

JANUARY 29, 1976

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the contemporary
music magazine

downbeat

RAY BROWN

ALPHONSO
JOHNSON

DAVE
SANBORN

TONY
WILLIAMS



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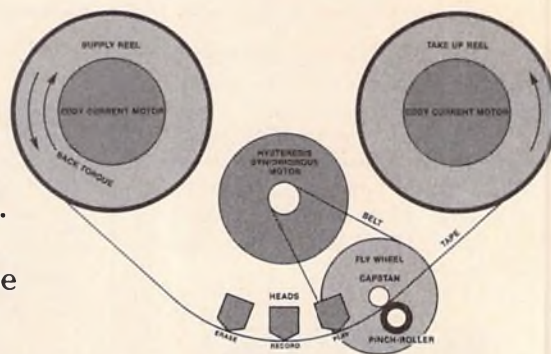
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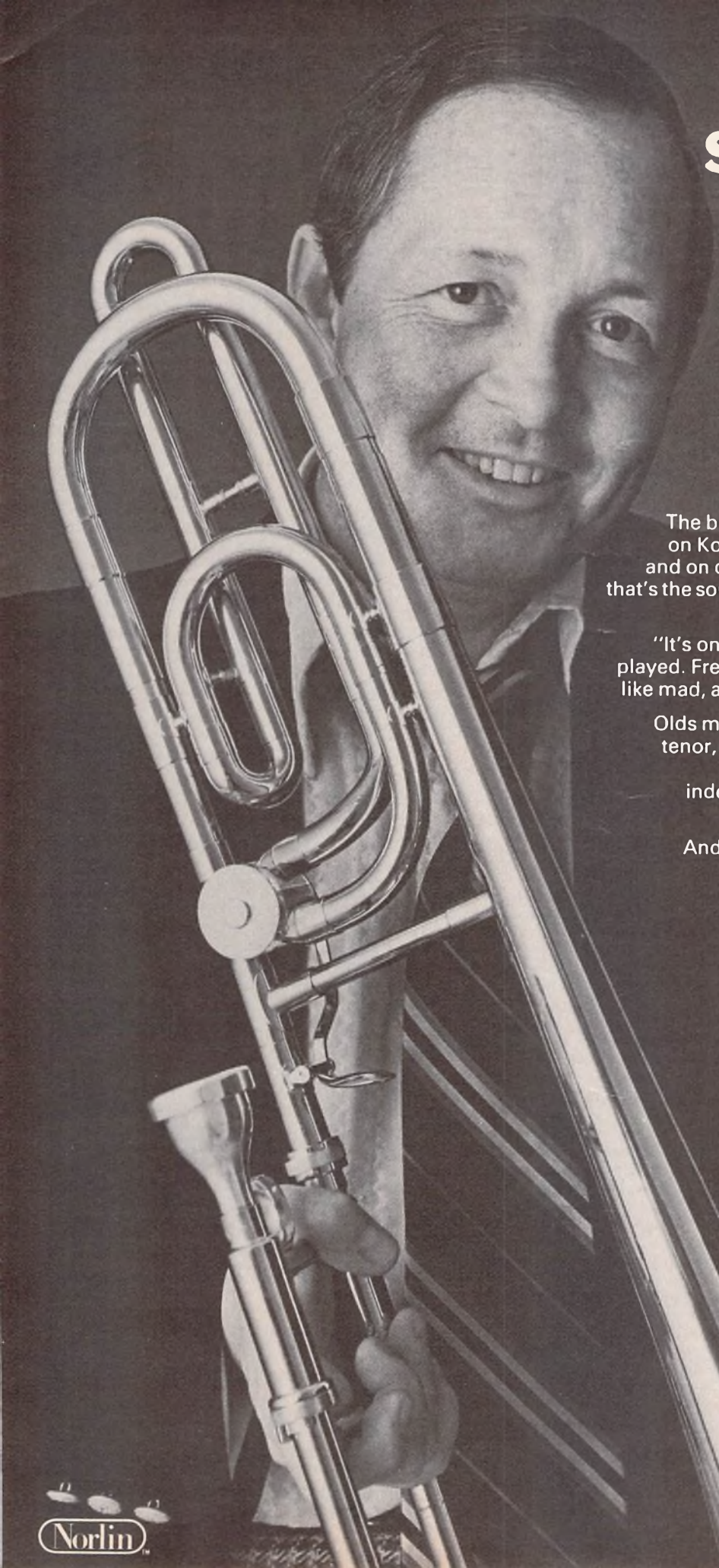
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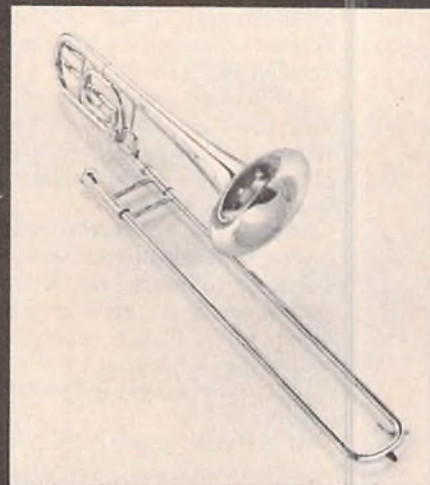
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by Marian McPartland

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At Berklee, musicians of today have more opportunities than ever before to develop their creative ability to its fullest extent, so that it may flourish and grow.

Naturally, I, as a woman musician, am eager to see other women fulfill their creative needs. All of us—men and women, if we are to grow as musicians and human beings, must nurture our talent, pool our resources, share our knowledge in the best possible way.

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Marian McPartland

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the first chorus

By Charles Suber

“You must go back to go forward.” This terse bit of career counseling was offered by the late Don Byas to a young John Stubblefield. The “jazz education” implications of Byas' advice show through the developing careers of the other young musicians featured in this issue: Tony Williams, Dave Sanborn, Alphonso Johnson, Patrice Rushen, and Ray Brown, the youngest-in-heart.

Ray Brown began his musical life on piano until he realized that school orchestras were short on bassists and long on pianists. (The wisdom of that switch became evident when Brown first listened to Art Tatum.) Brown's first recorded influence was the great Jimmy Blanton, the bass pulse of early vintage Ellington. Then came Oscar Pettiford. Brown recalls that when he heard Pettiford's recording of *The Man I Love* that he “went home and told my mother that I wasn't going to leave again until I learned everything on that record.” It took him three days and nights. Thus armed, he hit New York City where he “broke in” with some guys named Dizzy, Bud, Max, and Bird. Then it was 15 years with a pianist named Oscar and the making of a legend, a legend embodied and embroidered in the recent Pablo release of *This One's For Blanton*, an exquisite duet with the Duke.

Tony Williams has been around so long—he was, by his own admission, “the best drummer in Boston” when he was 14—that he feels impelled to say that he doesn't “want people to come out and hear me because it's nostalgic. I'm 29 and I have a long way to go.” He has come a long way in 15 years. He is, by our admission, the father of fusion. He originated the “Mahavishnu-Return to Forever-Cobham-Mouzon high intensity marriage of amplified and percussive electricity.”

Alto player Dave Sanborn is a textbook example of a contemporary musician weaned on “jazz education.” He played in high school stage bands, gained useful experience at the summer jazz clinics of the National Stage Band Camps, participated in extracurricular college jazz labs, and competed in the Notre Dame Intercollegiate Jazz Festival. Sanborn has taken his advanced jazz education with the Butterfield Blues Band, Stevie Wonder, and Gil Evans, with whom he is currently studying, playing and experimenting with electronic things.

Patrice Rushen also came to the jazz life in high school (in the Watts area of Los Angeles). Aside from arranging for a 120-piece marching band, her combo won the high school competition at the Monterey Jazz Festival—just three years before she became a featured keyboard soloist at the '75 MJF.

And looking back on it all, is it worth it? Ray Brown says it is. “I'm grateful for it all—the goods and the bads. Because of jazz I have traveled the world, been to some marvelous places, eaten great food, met many lifetime friends, and I have had a helluva life. I'm still comparatively young and music is still fun. I've enjoyed it all—what more could have I asked?”

Next issue: Gunther Schuller talks about makers of American music; features on Sonny Fortune, Taj Mahal, and Michel Legrand.

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Education Dilemma

I would like to take issue with some of the comments made by Gary Burton in the 11/20 *db*. Is music education only for those students who will eventually become professional musicians? What about the student who wants a high school musical experience and has no desire to be a soloist?

I think it's possible to have a jazz combo and build a big band around it. I have college musicians (math and science majors) who enjoy playing section and work hard at their ensemble parts, just as I have a few improvisers who want to strike out at the professional world.

The realistic market for jazz musicians wouldn't begin to allow all of the current high school and college musicians to obtain work in a jazz combo or big band. We need educated listeners also. . . .

We can still keep up with the scene through recordings, but this scene that Mr. Burton wants us to keep up with is the competition he so deplors. I feel that Burton as a vibist is embittered on ensemble jazz because of the small role the vibraphone plays in the big band.

John C. Smith, Director Of
Jazz Studies
U. of Minnesota

Duluth, Minn.

The Grand Granz & Co.

I think Norman Granz should be lauded for giving us listeners an opportunity to hear great jazz artists again. Specifically, I am referring to two artists who have no peers: John Birks Gillespie and Oscar Peterson. It has been too long since Dizzy has been heard to good advantage on record; at last Oscar has been recording, though not always with the freedom he might have enjoyed. . . .

I have always noticed something about your writers when they are interviewing a musician. If the musician says he thinks Dizzy is the greatest, the name of Miles Davis has to be brought up, and the conclusion is thus impressed that Dizzy and Miles are the greatest. Is there now, or has there ever been, a musician who has played at such a consistently high level as Dizzy has over the years?

P.S.—Everyone should have *Oscar Peterson And Dizzy Gillespie* (Pablo) in his record library. What a record!

Harry F. Jacobs

Doylestown, Pa.

Sagebrush Nosejob

After reading about jazzmen who play country music for the money, I too am making the same choice.

I've bought myself a cowboy outfit and I'm practicing the steel trumpet. I plan to make it big by sliding up and down between notes while using a half step vibrato. This will be done in I, IV, V chords while singing through my nose. Top this, Buddy Rich!

Tom Jackson

Reseda, Cal.

Born To Hype

Recently two major news magazines devoted cover stories to the quickly rising rock sensation Bruce Springsteen, giving great impetus to his popularity. Not only is this disconcerting because of Springsteen's dubious talent as both a writer and a vo-

calist, but because of the indication that the average easily-led listener is being pushed down to an even lower level of appreciation. . . .

Fortunately, magazines such as *db* support music as something more than a commodity and give recognition where it is properly due. I urge those who read this with a knowing nod to protest the pollution of not only the audio, but the printed mass media as well.

Peter Gillon

Hollywood, Fla.

Versatility Question

I would like to compliment you on your two recent yarns on Quincy Jones and Billy Byers (*db*, 10/23). As an arranging student, I found both articles to be informative as well as inspiring. However, I found it

ironic that Billy Byers is described as versatile, yet his selected discography consisted only of conventional big band records.

David Kaplan

Boston, Mass.

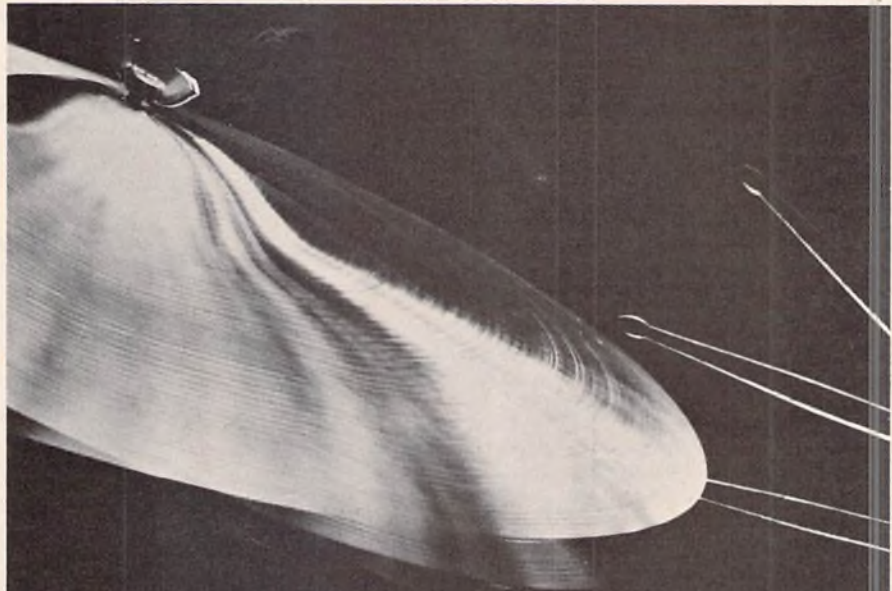
Visions Of The City

I recently heard an album by Chick Corea and Gary Burton called *Crystal Silence* for the first time.

What can I say to express my appreciation? It's soft-hearted. It expresses hope. It opens a window into the future and makes me think of the City of Zion. It's pictorial in a moving, colorful, light-filled sort of way. It's peaceful. It's beautiful music. It turns me on.

Ed Quist

Mapleton, Utah



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RAHSAAN STRICKEN



RAY COTTER, JR.

Multiple-threat reed star Rahsaan Roland Kirk recently suffered what has been termed a "paralytic stroke." Kirk was admitted to East Orange General Hospital in New Jersey on Monday, November 24, 1975. At press time authorities at the hospital told **db** that Rahsaan was resting comfortably. His condition is not critical and it is expected he will be going home soon for a period of recuperation.

All good wishes should be sent to **down beat** and will be forwarded.

SAVOY TO STOMP AGAIN

Arista Records has announced that it has acquired rights to all material recorded for and issued by Savoy Records. The company purchased Savoy from the estate of Herman Lubinsky.

Savoy was one of the first labels to feature a wide spectrum of jazz product, taking many independents under its wing during the '40s and '50s. The catalog includes never-before-released sessions by such greats as John Coltrane, Charlie Parker, Erroll Garner, Dizzy Gillespie, Cannonball Adderley, the Modern Jazz Quartet, Yusef La-

teef, Lester Young, Coleman Hawkins, Archie Shepp, Charles Mingus, Herbie Mann, Lee Morgan, Fats Navarro, and Milt Jackson, among others. The Parker material is said to span his peak creative period.

Arista has planned a comprehensive special packaging approach, which will include anthology collections, concept-oriented retrospectives, and single disc releases.

Steve Backer will supervise coordination and production of the Savoy line, with help from noted discographer Bob Porter.

New Environ For N.Y.

NEW YORK—There has been a rash of new club openings in New York City. Happily, the clubs that have participated in the jazz explosion have, for the most part, limited themselves to low-priced, no minimum, no cover policies. Instead of cellars, the clubs have moved upstairs to lofts where the space is unencumbered, with long and wide full floors. Environ is one among them.

"Environ was created as a permanent home for experiments in new forms of compositions, new formats of presentation and to develop audience/performer relationships," co-founder John Fischer told **db**.

Begun by Fischer in 1972, Environ was made possible by the association of the Composers Collective, whose members include the second generation of Brubecks, (Danny, Darius and Chris), Perry Robinson, Mark

Whitecage, Laurence Cook, David Eyges, John Shea and Maruga.

The aim is to bring together diverse forces in jazz, such as the Jazz Composers Orchestra of America, Creative Music Studio, and Atelier Fountain, thereby helping to increase the effectiveness of giving the music to the people who want it. It is envisioned as a place where more than mere performances happen, a true give-and-take between listener and performer.

Special programs are being prepared with audience participation in music, dance, space modulation and visual arts. Eventually workshops will be held in various disciplines. A grant from the New York State Council On The Arts has already aided in a tour of concerts for the 1975-76 season.

Environ is located at 476 Broadway.

potpourri

The **Fourth Annual University City, Mo. Jazz Week** will be held from January 27 through February 1 in the St. Louis suburb. The symposium will feature lectures, demonstrations, music clinics, concerts and festivals. Among the artists slated to appear are **Woody Shaw, Bill Watrous, Junior Cook, Alan Dawson, and Rufus Reid**. More info may be obtained by writing John Kuzmich, 7327 Olive Blvd., University City, Mo. 63130.

Blues guitarist/vocalist **Fenton Robinson** has been granted a parole from the Illinois state penitentiary in Joliet. Robinson has already scheduled several dates for upcoming concerts.

The **Boston School Of Electronic Music** has announced its spring and summer course lineup. Spring courses will be split into two categories, one providing an in-depth intro to the techniques, concepts, and electronic devices used in synthesis, the other dealing with advanced student projects. They run concurrently from Feb. 2-May 15. The summer set is made up of two six week sessions, running from June 8-July 17 and July 20-Aug. 28, respectively. Summer classes concentrate on the basic techniques and concepts of electronic sound generation and tape recording.

Five performances of **David Baker's Kosbro** will be given by the **New York Philharmonic** on January 15-18 and 20. Scheduled for New York's **Lincoln Center**, the program will be carried over an 85 station radio setup. Baker says the performance will establish once and for all that *Kosbro* actually does stand for "Keep on steppin', Brothers!"

The **7th National Wind Ensemble Conference** will be held at Yale University on February 26-28, under the auspices of the Yale School Of Music and the Yale Band, Keith Brion, Conductor. The Conference will be highlighted by an appearance of the **Netherlands Wind Ensemble**, as well as a workshop featuring the music of **Krystof Penderecki**.

Associate Editor **Charles Mitchell** states the following: "Due to an error in paste-up on my book review of Ralph Gleason's *Celebrating The Duke* (**db**, 12/18), several lines of a paragraph got lost in the jump from page 50 to 58." Mistakenly deleted was the following graph:

"As an aside, it's interesting to note the reaction, recorded years ago, of Cecil Taylor to a piece by LeRoi Jones in which the writer praised Taylor's performance of 'one of the most terrifyingly maudlin pop tunes of our time,' *This Nearly Was Mine*. 'Doesn't that fool know,' Taylor told Joe Goldberg, 'that I recorded that tune because I liked it.' This comment is ironic in the light of many of Gleason's attitudes, because Jones, a critic whose importance to jazz has been obscured by an allegedly racist viewpoint, expressed many of the same views set down in Gleason's essay—in more depth, with greater perspective, and with a less shrill tone—in his *Blues People* and *Black Music*, two incomparably valuable books of music-social criticism much in the Gleason style. It's not necessary to point out who is black and who is white."

McCoy Tyner is said to be working on his most ambitious project for **Milestone** yet. McCoy is writing all the arrangements for his next album, which

will feature a full string orchestra.

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Rumor has it that Detroit guitarist **Earl Klugh**, who spent a brief time with **Return To Forever**, will soon be joining the **Blue Note** roster. Klugh was brought to the attention of Blue Note's **George Butler** by fellow guitarist **George Benson**.

The **American Federation of Musicians** has announced that musicians employed by manufacturers of recordings have approved a new contract between the companies and their union. Highlight of the two-year agreement (which is retroactive to November 1, 1975) is an across-the-board increase of 10% in wage scales, and an increase of from 9 to 10% in employer contributions to the musicians' Pension Fund.

Doug Turner has been appointed head of the jazz program at Kennedy-King College in Chicago, succeeding the late **Bill Abernathy**. Turner is a professional reed player and a former assistant to **David Baker** at Indiana University.

An **ASCAP Deems Taylor Award** was recently made to the late **Ralph Gleason** for his article, "Farewell To The Duke," which appeared in **Rolling Stone** following **Duke Ellington's** death last year. The occasion marked the third time Gleason received the Taylor award.

Marlon Brown has issued sheet music for two of his compositions, *Sweet Earth Flying* and *Sunday Come Down*. Info on them may be obtained by writing Marion at Wesleyan University in Middletown, Conn.



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"Little pigs, little pigs," crooned the Wolf, "let me join in!" "Not by the hairs of our chinny-chin-chins," harmonized the Pigs. "Then I'll huff and I'll puff..." "Can't hear you," solaced the third Little Pig as he spotted the Wolf slyly heading down the chimney. "The only way you'll ever bring the house down is with a Fender sound system."

New Releases

Arista-Freedom has started the new year off with a bang. Their new seven disc release includes a debut album from **New York Mary**, a jazz-rock group fronted by baritone saxman **Bruce Johnstone**; a double album from **Marlon Brown**, which contains a duet with trumpeter **Leo Smith** and pianist **Elliott Schwartz**; a double disc from **Cecil Taylor**, recorded live at the Montmartre in Copenhagen back in 1962; a 1971 Montmartre session with **Hampton Hawes**, **Henry Franklin**, and **Michael Carvin**; a solo piano disc, recorded at last year's Montreux Festival, highlighting **Andrew Hill**; and reissues of *Under The Sun*, the **Human Arts Ensemble**, and *Tears For Dolphy*, **Ted Curson**.

Arista-Freedom has also signed South African alto saxophonist **Dudu Pukwana**, whose first album is due come spring.

Watt Works has released *Watt/3*, a disc containing **Michael Mantler's 13** and **Carla Bley's 3/4**. *13* is scored for two orchestras and piano, while *3/4* is scored for a chamber orchestra consisting of four woodwinds, four brass, 14 strings, a harp, piano, and miscellaneous percussion.

