's pretty weird. That's what I like about him. You can't pin him down, just like Charles Ives. He's alternately abstract and tonal, free and swinging . . . no, he's right in between those things, so that he's neither one nor the other."

For Bob Moses, the concept of being "in-between" reflects a difficult state for a musician; being in-between is not the same as being in the middle of the road. "It's hard for people who play in-between. The world is based for extremes, because when you fall in the crack, people can't see you. People take sides—black people listen to James Brown, white intellectuals listen to Stockhausen. That's breaking down a little bit, hopefully, but it still exists. I listen to it all, and I like to have elements of it all in my music. My personality is based on balance; whatever my natural tendencies are, I'll always try to do a bit of the opposite, so that I'll balance things out."

Yet another inspiration and influence on Moses is more surprising at first, but not after he explains it: "I noticed while listening to my playing on a Michael Gibbs album (*Chrome-Waterfall Orchestra* on the English Bronze label) that Buster Keaton has been a great influence on my drumming. There's one tune on which I have several solo fills covering a determined number of beats; in each one I get myself into trouble in the beginning of the fill, only to miraculously recover and land on one. It's often my style in life and music to enter the fool but to exit as gracefully as an athlete. I think what Buster Keaton developed so deeply was the art of recovery from your own vulnerability and lack of fear in taking chances."

But perhaps the most significant tribute paid by Bob on his debut disc is to a keyboardist named Stanley Free. Side two of the LP is taken up completely with Moses' beautiful composition, *Stanley Free*, with the piece's namesake as its principal soloist. "Stanley Free is a very old friend," the drummer explains, "He has known me since I was about four years old, maybe earlier than that. He has tapes of me when I was four, making up songs and stuff with his daughter. He's of my father's generation, and as a child, I used to hear him play piano and always loved it. But I didn't see him all that much in my pre-teen and teenage years. I was doing my own trip and getting out there, you know. Anyway, there came a time when I really needed a gig—anything, just some money for survival. I didn't have an in for a club date, a bar mitzvah, or anything. Well, Stanley does everything; he's really the complete professional musician, an encyclopedia of gigs. So he got me on a few that he was on. I was amazed.

This guy was *playing*. I had thought that he was good when I was younger, but he was taking every tune—some of the dumbest music you could think of sometimes—and making each one sparkle with a touch . . . incredible. He is such a beautiful person, too; I felt like he was a treasure that a lot of people were missing out on.

"So I wrote a piece for him, something in a different setting that would really open him up. I told him, 'Stanley, just get high and play your life.' I didn't really want him to read the music I had written for the other musicians on the piece; I just wanted him to be completely free to play his story. But being the scrupulous cat that he is, he insisted on seeing the score. He charted out all the harmonic possibilities of the melodies I wrote in all the different keys. He thoroughly analyzed my music, and used themes of mine throughout everything he played.

"I feel so strongly about him and the piece . . . it also makes a strong statement, I think, about the generations—what we have in common instead of what we're at odds about. All of my favorite musicians are older; they've been around and now they're just playing the essence. They all have their own voices. You know who they are from the first note they play. A lot of young musicians now sound real good, but you can't tell who they are. I hear records where I can't even tell what instruments they're playing."

---

**"I really think that the media is only interested in what it can make money from. And as soon as they smell the bucks coming from the music of a heavy, they're right on him—usually it's after somebody dies."**

---

This last remark prompted an inquiry about an acoustic or electric preference in music, and Bob's answer underscored a major concept of his whole compositional attitude. "I go for the personality. The person vibrates his or her own aura, no matter what kind of instrument he or she plays. On my first album, it worked out that there are no electric instruments on it. It wasn't intentional; I was just picking my favorite sounds for that point in history. I want Steve Swallow on the next album I do, and he plays only electric bass. But it's Swallow's personality I want, and I'm more than happy to have electric bass because that's what he plays.

"The key to my music is really that each member of the ensemble has to have this strong personality. The players have to be willing to take my music and distort it, have the confidence to make it fit their own styles. A lot of my music, read verbatim, might appear too simple just off the page. But I'll write one melody and give it to five horns in different registers, knowing how Howard Johnson thinks and how Dave Liebman thinks and so on—that one melody that I write will become a five-part fugue, if you just let the horns play with it, each in its own way. The composition will have unity, because it's the melody I wrote, the idea I'm trying to express, and the musicians are listening to one another. But they can play it their own way.

Maybe one guy will play it a little slower, out of phase, or modulate it a bit, play it in a different key."

Those who become acquainted with Moses' music, through *Bittersuite In The Ozone*, or perhaps by way of his work with Dave Liebman and bassist Frank Tusa in a trio called Open Sky (whose second album on PM Records, *Spirit In The Sky*, Moses decries because he claims it was released without permission or approval from the owners) will eventually want to know about Castalaquinga, a parallel plane of existence to ours which Bob occasionally visits and refers to in performance and on LP jackets. He offers some background information.

"Castalaquinga is a visionary sphere that has come to me at various times. Once I realized that I was getting certain messages, I started to discipline my subconscious and purposefully dream, even though I wasn't sleeping, about that place. I acquired certain information about the language; I started to see a plane of reality that had its own culture, music, style. There are other people who seem to have received messages from there, too, so it's not just my imagination or something that exists just within me. The only thing that I can't pin down is the geography and history.

"There are a lot of interesting things happening there, though. For one thing, you know how humans consider themselves the highest animal here on earth? Well, they're not at the top in Castalaquinga; there, I'd be the equivalent to, like, a bear. We're tree-climbing people, eating off of that kind of vegetation. The music is very . . . lazy. It takes ten people to play the music of one; you know, ten people will lie around each hitting one beat, and the whole thing together would sound like one person's music would here.

"There is also a higher form of people who've done some music that's so out, I don't think anyone will ever hear it unless they go there. I certainly don't think I'd ever be able to approximate it. I heard it, though. It's complicated; if I were to try to play it, it'd be the equivalent of trying to get Lassie to read a Stockhausen score—it's not going to happen. I mean, you could listen to it, bark at it, but you can't even see the people. They're invisible. All you can do is hear the music and occasionally you'll see structures being built in the air without any hands. Over the course of a couple of weeks, you'll see these round buildings going up. The higher people live in these structures, but the human-like people, we lived in trees."

On *Bittersuite In The Ozone*, there is one example of Castalaquingan animal music, the kind Bob can re-create. It's a *Glitteragbas Solo*. "That's an instrument that animals play in Castalaquinga. The closest thing in this plane that can simulate that sound is a vibraphone—several vibraphones overdubbed, actually, to get the feel of a tribe of glitteragbas players." The LP's opening tune has a Castalaquingan title, *mswala myo lala* (meaning "beginning at the bottom"); but though the music evokes a primal, awakening state, Bob says that the composition is not Castalaquingan in origin, being closer instead to memop.

*Memop?*

"Yeah, I aspire to play bebop. But bebop is very hard. I've never really mastered it, and what comes out in the attempt is memop,

# RECORD REVIEWS

Ratings are:

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

## THE NEW YORK JAZZ QUARTET

THE NEW YORK JAZZ QUARTET IN CONCERT IN JAPAN—Salvation SAL 703 S1: *Little Waltz*; *Well You Needn't*; *Introspection*; *Mediterranean Seascape*.

Personnel: Ron Carter, bass; Ben Riley, drums; Roland Hanna, piano; Frank Wess, soprano sax and flute.

\*\*\*\*\*

The NYJQ is the artistic amalgam of bassist Ron Carter, drummer Ben Riley, pianist Roland Hanna and flutist/saxophonist Frank Wess. These four mature, musical masters have combined their considerable talents in a rich interplay that seems best characterized by such qualities as taste, finesse, balance and restraint. This recording of their April 2, 1975, Tokyo concert amply demonstrates the Quartet's accomplishments.

Carter's *Little Waltz* is a medium-slow,  $\frac{3}{4}$  tune which features Wess's flute and Hanna's piano. Wess' lyrical, melodic inventions emit an extra pungency due to a slight breathiness which gives his tone a fuzzy, yet biting, edge. Hanna's solo is lush and lean. Riley's controlled brush technique and Carter's spunky, round bass provide first-class support and exemplify the undervalued art of complementary accompaniment.

Thelonious Monk's *Well You Needn't* opens up with a brisk and bouncy jaunt by Wess on flute and is followed by Hanna's sparkling, off-centered, musical tip of the hat to Monk. Carter's solo springs from an 8 bar ostinato vamp that uses the harmonic structure of the tune's A section. The vamp repeats except for the last several measures, Carter rendering a series of witty permutations.

Hanna's *Introspection* is an expanding fantasia that superbly showcases Hanna's pianistic acumen. With an astonishing technique, Hanna oscillates between a delicate and robust touch which outlines contrasting areas of ethereal lyricism and hard-driving intensity. Holding things together is an evolving architectural structure which vibrates with cerebral and emotive evocations.

Last is Hanna's *Mediterranean Seascape*, whose musical imagery is clearly etched by Wess's warm, mellow soprano sound and Hanna's constantly shifting, driving strokes. Riley's deft accents and Carter's slides, double stops and big, woody throbs fill in this colorful, buoyant sketch.

Hopefully, *In Concert in Japan* marks the beginning of a continuing alliance for these four men. The NYJQ's synergetic fusion is a remarkably satisfying musical phenomenon indeed.

—berg

20 □ down beat

## DEWEY REDMAN

LOOK FOR THE BLACK STAR—Arista-Freedom 1011: *Look For The Black Star*; *For Eldon*; *Spur Of The Moment*; *Seven And One*; *Of Love*.

Personnel: Redman, tenor sax; Jym Young, piano; Donald Raphael Garrett, bass; Eddie Moore, drums.

\*\*\* 1/2

This is an album that's full of the intensity, humor, and excess that was the earmark (literally) of the New Music—a music in its fullest flower in 1966 when this was recorded. John Coltrane was blowing minds with *Ascension*, Albert Ayler still stalked the earth, and the startling freshness of Ornette Coleman and Cecil Taylor's recordings and live performances continued to inspire musicians and the rare aficionado everywhere. And that includes the West Coast, San Francisco to be precise, where a relatively unknown Dewey Redman and his working group recorded this, his first, album.

Those of you familiar with Dewey's ongoing work with Keith Jarrett, his recordings with Ornette, and the two exceptional dates he's done for Impulse in the last couple of years may find *Black Star* somewhat of a surprise. Its most immediate quality is its rawness (not that that's lacking in his work these days). There are large sections of sweet anarchy here (*Seven And One*, *Spur*) and Dewey himself simply isn't as mature a player then as now. He sounds occasionally tentative, and there's little linear development in his solos. In addition, the recording quality is mediocre at best, and Garrett's bass work, for example, is all but inaudible.

But there is a delightfully raucous, happy feeling that informs all. Dewey had only recently discovered his wildly touching technique of singing and screaming through his horn, and Garrett can't help but join him vocally sometimes. Eddie Moore (drumming with Dewey to this day) is a source of power and invention throughout, combining elements of the playing of Ed Blackwell and Elvin Jones in his stew. The title cut, calypso-based, bubbles over with this good feeling. *For Eldon* cooks relatively straightahead and is a showcase for Redman's Traneish tenor. *Of Love* gives us a taste of the distinctive, lush pianistics of Jym Young.

So *Black Star* is uneven in spots and transcendent in others. More than a simple historical document of a player who has since established himself as among today's most original reed stylists, its adventurousness and energy continue to effectively communicate. (And thanks to Arista and Bob Blumenthal for those informative liner notes). —adler

## JACK DEJOHNETTE

COSMIC CHICKEN—Prestige P 10094: *Cosmic Chicken*; *One For Devadip And The Professor*; *Memories*; *Stratocruiser*; *Shades Of The Phantom*; *Eiderdown*; *Sweet And Pungent*; *Last Chance Stomp*.

Personnel: Jack DeJohnette, drums and keyboards; Alex Foster, alto and tenor sax; John Abercrombie, electric guitar; Peter Warren, bass.

\*\*\*\*\*

A drummer's identity is perhaps the most circumscribed of any musician's; the public is too often unwilling or unable to accept the beat man as a musical entity in his own right, capable of sophisticated composition and arrangement. Just play those chops, baby. The surmounting of this quandary is no new story in jazz. Gene Krupa, Buddy Rich, Art Blakey, and Elvin Jones are just a few of the giants who could walk without their sticks. But the

modern day drummer is in a more tenuous position: he needs to establish himself as a charismatic figure in the popular idiom, as well as pay obeisance to the heavy god of rock. As a result, the recent exercises of true talents such as Billy Cobham or Alphonse Mouzon are as embarrassing as they are valuable. Conversely, Jack DeJohnette stands out as a drummer who has learned from his excesses, and now makes every moment count.

DeJohnette's *Cosmic Chicken* is a wide-open improvement over the narrow landscape covered by last year's *Sorcery*. The difference this time lies in an attitude of shared creativity, an approach fostered by the interaction with his excellent quartet. More importantly, this is music with meaning; it takes chances and consciously avoids contemporary funk stereotypes. While that makes for occasional randomness, the performance is never careless.

The quartet's interaction follows a thoughtfully prescribed format, with Peter Warren's bass lines functioning as the groundwork for the exploratory avenues the others pursue. As a result, Warren is the one member whose playing personality comes through the least. He obviously has a solid sense of tone, but only once, on *Stratocruiser*, does he get the chance to display any facility at walking and talking.

Tenor and alto saxophonist Alex Foster and guitarist John Abercrombie complement each other's work in their tone colors, range elections, and unceasing adaptability. Foster, in fact, is in complete control of some of the album's best moments, as witnessed by his playing on the title cut, *Eiderdown*, and *Sweet And Pungent*. His style, particularly on alto, bears comparison to the reflective, deeply humane manner of Dolphy. And Abercrombie is always so tasteful and capable as to appear indispensable. His working relationship with DeJohnette is mutually favorable, tending to bring out the best in both.

DeJohnette's surprise here is his keyboard playing, which is becoming proficient. On *Memories* he displays competent and intelligent acoustic technique, influenced by the Jarrett solo school. *Shades Of The Phantom* features an intriguing synthesizer solo, reminiscent of the opulent signature of Cesar Franck. Alas, DeJohnette spends too little time with any one idea in these solos, a criticism which can be leveled against the whole album. But Jack DeJohnette is not one to get stuck. He is sure to continue his search for one more musical door to enter. —gilmore

## CHARLES SULLIVAN

GENESIS—Strata-East SES-7413: *Evening Song*; *Good-bye Sweet John*; *Field Holler*; *Now I'll Sleep*; *Genesis*.

Personnel: Sullivan, trumpet and flugelhorn; Alex Blake, bass; Dee Dee Bridgewater, vocal; Stanley Cowell, piano; Sonny Fortune, alto sax; Billy Hart, drums; Lawrence Killian, congas and percussion; Alphonse Mouzon, drums (track 3); Anthony Jackson, bass guitar (track 3); L. Sharon Freeman, Fender piano (track 3); Onaje Allen Gumbs, piano (track 2).

\*\*\*\*\*

Charles Sullivan deserves full honors for this lyrical debut album. Though his liner notes refer to a Scorpio's need to be reborn phoenix-like from the ashes of his own existence, the trumpeter's style is so warm and creative it's difficult to believe he has had to negate himself to arrive at such celebratory and stimulating music.

# JAZZ IS ON THE Horizon

"...a series of records intended to capture important new music..."

Horizon is jazz.

Horizon is a new venture from A&M Records dedicated to improvisational music and the artists who create it.

Horizon will present a series of records intended to capture important new music for those interested in the remarkable and unpredictable evolution of jazz.

All Horizon album covers will be gatefold and, in most cases, will contain extensive liner notes, along with transcribed solos, a lead sheet of a selected composition, a diagram of the stereo mix of one of the selections, a graphic score of one selection (what instrument is playing when), artists' comments, and photographs.

All Horizon pressings will be of the highest quality available to ensure the ultimate sonic experience. Each record will be packaged in a plastic lined inner sleeve.

All Horizon albums will be available at a list price of \$5.98, instead of the usual \$6.98.

We welcome your opinions.



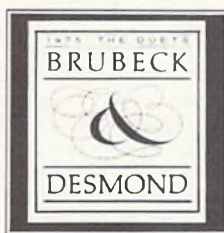
THAD JONES & MEL LEWIS  
MEL LEWIS  
SUITE FOR POPS

Thad Jones and Mel Lewis have been leading one of the most exciting big bands in the world for the last ten years. Their Monday night gigs at New York's Village Vanguard are legendary. This album is Thad & Mel & Co. in a musical tribute to Louis Armstrong.



DAVE LIEBMAN SP 702  
SWEET HANDS

One of the rising stars of contemporary instrumental music, Dave is a former Miles Davis reed player who's also recorded with Mahavishnu John McLaughlin and Elvin Jones. He plays all saxes and flutes and is featured with his quintet, Lookout Farm: Richie Beirach on keyboards, Badal Roy on tabla, Jeff Williams on drums, and Frank Tusa on bass.



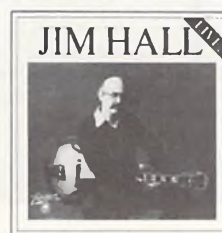
DAVE BRUBECK SP 703  
& PAUL DESMOND  
1975: THE DUETS

Brubeck and Desmond first played duets aboard the S.S. Rotterdam Jazz Cruise earlier this year. This album marks a special moment in jazz history: their first duet recording in over twenty years of performing together. It all started 2000 miles out at sea and it's all here. Definitely a vintage set.



SONNY FORTUNE SP 704  
AWAKENING

Former Miles Davis reedman Sonny Fortune has also played and recorded with Mongo Santamaria, McCoy Tyner, and Buddy Rich. His multi-textured Horizon debut includes: Chip Lyles and Billy Hart on drums, Wayne Dockery and Reggie Workman on bass, Kenny Barron on piano, and Charles Sullivan on trumpet.



JIM HALL SP 705  
LIVE!

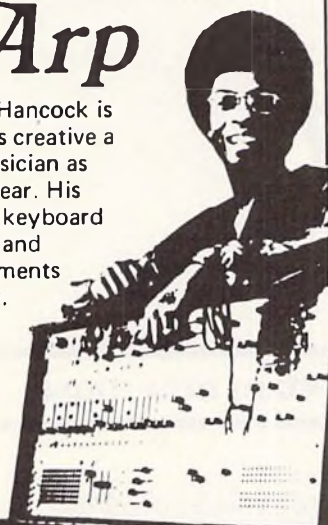
Preeminent among contemporary jazz guitarists, Jim Hall shares equal space with the two generally acknowledged masters - Django Reinhardt and Charlie Christian. This album is the best of his recent "live" performances - accompanied by Don Thompson on bass and Terry Clarke on drums.



A JAZZ SERIES ON A&M RECORDS & TAPES

# Creative Arp

Herbie Hancock is about as creative a jazz musician as you'll hear. His brilliant keyboard artistry and arrangements prove it.



Today, Herbie has an ARP 2600 synthesizer in his repertoire. Let's hear it for Herbie!

