

MARCH 25, 1976

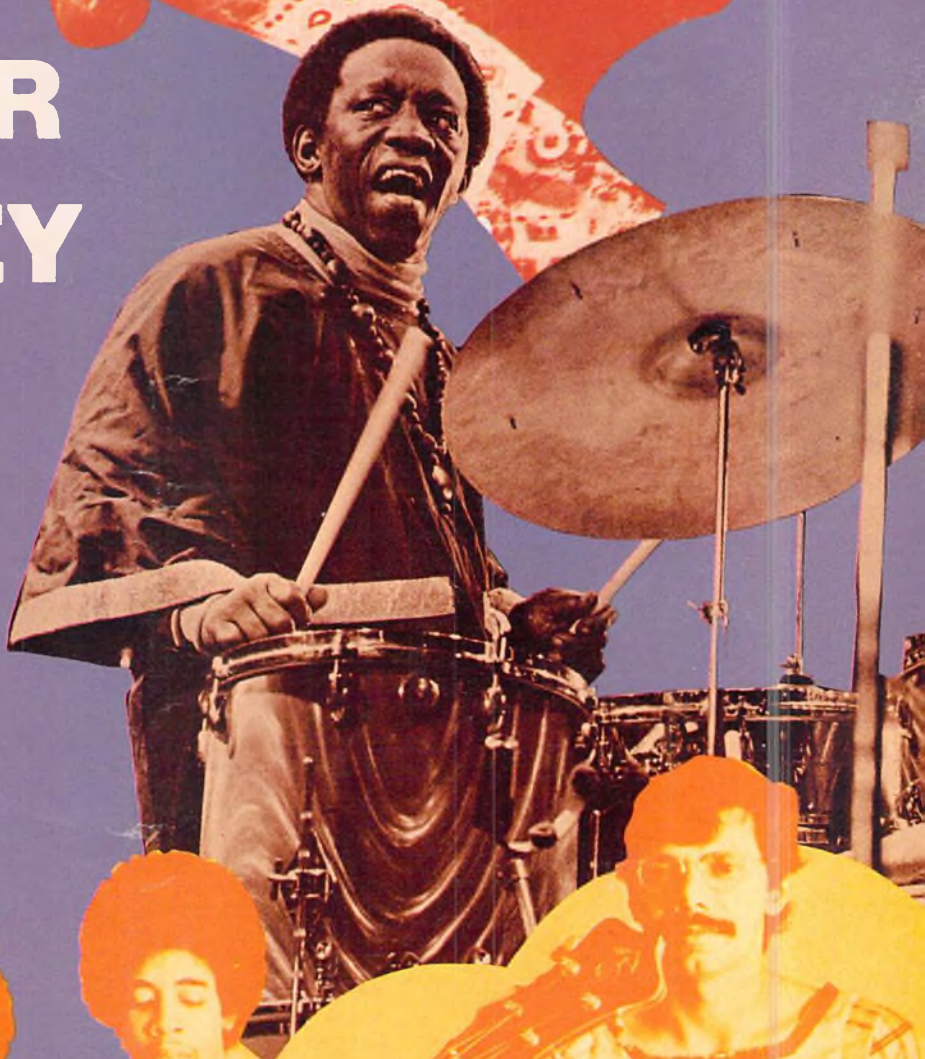
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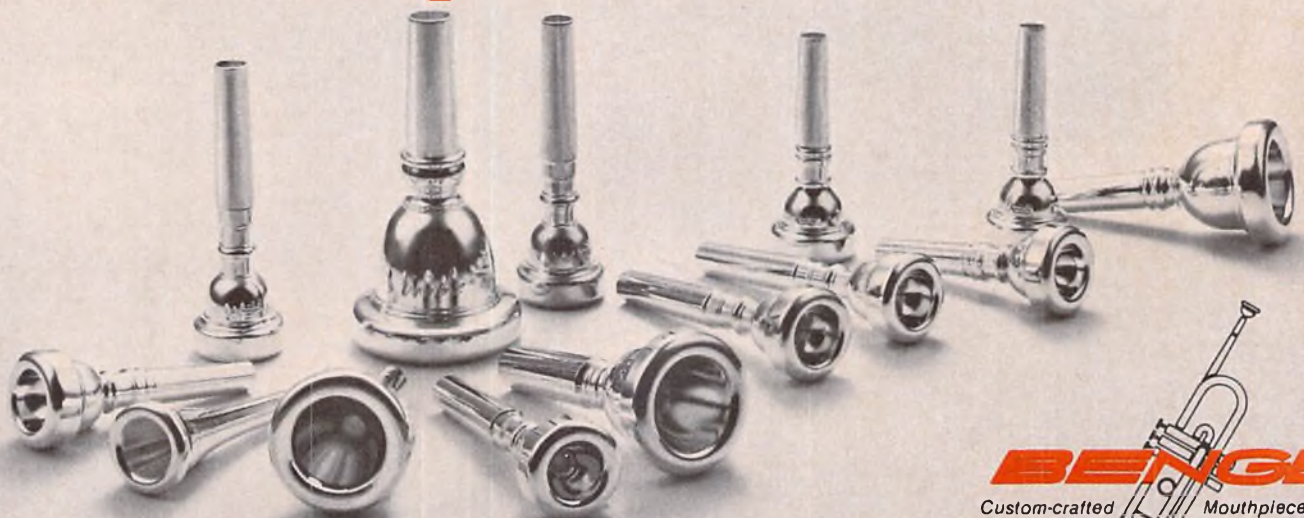
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# down beat

March 25, 1976

(on sale March 11, 1976)

Vol. 43, No. 6

## Contents

- 12 **Return To Forever:** "Professor C. C. And His Amazing Perpetual Communication Company," by Chuck Berg. Still one of the hottest-shot fusion groups in the biz, Chick and teammates reveal the secret of communication as panacea. Weltanschauung, wunderbar!
- 15 **Art Blakey:** "Bu's Delights And Laments," by John B. Litweiler. 56 and spouting a full head of steam, the legendary stickmaster looks back for a sec, pausing on his way to tomorrow.
- 18 **The Dave Brubeck Quartet:** "A Quarter Of A Century Young," by Arnold Jay Smith. To think, they didn't even have rock n roll when these guys came on the scene in 1951. Ready to again stand the multitude on its ears, the boys are back on an anniversary tour. Champagne gurgles from the fountain of youth.
- 22 **Record Reviews:** Jan Hammer; David Liebman And Lookout Farm; Charles Mingus; Azar Lawrence; Chico Hamilton; Prince Igor's Czar; Children Of All Ages; Sly Stone; Joe Venuti; Lenny White; Count Basie; Sarah Vaughan; Eddie Harris; Waxing On—Billy Harper; Archie Shepp; Von Freeman; Steve Lacy; Peter Magadini; Charles Austin/Joe Gallivan; Cleve Pozar; Barney Kessel; Don Burrows Quartet; Danser's Inferno.
- 37 **Blindfold Test:** Teddy Wilson/Bill Evans.
- 38 **Profile:** Stanley Crouch and David Murray, by Peter Occhiogrosso.
- 39 **Caught:** Air, by Charles Mitchell; Anthony Braxton and Tashi, by Scott Albin.
- 42 **How To Make Turn-Around Changes, Part II,** by Dr. William L. Fowler.
- 43 **Workshop:** Duke's Turn-Arounds, by Dr. William L. Fowler.

### Departments

- 6 First Chorus
- 8 Chords & Discords
- 9 News
- 10 News/Final Bar
- 47 1776-1976: It Happened
- 48 City Scene

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## the first chorus

By Charles Suber

A reporter from one of the big news weeklies called us recently to ask the why and wherefore of "the current resurgence of jazz." Much of our reply concerned the current condition of professional jazz musicians who are learning, more effectively than ever before, to market their considerable talents without demeaning themselves or their music.

For example, take the individual and ensemble careers of the musicians in this issue. They span four decades of jazz, about four-fifths of jazz' recorded history. Art Blakey—with his various Messengers—has been successfully messin' around since the swinging '30s and the boppish '40s. The best remembered Dave Brubeck Quartet, i.e., Paul Desmond, Joe Morello, and Gene Wright, dominated the short-haired middle '50s and early '60s. Today is represented by the Return To Forever quartet: Chick Corea, Stanley Clarke, Al DiMeola, and Lenny White. Stanley Crouch and David Murray are committed to an avant garde tomorrow. What all these musicians have in common is their ability to take care of business without sacrificing their musical commitment.

Return To Forever is one of the best business-minded groups. Each member is determined to keep the hit-recording group together without damaging ego or self-development. So, each musician has his own recording contract whereby he can activate his own dream. Then, as Lenny White says: "... the knowledge that everyone has gained from individual projects helps the group because it's brought back and shared collectively." "Doing the solo records," as Corea adds, "relieves a lot of that tension" which comes from the degree of compromise needed to function as a group.

Corea, who is wont to speak somewhat mystically about "communication," is aware of its practical application. "... To communicate with someone is to turn the volume up. During the first part of a concert we play electric music that's quite loud ... When we come out for the second set and begin to play acoustic instruments at a much lower volume level ... people are really there to receive it."

Dave Brubeck agrees, in principle, with Corea's house-warming technique. "I went through similar things. If you can't get a following, and you need a following or else you gotta quit playing, you better get one ... (then) you can go back and pick up what you want to do."

The other members of the DBQ are similarly pragmatic. Gene Wright explains his satisfaction in just being the group's "foundation bottom." Joe Morello, more restive, is still willing to "just sit there" while Paul Desmond waxes lyrical or creates "my own catastrophes in my own time."

Art Blakey looks at the business of music and the art of jazz with an understandable mix of bitterness—at the lack of respect afforded jazz musicians in this country—and delight at how hip his young audiences are today. The streetwise drummer-leader knows how to remain visible and energized: "I'm like Miles, I stay in New York because ... New York has a board to fit every ass."

It will be interesting to see what the big news weekly will do with that. **db**

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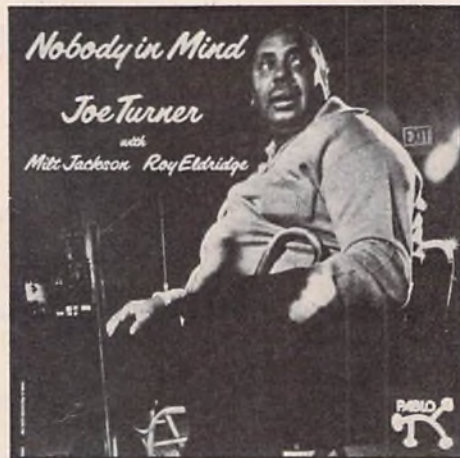


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**Gospel Objection**

I must say that the 2/12 db was one of the finest ever. With the exception of the space allotted to Taj Mahal, that is. You would have done better to eliminate this egocentric exercise in narcissism. After all, does anybody really listen to this pseudo ax-wielding schizoid? Otherwise, thanks, especially for the Schuller and Handy pieces.  
Ralph Barton Philadelphia, Pa.

**Plug For Stub**

The article on John Stubblefield (db,1/29) was rewarding and immensely enjoyable. I have followed Stub's career since he was an Arkansas A&M student. While in college,

John blew tenor with a group known as The New Directions. The group won numerous college jazz festivals. Other outstanding members of this group are making their presence known today: pianist Sonelius Smith, who currently plays with the Piano Choir, and bassist James Leary, who has played with John Handy and recorded with Bobby Hutcherson. Hopefully Sonelius and James will be featured in upcoming profiles.  
Charles Peters Stamps, Ark.

**Pro Piano Bar Pros**

Whether such names as Al Haig and Barry Harris, two of the finest living and working jazz pianists, are familiar to today's audiences or not is in my opinion an indication of the

relative health of the jazz art.  
Both have been working on a regular basis in New York City, but it seems that the jazz "public relations establishment" has done little to promote and give proper exposure to these two masters.  
Perhaps "neo-bop" would in some way describe their playing. But in point of fact they are as modern and fresh as any pianist. I... suggest that... jazz fans make every effort to hear them live.  
Eric Dachinger Bronx, N.Y.

**Dream Band Request**

I think Norman Granz should be lauded for his reissuing such great jazz sessions. I hope this will include the Philharmonic sessions with Pres, Hawk, Bird, Les Paul, Nat Cole, Ventura, and others.  
My regret is that he never got the idea to recreate the Billy Eckstine dream band for some sessions... What a collectors item that would be for any jazz fan to have in his library.  
Benjamin C. Montague, Jr. Detroit, Mich.

**Where's The Class Vinyl?**

As a quality-conscious record buyer, I feel obliged to write in response to the article on ECM producer Manfred Eicher (db, 1/15).  
Mr. Eicher speaks nothing but the truth when he says that the vinyl shortage was an excuse invented by the U.S. manufacturers in order to release an inferior product. This statement is proved almost every time I buy an album. I have recently found that if an album isn't warped to a degree that can be damaging to a needle, it will have a small scratch on it, or there will be a significant amount of surface noise on the record that takes away from the listening pleasure. It is disappointing to pay five or six dollars for an album and have to return it once or twice to get a satisfactory copy.  
I have therefore come to the conclusion that the only way to get quality in jazz records is to pay extra money and buy ECM imports.  
Randy Thaler Chesterfield, Mo.

**Jitterbug Apocalypse**

Last November, Woody Herman stated he was fed up with playing second fiddle to instant pop stars. He said the record industry is holding down the rebirth of the big bands, even though there is a new jazz audience waiting for it.  
Let's stop bitching about it and do something. Let's make the names Woody Herman, Harry James, Benny Goodman, Tommy Dorsey, Duke Ellington, Glenn Miller mean something again in America, not to mention all the new names in big band swing and jazz.  
I propose... a week-long outdoor giant national big band festival of jazz and swing where as many as a million people could all come and dance or just listen to music played by both new and old bands... The summer of '77 would be a good time, and somewhere in Florida or the Midwest would be a good place.  
Also, a great idea would be to organize and promote a national jitterbug jamboree to unearth America's jitterbug champions. This might revive the jitterbug craze of the '30s for a whole new generation.  
Tim Campbell Vancouver, Can.

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## Sweet Sounds At Basil



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Attila Zoller

NEW YORK—Sweet Basil, a converted drug store serving fine food at reasonable prices, has also been serving some fine small group jazz every night of the week. The proprietors have seen fit to bring the world's most prominent guitar players into the restaurant beginning March 8 and continuing until all of the permutations and combinations are exhausted.

Running from Abercrombie through Zoller, the stars will come from both coasts to appear at Basil. The schedule is incomplete at presstime, but here are some of the definites:

John Abercrombie w. Mike Nock & Rick Laird—March 8-14  
Barney Kessel w. Jack Six—

March 15-21

Bucky Pizzarelli—March 23-28

Joe Pass—April 20-25  
Skeeter Best—April 26-28  
Expected to fill in the gaps, the following have already been signed:

Abercrombie and Jack Wilkins; Gene Bertocini; Attila Zoller and Ted Dunbar; Sam Brown and Eddie Diehl; Chuck Wayne and Joe Puma; Ryo Kawasaki; and John Tropea.

Admission will be charged, but plans are to keep it modestly priced. Check City Scene for exact dates.

Sweet Basil is located at 88 Seventh Avenue and Bleecker Street.

## Brubeck At The Friars

NEW YORK—On the eve of the grand reunion of the most successful Dave Brubeck Quartet (Paul Desmond, Joe Morello and Gene Wright), the Friars Club of New York City took "time out" to honor Dave, the quartet (sans Wright), and the second generation (Danny, Darius and Chris).

The quartet embarked on a 25th anniversary tour this past February and it looks as though it will carry through into 1977, according to sources close to Dave. William B. Williams was the host of the show, which featured some funny remarks by Joey Adams and asides by Joe Newman and Charlie Ventura took their turns on *Basin Street Blues*, as Morello joined the fray. Chris handled trombone as Rick Kilburn took over acoustic bass. A rock tempo blues yielded to the same in 4/4 until Larry Bennett, Brubeckian confidant, himself a Friar.

Amid heavy floodlights of the British Broadcasting Corpora-

tion, who taped the show for a forthcoming documentary, Dave sat in with his boys, Danny, Chris, and Darius, for *Unsquare Dance*. The lights played upon Dave's wife Viola, who could not prevent a smile from crossing her face throughout the performance. The BBC was aboard the SS Rotterdam Showboat cruise when *These Foolish Things* was first performed as a duet. It was repeated here to standing ovations for Desmond and Brubeck. *Three To Get Ready* had Paul joining the Two G's as Henry shouted, "They finished together. That was nice."

Joe Newman and Charlie Ventura took their turns on *Basin Street Blues*, as Morello joined the fray. Chris handled trombone as Rick Kilburn took over acoustic bass. A rock tempo blues yielded to the same in 4/4 until Larry Bennett, Brubeckian confidant, himself a Friar.

the audience again stood to applaud. Needless to say, *Take Five* closed the evening.

## HARVARD INNOVATIONS

CAMBRIDGE, MASS.—Harvard University, under the sponsorship of the Harvard-Radcliffe Office for the Arts, Myra Mayman and Jerold Kayden, program director, has initiated a *Learning From Performers* Program for Harvard students. The program consists of a series of seminars, workshops, master classes, lectures and residencies featuring visiting artists in music, film, visual arts, dance and theater. The Board of Advisors are all distinguished artists, teachers and department heads at Harvard University, while the Advisory Committee includes such musicians as Count Basie, Leonard Bernstein, Dave Brubeck, Sarah Caldwell, Mstislav Rostropovich, and Beverly Sills.

The first program featured Anthony Braxton, who was in Boston for a week's gig at the Jazz Workshop. Braxton delivered a short discussion on schematic design and cell structure which dealt with his concepts of form, direction, notation devices and structure in improvised music. 18 undergraduates had the opportunity to interpret and improvise upon one of Braxton's chart-like compositions under his supervision. This was probably the first large group improvisation for most of these students. The two hour session was held in the intimate, but echoey Adams House Junior Common Room, and had about 30 observers besides the 18 active participants. Braxton is currently writing a composition for the Harvard Jazz Band, to be performed this spring. Concert pianist Alexis Weissenberg was also in residence in early November.

The first week-long residency was pianist-composer Les McCann, who lived in Harvard's Lowell House from November 3-7. Besides a luncheon at the faculty club in his honor, Les McCann gave two sessions of two hours each that week in the Lowell House Junior Common Room, as well as meeting informally with students and faculty. McCann fronted a short question and answer period where he spoke about his personal belief in life and music, the church influence in jazz, the importance of playing our own feelings, and jazz as an art form. He coached 18 members of the Harvard Jazz Band and other undergraduates in a blues-based jam session.

Other scheduled week-long artists-in-residence will include choreographer Alvin Ailey and cellist-conductor Mstislav Rostropovich. Count Basie will spend three days at Harvard. The first annual Julian "Cannonball" Adderley Artists in Residence (Cannonball had served on the program's advisory committee) will be Quincy Jones and Nat Adderley. Visiting artists have included Harold Prince and other members of the production team for his new show, *Pacific Overtures*, Sarah Caldwell, Rahsaan Roland Kirk, and McCoy Tyner.

## New Releases

Polydor has released *The Leprechaun*, the first solo outing in quite some time by Chick Corea.

Fresh stateside vinyl from ECM includes *In The Light*, Keith Jarrett; *Odyssey*, Terje Rypdal; *The Pilgrim And The Stars*, Enrico Rava; and *Yellow Fields*, Eberhard Weber.

Roulette has inaugurated the return of the *Birdland Series*, with the first disc being *Round Midnight* by Betty Carter.

Cayre Industries has released six more reissues on the Bethlehem label. The goodies include *Bad Bad Frances Faye*, Frances Faye; *Herbie Mann*, *The Bethlehem Years, Volume 1*; *The Finest Of Charlie Shavers*, *The Intimate Years*; *The Finest Of K. And J. J.*, Kai Winding and J. J. Johnson; *The Australian Jazz Quartet*; and a one disc album of highlights from the previously released *Porgy And Bess* triple set.

New Islanders are *Another Green World*, Eno; *Third World*, the premiere album from the much-talked about progressive reggae group; *Pour Down Like*

*Silver*, Richard and Linda Thompson; *Paco*, by young flamenco guitarist Paco DeLuclia; and *This Is Reggae Music, Volume II*, an anthology of reggae hits and unreleased Jamaican material.

Warner Bros. winners include *Put It In Your Ear*, Paul Butterfield; *When An Old Cricketer Leaves The Crease*, Roy Harper; *We're Children Of Coincidence* and *Harpo Marx*, Dory Previn; and *City Music*, Jorge Calderon.

Pablo pleasers are *Basie And Zoot*, Count Basie and Zoot Sims; *The Big 3*, with Milt Jackson, Joe Pass, and Ray Brown; *Ella And Oscar*, Ella Fitzgerald and Oscar Peterson; *Nobody In Mind*, Joe Turner, Roy Eldridge, Milt Jackson, and Pee Wee Crayton; and *Bahiana*, Dizzy Gillespie.

RCA catalog adds include *Live Oblivion Vol. 2*, Brian Auger's Oblivion Express; *Long Yellow Road*, Toshiko Akiyoshi and Lew Tabackin Big Band; *Night Lights*, Elliott Murphy; *Sinbad*, Weldon Irvine; and *Chester And Lester*, Chet Atkins and Les Paul. db

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## WAXING ON DEBUTS

Religious record review readers are hereby alerted to the debut of a new db feature, to be known as *Waxing On*. This vinyl gourmet's treat will henceforth appear, hopefully on a more than less regular basis, at the tail end of the record review section.

Associate editors Marv Hohman and Charles Mitchell will be held responsible for the insights and insults of said feature, since they will alternate bylines. Al-

though the main purpose of the column is to mention some of the lesser-known discs warranting attention, well-known musicians may find themselves relegated to the *Waxing On* section if their releases prove lamentable. While Hohman/Mitchell have no intention of making *Waxing On* the Sargasso Sea section of the mag, they do chuckle at the possibilities for exploring the exotic as well as the esoteric.

## Louisiana Jamboree

NEW ORLEANS—Organizers for the 1976 Jazz and Heritage Festival are claiming that their event will be a mini-Newport. Having quadrupled in size from last year, the festival will be held from April 9-15 on the site of the Fair Grounds.

The lineup includes the following:

April 9—Fats Domino, Joe Turner, Professor Longhair  
 April 10—Gatemouth Brown, Muddy Waters, Albert King  
 April 14—Sweet Emma and Preservation Hall Jazz Band, Danny and Blue Lu Barker, the

*New Orleans Classic Ragtime Orchestra*

April 15—"Keyboard Consciousness," with Keith Jarrett and McCoy Tyner, "Steamboat Stomp," with Kid Thomas, Don Albert, Louis Cottrell, Young Tuxedo Brass Band

April 16—B. B. King, the Staple Singers, Art Blakey and the Jazz Messengers, the Wild Magnolias, Harold Melvin and the Blue Notes, Charles Mingus, the Max Roach Quintet, Bobby Bland  
 Further info is available by writing the Festival, P.O. Box 2530, New Orleans, 70116.