Mantler is also busy at work on *Watt/4*, with **Bley** on keyboards, **Steve Swallow** on bass, **Jack DeJohnette** on drums, **Robert Wyatt** on vocals, and **Terje Rypdal** on guitar.

The latest from **Muse** includes *Bodies' Warmth*, **Eric Kloss**, featuring **Barry Miles**, **Terry Silverlight**, **Vic Juris**, and **Harvie Swartz**; *Pinnacle*, **Buster Williams**, with **Woody Shaw** and **Sonny Fortune**; *Mark Murphy Sings*; *Let This Melody Ring On*, **Carlos Garnett**; and a rerelease of a disc spotlighting Brazilian composer / arranger **Hermeto**, produced by **Alrto Moreira** and **Flora Purim**.

London has released *Magic Theater*, by **Barry Miles' Silverlight**.

A&M newies include *Crisis?* **What Crisis**, **Supertramp**; *Numbers*, **Cat Stevens**; *Equinox*, **Styx**; *It's Only Love*, **Rita Coolidge**; and *New York Connection*, **Tom Scott**.

Winter warmers from **Atlantic** are *Beginnings*, **Steve Howe**; *Songs For The New Depression*, **Bette Midler**; *Bobby Short Celebrates Rodgers & Hart*; *Live!*, **The Spinners**; *Teaser*, **Tommy Bolin**; and *Venusian Summer*, the debut solo disc by **Return To Forever** drummer **Lenny White**.

Steeplechase has issued *Visitor*, by the Danish jazz combo **Coronarius Dans**; *Firm Roots*, **Clifford Jordan & The Magic Triangle**; *If You Could See Me Now*, **The Kenny Drew Trio**; and *Lone-Lee*, **Lee Konitz**.

The latest from **ECM** include *Gateway*, **John Abercrombie**; *Solstice*, **Ralph Towner**; and *Theme To The Guardian*, **Bill Connors**.

Hot wax from **Capitol** features *Northern Lights/Southern Cross*, **The Band**; *Together*, **Ann Murray**; and *Radio Activity*, **Kraftwerk**.

JRC has issued its second release, *Illinois Jacquet's Birthday Party*. The album features **Jacquet** on tenor sax; **Jimmy Smith**, organ and piano; **Kenny Burrell**, guitar; **Roy Haynes**, drums; **Jack Six**, bass; **James Moody**, reeds; **Gerry Mulligan**, baritone sax; and **Art Farmer** and **Joe Newman**, trumpet.

Flying Dutchman is set to release a **Bucky Pizzarelli/Bud Freeman** collaboration, with the duo receiving aid from **Hank Jones** and **Bob Haggart**. db

FAME AT #1 TIMES SQ.

NEW YORK—In a continuing campaign to "clean up" the Times Square area of New York City, a group headed by songwriter **Sammy Cahn** has announced that it will open a "Songwriters' Hall Of Fame" in the building now known as One Times Square. The former New York Times Tower was historically known for its activity on New Year's Eve, when a lighted ball was lowered for the last remaining seconds as **Ben Grauer** stood on the Hotel Astor marquee and announced the demise of another year.

A press reception was held during which **Cahn** and his fellow songwriters did an "... and then I wrote" medley.

The museum itself will have a permanent exhibit made up of artifacts, lead sheets, instruments, and other moments of note that have made up the history of the published song. In addition, objects d' musique from the collections of the rich and famous have been made available for exhibits that will periodically change. **John Hammond** and **Billy Taylor** represent jazz on the organizing committee.

Who Knows What Evil Lurks . . .

In a throwaway box attached to a long article in a recent Sunday New York Times on noise and what it does to our psyches, as well as our physical bearings, the following appeared:

"Dorothy Retallack of Denver presented recordings of classical, semiclassical, avant garde and rock music to ordinary house plants placed in a closed cabinet with a loudspeaker to one side. The plants were exposed to hymns and *La Paloma*, to strings and to steel drums, to jazz and to country and western. . . .

"The East Indian temple ragas aroused the most favorable response from all the plants used

—petunias, carnations, geraniums, beans, and squash. . . . Devotional music was played to bean plants. In three weeks they were about two inches taller than others grown in a quiet chamber. . . . Jazz had a good effect on growth, too, while country and western music was the only type to produce no reaction at all. . . . The most dramatic effects were observed among all types of plants exposed to acid rock. They leaned away from the sound, as if trying to escape, and would not bloom. At the end of three weeks, they were dying."—*Lucy Kavalier, "Noise: The New Menace."*

Draw your own conclusions.

HAWKINS SALUTED

NEW YORK—A monumental undertaking was recently produced in New York City on WKCR, the Columbia University FM radio outlet, by **Phil Schaap**. Mr. Schaap, who has been booking swing musicians into various spots in town, mainly the West End Cafe, culled every available recording of the late **Coleman Hawkins** and programmed them in such a manner that the 100-hour length flowed as though we were living **Bean's** life all over again.

The celebration was the 36th anniversary of the actual recording session that yielded *Body & Soul*. It ran from October 11 at 5 p.m. through October 15, 9 p.m., and it included an anthology of **Coleman's** greatest recordings, played at the beginning, repeating after 50 hours and again at the conclusion. The meat of the festivities was a chronological delineation of **Hawk** from December 20, 1922, when he was a sideman with **Mamie Smith**, through **Sirius**, his last recorded efforts taped on December 20, 1966 (an exact span of 44 years).

The proceedings were interspersed with live and taped interviews with **Happy Caldwell**, who took **Bean's** place with **Mamie Smith** and one of a very

few who saw him play cello; **Benny Morton**, who performed with him during the **Fletcher Henderson** era; a tenor sax forum with **Buddy Tate**, **Paul Quinichette**, **Harold Ashby** and **Paul Jeffrey**; **Ran Ramirez**, who was with **Hawk** during his first European expatriate period; **Howard Scott** and **Russell Procope**, who spent part of the '30s with him; and **Dan Morgenstern**, historian and annotator.

Barry Harris remembered the last months of **Hawkins' life**. **DeLores Hawkins**, his widow, spoke lovingly of the late '40s when the "new" music makers, **Miles Davis** and **Thelonious Monk**, were hanging out at **Hawkins' place**. **Howard McGhee**, a member of a bebop band that was short-lived, and **Cozy Cole**, from yet another **Hawkins** band, spoke to **Schaap**. **John Hammond** did a lengthy segment called *The Study In Frustration*, dealing with the **Fletcher Henderson** band.

Promoter **Schaap** continually produces fine radio shows, among them a long **Charlie Parker** commemoration that was aired recently. With **Ed Beach's Just Jazz** now off the air completely (as part of the **WRVR** changeover), **New York** desperately needs someone like **Phil** to preserve our jazz legacy.

Rich Confronts Cable

NEW YORK—Efrom **Allen Enterprises** is presenting a series of hour-long talks with famous personalities in the music and entertainment industries. Mr. **Allen**, who has been airing some other shows on **Public Access Cable TV**, enlisted the assistance of **db's New York** correspondent and that outspoken flailer, **Buddy Rich**.

One of the first questions from

Mr. **Rich** was, "Is this cable, you said? Oh, well then . . ." and out poured a string of epithets not always used for punctuation purposes. It is one of the most candid shots of the famed drummer to appear on any screen.

The shows are aired in the **New York Metropolitan Area** by both **Manhattan** and **Teletypewriter** on **Channel C**, Saturdays at 7 p.m.

Dave Sanborn's Alto Spectrum

by Chuck Berg



MICHAEL MARIENTHAL

It was in Iowa City, Iowa, that I first heard about Dave Sanborn. That was in 1968 when Tom Davis, the director of the University of Iowa Lab Band, was patiently trying to shape me into a lead alto player. Tom's problem was finding a replacement for his former lead altoist, Dave Sanborn.

Today, Sanborn's reputation has fanned out considerably from his gigging days in Iowa. After working behind such pop giants as Stevie Wonder, David Bowie, Cat Stevens, and Paul Simon, and after a productive stint with the Butterfield Blues Band, Sanborn has firmly established himself on the New York music scene.

Dave has recently been a featured member of Gil Evans' aggregation and the Brecker Brothers band. He also is an active studio player, performing with such artists as James Brown, James Taylor, Chick Corea, Bowie, Simon, Wonder, Evans, and the Breckers, as well as cutting TV commercials. He has lately appeared in concert with Paul Simon and the Manhattan Transfer. And with his solid debut album entitled *Taking Off*, his career is doing just that.

As we sat down in Dave's comfortable New York West Side apartment over cups of cappuccino, I asked him how he got involved with alto. "I first played alto when I was in third grade with the grade school band. But I got kicked out because I couldn't remember the

fingerings. The band director said, 'You're never going to make it.'" Sanborn then came down with polio. "I spent time in an iron lung and the whole thing. It was my doctor's suggestion that I take up playing a wind instrument as physical therapy, to strengthen my lungs." So, it was back to the alto.

In explaining how he became interested in blues and jazz, Dave said: "I went to a basketball game with my father in St. Louis and Ray Charles was there for a post-game concert. Hank Crawford was playing lead alto at the time. When I heard him play, it just really knocked me out." This led to listening to other altoists like Jackie McLean, and to informal sessions at Dave's home. Then at the age of 14, Dave started working gigs around St. Louis with blues performers Little Milton and Albert King. Another important push came from attending National Stage Band summer camps at the University of Indiana and Michigan State. At the camps, Dave came into contact with pros such as Cannonball Adderley, Stan Kenton, and Donald Byrd, and aspiring youngsters like Randy Brecker, Don Grolnick, and Keith Jarrett.

After high school, Dave headed for Northwestern University. He played in Northwestern's lab band under George Wiskirchen's baton and sessioned with Roscoe Mitchell and Lester Bowie. Dissatisfied with the Chicago scene, he headed next for the University of Iowa and gigs with pianist Dale Oehler (who recently penned and conducted charts for Freddie Hubbard's *High Energy*).

"Dale was a good, strong bebop player whose approach was like Wynton Kelly's. We had a gig at a club called the Tender Trap in Cedar Rapids. I would listen and hang out with him and try to pick up something about changes. J. R. Monterose, who plays fine tenor, also ended up there after being on the road with Jay and the Americans. Anyway, that's where I learned about ii, V, I." As members of Tom Davis' lab band, Sanborn and Oehler also appeared at the Notre Dame Jazz Festival.

After two years at Iowa, Dave in 1967 headed west to San Francisco where he met an old friend from St. Louis, drummer Phil Wilson. "Phil had just joined the Butterfield Blues Band and suggested that I come down to L.A. and talk to everybody. So I did. I went to a couple of their recording sessions and they said, 'Why don't you play on this tune?' So I just gradually came in with them. A few months later, I started getting paid."

The Butterfield gig was the break that Dave needed. He had played some back-up baritone riffs for bubble-gum recordings in Chicago, but it was with Butterfield that Dave's talents became visible and appreciated. Of his four-year tour of duty, Dave recalls that, "We always got a chance to play a lot because there were always long write-outs. But it was never on a set of changes. It was always just one change. I finally had to get out of that because I was getting into a rut. So it was in '71, when the band started breaking up, that the Stevie Wonder thing came up."

Dave's year-and-a-half stint with Stevie coincided with an important transition in Wonder's career. "The group that joined with me—Trevor Lawrence, Steve Madaio and Buzzy Feiten—all came in as a unit because we had all played with Butterfield. Before we had joined him, Stevie was doing the Copa and other night clubs. But it was when we came in that he stopped being Little Stevie Wonder and started getting into his new stuff. During that in-between period, he wasn't drawing well. But with the release of *Music In My Mind*, things started to happen. And then we did the tour with the Rolling Stones. It was nuts. I lost about forty pounds." On assessing his experience with Wonder, Dave says: "Stevie's the greatest. He was really inspiring. To stand there and hear him do what he does and to feel the energy he radiates was incredible."

Dave's association with Gil Evans, which goes back to a New Year's Day gig in 1973, was set up through a recommendation by Howard Johnson. While declining to comment on the band's concept

"... Electronics can be valid. . . . With saxophone, people will eventually stop worrying about electrifying it and start thinking of the electric saxophone like the electric piano or guitar. But it will take somebody strong to help establish a new kind of sound and approach."

Rhythm+Rosin =Royalty RAY BROWN

by Jack Tracy

It was 1966, and Ray Brown, visiting in Hollywood, was playing golf with some friends.

"After all these years, the (Oscar Peterson) trio is breaking up," he said. "We all figure it's time to get off the road and get on to something else. I'm thinking of moving to California. Do you think I could find enough work out here to get along?" he asked.

The innocent question brought looks of incredulity, which turned into loud laughter. An unwary golfer on a nearby green was startled into missing a one-foot putt. That a bassist with Ray's exceptional facility, huge tone, and great reading ability could have trouble finding work even in the midst of Hollywood's immense talent pool was inconceivable to the rest of Ray's foursome.

Their noisy assurances were, of course, borne out. Within weeks, Ray became first call on almost everyone's list. The pattern of his life changed from constant travel to a steady succession of record dates and TV and film soundtrack sessions. To keep the jazz juices flowing, Ray interspersed as many concerts and club dates as he wanted to take.

A decade later, Ray Brown is now a Hollywood fixture. Restless by nature, keen and inquisitive, he has not been satisfied to limit his sphere to string-plucking. He has also become deeply involved in the business of music—in management, publishing, and record production. He recently opened his own offices to anchor this area of his career.

Not yet 50, he is a poised, articulate human being who has traveled the world, tasted of the good life, provided handsomely for his family, plays golf in the 80s, but is still ready to jam some blues at the drop of a downbeat.

How did it start for you? Tell us about your early musical background.

"I started piano lessons when I was a little kid about seven or eight years old in Pittsburgh. My old man used to bring jazz records home, lots of Fats Waller. He loved Fats Waller. And I used to steal little things off the records. He'd get a kick out of that and say, 'Hey, play that for me.'



VERYL OAKLAND

"But I remember one day he came home with a new record and said, 'Listen to this,' and it was a Tatum record. That's when I gave up piano and started drifting into bass.

"Besides, there were about 18 piano players in the school orchestra, so you only got to play about once a week. But there was a shortage of bass players—they had three basses and only two players—so I became a bassist.

"I took some lessons then, but I never really got serious about studying the instrument until many years later, when I went on the road and had teachers in about six of the major cities in the country. I'd study a couple of weeks with each as we played these places on location dates."

Did you have an affinity for it? Did you take to the bass right away?

"Yes. I really dug it, and I started taking things off records immediately, just as I had done on piano. But now it was with Jimmy Blanton instead of Fats Waller. I didn't make any side stops, I just began digging into Blanton because I saw he had it covered—there was nobody else. There he was, right in the middle of all those fabulous records the Ellington band was making at that time, and I didn't see any need to listen to anybody else.

"For awhile I had only the school instrument to play on, and I began taking it home to start making gigs with it. I was working with a guy named Walt Harper, and they took a big, formal picture of the band to use in an ad in the paper. Somebody saw me in the picture and spotted the school bass. They wouldn't let me take it home anymore, so my old man had to buy me a new one.

"I began to work quite a few gigs around town, and I began to get some offers to go on the road, but my mother told me I'd have to finish high school first."

You did that in 1944. Then what happened?

"First I went with Jimmy Hinsley, stayed with him awhile, then went to Indianapolis where I worked with a guy named Higgins. You might call him the Bird of the East—he was almost another Charlie Parker. I don't remember his first name anymore, but he was a bitch—an alto player who wrote and did everything. I have no idea of what happened to him, but I think he died—drank too much.

"Then I went with Snookum Russell, who had come to Indianapolis to pick up a new band. It was a great town for that. Guys out of work would hang around there, and when a leader would get ready to go back on the road—guys like Snookum, Nat Towles, Luis Russell, other territory leaders—he'd get a bus, pick up a whole band, and leave out.

"Snookum had some good bands. Two guys who were in the band that broke up before I went with him were Fats Navarro and J. J. Johnson. After I joined him we picked up some of my Pittsburgh friends. Joe Harris on drums and Tommy Turrentine on trumpet were two of them. We were with him a year.

"He played the south a lot. Every summer would be a month in Lincoln, Nebraska, at an amusement park, then right down below the Mason-Dixon Line the rest of the time."

How were conditions then?

"Bad! There's no other way to describe it—bad! But when you're young, you don't pay that stuff much mind. It's all secondary to what you're trying to do, which is to play music. I wouldn't tolerate any of that shit now, not for a second. But we just wanted to play music then. I don't think anything else mattered."

How did you finally get to New York?

"It was kind of odd.

"When I was with Jimmy Hinsley, I had heard Oscar Pettiford's solo on *The Man I Love* on a Baltimore jukebox. I listened to it and said, 'Jesus Christ! If that's the way guys are playing bass in New York, I'm not going there.' So I bought the record and went home and told my mother that I wasn't going to leave again until I learned everything on that record. I spent three whole days with that record, then said, 'O.K., I'm leaving again.'

"After that, I used to memorize all of Pettiford's solos, and Slam Stewart's. And there was a tenor player in Snookum's band named Charles Carmen, who knew every Lester Young solo ever played. He was a Lester Young nut. When he found out that I was hip to the things that Pres and Slam Stewart had done together—*Sometimes I'm Happy, Just You, Just Me*, and those—we began playing them together. Snookum heard us and started using them as features on the gig.

"Then Russell started billing me as 'The World's Greatest Bassist.' It sounds kind of dumb now, but I didn't think much of it at the time. I don't think it affected my ego. I was too preoccupied with playing music, and if he

"There are a great many good, young bass players, and they are all into playing tremendously fast things. They fascinate me, but I hope as they get a little older that maybe they will sift out their styles and just play the more important things. I'd like to hear a little more profundity."

figured it might bring in more business, it was all right with me.

"One night in St. Louis we played opposite Andy Kirk's band. Some of his guys heard me play and said I should go to New York—that I was ready. I got to thinking about it and wrote to a couple of agencies in New York and told them what I'd been doing and that I was looking for work in New York. I told them if they were interested, they should write to my mother's house in Pittsburgh.

"After about a month I called her. She said I had a couple of offers for gigs—one with Lucky Millinder and one with Billy Eckstine's band. So I got ready to split. We were around Fort Lauderdale somewhere. I remember because Cannonball and Nat Adderley had been coming around to hear the band. They were young cats then, especially Nat. He was just a little squirt.

"Four or five of the guys in the band had said they'd go to New York with me, but at the last minute they all backed down. So I went alone: me and my bass and some sandwiches on a wartime railroad coach trip to New York."

Which of the offers did you accept when you got there?

"Neither one. I had an aunt in New York who gave me a room, and the first night I was in town I had supper, washed up, and headed right for 52nd Street. God, there were so many clubs in those days! You could hit ten clubs a night every night in the week and not hit the same joint twice. The Village, midtown, near uptown, way uptown, the Bronx, Brooklyn. There was jazz everywhere—all kinds of trios and little groups in every little place you can imagine. 52nd Street alone had seven clubs, and it was just a block long.

"I went into one joint and then another, then another, and then I looked up and saw somebody I knew. I saw Hank Jones. I had jammed with him in Buffalo one time, and now he was playing piano for Billy Daniels. They were on the same bill at the club with Coleman Hawkins, who was featured.

"Hank and I were sitting in the corner talking, and all of a sudden he said, 'Hey, there's Dizzy Gillespie just came in.' I said, 'Where? Where?' because I wanted to meet him. So Hank called him over and said, 'Hey, Diz, I want you to meet a friend of mine. He's a bass player.' And Dizzy said to me, 'Can you play good?'

"I mumbled something, and Hank said, 'Yeah, he can play good,' and Dizzy said, 'Do you want a gig?'

"Just like that.

"I almost had a heart attack.

"So he gave me a card with his address and said to be at his house tomorrow night at seven o'clock. I got there at seven o'clock and there was Diz and Bud Powell and Max Roach and Bird! That's what I was thrown in with. I mean, you know. . . .

"The only person I didn't know reputation-wise was Max Roach, and that's only because I hadn't been around New York. But Bud Powell I had seen with Cootie Williams. He was featured. And Bird I knew from records. You see, my brother used to like singers. And he brought a record home one time and said, 'Listen to this cat sing the blues,' and it was Walter Brown with the Jay McShann band. I said 'Bleep the singer! Who's that bad alto fellow?' And he said, 'No, wait a minute, listen to the guy sing!' And I said, 'Hell, no, put that record back to the saxophone player.'

"So that's the people I was with. I was in as deep as you can get.

"The next night I called my mother up. 'Which band did you take?' she asked. 'Dizzy Gillespie,' I said. There was a long silence on the phone, and she said, 'Who-o-o?'

"But that's how fortunes are made. You've got to be at the right place at the right time.

"That's the quintet that Diz got together that ended up at Billy Berg's in Los Angeles and laid such a terrible bomb. They just weren't ready for us."

So now your years with Dizzy start?

"Yes, the small group, then the big band and the records he made that did so much to bring me to people's attention—*One Bass Hit*, *Emanon*, *Two Bass Hit*, those things.