**ARP**

World's leading manufacturer of electronic music synthesizers

ARP Instruments, Inc. 320 Needham St.  
Newton, Mass. 02164 (617) 965-9700

# BIG BEAT

'GREAT  
DANE'

tympni mallets

From \$850  
pair

See your dealer for other Duplex drum accessories.

**TROPHY MUSIC COMPANY**  
1278 West 9th St., Cleveland, Ohio 44113

## AUTHORS WANTED BY NEW YORK PUBLISHER

Leading book publisher seeks manuscripts of all types: fiction, non-fiction, poetry, scholarly and juvenile works, etc. New authors welcomed. For complete information, send for free booklet L-88. Vantage Press, 516 W. 34 St., New York 10001

**FREE** details... A DIFFERENT  
KIND OF RECORD CLUB

Discounts up to 73%, no "agree-to-purchase" obligations. All labels, Schwann catalog of thousands of titles; classical, pop, jazz, country, etc. Discount dividend certificates. Newsletter; accessories; quick service. 100% iron-clad guarantees. Write for free details.

**ONE DISCOUNT MUSIC CLUB, INC.** DEPT. 10-1245  
650 Main Street, New Rochelle, N.Y. 10801

Each of the compositions is Sullivan's own, as are the simple but effective arrangements which forge a collection of talented sidemen into an inspired ensemble. Most of the blowing is also Sullivan's; not a showboater, his presence seems nonetheless to command the focus of each selection. Uniquely aware of dynamics, he builds to bittersweet crescendos and drops to soft murmuring recollections; his smears, his high note punctuations, his lengthy phrases all sound spontaneous, deceptively easy, and perfectly applied to his rich melodies.

And each track is a standout. *Evening* becomes an enthusiastic evocation of nightlife's dawn; *Goodbye* is a lovely dedication, a duet between the hornman and Gumb's dramatic touch. *Holler* snaps along with sweaty intensity over a rockish funk bass and Mouzon's punch-and-roll soul drumming. Ms. Bridgewater gives a convincing interpretation to *Now I'll Sleep*, the most haunting suicide song since *Gloomy Monday*; she reveals in her voice an actress' intensity, as well as purity of tone and flexibility of intonation. Cowell accompanies her expertly (he performs admirably everywhere on the LP) and Sullivan enters after the lyrics to twine in aching improvisation with the singer.

Sonny Fortune spins through *Genesis* like a whirlwind clearing a path through the desert with percussive rushes from Killian's fingertips right behind him. Fortune, Sullivan, Cowell, Hart, and Blake work from the theme towards unaccompanied free-style solo climaxes, returning in an almost revolutionary process; they go out but they come back, and the song's movement is reenergized.

Sullivan has created a satisfying aural experience, an acoustic set electrified with feeling, alternating blue and brightly burning.  
—mandel

## HENRY TOWNSEND

MUSIC MAN—Adelphi 1016: *Biddle Street Blues*; *She Walked Away*; *Every Day Of My Life*; *Sloppy Drunk Again*; *Why Do We Love Each Other*; *Deep Morgan Stomp*; *Buzz, Buzz, Buzz*; *Heart Trouble*; *Doing Better In Life*; *Don't You Remember Me*; *Now Or Never*.

Personnel: Townsend, vocal, guitar, piano (tracks 2 and 8 only); Mike Stewart, guitar, Henry Brown, piano (track 6 only); Vernell Townsend, vocal (track 5 only).

\*\*\*

When I visited him at his St. Louis home in 1967, Townsend, one of the great Mississippi-born blues singers and guitarists of the 1920s and '30s, not only had given up music some years earlier (to the extent of disposing of his instruments) but expressed the greatest disinterest in performing again. Apparently he's changed his mind in the last few years, for this attractive album catches him in fair form. The raw, corrosive intensity and rhythmic force that marked his many pre-war recordings as soloist and accompanist has here given way to a gentle reflectiveness that is, in its own way, quite effective.

If age has taken away much of his digital speed and accuracy, it has not affected his voice to any great degree nor has it dulled his mind. Townsend continues to sing effortlessly, with a low-keyed, breathy power and considerable emotional conviction (though occasionally he seems either a bit tired and/or strained, as on *Don't You Remember Me*, or raucous, as on *Heart Trouble*) and he remains a fair traditional composer. That is, he rearranges to his own needs various common-

place song motifs or the songs of other composers (*Buzz* is *Bumble Bee*; *She Walked Away* is *She Caught The M&O*; *Now Or Never* uses elements of *I Live The Life I Love*, and so on), as most blues "composers" always have done. The piece he performs in duet with his wife Vernell, *Why Do We Love Each Other*, seems the only truly "original" Townsend song in the album, and is quite appealing.

While idiomatically correct, the second guitar work of Stewart largely is unnecessary, for Townsend seems perfectly able to support himself adequately. The one track on which pianist Henry Brown appears, *Deep Morgan Stomp*, is a fine, exuberant romp, and is so successful that one wonders why Adelphi didn't include more samples of this fine piano and guitar pairing. Brown scarcely is suffering from overrecording. This listener would gladly have given up the two fumbling Townsend piano performances, *She Walked Away* and *Heart Trouble* (particularly since the piano on which he performed was out of tune), to make room for some more work from Brown.

All in all, a pleasantly low-keyed album from a performer who, while past his prime, still has something to say.  
—welding

## THE GRATEFUL DEAD

BLUES FOR ALLAH—Grateful Dead Records GDLA 494: *Help On The Way*; *Slip-knot!*; *Franklin's Tower*; *King Solomon's Marbles*; *Stronger Than Dirt Or Milk*; *The Turkey*; *The Music Never Stopped*; *Crazy Fingers*; *Sage & Spirit*; *Blues For Allah*; *Sand Castles & Glass Camels*; *Unusual Occurrences In The Desert*.

Personnel: Jerry Garcia, guitars, vocals; Keith Godchaux, keyboards, vocals; Donna Godchaux, vocals; Bill Kreutzmann, drums and percussion; Phil Lesh, bass and vocals; Bob Weir, guitars and vocals; Mickey Hart, percussion and crickets; Robert Hunter, lyrics.

\*\*\*

## NED LAGIN AND PHIL LESH

SEASTONES—Round Records RX 106: *I*; *II*; *III-A*; *-B*; *IV-A*; *-B*; *V-A*; *V-B*; *VI*; *VII*.

Personnel: Ned Lakin, piano, percussion, computers, synthesizers, keyboards; Phil Lesh, electric bass; Jerry Garcia, electric guitars, vocals; David Crosby, Alembic electric 12 string guitar; Grace Slick, vocals; David Freiberg, vocals; Mickey Hart, gongs; Spencer Dryden, cymbals.

See below

The Grateful Dead are a conceptual institution, a benign band that persists in the cold glare of adversity. They have created, consciously or not, an air of cosmic pretension about their efforts and performances, one which their cultish followers belabor. Unfortunately, the Dead often use that cloak of crypticism as a mask to conceal a lethargic attitude and tepid creativity. While *Blues For Allah* is their most enterprising work since *American Beauty*, it also suffers from a misplaced sense of license.

*Blues For Allah* is not so much new terrain as a reversion to the familiar grounds the Dead tread up until 1971. Their work of that period was characterized by an adventurous spirit and an infectious urbanity. In the last few years the Dead's live shows have been on a mammoth scale, losing their intimacy and spark along the way. Their collective nature could not help but show strain from the loss of drummer Mickey Hart, the addition of the Godchauxs, the death of Pig Pen, numerous solo projects, and a brave but sobering attempt to found their own record label and distributorship.

Now the Dead's label is a subsidiary of

# The pedal designed just for your foot.

There is no other foot on earth just like yours. And now Rogers has designed a foot pedal with the flexibility... the extra speed... the extra power... and the extra size to match your individual musical creativity. The new Rogers Supreme Foot Pedal. Here are just a few of the many features which let you play louder and faster with less effort. A super-stable, super-strong, extra-wide footboard. Swivel unit that moves for maximum individual comfort and leverage. Adjustable non-stretch strap. 5/16" no-flex beater rod. Easy-to-adjust axle for extra height without changing beater rod length. "Black Jack" two-way beater head. Jumbo-sized heel plate. Extra-smooth needle bearings. See your Rogers dealer for full details. He will show you how to create your own musical footprint and expand your creative horizons.



## New Rogers Supreme Foot Pedal.

This is the foot of Harvey Mason. Drummer extraordinaire. On seven gold records in 1974. A Rogers Consulting Artist.

### ROGERS

Rogers Drums, CBS Musical Instruments, 1300 E. Valencia, Fullerton, California, USA

# FREE!

with your new or renewal  
**down beat** subscription  
any one of the  
**SUPER Albums**  
listed here is **YOURS FREE**  
if you  
**SUBSCRIBE NOW**

- N6 **HERBIE HANCOCK**  
Man-Child
- N7 **EDDIE HENDERSON**  
Sunburst
- N8 **RAMSEY LEWIS**  
Don't It Feel Good
- N9 **STANLEY CLARKE**  
Journey to Love

**SUBSCRIBE TODAY**  
get your **FREE** album  
plus

**21 Big Issues**  
of **down beat**

**21 issues packed**  
with the music scene ...  
**News, Personalities,**  
**Interviews, Record Reviews**  
**Blindfold Tests, Caught,**  
**Profiles, Music Workshop ...**  
and lots more.

**down beat/SUB**

222 W. Adams St., Chicago, IL 60606

Start my subscription for 21 issues and send  
my FREE album.

Circle one: **N6 N7 N8 N9**

— **HERE'S MY \$10.00**—all U.S.A. addresses.

— **HERE'S MY \$11.00** —Pan-American Union  
Countries.

— **HERE'S MY \$11.50**—Foreign countries  
and Canada.

New Subscription  Renewal or extension

Please Print 1125

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

No billing for foreign orders, please send check or MO

United Artists, and the group is again free to give impartial attention to the long-neglected area of its music. *Blues For Allah* is a sure step. Gone, for the most part, are the redundant simplistic progressions of recent years. Instead, the band sounds like they are thinking on their feet again, and taking more care with their material. *Help On The Way* opens the album, a polished, buoyant song with a strong hook that eventually melts into *Slip-knot!*, a jazzy instrumental. The band plays with a clarity and ambition that has been missed, and it is a treat to hear Mickey Hart's percussion realigned with Bill Kreutzmann's powerful drumming. Other delights include *Franklin's Tower*, the Hunter/Garcia team at their best, and *Stronger Than Dirt*, a solid jam.

Unfortunately, the rest of the album is musically shallow. Weir's *The Music Never Stopped* and *Sage And Spirit* are disappointing signals of artistic atrophy. The misguided *Blues For Allah* suite occupying most of the second side is merely tedious. Apparently, it is based on Garcia's conception of Mid-Eastern scales, but not enough thought was given to what they wanted to say in the idiom. When all is considered, the Dead is a rock band, and higher pretensions do not absolve a farce.

*Seastones* is an excursion into electronic music, composed by Ned Lagin, and actualized by himself and an aggregation of the Grateful Dead and friends. It is not composition in the traditional sense of scales and tones, but instead employs non-conventional use of instruments and studio techniques. While one can discern an occasional lyric and various cycles or rhythms, no melodies or modes are distinct.

To argue the worthiness or questionability of such an effort would be fruitless. Some listeners may find *Seastones* dull, even disturbing, but only the intrepid will find it listenable. If the Grateful Dead issue such a show of histrionics, it is greeted as significant art; if Lou Reed does, it is treated as trash. Cosmic artifice rules the day. —gilmore

## JIM HALL

CONCIERTO—CTI 6060 S1: *You'd Be So Nice To Come Home To; Two's Blues; The Answer Is Yes; Concierto De Aranjuez.*

Personnel: Hall, guitar; Paul Desmond, alto sax; Chet Baker, trumpet; Roland Hanna, piano; Ron Carter, bass; Steve Gadd, drums.

★ ★ ★ ★ ★

It's been a very good year for elegant jazz. We have had the good fortune to hear LPs by groups whose values seem to center around melodic grace, delicately crafted interplay, non-competitive decibel levels, and warm swing. The MJQ's *Last Concert* (all the more bittersweet in the hearing because of that title), John Lewis' own recent solo outing, the New York Jazz Quartet's Japanese concert, and *Dizzy Gillespie's Big 4* have all been soothing blessings to an ear battered with funk barrages of varying quality but uniform tone.

And now the impeccable Jim Hall and his crew of all-stars saunter into this company. Surely each man on the date stands among the top players of his instrument today, and the security that each feels as an experienced virtuoso is evident from the first groove. This is music made by men who know no need to exalt themselves by overstating the case. They play, and the reflex logic with which

# FOR YOUR NEXT GIG, RECORDING SESSION OR BEACH PARTY



## WEAR YOUR down beat T-SHIRT

White, short-sleeve with navy  
band on sleeves and neck.  
**down beat** design in orange  
and navy.

Mail to:

**down beat**

222 W. Adams St., Chicago, IL 60606

Please send me \_\_\_\_\_ down beat T-  
Shirts, at \$4.75 each.

\_\_\_\_\_ Medium \_\_\_\_\_ Large

\_\_\_\_\_ X-Large

Enclosed is \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_



# THE DIFFERENCE BETWEEN HAGSTROM AND EVERYBODY ELSE IS THE DIFFERENCE BETWEEN A ROD AND A RAIL.

Hagstrom is the only one to support the neck with a rail. Everybody else uses a rod.

So what? So plenty. Because that's what it costs to replace the neck if it twists.

A rod can correct warping. Just like our rail can. But a rod is powerless over twisting. It's round. The wood rolls around it.

But a rail stops twisting in its tracks. A simple idea. As most great ideas are.

So why don't the others use a rail like we do? They can't. Hagstrom has a patent on it.

Hagstrom knows you don't buy a guitar just because it has a neck that won't twist. And we wouldn't ask you to invest in a guitar for that reason alone.

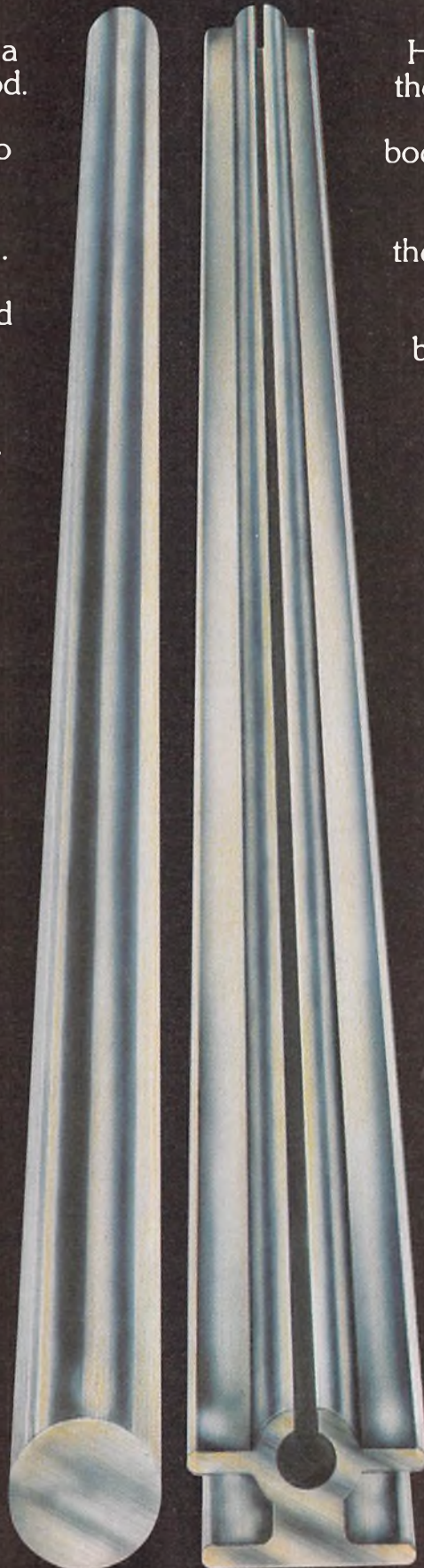
So examine each of the five electric guitars in the Hagstrom line. Compare them to any other guitar. Even those costing \$200 more.

Run your fingers down the ebony fingerboard of The Swede,

the most popular of the Hagstroms. Take a close look at the hand craftsmanship. And the beauty of the solid mahogany body.

Your Hagstrom dealer is the only place in town where these guitars can be found.

The one place where you won't be railroaded into buying a pain in the neck guitar.



**HAGSTROM.  
FROM AMPEG.**

The Ampeg Company, Box 310, Elkhart, Ind. 46514

the group approaches its collective craft makes everything flow and fit into place.

Wonder of wonders—the LP also includes a set of intelligent liner notes. Leonard Feather's commentary is informative and succinct. I can only add to it in a couple of places. First of all, those familiar with the Davis-Gil Evans collaboration on *Concierto De Aranjuez*, from *Sketches Of Spain*, will hear a version on this LP that is the same in theme only. Don Sebesky's arrangement is sketchier than Gil's, more romantic and less melancholy. The only recurrent Spanish motifs are found in Carter's bass figures, and the Latin flavorings are less stated than insinuated. Thankfully, it emerges as a completely different interpretation, capturing its

own feeling, rather than attempting to recreate one already classically expressed.

Secondly, though the playing of all is above the usual high norm, the horn of Chet Baker sounds especially good, primarily because we haven't always known if we were going to have him around. 20 years after the fan magazines hypes and later tales of woe, he emerges as the reigning master of a style that will never go out. All criticisms of Miles imitation can finally be cast aside; he is now the versatile, wise artist a generation of listeners waited in vain to hear.

Jim Hall has brought it together again, as always. And as ever, he's not shouting it from the rooftops, just playing it the only way he knows how.

—mitchell

## OSCAR PETERSON & ASSOCIATES

SATCH & JOSH: COUNT BASIE ENCOUNTERS OSCAR PETERSON—Pablo 2310 722: *Buns Blues*; *These Foolish Things*; *RB Burning*; *Exactly Like You*; *Jumpin' At The Woodside*; *Louis B.*; *Lester Leaps In*; *Big Stockings*; *S & J Blues*.

Personnel: Peterson, Count Basie, piano; Ray Brown, bass; Freddie Green, guitar; Louis Bellson, drums.

★ ★ ★ ★ ★

OSCAR PETERSON ET JOE PASS A SALLE PLEYEL—Pablo 2625 705: *I Gotta Right To Sing The Blues*; *Mirage*; *Tenderly*; *Indiana*; *It Never Entered My Mind*; *Take The A Train*; *In A Sentimental Mood*; *Satin Doll*; *Lavender Mist*; *Things Ain't What They Used To Be*; *Sweet Georgia Brown*; *Darn That Dream*; *Summer Of '42*; *What Are You Doing For The Rest Of Your Life*; *Everything I Love*; *It's All Right With Me*; *Stella By Starlight*; *Just You, Just Me*; *If*; *Honeysuckle Rose*; *Blues For Bise*; *Pleyel Bis*.

Personnel: Peterson, piano; Joe Pass, guitar.

★ ★ ★ ★ ★

OSCAR PETERSON & CLARK TERRY—Pablo 2310 742: *Slow Boat To China*; *But Beautiful*; *Shaw Nuff*; *Satin Doll*; *Chops*; *Makin' Whoopee*; *No Flugel Blues*; *Muck the Knife*.