## Dutchman Data

NEW YORK—Bob Thiele, the Flying Dutchman himself, has announced the signing and recording of Steve Marcus, tenor saxophone star most recently with Buddy Rich's Big Band Machine. Steve calls his unit Count's Rock Band and the album features compositions by Steve Khan. Its title is *Sometime Other Than Now* and it should be out in April.

Pianist Mike Wofferd, who is based on the West Coast and has been recently heard with Sonny Stitt and Oliver Nelson, has been signed by Thiele. He has waxed an album of Scott

Joplin tunes due in March. It is called *Scott Joplin: Interpretations '76*.

A joint reissue project is also under way by the three record companies that recorded Oliver Nelson. Thiele himself was in charge of the Impulse and Flying Dutchman recordings Oliver made for both companies. Fantasy/Prestige is also planning a reissue. All three discs will be double editions and all will feature previously released material. The Dutchman effort will be called *A Dream Deferred*, with release set for April.

## FINAL BAR



Ray clowns it up in prime

**Ray Nance**, a member of Duke Ellington's orchestras since 1940, passed away in New York recently at the age of 63.

"Ray" was a nickname, his given name being Willis. His demeanor was taken by some as indicative of the man that was contained within. He was a cut-up on stage, dancing like a Bill "Bojangles" Robinson, or gruffly singing in the style of Louis Armstrong. But when he picked up his trumpet, cornet, or violin, it was Ray Nance, serious musician. In his *Music Is My Mistress*, Duke Ellington proclaimed, "Ray Nance never played a bad note in his life." That was Duke's way of saying that no matter what he did, Nance was impeccable. His reading and soloing of the band's theme, Billy Strayhorn's *Take The 'A' Train*, is still the definitive one. No trumpet player can take the choruses originally laid down by Ray and not quote him in some manner, either in exactitude or effigy.

Nance joined Ellington in 1940, replacing Cootie Williams at the plunger chair in the trumpet section. Joe "Tricky Sam" Nanton was there to teach Ray the style, as he had been for the same role with Cootie. It was Nance's clowning and mugging that made him famous, but Leonard Feather called him "one of the most brilliant and versatile musicians in jazz." His trumpet was direct, but never raspy. It was imbued with a warmth likened to Bunny Berigan's. His violin playing, while not a major contribution at first, came to be the violin style to be emulated. (While on the subject of Berigan, Ray rendered his theme, Vernon Duke's *I Can't Get Started*, with both his voice and violin, rivaling the finest interpretations of the tune.)

His other affiliations included Earl Hines, Horace Henderson and a group he formed in 1944 for nine months. On his own album, *Body And Soul*, (his first and only as a violinist), Ray recreated the down tempo versions of the title tune and *'A' Train*. This remains some of the most beautiful violin playing in all of music.

At the funeral service held at St. Peter's in New York City, Reverend John Gensel called him "a Ray of hope." Joe Coleman's group, in which Ray had been playing Monday nights in Seaford at Charlie K's, opened with a blues. Arnie Lawrence, Barry Harris and Milt Hinton comprised the rest of the group. Al Hibbler, who roomed with Ray, related some incidents of their time together and then sang *It Shouldn't Happen To A Dream*. George Wein called him a better dancer than Bolger, a mime like Chaplin, a singer like Satch, a unique violinist, and concluded by stating matter-of-factly, "Without sidemen, leaders can't be geniuses." Ray Nance was such a sideman.

## potpourri

**Tony Bennett and Count Basie** will soon be teaming up again. The Las Vegas Sahara Hotel has booked the duo for May 20-June 2.

The stage production of **Scott Joplin's** opera *Treemonisha*, with orchestral arrangements by **Gunther Schuller**, has been recorded by Deutsche Grammophon. Although Joplin worked on *Treemonisha* from 1911 up till his death in 1917, he completed only the lyrics and piano score. That original piano version has been released in part by **Richard Zimmerman** as *Treemonisha* on Olympic Records. Both recordings reflect the non-rag tendencies of the Afro-American opera.

**Robert Curnow** has left his position as General Manager and Director of Artists & Music for **Stan Kenton's Creative World Records**.

**Blue Note's Charlie Lourie**, project director of the recent reissue series, promises more vintage Blue Notes before year's end. The original version of **McCoy Tyner's** *Song For My Lady*, recorded in 1969, is scheduled for release in April. The album features Tyner's quintet (including **Harold Vick, Al Gibbons, Herbie Lewis, and Freddie Waits**), collaborating talents with a string quartet under the direction of **Kermit Moore**. The

arrangements are supposedly as incredible as the fact that the collection is heretofore unreleased.

Other Blue Note gems will include albums by the late **Lee Morgan**, recorded back in 1967, featuring **Bobby Hutcherson, Herbie Hancock, Ron Carter, and Billy Higgins**. This set will be a double album and is tentatively scheduled for September release.

Thanks to a \$25,000 grant from the National Endowment For The Arts, this year's **Newport Jazz Festival** will feature a series of concerts showcasing the early works of **Duke Ellington**. The concerts will cover Ellington's music during the '20s, '30s, and '40s. The final concert will feature Mercer Ellington fronting the Duke's band. A complete performance of *Black, Brown And Beige* will be presented by the **New York Jazz Repertory Orchestra**.

**Hal Cook** has resigned as president of the **World Jazz Association**. His replacement will be named when the WJA's board of directors meets in April.

**Larry Coryell, Mundell Lowe, and John Fahey** recently joined forces to present a "Guitar Summit" at UCLA's Royce Hall in Los Angeles.

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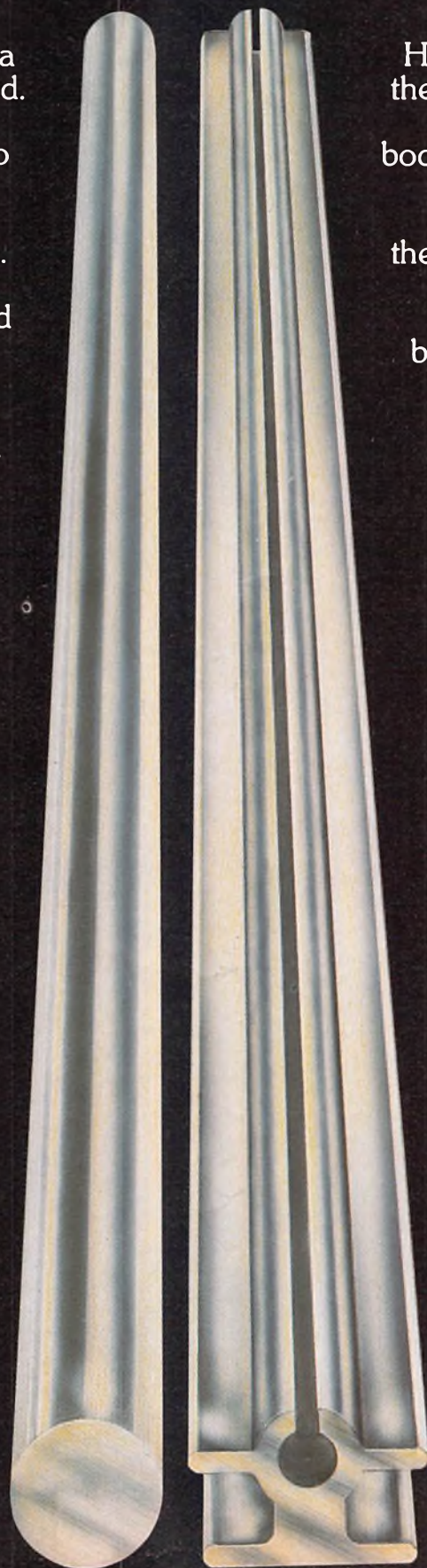
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# Professor C. C. and His Amazing Perpetual Communication Company

by Chuck Berg



While polls and press coverage are hardly the final word in determining musical quality and significance, they are nonetheless excellent indicators of a musician's and group's success in reaching and/or communicating with the public. So, while current critical opinions may be widely divergent about the validity and value of the music now being made by the quartet called Return To Forever, even the most cursory glance at the 1975 **down beat** Readers Poll or Billboard's LP sales charts for the past year will reveal an individual and collective popular strength now unrivalled by any other group of this kind.

This conversation was recorded during rehearsals for RTF's first Columbia LP, to be titled *The Romantic Warrior* and released in the spring. The group has other significant plans for 1976, among them an extensive European tour and several domestic swings, as well as solo recording projects for each group member during the summer. (Stanley Clarke has three discs to his credit already, Lenny White one; Al DiMeola's first effort appeared a few weeks ago on Columbia; and Chick Corea has just released *The Leprechaun*, his first independent project since the second RTF's formation.)

The key to RTF's future, I found, is their intense understanding of the myriad nuances directly and indirectly implied by that ambiguous concept: *communication*. It was the following discussion's leitmotif.

**Berg:** Lenny, let's start with you. You have a new album out, *Venusian Summer*, which implies to me that there are certain things that you want to do as an individual. On the other hand, you are a part of this very cohesive group. As a result, I'm sure that there must be some tension.

**White:** The way I look at the situation, our set-up is really unique on a lot of different lev-

els. First, as far as contracts are concerned, we each have individual contracts and then the band has a contract.

**Berg:** Do you mean that you each have separate contracts with different labels?

**White:** Yeah. To my knowledge, I can't recollect any group operating where as a unit they record both as an active performing group and then as individuals with separate solo projects. All the other groups that have tried have eventually failed as groups. The individual projects are good because you have a wide range of things that you've experimented with which you bring back. So, the knowledge that everyone has gained from individual projects helps the group because it's brought back and shared collectively. I know that everyone's intention is to make this group work. And it would really be ridiculous for us not to, with all the time we've put into it. If the group works, then I work. It's as simple as that.

**Berg:** Chick, I've read some similar remarks of yours about the group's function. That is, it's sort of an incubator that allows the individual to go out and do his own thing and then come back aesthetically refreshed and energized.

**White:** I'll tell you that thanks to being in the band and working with the other individuals in the band, I was able to do a project. See, if I hadn't been in the band, worked in that context, learned what I learned, and experienced musically what I experienced, I don't think—I mean I know that I could have done the project—but I don't think that it would have come out like it did.

**DiMeola:** I feel the same way about it. There's not a lot to add. But it's true. I've gained a lot of knowledge from playing in this band from the beginning. It's amazing how much better a musician I've become. I feel the same way about doing an individual record. I

couldn't have pulled it off without the band. Playing with the band, I've got some sort of name as a guitar player. And now Columbia has just signed me. So I have a record coming out on Columbia, which means a lot.

**Berg:** Al, you say you've become "better." Is that merely from playing? Or is it the result of the band's special chemistry?

**DiMeola:** It's a combination. I mean, I've learned a lot from each member of the group.

**Corea:** And therein lies the way this group operates. We're all individuals. But the thing is, we're all good friends who love to play music together. We take a lot of time working on how to do that. Not just musically; the musical part has been easiest. But organizationally, as far as life goals and how to get along with one another are concerned; you know, like how to live together, because we have to do that in order to produce the kind of products that we do. We actually have to live together. For instance, we've been rehearsing here from 2 to 10, every day for a week. And then we'll go to Caribou (Colorado) to record and we're going to be living together 24 hours a day for another two weeks. We spend a lot of time together. More than a lot. But I think we're more successful than a lot of other groups in the way we get along. We haven't needed to go to a marriage counselor yet.

**Berg:** As you suggest, in marriages, acting companies, and bands, there are small frictions that can easily escalate. How do you get the little things straightened out?

**Corea:** There are three factors. First, there are our intentions. We just *want* to do it. So we all start with the intention of wanting to make music and also to make the group work. Second, there is the very powerful management that we have. Leslie Wynn and Neville Potter are very able and understanding people. And they take the role of management in what I

feel to be the best way. There's that balance of not suppressing an artist, but controlling him, and from a management's viewpoint, not letting him do things that are going to harm him and his future. The third factor is based on how the band is put together and also on how we've come through a lot of scenes where we needed to get a new agreement about what we wanted to do. To do this, we've used a technology called Scientology, founded by a guy named L. Ron Hubbard. Focusing on organizational structure and communication, it helps us get through different barriers by communicating well and in the right way. So we use bits of Scientology, and combined with our intentions and the management we have, it's been really successful.

**Berg:** Is everyone in the group a subscriber to Scientology?

**Corea:** No. I'm a Scientologist. Stan Clarke's a Scientologist. The management is Scientologist. But all of us have some knowledge of Scientology. You don't have to be a Scientologist to read an L. Ron Hubbard book and like it and get something from it.

**Berg:** I'm very interested about the emphasis on communication. Can you give examples of some strategies that you use?

**White:** Yeah. For instance, if you walk into a room and there're people that you don't know, and you want to get their attention, one way to get their attention is to make them laugh. Chick and I have discussed comedy and I think that it has helped get the music across. We play this serious music, but we present it in a manner that's really light. The presentation is not as heavy as the music itself.

**Clarke:** You see, there are so many things that people can use to communicate to another. I'm sure this is very obvious. You can just go out into the world and see it. I mean all you need to have is the intention to communicate to another person. With that, the ways of doing it develop naturally.

**White:** Comedy is just one of the means.

**Corea:** What happens on stage, the comedy bits and how we put our music together and all that, gets back to what happens off the stage. And when we trace that stuff back, what you end up with are the intentions that are either agreed upon and aligned or not agreed upon and not aligned. And this agreement on intentions is what I feel is the real source of the success of what we do. We spend a lot of time getting that together because as soon as our intentions get aligned, then there we are, we're a group. Then it's just a matter of talking about everybody's individual abilities and contributions and all of that.

**White:** There's one thing I'd like to add on the comedy thing. It's not a situation where it's being interjected into the program like a show biz bit. If you could spend any time with us and travel with us, you could see the same things happening offstage that happen onstage. And more things happen offstage than on the stage. It's that you carry that general feeling on to the stage. It's like Stanley said, it's a natural thing.

**Berg:** Chick, you mentioned the business about intentions and getting things aligned, which obviously is absolutely crucial in any sort of meaningful communication context. When you notice a problem starting to

then you say "I CAN'T STAND IT ANY MORE!" It's Insanesville. And it's all just little bits and pieces of disagreements with life compounded until you have an explosion, which we don't have.

**Berg:** Let me shift the discussion of communication back to the audience. A lot of musicians and critics have contended that during the '60s, jazz became overly complex, that it lost touch with its audience. In fact, Chick, you've said this about some of your own music from that period. But with Return To Forever, you have attempted to lighten things, to make the music more accessible to a wider audience. I think I understand, but I would like you to spell out how this "lightening" process takes place in general terms and then in terms of the music itself.

**Corea:** I know what you mean. You know what it is? You can't get away from it. Again, it's communication. Let's say I've got some piece of music or some idea that I want to express, and I then come to you with it. If I just throw it at you, without making sure that each part is being received with understanding—if I keep throwing it at you and you don't understand something—by the end of that little process you're going to end up saying, "What is that?" Or a number of things might happen. You may end up not liking me. Something's going to happen where it's going to start to feel heavy. And heaviness is a result of not understanding. From our viewpoint, from the ones who are giving the communication, we are taking responsibility for the receivers by making sure that each step of the way—each record that we do, each performance, each composition, or even within a single piece starting with the introduction and flowing to the conclusion—we make sure the audience is receiving it.

You know, this becomes really apparent when we do our solos. There's a part of the show where we each improvise solos; we just play. There's no structure, no tune that we have to follow in particular. So everybody plays a phrase and then sees how that's received. You're right there with the audience in front of you and so you do it like that. And in that way, the music and the communication remain real to everyone. There's no misunderstanding. And it feels light. And you can play real serious music. And you can play fast. But the whole experience is light, because there's some kind of understanding or communication between the audience and the musician.

**Clarke:** One more thing about playing solos in front of other people. When you play something, you check it out to see whether it's being received, right? But maybe there's a section that doesn't quite go over so well. At this point, I've seen each of us take responsibility by doing something that will kind of clean it up. It's quick, really quick. You maybe just play a phrase and then you see the audience turn around and you know that it's cleaned up. You're really taking responsibility for your audience.

**White:** I think you can present anything and get people to like it if your presentation is right. A cat could go up and read some out stuff, something people ordinarily wouldn't understand, but before he does it, if he just sits down and talks, then people will at least try to understand. That's what I dig about our live performances. You hear people saying, "You gotta check out this band. Those guys are having fun up there. No other group smiles like that." It's now getting to the point where other

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**"I'll give you the truth of it. It's hard to balance the intentions we have to communicate and to maintain a personal kind of musical satisfaction. Our strongest goal is to make people feel good, and we do it with the music we play. When we write compositions and put programs together, we listen to them and ask, 'Does that music work or is it a bit too far out?' This puts a bit of a strain on us as artists because how we really like to operate is to just do it."**

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People are able to grasp the music better. And they're not hung up on like, "Oh wow, this is really heavy." They enjoy themselves more; they don't feel overwhelmed.

**DiMeola:** The thing we want to do is really get out, to communicate really well. We have to know how to communicate.

**Berg:** Taking this emphasis on communication and Lenny's comments on comedy, what do you do when you're on stage to get the music out there? You mentioned lightness. And Chick, in another interview you also mention Lenny's comedy as a leavening agent that helps establish rapport. So would you expand on the lightness, the comedy, and how they fuse together?

**Clarke:** Well, they fuse together naturally. When we use comedy, you know, we're just being ourselves.

**Berg:** Can you give me some examples of comedy?

*(At this point, amidst laughter, Lenny departs for his drum case. He immediately returns sporting a huge pair of sunglasses that would make Elton John envious.)*

**Berg:** A lot of rock groups are incorporating various theatrical elements into their performances. What do you think about this?

develop, where do you go from there? How do you communicate it? Do you confront it directly?

**Corea:** Let me give you an example. Let's say I'm having a problem with Stanley: maybe Stanley did something, a little thing like changing the notes of one of my compositions, you see, and it upset me a little bit. The technology that we use, which is really Scientology, says go and communicate. So I go and get Stanley and I say, "Man, I really feel bad about what you did." Then we'll just go on. So with the willingness to go directly through the problem, we come out the other side with a nice laugh, taking the incident and putting the importance of it where it belongs, and that's it. See what happens when you don't do that? One guy plays a note that you don't like and you don't say anything, and the other guy comes a little bit late for rehearsal and you don't say anything, and another guy does a solo album project that you really don't think was the right thing and you don't say anything, and then you don't get enough money and you don't say anything, and you don't say anything, and you don't say anything. All of a sudden someone comes up to you and says "How're you doin'?" with his head tilted. And

groups are doing it, and it's nice, but under the circumstances it's contrived. It's like, "Look man, we're having fun."

**Berg:** Would you elaborate on your concept of lightness?

**Corea:** I'll tell you an interesting thing on that. I have a friend in San Francisco who's a poet. I was telling her that what we do is very light. So she came along and listened. Now we play loud and the actual mass, the weight of the music, is very heavy. After we played the first set she was in total confusion. She said, "What do you mean, *light*?" But then we played the second set and she got into it more, she had this awareness about what we were doing and she wrote a poem. I wish I had it here. It's very beautiful. And now she understands that the lightness I was talking about is not a physical lightness. It's a lightness that's the result of being in good communication with one another, where the sound is just the means of expression. The sound is just a vehicle and it's not the thing we're calling light.

**White:** I think it's the lightness of spirit.

**Corea:** We get a lot of fan letters from people who have that same awareness, who go and listen to other music with that same viewpoint. I taught a jazz class in Copenhagen several years ago. I'd put various records on, all kinds of music, and had everyone listen with the view of how the music affects their feelings. I was trying to get these students of music to stop listening to music for a moment—with the notes and the harmonies and what lick this guy played and who the composer is and what period it is and all of that—and simply get them to be receivers who are in touch with their feelings. It was very interesting, because some of the physically light music felt very heavy to some people. For example, I played some avant garde stuff, mysterious and with very few notes in it, music that physically is very light. But you start to listen to it and where the intention is at and you begin to get very heavy on it. That's in contrast to an Elton John piece that has a lightness that makes me feel good, but where the *physicality* of the music is much heavier. It's a nice difference to be aware of. When you listen to something, you should stop analyzing and start to be really honest enough with yourself to know how it makes you feel. And therein lies a lot of the value of it.

**Berg:** Yes, there are many times when you want to feel good, you want to be able to snap your fingers and tap your feet, and you want to get up and dance. Yet at other times there is a need for some kind of intellectual stimulation, for something that really challenges you as a listener or as a musician in terms of structuring musical tones, and so forth. I know in my own listening there is a balance so that I end up oscillating between the two.

**White:** I really think that whatever intellectual thing is found in the music, you read into the music yourself. I mean, there are pieces where the composer was thinking certain licks and thinking about this and about that; but for somebody else, that piece might be totally different. I think whatever you get from it, you read into the music yourself.

**Berg:** Let me direct us back to your communication with the audience. What do you hope they will experience while they are there listening to you? And what do you hope the audience is going to take away with them?

**DiMeola:** That's easy. For me, I hope they receive the music. I hope the music gets across as a means of communication. I hope it com-

municates to a higher level than, say, a very aesthetic music which doesn't communicate. Plus, there's the way we ourselves communicate on stage. And our compositions; we try to compose a certain way where it does communicate, you know.

**Berg:** But *specifically*, what is it that you communicate?

**White:** I think that the music is the vehicle for the composer's intentions just like words are for the author and paint and canvas for the artist.

**Corea:** But the actual question was what do we want them to get, right? It's not a specific thing, you know. It's more a general kind of feeling. Like you have to look at the whole of what was received in terms of its quality: good or bad. I want it to be good for someone. Here are some specific examples: a person comes in not feeling so good and leaves feeling much better; a person comes in feeling a certain way about music, listens, really gets it, and leaves with a new awareness. You mentioned head music and broadening your horizons; when that happens, that's a good effect. Also, a person comes in, watches and listens to us play,

## SELECTED RETURN TO FOREVER DISCOGRAPHY

### as a group

THE ROMANTIC WARRIOR—Columbia (to be released)

NO MYSTERY—Polydor PD 6512

WHERE HAVE I KNOWN YOU BEFORE—Polydor PD 6509

HYMN OF THE SEVENTH GALAXY—Polydor PD 5536

RTF the First (w/Farrell, Purim, Airt) LIGHT AS A FEATHER—Polydor PD 5525

RETURN TO FOREVER—ECM/Polydor 1022

### as individuals

JOURNEY TO LOVE (Stanley Clarke)—Nemperor 433

STANLEY CLARKE—Nemperor 431

CHILDREN OF FOREVER (Stanley Clarke)—Polydor PD 5531

VENUSIAN SUMMER (Lenny White)—Nemperor 435

LAND OF THE MIDNIGHT SUN (Al DiMeola)—Columbia 34047

THE LEPRECHAUN—Polydor PD 6062

CIRCLING IN (Chick Corea)—Blue Note LA472-H

PIANO IMPROVISATIONS (Chick Corea)—ECM/Polydor 1014 & 1020 (two volumes)

PARIS CONCERTS (Chick Corea, with Circle)—ECM/Polydor 1018-19

INNER SPACE (Chick Corea)—Atlantic 2-305

CHICK COREA—Blue Note LA 395-H

and leaves with a renewed desire to create, himself; that, too, is a good effect. He goes home and picks up his old guitar that he hasn't touched in two years.