"I was with him until 1948, when I formed my own trio with Hank Jones on piano and Charlie Smith on drums. Remember Charlie? He was a little left-handed drummer who played great brushes. I never heard anyone play them any better. He had great pulse and swing. We were with Ella a long time and had a lot of chances to play on our own, as well as backing her."

And then came Oscar?

"Yes, and though we didn't have any idea then, it was to become a 15-year gig.

"Norman Granz had heard all the guys talking about Oscar Peterson for some time, and I guess he finally heard him once in Can-

SELECTED BROWN DISCOGRAPHY

Featured

THIS ONE'S FOR BLANTON (with Duke Ellington)—Pablo 2310721

with Dizzy Gillespie

BIG 4—Pablo 2310719

IN THE BEGINNING—Prestige 24030

with Oscar Peterson

THE TRIO—Verve 68420

WE GET REQUESTS—Verve 68606

NIGHT TRAIN—Verve 68538

WEST SIDE STORY—Verve 68454

with the Modern Jazz Quartet

FIRST RECORDINGS—Prestige S-7749

ada and invited him down to be a surprise guest at the 1949 Jazz At The Philharmonic Carnegie Hall concert. I had heard Oscar before, too, and I'd even jammed with him a couple of times.

"Buddy Rich and I were supposed to play with him at Carnegie, but Buddy had just played a drum solo and he was whipped. 'I can't go back out there,' he said, so just Oscar and I went out there and played.

"A couple of months after that, Norman brought him down again and we recorded *Tenderly*, his first record with Granz. I went back with my trio until the next JATP tour. Oscar and Hank Jones were both on that one, and that's about as much piano as you can get, anywhere, ever.

"We did the concerts as a duo, and it seemed to work so well that Oscar said one day, 'Man, why don't we go out?' We did, and in December of 1950 we went to a place in Washington, D.C. called Louis and Alex. That was the first gig we played together. We worked as a duo for a couple of years, then added guitar and became the Oscar Peterson Trio."

Through the years the trio was either piano-bass-guitar with guys like Irving Ashby, Barney Kessel, Kenny Burrell, and Herb Ellis as the third man, or piano-bass-drums, with Ed Thig-

pen and Louis Hayes among the percussionists. Which was most comfortable for you?

"I enjoyed playing in all the groups, but I think probably the best one we had, and that was because we put the most work in on it, was the group with Herb Ellis. If I could have got \$5 an hour for the time we put in rehearsing, I could have retired. You've got to realize, we had a repertoire of maybe 200 arrangements, and they were tough, complex things. We would rehearse as much as six hours a day in addition to playing at night. Why? Because we wanted to have a bitchin' group, and that's the only way you can do it. You can't do it by jammin' on the stand with guitar and piano. That's a hard jam. There's a lot of clash in there unless you get it all worked out.

"I tell you, though, I had a ball when it was just Oscar and me. With the duo, there was so much freedom! I could go out and he could go out and we knew where we were going to meet and a whole lot went on in between."

To your mind, just what is the function of a bassist in a group? Any group.

"Well, it used to be that a bass player's function was to play time and add an occasional voice. That's been updated now; the bass is right up front with the keyboards and the guitar, and you can't tell when one stops and the other starts. They don't lean on the bass for rhythm as much as they used to; the rhythm is often more implied now. You can hear the time, and feel it, but it isn't stressed.

"I guess this is good and bad. For the devotees of good listening music, it's a gas to hear the way guys play bass now. I listen to some of them and I say whew. But by the same token, you look at the money being made by rock groups or blues groups where you never have any problem finding one, or they only have two chord changes, and they're making maybe 50 grand a night, then I say, 'Well-ll . . .'

"But the bass has advanced a long way, just since I started playing, and it has become much more than simply a rhythm instrument."

Do you think the bass's function in a group can be fulfilled by the electric bass?

"No, it's a different instrument. An electric bass is good because, number one, it can always be heard under any circumstances. You've got enough crank there to where you don't care how loud the drummer plays. I suppose that's something that was always needed. Some bass player probably had a dream one night—'I'm gonna drown out that freakin' drummer before I leave this earth'—and he invented the electric bass.

"But let me remind you of something. When I was 15 years old and playing in bands or going to hear bands, you'd go to the club or hall to hear them, and there would be just one microphone out in front of the bandstand for the singer to use. Once in awhile if there was a tenor solo, he might come out. One microphone, that's all they had, yet you could hear everybody: the bass player, the drummer, the piano, the whole band. Why? That's not a putdown, but why? You didn't even have to be up front; you could be in the back of the room and hear everything."

Who are some of the younger players you like to listen to?

"Let me say this. There are a great many good, young bass players, and they are all into playing tremendously fast things. They fascinate me, but I hope as they get a little

Alphonso Johnson

Barometric Bump in Weather Report Grind

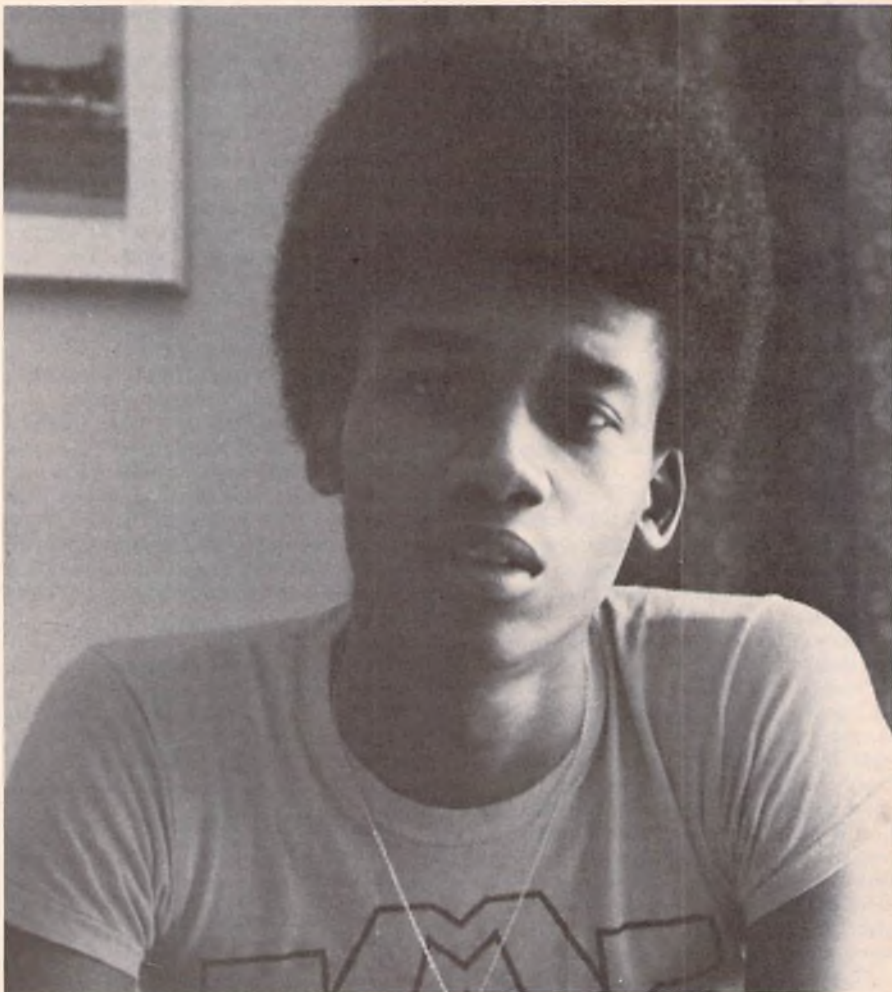
by arnold jay smith

"I'm sure that whatever has come down this time will be a reflection of what we had to go through to get this." Alphonso Johnson has 24 years breathing time on this planet. He is currently the bassist with Weather Report (and signed to Epic as a solo), but has logged time with Chuck Mangione, Woody Herman, Cannonball Adderley, Horace Silver and Catalyst. The "reflections" he alluded to above included one blown interview due to tape recorder failure, one trip to return a rented auto, one hellish bus ride through West Philly, and one rushed instrument packing. His attitude toward his music is much the same as his attitude toward life itself. "It's all a part of the whole," he has stated. "No matter what goes into it, it's what comes out, the sound, not the notes."

Looking younger than two and a half decades, Alphonso (the AFM local has refused him the use of "Al" due to a conflict) is reserved and understated. His beginnings were much the same as any number of us whose love for music started with borrowed public school instruments.

Johnson: I started on acoustic bass in elementary school orchestra. We were playing classical music, which I feel was excellent training. I made all-city (Philadelphia) orchestra while in junior high school. I didn't start electric bass, and later guitar, until after that, about 1968. That was after high school and some fine instructors, namely George Allen. He was a man who thought that the proper method was to teach other instruments, no matter what your specialty was. He would demonstrate clarinet, for instance, never letting us forget what the melody was all about. There were also the harmony and theory lessons, although he never came on that directly with the scholarly approach. It was solid training for what is happening now, although it didn't seem so at the time.

I didn't see a band chart until I got to high school and I was forced to play trombone in the marching band, as there was no orchestra. I surprised myself in the way I developed a good lower lip. That's a good feeling, knowing you can pick up another instrument and



make it work. I remember a good deal of what I heard and I use it now. I integrate all that I hear.

Smith: Were you able to play with groups other than the formal orchestras or bands in school?

Johnson: I did some sitting-in with groups like Catalyst, which was experimental at the time. It was there that I started to play electric bass. I don't know how important all this is, but economics played a big part in that. I couldn't afford a good acoustic, so when the school asked for theirs back I gravitated toward the other. It was easier to tote around and less expensive to own. Actually, I stopped playing bass completely until Catalyst. I owe the fact that I was able to play other instruments to George Allen and his idea that we should know others as well.

Smith: When did the sound of electric bass first attract you?

Johnson: I wouldn't say that it was the sound that attracted me as much as I fell into playing electric bass out of a need to express myself on a particular instrument, and that happened to be it. It might very well have been trombone, or guitar; it was just a need of expression. Of course, there was the fact that I didn't feel as comfortable with the trombone, so it wouldn't have been that. That didn't last.

Smith: Do you prefer electric over acoustic?

Johnson: No. And not vice versa either. It goes beyond a particular instrument. It is just a tool to express what it is you want to express. If the sound that I am looking for is on acoustic, and the electric will not suit that purpose, then I will ultimately be playing more acoustic. At this moment the sound that I'm into is very electronic, so I am playing more electric bass than ever. When I was in elementary school that sound, the string bass sound, was needed.

Smith: Good point. Tell me about the terms "acoustic," "string bass," "double bass," and what the differences are.

Johnson: When you talk of "acoustic sound" you have to be careful. I am after a sound and if I can get "acoustic" sound out of an electric I'll use it. The human voice has an acoustic sound. The most acoustic sound can be an audience's applause. It's what comes out, not necessarily what goes in.

Smith: Do you prefer fretted or fretless necks?

Johnson: I just had an instrument built which is fretless. What I am doing with the

ALPHONSO JOHNSON DISCOGRAPHY

with other groups
CATALYST (Catalyst)—Cobblestone 9018
THE RAVEN SPEAKS (Woody Herman)
—Fantasy 9416
SUNBURST (Eddie Henderson)—Blue Note
LA464
MYSTERIOUS TRAVELER (Weather Report)
—Columbia KC32494
TALE SPINNIN' (Weather Report)—Columbia
PC33417
LAND OF MAKE BELIEVE (Chuck Mangione)
—Mercury SRMI-684

fretless bass now is something that I couldn't do on acoustic bass. That's probably got a lot to do with the size of the neck and what I have to do to run the scales. Also, I don't have far to go for intervals. Quarter-tone playing is actually easier for me to play on fretless electric than on acoustic. The reason is because it's right there, at my fingertips, so to speak. I can feel it quicker and safer. So, to answer the question directly, at this place and time I prefer fretless. I own both types. I'm still experimenting to obtain a certain type of sound. The fretted instrument provides me with a certain thing that I have been doing for seven or eight years now. To pick up fretless opens up a new area, not from just looking at it, but from the feel, touch, response of the instrument, which is different because of the different woods that are incorporated, the size of the neck, the resonating qualities, and so on.

Smith: I assume the fretless you play now has been custom-designed from the ground up.

Johnson: Oh, sure. I wouldn't have it any other way. It was built and designed by Charles LoBue at the Guitar Lab in New York. It took about a year to build it, because I had been traveling and he needed me there. I would have to show him my fingering, pressure and technique; he listened to recordings and live performances, and I would be there to demonstrate for him. What he actually did was build an instrument blank, and by my going to see him, he would watch how I played

might not practice for a week and then I'll practice all day on all the different instruments that I have.

Smith: Do you feel the need to practice?

Johnson: I always feel that I need to practice. There was a time that I really was concerned with technique, as far as being faster than the next guy, being very clean and articulate. I'm still concerned with that, but not as much as I used to be. I'm more concerned with the feeling of what I'm doing and the final outcome, the thing that happens at that moment. I am not into sitting home and practicing a lick and trying to get it right. Unconsciously, I do that on the gig anyway. Everybody probably does. You get a cliché that you develop and you say to yourself, "That was really nice and it worked." So the next night, spontaneity notwithstanding, you develop it and develop it, and it becomes something the people identify with your sound. When they hear that they automatically say, "Hm. That's Al Johnson."

Smith: That's called style, isn't it? Do you feel that what you just described is copping out, or do you feel that it's another step in the development of Al Johnson's chops?

Johnson: At that particular moment, it's part of that development. Everything is affected by whatever's happening. Whether I am playing or not is affecting me also. There are moments when I am on stage that I don't feel the need to play and I let what is going on take me and feed me. I, in turn, feed the audience and other musicians. It's only a cop-

four-bar phrases all the time, so it's possible for us to interchange. Sometimes he'll play melodically, and other times I will. He doesn't have to lay four to the bar to get the flow.

Smith: I feel we are in the era of the bass. Singers especially have tuned their ears to the bass line for their pitch rather than the piano. Bass/melody instrument duos have sprung up on record as well as in clubs. Why?

Johnson: It's always been there. There has been a need for the development of new sounds and, in searching for that, people have discovered bass, among other instruments. It doesn't mean that bass has to be in a supportive role, just because it always has been. The voice doesn't always have to be the leader. There is certainly a similarity between the human voice and its capabilities to slur the tones and the bass' ability to do the same. The bass may be the natural adjunct to it.

It's difficult to analyze music too much. I always rebelled against it in school. It's good to find out why certain things got to be the way they are, but for one who is active in music, it's difficult because things are always changing and it's easy to contradict yourself. You're right about feeling the way you felt yesterday, even though today something else is true. In fact, you're right both days.

Smith: When you play acoustic, do you put more energy into it?

Johnson: I wouldn't say more; different.

Smith: Do you have to work harder to get the same feeling out of it?

"If style means I can't change, then I won't develop one. . . I don't want to become like a studio player who has one particular lick that he plays and is constantly identified with."

and develop it along those lines. It's really quite a personal thing, rather than a stock, custom bass. It was built for me, around my hands, like those form-fitted shoes.

Smith: What about your string bass?

Johnson: That's an antique made in West Germany called a Juzek. (I think that's how you spell it.) It's about 90 years old. I found it in upstate New York in a barn sale about three or four years ago. It was originally in horrible condition, held together with Elmer's Glue-All, cracked and peeling, plys coming apart. I had it rejuvenated to where it's worth about ten times what I paid. It's lovely sounding, but I've had very little chance to really get into it due to my touring schedule.

Smith: When you tour, do you get the opportunity to play for pleasure? Similarly, when do you get the chance to practice?

Johnson: I very seldom get a chance to play for pleasure because the instruments are always on their way to the next gig. All the instruments must get to the destination at the same time. But my diversions vary when we are touring. I have taken up some photography. I'm like a tourist sometimes, so it's not all playing the concerts all the time.

As far as practicing is concerned, it's almost like I am practicing all the time, but never. I practice when I'm in the car, like now, visualizing thoughts and ideas. I might be thinking of a pattern and I'll start singing it mentally. Then, I'll try to figure out where it is on the instrument. That's a continuous thing: I do that all the time. Where and how I physically practice is hard to say—it's so spontaneous. Sometimes I never practice. I

out if you constantly use a phrase and get hung up on it. If style means that I can't change, then I won't develop one. I can see what you are saying, but only in the sense that it is developing now, but will be changing later on. I don't want to become like a studio player who has one particular lick that he plays, and is constantly identified with. Whatever happens musically is going to happen. By expressing myself through life and by being as full of life as possible, that's going to blossom into everything—not just music, but everything. If that's style, then so it is.

Smith: Who have you listened to throughout your life, not limiting yourself to bassists?

Johnson: Probably everything I listen to, even news on the radio, affects me. Musically, Keith Jarrett and keyboard players in general. I just dig the harmonic conception of keyboards. Miles plays interesting keyboards.

As far as bassists, Eddie Gomez has my admiration. I like to listen to his particulars as far as playing is concerned. He expresses a lot of warmth and beauty in what he plays. There have been times when I have felt that his technique has overpowered the spontaneous feeling, but I guess that happens to everybody. To listen to Eddie is to listen to the bass being played as I would like to hear it.

I really dig drummers, polyrhythms. It is like melody, expressing itself without anything else. I use rhythm as a form of melody, as opposed to stating a lyrical line. It takes over. I dig feeding off anyone, but especially drummers. Chester Thompson (Weather Report's current drummer) doesn't just play

Johnson: Now that's interesting. I don't think I know the answer to that. I have played with very strong players and work with some now. It makes you work that much harder to accomplish what you set out to do. At the same time, you have to get the job done and interest them in working harder and challenge them. That's my goal at this time. It gets into a volume duel sometimes. But I don't know if I have to work harder on one instrument or the other. It's a matter of using the right tools. If you try to accomplish something in an electronic medium with another form, it's going to be harder.

Smith: Have you played an electric instrument with acoustic sidemen?

Johnson: I was working with Horace Silver when he used all acoustic piano and all acoustic instruments—Mike Brecker, reeds, Tom Harrell, trumpet and flugelhorn, and Alvin Queen, drums. At the end of the gig Horace wanted me to stay on. He said, "Look, if you want to stay, I even want you to play acoustic bass." His tone was that of enticement rather than exhortation. I feel that after the gig he realized that it would be nice to have both.

Smith: How about the reverse, acoustic bass with heavy electronics?

Johnson: If I'm playing string bass in an auditorium of a few thousand people, with a high energy drummer, naturally the bass would have to be miked. If you put a pickup on a string bass, you no longer hear what's coming out of the instrument. It's a different instrument as soon as the sound passes through that wire. Also, the sound is differ-

Tony Williams

REPORT ON A MUSICAL LIFETIME

by Vernon Gibbs

When down beat suggested an article on Tony Williams, I was happy to do it because like many fans, I wondered what Tony had been doing since the demise of Lifetime following the *The Old Bum's Rush* album. When I reached him at his house in Harlem, Tony indicated that he would have to "think about" doing an interview. He later called back to say that since he was just about to cut a new album he would prefer to wait until it was completed.

A few days before the final mix of the LP now released as *Believe It*, Tony called indicating that he was ready to talk. Before we began the conversation he made a specific request that the interview be done in three parts: an introduction about why it was necessary, a second part consisting of the actual interview, and a third part concerning my own impressions of the new music.

We'll start with the music. The New Tony Williams Lifetime includes Allan Holdsworth on guitar—he is the former lead guitarist of the pioneering British jazz-rock group, the Soft Machine. Bassist Tony Newton spent eight years with Motown backing Smokey and the Miracles, the Temptations, Stevie Wonder and the Four Tops, Keyboard player Alan Pasqua studied with Jaki Byard, George Russell, and Thad Jones, and has played with Frank Foster, Joe Williams, Don Ellis and Stan Kenton.

The music they have created around Tony's endless whirl of rhythmic invention follows most of the jazz trends of the last two years. It is certainly far less frantic and perhaps less deliberately ambitious than the music of *Emergency*, which remains the standard reference point for anyone interested in the origins of the entire Mahavishnu-Return To Forever-Cobham-Mouzou high intensity marriage of amplified and percussive electricity. With that bold step into the future, Tony Williams created a band that included John McLaughlin and Larry Young and became the first of the respected jazz artists to openly embrace rock's thunderous volume. He elevated the role of the drummer beyond coloristic and time-keeping roles to the point where the traps almost became another melodic instrument. Tony's initial effort was strenuously expanded on by Billy Cobham's legendary duels with John McLaughlin in the original Mahavishnu Orchestra. The Tony Williams Lifetime created the formula, and



JAN PERSSON

without the high standards they set, it is unlikely that today's fusion music would have taken off like it did. Tony's new music is a calmer variation on the theme he started, and in fact sounds like a cross between Billy Cobham's *Spectrum* and Alphonze Mouzon's *Mind Transplant*.