Personnel: Peterson, piano; Clark Terry, trumpet.

★ ★ ★ ★ ★

OSCAR PETERSON & ROY ELDRIDGE—Pablo 2310 739: *Little Jazz*; *She's Funny That Way*; *The Way You Look Tonight*; *Sunday*; *Bad Hat Blues*; *Devil And The Deep Blue Sea*; *Blues for Chu*.

Personnel: Peterson, piano; Roy Eldridge, trumpet.

★ ★ ★ ★ ★

OSCAR PETERSON & HARRY EDISON—Pablo 2310 741: *Easy Living*; *Days Of Wine And Roses*; *Gee Baby, Ain't I Good To You*; *Basie*; *Mean To Me*; *Signify*; *Willow Weep For Me*; *Mun I Love*; *You Go To My Head*.

Personnel: Peterson, piano; Harry Edison, trumpet.

★ ★ ★ ★ ★

OSCAR PETERSON & JON FADDIS—Pablo 2310 743: *Things Ain't What They Used To Be*; *Autumn Leaves*; *Take The A Train*; *Blues For Birks*; *Summertime*; *Lester Leaps In*.

Personnel: Peterson, piano; Jon Faddis, trumpet.

★ ★ ★

OSCAR PETERSON & DIZZY GILLESPIE—Pablo 2310 740: *Caravan*; *Mozambique*; *Autumn Leaves*; *Close Your Eyes*; *Blues For Bird*; *Dizzy Atmosphere*; *Alone Together*; *Con Alma*.

Personnel: Peterson, piano; Dizzy Gillespie, trumpet.

★ ★ ★ ★ ★

The Basie-Peterson set is a sheer classic—very possibly the most completely stimulating and totally swinging jazz LP to come along this decade. Those who've heard this record will know this is not an idle boast. Those who haven't might be interested to learn how such extraordinary claims may be justified.

Let us start with the beautifully balanced rhythm section. Ray Brown puts a firm, unwavering bottom under everything. Louis Bellson hasn't been so well captured in years. His touch combines the light subtlety of Jo Jones with the charging bite of Buddy Rich. Topping it all off and keeping everyone firmly together is Fred Green, who puts a rapier sharp cutting edge on Brown's rich, rock-solid pulse.

Overlying this ultimate time-keeping mechanism is a web of criss-crossing musical strands crafted with such skill, discipline and inspiration it's almost frightening. One might question the desirability of mating such musical opposites as Oscar Peterson, the great architect of spiraling rococo palaces, and Count Basie, the laconic master of art deco simplicity. Yet, incredibly, they achieve from literally the first relaxed notes of *Buns Blues* a rapport so incisive it ranks alongside the great one-two punches of jazz history.

tough  
tumbas  
and congas . . .



beautifully brilliant WOOD GRAIN  
through tough, clear fiberglass



2302 East 38th Street,  
Los Angeles, California 90058 (213) 589-5214  
Write for free brochure and complete information

*Jumpin' At The Woodside* never sounded so intense. Each plays a chorus and then trades fours. And more thrilling fours there've never been. Basic lays down four bars of spare, bare-boned logic. And Peterson comes soaring out of his last notes in a swirl or expansive flight. Even more thrilling are the moments of collective improvisation. *Woodside*, *Burning*, and *Lester* contain sustained intervals that are among the most electrifying ever produced by two jazz musicians. This is one of the great jazz LPs of our time.

The remaining six LPs are united by the idea that you can create exciting or otherwise worthwhile music without a rhythm section. Benny Green, whose liner notes for all Pablo records have been among the most consistently literate ever published, makes a distinction between tempo, which the rhythm section keeps, and time, which the musician uses to shape the rhythmic identity of his solo. Green argues that tempo may effectively reside in the imaginary world of the musician's mind. His argument is more convincing on the record cover than on the record itself, however. I would submit that the life-blood of jazz is the tension created when tempo and time go up against one another in performance, the marvelous conflict between the steadiness of a beat and a musician's struggle to work both with it and against it. It's the tension that is missing in these six albums.

And without it, sad to say, proceedings become boring all too soon. What Granz has done is take a premise that can be used to great effect for a chorus of two in a conventional performance or a welcome change of pace in a conventional program, and run it into the ground. Deep into the ground!

But it would be unfair and dishonest to dismiss this ambitious series solely on the basis of a single factor—however encompassing. There are many compensating elements. In the case of the Peterson-Pass set (2 LPs), both instruments are self-sustaining, harmonically and rhythmically. Pass' ballads are studies in lavish embroidery and rich subtlety of detail. But it's always the manner in which it's accomplished, rather than the substance of what's accomplished that counts most. Specific ideas, phrases or passages don't stick in the mind. It's the quality of the craftsmanship and the discipline with which it's deployed in the service of the song. Prodigious as the technique is, it never becomes self-indulgent. His fast tempo work has all the assurance of Peterson's, but without the swing.

The album is divided, somewhat unequally, three ways: Peterson first; then Pass; and finally both together for the last six tracks. *Honeysuckle Rose* is the high point, particularly during a series of fours in which each finishes the other's sentences with dazzling aplomb.

Peterson is in excellent company with Clark Terry on the first of the piano-trumpet records. Terry's nimble attack serves him well, even though neither musician really rises to any unexpected heights. *Slow Boat* provides a particularly attractive set of changes, while *Shaw Nuff* locks both into a high speed duel of runs. *Chops* is a slow blues of considerable beauty, almost Ellington in character with Peterson's sensitive support.

Of the five trumpet artists who make up this series, Eldridge's tone and attack are perhaps the fuzziest and least sure footed. This is particularly evident on *Way You Look Tonight* in a series of eights with Oscar. More-

over, his ideas are consistently less than compelling from a purely musical point of view, perhaps because they are constantly dominated by runs of unvaried 8th notes. This is particularly apparent without the camouflage and ballast of an ensemble, to borrow Whitney Balliett's allusion. Yet, this is generally good Eldridge, considering his present limitations. He acquits himself well indeed on less frantic pieces such as *Little Jazz, Sunday* (with a walking bass line by Peterson on organ) and *Blues For Chu*, in which a few brief high note thrusts are brought off nicely. When muted (on more than half the LP), he is incisive and reasonably articulate. His open horn is clean, round and characteristically rugged. If it's not a landmark record, it's certainly far from being a disappointment.

Harry Edison, certainly possessor of the most economical and lean style of the group, shows up particularly well in his duet. His tendency toward repetition is less here, and his strong attack and firm technique bring off some fetching lines that are among his better work. *Wine And Roses*, particularly, stands out, largely because of the surprisingly brisk tempo. So too does Basic, simply because of the sheer force of the work, though only a simple blues. *Signify* is full of Edison's needle-sharp muted trumpet, as is an engagingly swift *Man I Love*.

Jon Faddis, the youngest of the players, starts off with a sullen *Things Ain't What They Used To Be*, which grows through several muted choruses and climaxes with several rounds of economical high note work that

pm

## P.M. Records Proudly Presents Two New Releases



PMR-005  
Elvin Jones is  
"On The Mountain"  
with Jan Hammer  
and Gene Perla

ON THE MOUNTAIN, recorded this year at Red Gate Studio, is an experience where the Trio sets the direction for tomorrow, with six original tunes.

Incidentally, Elvin Jones just won yet another International Down Beat Critics Poll. He's getting used to that!

ELVIN JONES LIVE was recorded at the John Coltrane Memorial Concert at Town Hall, New York City, September 19, 1971.

The album features one complete set where the quintet dedicated themselves to playing the essence of Modern American Jazz.

### ELVIN JONES LIVE

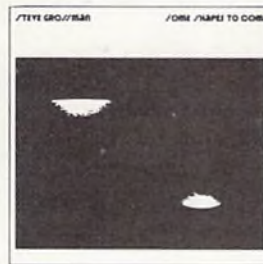


PMR-004  
"Elvin Jones Live"  
with Chick Corea,  
Frank Foster, Joe Farrell  
and Gene Perla

### Also available



PMR-001  
OPEN SKY  
Dave Liebman, Frank Tusa  
and Bob Moses



PMR-002  
STEVE GROSSMAN  
"Some Shapes To Come"  
with Jan Hammer,  
Gene Perla and Don Alias



PMR-003  
OPEN SKY  
"Spirit in the Sky"  
Dave Liebman, Frank Tusa  
and Bob Moses

P.M. Records is aiming at establishing a network of distribution. Dealers, Retailers, Reviewers and D.J.s are invited to enquire on our products. Promo copies are available on request. We also offer customer direct-mail service.

P.M. RECORDS, INC.  
20 Martha Street  
Woodcliff Lake, NJ. 07675  
(201) 391-2486

OKI ASSOCIATES  
P.O. Box 103, Sta. "A"  
Toronto, Ont. M5W 1A2  
(416) 534-7951

# UPSTAGE YOUR LEAD GUITARIST!



Join the Drummers Revolution. Stand up for your spotlight rights.

Rainbow Vistalite® Drum Outfits from Ludwig can help you get "up-front," look "up-front," and sound "up-front."

With Vistalite Quadrplus you can now add melodic effects . . . effects that will project over amplification.

Another dimension of this revolutionary magic is looks. Transparent to start with.

Then add the almost infinite things you can do with colors, stripes, spirals, swirls and bands and bars. Thousands of attention grabbing combinations. Ludwig Rainbow Vistalite Outfits are here to help you get a little bit more spotlight. Join the Drummers Revolution. The time is right.

**LUDWIG®**

Ludwig Industries  
1728 North Damen Avenue  
Chicago, Il. 60647

suggests Edison more than Gillespie, who is considered to be Faddis' mentor. The energy level is high throughout this LP, as high as the keys in most cases. Faddis appears completely comfortable in the upper register and succeeds in working out intelligent ideas without hesitation or strain—something that becomes too apparent in the Eldridge set. *Blues For Birks* recalls Dizzy's more flamboyant days, but it's no imitation of the master. Peterson's piano seems particularly inspired. But the most satisfying tract is *Lester Leaps In*, simply because it swings the most. Warning: There's a lot of playing at the top of the register here, and it's a little hard on the ear after a while without an ensemble to balance things out.

Finally, there is the Gillespie session, chronologically the first to be recorded and the one that inspired the other four. It's easy to see why. It is undoubtedly the best of the five. Gillespie is Peterson's equal in every important way. Diz is undoubtedly the finest trumpet playing today. Aside from his habit of beginning a statement with two or three stabbing quarter notes and then tumbling down the scale in a flutter of 16ths, his playing is constantly bristling with surprises. His inspiration seems to spur Peterson to his finest playing of the series. Both artists sparkle on *Caravan*, *Close Your Eyes*, and in a charging passage of collective improvisation following the stop time breaks in *Blues For Bird*. It's this LP in which the no-rhythm-section concept makes it most successfully.

—mcdonough

## DOM MINASI

I HAVE THE FEELING I'VE BEEN HERE BEFORE—Blue Note BN LA426-G: *R. K. Bossa; You've Been Away Too Long; I Have The Feeling I've Been Here Before; Bitzy; Sometime Boogie; Moroccan Copper; Free; Theme From Prisoner Of Second Avenue; Soltura*.

Personnel: Minasi, guitar; Bud Shank, Dave Sherr, Jack Nimitz, Ray Pizzi, reeds; Tony Terran, Ed Sheftel, Marni Robinson, Charles Loper, Roger Bobo, brass; Harvey Mason, Victor Feldman, Gary Coleman, percussion; Jackie Lustgarten, Ann Goodman, Kathleen Lustgarten, Lucille Greco, celli; Gale Levant, harp; Roger Kellaway, piano; Charles Domanico, contra bass; Ron Krasinski, drums (tracks 1, 3, 5, 7, 8); Luis Ditullio, flute; Earl Dummer, oboe; Hugo Raimond, clarinet; Jack Marsch, bassoon; Jim Decker, french horn; Mark Stevens, percussion; Gale Levant, harp; Fred Seykora, Dennis Karmazyn, Jackie Lustgarten, Christine Ermacoff, celli; John Morrell, acoustic guitar; Roger Kellaway, piano; Charles Domanico, contra bass; Harvey Mason, drums (tracks 2, 4, 6, 8); Bernard Ighner, Warr Luening, Jay Diversa, trumpet, flugelhorn; George Bohanon, Keith Ighner, trombone; Ray Pizzi, tenor sax, flute; Bernard Ighner, percussion; Bobbi Hall, congas; John Morrel, guitar; Roger Kellaway, electric piano; Bernard Ighner, Arp synthesizer; Brian Magnus, Keith Ighner, Fender bass.

★ ★

We have here a gathering of LA studio musicians running through some fairly routine charts with all the exuberance of a crowd of businessmen waiting for the morning commuter train. Or to put it another way, there is little to sustain interest and not much musical excitement. That's not to say what's here isn't well played, *pleasant* music, but for the most part it's inconsequential. An exception is Kellaway's potent *Soltura* and his playing throughout the album.

Minasi is a technically competent guitarist whose musical personality is not especially forceful. His role is often little more than that of a lead voice playing the melody line and filling a couple of choruses of improvisation.

This is yet another recent Blue Note that is only marginal in musical content. Some of it is barely above the level of high class super-market music, and one wonders why they even bother releasing such stuff. —nolan

## THE METERS

**FIRE ON THE BAYOU**—Reprise 2228: *Out In The Country; Fire On The Bayou; Love Slip Up On Ya; Talkin' About New Orleans; They All Ask'd About You; Can You Do Without?; Liar; You're A Friend Of Mine; Middle Of The Road; Running Fast; Mardi Gras Mambo.*

Personnel: Leo Nocentelli, guitar; Arthur Neville, keyboards; George Porter, Jr., bass; Joseph Modeliste, drums; Cyril Neville, congas.

★ ★ ½

Having used their reputation as topnotch New Orleans session players to launch a performing and recording career of their own, the Meters here prove once again they are one of the tightest, most empathetic rhythm sections in the business. Every one of the tracks here is a model of its type—crisp, tasty, marvelously interactive playing that generates an effortless, insistent pulsation—and as such is absolutely superior dance music.

Past its function as pulse, however, the music is not nearly so successful. Most of the songs are of such slight melodic-harmonic-lyric interest as to support little or no close or sustained listening, for this kind of scrutiny reveals all too clearly their deficiencies in every area but the rhythmic. The music is happy, unpretentious and, if you don't expect too much of it, thoroughly enjoyable in its modest way. The highpoint of the set is the instrumental *Middle Of The Road*, a nicely colored, gently insinuating feature for Nocentelli's flowingly liquid guitar. —welding

## JOE BONNER

**THE LIFESAVER**—Muse 5065: *Bonner's Bounce; Tattoo; Little Chocolate Boy; The Lifesaver; Native Son; The Observer.*

Personnel: Bonner, solo piano.

★ ★

Two positive things may be said about this, Bonner's first album as a leader: it takes considerable courage to record an album of solo piano, and to play music that does not for a moment condescend by reaching into the pop, funk, or rock bags.

Those are about the only two things, though, for this session is an unmitigated bore. Bonner's technique is quite adequate, but he has apparently never heard of the single-note run; every improvisation consists of dense chords laid against each other in simplistic counterpoint—right/right/left/left/right/right/left/left, ad nauseam. Occasionally he makes use of recurrent motifs, most effectively in *Observer*, but otherwise there seems no structural principle, no developmental impetus, simply chunks of not especially original sound.

Bonner's primary influence is Tyner, as he gladly acknowledges. Traces of Bill Evans also appear, particularly on *Son*, where both the symmetrical, whimsically innocent line and some of the improvisation recall Evans' delicacy, if not his inventiveness. (Toward the end of this solo there is in fact a single-note run of striking force and beauty; its attractive dissonance leads into a short atonal chord sequence just before the melody is restated, and the piece comes startlingly alive for the only time in its 6:45 duration.) One can also hear Mingus the pianist in here, and

# BE COOL IN THE HOT REVOLUTION WITH THE SOUND OF LUDWIG WOODEN DRUMS!

DRUMMERS  
REVOLT!  
DECLARE YOUR  
SPOTLIGHT RIGHTS!



These are the drums to give you the deep sound characteristic of wooden shells. The rich, mellow, warm sound looked for by some of today's drummers. And Ludwig has it in a wide range of Drum Outfits.

Top quality construction gives you acoustic superiority along with dramatic resonance. Craftsmanship... plus durability.

As for colors and finishes

... Ludwig offers more variety than any other manufacturer. Colors and textures that let you give real "stand-out" personality to your drum outfit. Ludwig is here to help you get a little bit more of the spotlight. Join the Drummers Revolution. The time is right.

**Ludwig**<sup>®</sup>

Ludwig Industries  
1728 North Damen Avenue  
Chicago, Il. 60647

# We heard you... loud and clear

You asked Crown for power amplifiers with a lot of honest power.

You asked Crown for amplifiers that purely amplify — without adding noticeable distortion or noise.

You asked Crown for amplifiers that keep on working, even at full rated power — show after show, set-up after set-up.

You asked Crown for amplifiers that were easy to set-up — that worked even with tricky speaker loads.

You asked Crown for amplifiers that deliver good sound over a wide operating range.

## Here's our reply.



**D-150A**  
Stereo Amp

**DC-300A**  
Stereo Amp

**M-600**  
Mono Amp

Output Power into 8Ω into 4Ω	80 watts/ch. 140 watts/ch.	155 watts/ch. 250 watts/ch.	600 watts 1000 watts
All three will drive totally reactive loads			
Harmonic Distortion at rated power into 8Ω	Less Than 0.05%, 1 Hz - 20 kHz	Less Than 0.05%, 1 Hz - 20 kHz	Less Than 0.05%, 1 Hz - 20 kHz
Hum and Noise 20 Hz - 20 kHz	110 dB down	110 dB down	120 dB down
Frequency Response	±.01 dB, 1 Hz - 20 kHz @ 1 watt into 8Ω	±.01 dB, 1 Hz - 20 kHz @ 1 watt into 8Ω	±.1 dB, 1 Hz - 20 kHz @ 1 watt into 8Ω
Power at Clip Point Single ch.	96 watts into 8Ω 161 watts into 4Ω	190 watts into 8Ω 340 watts into 4Ω	750 watts into 8Ω 1350 watts into 4Ω

All Crown amplifiers are covered by a full warranty, which says that for three years after you buy the unit, if anything doesn't work at or beyond specifications, we will fix it at no cost to you. Plus, Crown pays full round-trip shipping charges in the U.S. on defective units. That's reliability!

Are you listening?

D-150A     DC-300A     M-600

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

I am  sound engineer     performer  
 equipment manager     someone else  
and work with \_\_\_\_\_

(company or performer)

We heard you,  
Crown, loud and  
clear, and it all  
sounds good, so  
far. Send us more  
information.

When listening  
becomes an art,



# CROWN

Box 1000, Elkhart IN 46514

DB12

even some Debussy and Moussorgsky. Given these influences, and Bonner's apprenticeship with Pharoah Sanders, it is clear that he has the resources to produce worthwhile music. But this thinly recorded, carelessly conceptualized chordal fruit salad makes an ominously poor debut. —heineman

## TEDDY WILSON

TEDDY WILSON IN TOKYO—Sackville 2005.  
Personnel: Wilson, solo piano.