**Berg:** What sort of feedback are you getting?

**Corea:** We get an incredible amount. The immediate thing that we get is from those people sitting in front of us. Indicators are the expressions, how they're looking, how they're clapping, how they're shouting, how they're sitting. The immediate thing that we get while we're playing is beautiful. And then we get a lot of individuals who come backstage and talk. I've never seen a group be so down to earth with their audience. There have been a number of times, because of the situation with the hall, we couldn't have the audience come backstage, so we actually went out into the audience and sat around. Also, we get hundreds and hundreds of letters every week, 99% of which are thank-yous. And there are you-changed-my-life letters, you know, in a positive way. And we get feedback through our management, who tell us a lot about how

the music business people are feeling about us.

**Berg:** Let's get back to the music itself. How would you describe the influences on your own music?

**Corea:** All of us love classical music and have our favorite composers. We all love jazz music and have our favorite players and composers. Those two main forms of music are what we draw from. Then under that, rock music. But it's more the rock phenomenon that we draw from rather than the rock music.

**Berg:** What do you mean by phenomenon?

**Corea:** The scene. You know: the concerts, the large audiences, the attempt to communicate with electronics and big sound systems, and the music business.

**Berg:** Let me ask you about volume. Many people have reacted against loud music in a negative way. What are the pluses of sheer volume?

**DiMeola:** Well I think if it hurts the ear, it's not good. But I don't think we get to that point. There have been some occasions where the person out front who's mixing has had the p.a. up too loud, or where we've been too loud; but I think that most of the time that doesn't happen, because if it does, people leave. And most of our audiences stay with us to the end.

**Clarke:** That's because we chain them to the floor.

**Berg:** But still, why do so many groups insist on having the volume so high?

**Corea:** You want the real answer? In all seriousness, the real answer is that what it takes to really get a message across to most people is incredible. Most people have so much of their past life constantly hanging around them that it's an actual physical phenomenon that you can feel and observe. Most people have that as a chronic condition. One way of getting through to communicate with someone is to turn the volume up. There's a directness about volume, especially when we're playing to thousands of people, that helps to communicate. It hits you. It cuts through that stuff hanging around people. But we also use volume for contrast. During the first part of a concert we play electric music that's quite loud. Then when we take an intermission, we're in real rapport with the audience. When we come out for the second set and begin to play acoustic instruments at a volume level that's probably a third as high or even less, people are really there to receive it.

**White:** You have to shock people, man. As far out as that may be, it's the truth.

**Berg:** That reminds me of the frontal assault made by members of the Living Theater. They feel it's necessary to literally shake their audiences' lapels in order to scrape away the crust of conventional society's various roles, values and expectations.

**White:** That's no reflection on the artist. To cope with the situation, that's what he's got to do to get to his audience. It's not that we're purposely trying to hurt anybody. It's what you have to do to get them to be there.

**Berg:** But one of the risks of using high volumes is driving away that segment of the audience with sensitive hearing.

**Corea:** Abe Lincoln said it: "You can please some of the people some of the time, but you can't please all of the people all of the time." That's really true.

**Berg:** One of the things that impresses me is how you go from one section to another within a composition so effortlessly. Some cue has to be given. It's not like playing *All The*

# ART BLAKEY

## Bu's Delights and Laments

by John B. Litweiler

**A**rt Blakey on Clifford Brown: "Charlie Parker hired Clifford Brown. He just told me that this was my new trumpet player, and he told Clifford he wanted him to work with me. When I got to Philadelphia, Clifford was in the dressing room waiting for me. That's the way Bird did everything, that's how much respect he commanded from everybody. Clifford played with me about a year. He'd gotten so damn popular so damn fast that after we made an appearance at Birdland, that was it: he went out on his own with Max Roach. But I sure had a ball while he was there."

**Art Blakey on Thelonious Monk:** "I have yet to meet the man who can beat him at chess, or even checkers, or ping-pong. Monk had all the drummers; everybody was so happy to work with Monk. I joined the Giants Of Jazz just because Monk was in there, and I had a chance to be around Dizzy and the cats for a minute. We just made the one tour. The cats are stars, and they're set in their ways. We did the one trio date in London (*the two Black Lion Monk LPs*), and he just did it because they asked him to and I did it because I'd do anything they'd ask me to do with Monk."

"He was responsible for me when I moved from Pittsburgh to New York. He used to take me and Bud Powell around to all the clubs to play. If the musicians didn't want us to sit in, he'd run them off the stage, sit down, and play with me. At that time jobs were so few, and musicians had cliques. Times were tight, things were changing, but Monk was just outstanding in himself. He's a great person."

**Art Blakey on his current young audiences:** "Oh, they're much smarter now than 15 years ago, very hip. The older ones that come in have to be quiet because they're put to shame by the youngsters. You know that? In all our travels, 87% of our audiences are white. Blacks say to you, 'Well, I ain't got no money to come over there,' but they'll pay \$15 or \$20 to hear James Brown or that bubble gum bullshit. Without the young white audience we'd be in a world of trouble. It's just amazing—the young people are being put down, but they're the most wonderful things: I think the only hope we have is the youth of this country. I don't pay any more attention to the people in my age bracket, or before me, or a little under me, because they're finished, it's all over for them. They goofed. But the kids are the ones who are hip, their minds are clean. They hear Art Blakey and the Jazz Messengers for the first time, and they say, 'Jesus Christ! I didn't know this was happening!'"



HERB NOLAN

**O**n his records, everything Art Blakey plays seems larger than life, so that it's a surprise to see him in a club, engaged by cymbals and drums. Close up, he is medium-sized in every way, but his face and his dramatic speech again magnify life, events. When he laughs, he throws his head back to join the gods in merriment. When irritated or angry, his head turns down, his eyes glare, and he resembles a gargoyle. His face is lined as though he'd stood hatless in the rain every spring of his 56 years; his voice is harsh, often expressing extremes of feeling.

He is a Messenger; in time, his mission has become an organic part of him. His evangelism—verbally, as well as from behind his drum set—has been remarkable for its determination and persistence. He is in dead earnest when he tells you, "If I couldn't play music I'd be around doing banks in—not robbing them, but trying to be a banker, to steal me some money like the rest of them. If Nixon and them could do it, I sure could." For most of us, music, as Art often says, "washes away the dust of everyday life." For Art Blakey music *is* life: man and message are one, and he and his Messengers nightly present a pageant of the history of jazz, from early swing to avant garde.

I met Art Blakey in an air-conditioned coffee shop on a steaming Chicago day. The conversation ranged over many topics, and the master drummer's mood fluctuated bet-

ween satisfaction with the condition of jazz and pessimism, or even disgust, at the social circumstances surrounding the music. He discussed long, confusing disagreements with agents and promoters in years past; his association with Monk, Powell and Don Byas; his distaste for Gerald Ford's behavior in the then-budding Boston busing crisis; his ambition to form *Orgy In Rhythm*-type ensembles to work concerts along with his regular group; and the many musicians who've worked for him.

Curiously, Blakey has influenced 1976 jazz to a degree completely out of proportion to his popularity: there've always been more glittery groups and tinselly tympanists. Among important Jazz Messengers over the years, only Kenny Dorham, Byas, and McCoy Tyner made their reputations *before* joining Blakey. 15 other discoveries—from Clifford Brown down to Woody Shaw—proved major modern influences while members of Blakey's bands. Even now, Blakey expresses confidence that if a last minute need arises, the likes of Freddie Hubbard, Wayne Shorter, or Tyner are ready to rejoin him. And at afternoon's end, when Walter Davis returned from a record store with the Billy Eckstine *Spotlight* LP, Blakey recalled the past while looking over the cover photo: "There's Gene Ammons, and that's Dexter, there's Fats Navarro. . . ."

The band Blakey brought to Chicago included two new faces, tenor-soprano saxist

David Schnitzler and bassist Yoshio "Chin" Suzuki. "Come out and hear these kids that're playing," Art said pointedly. "When they become stars, people say, 'Ooh!'—but it was there all the time."

Two long-familiar Blakey partners came, too: trumpeter Bill Hardman, he of the many-noted, clean, stubbornly melodic line; and pianist Walter Davis, Jr., the current "musical director," composer-arranger, bright bop soloist, the band's glue. Onstage, from a happy rock beat behind a tenor solo, to a fast, intricate Davis piece, to brilliant interplay with the brilliantly intense trumpeter, Blakey powered the band.

*Were you close to Kenny Clarke and Max Roach when the modern drum style developed in the '40s?* "I think the styles are similar because the times were the source. You hear it around, and first thing you know, you're doing it. So naturally I do many things I heard them do—especially Max, because he was very close to me. A lot of things he could do made sense to me, the things they were playing, interpreting arrangements. Running into each other was a natural thing. There were just certain styles that would fit into this music, certain runs, certain drummers that the cats would pick: Shadow Wilson, Max Roach, Klook, myself, Philly Joe, Art Taylor—he loved Max, and you could hear it, too. We lost a lot of good drummers, too: Ike Day died early; Tiny Kahn was a hell of a drummer, and a hell of an arranger; and Alan Dawson never got the credit that's due him."

Critic Jack Cooke describes Blakey's as "a

influence on other drummers; when I brought up Williams and Pete LaRoca, Art only said, "I love those cats, 'cause they're still growing—no telling where they're going in 15, 20 years, when something else is happening. I'd like to be here to hear it."

"I'm doing a book about my whole life, and Doubleday is printing it. I'm just doing it a little bit at a time, as it comes to me and I sit down at the tape recorder. I've read a lot of books about jazz, and I felt that it's about time a book should come from the people who are in the business, who know what's going on and what progress has been made. Somebody had to do something, because musicians are so wrapped up in what they're doing, we don't like to get down and talk about it. I've seen and lived through quite a bit of it, and I'd like to put it down so people would know what happens.

"I go back to when Louis Armstrong was a big thing because he could hit high C. I go back to Baby Dodds and Ray Bauduc at the drums, Red Nichols, all these people—I go back to when you listened on a crystal set: Fletcher Henderson and his guys, Earl Hines from the Grand Terrace here in Chicago. Those were Prohibition days, with Eliot Ness running around, and musicians figured into that. It's still the same gangsters, only now the weapon is the pencil with the piece of paper.

"When I came up, black bands—big 18-20-piece bands, used to play all the big hotels in New York, even in Pittsburgh, my home: Don

were my favorites. I liked Kaiser Marshall, too—he invented the high-hat sock cymbal. Sid Catlett used dynamics more than anyone. I liked a lot of them. Baby Dodds had a big belt buckle with some diamonds in it, used to wear silk shirts, and when he'd be playing, his shirt would just shimmy right in time with the music. I love Sonny Greer, that's the Dorian Gray of the drummers, boy, he'll live forever and look just as young. Jo Jones played what was called the Western drums; and Klook and Chick Webb and those cats played the Eastern drums, on the top cymbal. Baby Dodds used to play mostly on the snare drum.

"Respect is the most important thing in the world today, because that's the only thing that follows you to the grave. You never find an armored truck following a hearse. All artists in this country want respect for what they're doing. In Europe, in other countries, it's not what's on your head, it's what's in your head; over here it's how much money you got, and a lot of people have to get out of that groove. This is why so many great artists have left: we lost Coleman Hawkins, Ben Webster, Don Byas, Bud Powell, Art Taylor's very happy in Europe where he wants to be. I'll tell you another great musician we lost, and that's Slide Hampton. A hardcore jazz musician who couldn't make it here. All we had to do was give those men the respect due them. The greatest one of all time, Louis Armstrong, died a pauper compared with some of these rock artists.

"When we first went to Japan, they had Lee Morgan shirts, Wayne Shorter overcoats, all

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**"All artists in this country want respect for what they're doing. In Europe, in other countries, it's not what's on your head, it's what's in your head. Over here, it's how much money you got, and a lot of people have to get out of that groove. This is why so many great artists have left."**

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method based closely on classic bop drumming, which relied on a steady cymbal beat decorated by accents and patterns on snare and bass drums, the whole providing a continuous yet varied flow from drummer to soloist. With Blakey, however, the high-hat cymbal is introduced on the second and fourth beats, breaking the flow into a more insistently syncopated pattern; the cymbal beat is emboldened to match, and the various accents raised to the degree of becoming often strong, lengthy rhythmic designs in their own right. Inevitably, this is a style in which the drummer no longer functions as accompanist pure and simple. . . ." To which Michael James adds, "Virtually he composes from the drumstool, shaping the course of each improvisation by the complexity or otherwise of his own contributions, now driving the soloist to extra vehemence with a battery of accents and cross-rhythms, now letting him set his own emotional pace."

The significance of Blakey's development was not lost on the innovative drummers who followed him in the '60s and '70s: Anthony Williams, Ed Blackwell, Sunny Murray, Milford Graves and Philip Wilson took Blakey's ideas to their logical philosophical extremes. They often achieve intensity not far removed from Blakey's own internal constant fire. It's typical of Art that he's unconcerned with his

Redman, Cab Calloway, Fletcher Henderson. And after they saw how the art form was progressing, the white musicians came into jazz. This is where the art began to break down all that racial prejudice; they fought a lot of battles, from Bix Beiderbecke and Benny Goodman to where it is today, and I appreciate that. At one time here in the Midwest, if you couldn't play in a jug you couldn't get a gig playing jazz. People used to come to hear the bands just to look at the saxophone, because it was a pretty thing to look at. All that happened, and people should know about it. One beautiful thing that helped bring me into this business was the way the artists and musicians look upon a human being as just being a human being. If you could play, that was it.

"I've had bands since I was 15 years old. I was playing piano with the best band in Pittsburgh—18 pieces—and the best gig, too. We sounded like Count Basie, Fletcher Henderson, we played Benny Goodman and Benny Carter things. I played with all of the big bands: Andy Kirk, Lucky Millinder, Jimmie Lunceford, Earl Hines—who was a fantastic man—Count Basie sometimes when Jo Jones was sick. I even filled in with Duke when Louis Bellson married Pearl Bailey. I used to listen to all their records, and I listened to them rehearse, so when they needed a drummer, I knew the book. I needed all that experience; that's what helps me today.

"When I was coming up, my thing was Chick Webb, a master. He and Sid Catlett

that kind of stuff in the department stores. The same kind of publicity the Beatles got in the U.S., we got in Japan, and plus. I think we're the only American artists that had an audience with the emperor. But this country never said a word about it, never a word."

**A**rt Blakey on Don Byas: "I had two tenor players. Jeeminy, he was here in the United States (in 1970) and he wasn't working, and I couldn't stand that, so I said, 'Come on, work with me.' Fantastic artist, plus the young guys in the group took advantage of his experience. He's the one who originated it, him and Dizzy and Max and Oscar Pettiford—that's the first bebop group I ever heard. We played ballads, because he's the king of that. He couldn't take no more of it. These guys were little guys—nothing—when he left the country; they were running around with records for him to autograph. Now, when he came back after 25 years, they're big shots and presidents at record companies. He'd go around to get a record date—he knew them, or thought he did—all of a sudden it's, 'Well, Don, you know, Don.' He still ain't getting as much respect as when he left.

"I understood him, too; he was tired. They came back at him like he was nothing. Over 60 years old, and he just went back to drinking a fifth of vodka a day. Some days he'd pay \$100 a bottle, because he couldn't get it in some countries. You can't stand up under that. I talked to him about it. We sat in a park in Milano all afternoon. I gave him a lecture,

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\*From *Modern Jazz 1945-70: The Essential Records* by Cooke, James, Max Harrison, et al., Aquarius Books, London, 1975.



and after I got through, he was kidding and said, 'How can you tell me anything? I've lived longer than you.' I said, 'You sure have, and you know more than I do.' He said, 'I sure do, so I'm doing it the way I want to do it.' He just got disgusted.

"Did you know when Don Byas worked with me—went to Japan and came to this country with me—he was making \$500 a week, right? When he went back home to Holland and he wasn't working, the government paid him \$500 a week. Do you mean to tell

## SELECTED BLAKEY DISCOGRAPHY

### Featured

ART BLAKEY QUINTET/A NIGHT AT BIRDLAND—Blue Note 81521/81522 (2 LPs) (with Clifford Brown, Silver)

ORGY IN RHYTHM—Blue Note 1554/1555 (2 LPs) (with Jo Jones, Arthur Taylor, Sabu Martinez)

JAZZ MESSAGE—Impulse 45 (with Tyner, Sonny Stitt)

### with the Jazz Messengers

HORACE SILVER & THE JAZZ MESSENGERS—Blue Note 81518

ART BLAKEY WITH THE ORIGINAL JAZZ MESSENGERS—Odyssey 32-16-0246 (with Silver, Mobley)

ART BLAKEY & THE JAZZ MESSENGERS WITH THELONIOUS MONK—Atlantic 1278 (w. Hardman, Griffin)

ART BLAKEY & THE JAZZ MESSENGERS (MOANIN')—Blue Note 84003 (with Lee Morgan, Benny Golson)

MEET YOU AT THE JAZZ CORNER OF THE WORLD—Blue Note 84054/84055 (2 LPs) (with Morgan, Shorter)

FREEDOM RIDER—Blue Note 84156 (with Morgan, Shorter)

WITCH DOCTOR—Blue Note 84258 (with Morgan, Shorter)

MOSAIC—Blue Note 84090 (with Hubbard, Shorter)

ANTHENAGIN—Prestige 10076 (with Shaw)

### with Thelonious Monk

GENIUS OF MODERN MUSIC—Blue Note 81510/81511 (2 LPs) (1948-52)

THELONIOUS MONK—Prestige 24006 (2 LPs) (1954)

THELONIOUS MONK & JOHN COLTRANE—Milestone 47011 (2 LPs) (1957)

SOMETHING IN BLUE—Black Lion 152 (1971)

THE MAN I LOVE—Black Lion 197 (1971)

### with Lee Morgan-Jackie McLean

LEE-WAY—Blue Note 84034

### with Hank Mobley

HANK MOBLEY & HIS ALL-STARS—Blue Note 81544

ROLL CALL—Blue Note 84058

### with Miles Davis

MILES DAVIS—United Artists 9952 (2 LPs)

### with Sonny Rollins

SONNY ROLLINS VOLUME 2—Blue Note 81558

### with Herbie Nichols

THE THIRD WORLD—Blue Note LA-485

### with Billy Eckstine

TOGETHER!—THE LEGENDARY BIG BAND—Spotlite 100 (1945)

with Monk, Stitt, Dizzy Gillespie, Al McKibbon  
THE GIANTS OF JAZZ—Atlantic 2-905 (2 LPs) (1971)

Certainly Blakey's most significant contributions to the jazz tradition are Blue Notes 81518, 84090 and 84258, and Atlantic 1278.—J.L.

me a little country like that can subsidize their artists and this country can't? That's jive. That's why Don Byas became a Dutch citizen, carried a Dutch passport, spoke Dutch."

*Art Blakey on recording:* "We have that recording of Sonny Stitt and the Jazz Messengers coming. Columbia did more to make me known worldwide than any other record company. (I pressed Art for details on his remarkable association with Blue Note.) That was a personal relationship. With Alfred (Lion) and Frank (Wolff) and Thelonious and Ike Quebec—that was a good family thing. I

liked Alfred and Frank very much, and I'm sorry they retired and then passed. They treated the musicians very fair, more than any other record companies at that time. They would pay the musicians for rehearsing; they would always have food there, and on the date, boy, we'd have a big party. They tried to show their appreciation. They never turned down a musician when he'd ask them for money. (I heard the story that they'd record an entire album one day, then ask the band to re-record the same material a few days later.) Alfred might do anything—he was just that way. My thing was different. I recorded whenever I wanted to. When we weren't working, if we were off two weeks, we'd go in the studio every day, stay all day, the cats got paid for it. It always kept my payroll on an even keel.

"We'd play the songs out on the road, we'd come on in and just play them. If we didn't like them, we'd change them around, rehearse, play them again. He was like that—he didn't rush around telling you about the costs of the studio—take your time, make good records. Ike Quebec was responsible for Alfred and them. They listened to what he said, because Ike knew the business. They'd question Ike before they'd record someone. They'd go around every night and listen to all the cats—every night. They'd catch a plane, come out to Chicago, and listen to some musicians—that's how they got John Gilmore and Clifford Jordan (see the *Blowin' Sessions* twofer on Blue Note). Johnny Griffin was a topnotch tenor player who had his own way of doing things, and he just would never come out of Chicago. He was working with me, so they got him to do those dates—they'd heard him before. I was lucky to get him in my band."

The Jazz Messengers were in Chicago for promoter Joe Segal's annual Charlie Parker Month, held last year at the Quiet Knight club. Unlike many of his fellow jazzmen, Blakey prefers night clubs to concert dates. Referring to Mr. Kelly's, the recently-closed club a block from his hotel, Art said, "If I had some money I'd buy that big place for Joe—take those old big tables out—don't even need alcohol—just put jazz in there. I loved to play at the St. Germain in Paris; boy, that was a beautiful place. I'm not one of those who'll ever price himself out of clubs. You're here to play, and the more you play, the better you'll play—and that's why you live. I don't mind working 'til 4:00 or 5:00 in the morning. Concerts don't gas me too much because you have to be on fire when you come onstage, and I like to build up.

"It's really the opposite in Japan. In the clubs there, you play 20 minutes: on, off. I just play concerts there, now, where you talk with the kids. It's not my gimmick to get away from people. In Japan I may be signing autographs two or three hours after the concert. Some of the kids'll keep them, some'll throw it away or flush it down the toilet when they get home. But I've had people show me autographs from programs 15 years ago and say, 'Remember this?' I say, 'I sure do.'

"We've made 22 trips to Japan. They know what's happening; at one time, they had at least one or two coffee houses that played jazz on every block, and there was jazz in every store. When we hit Japan in 1960 or '61, I never saw anything like it. There were 7,000 heads going up and down at the same time and humming every note of everything we played.

I taught a girls' drum and bugle corps over there for awhile, 300 of them, and they took first prize. They were doing the regular drum and bugle things, and I just taught them how to swing it. They were 14 or 15 when I worked with them; they're grown up and married now, and I see them every time I go. They were a lot of fun because they caught on so quick. That culture is very rhythm-conscious, their whole music is build up off the drum."

Each time the Messengers' personnel changes, Art appoints one member of the group to be "music director," in charge of getting a book together. Except for a few Blakey perennials (*Moanin'*, *Along Came Betty*, *Night In Tunisia*, the *Gertrude's Bounce* made famous by Max and Brownie), each Blakey band has its distinct identity apart from the others. "I don't like writers from outside the band, because they don't know the capability of the individuals. It doesn't change the sound of the group—the sound of the group is me. As soon as I make a press roll, everybody knows which band is playing. And the way I hit the high-hat and the way my snares are tuned aren't according to Hoyle. I make the thing go the way I want it to go.

"My writers do anything they want to write, just so they write. All the drummer does anyway is try to interpret what the arranger wants. I might try to help them, but I'll suggest things. I don't tell them what to do. I had my chance, I decided just to play, and that takes up most of my energy anyway. I'd rather not write because I don't know enough about it: I have no more right to sit down and write an arrangement than my six-year-old son."