Naturally, it was assumed that Tony would eventually step into jazz history, since he had virtually assured himself at least a footnote by joining Miles Davis' immortal quintet at 17. In the company of Herbie Hancock, Wayne Shorter, and Ron Carter, Williams could do little else but learn and expand on his natural gifts. His first solo album on Blue Note, *Lifetime*, indicated how deeply he was committed to the emotionalism of the era. By the time he was ready to leave Miles, his soul had been psychedelized and he had set his goals at new electric outposts.

In the liner notes for his Blue Note album *Fuchsia Swing Song*, Sam Rivers says of Tony, "Even at 13, Tony knew where he was all the time. As he has matured, what most impresses me about him is the emotional content of his playing. No matter how technically fascinating he becomes, you're always aware of his sensitivity and the emotional power behind all his technique."

That admiring description still holds for me, as Tony Williams prepares to reveal another facet of his Lifetime. He requests that you join him and listen to what he has to say.

Gibbs: What have you been doing for the past two years? The last album you released was *The Old Bum's Rush*.

Williams: I've been doing a little recording; I made a record in Sweden last year with Tequila, Webster Lewis, Allan Holdsworth and Jack Bruce. Later on, it will probably be released here. Mostly I've been writing and getting my head together.

Gibbs: Why did you need to take three years off?

Williams: When I left Miles Davis, I did it specifically to put a band together and I did specific things in that direction. Then I ran into music industry problems. The reason I left Miles when I did—which was right after *In A Silent Way*—was because I thought it was best to do it then when I was still young.

Any mistakes I was gonna make, I had time to make them. I figured it would take me at least five years to be successful or at least get it to the point where things would be solid. It has been five years since I put the first Lifetime together: I am finally with a good record company.

Gibbs: What kinds of problems did you run into with the first Lifetime?

Williams: The main problem was the management. They believed in us, but they didn't have the capability to keep a band working. There was interest in the group in certain areas of the country but we just couldn't get the gigs. The record company was the other problem. Polydor had just opened up in America and they didn't have any distribution or any of the things that it would take for a band like that to be exposed in the proper light. Those were the two main problems we ran into.

Gibbs: Looking back, a lot of people see The Tony Williams Lifetime as being *the* band that influenced the entire direction of music in the '70s. How do you feel about that analysis?

Williams: That's great if they think that, but from my standpoint there were bands that were doing things that influenced me at the time. I remember hearing Gary Burton's band and he had Steve Swallow and I think maybe Larry Coryell was in it at the time. He had a quartet, but I can't remember who else was in it. I was still with Miles and I remember seeing that band and then I would listen to the Charles Lloyd group and I would say that if they could do it, then I could do it. Those things influenced me, I don't know how much of an influence we had. I was also heavily influenced by Jimi Hendrix.

Gibbs: Did you ever play with Hendrix?

Williams: Yeah, we played together in 1970 when he was trying to find some new directions. At the time he was doing a lot of recording and some of that stuff has been rediscovered. We played together, but it was never recorded.

Gibbs: Had you been into what he was doing before you played together?

Williams: Oh yeah, when he first came out. When he first hit the scene, I was right on him. The same with the Beatles, the Beatles

influenced me a lot!

Gibbs: The Beatles?

Williams: Oh yeah, I was the only musician in 1964 to have a Beatles poster on my wall. In the apartment I lived in, Miles lived upstairs from me and I had a Beatles poster, in fact the first Beatles poster that came out.

Gibbs: A lot of people are gonna be surprised to hear that. What were they doing that made you want to scream and shout?

Williams: It's not that what they were doing I thought was so great, it's just that I think whatever is exciting is worth looking into. I like to leave myself open to excitement, and that was just one of the phases that I went through and I will go through. When Ornette Coleman hit the scene I was right on it because that was the shit to listen to. They were doing something that was musically worthwhile. I remember I told Miles in '64 or '65 that we ought to play a concert opposite the Beatles, but he didn't understand it then. I think it was really the amplified music that got me, especially the guitars. It's hard for me to say what it was, but a lot of music gets to me. I like the Beach Boys and I like a lot of different kinds of music. I have records by Roxy Music, Buddy Miles, Bartok, and Return To Forever. I listen to everything.

Gibbs: Have you always been a guitar freak?

Williams: Yeah, because it's a solo instrument and it goes hand in hand with the trumpet and the saxophone. It really is close to the saxophone: if you listen to both the kind of register and the way they play, it's very similar. When I got the Lifetime together I wanted something that would at least stimulate me as much as I had been stimulated in the past. After playing with Herbie and Wayne and Miles and Ron, I knew that in order for music to sound honest it had to be in an honest context for me. I'm not talking about what it sounds like to a listener, I'm just talking about what it takes for me to want to perform in a situation; it had to be stimulating. I put the band together in an attempt to make it as stimulating for me as possible and to make something so at least people would see that it had a reason. It wasn't just to continue what I had been doing, or else I would have stayed with Miles. I didn't do it just for the money, because there are a lot of bands I could have played with if I just wanted money. I don't have a lot of money now. I'm not saying it's a problem, but I don't have as much money as I could have had, if I had done things just for the money.

Gibbs: Did Jack Bruce want to make it his own band when he played with you for a year? Did you have musical differences?

Williams: No musical differences, it was just business that came into it. His people naturally wanted to have control over it, so that would have meant me cancelling my people. Even though they weren't equipped and we were having problems because of them, I didn't think it was the right thing to do. Jack is a good bass player, I love him. He's an honest player; no matter what, he plays from his heart. It's not how fast you can play or how hip. When I play with him, I get honest feedback.

Gibbs: That was another pioneering effort on your part. Have you ever heard another guitarist who can move you the way Hendrix did?

Williams: Yeah, Allan Holdsworth, he's so pretty.

Gibbs: Why did you choose John McLaughlin for your original group?

Williams: He was the best around at the time. There weren't that many around and the ones that were didn't want to do anything. I called tons of people, including Sonny Sharrock, but most of them didn't want to do it. Sonny told me that he didn't play rock and roll. I got McLaughlin because I was definitely looking for a guitar player. Dave Holland was working with Miles and he told me about McLaughlin. John sent a tape over and I knew he had capability to play exactly what I was looking for.

Gibbs: When you chose the musicians for this new band, did you think about how they would be compared to your earlier bands?

Williams: After having worked in different situations, I knew what I wanted. It was a matter of getting what I wanted to play with and that's what these musicians are about. I wasn't interested in getting names, I wanted people that could sustain a certain kind of sound, that was the most important consideration. Allan Holdsworth was recommended to me by Al Johnson, the bass player from Weather Report. I like the way Al Johnson plays and if he likes somebody I have to check it out. When we made the record in Sweden it gave us a chance to work together to see if it could work. He's really a very lyrical player, and a lot of guitar players today aren't. His ideas are very definite and clear.

"My responsibility is to play the drums and let people know that there is someone who can play the drums like that and that there were people before me who played in a certain way and that's it."

He doesn't play like anybody. One of the things I got from rehearsing with Tequila, my vocalist, is that I like to hear something at the top. That's what Allan provides.

The bass player, Tony Newton, has experience in certain areas that make it almost impossible to play anything else; and that anything else is what I didn't want to hear anyway. He worked eight years with Motown, so he had to play a certain way. Like Allan, he not only plays long beautiful lines, but at the same time he plays very rhythmically. Some bass players are busy playing the bass as if it's another guitar. That's fine with me, except that it wasn't what I wanted for the band.

The keyboard player, Alan, I met through George Russell. He's a strong soloist and that's what we needed; he's also got a strong orchestral concept of the keyboard.

Gibbs: Did you do a lot of agonizing over your musical direction?

Williams: I've always agonized over music, that's part of being a musician. It's important to do that. I haven't really listened extensively to any of the music that has been made for the last two or three years, I specifically stayed away from it, and I really don't know what's been happening. I listen to Herbie and I listen to Miles. I don't know what John McLaughlin's new band sounds like and I

only heard the old one a couple of times. I've heard Chick's band live at Carnegie Hall once and I've heard Billy Cobham and Larry Coryell live. But that's about it, and I haven't listened to their albums. I've deliberately stayed away from them. As you noticed, there is no synthesizer on my new album. I don't like the synthesizer for this band, just piano and clavinet. I like it as an instrument—it's definitely useful—but for this band to have our own sound, we don't need a synthesizer. We're interested in straight ahead blowing rather than arrangements.

Gibbs: Do you think that jazz has reached a crucial point in its history because of its new popularity?

Williams: No I don't think so, I think the state of jazz is better, but not necessarily the music.

Gibbs: Why don't you think the music is better? Do you think it has gotten worse?

Williams: I don't think in those terms; it's a matter of what you put into it. The feeling is what's important to me. You can't make a definition of jazz, jazz is a lifestyle just like rock and roll is a lifestyle, or classical music is a lifestyle. I think what Herbie did was very necessary, because 20 years ago jazz was being made for a very happy audience and writers and scholars who didn't play music came along and told people that this music was an art form. That's fine, because that's what many of the musicians wanted it to be regarded as. But what it did was to make everyone conscious of it as an art form. The same thing that happened to classical music almost happened to jazz; it almost became sterile with people playing only for very elite purposes. The approach was no longer human at times. What's happening now is that it's becoming more human. Most people don't know anything about the technical possibilities inherent in playing jazz—and they don't want to know.

Gibbs: Don't you think it's your responsibility to educate them?

Williams: My responsibility is to play the drums and let people know that there is someone who can play the drums like that and that there were people before me who played in a certain way—and that's it.

Gibbs: As part of the Miles Davis group, you were among the elite of the elite. Just looking at album covers from that period, it seems that everyone was very serious—perhaps even solemn—about what was going on.

Williams: We were very serious and we didn't feel like we had to be any other way. Basically, I'm still the same person. But that's no reason to live in the past. If I felt that playing with Miles was the best I'm ever gonna play, then I would just give up. The reason it came out so well was because it was fresh: when the freshness wears off, I have to find something else to do or else I'm not stimulated. I still think there are very few people who can play jazz drums a certain kind of way. But just because of that it doesn't mean that I have to go out and prove it all the time because I happen to be one of the few people who can do it on a certain really classy level. It doesn't mean that I have to spend my life being a martyr. I don't want to be a martyr and I don't want to be a museum piece. I don't want people to come out and hear me because it's nostalgic. I'm 29 and I have a long way to go. I believe that's just the way Miles feels.

Gibbs: Do you still get stimulated by Miles

the way you used to?

Williams: When I see him live. As for his records, I feel that the people who like it, that's who the music is for—the people who don't like it, it's not for them. Whatever Miles does, he can do it, and he can do whatever he wants to and there should be nothing said. He's given a hundred times more than he had to; the music that *all* musicians are playing would not be what it is unless Miles had been there, so he can do whatever he wants to as far as I'm concerned. He was one of my first musical influences. Art Blakey was one of my first drumming influences, but Miles was my first musical influence.

Gibbs: Who were some of the others?

Williams: My father was a musician, he was a saxophone player and he would take me out with him when he would play on the weekends. He was always a weekend player and I would look at the drummers in the clubs and say to myself "I can do that." The first time I played a drum set was in front of an audience. I was about eight or nine and I had never played before. I asked my father if I could sit in. They were surprised, but I guess it was good enough because I continued doing it and my father would take me around to all the clubs in Boston. By the time I was 11 or 12, I was able to go to clubs by myself and get in because everyone knew me. The general atmosphere in Boston is one of learning, so I would go and check out all the drummers when they came through. I got a lot of encouragement from Alan Dawson, who is one of the best drummers in the world.

When I was 12, Art Blakey came to Boston. He had Lee Morgan, Wayne Shorter, and Bobby Timmons. I asked him if I could sit in and he said yeah; so I played a set with the band. The first thing I asked Art Blakey was if he knew Max Roach and a year later Max Roach came to town and he had Booker Little, Ray Draper playing tuba, George Coleman playing saxophone, and I think Art Davis was playing bass. I asked him if I could sit in and he said yeah and by the time I was 14 or 15 I was considered one of the best drummers in Boston.

I started working all kinds of bands, but I was working mainly with Sam Rivers. He taught me a lot of stuff. One week Jackie McLean came in and asked me to go back to New York with him. I worked with him in a play called *The Connection*. This was right after the Cuban Missile Crisis in '62. I stayed with him until the early part of '63. We once worked a gig where Miles came in and heard us. About a month later, he called me from California and asked me to work with him.

The funny thing was, about the same time I had gone up to Max Roach in Boston, Miles came to Boston and that was the biggest thrill. I was a real fan at the time; I would just wait for **down beat** to come out and cut out the pictures to paste them in my book. So when Miles came to town, I had met Jimmy Cobb and I asked him if I could sit in for him with Miles. After the set I jumped up on the stage and went backstage and said, "Miles, can I sit in?" He told me to go back out front and listen, but just having him say something to me was great. Years later, when I was working with him, I asked him about it and he remembered.

Gibbs: It must have been a thrill to be asked to join Miles Davis' band.

Williams: Oh yeah. I came to New York not expecting anything except that I'd be playing with Jackie for a few weeks. When I 18 □ down beat

got asked to join Miles it was a surprise, but I didn't feel inadequate. I felt that I was the best person for the gig anyway.

Gibbs: Did you have any trouble fitting in? How did Miles coach you?

Williams: He didn't do any of that. He chooses people to work with based on the way they play already. He coached Herbie more than he coached me and he seemed to enjoy it right from the beginning and that made everybody happy.

Gibbs: How did the band get along on the personal level?

Williams: It was super. Herbie and I were really close, maybe because we were the youngest. Everyone felt excited. Miles has a real magic and I was heavily influenced by him even before I met him. Getting a chance to work with him and wanting to better myself and my person, I kinda took on his style. That's one of the reasons I left after six years because I realized that I had to start doing something for myself and find out exactly what it was I had and what I didn't have.

Gibbs: You didn't have any trouble getting along with Miles? He has such a reputation for being an ass-kicker!

SELECTED WILLIAMS DISCOGRAPHY

Featured

BELIEVE IT—Columbia 33836
THE OLD BUM'S RUSH—Polydor 5040
EGO—Polydor 4065
TURN IT OVER—Polydor 4021
EMERGENCY—Polydor 4017-8
LIFE TIME—Blue Note 84180
SPRING—Blue Note 84216
with Miles Davis
MY FUNNY VALENTINE—Columbia CS 9106
E.S.P.—Columbia CS 9150
MILES SMILES—Columbia CS 9041
NEFERITI—Columbia CS 9594
SORCERER—Columbia CS 9532
MILES IN THE SKY—Columbia CS 9628
FILLES DE KILIMANJARO—Columbia CS 9750
IN A SILENT WAY—Columbia CS 9875
with Eric Dolphy
OUT TO LUNCH—Blue Note 84163
with Sam Rivers
FUCHSIA SWING SONG—Blue Note 84184
with Herbie Hancock
MAIDEN VOYAGE—Blue Note 84195

Williams: No, never, he's one of the greatest people alive. He's really a very good person. It was just a matter of him giving the direction and us following it. But in a situation like that with all the good points, there can be something detrimental. You can really get to thinking that that's it and that's the way things are supposed to be. It's good, but it can swallow you up.

Gibbs: Do you think it's a coincidence that many of the fusion musicians and most of today's leaders came out of Miles Davis' band?

Williams: No, I don't think so, I think it has a lot to do with Miles being able to attract those types of players, just by his attitudes towards himself and towards music. He's done that type of thing better than anybody else. He's set such an example that it's stimulating to guys who came out of an era when he was the most shining light.

Gibbs: The other great light of the '60s was John Coltrane, yet none of his former sidemen have gone into fusion music.

Williams: Coltrane also came out of Miles' band and Miles' longevity had begun from the time he played with Charlie Parker. What Trane was doing was such a singular kind of

statement that the guys who played with him and helped to create that sound have taken it upon themselves to take that statement and carry it on, maybe because Trane died. Maybe if Miles had died we would feel the same way about continuing what he was doing at the time.

Gibbs: Did you feel at the time that *In A Silent Way* was a transitional album?

Williams: Oh yes, that's when I really knew I was leaving.

Gibbs: You mean you didn't like it?

Williams: Yeah, in my own silly way, which has nothing to do with anything. I knew I had to get out.

Gibbs: What was the reason for it?

Williams: I was probably just really restless and the reasons I would have given you then would have been very silly. Miles was looking to make a change and he had a direction in mind. After a while things get stale and if you have a part in it you notice it first. Even though things sound good, you're only doing them because you did them before. I didn't really want to go along on another one of Miles' trips.

Gibbs: You weren't happy with it, yet you ended up playing with John McLaughlin.

Williams: I brought John here to work with my band and that's how he got to meet Miles and play on *In A Silent Way*. We had started rehearsals and Miles heard the band. He hadn't planned to use a guitarist on the session, but he heard us at Count Basie's and that's how it happened.

Gibbs: What was there about Art Blakey and Max Roach that impressed you?

Williams: The sound was the thing I liked about Art Blakey. At the time, '54 or '55, that sound was pretty huge, as big as any sound today. The thing about Art Blakey was his rhythm and the way he made music sound when he played it. Art Blakey was the first drummer that impressed me because he played with such steady drive, the feeling he had was a feeling that no one else was playing with.

Max Roach played more musically than anybody else. When Max took a solo, if the solo was a 32-bar tune, he could take the tune and make you know exactly where he was. Whether he was in the bridge or the last eight, you'd know it by what he was playing. At that time that's what made him the master, he took playing the drums to a really sophisticated level. He played with such command.

Philly Jo Jones was the other drummer that influenced me. He played more animated than the two of them. His stuff was stuff that drummers just wouldn't play. Max played things that were really logical, Art Blakey played things that were just feeling, but Philly Jo played things that were just caricatures of music, he could do things that were just magical with the drums. The way *all* of them looked when they played had something to do with the way they played and I was drawn to the glamour of all of it. That's why I play the way I do. Roy Haynes was also very influential. I also learned a lot from Louis Hayes and Jimmy Cobb. They gave me a lot of personal help because they actually sat down and showed me things.

Gibbs: When you play do you consciously try to incorporate aspects of all your favorites?

Williams: Oh yeah, definitely, I had to do that. That's what I always tried to do. I still try to do that.



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

STANLEY CLARKE

JOURNEY TO LOVE—Nemperor NE 433: *Silly Putty*; *Journey To Love*; *Hello Jeff*; *Song To John (Part I)*; *Song To John (Part II)*; *Concerto For Jazz/Rock Orchestra*.

Personnel: Clarke, electric bass, acoustic bass, handbells, tubular bells, organ, gong, vocals, and piccolo bass with Maestro Synthesizer (on track 6); George Duke, keyboards, synthesizers, bells, and vocals; Steve Gadd, drums and percussion; David Sancious, electric and 12-string guitar; Jeff Beck, electric guitar (tracks 2 and 3); Lenny White, drums (track 3); Chick Corea, acoustic piano (tracks 4 and 5); Mahavishnu John McLaughlin, acoustic guitar (tracks 4 and 5).

On Stanley Clarke's third album, he further demonstrates his astonishing ability to shape gorgeous and overwhelmingly powerful music from an undaunted will to communicate in the broadest sense possible. Never mind all the brouhaha about him being the "world's best bass player," by the redundant nature of their mimicry, jazz/rock musicians have forced themselves into a corner where acute musicianship is a secondary concern. What counts is imagination, compositional ability, and enough artistic profile to be willing to risk censure.

Which is not to imply that *Journey To Love* is an unprecedented expedition into uncharted musical terrain. It's not. Like the previous album, *Journey* relies on recurring measures, blues phrases, and elementary classical executions. But every moment has such intimate presence and each participant is so dynamically recorded that it renders Clarke's benign intent indispensable. Above all, *Journey To Love* is a greeting card, an invitation to openness and amity.

The candor is unconcealed from the opening moments of *Silly Putty*, a powerful rhythmic vehicle that wisely eschews needless bludgeoning. George Duke plays smartly and tastefully, embellishing Clarke's inimitable lead bass lines with seemly jets, and earning overall kudos as the year's most valuable player. *Journey To Love* is the album's obligatory soul number, featuring Clarke and Duke on vocals. A vast improvement over *Vulcan Princess* on the last album, it is still a misplaced indulgence. Clarke has yet to demonstrate any lasting sensibility at either singing or songwriting, surprising considering his otherwise towering abilities. Jeff Beck takes a beautiful solo guitar spot in the song, an exemplary performance of phrasing, tone, and technique.

In fact, Stanley penned *Hello Jeff* as a medium for Beck's skill, and what a shining rouser it is! Stanley plays a liquid, undulating bass line while Lenny White alternates be-

tween direct rock attacks and rotating head bursts, but it is Beck who steals the show. Of the British rock-blues school from which he hails, Jeff displays unmatched growth.

The first half of the Coltrane dedication, *Song To John*, is lovely but tenuous, never seeming to resolve the trio's purpose. But by the second half, Clarke, Corea and McLaughlin are playing magical rounds with such dexterity and sweep that you can hear them smile. The *Concerto For Jazz/Rock Orchestra* has some stunning, sonorous instants, particularly David Sancious' well-suited screaming guitar style and the grainy synthesis of horns. The brilliant mixing job gives the impression of a fluid, uninterrupted piece.