★ ★ ★

Like his contemporary Art Tatum, Teddy Wilson created a timeless piano idiom. This release, originally recorded in 1971 on a Japanese label, contains the classical elements of Wilson's balanced, delicate style.

The keynote is restraint. Although Wilson crafts strikingly intricate keyboard designs—some of the most complex swing era piano improvisations imaginable—the result is remarkably dull. There's nothing here that would upset a world-weary stockbroker downing his fourth martini; everything pulses along unobtrusively, almost self-effacingly.

The tunes, standards like *I Get A Kick Out Of You*, *Smoke Gets In Your Eyes* and *On The Sunny Side Of The Street*, are precise, delicate pieces, but are distressingly similar in mood and tempo. The result is rarified music: contained, delicate, but ultimately too balanced, too timid. —balleras

## ERROL PARKER

MY OWN BAG No. 1—Sahara 1001: *When We Get Rich*; *My Lady For Real*; *A Flat Tire On My Ass*; *A Pair Of Orange Pants*; *Look At Me*; *Three A.M.*; *Back To Sausalito*.

Personnel: Parker, vocals, piano, Farfisa organ, drums, conga, electric keyboard bass; Richard Davis, bass (tracks 4, 5, 6, and 7); Burt Jones, guitar (tracks 3 and 4); Cornell Dupree, guitar (tracks 5, 6, and 7).

★ ★ ½

MY OWN BAG No. 2—Sahara 1002: *Lonesome Sister*; *Improvisation 1*; *Hard On*; *Improvisation 2*.

Personnel: Parker, acoustic piano, Farfisa organ, Rhodes piano, Hammond organ, electronic keyboard bass, African and American drums, tambourine.

★ ½

These discs are curiosities: apparently self-produced efforts by an accomplished, if eccentric, multi-instrumentalist. Parker has written some idiomatically endearing lyrics, which he delivers in a nonvoice that places him halfway between Mose Allison and Wild Man Fischer.

His amusement park organ licks and rocky drumming play up the goodtime aspects of *Rich* and *Ass*, satirize the "baby-baby-baby" elements of *For Real*, and seem at odds with the deadpan *Three A.M.* Davis, Dupree, and possibly Burt Jones are wasted in the loose jamming, which is without rhythmic or harmonic variety.

The bagman is the only performer on *No. 2*, and the album is even more hampered by the sameness of its instrumental pace. Without his mordant wit, Parker's work seems interminable and annoyingly insistent. *Lonesome* might be haunting if the tambourine wasn't struck on every beat; *Hard* relies on telegraph key touch on a single tone. Parker plays with himself nicely, but these one-dimensional improvisations are much too long.

If you put these LPs on your phono while you're washing the dishes you'll rush right through that chore to get them off the turntable. —mandel

# Joe Farrell



by leonard feather

Though it is only in the very recent past that Joe Farrell's name has begun to show up on the jazz charts, he has been a respected and versatile figure on the New York scene for more than 15 years.

My first recollection of him goes back to a Charles Mingus album I produced in the spring of 1960. Various issued and reissued as *Pre-Bird* and *Mingus Revisited*, the sessions included a wide range of young Turks who, with Mingus' help, would establish themselves in the forefront of the new music scene during that turbulent decade.

On a couple of tracks Farrell found himself part of a tenor team that included Booker Ervin and Yusef Lateef, challenging company for a youth whose only prior appearance on records had been a single date with Maynard Ferguson.

Over the years Farrell made his name, with the Thad Jones/Mel Lewis orchestra and others. In July of 1970 came the first of a series of albums for Creed Taylor that helped him immeasurably along the route to full time leadership in his own right. Farrell shared the composing chores with Chick Corea and John McLaughlin, who, along with Jack De Johnette and Dave Holland, made up his rhythm section. He had just won the *db* poll on soprano sax in the TDWR division.

This blindfold test, Joe's first, was conducted during his visit to Los Angeles for a two-week gig at Concerts by the Sea. He was given no information about the records played.

blindfold

test

**1. ART BLAKEY.** *Gertrude's Bounce* (from *Buhaina*, Prestige). Richie Powell, composer; Woody Shaw, trumpet; Carter Jefferson, tenor sax; Cedar Walton, piano.

That one really stumped me. It could have been early Freddie Hubbard or maybe Woody Shaw on trumpet. It sounded like so many people on saxophone; it's hard to say. If it's an older release it might have been Wayne Shorter on tenor, but I'm not clear about whether it's a recent or older release.

It sounds like the music of the post be-bop era . . . after the '40s. It's the type of music they played in the late '50s. It's hard for me to pinpoint the styles of the players on that record.

I've heard the tune before but I forgot the name. You stumped me on this one. I thought the performance was excellent, of course. I thought everybody played good solos and the arrangement was played great, too. I enjoyed the record so I'd rate it four stars.

I like the piano player. I think it was Cedar Walton.

**2. EDDIE HENDERSON.** *Spiritual Awakening* (from *Realization*, Capricorn). Eddie Henderson, composer, trumpet; Herbie Hancock, piano.

It's hard to figure out who makes records like that. I'd have to hear the rest of the record to be able to recognize who that was. It might be Herbie Hancock's band. There was a lot of sounds; not that much composition. I recognized a muted

trumpet, but as far as who's playing it, if it is Herbie Hancock's group it would have been Eddie Henderson.

If this is just a track to have some variety on the album, I could appreciate it for that. In terms of the record getting to me, I'd have to hear it in context from the first track straight down. I could see it as adding a bit of variety on a record, but I don't know if the whole record sounds that way.

I'd have to rate it three stars.

**3. WOODY HERMAN.** *Where Is The Love?* (from *Children Of Lima, Fantasy*). Alan Broadbent, arranger; Gregory Herbert, alto flute; Frank Tiberi, bassoon.

I know the name of the song, *Where Is The Love*, of course. I like the arrangement with the bassoon and alto flute playing the melody together; I thought that was interesting. I can't really tell whose date it is . . . if it's a big band featuring two soloists, or if it's a flute player's date.

I enjoyed the bassoon soloist. I don't really hear that many people play jazz on bassoon. I know that Illinois Jacquet does, but I don't think that was him. I didn't recognize who played the alto flute solo.

I think it was a very good arrangement of a pop tune. I could rate the arrangement four stars. The playing of it I'd have to rate three stars. The band played good, but there was some discrepancy in the pitch with the alto flute and the bassoon that kind of affected me. I don't know whose date it is . . . if it's somebody's big band or what.

**4. HUBERT LAWS.** *Gymnopedie # 1* (from *In The Beginning*, CTI). Erik Satie, composer; Bob James, arranger; Hubert Laws, flute; Dave Friedman, vibes; Ron Carter, bass.

It's definitely Hubert Laws playing flute; one of my favorite flute players. It's a CTI record that was recorded at Rudy Van Gelder's. I recognize Ron Carter's low notes on bass; he always plays the greatest low notes on bass.

In my estimation Hubert is one of the finest flute players I've ever heard. I think he plays the flute the way it should be played. He gets a good sound.

I don't know the piece but it sounds classical. I'd have to rate it five stars all the way around.

It sounds like Dave Friedman's touch on vibes.

**5. RONNIE LAWS.** *Never The Same* (from *Pressure Sensitive*, Blue Note). Ronnie Laws, Roland Bautista, Mike Cavanaugh, composers; Ronnie Laws, soprano sax; Joe Sample, electric piano.

You've got me stumped on this one again. A wild guess, maybe, but it sounds like Harold Vick on soprano . . . I'm not sure. Kind of sounds like a pop arrangement but I don't know the name of the composition. Not too many things I can identify. It was a nice piano solo but I have no idea who it is.

It sounds like a contemporary version of a pop tune . . . something like that. It sounds like somebody's effort to make a pop record. I don't know who the artist is and I don't know who the soloists are. I'd give it about two and a half stars.

**6. THELONIOUS MONK.** *Trinkle, Tinkle* (from *Who's Afraid Of The Big Bad Monk?*, Columbia). Thelonious Monk, piano, composer; Charles Rouse, tenor sax; Oliver Nelson, arranger.

I've got mixed feelings about that record. Of course it's a Thelonious Monk composition. I don't know the title but I know the melody. It sounds like Monk playing, then it sounds like somebody trying to play like Monk. The tenor solo seemed to have a lot of echo on it; kind of a strange recording. If it is Monk, then it would be Charlie Rouse on tenor. If it's an arranger's idea of Monk's composition, then, of course, it's a different piano and tenor player. If it is Monk, then I assume the arranger was Hall Overton. On the other hand, I know that other writers wrote arrangements of Monk's tunes. It could have been Gil Evans or somebody.

I like the record. I don't particularly care for the recording. Everything Monk does I like, so on the basis of composition, I'd rate it four stars.

Feather: It is Monk and the tune is his. It was Charlie Rouse on tenor, but it was not Hall Overton and not done in New York. It was a session he made out here with Oliver Nelson writing the charts. A little different sound from the other big band things he's done.

Farrell: It was a fuller band; I recognize that. I didn't know that Oliver had done any writing for Monk.

**7. CHARLIE MINGUS.** *Profile Of Jackie* (from *The Art Of Charlie Mingus*, Atlantic). Charlie Mingus, composer and bass; Jackie McLean, alto sax; J. R. Montrose, tenor sax; Mal Waldron, piano. Recorded 1956.

I'll take a guess. Being that it sounds kind of Duke Ellington influenced, I'd have to say Mingus. It sounded like Mingus playing bass. Anyway, if it was Mingus, then it would be either Charles McPherson playing alto, or it might be John Handy.

I don't know when this record was made. I know Mingus likes to do things with smaller kinds of groups. I did hear a tenor sax in there, too. I'm just guessing. If that was the band I was thinking of, it might be Jaki Byard playing piano.

If it's Mingus, I enjoy his music, he's got a flavor that appeals to me. As far as a rating, I'd have to say three stars. **db**

# Profile

## GINO AND JOE VANNELLI

by marv hohman

Vocalist Gino Vannelli has created quite a stir in music circles as of late. Together with his pianist and blood brother Joe, the Canadian Vannelli has managed to make a dent in both the rock and jazz markets with his slickly-tailored, dramatic recordings and live appearances.

"Our father was a singer with big bands. As a matter of fact, he was offered a job with Maynard Ferguson but he turned it down. He was into the

Gradually they worked up the courage to do their own demo tapes. As Joe recalls: "We never sent out any tapes from Canada. We worked for six or eight months straight to get the bread to build our own four track studio in our basement. Then we spent two months recording the tapes. Gino had been signed to RCA in Canada when he was 16. But at that time the musical scene in Canada was just getting off the ground. So he asked for his release to go looking for a contract in the States.

seem to be as difficult as the lyric part for me. I feel songs like *Storm At Sunup* and *Love Me Now* are a mirror of what I felt during the past year about one night stands and abrupt sexual relations.

"The latest album wasn't planned as a concept album but the material did come over a period of six months last year when I was on the road. Everything was an intake of experience, a combination of sensuality and introspection. In that respect, there is a certain unity."

Several critics have lambasted Gino's stage theatricality, stating that his uninhibited gyrations and mannerisms seem excessive. He defends himself by stating: "I know some people find my maneuvers to be contradictory to our music. They say, 'What's this guy, is he trying to be a musician or a sex symbol?' But both are actually me. I guess I'm a sexy guy doing good music. I don't do it on purpose. Everyone dresses a certain way on stage. I don't go out and get incredible glitter costumes made, I just wear basic jeans and a shirt. I never went to a choreographer, no one ever told me what to do.

"A lot of our reviews seem to be based on personality conflict. No one has actually said Gino Vannelli's band was untight or lacking, his voice wasn't in shape, the show should be improved, never anything derogatory about the music. If I'm going to get past the whole jazz club syndrome, I've got to have something else, some way to overcome that initial reaction."

Brother Joe agrees with Gino. "I think we've gone through sort of a dark era in music the last few years. I hope we can be accepted for what we are. I'd like to see more music of a greater depth succeed." **db**



whole Sinatra thing about 25 or 30 years ago," Gino explains.

"As far as our own formal training goes, I studied drums and percussion for about four or five years and theory at McGill University in Toronto for a year. Our formal training hasn't been very extensive. Playing drums didn't really inhibit me, it just more or less limited me. I wanted to be a drummer when I was 10 or 12 years old, ever since I saw the first movie that Gene Krupa made. I even met Krupa when I was 14 and I was looking forward to seeing this guy with jet black hair that was really a fast, incredible drummer. I was so disappointed to see a man who had been withered away from his experience with drugs. That did something to me. I guess, and I realized that I could do more than play drums. So at 15 I began to write."

According to Joe, Mr. Vannelli would have "records from Dave Brubeck to Stan Kenton always playing, so we grew up with Bill Evans and Oscar Peterson and such."

"Our father was really not commercial-minded, he always said 'Look at a song like *Don't Sit Under The Apple Tree*, that might have been a big selling record,'" Gino states. "But you take a song like *You Go To My Head* or *What's New*, they never became big records or anything, but they didn't have to be big sellers to become standards." He always figured an artist should be an artist first and a moneymaker later.

"It's really sort of strange to be emotionally tied to people like Evans or Keith Jarrett, who I musically respect so much. Yet physically and youthfully we're tied to the other thing, being a Beatlemaniac. Isn't it strange to love Ringo Starr and at the same time be trying to play *Take Five* or *Rondo A La Turk*?"

"I remember we used to sit down with this guy that owned a steak house, he was older than us and a lover of jazz and he just couldn't relate to the Beatles. He had no emotional ties with the music, it just wasn't part of him. So he didn't like that music, yet we would have so much in common when we'd listen to Brubeck recordings, the live Newport things. It would totally blow his mind when I'd turn around and ask him if he'd heard the new Dave Clark record. We've been a part of both the '50s and the '60s, we have eyes and ears that are open."

The 23-year-old Gino and 24-year-old Joe got their start doing bar gigs in and around Toronto.

Nothing really worked out until about two and a half years ago when we ran into Herb Alpert, he liked us, and signed us to A&M."

Both Gino and Joe feel that there has been a positive progression over the span of their three albums. Joe feels that "our true characters are coming out now. When you first start recording there's the whole technical hangup of trying to get all your emotion down in the studio. As far as how we divide the work, it's not clear cut. Gino writes the music and the lyrics himself. But once the music is written, we start working off the rhythm section, get together in a little house and work out. That's bearing in mind that we may overdub the horns or whatever. Then we go to the studio and lay down the basic tracks, bring them home, listen, and write out the arrangements."

Gino admits to having a preconceived notion about how things should be. "As I'm writing a song, I hear an arrangement and tell Joe what I'd like to hear. To make the actual idea become a reality, that's where the direct compatibility of my brother and myself comes into play.

"The moment between striking the chord and writing the lyric is totally limbonic. I'm very chord-conscious. I think that too many performers are not progression-minded, that it's been left to the jazz people to be that way. Too many contemporary writers find too much of a crutch in a good melody and arrangement."

As far as dynamics go, Joe says: "They are in the sweetening of the mix. When you play a synthesizer, you can't deal with a horn or a string individually, it's basically one sound. We're using organs, synthesizers, and electric pianos, six synthesizers right now. Richard Baker plays organ and bass on a small Univox synthesizer. He uses a larger one for string lines or whatever. John Mandel, the percussionist, also plays synthesizer, a string one made by Farfisa, and a small Univox with occasional horn lines. I play a Fender piano and a larger Univox that emulates horns."

As to why they employ no guitarist in live performances, Gino says: "We stayed away from guitar and bass to avoid imitating what we had already heard. We wanted to force ourselves to come up with something new.

"I can't write a lyric unless I've got something to say. Like in *Storm At Sunup* (the title cut from Gino's latest album) I didn't realize that I had come up with some of the changes and melodies and mixtures that I did. The music part doesn't

## DARYL STUERMER

by bill milkowski

Just a few months back, Daryl Stuermer was playing five nights a week in a local jazz club in Milwaukee, Wisconsin—but nobody knew it. After all, Milwaukee is hardly the hub of the jazz world. Today as guitarist for the new Jean-Luc Ponty band, Daryl will be spreading his name all over the world. Daryl is enjoying all the exposure. Many artists are now noticing him and are beginning to put his talents to use in studio sessions. George Duke recently used Stuermer on his new album and plans to work with him again soon.

Ponty himself plans to feature Daryl on his next album, which is scheduled for recording following the current tour. The electric violinist discovered Daryl's talents by coincidence this spring.

Daryl was in California with his Milwaukee band Sweetbottom, in search of a recording contract. The group had enough trouble just getting past the security guards at the studios, but they did make some influential contacts in Los Angeles.

Sweetbottom's former vocalist, Sylvia St. James, was also in L.A. at the time, working with Frank Zappa and George Duke. She met Daryl and the other members of Sweetbottom and introduced them to the recording scene.

At the same time that Sweetbottom was bouncing from one recording studio to another trying to get a break, Ponty was searching L.A. for a guitarist to go on tour. Duke remembered hearing Sweetbottom on some tapes that Sylvia had played him, so he recommended Daryl as a prospect for Ponty.

Daryl recalls: "I got a call at my hotel from George Duke. He told me to stay there because





# New Lean, Mean Rock Machine!

Small but deadly. Full 24 $\frac{3}{4}$ " scale on a compact solid body. Carved arched top. Humbucking pick-ups with individual adjustable pole pieces and 3-way tilt adjustment. Polarity-reversing phase switch. Master volume. Schaller machines. Adjusto-Matic bridge. Warning! Fingerboard is dangerous, but you can handle it. Try it.

## Guild M-80CS Double Cutaway Solid Body!



For color sheet 8135-A:

# Guild

225 West Grand Street,  
Elizabeth, N.J. 07202.

A Division of Avnet, Inc.

Jean-Luc Ponty was going to call me. So I stayed. Jean-Luc finally called and told me to come over to his house the next day for an audition.

"He had never heard me play but George told him that I was a good guitarist. So I went over there and he threw some charts in front of me. I never read better in my life—I just had to. We played about four songs, talked for an hour and a half, and then he told me I would be his guitarist for the group."

Ironically, Jean-Luc Ponty was one of Daryl's idols from way back. At 16, Daryl discovered Ponty on a live album with the George Duke trio.

"I was gassed by the violin player on the album, so I started picking up his solos. There are about four people who I have always wanted to play with. I've got one of them now."

Daryl played drums and trumpet for eight years all through grade school, but he put them both down when he discovered the guitar at age 12. "As soon as I picked up the guitar I loved it," Daryl said. "It was the most natural thing for me to play. It just came so easy."

After discovering Dave Brubeck's *Take Five*, Daryl's tastes gradually turned toward jazz. "From then on I started picking up albums by Howard Roberts and Wes Montgomery. There was a lot to learn from them."

He began lessons at age 15 from Milwaukee jazz guitarist George Pritchett, finally learning to read notes. "We didn't really get much into soloing, but I learned a lot of chord changes," Daryl said. "Solos are something that you can't teach. You just gotta have it. A lot of guitar players learn scales and scales and scales, but when they get on stage they can't do anything."