Art Blakey on New York versus anywhere else: "I'm like Miles, I stay in New York because that's where the energy is. The west coast is a beautiful place to raise a family, but most of the musicians out there have become very lackadaisical, laying around swimming pools. In New York, if you don't have it by noon, you don't eat. If I don't have a challenge, I get lazy. Them cats get Hollywoodish. I always say, New York has a board to fit every ass. If the hub of jazz moves to London, that's where I'll be. I thought at one time the energy might move to San Francisco. I know I can go to Pullman's, the Village Vanguard, the Five Spot—the cats are waiting, and that's why I stay there.

"I like to be around Al McKibbon very much, but I worked at the Lighthouse. Do you realize that from the Lighthouse to Hollywood, where Al lives, it's 38 miles? In New York you just jump in the subway, and seven minutes from The Bronx, you're downtown. That's why I love New York."

*Art Blakey on one of his favorite young musicians:* "I got a fantastic African drummer who'll be working with me as soon as the economic situation makes it feasible. His name is Ladi Carmara, and when he comes on, there's no doubt in your mind where he comes from. He has on his regalia and his clothes, and he has his drums that his great-grandfather built. He has little drums, I guess about six inches, with decorations on the side, and whenever he hits them all the other drummers sound like tin pans. Scare you to death. And then soft as a woman's hands. Ladiji does his own tunes, sings, he's there by himself with his vibraphones and everything. I don't try to bring him into jazz, and there's no place in his music for the type of thing that I'm doing. So I

# A Quarter Of A Century Young

## The Dave Brubeck Quartet

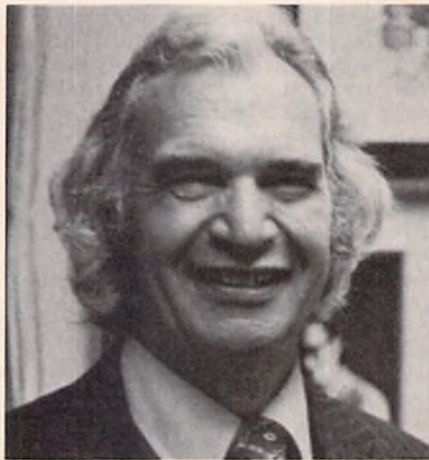
by arnold jay smith

Where in the spectrum of improvisatory musical embellishment known as jazz can you place the Dave Brubeck Quartet? Indeed, should the entire quartet be situated in a hierarchy of contributors beginning with Louis Armstrong, or do we list the members individually? In a series of transcontinental interviews, the latter idea was put to rest with terse finality. No one voice proffered the prime mover theory, leastwise thrusting it upon himself. "The innovations," each stated, "came from a joint suggestion, or at least something that had 50% participation."

The quartet originated in California in 1951 after Brubeck had experimented with groupings of various sizes and instrumentation, most notably an octet. The original foursome was a "laid back" group, with Joe Dodge as drummer and Bob Bates as bassist. The spotlight mainly centered on Brubeck and Desmond, one complementing the other like no others save John Lewis and Milt Jackson of the Modern Jazz Quartet. The music that emerged was far from commonplace: there were changing rhythmic patterns as far back as the octet, including probably the first waltz in jazz (3/4 time) since Fats Waller's *Jitterbug Waltz*. It was still meditative, "chamber jazz," and, yes, it was branded "cool" by some.

The West vs. East Coast jazz battle developed while the group was in fledgling state. The skirmish got violent at times, with critics and proponents of each side staunchly, and often insultingly, defending their heroes in print. The Easterners felt that only the exponents of Charlie Parker and his bebop constituents were the real thing, while Westerners thought the new sounds of Gerry Mulligan's easy harmonies were where it was at.

So then Dave Brubeck came along with his driving, percussive approach to the piano, and Paul Desmond with his smooth, melodic way with a tune. The critics were united in one thing—Brubeck was nowhere . . . not until he



BERNIE BLOCK (BRUBECK/DESMOND)

and Columbia Records went to college. With the release of the album with that title (*Jazz Goes To College*) the quartet found success. The subsequent recordings sold well and were warmly received by the press. But it wasn't until Paul's *Take Five* that the unit was finally, and forevermore, no longer taken for granted. The tune ("I really didn't intend to write a hit," Paul remarked in complete understated emphasis.) was the first jazz recording ever to sell a million copies and it was the genesis of a series of recordings utilizing differing time signatures. (4/4, 2/4, 3/4 and perhaps a 6/8 were commonplace. *Take Five* was in 5/4, hence the dual entendre; others were in 7, 9, 11 and one played against the other.)

**Smith:** Was it a simple metamorphosis, or did the change come suddenly, I mean the change from rhythm-in-the-background?

**Desmond:** There's still a whole bunch of other stuff in between. Almost anything on *Jazz Goes To College* had more drive than you're giving credit to. Don't ever forget Joe Dodge, a marvelous drummer.

**Brubeck:** Joe Dodge would never get in your way. He was just a drummer that supported you. You never worried what was coming from either side of you. Just complete concentration on you, which is a very valid approach for a drummer to have.

**Desmond:** Hard to find, too.

**Brubeck:** Hard to find a guy who is waiting to smile when the front line plays good. You'd see a grin on his face when he saw somebody start feeling free to play. For example, he would get on that Chinese cymbal and you knew he wasn't going to get off it and play some fill right in the middle of your idea. I'm not saying that that's the only way to play. There's another type of guy who plays in a

group, that where you're settling he's going to take the chance of destroying you, or really inspiring you. I don't like him to take that chance. I would like to create my own catastrophes. I'd like to build the thing myself, watch it rise in the direction I'm going and have no other thought coming in except support. To get you to have more freedom. That's the way I treat any soloist I play with. I learned to lay out behind Paul because he's better off not to have a pianist at certain times.

**Smith:** Paul, how do you feel about having a supportive or an assertive drummer?

**Desmond:** I am entirely in favor of a supportive drummer. Inevitably this brings us to Joe Morello, who is probably about as good a drummer as there is in terms of solos, technique. When he wanted to, he could be absolute dynamite behind you. And solo . . . he and Buddy Rich are the best at that.

**Brubeck:** At times a drummer can explode behind you in a fill, when you are taking a musical breath, and help you do something bigger. But nine times out of ten they will destroy where you are going. Then you go their way for awhile, trying to get the line back, recovering. I hate the idea of recovering. I don't think any soloist should have to recover from anyone else. A soloist is leading the way and the rest are all supportive. He should predominate, his ideas, his mood and emotion has to be sensed by everyone else.

**Smith:** Which came first, *Take Five*, or the entire concept of changing time signatures? Did the tune catch on and so you figured that this was an idea whose time had come, or did the unusual metric patterns come to you initially?

**Desmond:** It was Dave's idea to do an album

with all different time signatures. I wrote the thing in 5/4, which was not ever meant to be a hit, Lord knows. After that we did more unusual time signatures.

The idea of *Time Out* was to get away from what was prevalent on so many records. Quite a few of its concepts went against Columbia Records' policy. "There should never be an album of originals," was one commandment laid down. *Time Out* was one of the first Brubeck albums for Columbia that contained all originals. Later Brubeck again broke ground. An idea came to Dave while observing a Miro painting. We've all seen the one with all of those numbers interspersed on the canvas. That painting became the cover to the second album of the genre, *Time Further Out*. The execs at Columbia expected a catastrophe. "Who is going to buy an album where there is no recognizable tune, let alone a familiar tempo, and no two the same!" Goddard Lieberson had the foresight to request a single of *Take Five* and *Blue Rondo A La Turk*, but it would be another 18 months before an edited version fit for juke boxes and radio airplay would be issued. "We are innocent of trying to make a hit record," Dave embarrassedly explained.

**Brubeck:** When I get most skeptical about so-called popular music, and the public, and the radio stations, I think about *Take Five* and *Blue Rondo* and feel that the public can go for some pretty good things. They are decidedly different, so there's always that hope that other composers can get new ideas and have something take off. That's the great thing about what happened with *Take Five*.

Paul and I are both avoiding saying that this was it, that this is what turned the world onto different time signatures. There were a lot of things that made this possible and some happened way back. There were guys in the group that didn't want to go in that direction. So you shelved something for three or four years and went in the direction that the group could best play in.

**Smith:** Where did the ideas stem from? Not specifically the time things, but anything you played. Were you listening to other groups?

**Desmond:** We were very much off by ourselves, largely by choice. There's always a great peril in listening to other groups and patterning yourself after them. We were starving on the road, but we had this standing offer from the Midway Lounge in Pittsburgh for \$600 a week for the group. If you are in the Midway Lounge in Pittsburgh you are not going to be listening to too much music. You're not going to get a chance to hear anything. So it began with Dave and I playing together. The idea of playing contrapuntal lines on tunes started ten minutes after we first started playing together. It sounded very much the same then as it does now in terms of how well it worked out. The other ideas depended on the other guys in the group, what they could cope with best, what they could play best. Most of the ideas came from Dave and some from me. A lot of things would arise. I would play something that would give Dave an idea which would give me another idea.

**Smith:** That's called jazz!

**Brubeck:** Yes it is, isn't it? It's very important to realize how we ever got the label of "cool." I could never understand it. For years we just did naturally what was set up on the stage. I have seen Paul do everything from pratfalls to dixieland right in the middle of a

tune where he always did a very melodic thing. When he first started, he had an octave absolutely in tune with the rest of the horn. Any notes. He used to scream up there a lot. That's another period in Paul that you'll never hear again. Paul played in dixieland bands. . . .

**Desmond:** With one dixieland band. I'd rather play it than listen to it. There are a couple of things that I got into that I really now wish I had pursued. Again, it's not a matter of who did what first, but you could look it up. On *Jazz Goes To College*, (1954) *Le Souk*, to be specific, I got into a near-Eastern feeling for the whole chorus, but not as much as I should have. On *Jazz Impressions Of Eurasia* (1959) we got into Indian music, which was very

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early for that. We didn't know that was going to be a hit, either.

Another thing I used to do in Hollywood in 1953 was the whole "bagpipe" thing, not that I played one, just that I liked the sound of it coming out of my horn. It never got on record. In some ways you get in on a pattern and there's a very strong relation between some aspects of that musical construction and Oriental music. It's amazing how you can trace some kinds of music that seem wildly different, back to a common root and see similarities that you would not believe.

**Brubeck:** At a rehearsal once, Paul said he would like to play the horn and not blow into it. Oh, we do it now, but this was 15 years ago! We could have done that, but we always had

to hold back. We were constantly being fired. We could work one day in a club and they'd all hate us. That would be on good behavior nights, nights when we were trying to play commercially. There are so many things we had to drop. I dropped writing for four years. One night Paul said we've gotta have some original material.

**Smith:** What came from that?

**Brubeck:** In *Your Own Sweet Way* and *The Waltz*. I shouted, "Jeez, Paul. I can write. It's just that it's been so long." Shelving things . . . there are splinter groups working off things we invented and they've made their whole style on it. People would come in and listen to you and pretty quick there's a whole style off of part of the evening that you'd done.

**Smith:** Paul, have you played other instruments?

**Desmond:** I began on clarinet and that's it. I haven't played it for a long, long time and I don't think I could.

**Smith:** How about soprano? Do you have a desire to pick it up now that it's so popular?

**Desmond:** No.

**Smith:** Would you go electric if you were starting today?

**Brubeck:** No. Because emotionally when you get as much or as little out of the natural acoustic of an instrument, you are going to express what you feel and what the audience is going to feel the most. Maybe this generation can feel that about electronics, but I was at Chick Corea's concert at Carnegie Hall recently, and as much as they (the young audience) liked the electronic presentation in the first half, when they heard each guy play in the context of acoustic instruments, they went more for the acoustical portion. That's because they haven't been there before, at least not that group. It's not Chick's fault. I think the group is doing the right thing. I went through similar things. If you can't get a following, and you need a following or else you gotta quit playing, you better get one. When I went into that period when I didn't write any tunes, it was with the idea of getting a following. When you know you've got that following you can go back and pick up what you want to do. I think when Herbie Hancock or Chick are really playing the piano they are at their zenith. I would think that I would be better on acoustic, but I do like the Rhodes piano. I don't feel that's my emotional way of expressing myself.

**Smith:** Would you surround yourself with electric instruments?

**Brubeck:** No.

**Desmond:** I played a varitone and I found that it really doesn't work for me. I played it for half an hour once. I thought it might be the saxophone player's revenge, which it would have been in the old days if you could have gone through the hassle of shlepping it around from club to club, those places where the sound system was terrible and you're being drowned out by the rhythm section for whatever reason. It's terrific for guys who play a lot of fast lines. Sonny Stitt is a classic example. But if you're playing slow and melodically, which I prefer, it doesn't sound right at all. You play a note and hang onto it and you hear an octave reverberating without you. I've always tried to get a pure sound on one note that I hit, with the overtones implicit in the note. With electronic variations you can have an octave or a fifth or anything you want these days. I don't want all that from one note.

**Brubeck:** You should dig out some of the solos Paul has played where he'll jump the oc-

tave and play a counterpoint, almost where someone else would be breathing. I'm much more amazed at a guy doing that on an acoustic instrument than pressing a button and getting a canonic affect of what you'd just played.

**Smith:** Who were your influences? Did any group catch your ear? Were you listening, for example, to Thelonious Monk, whose group was similarly instrumented?

**Brubeck:** I went through a long period where I wouldn't listen to anybody because everybody was listening to Parker and Dizzy, etc. When you come home and see everybody copying, all of a sudden you just don't want to be a part of it. What have you proved if you copy? I listened plenty before I went into the Army. Tatum, I was sure there wasn't going to be another Tatum, and to me there hasn't been. I also played with many good pianists and heard them before I went overseas. Nat Cole, Joe Sullivan, Earl Hines, Fats. But there's a time when you've gotta find yourself. When you do that your contemporaries go by you for awhile, the guys that are copying and into everything that's happening.

**Desmond:** Before we got the quartet together I listened to everybody that was playing then. Afterwards, I decided that I wanted to do something myself, get my musical ideas together and stick with them. Of course, I was working in the context of the quartet all of this time, where it was required that I take long solos for most of the evening. So what I played on my choruses was my major contribution to the group. What we played together

dividualistic groups of musicians I have ever been around. Take Van Kriedt's *Fugue On Bop Themes*, that's writing in a form that you don't expect from many jazz musicians. The only thing close to that would have been Alec Wilder's group. I don't think too much of that was going on and if it were I don't think Kriedt would have been aware of it.

**Desmond:** I'm sure he wouldn't have.

**Brubeck:** Considering the things Smith wanted to do with the octet, you might call him truly one of the most avant garde jazz musicians of this century.

**Smith:** Why put "jazz" on it?

**Brubeck:** The things he did, we'd wonder, "What's Bill up to?" You're right about the label. He may have been the first to use a synthesizer and prepared tape. Just think, we were all unknown guys. Now, many guys have said that the octet was a great influence on them. You only find this out after you know about a guy, he hasn't told you about it.

**Smith:** Individually, each of you influenced others, if not directly, than at least subtly. But what about Gene Wright?

**Brubeck:** Gene was so great to have in the group because he did what I like to have a bass player do. And he enjoyed doing it. That's really being the bottom of the group. That's why Joe (Morello) had a lot more freedom than he had otherwise. They worked tremendously well together.

**Smith:** You wouldn't like to work with a Ron Carter?

**Brubeck:** Sure. But if you already have a drummer that's getting into one tempo, a lot

is to have somebody at the bottom of the chord. It might have been my fault if it didn't come off as you may have liked it to. I asked him to be down there.

**Smith:** We are currently celebrating the 25th anniversary of the formation of the Dave Brubeck Quartet. A tour has been organized for the Eastern half of the country, but calls have come in from all parts of the world for the group to visit. The tour may extend at least through '76, and perhaps into '77. Do you expect to write some new tunes for the tour?

**Brubeck:** Yeah, sure. Paul and I will do some duets in the first half of the concert. He and I may do a transition number with a group made up of Danny (Brubeck) on drums, Rick Kilburn, bass, and Chris (Brubeck), on either Fender bass or trombone. We were quite surprised that they could work with us that well.

**Smith:** Or you with them.

**Brubeck:** Right!

**Smith:** Paul, have you tried any a cappella solos? Now's the time for that, you know. Check out Anthony Braxton.

**Desmond:** No. But I've thought about that, too, the last 20 years. Yet I've never really done anything about it. I've got some ideas about how to do it, but I don't want to until I do it right.

**Brubeck:** Now, Anthony really digs Paul, when you are talking about influences. I did an album with him. Anthony is so far from Paul, unless he explains to you why he's like him... you've got to get him to talk about it. He has memorized whole choruses of every note Paul blows. I know some really out piano players that say, "Gee, such and such thing that you did got me going in this direction." You'd never put that together. Perry Robinson, with Darius' (Brubeck) group, thinks that Bill Smith is the father of modern clarinet. Kids all over the world will say that Joe Morello opened their eyes.

**Smith:** Is the reunited quartet going to be quasi-permanent?

**Desmond:** That remains to be seen. I don't think we really want to go back to 300 concerts a year. But who knows?

**Brubeck:** One more thing. You don't know how much I really think of Gene Wright. Even though it isn't an intricate kind of bass, remember that I was setting up two things: polytonality and polyrhythm. You needed that foundation and I give Gene tremendous credit for being able to hold this whole thing together, and liking doing it. He also had to put up with things when we played the South. It's only because of his being a great person that we made it. He had to go into situations where, if a guy got so angry that he couldn't see straight, it would be understandable. But in that same situation, for a guy to make everybody laugh... we took a little of it, but Gene took the brunt of it all.

**F**or those of you who don't know, nor care to remember, those prehistoric times when integrated groups were not allowed to play on stage in the southern part of this country, I have been empowered to say only that the Dave Brubeck Quartet took the chance of being literally wiped out in 1958. This occurred after Dave made the cover of Time Magazine (1956) and after a series of world tours as ambassadors of good will for their country. The group was forced to cancel a lucrative tour because of restrictions placed upon them.

Eugene Wright came to the Dave Brubeck Quartet in 1958, when regular bassists, the

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**"I really don't think we had that much affect on groups per se. I can't think of too many people who've tried to imitate the quartet and I don't know how you'd go about doing it because it's a very individual thing."**

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was also important, but the main thing was that I should play what I wanted to when the time came.

**Smith:** What about your affect on groups?

**Desmond:** I really don't think we had that much affect on groups per se. I can't think of too many people who've tried to imitate the quartet and I don't know how you'd go about it because it's a very individual thing. In terms of basic influences on the musical situation, the time signatures, elements of various exotic forms of music have been picked up and done usually in some different context by other groups. But I wouldn't say that was a deliberate attempt on anyone's part to imitate the quartet.

**Brubeck:** It's rather dangerous territory to get into. When I'd be talking to other jazz musicians, outside of the group of guys we'd played with, Bill Smith, Dave van Kriedt, the guys in the octet, we could discuss things and say we would like to see music go this way, or that way. I can remember not always agreeing with what guys in the group would do. When Bill would want to put one time signature against the other we'd all look at him as if he was crazy. Bill once said he wanted to put an iron weight on the piano pedals and blow his clarinet into the box against the sympathetic vibrations. The first time a guy says this, you've never heard a guy talking like this before, it hasn't been written up in every music journal, you look at your own friend like, "Jeez, I used to think he was okay."

The octet was certainly one of the most intense down beat

of bass players wouldn't like to be in another. When Gene first had to do these things, people would ask him how he could play with us. Bass players didn't like that.

**Smith:** You have played with Carter, Paul, almost exclusively since the quartet.

**Desmond:** Ron can do it all. He'll not only hang in at the bottom, but he's got that extension that can take you down to a low C. Now, anytime you end up playing in E<sup>b</sup> you know he's going down there with you. When he was playing with Miles, there were many times that he was the only guy watching the store. After awhile that became a bit strenuous.

**Brubeck:** That's what I mean about Gene. We needed somebody watching the store, too.

**Smith:** Perhaps not as constantly as Gene did it.

**Brubeck:** Maybe so.

**Smith:** Would you have preferred Gene to be more active?

**Desmond:** No. I was perfectly happy with simplicity underneath the solo: as Dave said, let me create my own catastrophes in my own time, climb out on a limb, set one line up against another and try and match them, stretch them out and bring them closer together. That's asking a lot of a rhythm section, especially of a virtuoso like Morello, to say, "just sit there." The classic paradox exists today: where everybody is free, nobody is free. It sounds like tuning up time.

**Brubeck:** Gene was happy doing this and that made it great for me. He liked watching that store. The whole idea of the word "bass"

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# RECORD REVIEWS

Ratings are:

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

## JAN HAMMER

THE FIRST SEVEN DAYS—Nemperor NE-432: *Darkness/Earth In Search Of A Sun; Light/Sun; Oceans And Continents; Fourth Day—Plants And Trees; The Animals; Sixth Day—The People; The Seventh Day.*

Personnel: Hammer, piano, electric piano, synthesizers, digital sequencer, Mellotron, drums, percussion; Steve Kindler, violin (tracks 2, 5, 6, 7); David Earle Johnson, congas, percussion (tracks 5, 6).

\*\*\*

I have misgivings about rating this album, or even discussing it, for several reasons. First, I barely understand how my electric table lamp works; when it comes to the incredibly complex world of fully electronic instruments, I am a hopeless ignoramus.

Second, it isn't clear how much of the total performance is improvised, and thus, how much attention should be given to spontaneous creation (rather an appropriate phrase, given the album's concept), as against the perhaps less ephemeral demands of composition.

Finally—and this is a concern that combines the previous two—how much can reasonably be expected of music like this? That is, in view of the almost literally infinite possibilities of sound which synthesizers, especially overdubbed synthesizers, can create, why should the listener expect anything else than utter novelty, utter comprehensiveness, utter perfection each time out? Where, short of these goals, may a musician like Hammer stop?

Well, I guess he stops, like the 800 pound gorilla, anywhere he wants, and I guess the results are to be evaluated—by me, anyway—on how they sound, how they resonate on first hearing, how they hold up on repeated listening. And by these criteria, *The First Seven Days*, though too pretentious by half, comes off well. It sounds good, all the way through; it contains surprises, combines sounds I haven't heard before, always with musicality and not virtuosity uppermost; it is frequently beautiful.

Take *Light/Sun*, for example: the first surprise is that Hammer begins on unaccompanied acoustic piano. In retrospect, it makes great sense that the principle of light should be articulated with purity, clarity, and simplicity, but I was pleasantly struck here and elsewhere by the absence of pyrotechnics. When the abstraction, light, becomes the sun and stars, Hammer switches to synthesizer to provide a shimmering effect suggestive of the spreading of light across the heavens, and the shimmering gradually attains concretion until it becomes a galloping, chattering triplet figure reiterated with variations and climaxing with one French horn-like resolving note. It is a section of great delicacy and subtlety

22 □ down beat

that perfectly communicates the essence of its programmatic content.