So why hedge a star from excellence for Stanley? For one thing, too many valleys protrude, and, moreover, one senses Clarke is capable of so much more. What if he ever cared to communicate tragedy? Or wrote for a narrower audience? This man could be scribing symphonies. —gilmore

DON SEBESKY

THE RAPE OF EL MORRO—CTI 6061 S1: *The Rape Of El Morro*; *Moon Dreams*; *Skyliner*; *The Entertainer*; *Footprints Of The Giant*; *Lucky Seven*.

Personnel: Don Grolnick, Roland Hanna, Pat Rebillot, Sebesky, keyboards; Ron Carter (tracks 1 and 2), Will Lee (tracks 3-6), bass; Steve Gadd, drums; Joe Beck, guitar; George Devens, Phil Kraus, percussion; Mike Brecker, Dave Sanborn, saxes; Randy Brecker, Jon Faddis, trumpets; Wayne Andre, Barry Rogers, Sonny Russo, Tony Studd, trombones; Ray Beckenstein, Harvey Estrin, Walt Levinsky, George Marge, Al Regni, flutes; David Rose, electric violin; Harry Cykman, Paul Gershman, Harry Glickman, Emanuel Green, Harold Kohon, Charles Libove, Harry Lookofsky, David Nadien, Matthew Raimondi, violins; Jean Dane, Manny Vardi, violas; Seymour Barab, Charles McCracken, cello; Joan LaBarbara, vocal; Sebesky, arrangements.

Don Sebesky's *The Rape Of El Morro* successfully brings us a fusion music of a provocatively different character. In addition to an amalgam of jazz and rock, Sebesky sweetens the pot with echoes from the big band, the electronic studio, Hollywood strings, and Bela Bartok. With the sure hand of a masterful alchemist, Sebesky transforms these ingredients and the talents of some of New York's best players into a synergetic brew that bubbles, simmers and pulsates.

The Rape Of El Morro sets the tone for Sebesky's eclectic approach. Opening and closing with the incredible voice of Joan LaBarbara, who manages to intone the vocal equivalent of double stops (i.e., the simultaneous generation of two notes), the body of the piece showcases the sparkling pianistics of Roland Hanna and Mike Brecker's tenor. It is LaBarbara's eerie evocation of a demented she-wolf, however, that casts the spell.

Other memorable moments include the ethereal *Moon Dreams*, with a haunting flute choir. Sebesky explains that "it was done with alto flutes which we put through a phaser—making them sound as if they're under water." With *Skyliner*, Sebesky gives the Charlie Barnet line to the strings while assigning the Billy Moore, Jr. countermelody to one of the electric keyboards. *The Entertainer* has Sebesky opening with electric calliope, as a huckster invites us to step up a little bit closer.

Footprints Of The Giant is an homage to Bela Bartok and features the electrifying David Rose on electric violin. Concluding is the 7/4 *Lucky Seven* with its richly overlaid keyboard textures.

Sebesky's writing and arranging and full knowledge of his musicians' strengths cause the varied elements of his musical mosaic to vibrate with an especial intensity, making *The Rape Of El Morro* one of the most solid musical efforts of the year. —berg

URSZULA DUDZIAK

URSZULA—Arista AL 4065: *Papaya*; *Mosquito*; *Mosquito Dream*; *Mosquito Bite*; *Just The Way You Are*; *Sno King*; *Butterfly*; *Zavinul*; *Funk Rings*; *Call Me Monday*.

Personnel: Dudziak, vocals, percussion, synthesizer; Michal Urbaniak, Lyricon; Reggie Lucas, Joe Caro, guitar; Harold Ivory Williams, piano, synthesizer; Basil Farrington, bass; Gerald Brown, drums.

*** 1/2

There is a harsh, almost guttural concept of scat singing here, at opposite poles to the sweetness of Flora Purim. The utterances are impressionistic to the verge of abstraction, and make imitations of unusual sounds seem a natural goal to attempt.

Squeamish as it may sound, Ms. Dudziak really can make herself sound like a mosquito. A series of yelps, gulps and eerie soprano wails, done with peripatetic abandon, capture the image of the skeeter aloft. She takes the concept several steps further on *Mosquito Dream*, with its ebbs and lows of breath. Simulated snores, delivered in the rambling language of the dastardly bug are worked in to produce mental images of rest, and not-so-sweet dreams of exposed skin, ripe for the bite. The pace is quickened to a breakneck tempo on *Mosquito Bite*, wherein a rapid Basil Farrington bass line overlays seemingly endless waves of supersonic scat.

Urszula's vocal fascination with the insect world is further exemplified on *Butterfly*. Considerably less graphic, she employs a light and breezy delivery. Unfortunately the instrumental accompaniment, potentially a catalyst for credibility here, disappoints. The untimely employment of the McLaughlin songbook underscores the basic fault of the work.

Save for a Weather Report imitation (appropriately christened *Zavinul*) the instrumentation here is boringly proletarian. Reggie Lucas' guitar solo on *Mosquito* has lived a hundred different lifetimes, on as many vinyl plates. Need we call the roll?

Joe Caro and Harold Ivory Williams have similarly derivative perceptions. *Sno King* and *Funk Rings* wind up going nowhere, despite Urszula's determined efforts.

The redeeming moments, almost exclusively confined to the *Mosquito* cuts, are those in which Dudziak's sheer ability rises triumphantly over the clichéd swill of lackluster accompaniment. Unfortunately, those moments are few and far between. —shaw

TONY WILLIAMS LIFETIME

BELIEVE IT—Columbia PC 33836: *Snake Oil*; *Fred*; *Proto-Cosmos*; *Red Alert*; *Wildlife*; *Mr. Spock*.

Personnel: Williams, drums; Allan Holdsworth, electric guitar; Tony Newton, electric bass; Alan Pasqua, electric piano and clavinet.

Just a handful of years ago, the tiny, protean, and demonic Tony Williams was one of the heroic figures of the drums in jazz history. He climbed aboard Miles' entourage while still a teen, went on from that station to form what was probably the most shattering of fusion ensembles, the Lifetime, with Larry Young, John McLaughlin and Jack Bruce,

then made a couple of vapid albums and withdrew from the scene for a while. His inclusion on Stanley Clarke's second solo album last year was a true cause célèbre for the jazz world. Before long, reports emerged about his New Lifetime and a forthcoming album, and it looked as if the man who made it all possible for people like Billy Cobham, Lenny White and Alphonse Mouzon was about to reclaim his land. Now, with the release of *Believe It*, I can't help but feel that Tony's latest is not a title deed, but a passport.

Part of Williams' problem owes to his new low-key profile, an unbecoming reticence. The man who nearly re-defined the latitude of a drummer's role is now content to keep time behind competent but dispassionate musicians. Occasionally, one can sense Williams' might, but he has checked it to the point of frustration.

The music follows the prescribed funky course so overtrodden by Cobham and Mouzon, with none of the dynamic edge or variety of vision that characterizes Mahavishnu, Corea, or Clarke's albums. The new Lifetime musicians do little to inspire Tony to any peaks. Newton's bass playing is fundamental, Pasqua's keyboard riffs are clichéd, and Holdsworth's guitar runs tend to saminess. Conjecturally, the latter has some of the best moments of the album, but he sustains and clusters his notes too much, lacking the snap and bite of a player like Tommy Bolin, who has worked well with Cobham and Mouzon. Only once, on the fading end of *Mr. Spock*, do Holdsworth and Williams establish a furious rapport, an all-too-brief glimpse at some intergalactic abyss. In any case, the album's compositional level is undistinguished.

Williams' new predicament (to match his New Lifetime) is similar to that of his former cohort, Larry Young: the old school has decided that conventional and commercial forms are more widely communicable. Which is fine—up to a point. Still, I can't help but miss that imagination present a few years ago. Maybe the truth is that Tony Williams is only as good as the musicians that surround him. I know I'm going to hold out for him to stop the waterfalls. I believe he can. —*gilmore*

SHELLY MANNE

HOT COLES—Flying Dutchman BDL 1-1145: *From This Moment On; Easy To Love; Get Out Of Town; Begin The Beguine; Night And Day; All Of You; Love For Sale; In The Still Of The Night.*

Personnel: Oscar Brashear, trumpet (tracks 1, 4, 5, 7); Tom Scott, soprano sax, flutes (tracks 2, 5, 6, 7, 8); Mike Wofford, acoustic and electric piano (not on track 3); Victor Feldman, acoustic piano, vibes, marimba, percussion (tracks 1, 3, 5, 6, 7); Tommy Tedesco, guitar (not on track 8); Chuck Domanico, acoustic, electric bass; Mailto Correa, percussion (tracks 1, 4, 5, 7); Moacir Santos, percussion (tracks 1, 4); Manne, drums, percussion, berimbau.

The title is a pun, of course. The eight Cole Porter standards receive varied and imaginative treatment from Manne and his men, almost all studio cats on a jazz holiday.

The atmosphere is contemporary but never oppressively so. The time signatures are not Porter's, and there is hardly a trace of 4/4, but the melodies and intentions of one of our best popular composers are respected, and all is in good taste.

The most interesting soloist is trumpeter Brashear, who at last sounds as relaxed and flowing on a record as I remember him from his days with Count Basie. He has a fine tone

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and a conception solidly in the Clifford Brown/Freddie Hubbard lineage (pre-pop Hubbard, naturally). He's especially nice on *Begin, Day and Sale*.

Tom Scott's pretty sound on alto flute enhances *All and Still*, and his fleet soprano is featured here and there. Feldman has a good if mighty Bags-ish vibes spot on *Sale*. Tedesco presents his jazz credentials impressively, particularly on *Town*, his feature (the tune takes well to the bossa nova treatment).

Domanico once again demonstrates the reasons for his frequent employment, and the old Manne has everything under control, as befits a master percussionist. (He has fun with the berimbau at the end of *Day*.) The gifted Wofford makes the most of his few spots.

Nothing earth-shaking here, but in this day of gimmicks and hybrids, it's refreshing to encounter a straightahead jazz date, and doubly refreshing to hear eight tunes with lots of good changes!

A complaint about the packaging: Nowhere is the personnel in sight, except on the inner sleeve. —*morgenstern*

HORACE SILVER

SILVER 'N BRASS—Blue Note 406G: *Kissin' Cousins; Barbara; Dameron's Dance; The Sophisticated Hippie; Adjustment; Mysticism*.

Personnel: Tom Harrell, trumpet; Bob Berg, tenor sax; Silver, piano; Ron Carter or Bob Cranshaw (tracks 1 and 4), bass; Al Foster or Bernard Purdie (tracks 1 and 4), drums; Jerome Richardson, Buddy Collette, woodwinds; Oscar Brashear, Bobby Bryant, trumpet, flugelhorn; Vince DeRosa, french horn; Frank Rosolino, trombone; Maurice Spears, bass trombone.

The question never was if, but simply when or how well, this would be done. For, let's face it, the idea of pairing Silver with a bevy of brass players was inevitable, a "natural" from the merchandiser's point of view. I'm happy to say it was done right, intelligently and carefully, with a thoughtful integration of the additional horns into the framework of the Silver unit's music, providing it greater coloristic depth and considerably more power and punch. Thanks to orchestrator Wade Marcus, who worked closely with Silver in realizing the brass parts ("exactly the way I heard them in my head without losing that Silver touch," is the way the composer put it), there is nothing extraneous or less than perfectly deft and helpful in them. In addition they possess marvelous consistency and homogeneity of mood that ties the album together beautifully. Then, too, the use of two woodwinds and a french horn in the horn ensemble was a thoughtful idea. This has given the horns a warmer, less strident sound and a broader coloristic range (which Marcus uses sensitively) than would have been the case had just trumpets and trombones been used.

Skillful writing and added horns aside, what makes this set so successful is the quality of the music with which the Silver group and the horn ensemble have to work. Happily, Horace has risen to the occasion, bringing forth six pieces of pure, unalloyed Silver, some of the finest compositions he's produced in quite a while. It's happy, infectious, deceptively simple, totally logical, singingly unpretentious, funky music of the type he's always excelled in but which in recent years, he's not always been able to give us. Moreover, he plays throughout with fire and conviction, as do most of the participants, particularly Carter, Cranshaw and Purdie. Berg and Harrell turn in appropriate but unspectacular

solo work, functional but somewhat faceless. Still, this is a handsome and pleasing album that wears extraordinarily well, thanks to Silver, Marcus and producer George Butler.

—welding

KEITH JARRETT/ JAN GARBAREK

LUMINESSENCE—ECM 1049: *Numinor; Wind-song; Luminescence*.

Personnel: Garbarek, tenor and soprano saxes; strings of the Sudfunk Symphony Orchestra, Stuttgart; Mladen Gutesha, conductor; Jarrett, composer.

Keith Jarrett's *Luminescence* is a musical enterprise that totally transcends the convenient labels that are used by the music industry, the public and the critics. Probing deep into his own personal musical cosmos, Jarrett has brought back a chilling and singular achievement that promises to stand as a landmark in the musical landscape of the '70s.

What is at the center of the Jarrett-Garbarek vision? One guess is that Jarrett's icy strings and Garbarek's frozen tones are the musical embodiment of the existential revolution of Sartre, Camus and Beckett. The image evoked is of a stilled, empty landscape. It's as if Garbarek's saxophone was a solitary searcher seeking out significance or meaning in a devastated and silent terrain.

This chilling desolation is achieved in large part by Jarrett's excellent command of the strings. At points he creates a paradoxical kinetic/static state which glows from a fixed position. This is achieved by slight slides and tremolos and by the emergence and recession of various layers in the overall string texture. Against this pulsating fabric, Garbarek charts his quest. Instead of falling into a rigid metronomic structure, Jarrett's music flows and ebbs with an asymmetrical life-like pulse.

The musicianship is excellent. Garbarek's amazingly harnessed high energy and the superb ensemble playing of the Sudfunk Symphony Orchestra's string section provide an outstanding performance.

I'm sure that the images, ideas and emotions stirred by Jarrett in *Luminescence* will be manifold. Like all great art, this music disturbs and unsettles by avoiding safe, readily accessible concepts and conventions.—*berg*

MARIAN McPARTLAND

SOLO CONCERT AT HAVERFORD—Halcyon 111: *Haverford Blues; Medley (Yesterdays, Yesterday); Send In The Clowns; Pick Yourself Up; I'll Be Around; You Turned The Tables On Me; Killing Me Softly; Medley (A Foggy Day, How Long Has This Been Going On, I Loves You Porgy, Fascinatin' Rhythm); Afterglow*.

Personnel: McPartland, piano.

JIMMY ROWLES

JIMMY ROWLES—Halcyon 110: *Grooveyard; Remind Me; Rockin' In Rhythm; Sunday, Monday, Or Always; Lotus Blossom/Prelude To A Kiss; It Don't Mean A Thing; Restless; Mah Lindy Lou; Cottontail; The Peacocks*.

Personnel: Rowles, piano, vocals; Rusty Gilder, bass.

**

DAVE McKENNA/ ZOOT SIMS

DAVE McKENNA QUARTET FEATURING ZOOT SIMS—Chiaroscuro CR 136: *Limehouse Blues; I Cover The Waterfront; 'Deed I Do; Groove-*

yard; *One Good Turn*; *Dave's Tune*; *Linger Awhile*; *There'll Be Some Changes Made*; *Wherever There's Love*.

Personnel: McKenna, piano; Sims, soprano and alto saxes; Major Holley, bass; Ray Mosca, drums.

★ ★

These three LPs, all poorly recorded in April of '74, feature pianists mainly heard on the East coast, though it's possible to catch them frequently at a rash of small clubs in Manhattan. McKenna and Rowles hold forth at places like the *Cookery* and *Michael's Pub*, while McPartland has recently worked the somewhat snootier *Cafe Carlyle*. Unfortunately for the tough little independent labels that consistently perform the task of getting these and other currently unfashionable artists onto vinyl, only one of these albums is worth owning by any but the most avid collector.

McPartland's is as sophisticated and stimulating a piano record as I've lately heard. It's a credit to Marian's energy and imagination that she adds enough dimension to her piano sound to overcome the dismal tone given her instrument by the Halcyon Records tape machine.

Wide in stylistic scope, her program begins with a trenchant, tone-setting blues, running a conventional pattern with most unconventional chord substitutions, melodic digressions of singular eloquence, strong bass lines, and smoothly flowing rhythm shifts. The following medley of Kern and McCartney *Yesterday(s)* takes the Kern first, interpolating McCartney phrases parenthetically before the Beatle theme is romantically read *in toto*. Kern then makes a comeback as Marian moves to a tonier, almost classical, style before swinging up the tempo. Eventually her improvisations develop into a Bach-like section of austere severity before finally returning to the warmer, more open romance of the McCartney theme.

On ballads such as *Send In The Clowns* and *Killing Me Softly*, McPartland lets her melodies stand with little embellishment; simple playing avoids mawkishness. She prefers instead to employ advanced chord support and unexpected turns of rhythm. Yet she doesn't come off as fickle; each mood and tempo is thoroughly established before new changes set in.

Jimmy Rowles, on the other hand, rarely shifts tempo during his duet set with the competent Rusty Gilder. It's a languid date of pleasant tunes, but to hold interest, a piano album cannot have this narrow a rhythmic conception.

Though a droll *Grooveyard* gets things quietly and nicely underway, moving at a stable pace in its own correct time, Rowles' civilized manner shortly becomes both a blessing (economy of expression) and a curse (detached predictability). *Rockin' In Rhythm*, for example, should rock. But here it just moseys, and rather ominously at that, with all those dark bass notes scooting around. Jimmy's vocalizing is likewise tired, and severely limited. After reading Whitney Balliett's marvelously crafted *New Yorker* profile on Rowles, I would have hoped to be more convinced by Jimmy's playing, but this effort is a shade too unobtrusive for serious listening, and much too dry for my taste.

Nor am I convinced by Hank O'Neal's pairing of the agile Dave McKenna with Zoot Sims for *Chiaroscuro*. Like the Rowles album, this collaboration begins promisingly enough, with a *Limehouse Blues* that proves

irresistible despite unsubtle brushwork from drummer Mosca. The drums are mixed way too hot throughout the session, and considering Mosca's moldy licks, it's doubly annoying.

Elsewhere, McKenna's two-fisted, doggedly literal, tendency to voice every beat of 4/4 time more than occasionally gets in the way of Zoot's more relaxed rhythmic ideas, especially on ballads like *Waterfront*. Dave is an affable enough player, possessed of considerable dexterity, but he's oddly uninspired in the company of such a great soloist as Sims. His best side is shown here in a solo called *Dave's Tune*, a ballad that gets an eloquent—not tired—reading.

Major Holley is impeccable, but despite the casual informality that the disc projects,

it's a general mismatch. Everybody present here has had better days. —mitchell

RAMSEY LEWIS

DON'T IT FEEL GOOD—Columbia PC 33800: *Don't It Feel Good*; *Juacklyn*; *Spider Man*; *Something About You*; *That's The Way Of The World*; *Fish Bite*; *I Dig You*; *Can't Function*.

Personnel: Paul Serrano, horns; Derf Reklaw Raheem, flute, percussion, vocals; Lewis, piano, electric piano, clavinet, ARP Odyssey; Byron Gregory, guitar; Tiaz Palmer, bass guitar; Morris Jennings, drums, percussion; Charles Stepney, ARP string ensemble, Moog synthesizer; Morris Stewart, Brenda Mitchell, vocals.

★ ★

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Second prize is two copies of this album. For what it is, it's excellent. Listen to the title cut and you have the session cold: a funky-butt riff with appropriate Lewis fills on electric piano and an ersatz Stevie Wonder ooh-ahh-ooh vocal background. There's no single moment that makes you sit up and take notice here, or anywhere else on the album, but it does feel good, sort of.

The rest is the rest: more of the same. Somebody does a funny Leon Thomas vocal imitation at the beginning and end of *Fish Bite*. Otherwise, it's Lewis, backed by competent supporting personnel, abdicating from his musical individuality for the umpty-umpty time since that moment more than a decade ago when a promising young jazz pianist decided the scuffle wasn't worth it and joined the in crowd. —heineman

BOBBY BLAND

GET ON DOWN WITH BOBBY BLAND—ABCD 895: *I Take It On Home; Today I Started Loving You Again; You've Always Got The Blues; I Hate You; You've Never Been This Far Before; If Fingertips Showed Up On Skin; Someone To Give My Love To; Too Far Gone; You're Gonna Love Yourself*. Personnel: not listed.

Ever since he came to ABC a couple of years ago, Bobby Bland has been treated with academic respect by that company and the press, almost in the way you would handle a museum piece. Consequently, all his recordings have been as neat and as uneventful as a well-kept relic in a glass vault.

This is the stifflingly wrong kind of respect to show Bland, for he is no mummified blues singer (he has tried to escape that image for years), but one of our very greatest soul vocalists. His sense of drama and dynamics is inherent in the proper material, which he seldom seems to choose as of late.