Daryl still believes that delaying formal instruction for three years was more helpful than harmful to him. "I think that's the best way to do it. I learned how to play by listening to records, using my ear and my memory constantly, and then I learned the notes. By going right into formal lessons, you end up reading notes and losing feeling."

After Daryl learned to read, he began composing and arranging almost immediately. Today he has an impressive backlog of original tunes, including charts scored for the Milwaukee Symphony Orchestra.

Like most musicians, Daryl has spent time with several local bands, most notably Sweetbottom. Their sound was an pure, polished and exciting as the groups they imitated, and it was free five nights a week. All those nights in the intimate jazz lounge, cranking out tune after tune by the Hancock and Corea of the jazz world were valuable experiences for Daryl. "Larry Coryell was a real big influence on me. Not that he's my favorite guitarist, but his concept of playing was different than traditional jazz or rock people."

Because of Daryl's own high speed high volume method of playing, some critics might be quick to hang the "McLaughlin copy" label on him. But their styles are only slightly similar.

"I'm not sure if Jean-Luc wants me to use my double-neck guitar on tour," Daryl said. "He says that Al DiMeola gets labeled as a Mahavishnu copy just because he plays fast. But if I walk on stage playing my double-neck really fast, and Jean-Luc just came from the Mahavishnu Orchestra, the audience will really believe I'm trying to imitate John."

But Daryl is no imitation—he's the real thing. And he may be on the verge of becoming a musical force of his own.

db

# caught...

## ART ENSEMBLE OF CHICAGO

Five Spot, New York City

**Personnel:** Lester Bowie, trumpet, fluegelhorn, miscellaneous horns; Joseph Jarman, soprano, alto, tenor and bass saxophones, bass clarinet, flutes, vibes, percussion; Roscoe Mitchell, soprano, alto, tenor, baritone and bass saxophones; Malachi Favors, bass, rhythm logs; Don Moye, drums and percussion.



The remarkable Art Ensemble played their first extended New York club engagement ever, and to judge from one Saturday night's audience response, most New Yorkers didn't quite know what to make of their audio-visual performances.

Maybe it was their physical appearance: Bowie dressed over-casually in denim cutoff shorts and sleeveless jacket; Jarman, Favors and Moye with colorfully painted faces; and only Mitchell dressed "normally."

Perhaps it was the music: a continuous threading and weaving of melodies, tonal colors, percussive elements, vocal exclamations, individual solo segments and group improvisations that built up slowly into a tidal wave, much in the vein of their *Reese and the Smooth Ones* album.

Whatever it was, the audience either lacked insight into the Ensemble's sophisticated humor, or were daunted by their unpredictability and steadfast refusal to be stereotyped. Indeed, the Ensemble is still unique.

For example, they opened one set as follows: Bowie came out first, sporting a casino dealer's visor on his head and drinking from a pint of whiskey. Jarman and Moye staggered around the club like two winos, holding onto each other for balance, shooting off streamers and mumbling nonsensically. Bowie spot-

ted them and yelled, "Over here! None of this music shit, we're gonna play some cards!" Somehow they found their way to a table set up in front of the stage, where a deck of cards was produced. Bowie proceeded to deal furiously, cards flying everywhere, the three drinking, cursing and calling each other's bluff in an hilarious parody of a seedy cardgame. Even the Five Spot management got into the spirit, a waitress bringing a bottle of booze to their card-table. However, Bowie, after sampling some of it, yelled out in

feigned disapproval, "Man, what is this stuff?! What kind of a jazz club is this?" Bowie then asked his buddies if they wanted to play some pool, waving a pool cue. One of them finally asked, "Where's Malachi?," and Favors made his entrance, while simultaneously Bowie extended the pool cue towards him, shouting, "Hey, Malachi, here's your cue!" And they got up on stage and commenced music-making. This ridiculously funny prelude had almost no effect on the "spectators," who sat in silence, looking stunned and disoriented.

The Ensemble was musically brilliant, too, showing their rare ability to be in complete empathy and yet distinctively individual all at once. Jarman excelled on vibes and bass saxophone (what a combination!). Bowie boiled in his characteristically vocal trumpet style. Mitchell played with invention and authority on all his horns. Favors overcame an overhead miking set-up that disfavored acoustic bass, by his fat tone and relentless swing and drive. Moye was extremely declarative and complementary, as if connected to the pulse beats and minds of his peers.

This was, as the Ensemble has proclaimed (more out of confidence than arrogance)—and despite the audience's surprising apathy—"Great Black Music." —scott albin

## HERBIE HANCOCK THE HEADHUNTERS

Keystone Berkeley, Berkeley, California

**Personnel:** Hancock, keyboards; Bennie Maupin, reeds; Paul Jackson, bass guitar; Blackbird McKnight, guitar; Bill Summers, percussion; Mike Clarke, drums.

34 □ down beat

If purists haven't seen Hancock and his henchmen yet, they're probably still on listening terms. But neck hairs bristle when HH straddles his cockpit seat, surrounded by dials, red lights, knobs, keyboards, you-name-it, and begins to fuse jazz with gadget-rock—or should I say, *confuse*?

Preceding the release of *Man Child*, Hancock's new LP, Herbie had the Headhunters cancel two local dates to rehearse with him

for the Keystone shows. Their act opened with—what else?—*Watermelon Man*, written in 1962. With percussionist Bill Summers piping a *hindewhu* as the boss's cue to take the stage, the familiar note patterns set a tone that was quickly abdicated afterward. They played a perfunctory, serious set. For *Hang Up Your Hangups* Paul Jackson jabbed at an Odyssey instead of his bass guitar. Hancock had one too, plus another ARP, clavinet, electric piano and organ. *Steppin In It* (self-explanatory), however, had him lipping a talk-box while swooshing at a synthesizer. Then *Bubbles* climbed soothingly from an undulating, subdued beginning and ended with Summers' *shekere* (an African, bowling ball-sized rattler) shaking furiously. Blackbird McKnight on rhythm was rendered faint at best by the riptide of his mates. Save for Summers' occasion congas, the others drowned him in a vortex of volume. Thunderclap drumming by Mike Clark, coupled with bass and Bennie Maupin's reeds, spelled poor sound balance. Maupin breathed gales into his lyricon, saxello, and tenor, all amplified for easy maneuvers and no noticeable quality change.

After *Chameleon*, Hancock lapsed into tedium by sputtering on his talkbox. A few people started clapping to end the technical goofing around which sounded like he had a dentist's drainage tube in his maw. He got the hint before we got the *hook*, and redeemed himself with some proficient licks to end the set. Moderate applause followed.

Separately, the Hancock-less Headhunters have impressive credentials. Bennie Maupin flaunts his virtuoso reeds on his solo *Jewel in the Lotus* LP, and all the guys have backed names like Woody Shaw, Jimmy Reed, Sam and Dave, Charles Lloyd, and the Pointer Sisters, for starters. Blackbird was the only one not to play on Hancock's *Thrust*. Their recent Arista album, *Survival of the Fittest*, was co-produced by Herbie and David Rubinson. All of this should indicate the presence a tight and together unit, capable of both following and leading. But it will take more energy than Mwandishi et al have expended thus far. —clark peterson

## SHIRLEY SCOTT

The Bottom Line, New York City

**Personnel:** Scott, organ; George Coleman, tenor saxophone; Louis Hayes, drums.

That Shirley Scott is one of improvised music's stellar organists was again demonstrated during her recent stint at the Bottom Line. Joined by George Coleman on tenor and Louis Hayes on drums, the Scott Trio generated a music centered at the intersection of vitality, inventiveness and integrity.

The set I caught commenced with a spicy reworking of Antonio Carlos Jobim's and Vinicius de Moraes' *Insensatez* (*How Insensitive*). Cast as a brisk, up-tempo bossa nova, Coleman took charge of the head and the first set of choruses with his customary *elan*. The Coleman approach includes a big, resonant, singing sound; a complete mastery of his instrument's technical idiosyncrasies; and a lyrical sensibility which transforms even his most complex technical passages into *music* instead of mere etudes. Capping his series of provocative episodes was a seamless and texturally dense chorus consisting of a dazzling

The audience can't see you, but they hear you.  
They depend on you to get that music to them. Un-  
distorted. Balanced. Correct.

That's an art.

Presenting the Yamaha PM-1000 16 x 4 mixing con-  
sole.

A technological wonder.

Chock full of professional controls and features: The  
exclusive 4 x 4 matrix with level controls gives greater  
control of the sound than by driving speaker amps  
directly from the bus output.

It's standard equipment.

Like transformer isolated inputs and outputs. Dual  
echo send busses. And an input level attenuator that

takes +4 dB line level to -60 dB mike level in 11 steps.  
Plus five-frequency equalization.

The PM-1000 keeps you flexible so that an unexpec-  
ted glitch won't hang you up.

It helps you maintain because you know your mixer  
won't let you down in the middle of somewhere.

We make the PM-1000 for the studio, for the road,  
and for the stage. We make it right.

Because we think that some of that applause be-  
longs to you.

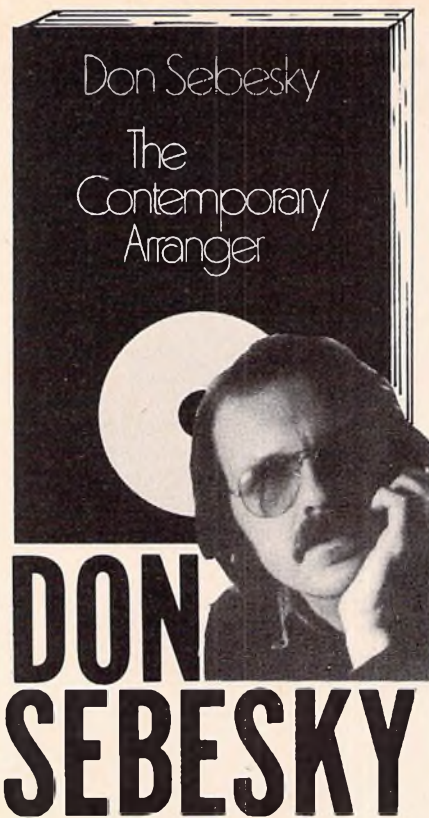


**YAMAHA**

Box 6600, Buena Park, CA 90620

# THINK OF IT AS YOUR MUSICAL INSTRUMENT.





**"The Most Important  
Arranging Book  
of the twentieth century . . ."**

A complete, totally authoritative, easy-to-understand text covering all aspects of arranging. This beautifully bound oversized edition (9" x 12") contains three 7" L.P. recordings including examples performed by George Benson, Jim Buffington, David Naden, Jackie & Roy, Randy Weston, Freddie Hubbard, Hubert Laws as well as Don's complete orchestra. A MUST BOOK for every composer/arranger and for anyone who wants to get into the facts and ideas that are behind the scenes of a total musical product.



Alfred Publishing Co., Inc.  
75 Channel Drive,  
Port Washington, N.Y. 11050

Enclosed is my check for \$30.00.  
I understand that Alfred will pay postage.  
Please RUSH ME  
Don's new book and records.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Zip \_\_\_\_\_

**"It's a Bitch . . ."**

**CARMINE APPICE'S  
realistic DOUBLE FEET**

The Rock Drum Book that is revolutionizing the sounds of the future. Send for yours now! ONLY if you have the courage to look into the future.



Alfred Publishing Co., Inc.,  
75 Channel Drive,  
Port Washington, N.Y. 11050

Enclosed is my check for \$4.95.  
I understand that Alfred will pay postage.  
Please RUSH ME Carmine's new book.  
(It contains a color poster)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Zip \_\_\_\_\_

**HOW TO perk up percussion** by John K. Galm via Dr. William L. Fowler

**F**or its jazzy street parades, the early Southern band needed but few percussion instruments—bass drum, side drum, maybe hand cymbals. But when the jazz beat had marched from street to dance hall, drummers could sit down on their jobs. And then began their encirclement by additional percussion instruments—tom toms, wood blocks, cow bells, vibes, high hat, crash cymbals and the like, an encirclement accelerated by growing American interest in near-East Gamelan and far-South Latino music, an encirclement limited only by a drummer's reach. And right now, many a jazz group is extending its tonal colors and increasing its rhythmic intensities by adding a separate percussion specialist.

For jazz drummers who want to sprinkle a little *salsa* on their cooking, here is authentic info from the much-travelled performer/teacher, John K. Galm, on how he coaxes exotic color and rhythmic intensity from several intriguing instruments.

**METALOPHONES**

Because they are made of metal, these instruments sustain their sound. Clear articulation therefore requires damping techniques. But to bring out their sounds sufficiently, microphones should be used.

**Finger cymbals (Middle East)**

*Sound:* A high-pitched combination of bell-like ringing and stopped qualities.

*Technique:* Hold one cymbal in each hand. For a ringing sound, strike a glancing blow with the edges of both cymbals. For a stopped sound, strike, then hold both edges together. For a tremolo, rapidly alternate edge strikes.

**Ago-gô (Africa, Brazil)**

*Sound:* Two high-pitched bell tones, either ringing or muffled, usually tuned a minor third apart.

*Technique:* Because the two bells are mounted parallel on a bent metal strap which the player's left hand holds, they can either remain apart or be squeezed together, thus muffling their sound. Strike the bells with a thin metal rod at various points on their sides. To reduce the brilliance of sound and to change the pitch, stuff bits of paper into the bells. And to further muffle the sound, touch the bells with the fingers.

**Gong (Southeast Asia, Japan, China)**

*Sound:* Just like its name sounds! The pitch is sustained and remains the same from impact on. Because the gong is difficult to dampen rapidly, its articulation is useful only in simple rhythmic patterns.

*Technique:* Strike the gong at the raised part in its center for a fundamental pitch and close to the edge for higher overtones. Use a padded beater normally, but for tonal contrast try brushes, snare drum sticks, triangle beaters or soft rubber mallets.

**Tam-tam: (Western Asia, China)**

*Sound:* Like the gong, except that the tam-tam sound is not a sustained pitch; from impact on, new pitches increase the timbre complexity. Like the gong, the tam-tam is difficult to dampen for articulation, but it can build the most powerful sound climax of any instrument.

*Technique:* For its fundamental tone, strike a heavy blow from a padded beater just off center and close to the edge for higher partials. Experiment with other beaters, too.

**LIGNAPHONES**

Because they are made of wood, these instruments produce a very sharp initial attack, then quickly lose their sound. They are best used for their articulative qualities, but generally need a microphone for adequate projection.

**Woodblock (China)**

*Sound:* A high-pitched "tock." The woodblock has long been demeaned by commercialism—soft-shoe imitations and other ricky-ticky effects. But a newer type has holes drilled in its side and a slanting interior piece of wood, allowing the player to alternate pitch as with the Ago-gô.

*Technique:* Strike with a hard xylophone beater, a snare drum stick, or a hard rubber mallet. In the two-tone model, control the pitch by opening and closing the side holes with the left hand.

**Puilili (Hawaii)**

*Sound:* A soft rattle effect from the shredded end of this long bamboo stick or an imitation of wind and wave effects from air rushing through the shreds.

*Technique:* While holding its shredded end, twist or shake the puilili, or whirl it through the air in circles. Large movements are necessary to produce sound. Puilili are usually played in pairs, but are seldom struck together.

**Reco-reco (Brazil)**

*Sound:* A variable-pitched "hayku, hayku" with the accent on the first syllable.

*Technique:* Hold this short bamboo segment by its slit end, scrape another piece of bamboo partially split into four or five strips back and forth along the reco-reco's notched surface. To change the pitch, squeeze the slit end. And to produce an accent, put a slight extra pressure on the scraping stick.

**Cabaca (Africa, Brazil)**

*Sound:* A very articulate "swish."

*Technique:* With the right hand, hold this network-of-beads-strung-around-a-gourd by its attached handle, cradle the left hand under the beads to hold them against the gourd, then twist the handle back and forth. Varying the pressure of beads against gourd will produce subtle accents and sweeps of sound.

**MEMBRANOPHONES**

Because these instruments produce their sounds from stretched membranes, they can either be struck or rubbed. And their pitch can be changed through pressure against the membrane. Generally, their sound is of longer duration the lignaphone sound and their articulation clearer than metalophone articulation. All of them are some form of drum, from bongo to bass.

**Tamborim (Brazil)**

*Sound:* Very high-pitched, very light bongo drum quality.

*Technique:* Hold the tamborim in the left hand while applying finger pressure to the head to change pitch. With a short wooden dowel held in the right hand, strike the head in its center for non-accents and on its rim for accents. Or for an even lighter sound, strike with the right hand fingers themselves.

**Cuica (Brazil)**

*Sound:* A rather guttural but laugh-like imitation of animal cries, with pitch changes occurring as glissandi or along the overtone series.

*Technique:* With a wet cloth in the right hand, rub along the thin bamboo rod attached to the head center inside the drum body. At the same time, press the left hand fingers against the approximate drum head outside center, varying the pressure at will. If drums can really talk, the cuica will tell the funniest stories!



**PERCUSSION PATTERNS**

by John K. Galm

Here are sample rhythms I've found to be effective for the instruments treated in the adjoining *How To* article:

Finger cymbals  
 o = stopped  
 - = Let ring

Triangle  
 o = L.H. muffle  
 - = L.H. open

Gong o = muffled

Tam - tam  
 D = triangle beater  
 b = tam-tam beater

Claves

Wood block  
 open holes  
 closed holes

Ago-gô  
 high bell  
 + = muffled low bell  
 o = open

Cabaga

Reco-reco

Tambourine  
 + = L.H. muffle  
 o = open

Tambourim  
 + = muffle  
 o = open

Cuica (OR)

**John K. Galm** was formerly percussionist with the Baltimore Symphony Orchestra, the U.S. Air Force Band and Orchestra, the National Gallery Orchestra, and the Rochester Philharmonic. He played with Chuck Mangione, the Supremes, Ron Carter, and on Broadway shows. He has taught percussion at the Primeiro Seminario de Percussão in Rio de Janeiro, where he worked with the top Brazilian drummers. Presently, John is Percussion Professor at the University of Colorado, Boulder.

**GIARDINELLI'S "PRO SHOP"**

- THE WORLD'S LARGEST SELECTION IN STOCK OF PROFESSIONAL BRASS AND WOODWIND INSTRUMENTS.
- TRUMPETS IN ALL KEYS.
- TROMBONES IN ALL BORES.
- FRENCH HORNS, CLARINETS, SAXES, FLUTES—ETC.
- OVER 3000 NEW INSTRUMENTS IN STOCK TO SELECT FROM.

COME, CALL OR WRITE FOR THE INSTRUMENT YOU WANT, AND MENTION THIS AD.