*Oceans* is not so fortunate. It's one thing to be delicate where light is concerned, quite another to understate, nearly ludicrously, the birth and nature of oceans and continents. There simply isn't enough energy or force here. Still, Hammer's performance on piano is remarkable, consisting mainly of intricate runs and progressions available, with few exceptions, only to classically-trained pianists. (And concomitantly lacking in the harmonic counterpart of the Afro-American rhythmic idiom in which the entire performance is ineluctably grounded—an unavoidable defect, perhaps, but a defect nonetheless.)

These rhythms are stronger on *Animals*, in which Johnson sets up a kind of Balkan rhythm that is gradually transmuted into a blacker pulse. Again, however, Hammer's keyboard has nothing of blackness in it.

The most beautiful track, and a fitting climax to the suite, is *People*. The theme is stated, mostly in unison, by Kindler on violin and Hammer on acoustic piano; it's a haunting, melancholy theme which evokes our birth into sorrow and suffering—Original Sin?—and not a joyful new epoch of the world. Kindler's tremolo signals the actual birth, or creation, of man, and Hammer's lub-dub on bass drum mimics the systole-diastole of essential rhythm. The rest of the track is spare, lean, tentative, in keeping with the understatement of the entire composition.

There is great beauty throughout this album. Hammer can play rock when he wants to, but he seldom wants to here. He's interested in spaces, silences, textures, layers, timbres. I find him successful in all these respects, and I was moved by any number of poignant moments during the album. Yet there is a human element missing, it seems to me: this is, of course, the by now shopworn plaint of the Professional Humanist—too much technology, not enough soul—but it is something more, too, I hope. It is partly the suggestion that a relatively fertile but still necessarily limited imagination can achieve more by embracing its own limitations. The concept of this album and the possibilities of its technology appear to me to have swallowed Hammer somewhere along the way. It is a tribute to his great inventiveness and individuality that the contest isn't even more one-sided.

—heineman

## DAVID LIEBMAN AND LOOKOUT FARM

SWEET HANDS—Horizon A&M SP 702: *Dr. Faustus; Dark Lady; Sweet Hand Roy; Ashirbad; Within You, Without You; Napanoch; Leane.*

Personnel: David Liebman, tenor and soprano saxes, alto flutes, and wind chimes; Richie Beirach, Rhodes electric piano, Clavinet, wind chimes and bell tree; John Abercrombie, guitars; Frank Tusa, electric and acoustic bass; Jeff Williams, drums; Don Alias, percussion; Badal Roy, tabla, ektar and vocal (track 2); Charlie Haden, acoustic bass (tracks 3, 4, and 5); Arooj Lazewal, sitar; Gita Roy, tamboura.

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More than David Liebman's previous albums on ECM, *Sweet Hands*, his first entry in the new Horizon catalogue, attempts to combine and diffuse modern exploratory jazz motifs with serious Indian harmonic conformations. Apparently, given the refreshingly candid but slightly lengthy quality of his own liner notes, Liebman conceives the album as a complete "landscape." Like any other land-

scape, however, it is only a partial glimpse of rapidly changing possibilities, and, in this case, a tentative glimpse. Somchow, I miss the urgency of his other work with Lookout Farm, particularly *Drum Ode*, but clearly David is attempting to distill those frenetic performances into a more serene framework.

The majority of *Sweet Hands* subscribes to the subdued approach. Keyboard player Richie Beirach's *Dark Lady* is a compliable tune of many shades and moods, at first founded in cool and bluesy parlance, then gradually evolving into a loping minor bass line. The effect is dramatic and Liebman plays ethereal alto. *Ashirbad* is merely the intro for George Harrison's too-often overlooked gem, *Within You, Without You*. Although Liebman supplies a commendable incentive, lingering meditatively over the notes and giving ample room to the natural elements of space and silence, the ensemble never seems to resolve the piece's underlying tension. The most successful mollifying vehicle the album affords is *Leane*, which owes much to Abercrombie's chord-waves.

Not surprisingly, the best track, *Dr. Faustus*, reflects pressure and emotion in the boldest of terms. A sweetly beckoning Beirach and a screaming, angry Abercrombie compete for the soul of Liebman, then overlap their designs as David states only the essential. It is a deliberate performance, and like Liebman's best, leaves no doubt at the conclusion.

—gilmore

## CHARLES MINGUS

CHANGES, ONE—Atlantic 1677: *Remember Rockefeller At Attica; Sue's Changes; Devil Blues; Duke Ellington's Sound Of Love.*

Personnel: Jack Walrath, trumpet; George Adams, tenor sax, vocal (track 3 only); Don Pullen, piano; Mingus, bass; Dannie Richmond, drums.

\*\*\* 1/2

CHANGES, TWO—Atlantic 1678: *Free Cell Block F; 'Tis Nazi U.S.A.; Orange Was The Color Of Her Dress, Then Silk Blue; Black Bats And Poles; Duke Ellington's Sound Of Love; For Harry Carney.*

Personnel: As above. Marcus Belgrave, trumpet; Jackie Paris, vocal (track 4).

\*\*\* 1/2

While Mingus' music never has been difficult or inaccessible, it never has lent itself to easy categorization or pigeonholing. It's been modern without, however, owing allegiance to any one movement or school of thought, and though it contains elements of all that's taken place in jazz over the last three decades or so, it almost seems the elements have always been there, parts of one of the most arresting, and occasionally disturbing, voices in all of contemporary music. As a composer and musician Mingus is less heterodox than simply, gloriously *sui generis*. In his music a deep, decidedly Ellingtonian lyrical imagination has been filtered through bebop, funk, free music and just about everything else the bassist has heard, found useful and assimilated over the years. His music has very much been his own, recognizably so, and rarely have the seams been evident.

His by now familiar strains and conceits are continued in these two albums, his first in quite some time.

Still, as good as they are, these are not among the foremost or most challenging performances we've gotten from the bassist and his Jazz Workshop. No, these are more on the workaday level of achievement, primarily as a result of the players' capabilities. Of the three primary soloists, Adams is the most

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promising, though at this stage of his development he is still too much in thrall to his models, Rollins and Coltrane, to give much of an impression of individuality. Even so, he is an authoritative and frequently gripping player who gives this music many of its most effective moments.

For all its fluency, Pullen's playing too often lacks direction and control. He splashes around busily enough but far too many times that's all he does. Then, there's his overuse of tone clusters, a device he throws into just about every one of his solos whether appropriate or not. On top of which the pianist misses a lot of notes, a deficiency that would matter a great deal less were his playing more forceful, impassioned or ordered by a grander, more sweeping design that it actually possesses. Without this, he's just sloppy.

The newest member of the group, trumpeter Walrath is largely confined to ensemble work, which he executes with precision and enthusiasm. In his few solo segments he evidences firm control, a nice rhythmic sense and an attractive tone which, when directed by greater originality of thought, should result in a more gripping, personal style than he currently projects. Here he's proficient but largely faceless.

The politic thing probably would be to treat these pieces, lesser works from a major jazz artist, as though they were on a par with his most commanding efforts, subjecting each to description or analysis, and thus never coming to grips with the issue of their relative inconsequentiality—relative, that is, to the larger frame of Mingus' life's work.

Which is not to say these are not attractive or occasionally even affecting performances; that they definitely are. But rarely more than that. Provocative song titles to the contrary, these recordings do not compel our attention or challenge us to anything like the same degree his finest, most stimulating work has done so consistently.

In the main these are unambitious programs of ardent, appealingly melodic music of a pronounced Ellingtonian cast. The obvious tributes here are the two versions of the Strayhornish *Duke Ellington's Sound Of Love*—a long instrumental treatment, the more effective of the two, included in volume one, and a vocal performance, one third as long, featuring Paris in the second set—and Sy Johnson's pleasantly evocative *For Harry Carney*, which contains some of the strongest, most feelingful playing by all soloists offered in a single performance: Adams in a wispy Rollinist vein, Pullen relatively tight-focused, and Walrath providing a very nice muted Miles touch. For all its accusatory title, *Free Cell Block F* is actually a very attractive jazz waltz of singing charm, and for that matter *Remember Rockefeller* struts its exuberant stuff rather jauntily. *Sue's Changes* is the most ambitious composition of the sets, starting off with a very lovely theme—evoking Ellington-Strayhorn again—before moving impressively through several changes of mood, color and tempo. Were the improvised segments as well realized as the orchestrated ones, this would have been an absolutely standout performance. *Devil Blues*, preached very convincingly by Adams, is not too distant a cousin of Mingus' earlier *Devil Woman*

and is the only real throwaway item in the two albums, though it does provide an effective change of pace and mood. *Orange Was The Color* has been recorded much more memorably elsewhere.

As noted earlier, the music offered in these sets, while good, does not add all that significantly to the body of Mingus' music. Rather, it catches him and his Workshop members in something of a mellow mood, performing unambitious, primarily melodic music of no little charm. Buy the albums on those terms and you'll not have your expectations dashed. Not that this is mood or easy-listening music; it's considerably more than that but at the same time less than the bassist's compelling, invigorating, questing best. And if the latter is five-star music, this must be somewhat less than that. Hence the ratings. —welding

## AZAR LAWRENCE

SUMMER SOLSTICE—Prestige P-10097: *From The Point Of Love; Novo Ano; From The Point Of Light; Summer Solstice; Highway.*

Personnel: Lawrence, soprano and tenor saxes, percussion; Raul de Souza, trombone; Gerald Hayes, flute; Amaury Tristao, acoustic guitar; Albert Dailey, Dom Salvador (tracks 2 and 5), piano; Ron Carter, bass; Billy Hart, Guilherme Franco (tracks 2 and 5), drums.

★ ★ ★ ★

It's a mellow, controlled chaos, threatening to break its melodious bounds but never quite taking that giant step. Like a kid away from his father at school, Lawrence is free from the looming presence of his mentor, McCoy Tyner. Working with McCoy one is permitted a greater degree of artistic freedom than in many other ensembles, but as they

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say, remember whose name is on the marquee.

Lawrence's perceptions are his own. Both Dailey and Tristao are blessed with splendid chops, yet they stay in the background. The best keyboard solo, Dailey's excursion on *Point Of Love*, is quite accessible, and Azar's soprano sings along in crystal clarity.

Lawrence's tone throughout is pure, and given the foible of sporadic predictability, still quite inventive. Unretarded by stock funkisms, such compositions as *Highway* and *Novo Ano* are greatly aided by the stellar work of Raul de Souza on trombone. As befits his surname, de Souza's perspective is distinctly Latin. He provides temperance and restraint on the title cut, especially when bringing a tuneful yet honking Lawrence down to earth. Hence, "controlled chaos."

True teamwork is the keynote here. Sure it sounds corny, but, as in the de Souza example, when someone drops the ball, there's a mate to recover the fumble. Most of the time, though, there are no slipups in this well-oiled machine. Carter's tasteful underpinning is no surprise. Drummer Billy Hart stimulates Lawrence to new heights on *Solstice*. And buried deep in the mix are the percussive tools of Guilherme Franco. Sparingly used, their collective rings and clanks never take center stage, but lurk in the background, the rhythmic strikes of their master another propulsive device.

All in all, this debut solo outing tends to leave the listener with a satisfied feeling of having spent the 35 minutes dreaming and tapping to something quite good. —shaw

## CHICO HAMILTON

PEREGRINATIONS—Blue Note BN-LA520-G: *V-O; The Morning Side Of Love; Abdullah And Abraham; Andy's Walk; Peregrinations; Sweet Dreams; Little Lisa; Space For Stacey; On And Off; It's About That Time.*

Personnel: Hamilton, drums and percussion; Abdullah, percussion; Steve Turre, bass and trombone; Barry Finnerty, Joe Beck, guitars; Arthur Blythe, Arnie Lawrence, alto sax; Jerry Peters, keyboards.

★ ★

Well, it's not as good as it should have been, but it's not as bad as it *could* have been. Hamilton, having built up a lucrative commercial-production practice, re-entered the music scene three years back, but this is his first album for a major label since then. Touring with a superb group that at one time paired saxists Arnie Lawrence and Alex Foster (now with Jack DeJohnette), Chico has been aiming at some of the targets DeJohnette has scored on with his recent work. These targets involve a new slant on fusion music, and both drummers are involved in founding what appears to be fusion music's third generation.

Yet *Peregrinations* wanders too far off the mark. A couple of tracks—*V-O*, a piece of gloriously funky dimensions in a driving, wailing framework, and Lawrence's pastoral hymn *Abdullah And Abraham*—give us hints and promises of what Hamilton conceived for this disc. Enter Keg Johnson's shameless production, grafting on superfluous and detracting vocal parts by the quartet called Waters. Credited on the liner with "sweetening"—a trade term for the addition of strings, voices and other diluting elements—he is the album's ruination. These parts, all added in a different studio on a different coast and after the original fact, bear no relation to the music. Johnson also displays a novel mixing

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technique which occasionally drowns a solo in the background rhythms.

Chico is not completely blameless: side two features uninspired, undeveloped songs. Finnerty, a fast-rising guitarist, is consistently satisfying; Beck, already-risen, hits peaks and valleys. Blythe is often exciting, but Chico's "best saxist since Dolphy," in Hamilton's own words? The presence of Arnie Lawrence on this very album belies *that* inflated claim.

Hamilton is the same feisty, elegant, powerful yet eloquent drummer we've missed in recent years, and with Abdullah and Turre the rhythm section is the kind you want on your side. But you don't have to "sweeten" Chico: he blends a sweet melodic sense, a tart, crispy drive, and his own salty personality into a fine recipe without this kind of "help." A message to Keg Johnson: Watch The Heavy Hand. —tesser

## PRINCE IGOR'S CZAR

FROM RUSSIA WITH JAZZ—Different Drummer 1002: *Russian Cocktail*; *Waltz For Zolushka*; *A Touch Of Spring*; *Double Sun*; *The Phoenix*; *After Us*. Personnel: Igor Yahilevich, Rhodes piano; Vigor Visotski, tenor sax; David Liebman, tenor and soprano saxes, alto flute; George Mraz, bass; Chip White, drums; Ray Armando, percussion (tracks 1 and 4); Nikita, rooster.

\*\*\*

## CHILDREN OF ALL AGES

CHILDREN OF ALL AGES—Different Drummer 1005: *Strawberries In The Winter*; *Jubilee Morning*; *Plenty Of It*; *Yawn Song*; *Journey To The Center Of The Universe*.

Personnel: Arnie Lawrence, woodwinds; Randy Brecker, trumpet; Lou Tabackin, woodwinds; Bob Dorough, keyboards and vocals; Teddy Irwin, guitar; Pat Rebillot, keyboard; Luther Rix, percussion and vocal (track 1); Bill Takas, bass; Bill Goodwin, drums; Ron McClure, bass.

\*\*\*

Cross-cultural pollination is the common point of these Different Drummer releases. The Russian soul speaks through modern-mainstream songs, as these young-at-heart guys who've gigged around a bit get compatible for a light, jazz-rock fusion effort.

Why Igor had to leave the USSR isn't clear. Does the Central Committee object to decadent improvisation, or is there no developed audience for native-grown, post-bebop jazz? Igor's right hand is facile, his left comps in straightahead fashion, and his song ideas are sensible, pretty, and occasionally stimulating. His choice of the electric instrument for his debut album, however, is unfortunate. The Rhodes adds gloss while it subtracts personality. It would be nice to know how Yahilevich touches his keyboard.

Liebman virtually steals the LP from the pianist, and quite cuts the efforts of Igor's countryman, Visotski, who blows with a solid, workmanlike tone but leaves too many of his ideas uncompleted. On all three horns Liebman pays careful attention to detail, displays a wealth of ideas and a style of his own featuring long, long phrases. His alto flute work, as on *Waltz*, is free from the peculiar encumbrances of the instrument.

A few seconds of spoken introduction precede each cut, distracting from the flow of the tunes and not offering enough information to make the interruptions worthwhile. *Cocktail*, which opens with Nikita's crowing, contains strains from *Song Of The Volga Boatmen*, as well as the folksong that inspired a theme in Stravinsky's *Firebird*. The braiding

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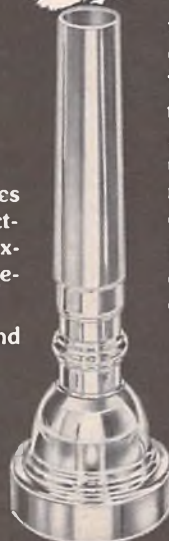
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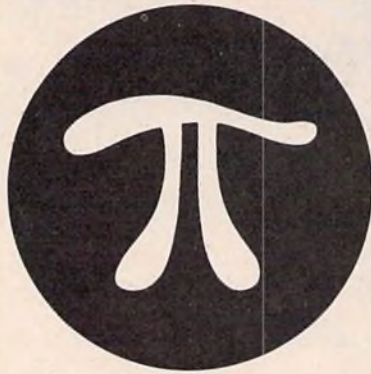
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of duo horn strands placed over a sprightly rhythm section workout crops up pleasingly, firing up *Sun*, particularly. *Phoenix*, dedicated to *Trane* has a '60ish modal line.

The professionals on *Children* sound like they got together for fun. Their date has the earmarks of a late '60s collective trying to bridge genres by improvising sparsely over rock rhythms.

Side one features four vocal numbers, three of them highlighting Bob Dorough's mildly quirky voice. He's got a friendly, clear-spoken manner which puts the lyrics (his own) across as though he were in one's living room. Guitarist Irwin is the main soloist, stretching his strings with stylized frenzy over socked out beats.

Side two contains a 16 minute track, the pretentiously titled *Journey*. The pleasant but undistinguished instrumental is organized modally, without a strong head or careful arrangement of the potential horn section. The unidentified flutist blows with the most consistent strength, twining in harmony with a soprano sax. Brecker never emerges from the background to solo, nor does Rebillot make any forceful statement, but the side passes painlessly. The center of the universe might as well be one's back yard, insofar as this journey takes you. —mandel

## SLY STONE

**HIGH ON YOU**—Epic PE 33835: *I Get High On You*; *Crossword Puzzle*; *That's Lovin' You*; *Who Do You Love*; *Green Eyed Monster Girl*; *Organize*; *Le Lo Li*; *My World*; *So Good To Me*; *Greed*.

Personnel: Stone, vocals, keyboards, and everything, naturally; Freddie Stone, vocals and guitar; Jerry Martini, saxes; Dennis Marcellino, sax; Cousin Gale, guitar; Bobby Vega, bass; Rusty Allen, bass (track 6); Michael Samuels, drums; Jim Strassburg, drums; Willie Wild Sparks, drums (track 7); Cynthia Robinson, trumpet and vocals; "Little Moses," organ (track 1); Bobby Lyles, keyboards; Tricky Truman Governor, keyboards; Bill Lordon, drums (track 3); Dawn Silva, Tiny Melton, Vet Stewart, and Rudy Love, background vocals.

\*\*\*\*\*

Sly Stone's best album since *There's A Riot Goin' On* opens with *I Get High On You*, a track of such indomitable force that one's first reaction might be to proclaim to all of the inheritors and imitators: move over—Sly's back. All of the dramatic elements of Stone's classic confrontive power are there: the reigning bass line, slamming drums, stormy keyboards, and nervy vocals that could claim a right to the world's attention. But ultimately, as with so much of *High On You*, it's a diversion, albeit a wonderful one. Ever since *Riot*, Sly has been looking for a way to reclaim his audience, so he has subscribed to the politics of acquiescence. *Fresh* was beguiling style, and *Small Talk* lived up to its name. Only too well. *High On You* is more assertive than either, a non-statement that, taken for its strong musical profile and surface impression, is an unqualified joy. And if it's not as adventurous as anything up to and including *Riot*, well, Sly has already mapped out a pretty large terrain in contemporary music.

Sly is fond of promoting his Sly Stone/Sylvester Stewart dichotomy, and yet I wonder if he senses what a covering action and conciliatory overture it has become. So *Good To Me* presents the picture of a grateful artist who knows he should love all those who have loved or supported him, and in spite of the idle gossip that surrounds him, he won't let himself be brought down. Sly follows it with *Greed*, a song that admonishes us to "bear the cross . . . and share the loss. . ." Uh,

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thanks for the advice, Sly, but how about doing a concert that breaks the 45 minute time barrier? But maybe *My World*, with its claim that his woman and child are the one thing he will defend, most plainly states Sly's position. Or maybe it's just a pretty song. In any case, the claim is certainly understandable, but sometimes that outside world can close around you, or, worse, you can lose touch with it. Then what do you have left? Sly is a man of resources, and while he may not prove that with every album he makes, he remains an artist worthy of our attention. And his music feels so good. —gilmore

## JOE VENUTI

THE JOE VENUTI BLUE FOUR—Chiaroscuro CR 134: *My Honey's Lovin' Arms; Blue Too; Oh, Lady Be Good; Dinah; Tea For Three; Deep Night; Remember; Diga Diga Doo; I'll Never Be The Same; String The Blues; The Blue Room; I Got Rhythm.*

Personnel: Venuti, violin; Zoot Sims, tenor sax; Bucky Pizzarelli, guitar; Dick Hyman or Dill Jones, piano; Spencer Clark, bass sax; Milt Hinton, bass; Cliff Leeman, drums.

★ ★ ★ ★

There's nothing but warmth and happiness here, with wily old master violinist Venuti conducting a magical history tour of some classic music. Joe performs with various configurations of the above musicians: *Blue Too, Lady Be Good*, and *String The Blues*, for example, are duo tracks using just violin and acoustic guitar, while *Diga Diga Doo* and *Blue Room* find Venuti with Clark's bass sax, pianist Jones and Pizzarelli. The odd instrumentation takes nothing away from *Blue Four's* unrelenting swing. Besides the overall good feeling this album conveys, there is a joyous bounce that never fades. Incidentally, when was the last time you heard a bass saxophone used instead of a string bass in a rhythm section? —nolan

## LENNY WHITE

VENUSIAN SUMMER—Nemperor NE 435: *Chicken-Fried Steak; Away Go The Troubles Down The Drain; Sirenes; Venusian Summer; Prelude To Rainbow Delta; Mating Drive; Prince Of The Sea.*

Personnel: White, drums, percussion, Clavinet (track one), synthesizer (track 3), acoustic piano (track 3), slap bass (track 4); Doug Rauch, bass; Doug Rodrigues, Larry Coryell, Al DiMeola (track 7), lead guitars; Raymond Gomez (track 1), rhythm guitar; Jimmy Smith (track 1), David Sancious (track 2), Larry Young (track 6), Onaje Allen Gumbs (track 7), organ; Gumbs, acoustic, electric piano, mellotron, Clavinet; Sancious, Patrick Gleeson, Peter Robinson (track 3), synthesizers; Tom Harrel, fluegelhorn (track 7).

★ ★ ★ ½

If you lined up Lenny White, Billy Cobham, and Alphonse Mouzon and asked them to play as fast as they could for three minutes, then spun the results back on a Dolby, it would be a fair bet that Return To Forever's skin man would not win the competition. Yet BPM (beats-per-minute) is an overrated criteria, for force alone does not a drummer make.