Get On Down is a case in point. It presents Bland with an almost too coherent collection of nine quiet, "cozy" country & western songs, all arranged in the best of taste, and all far too unchallenging for the big-voiced singer. Thus Bland merely glides through the album, accompanied by a steady flow of insipid background strings. One nearly wishes for a loss of face, a momentary lapse into disgrace, a Van McCoy disco stomper, perhaps (something the album title seems to promise), just anything that could provoke a reaction from Bland. But nothing happens and this journey to Nashville proves only another retreat from this once-vital crooner. —gabel

EDDIE HENDERSON

SUNBURST—Blue Note BN-LA464-G: *Explosion; The Kumquat Kids; Sunburst; Involuntary Bliss; Hop Scotch; Galaxy; We End In A Dream*.

Personnel: Henderson, trumpet, flugelhorn, cornet; Bennie Maupin, tenor sax, saxello, bass clarinet; George Duke, Rhodes piano, clavinet, Mini-Moog, Arp Odyssey, Arp String Ensemble; Julian Priestner, alto trombone, post horn; Alphonso Johnson, electric bass, effects; Buster Williams, acoustic bass; Harvey Mason, Billy Hart, drums; Bobby Hutcherson, marimbas.

There's been so much pop-schlock oozing into the record racks from this label that it's encouraging to find some of the talent affiliated with Blue Note has been able to maintain a certain amount of creative integrity. (Perhaps it's unfair to pick on Blue Note, certainly there are other labels hedging on art, it's just there's such a fine music tradition associated with the name that one shudders at the shallowness of some of their recent re-

leases.) So much for one man's opinion. This is by no means a landmark Eddie Henderson recording, but it is an exceptionally good one, given the fusion format the music explores. Henderson is one of a few fine young trumpet players who possesses the potential to become an innovative leader among his musical peers.

On *Sunburst* his playing is lean and precise—touched by Miles—and although some electronic wah-wah effects are utilized, his sound remains clean. There is much rhythmically and harmonically derived here from Miles' evolving concepts post-*Bitches Brew*, and there is also the kind of intelligent, energetic funk created by bands like the Headhunters (both Maupin and Johnson are members of that group).

Using two bassists and percussionists at times, *Sunburst* develops a relentless poly-rhythmic base. On *Kumquat Kids*, for example, there is initially a standard funk-rock pulse. The bass then slides into a swinging 4/4 signature over the established rhythmic structure, giving the horns and keyboards a change in direction.

A good deal of the strength of the record can be attributed to the considerable talents of Maupin, Duke and Henderson. Duke is especially interesting, due to his interplay with the horns and rhythm section and his imaginatively controlled use of Moog and Arp synthesizers.

This is a nicely balanced album full of tonal exploration, weaving rhythms and textured colors; the evolving flow of melodic ideas plus the general high level of excitement makes *Sunburst* anything but a routine musical experience. —nolan

OLD WINE— NEW BOTTLES

DUKE ELLINGTON

In the relatively brief time since Duke Ellington's death, there has been a new Ellington LP on the market an average of every 3 weeks, including four comprising new sessions done within a year before his death. Such a rate of LP issues is virtually unprecedented, so here is a round-up of most everything that's come to our attention.

DUKE ELLINGTON: EASTBOURNE PERFORMANCE—RCA APLI-1023.

Among Duke's last (Dec. 1973), the orchestra sits this out most of the way as soloists do their numbers with the rhythm section. Williams and Gonsalves aren't around, but Carney's presence is felt. Vocalists Anita Moore and Money Johnson spend valuable time, but *Pitter Patter* and *Woods*, a tenor pairing between Harold Ashby and Percy Marion, are lively surprises. Most charts are indifferent and fragmented.

DUKE ELLINGTON'S THIRD SACRED CONCERT—RCA ALPI-0785.

The Sacred Concerts must surely be among Ellington's most overrated work, perhaps in deference to their personal nature. Sometimes they've been reworkings of earlier material in a religious context—sort of cut and paste jobs. This one is just boring, a somber, slow moving, pretentious mismatching of elements (Ashby blowing against a choir, for

one). The theological substance of the work is also shallow and sophomoric (*Is God A Three Letter Word For Love?*). Third grade Sunday school stuff.

RECOLLECTIONS OF THE BIG BAND ERA—Atlantic SC 1665.

★ ★ ★ ½

Some rich, swinging orchestrations combine with resourceful allocation of soloists to display the band in fine form. Standouts include Carney on *Cherokee* against the traditional plunger trombones; Williams, Nance and Anderson splitting up *Ciribiribin*; and the band in general in loose, swinging form on *Christopher Columbus* and *Let's Get Together*. Other material from these sessions appeared on a 1963 Reprise LP.

DUKE'S BIG FOUR—Pablo 2310 703.

★ ★ ★ ★

A superb rhythm section (Louis Bellson, Joe Pass, Ray Brown) complements Duke's piano musings over such familiar pieces as *Squeeze Me*, *Everything But You*, *Hawk Talks* and four others. *Blues* contains some of his more interesting ideas, and moves at his best tempo. He simply ignores the rapid pace of *Cotton Tail*, preferring to punctuate rather than fill every space with sound. His playing is energetic and swinging in its asymmetrical eccentricity.

THIS ONE'S FOR BLANTON—Pablo 2310-721.

★ ★ ★ ★ ★

These are not re-recreations of the original 1940 duets. Only *Pitter Patter* and *Sophisticated Lady* are repeated, and the former bears no resemblance to its ancestor, which was mostly bowed bass. The fact that Duke thought in

orchestral terms accounts for his unique self-sufficiency as a soloist. The big thick chords almost stick to his fingers on *Sophisticated Lady*. But the *Suite For Piano And Bass* constitutes the most original work on the LP. In four richly diverse parts, Duke and Ray Brown spin an absorbing web of thematic development. It's a major addition to Duke's piano literature. His assertive lines are more reminiscent of his playing with Mingus than Blanton.

HOMAGE TO ELLINGTON IN CONCERT—Golden Crest CRS 31041.

★ ★

Here is Gunther Schuller's New England Conservatory orchestra interpreting Duke. Hearing such little played pieces as *Old Man Blues*, *Jack The Bear*, *Dusk*, and *Reminiscent In Tempo* is refreshing, even though the student ensemble obviously needs much additional rehearsal on the material. But basically, the LP seems somewhat beside the point of the repertory concept, which is to offer classic jazz works before live audiences. At this point the concept, and certainly this group, do not seem sufficiently mature to justify recording. They have nothing meaningful to add to the work at this point.

STEWART/TAYLOR/BIGARD/TIZOL: THE ELLINGTONIANS—Trip TLP 5549.

★ ★ ★ ★ ½

The finest specimens of mid-'40s small-group Ellington (without Duke) are heard here. The two sessions on side one, under Rex Stewart and Billy Taylor's leadership, rank with their best pre-war counterparts, with *Night Wind* a hidden Hodges classic. The tex-

tures of the ensembles are richly sumptuous. Barney Bigard and Juan Tizol bring some Ellington flavor to two additional sessions which overall are less distinctive.

THE DUKE IS ON THE AIR AT THE BLUE NOTE—Aircheck 4.

★ ★ ★ ★

Excellent sound makes this one of the most vivid early examples (1952) of the "modern" Ellington band, the one that emerged following the loss of key soloists Hodges, Brown and Greer. Louis Bellson brought a superbly executed but less distinctive rhythmic direction to the band, and the reed section swung with grace and drive. But a lightness had replaced the thicker timbre of the '40s band. It wasn't any less a band than before: just different. *Ting-a-Ling* best sums up the new mood.

DUKE ELLINGTON: LOVE YOU MADLY—V. J. International VJS 3061.

★ ★ ★ ½

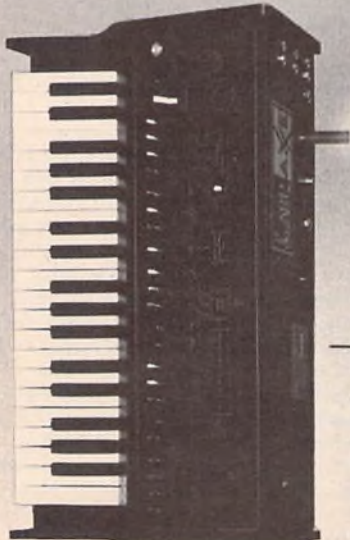
This concert LP from the '51-'52 period is notable for an excellent performance of *Tattooed Bride*, one of Duke's better long works originally recorded for the *Columbia Masterpieces by Ellington LP*. *How High the Moon* becomes a platform for a virtual jam session; compare it to the relatively feeble version on *Eastbourne Performance*, reviewed above. Also included is the standard "medley." Sound is OK.

DUKE ELLINGTON WITH DJANGO REINHARDT: CHICAGO OPERA HOUSE—Prima DC 01/02.

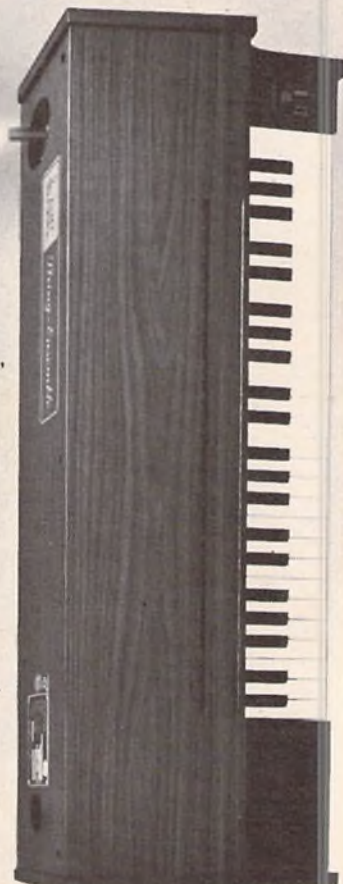
★ ★ ★ ½

Here is the second stop of Duke's celebrated seven-city tour of late 1946 with Django.

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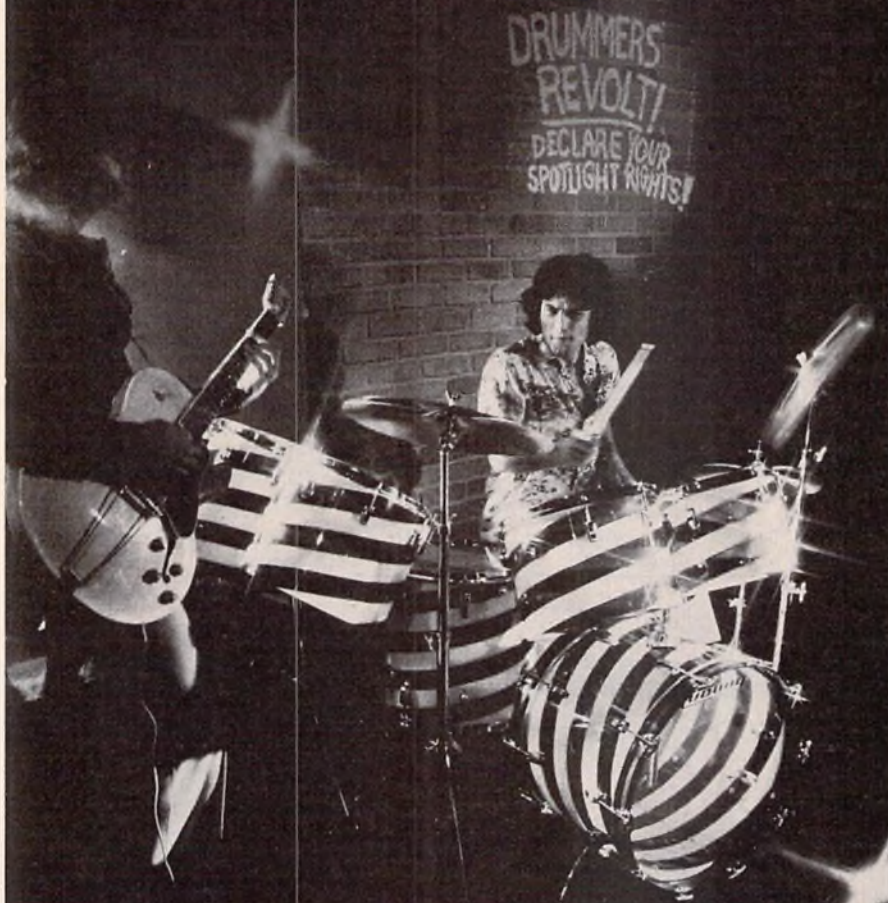
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who plays four fine solo numbers but is never permitted to merge with the band or its soloists. He's kept a thing apart. But this double album set has other strengths, such as the only complete performance of the four part *Deep South Suite*, of which *Happy Go Lucky Local* is the most famous segment. *Fidelity* is passable, but performances and Reinhardt's presence make this a special souvenir.

DUKE ELLINGTON: VOL. 1. FICKLE FLING—Swing Treasury 104.

DUKE ELLINGTON: SUDDENLY IT JUMPED—Big Band Archives LP-1217.

DUKE ELLINGTON: VOL. 2, UNBOOTED CHARACTER—Swing Treasury 105.

DUKE ELLINGTON: BLUE SKIES—Swing Treasury 110.

★ ★ ★ ★

These four LPs, issued singly, make available a body of transcription material recorded by the band during 1946-47, a time when much of its work consisted of four fifth puff going on five. But mostly this is not puffery. It's formidable Ellington. Not milestone Ellington, but certainly the best representation from this period available. The sound is marvelous, capturing the band in all its sonorous richness, and there are only four vocals scattered over the four albums, each of which have 15 or 16 tracks. What a kick to hear the band in such uncommon material as *Blue Lou* and *9:20 Special!*

DUKE ELLINGTON—Black Jack LP 3004.

★

Although this contains some Sherman House (Chicago) air shots from 1942, it's a sloppily assembled batch of fragments, mostly of Duke's least memorable material of the period. Also, there's a soundtrack segment from *Day At The Races* which, according to jazz-on-film experts, is *not* Ellington. The vocalist on *God's Chillun* sounds like Ivy Anderson, but whether or not it's true Duke is beside the point: it's worthless!

DUKE ELLINGTON: THE JIMMY BLANTON YEARS—Queen Disc-007.

★ ★ ★ ★ ★

A beautifully recorded treasure of Ellingtonia from an *America Dances* b'cast of June 1940. Selections such as *Ko-Ko*, *Cotton Tail*, *Concerto For Cootie*, *Jack The Bear* and *Sergeant Was Shy* stand on a par with their definitive studio-made counterparts. A feast! If that weren't enough, we also get an Ellington/Blanton duet from a Bing Crosby program. This LP is a real find.

A DATE WITH THE DUKE, VOLS. 1 through 6—Fairmont FA-1001, 1002, 1003, 1004, 1007, 1008.

★ ★ ★ ★ ½

This comprehensive assembly of Duke b'cast material from the spring of 1945 derives from Mel Torme's personal collection. Some of the selections have previously been issued on a French label, but the quality of this authorized edition makes any other version obsolete. Its comprehensive nature, of necessity, embraces some lightweight items. But such explosions as *Tootin Through The Roof* (Vol. 6), an extended *Cotton Tail*, *New World-A-Comin'* (Vol. 5), *Diminuendo & Crescendo In Blue* (Vol. 4), *Perdido* and *Pitter Patter Panther* with Junior Raglin (Vol. 1) make for some wonderful listening. Rex Stewart, Johnny Hodges, Carney, Nanton, Brown and Al Sears are among the soloists. The ensemble sound is virtually indistinguishable from the '41 band.

DUKE ELLINGTON: OCTOBER 20, 1945—Queen Disc -006.

★ ★ ★ ½

From the same series as the Fairmonts, this one picks up some duplication of tunes (not performance) in *Perdido* and *Ko-Ko* as well as new material such as *Air Conditioned Jungle*. Sound isn't nearly as good, however.

DUKE ELLINGTON IN HOLLYWOOD/ON THE AIR—Max MLP 1001.

★ ★ ★ ★

Two particularly fine Dukal soundtracks are included here: *Bundle Of Blues* (1933) and *Symphony In Black* (1934) with Billie Holiday. Not only is it above average early '30s Ellington, but the sound is superb. So too are the three selections from a 1939 Swedish concert, including the rarely heard *Serenade To Sweden*. But the climax is an extended and massive version of *Concerto For Cootie* done three weeks before Cootie's departure.

ONE NIGHT STAND WITH DUKE ELLINGTON—Joyce LP 1023.

★ ★ ★ ½

Fairly lightweight, late '50s Ellington here from a Chicago produced telecast on WGN. Three sections from *Such Sweet Thunder* add little to the definitive Columbia version, while *Jam With Sam* and *Satin Doll* are tiresome. Lurleen Hunter joins the band for a couple of vocals and Jimmy Grissom carries on the Ellington tradition of dreadfully pompous male vocalists. Of some interest is the 1957 band's only treatment of the 1945 *Perfume Suite*. The show is complete save for the medley of hits, which has mercifully been deleted.

DUKE ELLINGTON, VOLUME ONE—Stardust 201.

★ ★ ★ ½

A worthy companion piece to the *Blue Note* LP (Aircheck #4), this collection of early 1952 material offers a somewhat more interesting program in spots albeit in less than high fi. *Felanges* embraces some biting Terry and Bellson, and *Margie* is typical of the loosely swinging feel the band took on with Bellson. There's another *Ting-a-Ling*, sort of Duke's answer to Woody's Four Brothers. *One O'Clock*, *Jeep Is Jumpin'* (with Gonzalves), and rare versions of *W. C.* and *Black Beauty* are pleasant but without major surprises.

DUKE ELLINGTON: ON THE AIR, 38/39—Max 1002.

★ ★ ★ ½

DUKE ELLINGTON: ON THE AIR, 1940—Max 1003.

★ ★ ★ ★ ½

The material on these two has been available in a variety of other editions, but the radical upgrading of sound quality suggests that these were mastered from the original source discs. The 1938 Cotton Club checks on MLP 1002 are fragmented but the Ritz-Carlton material is completely satisfying. The Southland and Sherman House b'casts on MLP 1003 are from 1940 and includes a *Tootin' Through The Roof* in which Williams and Stewart render some striking variations to their original Columbia recording of three months before.

For information on how to obtain certain collector's labels that may not be available in some stores, write John McDonough, care of db.
—mcdonough

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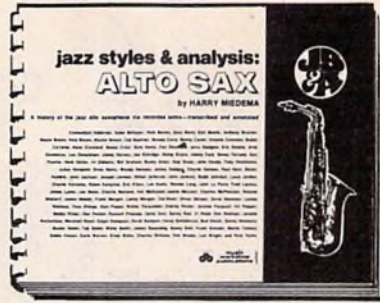
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VERYL OAKLAND

by leonard feather

The past couple of years have seen the emergence in the U.S. of several talented couples: John Dankworth and Cleo Laine, Michal Urbaniak and Urszula Dudziak come to mind. The recent rise to prominence of the Akiyoshi-Tabackin Big Band is one of the most significant such cases. Toshiko is no stranger to the Blindfold Test (db, 4/8/56, 10/20/66, 11/14/68). This was the first time out for Lew Tabackin.

Born in Philadelphia, Lew gained his B.M. as a flute major at the Philadelphia Conservatory in 1962. He is one of the few jazz tenor saxophonists who was a flutist before he took up the bigger horn.

His New York credits include extensive experience with the bands of Thad Jones/Mel Lewis, Clark Terry and Duke Pearson. In 1972, as a member of Doc Severinsen's *Tonight* band, he moved to North Hollywood with Toshiko (they had worked together in Japan in 1970 and again in '71) and Michiru, her daughter by her previous marriage to Charlie Mariano. As a side venture, they formed a big band that has recorded for Japanese RCA (one LP will be released in the states come February) and scored remarkable successes in recent months at the Monterey Festival, Concerts by the Sea and Hollywood's Pilgrimage Theatre. The entire repertoire was composed and arranged by Toshiko, who directs the band and plays piano.

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test

1. CLARK TERRY. *Nefertiti* (from *Big Bad Band Live*, Vanguard). Clark Terry, trumpet; Phil Woods, arranger, alto sax; Richard Williams, trumpet; Wayne Shorter, composer.

Lew Tabackin: It's hard for me to be objective about this recording because it's Clark Terry's band, and it was an arrangement of *Nefertiti* by Phil Woods, who played a solo; and Richard Williams, who we lovingly refer to as "Notes," played the trumpet solo.

I was involved in that band for probably five years before I moved out here, and I'm very happy that Clark finally got an album out. The band sounds great, the solos are great, it's a fine arrangement. It's an emotional reaction... I'd have to give it five stars.

Toshiko Akiyoshi: I agree with him. It's a good tune and any arranger would be delighted to arrange it and he's done a really good job. It's probably a live recording so there's a lot of echo, but not to the point where it's disturbing. I would give it 4½ stars.

2. THE JPY QUARTET. *Tribulations* (from *Montreux '71*, Master Jazz Recordings). Budd Johnson, tenor and soprano sax; Oliver Jackson, drums; Bill Pemberton, bass; Dill Jones, piano; Budd Johnson and Oliver Jackson, composers.

TA: I don't know the players and I can't take a guess. I like the piano player, he kind of swings good and I think the group is on the raw side, but it swings—especially the piano player. I give it three stars.