**FREE CATALOG**  
Specify Instrument

**GIARDINELLI BAND INSTR. CO.**  
 151 W. 46th Street  
 New York, New York 10036  
 212 / 757-0641

**WILD GOODIES!**  
 You MUST Know These Songs!

**GET WORDS—MUSIC—CHORDS**

- 111 Hits Of The Super Stars  
BIG 372 page-2 lb. book-111 songs .....\$ 7.95
- 1,000 Song REAL Fake Book  
New & old hits: Pop-Rock-Jazz-Latin-Shows.  
BIG 488 page library—2½ pounds .....\$14.95
- 25 Hits In Current "Top 40" .....\$ 3.95
- In Concert—27 Rock Bands  
Chicago, Kool, B. B. King, etc. 54 Hits ..\$ 6.95
- 200 Modern Jazz Themes .....\$ 7.95

**DYNAMITE! MONEY BACK GUARANTEE**

**FREE** With Order—Usually \$2.00  
 "How To Get More Jobs"  
 Order Now: **IMPERIAL CREATIONS**  
 Box 66 - DB, New York, N.Y. 10022

**5th ANNUAL**

Categories:  
**Bands, Combos, Vocalists & Vocal Groups**

Festival Dates:  
**April 22, 23, 24, 1976**

Deadline for audition tape and application: **February 15, 1976**  
 For APPLICATIONS and INFORMATION, write today to:

J. C. McAleer  
**American High School Jazz Festival**  
 P.O. Box 1098, Mobile, AL 36601

Please send me application and complete information about the AHSJF in Mobile, April 22-24, 1976.

Name \_\_\_\_\_  
 School \_\_\_\_\_  
 Mailing Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_

a drum set. So I bought an amplifier as soon as I began playing jazz, and the sound was horrible. Since I had to live with it, I worked on finding better amplification, better sound, and to me it became a new instrument. I found more and more possibilities, especially with the quality of equipment becoming better and better. From '69 I was really into electric sound, playing with Wolfgang Dauner, who was into electronics a very long time ago, and George Duke in the U.S. So since 1970, I've been playing in the context of electric bands, and progressively making a blend of . . . I wouldn't say rock, but what sounds like it's coming from rock—experi-

ments in electronic sounds.

**Palmer:** I guess this brings us up to your visits to the States.

**Ponty:** The first time I came was in '67, for a violin workshop at the Monterey Jazz Festival. In 1969 I came and stayed in California, and that was when I cut *King Kong* with Frank Zappa, met George Duke, and did three albums of my own. I came back again in 1973 on a more permanent basis, and that's when I joined the Mothers.

**Palmer:** How did you happen to start playing with them?

**Ponty:** Well first of all, my producer at World Pacific had heard that Frank was interested in doing some work with jazz musicians, so he sent an acetate of George Duke and me playing, and Frank seemed to like it

very much. He agreed to arrange *King Kong* for me. As far as joining the Mothers, George was in the group, Ian Underwood, and Ralph Humphrey on drums, who had played with Don Ellis prior to that. Everybody was jazz-oriented, so I thought it would be pretty much in my water.

**Palmer:** Did Zappa impose a lot of his narrative and comedy things on the band? Was there a lot of blowing?

**Ponty:** Sometimes there was a lot of instrumental stuff, which was not specifically for improvising, but some nights. . . . There was a lot of variety from show to show. But it was not enough freedom for me. There were still a lot of backgrounds and theatrical things I didn't relate to.

**Palmer:** He kept a very tight rein on the band?

**Ponty:** Oh yeah, he knows exactly what he wants and every detail is supervised.

**Palmer:** How long had you known McLaughlin?

**Ponty:** I met him for the first time during my visit to the States in 1969. He'd just come to New York to play with Tony Williams' Lifetime, and he asked me to join the group. I had contracts in Europe, though, I was doing well there. Then, when I left the Mothers, I wrote some material and rearranged other material I had in order to put an album together, and was looking for musicians so I could put together a band. But I didn't have a recording contract or any management, and when John called me to remodel Mahavishnu I didn't know what to do. Musically, I was ready to have a band, but not business-wise. And I was very attracted to playing with John, so I decided to postpone my personal projects.

**Palmer:** I much prefer the second album you did with him, *Vision Of The Emerald Beyond*, to the other Mahavishnu albums. I thought it was especially well put together, the solos are very condensed, the writing's so varied. I'm sure doing all those short takes in the studio must have been trying, but how did you like playing with him live?

**Ponty:** On stage, we could extend the solos as much as we felt like.

**Palmer:** How did you like working with him personally? People from the first band have indicated to me that they felt he was overbearing about what he wanted to do, though I've always wondered whether they were that sure about what *they* wanted to do.

**Ponty:** Well, compared to Zappa it was big freedom. (Laughter) But I think it's good. . . . I think a band needs a leader. It's very exceptional for four or five men to have exactly the same musical aspirations and to be creative enough to all write for a band and give it a common identity. Most of the time it's good that there is a leader or musical director who knows exactly how to handle the music. I was aware of that when I joined John, and I was ready to play his music. However, when you feel you have to do your own, maybe you have to do it yourself, on your own.

**Palmer:** I know you've started a band and I'd like to talk to you about that, but I'm curious about a couple of other things relating to John. I know he uses a lot of different additive rhythmic structures out of Indian music, and I wonder how you felt about that and how you feel about the influence of Indian music generally.

# AUTOMATED SOUND FOR ONLY \$999

Our PA6 mixing console is Sunn's answer to gigging on a budget.

Comp-Limit® offers you automatic level control so you'll never have to leave the microphone to re-mix the sound.

High and low impedance operation, 5-band graphic equalizer, LED indicators and 200 watts RMS round out the features of the revolutionary PA6.

Finally someone has given enough thought to nightclub P.A. problems to help the



musician. And as your requirements grow, we've got several other "automated" components to keep everything simple, straightforward and effective.

After all . . . music's the thing. And we're here to help.



**HOTTER THAN EVER**

Sunn Musical Equipment Company  
A Hartzell Corporation Company  
Amburn Industrial Park • Tualatin, Oregon 97062

**Ponty:** I'd done little playing in those meters before, but it didn't take long to adjust. Once you're used to it, it's not difficult; sometimes it's even more difficult to go back to straight time.

**Palmer:** Have you been attracted to Indian violin playing?

**Ponty:** Oh sure. I love the best players, and have been influenced by them since the early '70s. But I look at it as a very different culture from mine. I admire what they do, but I think I have something else very different to do. Indian music is more horizontal than vertical; there are no chord structures. I haven't seen a really successful blend of styles between Indian and Western music yet. I love Indian music as an entity, as it is.

**Palmer:** I wondered partly because of the philosophical flavor of some of the song titles on your solo album (*On The Wings Of Music*).

**Ponty:** It's hard for me to express it in English; sometimes it's difficult just to find the words. It fits in with my aspirations; music is something magic and abstract, or can be. I don't mean to be an escapist, but I think music and art put man higher than material goals, all the political mess there is around, higher really than anything else going on on the planet. The actual album title was written by my wife.

**Palmer:** So you're starting your own band.

**Ponty:** I had to do that. Because now, in '75, I've been playing electric violin for 14 years. I have this very strong feeling of what kind of musical environment I want to create now, and I have to do it right now. The *Wings Of Music* album is like an opening page or a first chapter to what I want to do with the band; I'm going to explore much more, take more extended solos onstage. I wanted to put on the album the results of my sound experiences with the violin all these years, from the pure acoustic violin to the most perverted sound. (Laughter) Because you can really change the sound through amplification and electronic devices.

**Palmer:** What kind of pickups and equipment are you using?

**Ponty:** I'm using Barcus Berry violin and violectra, which is an octave deeper than the violin. I use them straight or with pedals—wah wah, distortion—and echoplex, phase shifters, and so on.

**Palmer:** So you wouldn't necessarily want to amplify a really good acoustic violin? In other words, a good *electric* violin. . . .

**Ponty:** Yes, exactly. It depends on what you're looking for. If you want to reproduce the pure sound of the violin but louder, you have to look for an excellent system, a mike and speakers and so on. But for me it's like two instruments. I prefer to keep the acoustic violin straight and use my electric violin to plug into a lot of different things which transform its sound completely.

**Palmer:** I hope your new band won't be really loud. I think a lot of the offenders these days are jazzmen who recently plugged in and go on with an attitude that it's like playing acoustic music, which it isn't. And the violin must be particularly difficult, because it's so treble, and the high frequency receptors in the ear are much more easily damaged than the low frequency receptors.

**Ponty:** Yes, but I'm really on the case. It's a pretty tough instrument to handle because of its overtones, but I'm pretty satisfied with the way I've been handling it. **db**

# VIOLIN

Looking for a Natural Sound?



**You just found it!!**

... the Barcus-Berry Amplified Violin.  
In 7 brilliant colors or traditional finish.  
Delivers a pure acoustic sound.

For detailed information and prices, write to:

**BARCUS-BERRY SALES CORP.**

5782 East Second St. • Long Beach, Calif. 90803



## Some of the keys to better flute playing

Even if the basic acoustical design of a flute is exactly right, ultimate musical performance can still be limited by the key mechanism.

Because each key moves but a fraction of an inch, this movement must be both precise and predictable. With a well-built, well-maintained flute it is. There should be no hesitation at the outset, no sticking throughout its travel, and no leaks when closed. Ideally, each key will become an extension of your fingertips, requiring no thought whatever for its peculiarities.

Which is why we ask you to take very good care of your flute. And why you should take the time to choose the right flute in the first place. Let us show you how good you really are with a DeFord flute or piccolo. At leading musical instrument dealers who care.

**E. L. DeFORD** 3100 Holiday Place, Elkhart, Indiana 46514

Distributed exclusively by King Musical Instruments

a Division of  DEBUND

a playback for an early Ron Carter recording. I asked Ron if I was playing too much. His reply was yeah. So now I hold back. Herbie and I tried that on a recording for George Benson and we took over. Later, on a Milt Jackson date, we tried it again, but Milt would have none of it. He held us back. I learned a lot about playing behind an artist from Herbie."

*Tell me about the new album.*

"The full title is *A Funkyhide Of Sings*. It's just a juxtaposition of 'a funky side of things.' That's 1975 funk. There are some new things and a few old things. Some may call it prostitution; I still call it music. It's my interpretation of playing some r&b with a lot

of electronics.

*Explain "prostitution."*

"Commercial" is as good a word as any—for the sake of thinking for the future. Unless I get some money, I stand a chance of losing what I want to do as an artist. I will have no backing financially. If you have no money you can't eat, you can't think, and you die. I feel that I have to support myself on a level where I can sufficiently put out what I feel and think. In order to do this, I have to put out something that is going to be saleable, and not just to a select jazz audience either. I mean mass appeal."

*What do you plan on doing with this money you make from prostitution?*

"It's going to buy my piece of pride. I am going to take the money and turn it back into

my band and myself as an artist so that I can write some more music. I am out front with it, because I feel it's a viable means to an end. I never am going to put myself in a position where I feel I am better than the lay person that's going to buy the music. I feel that has affected jazz—the word and the music; it is now considered highly selective, only good for a certain kind of person that can really listen and understand what's going on. Speaking from a record company's point of view, they would only put out, say, 2000 pieces to certain stores where it will sell. And they'll say, 'We're doing our thing for jazz.' There will be tunes on the new album that will help it to get on the charts. I have to make sure that I get through to some of those people who hear an Ab7b5 and make sure they don't panic and go, 'What is he trying to do?' Anything past a 1-4-5 chord and you're in trouble, man; it's no longer commercial. I'll give them a couple of 1-4-5 chords for ten minutes with a beat that is always in the same place, and everybody can dance to it. You have to be able to do that.

"It's like, I'll give you a little and hopefully I'll gain a lot. I have to keep a rapport going between the layman and myself, otherwise I'm not going to be able to get anything across. I don't think I'll be in the position of Horowitz where I'll be back at 85. I hope to be on social security at 85."

*I'm very sorry to hear you talk like this. It hurts when someone with your background feels he has to go dollars rather than art. Does that sound naive, especially from a nonpurist?*

"I believe in whatever I play or write, or I wouldn't do it. Does that sound better? This is the cold, out-front picture. It has a lot to do with the business and the manipulation of the artist. You can't get around that, man. You fight it, but if I really put out what I felt as an artist I could never get it played, especially as a percussionist."

*You sound like you want to go the direction of Quincy Jones. Those last two albums . . .*

"Wait until you hear his next album. Again his current things are a means towards an end. Those two albums are high on the charts. He is cornering a market—the same thing that I am trying to do, trying to get some people to believe in me as an artist. I've got to pay them to listen by giving them what they want to hear. At the same time I am programming them for what I hear and for what I want them to listen to. They are secure in the thought that, like Miles, I am giving what they want to hear."

*Hold it! At what point did Miles stop enjoying his music?*

"When he started playing originals rather than standards."

*Which came first, his dissatisfaction with standards or the originals? Or did they arrive jointly?*

"Let's just say that it was a means to an end. Now he does whatever he wants to do and whether or not he makes money is not a point. He's still got the backing. *Bitches Brew* was a heavy album but even heavier for me in their seminality were *E.S.P.* and *In A Silent Way*."

"I want to get to that point where I feel that I could be secure. I am writing things that I love to play in the idiom of the people I love. In order to take my generation along my route, like a Pied Piper, I have to give them a little bit. My writing will take them with me."

db

**"Don't  
Mess With  
My  
LP's  
Dig!"** MINGO LEWIS

**LATIN  
PERCUSSION** INC.

P.O. Box 88, Dept. DB  
Palisades Park, N.J. 07650

**Trust  
the  
leader®**

**FREE**  **GUITARIST CATALOG**  
72 PAGE DISCOUNT CATALOG. Save up to 40% on over 1000 name brand items. Features quality guitars, amplifiers and sound reinforcement systems. A complete line of accessories and hard to find books and records.  
**MUSICIAN'S SUPPLY, INC.**  
P.O. Box 1440 Dept. S, El Cajon, CA 92020

**FREE** ★ *The New*   
**All Star** CONTEMPORARY MUSIC  
**CATALOG** ★  
Over 200 outstanding records, cassettes, books, practice and playalong kits, arrangements, scores by 31 all star musicians (educators and professionals) \*\*\*\*\* SEND FOR IT TODAY!  
FIRST PLACE MUSIC • Dept. DB-5  
12754 Ventura Blvd. Studio City, California 91604



which gets the essence and feel of it, but with different intervals. It's not as disciplined in its changes. I love the feeling of bebop lines without the necessary harmonic restrictions. Being a drummer, I write things that most horn players and pianists normally wouldn't. I think interval to interval. Steve Swallow, on the other hand, thinks so much harmonically; that's built into him. He always thinks patterns at a time. He'll know which tones in a scale will go and which won't for whatever he's doing. That's a natural harmonic way of thinking. I don't always think that way, though the pieces usually turn out that way. The music can go anyplace. I don't think that one note can't lead to another, because I haven't learned that many rules."

The sentiments behind *Bittersuite's* briefest tune, *Message To The Music Bizness*, reveal the basis for Moses' decision to produce and release his own LP on his own label. "There was a poem that went with that tune, to the effect that, 'the angrier you make me, the more beautiful my music will become.' It kind of turns the energy back on them in a way. I feel that the music business is stacked against the artist in the most insidious kind of way. The middlemen make all the money, and there seems to be a conspiracy against allowing the originals to get out there and express themselves without severe company control. It's a racket. Though the antiwar movements and Women's Lib have made a dent in terms of making people aware of other kinds of oppression, there are not too many people aware of cultural politics, how they affect people's consciousness and the spiritual growth of society. It affects what people are allowed to see, hear, and feel."

Moses originally had the idea to make *Bittersuite* as a demo tape and take it around to various companies to try to work out a deal. "I met with general indifference," he admits. "Besides, there's a whole aspect of trying to sell your music to that world that's very distasteful to me. I felt that, chances are, what I got from them would not have been worth what I probably would have had to give up in terms of control of the product. Everywhere I go I hear that the music is not commercial. I don't believe that; it strikes me that's just a condition they set up in order to control things the way they want, to keep things at certain levels. Actually, if somebody had come up with a deal right away, I probably would have taken it anyway; and at this point, I'm sort of glad nobody did. Now I wouldn't take a deal unless it was really righteous, which is very unlikely. Generally, they want to give you a couple of hundred bucks, a couple hours of studio time, and then they own your music for the rest of your life."

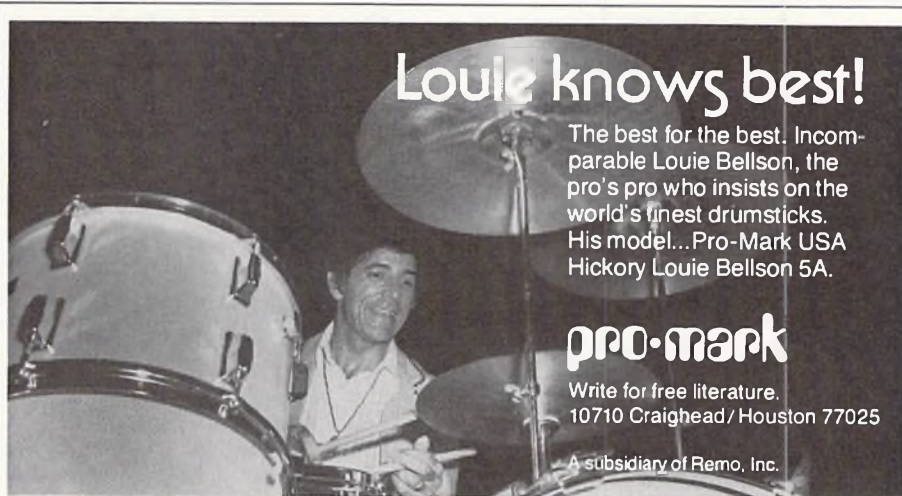
"I really think that the media is only interested in what it can make money from. And as soon as they smell the bucks coming from the music of a heavy, they're right on him—usually it's after somebody dies. But I listen to anything and everything myself. I have no delusions that I'm any kind of super-enlightened or super-smart mind. I heard the music while I was a kid. I grew up hearing the best. It turned me on. It was a lucky experience; I was exposed. But people grow up liking what they know and what they hear. They understand what's going on around them. The truth is that we're dealing on a lot of levels with this music. Listening is an art in itself, and it's

hard to get to a really subtle level of awareness if you haven't been brought along from the beginning. But it can be a very rewarding thing, and it's cut off from most people, who are conditioned by the media. Even the supposedly hip aspects of society are buying just what they're told to with all this rock 'n roll. That's what's being sold as the spiritual goods, but it's really the music that's timeless—the stuff you'll hear 15, 20 years from now and it'll still sound good and it won't sound old. That's what I'm interested in, it could be any style."

But the balance Moses spoke of earlier, which could also be called the mature perspective inherent in his character's worldview, prevents Bob from becoming too pessi-

mistic. *Bittersuite In The Ozone* started out with a thousand pressings, and Bob just had to press another thousand. It's a step. "I have faith in my music. It's not a fad, it's not just about 1975. I think it's timeless. As far as I'm concerned, it could sell hundreds of thousands five or ten years from now. It depends on distribution, how people hear about it. If that's good, it'll increase in popularity on its own."

It's the hard way, maybe the stubborn way, but it's also the way of clear conscience and unquestionably honest intent. And for Bob Moses, the path of self-determination means that there will be no fetters on his imagination. His spirit may rise bittersweet, but it'll advance with freedom. **db**



**Louie knows best!**

The best for the best. Incomparable Louie Bellson, the pro's pro who insists on the world's finest drumsticks. His model...Pro-Mark USA Hickory Louie Bellson 5A.