It is refreshing to see a debut trap album by one not obsessed with rigging drums to Moogs and emulating tropical thunderstorms, or playing race horse with a "spiritualistic" guitar playing endless variations of the Guru Drone. Few drummers have a sense of compositional lyricism, of melody rather than bruteness as true coloration. Admittedly there are those who will melodically create within the confines of their own instrument-change textures and rhythms and the like. But White is one of the few that can conceive, adapt, and even help in the arranging

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of large, conceptual pieces for studios full of electronic devices.

The *Venusian Summer Suite*, composed of two parts, *Sirenes* and *Venusian Summer*, is the best example. Implemented by Patrick Gleeson, and backed by a trio of miscellaneous synthesizers, *Sirenes* has definite overtones of *Sonic Seasonings*, by famed electronic composer Walter Carlos. There's an eerie hum, almost buried in machine-created brass simulations. String harps and flutes are also portrayed in this sci-fi piece, which attempts to describe the "women of Venus." This leads to the title cut, which is more energetic, despite Gleeson's temporary derangement on ARP and one or two harmless White funkisms, introduced at various points, no doubt, to keep the thing on the ground and not let it drift totally into space.

That, indeed, is the only barrier to excellence here. Perhaps due to commercial considerations, exploratory tendencies are often muted and repressed in favor of a safer approach. *Chicken Fried Steak*, which leads off the work, is a mistake: as thinly disguised vintage disco, it gives scant clue to the bursts of originality which are to come. You know what they say about first impressions being lasting ones. At least this blatant triteness is confined to the opener. The *deja vu* cymbal bashes combine effectively with Larry Young's eclectic minor chordisms on *Mating Drive* while Tom Harrel's sensitive fluegelhorn mixes with appropriate sound effects on *Prince Of The Sea*, the result being more than tolerable and quite appropriate. —shaw

### COUNT BASIE

BASIE BIG BAND—Pablo 2310-756: *Front Burner; Freckle Face; Orange Sherbet; Soft As Velvet; The Heat's On; Midnight Freight; Give 'M Time; The Wind Machine; Tall Cotton.*

Personnel: Pete Minger, Frank Szabo, Dave Stahl, Bobby Mitchell, Sonny Cohn, trumpets; Al Grey, Curtis Fuller, Bill Hughes, Mel Wanzo, trombones; Jimmy Forrest, Eric Dixon, Danny Turner, Bobby Plater, Charlie Fawkes, reeds; Basie, piano; Freddie Green, guitar; John Duke, bass; Butch Miles, drums.

★ ★ ½

Basie occupies the middle of the road in his latest LP, a collection of Sal Nestico arrangements offering no more and no less than in such previous packages as *Straight Ahead* (Dot DLP 25902) or *Have A Nice Day* (Daybreak 2005). Nestico's forte is voicings. His ensembles have a fresh, if somewhat plasticized, sparkle to them that lean heavily on the flute in one way or another. It may be blended with muted trumpet and trombone (as on *Sherbet* or *Freckle Face*) or used with a wailing sax section that sounds descended from one of Billy May's mid-'50s bands (*Front Burner*). Whatever the voicing, Nestico deploys it with clever sophistication.

Now if he could only swing.

And because the charts don't swing, the band doesn't either. Instead, it sounds like a well-drilled studio band producing a program of nondescript filler music, only a couple of degrees removed from easy listening. The reed passages on *Sherbet*, *Time* and *Cotton* sound stiff and toothless compared to comparable material from the '50s and early '60s; the brass writing is strong but without creative distinction. And the mighty new centerpiece of the rhythm section, Butch Miles, carries on much in the manner of Sonny Payne, which may be taken as unqualified praise unless you, like me, are one of those who feels that Gus Johnson is the finest drummer to sit in the post-1951 Basie rhythm section.

The band's strongest soloist is currently Jimmy Forrest, whose big-toned tenor gives this set many of its better moments on *Heat's On* and *Wind Machine*. But the most completely swinging and satisfying sound is that of Basie himself easing into the likes of *Front Burner*. But it's not enough to make this an important Basie record. Moreover, the sound seems afflicted with the padded-cell syndrome. —mcdonough

## SARAH VAUGHAN

MORE SARAH VAUGHAN FROM JAPAN LIVE—Mainstream 419: *I Cried For You*; *Summertime*; *The Blues*; *I Remember You*; *There Is No Greater Love*; *Rainy Days And Mondays*; *On a Clear Day*; *Tonight*; *Tenderly*.

Personnel: Vaughan, vocals; Carl Schroeder, piano; John Gianelli, bass; Jimmy Cobb, drums.

★ ★ ★ ★

There are some gems here as well as some relative throwaways (the very short *Tonight* and *Cried*, the only slightly longer *Clear Day*, and the concert-closing *Tenderly*). But while this LP certainly doesn't represent the ultimate in programming, anything from Sassy in good form is more than OK with me.

One might even make a case for the unique *No Greater Love*, all scat, being worth the price of admission to this recital by one of the world's greatest singers. There are four choruses, the first three accompanied in turn by each member of the trio, the fourth by all hands, and an outrageous "fade" cadenza. Talk about using the voice as an instrument!

Then there's *Summertime*, as serious as *Love* is playful, treated as what it is, an operatic aria, but with that extra dimension of jazz time and taste. (I'd love to hear—and see—Sarah Vaughan in *Porgy And Bess*, by the way.)

*I Remember You*, complete with verse and done in ballad tempo, is another masterful performance. There's some more nice scatting on *Blues*, the traditional trio feature in a Vaughan recital. Schroeder, an excellent accompanist, plays some nice bebop piano here, and there's a good Cobb solo (there's a drummer I'd think of using if I were a record producer and he was in town).

*Rainy Days* is one of the comparatively few contemporary songs in the Vaughan repertoire; because she likes it, she gets a lot out of it—or should I say puts a lot into it? Whatever, it comes out first-rate Vaughan, and there's just enough of that prize commodity on this album to recommend it for all who savor the work of this wonderful artist.

—morganstern

## EDDIE HARRIS

BAD LUCK IS ALL I HAVE—Atlantic SD 1675: *Get On Up And Dance*; *Bad Luck Is All I Have*; *It Feels So Good*; *Why Must We Part*; *Obnoxious*; *Abstractions*.

Personnel: Harris, vocals, electric and acoustic tenor sax, trumpet, electric piano, string synthesizer; Delbert Hill, baritone and tenor sax, English horn; Oscar Brashear, trumpet; Ronald Muldrow, guitar and guitar; Calvin Barnes, drums; Bradley Bobo, six-string electric bass; Willie Bobo, percussion. On *Obnoxious*, the personnel is Harris, acoustic piano; Rufus Reid, bass; Derf, congas; Barnes, drums; Muldrow, guitar. On *Bad Luck Is All I Have*, back-up vocals are provided by the Gerald Lee Singers—Stephana Loeb, Louise "Lovely" Anglin, Mary Haynes.

★ ★

It seems that Eddie Harris has given up serious improvisation in favor of a disco-jazz bag that focuses on his singing and an "I can play everything"/one-man-band ap-

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proach made possible by multiple track recording techniques. Offering practically nothing for the serious listener, Harris has provided a muzak for the pseudo-hip.

*Get On Up And Dance* features an overdubbed Harris with Beatlesque qualities. *Bad Luck* is a catalogue of woes articulated by a bluesy Harris—you know, the “my wife has split/took all the kids/my girl friend left me too/got laid off my job/got ripped off/got hassled by the police” B-flat blues. With *It Feels So Good*, we get a unison vocal by Harris, Barnes, B. Bobo and Muldrow, plus several uninspired solos that are mercifully buried in the background.

*Why Must We Part* finds Harris in musical drag singing in a quavering, adolescent falsetto. With the treacly synthesized strings and the overdubbed Eddie Harris chorale, one

feels caught in a molasses morass. If this is a put-on, there are no saving clues.

On *Obnoxious*, Harris attempts to redeem himself through the acoustic piano. There are some nice moments, but my final impression was that the adrenergic freneticism of his assault was either an orgy of self-hate (for his other work?) or a parody of Cecil Taylor. *Abstractions* is built on a repetitive 8 bar phrase. The texture thickens (a la *Bolero*) but the harmonic tedium brings the cut crashing to earth under the weight of its own ponderousness.

It's a shame that artists like Harris get sucked into such musical mediocrity. For the auteur of *Freedom Jazz Dance* and *Cold Duck Time* to have capitulated so completely to the forces of the marketplace is indeed a musical Watergate. Hopefully, Harris will soon return to more fruitful musical pursuits. —berg

## WAXING ON . . . .

*Waxing On* will close most of our record review sections, attempting to canvas some recent releases in a brief, capsulized format. All labels and music modes will be covered, and star ratings will appear with LP numbers at the end of the column.

The small, independent labels have coraled most of the attention in our first edition, beginning with Black Saint Records, based in Milan, Italy. To Billy Harper, one of our most able tenorists, goes the honor of their first release, also called *Black Saint*. This blowing date showcases a very dense, Traneish Harper, who sometimes spreads his sheets of sound too generously. Virgil Jones is a logical, if unexciting, trumpet soloist, and the LP also features some hard-driving Joe Bonner piano. Though Harper's dexterity and emotional fervor is admirable here, his best recorded work remains on Gil Evans' *Svengali* and Billy's own *Capra Black* for Strata-East.

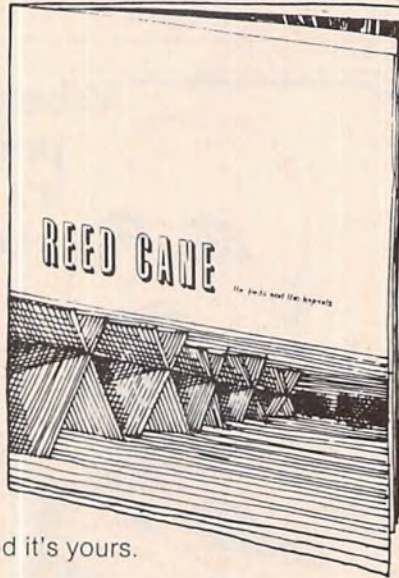
The second Black Saint release is Archie Shepp's *A Sea Of Faces*, which sprawls a bit stylistically, Ellingtonian in scope if not depth. The main problem is *Hipnosis*, a Grachan Moncur tune based on a snake charmer's vamp, which takes up all of side one's 26 minutes. It's too long, despite a rawly convincing, blues-fed tenor solo by Shepp, whose vocally-oriented style now employs only a limited histrionic repertoire of growls, grunts, and groans. Side two is merely stunning, with gorgeous, sensual vocals by Bunny Foy (a find), and moving Shepp poetry, powerfully interpreted. More than a decade after he came on strong as one of the angry young men of the new jazz, Archie now finds himself in the elder statesman's position; but his music is no less compelling for its broader stylistic base. He will always be worth hearing from.

Another tenorman, unfortunately one of Chicago's best-kept secrets, is Von Freeman. His *Have No Fear*, for the Windy City's Nessa Records, is a madly swinging date. Freeman, a self-described “player of ideas,” is a unique stylist with a dry, shallow tone. Joining Freeman within the broad parameters of his imagination are a consistently excellent and challenging John Young on piano, solid bassist David Shipp, and the inspiring Wilbur Campbell, an aggressive drummer who'd give Philly Joe Jones more than a few hard sprits around the block. Fine notes by Terry Martin put the finishing touch on this post-bopper's delight.

Moving over to the straight horn and back in time 12 years: Emanem Records, a British label that began a domestic release program a while ago, comes up with a session of considerable historical significance. Steve Lacy's *School Days* with Roswell Rudd, Henry Grimes, and Dennis Charles. The schoolmaster is Thelonious Monk, as Lacy (perhaps at one time Monk's foremost interpreter and pupil) and his crew perform seven of the composer's tunes, exploring their possibilities in a harmonically unencumbered format. But the playing, though cast in the “avant-garde” direction of the early '60s, is highly ordered, well within Monk's intended struc-

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tures. Rudd's broad, burlesque-house trombone style is generally an effective foil for Lacy's thin, unembellished soprano sound; but in his soloing, Ros often comes on more blatty here than musical. Lacy himself cannot be faulted, forever keeping his head about him while spinning evocative solos with winding linearities. He always knows where he is. And drummer Dennis Charles is superb.

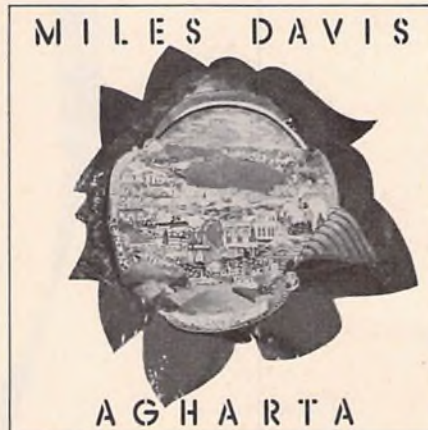
Briko Records, out of Phoenix, has a spirited date of rhythmically intricate tunes in *Polyrhythm* by percussionist Peter Magadini. Despite their complexity in this direction, most of the selections move naturally and easily, due to the virtuosity of all hands present, especially the leader, who deserves to get around more. The disc also features the best George Duke on record in some time. If Magadini can develop material of equivalent melodic interest to that of his rhythmic concepts in the future, look out.

A freer, more experimental direction is taken by Charles Austin and Joe Gallivan, whose *At Last* (Man Made) presents an oblique series of reed-synthesizer duets. These improvisations fly a bit more wildly, with less consideration of form, than the recent Anthony Braxton/Richard Teitelbaum collaborations for Arista and Sackville. Austin's and Gallivan's LP offers a mildly diverting inventory of effects, but features little consolidated music. Cleve Pozar takes his own highly experimental direction on *Solo Percussion* (CSP), which also employs organ, vocals, and other non-percussive augmentations in a recording of some depth, for percussion specialists only.

On the other hand, Barney Kessel's latest Concord album is anything but experimental, and should appeal to most appreciators of easy-listening jazz. *Barney Plays Kessel* is smooth and almost too immaculate, though the leader himself sounds fresher and not as bloodless as in sessions past. A pleasant surprise is the presence of Herbie Steward, the "missing Fourth Brother" of the second Herman Herd. Low-key intelligence is at work on Kessel's date, putting it several notches above the Don Burrows Quartet's innocuous *Live At The Sydney Opera House* (Mainstream), which must have been voted Australian Jazz Album of the Year due to lack of competition. Even worse is Danser's *Inferno's Creation One* (Thimble), in which an imaginationless outfit plays machine music that could give the group Chicago some lessons on how to achieve a whiter shade of pale. —mitchell

- Billy Harper, *Black Saint* (Black Saint 0001): \*\*\*
- Archie Shepp, *A Sea Of Faces* (Black Saint 0002): \*\*\*\*
- Von Freeman, *Have No Fear* (Nessa 6): \*\*\*\*
- Steve Lacy, *School Days* (Emanem 3316): \*\*\*½
- Peter Magadini, *Polyrhythm* (Briko 1000): \*\*\*
- Charles Austin/Joe Gallivan, *At Last* (Man Made): \*\*
- Cleve Pozar, *Solo Percussion* (CSP 125B): \*\*½
- Barney Kessel, *Barney Plays Kessel* (Concord CJ9): \*\*\*
- Don Burrows Quartet, *Live At The Sydney Opera House* (Mainstream): \*½
- Danser's Inferno, *Creation One* (Thimble-Audiofidelity): \*

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# Teddy Wilson—Bill Evans



THOR LINDGREN



GIUSEPPE PINO

by leonard feather

Recently two pianists, each vitally instrumental in jazz keyboard history, happened to be in Los Angeles on a brief visit. Teddy Wilson played three nights at Donte's and Bill Evans worked a week at Concerts by the Sea.

The idea came to mind to bring them together for a double Blindfold Test. This was the first time in the history of the test that two exponents of the same instrument had been brought together in this manner, commenting on each other's records, as well as those of other pianists.

Wilson's place in jazz history was established when, after earlier jobs with Louis Armstrong, Benny Carter and others, he recorded with Benny Goodman and Gene Krupa in July, 1935. Not long after, the trio became jazz history's first publicly touring interracial group. Wilson's symmetrical single note approach, derived mainly from the influence of Earl Hines, became the most important new keyboard style of the late 1930s.

Evans, like Wilson, came to prominence as a sideman, mainly with Tony Scott and Miles Davis, before he formed his own trio. He has done as much for the lyrical, chordally-oriented style he represents as Wilson did for linearity.

Wilson's only previous Blindfold Test was published 10/31/57. Evans was the subject of a two part test on 10/22 and 11/5/64, a single test 5/2/68 and another double test 5/28 and 7/22/70.

blindfold

test

**1. BILL EVANS:** *Bemsha Swing* (from *The Best Of Bill Evans*, Verve). Evans, three pianos overdubbed.

**Teddy Wilson:** Well, of course I knew immediately that it was Bill Evans, because I have followed his work for many years. I became acquainted with the technique he uses here when I heard his record of *'Round Midnight*. I asked myself "Who could possibly play that many notes on the piano?" I thought of Tatum, and then I said to myself: "No, that isn't Tatum," so that's when I first discovered your overdubbing technique, and it's wonderful! You demonstrated it on a TV show we did together in New York.

**Bill Evans:** Actually I originally chose not to release this particular track. I felt it was a little rough. Then they were putting together this album and when they went over some outtakes my manager said she liked this, so I said "Well, somehow it still has a few interesting things in it." Technically, you know how we are—we note all the things we should have done differently.

**Wilson:** I know what you mean, but it sounded wonderful to me. Whether you were here or not, I would give that ten stars! How you can remember what you've done—recall what you've played previously and then fit in the second part—it's just marvelous.

**2. TEDDY WILSON.** *I Found A New Baby* (from *Teddy Wilson And His All-Stars*, Columbia). Wilson, piano; Buck Clayton, trumpet; Lester Young, tenor sax; Buster Bailey, clarinet; recorded 1937.

**Evans:** Well, I won't give a star rating because Teddy's way beyond that rating business. But the thing that impressed me about this was that there are a lot of great musicians involved. Teddy says it was made in 1937, which was way before stereo and hifi, but you just can't hide its spirit, its swing and exuberance. It might be a good thing to remember that all the stereo and quadrasonic still can't put into the music what isn't there; but what is there comes through.

I might not have been sure of some of the soloists, like Buster Bailey and Lester Young, but Teddy was filling me in. I was surprised, in hearing

Lester play his little bit, to note that he sounded like he was articulating a little more at that time. Later on I think he got into a thing where he played a few less notes, or something.

**3. JAZZ PIANO QUARTET.** *Lover Come Back To Me* (from *Jazz Piano Quartet*, Columbia). Dick Hyman, piano, arranger; Hank Jones, Marian McPartland, Roland Hanna, pianos.

**Evans:** That's more than one piano, certainly, or one pianist overdubbing. My impression is that it's rather busy. It's very competent and, I think, kind of fun, but I don't find anything really profound or very special about it on a professional level. But it's professional, so I'd rather not rate it. It's certainly competent professionally.

**Wilson:** It's obviously two pianos because of the perfection of the duet parts in there, the double lines of single notes running. If there's two pianos I would make a rough guess, maybe Friedrich Gulda and Joe Zawinul.

**Evans:** It could be a lot of people.

**Wilson:** Yeah, there's so many who have this skill. I think I'll call on Leonard on that.

**Feather:** It's the Jazz Piano Quartet, believe it or not.

**Evans:** Well, let me add something to what I said, because I heard some tracks from this album, in fact I had a prereleased tape. Some of the things on there I think are a lot more musical and integrated than this particular track, and certainly the musicians are outstanding. I heard things on this recording that I felt a lot more positive about. My impression of it was that it had an appealing and very musical sound when I heard the entire recording. The problem with any multiple piano effort, as I found in making the first *Conversations* record, is texture—it often got too busy and too thick. It's very hard to hold it down when you get three complete pianists, used to playing a complete thing themselves, to get the economy necessary in varying the texture and not overloading it. It happened to me in the first *Conversations* record; I had three tracks. In the second, I brought it down to two tracks; and I still felt I had a problem, so the next one I did was a solo record.

**4. BIX BEIDERBECKE.** *In A Mist* (from *Jazz Piano Anthology*, Columbia). Beiderbecke, piano, composer. Recorded 1927.

**Wilson:** It was Bix Beiderbecke's *In A Mist*, which Bill knows; but it was hard to tell who the player was since this was written maybe 40 years ago and this is precisely like the written music. So it's hard to tell just from the touch and interpretation who did it. I have heard players who keep it as a regular part of their repertoire, like Ralph Sutton and Dick Wellstood, who play it excellently.

**Evans:** I kind of liked it. When I look at the music I don't look at it as quite a rhythmical approach as this player used, whoever it was. I would have played it a little slower and without as much of a romping feeling as he did; so whoever it was gave it kind of a fresh sound for me, and it was played very well with a nice feeling. That's all I could say, but of course from a creative standpoint you'd have to give it no stars. It's just a completely interpretive effort.

**Feather:** I have news for you, gentlemen; this was Bix. He was not interpreting anybody else's music and the recording quality is very deceiving because it was so good for the times. This was Bix Beiderbecke himself, and the fantastic thing is that this was composed and recorded 50 years ago.

**5. JESS STACY.** *The World Is Waiting For The Sunrise* (from *Jazz Piano Anthology*, Columbia).

**Evans:** At one point Teddy and I turned toward each other and both said at the same time that we thought it might be Jess Stacy, but then later Teddy thought that he might have been mistaken. So it would be hard for me to guess, because I'm sure there might have been other piano players of that period that I might not have been acquainted with. It's really well done. There's not much you can say about it except that it's very well done for that period of piano playing.

**Wilson:** Well, I've been switching back and forth between Joe Sullivan and Jess. Excellent job, well done. That ending, with the cymbal beat, was special. Different in a way.

**6. JOANNE BRACKEEN.** *Old Devil Moon* (from *Snooze*, Choice). Brackeen, piano.

**Evans:** I don't know who that might be. It's sort of in the groove of early McCoy Tyner, or something like that. But it could be any one of a few excellent players. I really enjoyed it. I think it's in that happy, romping, good groove with all highly professional musicians, and whoever the pianist was, was absolutely in command and playing really beautiful things. So I would give it a top rating.

**Wilson:** I'm inclined to agree. In the beginning, the feeling of the rhythm was very powerful and reminded me a little bit of John Lewis' approach to rhythm. A real swinging, natural swinging feeling. But then I got away from guessing John because of some of the running passages which came in later in the right hand. I sort of wound up by process of elimination making a rough guess it might be McCoy Tyner. I would give a high rating, yes. Excellent.

**7. CHICK COREA.** *Tones For Joan's Bones* (from *Tones For Joan's Bones*, Vortex, 1968). Corea, piano, composer.

**Evans:** Gee, I don't know. It didn't stand out as being an outstanding stylist or anything, but again a very highly professional, good player. And you know, maybe it's time to say something about that. There are so many hundreds of good players and certainly now there are many, many young players, I don't even know their names, who have got a lot covered and are really marvelous players. And we tend to think maybe of a small group of names, but really, good professional musicians are all in a family and I love to hear anybody play who plays well and there's no way to criticize them if they're really a good professional musician. I wouldn't say I got anything that was especially distinctive from this, though.