LT: It's a tricky one. For some reason I keep thinking of Budd Johnson. There's a certain way the tenor player ends certain notes that reminds me of Budd Johnson. It could be Budd Johnson playing in a slightly more modern circumstance. I liked it very much, it felt good. I'd have to give it maybe three and a half or four.

TA: I really don't think it's a very strong composition.

LT: It was basically a vehicle for the blowing. The rhythm section was fine and I liked the piano player very much, too.

3. OSCAR PETERSON & ROY ELDRIDGE. *Little Jazz* (from *Oscar Peterson and Roy Eldridge*, Pablo). Peterson, piano; Eldridge, trumpet; Eldridge, Artie Shaw, Buster Harding, composers.

LT: That was very easy. That was, of course, Roy Eldridge and Oscar Peterson. It's great to hear Roy Eldridge playing so great. That's a classic kind of recording. It would have to be a five star recording. I think the combination works out very well because Roy has a great sense of swing and plays very uncluttered and Oscar can do all his stuff behind him and it just works out beautifully. I guess it's a Roy Eldridge tune... *Little Jazz*? I think he could be one of the complete trumpet players of all times. It's great to hear him in such fine form. Five stars.

TA: I hate to go after him because I feel like a parrot or something, but this record I have to go with Lew. This kind of a swing—I don't think people stop to think about it because of the predominantly Brazilian influence in jazz today—the sense of swing is somewhat switched... shifted somewhere. And this kind of swing is like a forgotten art and I think people should realize it. I do. Both of them are giants and I have to go with five stars.

LT: I was very fortunate to play with Roy Eldridge a few times and he was a great inspiration and a remarkable man.

4. BOB JAMES. *Soulero* (from *One*, CTI). Bob James, composer, arranger, keyboard.

TA: This music is to me... if I were Martha Graham I would really grab it. It has a real production, stage, theatrical sound. It's a great piece for

the dancing, there's a good pulse all the way through and that's about all. I'd give about two and three-quarters stars.

LT: I don't have a strong reaction to that either way. It's kind of pleasant but the recording is strange—it's recorded with so much echo or whatever. You hear very little definition in the horns. I couldn't guess who it was. It sounds like so much of the slick kind of music that's on the market today. It's very pleasant but I don't think it has much of a jazz quality, if that's the right criticism. It reminded me a little bit of Ravel's *Bolero* kind of feeling. I'd have to rate it about two and one-half.

5. QUINCY JONES. *Along Came Betty* (from *Body Heat*, A&M). Quincy Jones, arranger; Benny Golson, composer; Hubert Laws, flute.

LT: That was Hubert Laws, of course, and he's got to be the best flute player on the scene. He plays great! Aside from his playing, it feels like Muzak. It's Benny Golson's tune, *Along Came Betty*. For what it is, it's really well done, but it's a little too light for my taste as far as the content of the music. It's kind of vanilla, but Hubert sounds great as usual. I guess for performance it would probably be in the five star category; for content, it would have to be more like two and one-half or three.

TA: I feel the same way. I always like Benny Golson's compositions; they have a certain special structure and it's really a super tune. Hubert Laws' flute playing is just fantastic—really a great flute player. But when I listen to music—that's a dilemma—he's a great artist, but it's not good music. Three stars, I guess.

6. JOHN COLTRANE. *26-2* (from *The Coltrane Legacy*, Atlantic). John Coltrane, composer, tenor and soprano saxes; McCoy Tyner, piano; Steve Davis, bass; Elvin Jones, drums. Rec. 1960.

TA: I think it's Trane. As for the piano... it sounds like Wynton Kelly to me. I don't know if they ever recorded together but I know they played together. Oh, boy, I'm not quite sure. I have to give four and a half stars for the individual originality that the players have. The piano player does certain basic things that I like. It's got swing, and his construction of the phrasing is just beautiful; the pulse is there, the swing is there and there's not much waste. I wish I could be that kind of a player. I don't know who the drummer is.

LT: I have a feeling it's something that wasn't released. It might have been a tape that wasn't used on the record date; it's not the best Trane as far as his standards go. I would have to put it in maybe a three category. That *Giant Steps* period—after you've done it awhile, it has a certain sameness. It seems like an exercise in trying to make music out of a hard chord progression. He carried it to its extreme and then he dropped it. I have mixed feelings about it. If it was someone else maybe I would give it a four or five but, according to Trane's standards, I would have to give it more of a three. I think it was Wynton Kelly.

7. COUNT BASIE. *Hobo Flats* (from *Afrique*, Flying Dutchman). Oliver Nelson, composer; Buddy Lucas, harmonica; Hubert Laws, flute.

LT: I recognize that tune. Our band played that at a concert Friday night. It's an Oliver Nelson composition. It's a good, strong flute solo; it has a nice feeling. I'd say maybe three and a half. It's well-performed and, for what it was, it was excellent. Was it Oliver's band? It sounded like it might have been a recording band. I don't know who the piano player was.

TA: I couldn't recognize any musician except probably the harmonica player. I don't know anything about the harmonica so I can't tell technically about his playing, but it's probably Toots... Toots somebody? It's recorded well and the band is well played. I would say two and a half stars.

db

Profile

JOHN STUBBLEFIELD

by arnold jay smith

John Stubblefield calls no style of jazz his own. "I would like to contribute in any kind of musical situation. There are so many colors in music, I won't choose one." John has recorded with Dollar Brand (*African Space Program*, Enja 2032), McCoy Tyner (*Sama Layuca*, Milestone M-9056), and Anthony Braxton (*Town Hall*, Trio PA-3008/9) among many others. His credits include the bands of Miles Davis, Stanley Cowell, Gil Evans, Frank Foster, Charles Mingus and Tito Puente. He has done stints with the Collective Black Artists, the New York Jazz Repertory Company and the Jones-Lewis Jazz Orchestra.

He was born in Little Rock, Arkansas, and played his first professional gigs there. "I was close to a family into which Don Byas married, so he became an early influence on my playing. I started on piano for three or four years, and quit because I wanted to go out and play football like all the other kids. I went back from there to those that influenced Byas, Hawkins, Chu Berry. As I got older, I listened more. You must go back to go forward. Don told me that from the start.

"My first dates were backing Al Hibbler. I didn't even know who he was, with his Ellington background and all. We just played those hits like *After The Lights Go Down Low* and *Unchained Melody*. I knew his phrasing was too good to be just doing that. Again, as I looked back into my own history, I found out who he was."

After high school, it was college study in Arkansas, and eventually on to Chicago where Stubblefield became involved in the music of the Association for the Advancement of Creative Musicians. It was here that he recorded with Kalaparusha Maurice McIntyre and Joseph Jarman.

"Chicago was essential to me because of the AACM. There was and is no other organization of its kind. They are now celebrating their tenth anniversary. That's a long time for a group of this kind. We were able to do sessions with all types of combos, even organ groups. It was an important professional step which included composition study with Muhal Richard Abrams.

"In New York, things were a little tougher. I worked with the CBA big band until Mary Lou Williams gave me my first important job. I played on her *Mars at the City Center* in 1971. Her bass player, Milton Suggs, recommended me, and we've been close ever since. She's interested in my writing. I've done some harp and string things and she'd like to record them. Two of my pieces (*Baby Man* and *Free Spirits*) will be released soon on an LP of hers for Steeplechase."

Working with Miles Davis (documented on *Get Up With It*) was, of course, quite an experience for John. "We always talked about music. That's his main conversation and he's so sincere about it that you get swallowed up with him. But one time, we got to talking about cars and that's when I really got to like him. Being around him is like living twenty-four hours in every hour. There's so much musical energy.

Interpret Productions is the name of a company John formed to produce acts that will perform original music. Other co-founders include Mtume and Reggie Lucas, who will become a permanent part of a group. "I expect those two to become prolific writers in the near future. My writing will involve some strings and horns. But I don't write like Don Sebesky, while I love what he does. It's



CAIRATI

big and that's the sound I like: large ensembles. My direction is composer/player. That's why I was drawn to Wayne Shorter and Oliver Nelson. I feel that they can say what they mean because they can play it so they know first hand."

John's first experience with soprano saxophone came as a result of a robbery. John's apartment was ripped off in 1969 and all his instruments were stolen. Someone had a soprano. "It was instant love. It was so natural, no problem. It's been growing ever since. Most players tend to get an oboe sound out of it. When I listened to Trane, I never thought about how he had 'made the switch.' I just thought he was playing another sound. Then I went back to Sidney Bechet and his sound was so different. They had different metal then and I was playing one of those real old metal ones. The sound you get is how you think about playing it. The tendency is to tighten up your cheeks with a smaller mouthpiece in your mouth, like an oboe. In Chicago, I would overblow the instrument because of breathing techniques I was still learning about. I had played clarinet for awhile, so I started using a tighter embouchure, but a loose-tight embouchure—loose on the outside, tight on the inside. It gave me more control. Budd Johnson has got to be the link from Bechet, along with Steve Lacy. Bob Wilber has to be considered also. There's a lot to be done with soprano. I hear it used in all contexts—rhythm and blues, big bands."

Asked if the soprano saxophone is the reed instrument of the electronic age, John paused and reflected. "I can use that. There's something about the intensity of the sound that can blend in with electronic-sounding instruments. I never thought about it in that regard.

"I feel that no matter what a musician is doing, he should not be pul down. The listeners should put on their '75 ears and get down. Some musicians put down others for expanding themselves to larger audiences, the crossoverers, the commercial aspects. I don't think any musician is insincere about what he's doing, no matter what it is. If it's corny to state that music is for the people, then corny I am. Here we are in the machine age and some are saying that the musician will become extinct and the electronic gadgetry will take his place. Disco is in; if a person is trying to break that market, why down it? Machines will take over soon enough anyhow, so let him do it his way. If you liked the way a person played in 1945 or 1957, then just listen to that. Close your ears to the rest. But don't tell a man he's got to play that way forever."

PATRICE RUSHEN

by Len Lyons

... and the birds are singing a different song/all that perplexed me yesterday/passed with the darkness before the dawn." The title of Patrice Rushen's second album on Prestige, *Before The Dawn*, is taken from this verse by Los Angeles poet Tyrell Deadrick. At 22, Ms. Rushen, a keyboard player who writes and arranges all her material, seems less perplexed and more articulate about her career than many of her peers.

She has long range goals, like scoring for films, but a pragmatic instinct for taking care of current business. In fact she is just completing a Music Education degree at USC so she can fall back on certified teaching, if necessary. She is very concerned about establishing her "serious jazz" credentials, and her first album, *Prelude*, may already have accomplished that for her. *Before The Dawn*, however, displays a strong commercial instinct aimed, at least in part, at AM airplay. Success in this endeavor does not seem out of the question.

Though Patrice seems to be cultivating a nucleus for her own group on live and studio dates, she values her experience as an accompanist. She has worked numerous dates for Hubert Laws (who, in turn, is featured on her new album), and recently recorded with Stanley Turrentine and Jean-Luc Ponty for their latest LPs. As if to signify her undisputed arrival on the scene, Ms. Rushen appeared as a soloist at this year's Monterey Jazz Festival, three years after her small combo won the MJF's high school competition.

Patrice began playing music before most of us start listening to it. At 3, she was being called a prodigy, and she started performing classical music when she was 6. "When I was about 14," she recalled, "it hit me that I didn't want to be a classical pianist. I was in the *Msingi* (Swahili for "root" or "foundation") Workshop." (The Workshop, at Alain Locke High School in Watts, is directed by Reggie Andrews, who has produced both of Patrice's albums.) "Working with the band, especially arranging, really turned me around. It was a slow process at first. If I heard a chord I liked, say on a record, I'd play it over and over and, note by note, I'd write it out so I could see it. Then I'd learn it in every key and play until it was mine. I also started arranging for the 120-piece marching band. By the time I got out of high school, I was hearing whole arrangements in my head—or at least big chunks of them.

"*Prelude* means the act of beginning, like a prelude, or introducing yourself," she explained, "and that album is a documentation of where I was in high school. It was definitely attuned to jazz listeners' ears because I was very concerned to establish the fact that I knew what I was doing and that I was serious about it." In retrospect, she describes the album as "intellectual without being too far outside."

If *Prelude* re-captured the Herbie Hancock ensemble sound of the mid-60's, it would be safe to describe *Before The Dawn* as flowing in the contemporary mainstream of electronic backgrounds and funky rhythms, not to overlook some whole-tone scale compositions. "I've had a chance to explore some new areas since my first album," Patrice said, "so I wanted this new album to expose some more musical sides of myself. I'm really into harmonies, and some of the harmonies on *Prelude* have been extended. Sometimes I'll play a chord over a chord. It's like a scary movie, you know. It creates a lot of tension. So if I superimpose that chord over a funky rhythm, it'll have a completely different effect. That's part of what's happening on *Before The Dawn*."

Another effect intended by this combination is winning over new listeners. "If you surround that chord with a more familiar rhythmic context—one that the layman who's not into harmony for harmo-

ny's sake is used to—he'll start to hear it and derive the same beauty from it that only the jazz listeners previously got. See, you don't want to leave these people behind. That's what art is all about, the communication between performer and audience. That's not an excuse to play down to people. I think it's a beautiful concept."

Though there's no arguing with the beauty of the concept, there's no denying that in practice there is a danger of diluting the music with the trappings of the soft-core FM sound. "I've noticed that's happened to a lot of fine musicians," Ms. Rushen agreed. "But I think if you're trying to be 'commercial,' you can do it with taste and, at the same time, expose the audience to a deeper level of music. You can be surrounded by the criteria for AM, in fact—like cutting the tune down (in



VERVIL OAKLAND

duration), surrounding it with the types of sounds people are used to hearing—but not sacrifice what you play. You keep trying to elevate the level of that music.

"Synthesizers are a good example. Ten years ago, it was just a weird sound, but we've been exposed to it over and over in commercials and ads. Now people recognize it as an instrument.

"The person who buys my album for a funky tune is still going to be exposed to that tune in 15/8 (untitled, as yet), and someone who's just listening for an avant garde thing will be exposed to funk. It's true, unfortunately, that anything will sell if it's pushed, but I haven't done all this serious music for nothing. If you reach people and give them quality, they won't settle any longer for just a backbeat."

caught... Ellingtonia on both coasts . . .

BROOKS KERR TRIO

Gregory's, New York City

Personnel: Kerr, piano; Russell Procope, alto sax, clarinet; Sonny Greer, drums.

One of the most delightful and authentic satellite groups in the Ellington solar system is being led now by young (23) Brooks Kerr, a nimble mainstream pianist whose enthusiasm for the music of Duke Ellington is surpassed only by his enthusiasm for the noble company he keeps while playing it. Joining Kerr in this tiny, renovated hamburger stand are two of the most distinctive members of the classic Ellington orchestra—Russell Procope, who joined in 1945 to carry on and expand the rich clarinet tradition of Barney Bigard; and Sonny Greer, who gave the Ellington band a rhythmic character as unique and identifiable as the one Jo Jones gave to Basie. Sonny Greer, the sole surviving charter member of the original Ellington ensemble of 1919.

One of the delights provided us by the Kerr trio is the opportunity to hear Procope at length not only on clarinet but on alto as well, an instrument upon which he soloed frequently during his John Kirby days, but put aside (except for section work) during his 29 years with Duke. His broad, rich tone is ideally suited to such pieces as *Warm Valley* and *Clouds In My Heart*. And he swings mightily on *Cotton Tail*, *Stompy Jones*, and the little-played *Serenade to Sweden*. Russell's clarinet is steeped in the New Orleans mode, but enhanced by an accomplished and sophisticated technique that gives him great expressive range. His tone is all his own—tart and sharp one moment, intimate and breathy the next, always highly intense. He stretches out especially long and wide on *Second Line*, his feature in Ellington's *New Orleans Suite*.

Sonny Greer, looking devilishly sharp and dapper, brims with wit and enthusiasm. Sometimes the attention he gives to a pretty lady or the passers-by along First Avenue (Gregory's is on First at 63rd Street) comes at the expense of his drumming, which occasionally wanders rather freely around the tempo. Since he is the rhythm section, this situation creates problems. What the little group needs badly is a reliable bass player, a fact Kerr acknowledges and intends to correct. As for Sonny, always one to treat the drums more as a musical instrument than a time-keeping apparatus, his style remains highly decorative, ornamental, and colorful.

Yet at his best, as on *Cotton Tail*, *Stompy Jones*, or *Jumpin' Pumpkins*, he lays down an intense, swinging beat while lacing the others' work with charming fills and often surging rhythmic riffs. His work has been sorely missed by this writer since he last recorded in 1966 (Impulse A-9108). Happily, Hank O'Neal's Chiaroscuro records has his services on a couple of upcoming LPs. Greer is a unique drummer who swings mightily, but in his own very special way.

Presiding over this combo of aristocrats is Kerr, an accomplished stride player and genuine student of Ellingtonia. The repertoire he calls ranges from the familiar (*Caravan*, *Mooche*, et al.) to the most obscure (*Lazy Rhapsody*, *Reminiscing In Tempo*, and even a hint of *Tonk*). Kerr is a sensitive interpreter, and can talk Ellington both long and accurately with all comers.

Although the Kerr Trio will probably be around Gregory's for a while to come, the rest of the country deserves to hear this stimulating little ensemble. It's a natural for any of a number of conservative jazz spots around the country, especially when a bass player comes in to stabilize the rhythm section. 'Till then, it's Gregory's in the Big Apple.

—john mcdonough
Since John McDonough's review was written, Kerr & Co. have taken up residence at the *Cookery in Manhattan*.

BARNEY BIGARD/ BRITT WOODMAN

Baxter Lecture Hall, California Institute of Technology, Los Angeles, Calif.

Personnel: Bigard, clarinet; Woodman, trombone; Jimmy Jones, piano; Ray Leatherwood, bass; Nick Fatool, drums.

As the first in a series of three concerts sponsored by the Caltech "Y" designed to illustrate—in an unambitious way—both the historical-musical development of jazz and the relatively healthy state of jazz in Southern California, this program bore the nominal burden of sketching in the contours of what generally is described as mainstream jazz. (Any attempt at offering any sort of untampered glimpse of "traditional" jazz is apparently all but impossible these days, in New Orleans no less than Los Angeles.) Upon learning that the RKO short film, *Black & Tan Fantasy*, was to be shown during intermission, the musicians decided to turn the

program into an evening of the music of Duke Ellington. Obviously, there were some strong personal reasons behind the decision: Bigard and Woodman spent many of their most rewarding musical years as vital members of that estimable organization, the Ellington orchestra, the clarinetist joining Duke in 1928 and remaining 12 years, the trombonist clocking a decade from 1951 to '60. Viewing the film later in the program, both men were visibly touched, Bigard especially so. Certainly its resonances must



JACK BRADLEY

Bigard: indomitable spirit

have been particularly evocative for him, as he had joined the band at about the time it was made.

Ellingtonia has been for many years a firmly established part not only of the jazz mainstream but that of American popular music as well. Thus the concert fulfilled a large part of its professed goal of documenting the practices of mainstream music. The program consisted entirely of well-worn Ellington staples—"C" *Jam Blues*, *Mood Indigo*, *Don't Get Around Much Anymore*, *Caravan*, *Perdido*, *Rose Room* (the Bigard feature), *Sophisticated Lady* (Woodman's—and while one might have wished for some less overfamiliar fare, it is precisely with such wide popular material that Ellington has enriched the mainstream. For that matter, it's arguable whether any number of avowed Ellington classics—*Warm Valley*, *Ko-Ko*, or *Harlem Air Shaft*, for examples—can be considered part of the mainstream jazz repertoire at all. In many years of listening, I can't recall having heard a single live performance by a jazz musician

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"because everyone has their own impression of what it is," Dave describes his experience as the greatest. In addition to alto, Dave also plays soprano and flute with Gil.

Our conversation about Gil's band led to the subject of free playing. I asked Dave if that's an area he'd like to explore. "My first reaction is just to answer yes. But when I think about it, it's hard to really develop something unless you just do it. I mean the circumstances have to be right. You have to make them that way. Just sitting here I can say 'Yeah, I want to do that,' but for some reason I haven't done it. I guess the opportunity has been there. I really enjoy that music, especially people that do it well like Cecil Taylor, Anthony Braxton and Sam Rivers. But I just haven't done much. I play more that way with Gil than in any other situation. There are people in the band who have a certain kind of openness to their playing like George Adams and Hannibal. When I'm around people like that, I enjoy it. And I enjoy trying to play in that style. But I don't consider myself to be very skilled at free playing. I mean I'm basically a pretty simple player. I really don't consider myself to be a good improviser. But, I'd like to be, and I'm working on it."

When I chided Dave on his modesty, he corrected me. "Well, I don't think I'm being modest. I know I can do certain things really well. I think I can interpret melodies really well. And I think I have a good sound. And my technique is okay—I can play fast. And I can read fairly well. But I know that I have a long way to go as an improviser. It takes time for things to really sink in for me. It's going to take a while longer. But I feel I've got the time. And in the last year that I've been in New York, I've just really started to learn."