**pro-mark**

Write for free literature.  
10710 Craighead/Houston 77025

A subsidiary of Remo, Inc.



**GHOST**

**BE A WINNER**

Write for your Free brochure  
Order direct or at your favorite music store.

**\$57<sup>30</sup>** shipping prepaid  
Suggested Retail Price  
Only check or money order

**GHOST PRODUCTS, INC.**  
550-H Chelley Street  
Springfield, OR 97477

Export Dept:  
**HINDS International, Inc.**  
P.O. Box 4192, Portland, OR 97208 Telex 360-259

**The Drummer's Drum.**

**Bernard Purdy**                      **John Wilcox**  
**Ron Roche**                         **Frank Gant**

These top drummers insist on Sonor drums . . . and you will, too.  
Write for the name of your nearest dealer. Send 50c for a copy of our latest catalog.

Exclusive U.S.A. Distributor  
**SONOR**  
Charles Alden Music Co., Inc.  
Southwest Industrial Park  
Westwood, MA 02090  
Tel. (617) 326-6040

**AMERICA'S OLDEST AND LARGEST EXCLUSIVE PERCUSSION CENTER**



Complete stock of famous name brand percussion instruments and accessories  
Owned and operated by Maurie Lishon—  
18 Years staff percussionist CBS-WBEM Chicago

**226 S. Wabash Ave. Chicago, Ill. 60605**  
**922-8761 922-1300**

The **ZALMER TWIN**<sup>Pat.</sup>



ULTIMATE in PERFORMANCE  
ULTIMATE in PRACTICALITY  
THE  
ULTIMATE CONCEPT



Double Bass Drum Action on a  
Standard Set-Designed For The Pro

Zalmer Twin Pedal Co.  
153 North St., Seymour, Ct. 06483  
(203) 888-9616

Travel cases for the road

"In our case  
anything  
goes"



2302 E 38th St  
L.A. Ca 90058  
(213) 589-5214



A division of GON BOPS of Calif., Inc.

**THE EVOLVING BASSIST** by RUFUS REID  
The finest book to date, with 146 pages for  
the doublebass and the 4 and 6 string  
electric basses. Develop strong modern  
jazz sounds and strong bass lines from  
chord symbols. Includes transcribed solos  
and a selected discography.

\$12.50 plus 60c handling. Foreign orders add \$2.00

MYRIAD Lock box 503, 2138 E. 75th St.  
LIMITED Chicago, Illinois 60649

down beat  
december 18, 1975 issue  
**READERS POLL RESULTS**  
on sale december 4

**MOUZON**

continued from page 16

this, man? These cats are trying to run my life, telling me what to play and shit.

**Hohman:** Do you have an overall impression of critics, good or bad?

**Mouzon:** Critics can hurt sometimes. I think they screwed me up for awhile. I want to be known as a musician, not just a jazz musician. Not that I'm putting jazz down, I just want to be known as a guy who plays all the elements.

**Hohman:** What about the old argument of art for art's sake?

**Mouzon:** Art is really in the eyes of the beholder. An artist can say, "Okay, I'm going to be very artistic and purist," and then make a record that people will say ain't shit. Or he can make a record for the people and know himself that it's not artistic and maybe the people will think it is.

**Hohman:** What drummers do you listen to, who do you really admire?

**Mouzon:** I don't listen to many drummers on record, I listen mostly on the radio. There are a few younger drummers I like a lot. I recently heard Jack DeJohnette at the Bottom Line; he's fantastic, it's great to see him play, he really inspired me. I like some new cats like Gerry Brown, he played with Mike Urbaniak (now Eleventh House) and Sunship, he lives out in LA and plays with Charles Lloyd.

**Hohman:** What about reggae?

**Mouzon:** Bob Marley's a monster, man, he's got some bad shit. I dig the rhythm. I like reggae; I've been hip to it for years. That first apartment of mine in New York, it was all West Indians in the building, so I heard reggae all the time. Everything sounded the same until I really started getting into it, the weird rhythmic accents on the 2 and 4.

**Hohman:** Who might we expect to see on an upcoming Alphonse Mouzon album? Do you have any special ideas?

**Mouzon:** I just hope that I can get Eric Clapton and John Lennon to play on my next album. Clapton mentioned the fact that he wanted to be on it. And I left word with Lennon at a hotel in New York. Santana wanted to do it, too. That'd be great to get together with him—the same with Jeff Beck. What we got to work out is the legal stuff.

**T**he following tells Alphonse's own version of his splitup with Eleventh House.

I was getting extremely bored with Larry's playing and with Mike Lawrence, the trumpet player. It was all right for the first year, but after that I got really tired of it. The band was too loud, we had bad amplifiers, we had no sound system of our own; we suffered from poor management, we played too many clubs and not enough concerts. I was only getting 400 dollars a week, and I paid my own hotels. Larry's managers have been owing me money for the last two years; the managers had no consideration for the musicians. We had only one roadie to take care of the drums, piano, trumpets, guitar and bass.

You ask yourself, "Why did Alphonse stay as long as he did?" I stayed for three reasons: one, it was good exposure. Although we played a lot of clubs, we covered many peo-

ple. The second reason was that I wanted to see how long I could stay with it, because I had been with McCoy Tyner for one and a half years, Weather Report and Roy Ayers for 12 months each. The third reason was that I got good money from the publishing of my songs. Two singles were released from the Eleventh House albums, both songs that I wrote, *The Funky Waltz* and *Some Greasy Stuff*. That was the main reason I stayed as long as I did with Coryell.

There were rumours six months ago that I had left to form my own band, people thought I had my own band, I wanted my own band but it wasn't the right time. Many fans came up to me and asked "Why don't you leave Coryell and form your own band, we came to see you and to hear songs from your solo albums." I felt bad when people said these things to me. Coryell's band was security for me. Musically it didn't do much, and Chick Corea's *Return To Forever* just took over and left us behind. Chick used to open the show for us, now the Eleventh House opens for them. The Eleventh House are still playing the clubs they played when I was in the band. I wanted to grow into someone that everybody knows, respects, and can relate to!

I told many fans and musicians that I was leaving but I didn't know when. The word got back to Coryell and his managers, but I would deny it. I denied it because I figured that after two years of hard work and a lot of bullshit I deserved a lot of money, so I was waiting to do another album so I could get more publishing money. After all, I helped Larry's career a lot, I did more than my share. About half of the audiences came to see me, Coryell admits it himself. He played a solo concert in Detroit once, and some people asked for their money back when they found out that I wasn't going to be there.

I got fired simply because Coryell knew that I was finally leaving. He asked me about it and I hesitated. I told him that I was going to Germany in October to play and record with Joachim Kuhn. He was also angry with me because I left the band to record a great album with Patrick Moraz, the keyboard player with Yes. We recorded it in Geneva, Switzerland. Patrick sat in on synthesizer when the Eleventh House played the Bottom Line. I had known him for two years but never had heard him play, so after playing with him in New York I decided to record with him. Coryell was angry, he said "You should be ashamed of yourself for wanting to play with Moraz, he can't play and you have played with the great McCoy Tyner." I thought to myself, "Who the hell does he think he is to say something like that to me." Besides, I have more fun playing with Moraz, Patrick is a great keyboard player and composer.

I was in Switzerland recording with Patrick, bassist Jeff Berlin and singer John McBurnie, when I received a telephone call from Coryell's manager. He said that Coryell wanted to make a change, to reorganize the band, because Coryell wanted a more commercial band and the two of us must go our own way. I told his manager that Coryell is not a commercial player and it's hard for him to play simple, and that I was leaving anyway in October and I wasn't angry. I was happy, really happy, so happy that Patrick Moraz and everyone in the recording studio congratulated me. We drank champagne to celebrate.

db

avalanche of chromatic and arpeggiated figures made possible by circular breathing.

From this dramatic plateau, Scott de-escalated the emotive thread to ground zero to clear the stage for her own "play." The Scott approach is largely based on the artful fusing of pairs of contrasting elements such as mellow/woody and hard/metallic tonal colors; cleanly articulated single-note lines and sustained chordal sequences; metric, with-the-beat and freer, off-centered, almost arhythmic figures; and volume levels that range from a bona fide *ppp* to *fff*. All of these are combined into a dramatic dialectic that covers the gamut of human emotions. Propelling events with a forceful, forward movement was the dynamic coalition of Hayes' energetic drumming and Scott's pushing, pulsating pedal bass lines.

Next was a sprightly reading of *Smile* with Coleman up first. Riding his musical roller-coaster in and out of the tune's melodic and harmonic outlines, Coleman's spellbinding net brought everyone to attention. Aiding and abetting his lyrical flights was the sensitive accompaniment featuring Scott's tasty jabs, slashes, and soft chordal cushions and Hayes' varied brush and stick textures. Scott followed with a bubbling cascade which underscored her comprehension of the connotations reverberating from the word, "smile."

*Breaking Up Is Very Hard To Do* was effectively rendered as a slow ballad changing the pace and focusing the limelight on Scott's poignant, romantic lyricism. Free, fluid arching lines and fluctuating timbres tumbled effortlessly from Miss Scott's electric and electrified musical cornucopia.

Scott's *Base In Mind* and the return of Coleman shifted the tempo to mid-range for a perfectly executed Scott/Coleman unison statement. After Coleman's blues-inflected romp with earthy, fake-fingered colorings, Scott launched into a solo examining variations in the quality of the sound envelope. One strategy involved smooth maneuvers between sharp attacks (where the full volume of the note is reached immediately) and soft attacks (where the full volume of the note is reached after a slight crescendo). The tune climaxed with a brilliantly extended cadenza by Coleman utilizing circular breathing.

The last tune was another Shirley Scott original. This one was inspired by and named for her musical colleague, *Big George* (Coleman). A super-cooker with challenging changes, it was nicely designed to reveal Coleman's musical dexterity. Pushed onward by his driving cohorts, Coleman flowed with and against the rhythmic grain. Swirling in tripletime defiance, a gradual acceleration brought him back into the main metric flow. Giving way to masterful solos by Scott and Hayes, the Trio roared on to a grand conclusion with Coleman precisely hitting harmonics at will.

Throughout the set, the musicians' involvement was obvious. A knowing, appreciative glance, a sincere nod of the head, and Miss Scott's beautiful beaming smile were among the non-verbal cues that indicated that all was well on stage.

If you don't get a chance to hear Shirley Scott and her Trio, let me advise you to check out her fine album, *One for Me* (Strata-East—SES-7430). It successfully captures the latest phase in the evolution of one of contemporary music's finest talents.—*chuck berg*



## FULL SPECTRUM OF SOUND.

A haunting darkness of tone in a full, rich resonance never before offered the clarinetist. This is the new Vandoren V360 Bb Soprano Clarinet mouthpiece.

This exciting and distinctive new mouthpiece was designed to give the clarinetist a new dimension in tone and resonance. Ideal for the symphonic player, the V360 is very responsive and easy to control, assuring the musician unsurpassed flexibility and tonal emission throughout all registers.

Crafted by Vandoren, manufacturers of the world's finest reeds and mouthpieces, the V360 covers the complete spectrum of clarinet tone.

*Vandoren*

Distributed in the U.S. exclusively by  
G. Leblanc Corp. Kenosha Wisc. 53141

**NO MORE LENGTHY CORDS  
BREAK THE TIE THAT BINDS**

**THE BOX  
sets you free!**



THE BOX is a unique, American made solid-state electronic device designed to free you from plugging your mike or guitar directly into an amplifier.

**WANT TO KNOW MORE?  
TAKE THIS AD TO YOUR MUSIC DEALER**

**The Box Maker Company**  
Innovators and manufacturers of quality electronic products  
455 Walt Whitman Road  
Huntington Station, NY 11746

**THE GREAT ONE...**



We proudly announce the most complete discount catalog offering a full spectrum of musical instruments, sound reinforcement equipment, synthesizers and accessories. Our catalog has established itself as the nation's leader in products, prices and in service. Our famous reputation backs it up.

**Our 1975 DISCOUNT CATALOG IS YOURS—FREE!** Just fill in the coupon below and mail it to us today.

**MUSIC EMPORIUM USA**  
P.O. Box 41006 ★ Bethesda, Md. ★ 20014

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_



## JAZZ AIDS

from JAMEY AEBERSOLD

A New Approach to JAZZ IMPROVISATION, widely acclaimed series of Guidebooks + Stereo LPs for all instruments. Each book includes treble & bass, Bb & Eb scales/chord progressions, melodic patterns/exercises. All tracks to improvise with recorded by excellent rhythm section (Dan Haerle, p. Mike Moore or Rufus Reid, b. Charlie Craig, d. Mike Hyman, d). Each volume (Guidebook + LP) ..... \$8.95 (Canada add \$1.80 per order)

- Vol. 1, A New Approach to JAZZ IMPROVISATION (revised 4th edition) for beginning improvisors; melody—modes—scales—blues—scales—time, etc.
- Vol. 2, NOTHIN' BUT THE BLUES... beginner-intermediate. Fun to practice with 11 blues tracks.
- Vol. 3, THE II-V-I PROGRESSION... intermediate. A must for jazz players! 10 pages of patterns/exercises. 8 excellent practice tracks.
- Vol. 4, MOVIN' ON... intermediate-advanced. 9 songs: Latin-fast-4/4-modal-Ballad-Waltz-etc.
- JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY KEYBOARD PLAYER by Dan Haerle. An important, intermediate method includes voicings principles of chord function, substitutions, melody harmonization, etc. .... \$4.95
- SCALES FOR JAZZ IMPROV. by D. Haerle \$6.95

### NEW ADDITIONS

- JAZZ CLINICIANS QUARTET Play for You—featuring Jamey Aebersold, alto & tenor, Dan Haerle, piano, Rufus Reid, bass, Charlie Craig, drums. Can also be used as play-a-long record for guitarist, bassist and pianist. Music provided for each tune. STEREO LP ..... \$5.95 postpaid
- CHASIN' THE TRANE by J. C. Thomas. The music & mystique of John Coltrane (hardbound) \$7.95
- DAN HAERLE JAZZ-ROCK COMBO SERIES—12 combo arrangements scored for Trpt., Ten., Alto, Bone, & rhythm section. Each arr. \$4.00. Write for catalog
- THE JAZZ IDIOM by Jerry Coker (paperback, 1st printing) ..... \$2.45
- LYDIAN CHROMATIC CONCEPT by George Russell ..... \$26.50
- THE EVOLVING BASSIST by Rufus Reid. SPIRAL BOUND ..... \$12.50
- Jazz Styles & Analysis: ALTO SAXOPHONE by Harry Miedema, edited by David Baker, 125 transcribed and annotated solos by 103 famous alto saxophonists ..... \$12.50
- CONTEMPORARY TECHNIQUES for the TROMBONE by David Baker. Vol. 1 & 2 \$15.00 ea. Complete \$25.00

- ARRANGING & COMPOSING for The Small Ensemble: Jazz/r&b/rock by David Baker, 184 pp \$15.00
- JAZZ IMPROVISATION by David Baker ..... \$15.00
- ADVANCED IMPROVISATION (with 90' cassette) by David Baker. Spiral bound, 256 pp ..... \$25.00
- Jazz Styles & Analysis: TROMBONE (with transposing guide for all instruments) by David Baker \$15.00

COMBO ARRANGEMENTS by Jamey Aebersold \$3.00 ea. Trpt., tenor, alto, bone & rhythm section

- Horizontal—Modal Blues
- Blue Note—Med. Tempo jazz
- Bossa Nova De Jazz
- Beatitude—Latin/Rock
- Sunrise—Easy Jazz Rock
- Hot Shot—Easy Rock

□ JOHN COLTRANE combo arrangements transcribed from original Blue Note recording (*Blue Train*), (*Blue Train*, *Moment's Notice*, *Locomotion*, *Lazy Bird*). Complete parts for trumpet/tenor/bone/rhythm. All 4 only \$7.00 (add 30c post)

□ HORACE SILVER (combo arrangements). Complete parts for trumpet/tenor/rhythm. All 4 only \$5.00 (add 30c post)

□ PATTERNS FOR JAZZ by Jerry Coker et al. Excellent for daily practice ..... \$14.00

□ IMPROVISING JAZZ by Jerry Coker. Paperback (12th printing) ..... \$2.95

Send check or M.O. Free postage in the USA for 3 or more items; add 50c postage for 1 or 2 items.

### JAMEY AEBERSOLD

1211-D AEBERSOLD DRIVE  
NEW ALBANY, IND. 47150



## SUBSCRIBERS!

Please include a down beat address label whenever you write us about your subscription. The numbers on your address label are essential to insure prompt and accurate service.

### CHANGE OF ADDRESS

Please let us know six weeks before you move.

### send to Subscribers Service

down beat  
222 W Adams Street  
Chicago, Ill. 60606

# CITY SCENE

## New York

The Cookery has Sunday covered with **Chuck Folds** afternoons and **Dick Hyman** evenings. Both play splendid solo piano... The **Angry Squire** boasts authentic English cuisine and fine cooking jazzwise... The **Five Spot** continues to be the most important room in the East (at least) bringing in the tops in inventive jazz artistry. **Sun Ra** in thru November 30. The **Dave Matthews Big Band** is in on Monday nights hopefully forever... But the Monday record is still held by **Thad Jones** and **Mel Lewis** at the Village Vanguard. While they are away look for **Bill Watrous** and the **Manhattan Wildlife Refuge**. Starting November 18 thru December 2, **Milt Jackson** comes in...

Gregory's has done some switching around. Pianist **Hal Galper** and vocalist **Lynn Crane** have the cocktail spot from 6-9:30pm while **Al Haig**, **Sam Brown**, and **Jamil Nasser** remain only Sunday afternoons. Galper stays on Tuesday nights opposite **Lee Konitz**. Konitz appears Mondays also, with **Brooks Kerr**, **Sonny Greer**, and **Russell Procope** there Wednesdays thru Saturdays... The **Allman Brothers**, Thanksgiving, November 27 & 28 at Madison Square Garden; November 29 & 30 it's **Renaissance**... **Duke Jordan**, too long absent from the concert stage, will be at CAMI Hall November 22... The **Seaford Playhouse**, with that famous chorus line, has **Jimmy Smith** from December 2... Check up to date listing for **Boomer's** and **Broady's** unavailable at presstime... **Eddie Condon's** has **Balaban and Cats** all week with special guest Tuesdays and extra special groups Sundays... **Hopper's** has lite, digestible jazz with their other digestible goodies... The **Village Corner** shows either **Lance Hayward** or **Jim Roberts** all week long... Jim can be seen at the concert grand peering into the street from the **Surf Maid**. Peek through yourself for **Nina Shelton**, or **JoAnn Brackeen**. Nina is in the company of **Harvie Swartz**... Stryker's week is like this: Monday and Tuesday, **Chet Baker**; Wednesday & Thursday, **Lee Konitz Nonet**; Friday and Saturday, **Molly Lyons** or **Eddie Hazell** with the **Joe Puma Trio**; Sunday, **Chuck Wayne** joins Joe... The **Bottom Line** features the **Pointer Sisters** thru November 23; **Don McLean**, November 28 & 29... **Willy's** now has jazz all week on West 8th Street... **Buddy's Place** brings in **J. J. Walker** and **Esther Phillips**, November 24 thru 29; **Clark Terry's Big Band** comes in December 1... **Paul Simon** does Thanksgiving at **Fisher Hall** for four big ones November 27 & 28 (one each), November 29 (two), and November 30 (one). **Sparks** comes in to **Fisher** November 19; **Gordon Lightfoot** is the "Great Performer" there November 21 & 22 (two).