**Wilson:** It was excellent music, but I would have to hear it again before rating it.

# Profile

## STANLEY CROUCH by peter occhiogrosso DAVID MURRAY

If there's anybody on the music scene close to being cast in the role of a modern Renaissance man it's probably Stanley Crouch: poet, playwright, college teacher, literary critic, music critic, and—oh yes—jazz drummer. Buried for a number of years out in what is usually imagined to be the stultifying musical atmosphere of Los Angeles, with its television and recording studios (and, aside from the legendary local bands of Horace Tapscott and Bobby Bradford, the image is not unfounded), Stan finally made the inevitable move to New York last summer, along with his younger compatriot David Murray (about whom more in a minute) in an attempt to garner some recognition from the jazz press and the Apple's corps of leading jazz musicians.

Stanley is very succinct on the subject of his L.A. home. "I was born there, grew up there, started playing there, and thank God in the Great Cosmos, left there. You see, in L.A. at the time I was coming up, cats who thought they were hip were trying to play what Trane and Elvin and McCoy had already played in 1962. As far as what Albert Ayler or Sunny Murray were doing, they just weren't into that. They were caught in the sway of that 6/8 and those modes; they'd drone you to death. I was just a laugh with those people.

"At that time, I was using two drums only—a bass drum and a snare drum—and a ride cymbal and a sock cymbal. That was it. It looked like a toy drum set, and naturally all the other drummers were laughing. But this bass player named Richard Davis (not the famous Richard Davis) came up to me once and said, 'Man, you're getting more out of those two drums than those other cats are getting out of all that stuff they got up there, trying to play like Elvin.'"

You may be getting the idea that Stanley Crouch is an "unconventional" trap player. He may be, but after the work of men like Ed Blackwell, Billy Higgins, and Sunny Murray, one would be more correct to think of Stanley's sound as part of a continuing tradition of "unconventionality." Crouch started playing only ten years ago in rather unusual circumstances. "Actually, I just jumped up on a bandstand around 1966 and started playing tambourine. By that time, I had listened closely enough to people like Max and Elvin and Ed Blackwell to realize what the interplay between the drummer and the rest of the ensemble was all about. Even though I had never played traps at that point, I knew what I wanted to do with them. Then I bought these drums from Denardo Coleman, who was about 10 at the time. I took them home, and I think I played in public in about three weeks. I played with a piano player named Raymond King and altoist Black Arthur Blythe. Raymond King was considered the joker of Los Angeles because he was doing things that were taking place—although we didn't know it—in Chicago with Sun Ra and the AACM, trying to fuse theatre and music."

Stanley's approach to the playing of the drums may come from the same wellspring that fed the innovations of men like Murray, Blackwell and Graves: the act of taking a fresh look at the whole structure of the trap drums themselves, and at their role in a jazz performance. Like many other creative musicians who've sought to change our way of hearing the music, Stanley taught himself to play. "I was never interested in the rudimental approach to the playing of the instrument, at all. I would start to practice that and then get tired of it. But what I would practice were lines. I would play out *Ornithology* or some of Ornette's tunes, things like that, to see how that kind of phrasing would sound on the drums. Then I started to think about the drums as having registers: with the cymbals as the highest register, the snare drum next highest, the tom, all the way down to the bass drum. I would try to match register and timbre with what was happening in the rest of the band. I also thought about chords: if you hit snare, tom, and sock cymbal, for

example, that forms a triad different from snare, bass, and ride cymbal.

"One of the reasons why I didn't play like Tony Williams or Elvin Jones, which everyone in L.A. was trying to do, was because I didn't have the facility on the instrument to play like that. I would walk around putting it down, but half of it was that I couldn't play like that. So I asked myself, 'What is it that nobody's doing on the drums?' As a result, I started developing a sonic vocabulary that would be greater than any other drummer's in L.A. or elsewhere. Now all the cats like Elvin and the rest have a massive sonic vocabulary. But I had one of a different sort, one that involved making more unusual sounds."

As someone who has taught the History of Jazz

### Crouch



### Murray

(at the Claremont Colleges in Southern California), besides being a drummer who has studied the entire percussion tradition in black music, Stanley's list of "influences" reads more like an enlightening guide to the crucial drummers of the modern era. "For my taste (and I'm not trying to rate anyone), the king is *Mister* Max Roach. As far as being a soloist, that man taught me what the drums can do. For an introduction of African rhythms that predated Elvin Jones and that influenced him greatly, the man is Art Blakey (and this can easily be heard in those early recordings he made with Monk). That thing he does when he puts his elbow on the drum head and plays with the stick . . . when I heard that I said, 'Now that's where it ought to go.' Then when I heard Blackwell with Ornette, it was like a new world. In my opinion, Blackwell is the most underrated of all those drummers. I believe

Sunny Murray and Milford Graves and Rashied Ali deserve all the attention that they have had. But for what I would call the key transitional drummers between the bebop aesthetic and so-called 'free jazz,' it's Elvin and Blackwell . . . and probably Clifford Jarvis too."

Despite the eloquence and variety of reasons with which Stanley details his feelings for such a wide range of drummers, one soon becomes aware that there is one contemporary drummer—Sunny Murray—who looms larger than others in the scheme of Stanley's desire to expand the possibilities of the trap set. Towards that end, Crouch loosens the drum heads more than usual on his set to achieve a broader palette of tonal and timbral colors with which to match the complex effects now possible on the various horns; and he plays with a whole spectrum of different attacks, stick pressures and combinations of sticks, body parts and so on to further his range.

"When I first heard Sunny Murray on *Cecil Taylor Live at the Montmartre*, I realized that something was happening on the traps that Elvin wasn't playing, that Blackwell and Max weren't doing. The thing that makes Sunny Murray such a giant is that he has refined his touch on the instrument to the degree that he can get a wide range of sounds out of a largely conventional bebop tuning. He did some European recordings where he tuned the drums a different way; but basically, although Sunny's tuning is individual, it's not as radical a reassessment of the basic sound of the instrument as Milford Graves."

"Albert Murray says that Lester Young made subtractions on the New Orleans aesthetic, and Charlie Parker made multiplications on the Kansas City aesthetic. I would say that Sunny Murray made subtractions on bebop and Elvin Jones. Sunny's like Monk or Miles: he can make *one sound* have so much music in it, because it's played at exactly the right place with exactly the right touch. And he is the only drummer in this music who went to the most basic of American musics, which is American Indian music, and introduced what is called Amerindian static rhythms on the drums. Sunny will play a static rhythm on the bass drum, or, by a way of playing the cymbals, create a drone that oscillates and undulates through the music.

"But again, as with Monk, most of the drummers slept on him because when Sunny arrived, everybody was so hung up on the extraordinary independent coordination of Elvin Jones and Tony Williams that they didn't realize Sunny doesn't just have independent coordination; he can isolate tempos. I've heard him make two notes become another tempo, just like that. It's like Monk again. Monk can play a phrase and he can play four tempos against the basic pulsation; and two or three notes can each carry their own tempo because he's so in tune with the time. So Sunny has been one of my great heroes—as a musician and as a man, because of his stamina in terms of the New York B.S., which tends often still to want to shuffle, however arrogantly, through the back door of the European academy."

Crouch's reputation may have been a bit dubious with many of the local musicians ("As far as coming around and drinking and talking about how terrible it was for black musicians in white America and blah blah blah, I was cool for that; but wasn't anybody going to call me, by no means."); but his writing in black poetry magazines and his work with Jayne Cortez and the Watts Repertory Theatre Company made him a well known, if somewhat controversial, figure with many students and young musicians on the coast. It wasn't unlikely, therefore, that when young tenor saxophonist David Murray came down to check out Claremont as a college, he also came to check out the band that Crouch had assembled. Stanley acceded to

RAYMOND ROSS

the convention of letting the unknown youth sit in with the band (which included Arthur Blythe and Bobby Bradford). "David took out his tenor and as soon as he started warming it up, I heard a sound like Sonny Rollins, Archie Shepp—not really *like* either one of them but in that area of the horn. Which really shocked me. I hadn't heard anyone, since Lattus McNeely, who at that young age had such a mature sound."

Although David was only 18 at the time, that "mature" sound had been in development over a decade that shows an involvement with many different forms of black music. "When I was seven, I started taking ragtime piano lessons. Until I came to Claremont in '73, I didn't have any ideas about "avant garde" as such—maybe what I was playing was avant garde, I don't know. I liked people like Maceo Parker. But even before I was seven, I used to listen to my mother playing piano, and she may have been my greatest influence in a total sense. She was probably the best pianist in the Sanctified Church; they used to send her to Memphis to play the national convention. She could fire up the church at will, sometimes more than whoever was preaching. I started on alto sax when I was nine. I had a singing group then, and we used to sing Smokey Robinson, the Dells, the Tempts, that kind of thing. Eventually I started playing sax in the band as well; but of course I had to practice that music away from the house because my parents were so religious.

"Still, the thing that I see at the heart of jazz is the same thing that was coming out of the church—for one, the whole matter of spirit possession. Nobody had to tell me that playing jazz was about feeling, about 'the hook-up.' That's why I can dig that someone like Sun Ra's energy comes from that same hook-up. In fact, Sunny (Murray) told me that he saw Sun Ra hook up in Central Park once."

Like so many leading jazz saxophonists (Dewey Redman, Sam Rivers, and Ornette just to name a few) David got much of his background playing with r&b bands. Upon his later shift to jazz, he discovered that the monetary rewards were not quite the same. "I was already playing clubs when I was 14 because I'd managed to get an ID. I guess you'd say I was playing professionally then, since at one point I was making \$175 a week—so much money I didn't know what to do with it. I was doing better economically than I am now, really. Then I read Stanley's book of poetry, and although I'd been writing some things myself, I just stopped completely after I read his stuff. His book impressed me and gave me some insights into the music. I decided to check him out."

Armed with a state scholarship that would allow him to attend the California college of his choice,

David was weighing the possibilities of going to Berkeley when he decided to examine the situation at Claremont. "When I heard that band on my 18th birthday, I realized those cats were the greatest I'd ever heard 'live' to that date. It was an overwhelming experience to hear Bobby Bradford and Walter Lowe and Stanley and Arthur Blythe at one time. At that point, I knew what I wanted to do. I also realized that after making the decision to go along with what they were doing, I wasn't going to make \$175 every week. Right then and there, I decided to align myself with the avant garde, and it's going to be that way until I croak.

"That was also the point when I really began hearing things in a new way. I was scared when I asked to sit in, after hearing what they'd all been playing; but I think I grew more that day than any other day in my life—I felt like I grew about two years in one day. I played football, baseball, and basketball in school and I was usually the team captain because I hated to lose. So after I heard all that music coming from Stanley's band, it was like the quarterback saying to me, 'OK, it's goal to go and we're going to run Z-28 and you're taking the ball and going in right behind the fullback's ass.' I know I rose to the occasion because I wasn't that good the day before."

As might be expected of someone falling under the tutelage of a former Professor of Jazz History, David's influences on the saxophone are wide-ranging, although he was aware of people like Coleman Hawkins and Ben Webster even before that. "But Sonny Rollins was really my first main influence. Maceo Parker was the first I actually heard, but Sonny was such a towering figure that I have to put Maceo second. I got into Archie Shepp because he was more or less between where I was coming from (with some of the things he was doing on *Mama Too Tight*, say, that in fact predated Miles Davis's use of r&b in a jazz context), and where I wanted to go. I wasn't hip to Albert Ayler or Ornette until Stanley dropped them on me.

"When I realized that these new forms were really hooked up to the tradition, I got a lot of strength from that. Up until then, most of the black people that I knew were talking about the music like it was crazy. But I found out that they were the ones who were "out" because they were ignorant of the way it was all connected. I talked to a trumpet player who goes to N.Y.U. the other day and he told me that Cecil Taylor sounds like he's trying to play Baroque in a very unorthodox manner and doesn't really have it together. I tried to tell him that Cecil comes out of the piano traditions of Scott Joplin up through Art Tatum and Bud Powell, Monk and Duke Ellington.

"Right now, the cats who stick in my mind the

most are Sonny, Paul Gonsalves, Albert Ayler, Dewey Redman of course, Roscoe Mitchell—people like that."

The choice of Paul Gonsalves will sound unlikely only to those who haven't really listened to his work. But Stanley Crouch is quick to point out that players like Paul and Ben Webster actually cleared the way for many so-called "avant garde" developments in the idiom, establishing that link between traditions. "It was Bobby Bradford—who incidentally is as legitimate a genius as Orson Welles or Picasso—who hipped me to Paul Gonsalves. We were talking about saxophone players one day and he said, 'Man, what about Paul? Nobody plays more avant garde than he does—all those funny runs that don't come into the key until the last minute?' So I played some of Paul's great solos, like from Duke's *Far East Suite*, for David. I think one of the reasons David's sound is so unique is because he has been able to draw systematically from the entire range of available sources. And if people who heard Duke's band really listened to what Paul or Ben Webster were doing, they would have heard the future. In the course of a Ben Webster record, particularly a medium-fast blues, Ben is definitely going to open the door that Albert and the rest walked through."

Stanley, certainly one of today's more articulate spokesmen for black music (perhaps partly at least because of his unique inside-outside vantage), has a book on the subject currently in search of the right publisher. Whenever and wherever the book appears, Stanley's strong, always informed, and often controversial opinions and viewpoints will most definitely not go without notice. "One of the things that's a problem with the music now is that the black idiom at this point is capable of absorbing anything. It's capable of absorbing a symphony orchestra, but the New York Philharmonic could not play Ornette Coleman's music. Nor could the London Symphony. If Columbia Records really respected Ornette's genius, they could have tried to set say, Lukas Foss and the Buffalo Symphony, who would have done a much better job. Or they should have arranged for Ornette to bring to London with him people like Leroy Jenkins, who is obviously the major improvising violinist of the day, and David Baker and Sirone. Put them in the string section. Put Dewey Redman in with the reeds and show those cats how to play the clarinet. Pierre Boulez doesn't sell any more records than Ornette, but he is supported by people with money the way the Medicis supported the Leonardos and Michelangelos in their day. Yet the real Michelangelos and Leonardos of today are Ornette Coleman, Cecil Taylor, Duke Ellington."

db

## caught... Fresh Air in Chicago . . . Braxton Off the Bottom Line . . .

### AIR N.A.M.E. Gallery, Chicago

**Personnel:** Henry Threadgill, reeds, percussion; Fred Hopkins, bass; Steve McCall, drums, percussion.

We gathered in this small art gallery—an open space in a commercial-industrial area of Chicago just north of the river, in the shadow of the Marina Towers—to hear a trio whose name should be taken in the elemental sense, rather than the textural. Air's music *can* be as light and subtle in its presence as the group's appellation implies; but the total scope of what they played this night covered a much wider range of places and spaces.

Air says about itself: "Air is a cooperative effort on the part of three musicians who have been together since the latter part of 1972, and whose collective backgrounds encompass everything from polka to gospel, show tunes to classical, rhythm and blues to marching

bands, spirituals, folk, dance music, traditional jazz, and what has variously been termed as New Music, New Jazz, or simply playing free. Such a varied preparation has created a broad musical experience which is historical, and yet contemporary in nature."

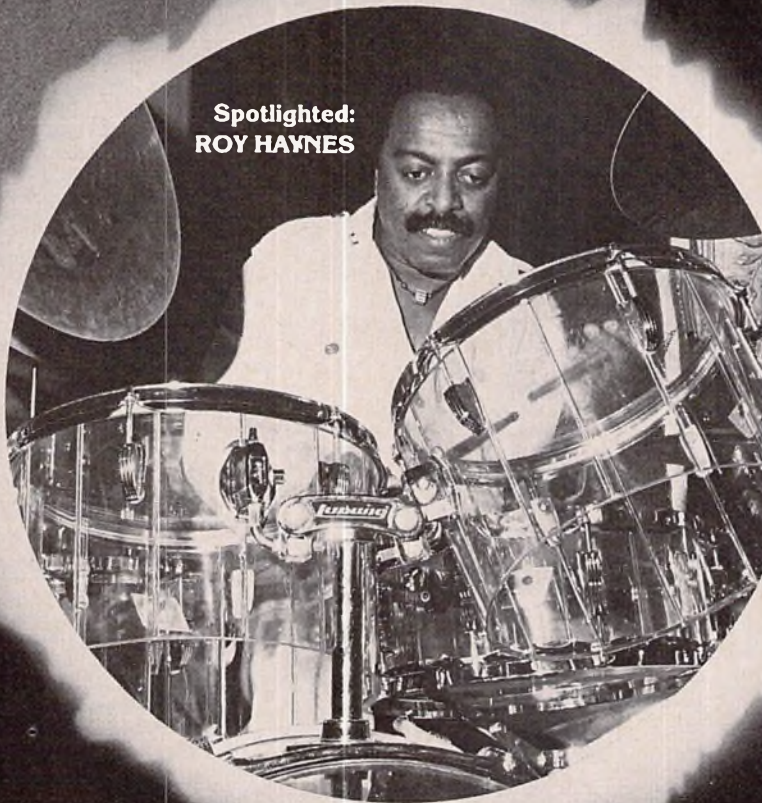
As such, it might be added, the ensemble is yet another firm, positive exponent of what various members of the AACM would like to call Great Black Music. It is a different kind of fusion music, one of essences and roots-reference, as styles are stripped of historical



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embellishment—that which fixes them in time and “dates” them—while retaining the active core, the part still vital as history, as nourishment for the expression of the moment. Part of what this Great Black Music has been for me is a demonstration of how music is organically sound, how stylistic elements can retain their place in history and still feed contemporary expression.

But this was a musical event; philosophy resonates after the fact. *The Traveler* was heralded by a Threadgill sprint across the room, mallets flying over a double-tiered contraction of strung auto hubcaps. McCall lived up to the group's name, malleting lightly over bell chimes, brushing cymbals as a lead-in to a bass flute and arco bass theme, somber in contrast to the ethereal percussion. Then Hopkins, who worked the dark side of the musical spectrum most exquisitely throughout the concert, shifted density, plucking, softly pushing past Threadgill's ebb and flow into a midnight solo. Finally, a madly swinging storm was brewed (Air has its turbulence): McCall created lighting flashes, consistently shocking with simultaneous high hat and bass drum shots, while Threadgill positively raged on his baritone. Towards the end of the piece, Hopkins delivered a more agitated arco, as if goaded by McCall's tempest, before freedom pushed the piece to its final destination: the Ornettish fanfare theme of *The Charles Manson Case*.

An equally wide dynamic, thematic, and programmatic area was spanned in the subsequent pieces. *Manson's* lead line was shrilly sung several times by Threadgill's alto, each repetition leading to frenzied passages steered in diverse rhythmic directions (rock, free, boppish) by Hopkins and McCall. Hopkins was again darkly eloquent, a blues moaner and stormbringer of formidable aural thickness.

After a break, the trio came back with a section dedicated to the late Oliver Nelson. *Air Song* was a flute theme, a quiet dirge that coasted over occasional intense peaks, coming to rest in an intimate flute/arco dialogue. Threadgill proved, on this night at least, to be of most interest on flute; it was supple and warm work in contrast to his angry baritone and occasionally over-piercing alto. Henry's exotic, Afro/Oriental textures contained melodic richness and sonorous tone thankfully devoid of the over-breathy, navel-contemplating puddles of introspection too often substituted for deep feeling in abstract improvised flute music. *Air Song* also heard Threadgill bubbling around McCall's cymbal breaths on that hubcap construction mentioned above, occasionally striking a gong for punctuation. Results were most soothing, and vaguely Trinidadian.

*Sir Simpleton* had Threadgill soaring more than screaming on alto, in contrast to the more abrasive *Manson*, and employing a vaster melodic inventory with stricter thematic development. McCall again ran a radical dynamic range: his loudest moments were gunshot, his mellowest the *ne plus ultra* of tenderness. With Don Moye and Philip Wilson, Steve forms a most formidable triumvirate of contemporary black percussion, Chicago-style (though it has to be added that, due to the tribulations of creative lifestyle in this polar bear of a city, none of these three masters dwells much within its limits any longer.)

A burlesque house tango, deadpan McCall

reading the cliché roll-two-three-four under a disjointed theme from Henry's tenor, left us in good humor, and energized, too, by a smoking section, open and swinging cohesively.

Air has waxed a disc for a Japanese (of course) company called Why Not. It'll probably be hard to get in the States. At this writing, Threadgill is in Chicago, McCall and Hopkins in New York. A domestic recording would surely be in order. Steve, Mike, and Alan at Arista/Freedom, how about it? Then you could get to work on Fred Anderson's sonic powerhouse (a report will follow in these pages soon.) Such beauty deserves to warm more than just a few Windy City winter souls.

—charles mitchell

## ANTHONY BRAXTON QUARTET

**Personnel:** Braxton, alto sax, soprano, clarinet, and contrabass clarinet; Kenny Wheeler, trumpet and flugelhorn; David Holland, bass; Phillip Wilson, drums.

## TASHI

**Personnel:** Peter Serkin, piano; Ida Kavafian, violin; Fred Sherry, clarinet; Richard Stoltzman, cello.

### The Bottom Line, New York City

This show paired two groups receiving unusual popular support in their respective fields—avant garde jazz and classical music. Tashi proved deserving of acclaim, but Braxton continues to disappoint.

The Braxton quartet played a short, uninterrupted, 40-minute set that was formless with the exceptions of a Braxton (clarinet) and Wheeler (muted trumpet) introductory riff; the appearance of a boppish melody line midway through, played in unison by Braxton (alto) and Wheeler (open trumpet); and a final clarinet-muted trumpet dual improvisation. The rest was just a bunch of solos by the four players.

Wheeler was at his best for a smooth flugelhorn solo played with a beautiful tone. Holland contributed one of his awesome, eye-popping, technically brilliant, and rawly emotional excursions (which cut everyone else, and received the greatest response from the packed-in audience). Wilson, while fine in a supporting role, delivered a short, flat, and dull solo.

Braxton is a studied player who always seems to be self-consciously holding back. He is a great technician, as eager to display his virtuosity as he is loathe to reveal—and therefore include—his deepest emotions in his playing. Like Lee Konitz (whose style he seems to be extending and worsening), one must respect his musicianship, but his rhythmically stunted, introspective, impersonal, and uninspiring playing is altogether unsatisfying. Except for two soprano solos (this seems to be his best instrument), during which he showed off his formidable technique, as well as some inner, human feeling, Braxton's playing was less than good. Also, he should shuck the cumbersome, murky-sounding contrabass once and for all.

Overrated and overpublicized, Braxton has indicated little sign of improvement since he first joined (what had been) Chick Corea's memorable Circle quartet, several years back.

Tashi is a youthful chamber quartet with a unique instrumentation—piano, violin, cello, clarinet—in addition to a wide classical repertoire and enormous talent. They are not as

continued on page 48

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## HOW TO

make turn-around changes

Part II

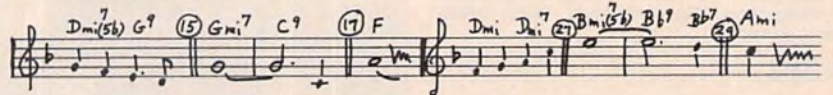
by Dr. William L. Fowler

**P**art I of this article suggested methods of achieving fresh harmonic interest during turn-arounds. It treated root relationships, chromatic alteration of chord components, and upper harmonic extensions. The value of this second part of the article will be increased for those familiar with Part I (down beat, March 11).