Dave's quest for self-improvement has taken several directions. He has recently acquired a piano and is going back through the bop tradition to give himself a firmer grounding in the basics of jazz. And he is taking lessons with a master saxophonist, George Coleman, a player and person for whom he has great respect. Then there is the influence of the active New York music scene. "New York is important because I get exposed to a concentration of different kinds of

music that I don't think I could get anyplace else in the world. Look in the papers—Lee Konitz, the Art Ensemble Of Chicago, McCoy Tyner, and so on, all in the same week. It may be expensive, and it may not be like it used to be—though I don't really know how it used to be—but there is a tremendous amount of activity going on now. And there are an awful lot of young players too."

At the present time, Dave is in the process of readjusting his life. "Right now, I'm getting used to just being in New York, seeing where my free time is, and getting things like my piano playing together. And it's great having my own place to sit down and live in. I'll go out on a few gigs here and there. But I mainly want to work recording sessions, gig around New York, study with George and play with all the good players."

Dave is also on the verge of investigating electronics. "I haven't really explored electronics because I don't like the sound I get. But there is a new device to electrify the saxophone that has pickups on every key with a decoding device that makes it possible to play the saxophone through a synthesizer. You don't even have to blow into it. You can just finger it. I'm going to try it out because I like the idea of electronics. But up to now, all the pickups and other things have sounded like toys to me. However, electronics can be valid. Take piano. Electric piano is one thing and acoustic piano is another. They're different instruments. With saxophone, people will eventually stop worrying about electrifying it and start thinking of the electric saxophone like the electric piano or guitar. But it will take somebody strong to help establish a new kind of sound and approach."

As for the future, "I prefer to remain non-specific about it because I really don't have a definite goal that I have to think about. I don't say 'Well, I'll do this and then I'll do that.' It seems to be a lot better to be non-specific about it. Then you're open to more. You don't have to reject things because they don't fit in. I think it's really necessary to try to retain as much freedom in your life as possible because you get put into prisons often enough. To impose artificial restrictions on yourself is counterproductive."

With sales from his debut album good enough to guarantee a second L.P. and with the appearance of his own group on a recent WRVR concert/broadcast from the Village Gate, Dave Sanborn is preparing to catapult into an orbit all his own. **db**

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older that maybe they will sift out their styles and just play the more important things. I'd like to hear a little more profundity.

"Look, I can only speak for myself. I used to go to a dance and listen to, say, the Lunceford band, and on my way home and maybe for the next week I remembered different things that different guys played in solos. I could sing them. It made a big impression on me. And somebody else would say, 'Hey, remember what so-and-so played on so-and-so song?' and he'd sing it, and it would be a gas.

"Maybe kids are doing the same thing now. But I don't get that impression. It just seems that now I'm mostly just being dazzled. Which is great—I like to be dazzled—but I can't remember much of what I heard. Maybe that sounds like sour grapes. Some guys will probably say, 'That mother's too old to remember anything anyway'. But that's how I feel.

"As Lester Young used to always say—and I don't care what you say, this is going to be good forever—he used to say, 'Tell me a story. Don't just be saying a lot of words. Tell me a story.' And if you listened to that man play, he told a lot of stories. It took me a long time to understand what he was talking about.

"I think that eventually we all turn a corner. We kind of sweep up our acts and say less. But we mean more."

What about some stories you have told? You have been on hundreds of records, and it is customary for down beat to run a selected discography with these pieces. Would you like to choose your own list of performances you have been pleased with?

"No . . . no, I wouldn't. There are some pieces of some records I like a great deal, but none that I really want to talk about. I guess you always like to think you can do better. That's what keeps us going, otherwise you wouldn't get out of bed every morning."

Then how about one piece of one record?

"O.K.—one example. When the Modern Jazz Quartet first started, it was John Lewis, Milt Jackson, Kenny Clarke, and myself. We made a record of *Devil And The Deep Blue Sea* on which I played one little thing that I've heard about for years. It was something that . . . I didn't start it, I extended it. It was a thing I got from Jimmy Blanton, but I added to it and it came out sounding like new.

"Which is the way anything new starts. Some guy's rolling a hoop down the street, and the next thing you know, there's a bicycle, then pretty soon you've got a three-wheeler, and the next thing you know, you've got a car. But the guy driving the car always has to remember that if it wasn't for the guy with the hoop, he wouldn't be there.

"That little piece is probably one of the best things I ever did because it was something fresh, and everybody heard it and said, 'Goddammit, there's something different.' That might have been the best statement I ever made in my whole life. I don't know why I did it, but it's just there. And that's all I've got to say about records."

Talk a little about your bass—the instrument itself.

"Well, I think of my bass just like I do my body. I keep it clean and I take it in for a regular checkup with a fine repairman. Some basses, especially if they're good old instruments, occasionally need to have glue poured into the fine cracks that develop. The bass

absorbs the glue and stays strong. Also, I always wipe my bass off with a soft cloth after I've played so that the rosin doesn't stick to the front of it and stop the instrument from breathing.

"That old wood does breathe, you know. And in the winter time it expands and contracts just like the doors and windows in your house when they get cold, then warm.

"I've had my present bass about 15 or 16 years, and though I also keep a sub, that one doesn't count except in case of an emergency. Most guys fall in love with one instrument, and when they go to reach for a certain note, they know it's going to be there. You've gotta have that. You just can't keep changing instruments all the time. Find one you can trust and stay with it and take care of it."

Do you still practice?

"Spasmodically. I'm into business now, and I don't have as much time to practice as I did. But I play almost every day because, first of all, I do the Merv Griffin TV show four days a week. And now on weekends I work a lot with a group we've got together called the L.A. Four—Laurindo Almeida, Bud Shank, Shelly Manne, and myself."

Do you ever wish you'd done something else other than become a jazz musician? Gone a different direction maybe?

"Never. I'm grateful for it all—the goods and the bads. Because of jazz I have traveled the world, been to some marvelous places, eaten great food, met many lifetime friends, and have had a helluva life. I'm still comparatively young and music is still fun. I've enjoyed it all—what more could I have asked?"

We welcome Jack Tracy back to the pages of down beat. Jack edited db from 1951 to '58.

db

ent, depending on whether it's a large hall or a small club. I've tried most of them and none duplicates what the instrument sounds like. If I play through one speaker stack or four, the difference is so pronounced as to be two different instruments.

Smith: What other instruments are you playing now?

Johnson: I have a string bass, an electric stick, two electric basses, a guitaron, and an acoustic guitar.

Smith: What's a guitaron?

Johnson: It's a Spanish bass guitar. You've seen the Mexican bands with all those guitars. Well, one of them is this bass guitar. It's like a folk guitar with a slightly different shape. I have tried miking it, but it loses a lot. That's a good example of what we were just talking about. Once you put a Barcus-Berry on it, it loses its naturalness and becomes another instrument entirely. All of the instruments I use, I use for ideas, not technique or finger dexterity. You have to first get yourself heard and later, hopefully, the people will listen to you. I use the guitar to get chords together and generally play it for fun.

Smith: Can you get ideas from one to the other? Are bass and guitar that close?

Johnson: Close enough so that what I hear is not bass or guitar, but the sound of the string, and the vibrations when I want chords.

Smith: What would you like to do as far as writing is concerned?

Johnson: Right now I am just writing lead sheet things for small groups, allowing the other members to develop their own ideas around it. I am trying to set up points of departure for everyone to play off.

db

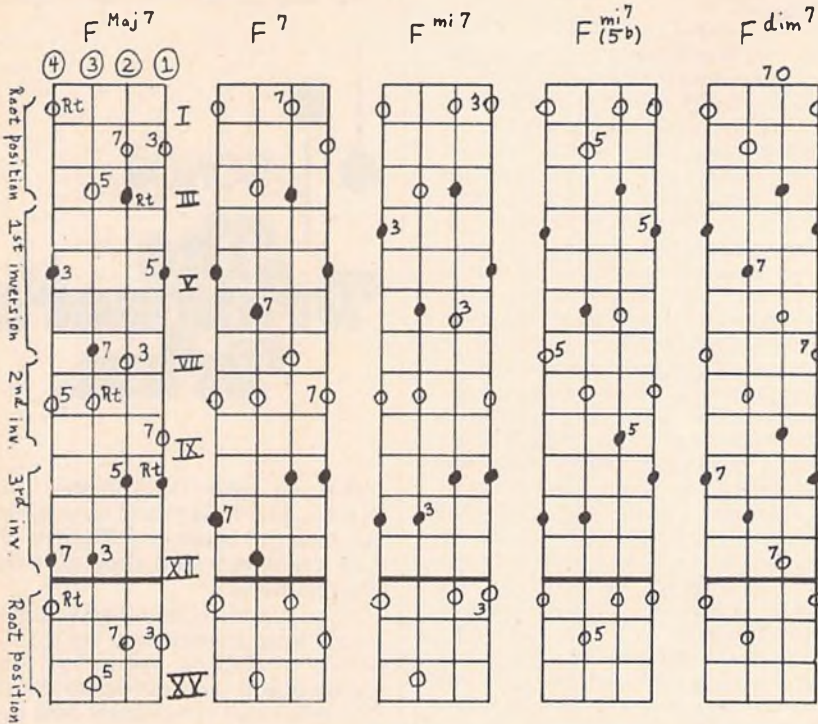
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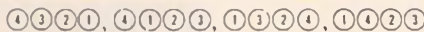
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Practice procedures:

1. Memorize the pattern and the components of each F MA7 voicing.
2. Fingering all the strings at once, strum the low root position chord, shift to its first inversion for another strum, then to its second inversion, its third inversion, and its high root position. (Any finger holding down the same string in successive voicings should not be lifted during the shift.) Repeat the process down the neck. On non-fretted basses, true intonation will be difficult, but the exercise is a great finger-stretcher!
3. Repeat the shifting process as above; but play, then release, each note individually. For variety in this arpeggio style, experiment with the order of playing the strings. For example:



4. Move the entire major seventh pattern up the neck one fret at a time, using the strum-shift method to memorize the fingerboard placements of all twelve chromatic root positions and their inversions. As the root position chord ascends, its inversions will occur below it.
5. Selecting notes from the entire F MA7 column, erect open-voiced arpeggios (one note per string) and extended close-voiced arpeggios (more than one note per string). For example:

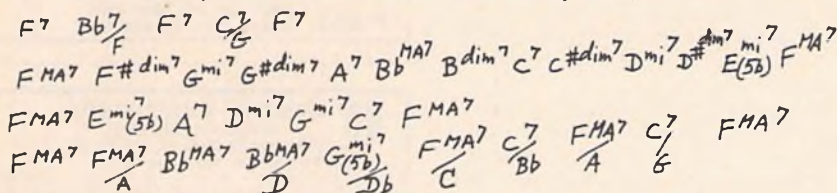
Open voicing:

Note:	F	C	A	E	A	E	C	F
String:	4	3	2	1	4	3	2	1
Fret:	I	III	VII	IX	V	VII	X	X
Component:	Rt.	5th	3rd	7th	3rd	7th	5th	Rt.

Extended close voicing:

Note:	F	A	C	E	F	A	C	E	F
String:	4	4	3	3	3	2	2	1	1
Fret:	I	V	III	VII	VIII	VII	X	IX	X
Component:	Rt.	3rd	5th	7th	Rt.	3rd	5th	7th	Rt.

6. Move the arpeggios derived from practice procedure item 5 to all other possible chromatic root letter names.
7. Apply all of the above practice procedures successively to the other seventh chord types shown on the chart. Do not go on to any column until the preceding column has been completely learned.
8. Strum and arpeggiate the following chord progressions in the voicings shown on the chart (all root position unless inversion indicated by slash):



9. Repeat the above chord progressions, this time using arpeggios derived from practice procedure items 5 and 6.

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CAUGHT

continued from page 31

of *Portrait of Bert Williams, Jack the Bear, Ko-Ko* or numerous other superb achievements of Ellingtonia, though I've heard countless renditions of *I Let A Song Go Out of My Heart, In My Solitude, Mood Indigo, Perdido*, and so on. Mainstream music, it seems to me, is as much matter as manner (and actual practice rather than mere potential). While Ellington contributed significantly to both areas, it is as a writer of superlative popular songs that he cast his nets most widely, a fact which veteran musicians like Bigard, Woodman, and Jones unreflectively acknowledge in their choice of performance material.

Familiar material or no, enthusiasm ran high from the very start of the proceedings, a spirited reading of *In A Mellotone* that spotted a particularly liquid, beautifully shaped Bigard solo; warm, burnished work from Woodman; and a darting, continually building solo from Jones. The five men ignited a fire that was to burn brightly through the whole evening. "C" *Jam Blues* took things up a notch higher, in both tempo and temperature. It was on this piece that Bigard skated as close as he ever came this evening to the pre-swing, New Orleans style with which he initially established himself in jazz more than five decades ago. Playing with blistering force and a more cutting, staccato attack, Barney adopted a rougher, more abrasive clarinet tone than is his customary suave wont. A subdued *Mood Indigo* had Bigard regaining his more usual elegant demeanor, with muted Woodman and pensive Jones sustaining the languid, lovely mood of the performance.

A medium-up *Don't Get Around Much Anymore* offered more or less routine statements from the group, but things perked up considerably in the rousing *Perdido*, which ended the first half of the program. Again it was Bigard who took the solo honors, playing with a fiery vigor and imaginative fluency that truly belied his years. His taut, jabbing improvisation spurred Woodman into some of his most invigorating playing of the concert: big-toned, swaggering, nicely controlled, and building throughout to an effective climax that had the audience with him all the way.

Following as it did the "jungle music" of *Black & Tan Fantasy, Caravan* was an apt choice to open the program's second half. Over Fatool's ritualistic tom-tom rhythms the ensemble launched Bigard on a scorching desert trek. Jones' supporting piano faintly ominous, hinting at somber mysteries. Woodman's following forthright statement cast some light before Jones took over and spun out his own misterioso tale of intrigue and dark, murky passions. This was the pianist's best playing of the concert and—in its telling, enigmatic austerity—was far more effective a demonstration of his striking keyboard skills and individualistic handling of harmony than was his brief and far more conventional solo feature, *Chelsea Bridge*, which followed *Caravan*.

After several spirited choruses of Bigard's feature, *Rose Room*, he and Fatool attempted to bring off an impromptu clarinet-drum duet ala the Goodman-Krupa Carnegie Hall *Sing, Sing* performance. Though nicely done, it failed to generate sufficient excitement and they wisely signaled the others into a full-ensemble ending before boredom set in.

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Jazz Vespers (St. Peter's Church): *Hilton Ruiz* (1/18); *Arnie Lawrence* (1/25).

TV: *Not For Women Only* (WNBC) features *Bobbi Humphrey* (1/26, check listings).

Sonny's Place (Seaford, L.I.): *Warren Chiasson* (1/16-17); *Dave Hubbard* (1/23-24); *Bobby Forester Trio* (Sun.); jazz also on weeknights.

Gerald's (Cambria Heights, L.I.): Jazz week-ends.

Ethical Humanist Society (Garden City, L.I.): *International Art Of Jazz* (1/18).

Moon (Easthampton, L.I.): *Hal McKusick* (Sat.).

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Barrister (Bronx): *Melvin Sparks* (1/15-29).

Sir Loins (White Plains, N.Y.): Jazz Thur. thru Sat.

Gulliver's (West Paterson, N.J.): *Joe Morello* (1/16-17); *Zoot Sims* (1/23/24).

Three Sisters (West Paterson, N.J.): *Charlie Rouse* (1/16-17); *Charlie Williams* tent. 1/23-24).

Nellie's Corner (Newark): Grand Opening 1/16; *Joe Rego Trio w/Marlene ver Planck* (nightly).

Creative Music Studio (Woodstock, N.Y.): Winter session begins 1/19 (eight weeks).

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Concerts At The Grove: *Grover Washington Jr.* (1/17-18); *Ronnie Laws* (1/24).

Lighthouse: *Kenny Burrell* (1/20-2/1).

U.C.L.A. Royce Hall: *Keith Jarrett* (1/18).

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Tall's Out: *Dave Mackay Trio* (Tue. thru Sat.) w/*Frank De La Rosa, Peter Donald*.

Memory Lane: *O. C. Smith & the Jack Wilson Quartet* (indefinitely).

Parisian Room: Jazz nightly, call 936-0678.

Baked Potato: *Lee Ritenour* (Tue.); *Don Randi* (Wed. thru Sat.); *Harry Edison* (Sun.).

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Radio: *Gerald Wilson* interviews jazz artists (KBCA, daily noon-2).

CHICAGO

Amazingrace (Evanston): *Tracy Nelson & Mother Earth* (1/16-18); *Ralph Towner* solo concerts (1/23-25); other jazz, folk acts to be announced.

Quiet Knight: *Tom Paxton* (1/28-2/1, tent.); other jazz, folk, blues to be announced.

Jazz Showcase: Now re-opened at Rush and Delaware; *Shirley Scott* and *Milt Jackson* tentative for this period, call club for details.

Ratso's: *Stanley Turrentine* (1/14-18); *Lonnie Liston Smith* (1/21-25); *Harvey Mandel* (1/26-28)

Buddy Guy & Junior Wells (tent. late Jan.).

Aragon Ballroom: *Roy Gallagher* (1/16).

Backroom: Jazz nightly.

Bulls: Jazz, folk acts nightly.

Orphan's: *Synthesis* (Mon.); *Ears* (Tue.); *Bobby Christian Big Band* (Wed.).

El Mirador: *Latin Fire* (indefinitely).

PHOENIX

Boojum Tree: *Armand Boatman Trio* (nightly); *Jimmy Witherspoon* (1/11-16, tent.); *New Horizon* (1/25).

Sunburst: *Hot Jazz Society* (1/18).

El Bandito: *Pete Magadini Quartet* (Thurs. thru Sat.).

Century Sky Room: *Stan Devereaux* (Thurs. thru Sat.); *Jazz Jam* (Sun.).

Reubens: *John Hardy's Phoenix* (nightly).

Hatch Cover: *Charles Lewis Quintet* (Sun., Mon.).

Anchorage Hawaii: *Don Phillips Quartet* (nightly).

Caravan Inn: *The Armstrongs* (indefinite).

Varsity Inn: *Grant Wolf's Night Band* (alternate Mondays).

SAN DIEGO

Albatross: *Matrix* (nightly).

Sportsman: *Ted Picou & Epicycle* (jazz happy hour, 4-7 daily); soul acts (nightly).

Fat Fingers: *Kirk Bates* (nightly); *Jam* (Monday).

Swan Song: *Steve O'Connor Trio* (Wednesdays).

West Coast Jazz Society: 1976 membership drive, write P.O. Box 7782, S.D.

The Safety: *Matrix* (Sun.); *True Devotion* (Fri., Sun.).

Mission Bay H.S.: *Jazz Ensemble* (1/15).

UCSD Gym: *Keith Jarrett* (1/16).

Catamaran: *Joe Marillo Sextet* (Sun. & Mon.); *Society for the Preservation of Jazz*, concerts nightly.

Crossroads: *Joe Marillo Sextet* (Saturday).

TORONTO

Basin Street: *Jodie Drake* (to 1/17); *Rob McConnell's Boss Brass* (1/19-1/31); *Jodie Drake* (2/2-2/14).

Bourbon Street: *Jack Sheldon and Jake Hanna* (to 1/17); *TBA* (1/19-1/31); *Howard McGhee* (2/2-2/14).

George's Spaghetti House: *Gary Williamson* (to 1/17); *Glen MacDonald* 1/19-1/24; *Russ Little* (1/26-1/31); *Moe Koffman* (2/2-2/7); *Ted Moses* (2/9-2/14).

El Mocambo: *David Bromberg* (1/14-1/17); *The Dillards* (1/26-1/31); *Brewer and Shipley* (2/9-2/11).

Colonial Tavern: *Crack of Dawn* (to 1/17); *The Mighty Pope* (1/19-1/24); *Eddee Staxx* (1/26-1/31); *Betty Wright* (2/2-2/7).

Albert's Hall: *Kid Bastien's Camelia Jazz Band* (Mon. thru Wed.); *Jim Abercrombie's Vintage Jazz Band* (Thurs. thru Sat.).

D.J.'s Bar: *Climax Jazz Band* (Mon. thru Sat.).

Grossman's Tavern: Various groups (Mon. thru Thurs.); *Kid Bastien's Camelia Jazz Band* (Fri. & Sat.).

Zelda's Lounge (Roehampton Place Hotel): *Jim McHarg's Midnight Special* (nightly).

Sandpiper Tavern: *The Avant Garde Jazz Revival Band* (Thurs. thru Sat.).

A Space: *Joseph Jarman* (1/23); *Sonny Greenwich* (2/7 eve., 2/8 afternoon).

Burton Auditorium (York University): *Art Ensemble of Chicago* (1/21).

Minkler Auditorium (Seneca College): *Woody Herman* (1/21).

CJRT-FM (91.9): *Ted O'Reilly's The Jazz Scene* (Mon.-Fri. 10 PM; Sat. 6 AM-12; 6 PM-9).

CKFM (99.9): *Phil MacKellar's All That Jazz* (Sun. 10 PM-6 AM).

CBC: *Jazz Radio-Canada* (AM, Thurs. 10:30 PM and FM, Sat. 2 PM).

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