## Los Angeles

**Mongo Santamaria** is at **Concerts By The Sea** thru Nov. 24... The **Lighthouse** currently features **Bobby Hutcherson**; the **L.A. Four** hold forth 11/21-23; **Dexter Gordon** will be in before the new year... **Jimmy Cliff** will be at the **Roxy** 11/19-22, with **The Pointer Sisters**

## INTERNATIONALLY COPYRIGHTED INSTANT COMPOSER

THE ONLY SLIDE RULE OF MUSIC!

The fast new way to read, write, play, transpose and compose the true harmony of music. Understanding the structure of music is easy with the INSTANT COMPOSER and no previous knowledge of music is required.

The instruction book tells you how to find the key signature, the time signature, the notes, their names, beats and symbols, the authentic chords related to the key and the order of using them, how to arrange and write the notes on music paper for easy playing.

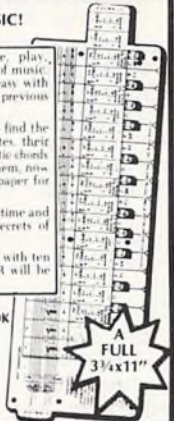
INSTANT COMPOSER will last a lifetime and never become obsolete. It unlocks the secrets of music and eliminates years of study.

Cut out this ad today and mail along with ten dollars, and your INSTANT COMPOSER will be rushed to you postpaid.

COMPLETE WITH INSTRUCTION BOOK

Send \$10.00 check or money order (add \$1.00 if outside U.S.A.) to:

INSTANT COMPOSER P.O. Box 24527, Dept. D-25  
Los Angeles, Calif. 90024



## JAZZ PLAYERS—ALL INSTRUMENTS

EMILE DeCOSMO HAS CREATED THESE BOOKS GUARANTEED TO MAKE YOU HEAR PROGRESSIONS, PLAY BETTER JAZZ LINES THROUGH THE POLYTONAL RHYTHM SERIES

- The Cycle of Fifths ..... \$2.00
- The II/V7 Progression ..... \$3.00
- The Blues Scale ..... \$2.50
- The Lydian Mode ..... \$2.50
- The Tritone Cycle ..... \$2.50
- The Dorian Mode ..... \$2.50
- The Mixolydian Mode ..... \$2.50
- The Byzantine Scale ..... \$2.50
- The Ionian Mode ..... \$2.50
- The Diminished Scale ..... \$2.50
- The Aeolian Mode ..... \$2.50
- The Polytonal Guitar ..... \$2.00

Send check or money order to:  
EDC PUBLISHING DEPT. DB-137  
1611 Kennedy Blvd. North Bergen, N.J. 07047  
Foreign Orders Add \$1.00 PER BOOK FOR AIR MAIL

## music workshop : publications

THEORY & TECHNIQUE BOOKS  
JAZZ IMPROVISATION (A Comprehensive Method of Study for All Players) by David Baker MW 1 ... \$15.00  
ARRANGING & COMPOSING (for the Small Ensemble jazz/r&b/jazz-rock) by David Baker MW 2 ... \$15.00

TECHNIQUES OF IMPROVISATION (in four volumes by David Baker. Vol. I. A METHOD FOR DEVELOPING IMPROVISATIONAL TECHNIQUE (Based on the Lydian Chromatic Concept by George Russell); Vol. II. The II V7 PROGRESSION; Vol. III. TURNBACKS; Vol. IV. CYCLES. Save 15%—order the four volume set MW 3-6 ... \$35.70

A Method for Developing Improvisation Technique (Based on The Lydian Chromatic Concept by George Russell); Vol. I of TECHNIQUES OF IMPROVISATION by David Baker MW 3 ... \$9.00

THE II V7 PROGRESSION (Vol. II of TECHNIQUES OF IMPROVISATION) by David Baker MW 4 ... \$9.00

TURNBACKS (Vol. III of TECHNIQUES OF IMPROVISATION) by David Baker MW 5 ... \$9.00

CYCLES (Vol. IV of TECHNIQUES OF IMPROVISATION) by David Baker MW 6 ... \$15.00

GUITAR PATTERNS FOR IMPROVISATION by William Fowler MW 7 ... \$4.00

JAZZ STYLES & ANALYSIS: TROMBONE by David Baker MW 8 ... \$15.00

down beat • Dept. BKS 1125

222 W. Adams St., Chicago, IL 60606

Please send me the books I have checked

\_\_\_ MW 1 \_\_\_ MW 2 \_\_\_ MW 3 \_\_\_ MW 5  
\_\_\_ MW 6 \_\_\_ MW 3-6 \_\_\_ MW 7 \_\_\_ MW 8

Enclosed is my remittance for \$ \_\_\_ which includes 60c postage charge to any address

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_



## Eight by David Baker . . .

- arranging & composing** For The Small Ensemble: jazz/r&b/jazz-rock (1st Ed. 1970) 184 pps., spiral bound. **\$15.00**
- jazz improvisation**, A comprehensive Method of Study for All Players (Revised Ed. 1971) 184 pps., spiral bound **\$15.00**
- advanced improvisation** with 90' cassette. (1st Ed. 1974) 256 pps., spiral bound **\$25.00**

### Techniques of Improvisation:

- Vol. I, A Method For Developing Improvisational Technique (Based On The Lydian Chromatic Concept by George Russell)** (© 1968; 4th printing/Revised Ed. 1971) 96 pp., spiral bound **\$9.00**
- Vol. II, The V7 Progression** (© 1968; 4th printing 1971) 76 pp., spiral bound **\$9.00**
- Vol. III, Turnbacks** (1st Ed. 1971) 84 pps., spiral bound **\$9.00**
- Vol. IV, Cycles** (1st Ed. 1971) 260 pp., spiral bound **\$15.00**
- Jazz Styles & Analysis: Trombone** (1st Ed. 1973) 144 pps., spiral bound. **\$15.00**
- Jazz Styles & Analysis: Alto Sax** by Harry Miedema, edited by David Baker (1st Ed. 1975) 104 pps., spiral bound. **\$12.50**

Free Catalog — Free Postage

**NEW SOUNDS IN MODERN MUSIC**  
315 W. 53rd St., New York, 10019

- Dave Baker's Jazz-Rock Library** arrangements \$4.50 ea. Ten arrangements. \$37.50  Complete set of 20. \$75.00
- Encyclopedia of Improvisation**—Stuart \$15.00
- Eddie Bert** (Trombone Method) \$5.00
- Frank Mella** (Rhythm Computer) \$10.95
- David Baker** (Contemporary Techniques for the Trombone Vol. 1, 2, \$15.00 each. Complete \$25.00)
- Geo. Tremblay** Definitive Cycle 12 Tone Row \$15.00
- Encyclopedia of Progressive Duets** \$7.50
- Encyclopedia of Duets**—Jazz Phrasing \$7.50
- Barney Kessel** (The Guitar) \$15.00
- Colin Broiles** (Art of Trumpet Playing) 3.50
- Rick Wald** (Guide to Creative Jazz Improvisation) \$4.95
- Van Alexander** (First Chart) 112 pages \$6.95
- Gordon Delamont** (Modern Harmonic Techniques) Vol. 1, 2—each \$15.00
- Delamont** (Modern Arranging Technique) \$15.00
- Delamont** (Modern Contrapuntal Technique) \$6.00
- Ernest Toch** (Shaping Forces in Music) \$6.95
- DeLaunay**—New Hot Discography \$15.00
- Jerry Coker** (Patterns for Jazz) \$14.00
- Russell** (Lydian Chromatic Concept) \$26.50
- Branch** (How to Play Clubs & Shows) \$22.50
- Encyclopedia of Rhythms & Jazz Patterns** \$15.00
- Russell Garcia** (The Professional Arranger) \$7.95
- Earl Hagen** (Scoring for Films) \$15.00
- Angelo Dellaira** (Arranger's Workshop) \$7.50
- Angelo Dellaira** (Chord Workshop) \$9.00
- Angelo Dellaira** (Creative Arranger) \$15.00
- Complete Encyclopedia of Chords** \$12.50
- Frank Skinner** (Underscore) \$6.95
- Williams** (Complete Trumpet Method) \$9.00
- Dr. Chas. Collin** (Lip Flexibilities) complete \$6.00  Trumpet or Trombone. Vol 1—2—3, each \$2.95
- Collin-Schaeffer** (Encyclopedia of Scales) \$12.50
- Dr. Chas. Collin** (Complete Trumpet Method) Revised and Augmented Edition \$15.00
- Stonimsky** (Thesaurus of Scales) \$25.00
- Ernest W. Williams** (Best of Williams) \$9.00
- Dan Ricigliano** (Popular Jazz Harmony) \$9.95
- Dr. Donald S. Reinhardt** (Pivot System for all cup instruments) Augmented Edition \$25.00
- Stuart's** Encyclopedia of Modern Jazz \$12.50
- Dr. Deutsch** (Tripl. Pedal to Triple Hi C) \$15.00
- Dr. Maury Deutsch** (Improvisational Concepts and Jazz Patterns) \$15.00
- Fake Book for the Club Date Musician** \$7.50
- Hank Mancini** (Sound & Scores) \$15.00
- O. Nelson** (Patterns for Improvisation) \$8.00
- Nelson's** Advanced Duet (6 bks in one) \$7.50
- Capozzoli** (Encyclopedia Around The Drums) \$7.95
- Aaron Harris** (Advance Trumpet Studies) \$6.00
- Dr. Charles Collin** (The Brass Player) \$7.50
- Ulano** (Professional Drummer—592 dps) \$37.50
- Jerome Callet** (Trumpet Yoga) \$15.00

**NEW SOUNDS IN MODERN MUSIC**  
315 W. 53rd St. New York, N.Y. 10019

around town, and because of the lengthy time-lapse between deadline and publishing dates, it's difficult to tell far in advance exactly who will be playing where and when. So, for the sake of accuracy and convenience, **db** will list the names and phone numbers of places where you'll be likely to catch any or many of these bands: The Orphanage Neighborhood Saloon (361-5199), The Rivermen's Trading Company (231-8256), Muddy Waters (421-5335), Mr. Connor's Jazz House (534-1460), The Upstream (421-6002) . . . Station WMRY 101.1 FM, just east of the Mississippi in Illinois, is proud to announce the return of noted jazz jockey **Leo Cheers** to the airwaves every Monday thru Friday, midnight til six AM. Leo, who is known to his fans as "The Man in the Red Vest," for years held the late night slot on KSD, bringing jazz to the AM radio void. Welcome back, Leo.

## SOUTHWEST

**SAN DIEGO:** The Society for the Preservation of Jazz continues to roll class acts into the Catamaran Hotel. Recent guests doing week-long stints include **Ahmad Jamal**, **Sonny Stitt**, **Eddie Henderson**, **Buddy Rich Big Band**, and **Bobby Hutcherson**. **Stan Getz** will play 11/26, and **Freddie Hubbard Quintet** is due in December 9-14. On Sundays and Mondays, the **Joe Marillo Sextet** fills in. The group also plays, without Marillo sometimes, Saturday nights at the Crossroads downtown . . . **Birdie Carter** is back from several months devoted to Scientology. His saxophones sat in for Marillo at the Crossroads, and he's again rehearsing his big band on Saturdays at the Musicians Union . . . Speaking of big bands, the jazz ensemble from Mission Bay High School is red hot. Bandleader **Rey Vinole**, himself a trumpeter, is enthused about young **James Zollar**, who is being tutored by **Jon Faddis'** mentor. **Jay Eaton**, **Richard Lott**, and **Richard Arii** give strength and multi-reed versatility to the reed section. Vinole has professional **Bob Holtz** writing charts for the band, and plans to showcase them in warm-up for a proposed visit by the **Thad Jones/Mel Lewis Orchestra** in early December . . . Northwards, the **Steve O' Connor Trio** is playing Wednesday nights at the Swan Song in Pacific Beach; the **Nova Jazz Group** plays Sunday through Thursday at the Royal Palms in Carlsbad; **Matrix** continues nightly at the Albatross in Del Mar; and **Aero** is at Sumatra in Ocean Beach . . . Solana Beach is the scene of a thriving club called Another Bird. Their slant is jazz and progressive rock, with plans for **Dr. John** and **Airto**. **Jazzbo**, led by guitarist **Tim Manion** and keyboardist **Karen Hamick**, have been playing there often, and the **Rising Sons** are also scheduled . . . Folk Arts concerts are now at Orango's on Washington . . . **Tabasco** recently got showy at Tom Ham's Light-house, but beneath the glossy production are some potent Latin rhythms . . . Word is that **Ray Brown**, who lives in La Costa now, is getting into the booking end of music and may also bring his L.A. foursome to Another Bird . . . The Convention and Performing Arts center goes reggae with **Jimmy Cliff** on Nov. 16.

**LAS VEGAS:** The Las Vegas Jazz Society sponsored a successful show at the Hacienda on October 21. Featured were **Marlena Shaw**, **Kenny Burrell**, and **Rick Davis'** dynamite **Spirit Free**.



**Jazz styles & analysis: ALTO SAX** by Harry Miedema, edited by David Baker. Chicago: down beat Music Workshop Publications, first edition 1975. 104 pps. 11" x 8 1/2", spiral bound; 125 transcribed and annotated solos from 103 alto saxophonists. **MW 10 \$12.50**

*Short of actually playing with jazz musicians, studying and playing their accurately transcribed solos are invaluable learning experiences. The goal is not to imitate but to gain a sense of what we at the professional level continuously strive for.*  
—Cannonball Adderley

*It still seems incredible to me what Charlie Parker and other innovative soloists could create with such spontaneity and musicianship. Listening to and studying their improvised compositions open to all of us the unlimited genius of the human mind.*  
—Paul Horn

**js&a: ALTO SAX** contents include:

- Foreword by Roger Pemberton
- Glossary & musical examples
- Transposition chart for Eb Alto Saxophone
- Fingerings for Altissimo Register, with charts
- How to Transcribe Solos by David Baker
- Time-style chart places 119 alto players in their respective chronological and stylistic eras
- **down beat** Poll Winners on alto sax, 1936-1975
- Index of Tunes
- Solos & Soloists—125 different solos, each analyzed for study and performance. Transcribed from the original recordings; 103 famous soloists, each with career sketch. The soloists are: Cannonball Adderley, Gabe Baltazar, Polo Barnes, Gary Bartz, Earl Bostic, Anthony Braxton, Boyce Brown, Pete Brown, Marion Brown, Ted Buckner, Scoops Carry, Benny Carter, Ornette Coleman, Buddy Collette, Hank Crawford, Sonny Criss, Quin Davis, Paul Desmond, Jerry Dodgion, Eric Dolphy, Arne Domnerus, Lou Donaldson, Jimmy Dorsey, Joe Eldridge, Stomp Evans, Jimmy Ford, Sonny Fortune, Earl Fouché, Herb Geller, Al Gibbons, Bill Graham, Bunky Green, Gigi Gryce, John Handy, Toby Hardwicke, Julius Hemphill, Ernie Henry, Woody Herman, Johnny Hodges, Charlie Holmes, Paul Horn, Derek, Humble, John Jackson, Joseph Jarman, Hilton Jefferson, John Jenkins, Budd Johnson, Louis Jordan, Charlie Kennedy, Robin Kenyatta, Eric Kloss, Lee Konitz, Ronnie Lang, John La Porta, Fred Lipsius, Jimmy Lyons, Joe Maini, Charlie Mariano, Hal McKusick, Jackie McLean, Charles McPherson, Roscoe Mitchell, James Moody, Frank Morgan, Lanny Morgan, Ted Nash, Oliver Nelson, David Newman, Lennie Niehaus, Tony Ortega, Glyn Paque, Walter Parazalder, Charlie Parker, Jerome Pasquall, Art Pepper, Bobby Plater, Doc Poston, Russell Procope, Gene Quill, Sonny Red, Vi Redd, Don Redman, Jerome Richardson, Marshall Royal, Edgar Sampson, David Sanborn, Davey Schmidkraut, Bud Shank, Sonny Simmons, Buster Smith, Tab Smith, Willie Smith, James Spaulding, Sonny Stitt, Frank Strzicker, Martin Tchical, Eddie Vinson, Earle Warren, Ernie Watts, Charles Williams, Phil Woods, Leo Wright, and Pete Yellin.

**jazz styles & analysis: ALTO SAX** is an essential learning aid and reference work for alto saxophonists at all levels of competence: serious contemporary players of any instrument interested in acquiring a basic jazz repertoire; arrangers and composers; and all music libraries.

**Order now!**

**down beat** • Dept. BKS 1125  
222 W. Adams St., Chicago, IL 60606

Please send me \_\_\_\_\_ copies of **jazz styles & analysis: ALTO SAX** at \$12.50 each. Enclosed is my remittance for \$\_\_\_\_\_ which includes 60¢ postage charge to any address.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Billy Cobham is sitting pretty



behind **AVEDIS ZILDJIAN** Cymbals.

Billy Cobham's Avedis Zildjian Cymbal Set-up: 14" New Beat Hi-Hats, 22" Swish, 20" Crash, 22" Ride, 18" Crash. 28" Gong.

AVEDIS ZILDJIAN COMPANY

P.O. Box 198, Accord, MA 02018



# YOU GOTTA HEAR THIS.

## AND THIS.



This great high end. Play some licks up here. Hit every string at every fret and listen for dead spots. Surprise. You won't hear any dead spots. Because there aren't any.

## THIS.



This 13th fret F, for example. Pick it just once and hear how long that tone sustains. And how round and warm and yet brilliantly clear it is.

## AND THIS.



This 6-string C. Bang it with a pick first, and then finger it softly. The balance is really something. A consistently full and resonating sound, through the entire harmonic range.

## AND THIS.



This octave G at the 3rd fret. Two beautifully complemented tones. Perfect intonation. Incredible projection.

When you set out to build a guitar series with unusual qualities, you take unusual measures.

Gibson called on the scientists. Not to build the guitar, understand. (We still handcraft our instruments in the best Gibson tradition).

We only wanted to know what the latest technology could tell us.

Well, it told us plenty. Like how to change the shape of the bridge and reposition the structural braces to actually enhance the sound output instead of impeding it. And how to arc the top just a bit, so weather changes wouldn't affect the shape and stability nearly as much as other guitars.

We made these changes, plus about a dozen others. Some you can see, some you can hear, some you can feel. But all of them you can appreciate.

You gotta hear the Gibson Mark.

**Norlin**

For the new Gibson catalog, send \$1.75 for postage & handling to:  
Norlin Music - Advertising, 7373 N. Cicero Ave., Lincolnwood, Illinois 60466.

THE SENSITIVE SOUND OF

**Gibson**

Another Quality Product from Norlin