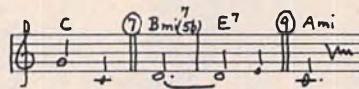
In terms of maintaining musical interest, the turn-around gains importance as the size of the performing group diminishes and as the tempo slows. A big band, for example, contains sufficient instrumental color to fill interest gaps without needing to stress harmony. And a fast tempo leaves only a short time to be filled at turn-around points. But a single pianist or guitarist accompanying a singer (or soloing) on a slow ballad must fill a longer time span with limited instrumental color. Harmonic interest therefore becomes top priority.

Because so many melodies contain identical sustained notes at their phrase endings—the most common being the I, II, III, V, or VI degrees of the scale—the thousands of musicians who have played those melodies have come to recognize a number of turn-around chord patterns as standard. Any fake book will reveal dozens, but here's a sampling:

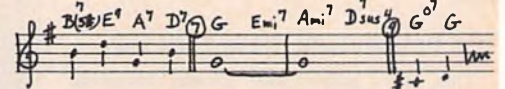
### Days Of Wine and Roses



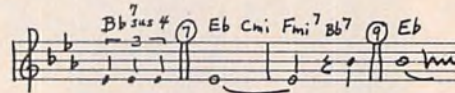
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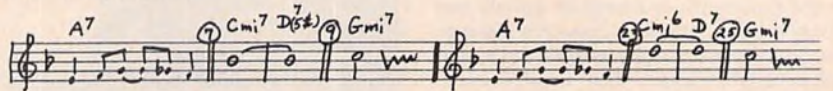
### I Got It Bad



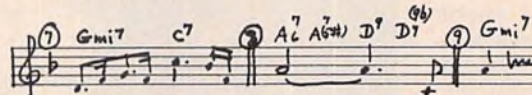
### Blue Moon



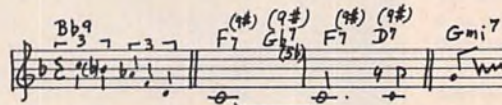
### Call Me Irresponsible



### When Sunny Gets Blue



### Black Coffee



Whether to use one of the standard progressions, to use a decorated version of one of them, or to invent a new one depends on the harmonic context of the piece: If the chords are simple throughout, a simple standard turn-around is most likely to fit; if the chords are chromatically altered throughout, the turn-around should contain chromatic alterations; if the chords are super-stacked with 11ths, 13ths and the like, the turn-around chords should be just as complex.

Traditional folk, country-western, ragtime, dixieland, swing, blues, bop, and rock are music styles normally compatible with standard turn-arounds. But the avant-garde jazz and rock styles, as well as the slow-ballad song style, generally utilize complex chromatic harmony, and thus can accommodate out of the ordinary chords and root relationships within their turn-arounds.

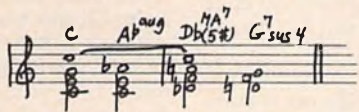
Exploration-minded jazzers, rockers, and balladeers should try making up their own complex turn-arounds by combining the principles outlined in Part I of this article with the following ways of varying a standard progression:

1. Add different roots in the bass line to some of the chords in a standard turn-around:





2. Chromatically alter the roots of some of the chords in a standard turn-around:



3. Combine both methods:



Theoretically, any note of the chromatic scale could become the sustained melody tone at a turn-around. If such a note represents a high chord component, it can easily be supported by including a note a third below it: Elevenths enhance thirteens; ninths enhance elevenths; and sevenths enhance ninths, as in the B flat minor ninth with supporting major seventh shown above.



## DUKE'S TURN-AROUNDS

by Dr. William L. Fowler

Here are some examples of turn-around from the man who himself turned jazz history around. I found them in *The Great Music of Duke Ellington*, published by Belwin Mills. They should be tried out against a variety of sustained melody notes, both natural and chromatically-altered. And when clashes between melody and chord components occur, the chord note should be adjusted chromatically:



**Editor's Note:** Also of interest to followers of this two-part HOW TO/Workshop on turn-around changes is Volume Three of David Baker's *Techniques Of Improvisation*, entitled *Turnbacks*. It's available for \$9.00 from db Music Workshop Publications.

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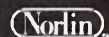
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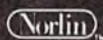
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## BLAKEY

continued from page 17

just accompany him, without playing the cymbals and stuff."

*Art Blakey on a very special project:* "In New York, if everything runs all right, we're going to have a school to help the kids. We have a place and a theater in mind, but we don't have a schedule because the economy fell and the Ford Foundation had to back off for a minute. But we do have a curriculum together, and good people working on it. It's not just in jazz: I want to help the kids who can dance, who can act, who can paint, and so far as the music is concerned, I want to surpass Juilliard, because they ain't teaching nothing but theory. The kids need to be in the company of the masters, and know how they think: this is the way to pass down an idea. I don't teach myself, and I won't until we get the school going. And when I'm not there, when I'm working, I'll do it by videotape. I really want to give it my heart, because it's gratifying to teach."

*Finally, Art Blakey on Art Blakey:* "I'm not a person of routine. That's why I'm playing music. I don't like getting up in the morning, going to work, coming home, all that's not life to me. When I visit the cats I was raised with—baldheaded, toothless, walking around on canes—I look at them and say, 'I'll see you.' I don't want to be around that shit. If you travel and change, that really keeps you on your toes, keeps you youthful and thinking. I got to travel, got to see my friends, I got people here I love and people over there I love. I can't sit down and stay in one town, I got to see them all. The whole world is like my family." **db**

## FOREVER

continued from page 14

*Things You Are* where the changes click off. **White:** No, man. Someone holds up a card, or waves a flag.

**Corea:** A lot of it originates with the composer. He'll say "I want this part to go like this," and we'll rehearse it that way. The other situation is when we play a composition where the structure remains the same every night, except that we'll render it differently. Maybe one night, we'll play this part with more thrust. Lenny has a lot to do with that because of his drumming. If he feels like playing a certain part that goes "swoosh," we'll all follow him and do it. We all do it to various degrees. We follow each other. And we reach very quick agreements about dynamics and speeds and phrases.

**Berg:** Let me ask you about your current project, the new album for Columbia. Is there a new direction, or modification? What is happening with *Return To Forever* right now?

**Corea:** It's going to be RTF in really full force. Compositionally, this record is the best that we've done. It will also be the best sound-wise. It's just going to be the best that we've done and it's going to be hard to top. I feel our past records are very powerful. But a lot more care has been taken with this one. And I think the composition is coming from a more uncompromising view from all of us.

**Berg:** Can that be elaborated on?

**Corea:** I'll give you the truth of it. It's hard to balance the intentions we have to communicate and to maintain a personal kind of musical satisfaction. Our strongest goal is to make people feel good, and we do it with the music we play. When we write compositions and put programs together, we listen to them and ask, "Does that music work or is it a bit

too far out?" This puts a bit of a strain on us as artists because how we really like to operate is just to do it. But I find that is an irresponsible attitude, especially in the beginning, so we've taken a lot of care with our past products. And we've had success with the way we've done it, and the compromises have been very small. Well, with this record I feel there will be even less compromise.

**Berg:** What does your basic intention of communicating to people mean in musical terms? Does compromising mean, for example, going to a more basic rock rhythmic pulse as opposed to something freer?

**Corea:** Rhythm, melody, and harmony are places where we do that. Some people go by the simplistic, Top 40 formula where the melody has to be very simple and singable and there can't be too many chord changes and one very simple solid beat has to continue throughout. That's one way of viewing it. But this record is going to be more melodic and yet more melodically complex. And rhythmically and harmonically clearer, yet rhythmically and harmonically complex. I think we're finding a way to make our communication clearer but yet still very challenging musically.

**Berg:** Being a communicator/artist has to be so devilishly complex. On the one hand, you as a group of communicators have a unified intention, which involves some degree of compromise. On the other hand, as individuals, especially as you get older and more mature, there would seem to be growing tensions about doing your own things.

**Corea:** We all have our solo ventures. And on them we make music which I think is more personal. That relieves a lot of that tension which is naturally there. I found that to be the case on this solo record I've just done. I hadn't made a solo record in about four years. And I found it to be a really nice balancing for myself. It's an uncompromising musical thing that we like to do. It relieves the tension so that when we come together, our basic intentions for RTF continue.

**Berg:** How much longer do you think you'll be able to sustain the group enterprise?

**Corea:** That will be up to our collective cunningness.

**Clarke:** I'll tell you one thing about that: we'll always be connected up in one way or another as people, you know, always.

**Berg:** One last question. What is the origin of your name, *Return To Forever*?

**Corea:** I decided to put some group music together in 1971. So I started writing some music and the first piece I wrote I entitled *Return To Forever*. Then I got together with Stanley and we started putting the group together. We did the first record and called it *Return To Forever*. And as the group began to work, I decided to name the group *Return To Forever*.

**Berg:** So it started with a tune, an album title, and then the group. What's the tune about? Is there any special significance?

**Corea:** Yeah, there is some significance. Around that period of my life, I totally re-evaluated my past. I started my life anew—totally anew. Musically, my intentions were no longer to just satisfy myself. I really wanted to connect with the world and make my music mean something to people. And "forever" poetically means to me a very nice state of being where time is not a pressure and a person is really feeling himself. It's something we need to "return" to. **db**

brothers Bates (Norman & Bob), decided against traveling.

Picture Dave, Paul and Joe each hanging off by one foot, but Gene standing firm, making sure no one goes very far afield. He has always looked upon himself in exactly the same image that the rest of the quartet looked upon him . . . the rock bottom stalwart.

**Smith:** Would you have done anything differently if you were starting with the quartet now?

**Wright:** No. In the first place, there was a natural marriage between four men, musically. You can't ask for anything better than that. I was offered the job with the quartet on the suggestion of Joe Morello, whom I had met in San Francisco. I knew Paul and Dave prior to that. I didn't know if I was going to like it or not until I played with them. So much happened on our first concert that I knew it was right. It was so natural.

**Smith:** Did each of the other members of the group specifically inform you what they wanted from you?

**Wright:** They wanted a Gene Wright. I was with them ten years. There's your answer. Nobody gave me instructions. They just wanted me to play. There were no hassles from the word go. Joe Morello was the time element; I was the foundation bottom; Paul Desmond was the lyrical element; Dave was driving the car.

**Smith:** What were your feelings when the racial conflicts arose?

**Wright:** I felt *they* (the folks in the South) had a problem. I had been through it all in the neighborhood where I grew up. Dave just said, "If you want my quartet, Gene Wright's a part of it." Again, no hassles. That was my first date with them, too. When asked why I couldn't play, they answered that it wasn't that I *couldn't* play, it was just that it hadn't been done before.

**Smith:** How did you handle the time signature changes initially?

**Wright:** Instantly, I knew that if they were playing in 7/4 I couldn't be playing something else. That was obvious. Joe and I got together and I followed whichever part of him was going to be keeping the time. Joe plays many rhythms at once. So I just took the sock cymbal time, or the bass drum time, or his right hand time, or his left hand time. I had a choice to take it at whatever I wanted. I chose to play straightahead; if it was 9/8, I played it that way, 7/4, or whatever. But I played it in a rolling manner. I didn't divide it. If there were seven beats in the bar, I played seven beats. I didn't try to divide it up in thirds, or two. When I played nine beats to the bar, I would get the same feeling as if I were playing four beats to the bar. I was able to make it roll and flow. If I were to play three, dah, dah, dah . . . dah, dah, dah . . . dah, dah, dah, it would sound like that. When I played nine, or seven, it would come out smoothly. I'd play accents when I felt one coming in, but I wouldn't divide it artificially.

**Smith:** Have you ever played differently, like a Ron Carter?

**Wright:** Don't forget, he came along after we were out there. So whatever he's doing is coming from his repertoire of knowledge of the bass and what he has heard of it, and studied. What he's doing is basically not new; it's his interpretation of it. I have to go back to Charles Mingus. Everything that they are

doing today they were doing then. Jimmy Blanton, too.

**Smith:** Do you play electric bass at all?

**Wright:** No. I have spent all my time on upright and that's what I'm gonna die playing. I know a lot of Fender bass players that are playing it beautifully and I love 'em for it. It's a thing that you have to have a feeling for. I don't like it so I can't play it. I have a Polytone pickup on my bass, but I didn't use it with the quartet. It wasn't popular in those days.

**Smith:** Had you used it, would they have benefited?

**Wright:** I don't think so, you would have heard it, maybe, louder. But in those days loudness was not the thing, so it probably would have been sticking out like a sore thumb. Everything was happening naturally. An electric bass would have sounded alright, but it would have created a different feeling, a different sound. It wouldn't have been right at the time.

**Smith:** Do you plan on doing anything different with the quartet for this reunion?

**Wright:** I intend to play like I'm playing today, which is about 100% badder than it was then. I've been studying, practicing, working, teaching; I've been staying up on my instrument. If I know Joe Morello, he's been doing it; Dave and Paul, too. If anything, this group should be a super, super group on top of what we originally were.

Paul is uncanny. He will walk in and shake you up at any time. What his system is for doing it I have no idea. I expect so much to happen on this tour that it will be hard for us not to stay together. There's even a great demand out West, everybody wants to know why we're not coming out there. Our philosophy is staying up on our instrument and we enjoy it. It's not a chore. When we get up there on stage it's going to be like last week, because we think that. We immediately start listening to each other. That's the key. By the time we get to the second tune, look out! But we will never recap what we did in those days. History repeats itself, but never in the same way. We are going to take it to another dimension. Those ten years belong to its time. There's a second chance, but it will be different.

(Ed. Note: Gene has been doing more than listening. "Keeping up," he calls it. He's also become a composer, most notably *African Suite* which will be premiered with the quartet. He has written about 40 tunes, teaches and transcribes music for his classes. He still likes the melody and that's where his arco chops lie. He is called "Senator Eugene J. Wright," Senator of Goodwill, in Los Angeles. His advice to young musicians is simply, "It's not what you do today, right now, but what you're going to do tomorrow.")

**J**oe Morello's todays and tomorrows are intimately involved with his drums; he holds clinics and he tours for the Ludwig Drum Company. He dearly loves what he has done, what he is doing and what he is about to do with the Brubeck Quartet.

Joe joined the group in late 1955, replacing Joe Dodge. It was this change from drummer-in-the-background to time-keeper for time-signatures that gave Brubeck his greatest successes.

**Morello:** I was in bed when Dave asked me to join the group. He told me that Joe Dodge was leaving. At first I felt that a group with a drummer in the background didn't hold much for me. After all, it was Dave and Paul who

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worked so well together, and the drummer and bass player were just there. This was when I was still with Marian McPartland. At about the same time, Benny Goodman was starting something and Tommy Dorsey was wanting a drummer. So I had all these things going. Finally, Dave and I met and I told him that I didn't think I would fit into the group because I wanted to play more. Marian had let me do little solos and four bar breaks, stuff like that. Dave told me that he was looking for a new image and he would let me play as much as I wanted.

So I tried it for the eight or so weeks we were out. "Maybe you won't like me, and maybe I won't like the group," I told him. "Because I don't want to sit back there in the shadows and not play." I didn't want to be a service drummer. I love what I do too much.

**Smith:** Would you have done anything differently?

**Morello:** We worked out an arrangement which was suitable to both of us. Dave gave me a lot of freedom to play. I was always the type of drummer that would rather underplay than overplay. It's easier to play louder and get busier, but I always respected the sensitivity and tried to back up the group. I would probably do it again the same way.

**Smith:** Which albums are you most happy with?

**Morello:** The first one I did with them was *Jazz Impressions Of The U.S.A.* We were doing four albums a year, and I was with them for 12½ years; that's a lot of albums. Before we decided to do our own things, we would go into the studio and do a couple of albums at a time.

**Smith:** What about those time-signature albums?

**Morello:** I think Dave was the first to get it out there. What really attracted me to Dave was the rhythm things. I grew up in Springfield, Mass., with Phil Woods, Sal Salvadore, and Chuck Andrus, and we used to jam a lot. I was also into doing polyrhythms, superimposing five on top of four. The guys would look at me and say, "What the hell are you doing?" I used to get a kick out of it because I knew where I was. So I would play the straightahead type things like what Max Roach and Roy Haynes (one of my favorite drummers) were doing. With Marian it was just straight swinging along.

So, when I finally got with Dave he was into the polyrhythms. It all worked out rather well.

**Smith:** Did you rehearse with the group for all your ideas, or did some come spontaneously on stage, or in a club?

**Morello:** Mainly it was all improvisation. After we had played together for awhile, Dave would say to me, "I like this kind of thing; I like that kind of thing." We would play it, run it down once or twice. Basically, though, it was just improvising. After being with the group I knew what he could take and what he couldn't take. Similarly, Paul. There were times I overplayed for Paul and he would get a little upset with that. It ended up that I loved to play for Paul. Dave was, harmonically, a genius.

**Smith:** Did his attitude differ between you and Gene?

**Morello:** Dave was very hard with bass players. He wanted certain notes. He wanted roots; he wanted a bass player to play exactly what he wanted. This, in some ways, limited the bass player. He was rough on a rhythm

section. He would tell me what he wanted and I would try to give it to him. My whole thing was to try to complement what they were doing. Sometimes Paul didn't agree with what I was playing, but you can't please everyone all the time. The secret of failure is to try to please everybody. Dave believes in what he is doing, Paul does too, and so do I. I will never, willfully, try to destroy a group. Overall, I would say we got along pretty damn good.

**Smith:** When Dave went into the rhythmic changes, did he do so with it in mind that he had someone like you who could handle it?

**Morello:** I think so, because I was very familiar with the polyrhythms. *Take Five* came with a story. I used to do a drum solo on *Sounds Of The Loop*, from *Jazz Impressions Of The U.S.A.* After the group would cut out I'd play in 5/4, even though the tune was in 4/4. I asked Dave if he would write me a drum solo in 5/4. He and I were very compatible rhythmically. There was nothing that he could do that I didn't understand. Paul said he would like to try to play in 5/4. "Maybe I'll write something." He came up with *Take Five*. It was just a throwaway, getting off on one chord in a quasi-Latin tempo, a drum solo, really. All the critics put it down. George Simon said, "Joe Morello sounds like he's playing for a trampoline act." Because I'd play over the bar. I didn't play straight five. Dave was playing the ostinato figure and I was complementing him.

**Smith:** What were some of the highlights of the quartet's career?

**Morello:** Carnegie Hall, 1963, has got to be the best concert we ever did. A live album came out of it. No cuts, no overdubs, not that we ever did those. I must give credit to Teo Macero, too. He a&r'd and engineered the album. He did a hell of a job with the group. It was one of those nights that nothing could go wrong. The audience was with us.

Another highlight was playing the White House. We did that twice. The European tours, India for a month, Poland, all were good.

**Smith:** Do you want the group to be permanent?

**Morello:** I really like doing what I'm doing now with Ludwig, concerts, clinics. I teach at a large drum store, Dorn and Kirschner, but I plan on doing more playing. I plan to start my own group and I've got a few ideas, working with Teo again. I don't want to do 1000 one-nighters any more.

**Smith:** What kind of affect have you had on drummers?

**Morello:** Without sounding egotistical... possibly dynamics. A lot of drummers start out loud and end up loud. I like to utilize the dynamic range. This is the only time in history that a drummer can play sticks on a ballad. There are very few drummers that can play brushes, because they don't have to. When I get my group, I'll go into the jazz-rock idiom. I love that, like Billy Cobham, but I have my own ideas.

**Smith:** Are you any different now?

**Morello:** I play entirely differently now than when I played with the quartet. With the quartet I tried to complement what they were doing. With Dave and Paul you can't play as free... no, I play entirely differently. It would be too much if I played my loose style with them. It's going to be interesting to see what is going to happen with the quartet. I want to play for the group without losing my identity.

db

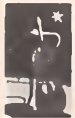
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# 1776-1976— IT HAPPENED

**1776**—Violinist Thomas Jefferson signs the Declaration of Independence.

**1838**—Violinist/dance orchestra leader Frank Johnson plays a command performance for British Queen Victoria at Buckingham Palace. She then awards him a pure silver bugle!

**1842**—American classical violinists find their first professional orchestral goal in the establishment of the New York Philharmonic Orchestra.

**1893**—Violinist John Robichaux typifies the subsequent New Orleans rash of string-playing dance orchestra leaders.

**1924**—Violinist Hezekiah "Stuff" Smith begins the unorthodox career (even for jazz!) which includes early use of the electric pickup and disregard for academic violinistic niceties.

**1925**—Violinist Joe Venuti begins the recording career (with guitarist Eddie Lang) which establishes him as the first jazz violinist.

**1937**—Violinist Eddie South finally gets his deserved American recognition via a recording made with Stephane Grappelli and Django Reinhardt in France, where he has been a jazz notable for many years.

**1940**—Traditionally-trained violinist Ray Nance replaces Cootie Williams as trumpeter in the Duke Ellington Orchestra. (Ray sings, jazes his Strad, and blows trumpet with the Duke.)

**1975**—French-born violinist Jean-Luc Ponty continues his winning ways in all the jazz polls.

# CITY SCENE

## NEW YORK

**Charlie K's Nite Scene** (Seaford, L.I.): Joe Coleman's group featuring Dom Minasi, Harry Shepherd, Arvell Shaw & guests Jimmy Heath (3/15); Norris Tunney (3/22).

**New York University (Loeb Student Center):** Jack Kleinsinger's "Highlights In Jazz" presents "Accent on Percussion" w/ Tony Williams, Ray Barretto, Sonny Fortune, Lew Soloff, Eddie Gomez, Jack Wilkins, Eddie Martinez and Patti Wicks (3/17).

**Angry Squire:** Jazz and British cooking.

**Barbara's:** Jazz all week.

**Boomer's:** Sonny Fortune (3/17-20).

**Bottom Line:** Mose Allison and Wee Willie Dixon (3/11-14).

**Bradley's:** Jimmy Rowles.

**Broadway's:** Jazz Tues. thru Sat.

**Eddie Condon's:** Red Balaban and Cats (Mon. thru Sat.); guest sitters-in (Tues.); different groups (Sun.).

**Cookery:** Dolly Dawn; Dick Hyman (Sun.); Chuck Folds (Sat. Afternoons).

**Gaslight Club:** Sam Ulano Quartet.

**Gerald's** (Cambria Hgts, Queens): Jam session (Tues.); name groups weekends.

**Gregory's:** Hal Galper & Lynn Crane (Mon. thru Sat., 6-9); Galper w/ Victor Gaskin. (Mon. & Tues. from 9:30); Brooks Kerr w/ Sonny Greer & Russell Procope (Wed.-Sun. from 9:30); Warren Chiasson w/ Harold Mabern (Sun. from 4:30).

**Hoppers:** Top stars Mon. thru Sat.

**Bemelman's Bar** (Hotel Carlyle): Barbara Carroll.

**Jim Smith's Village Corner:** Lance Hayward or Jim Roberts.

**Jimmy Ryan's:** Roy Eldridge group (Mon. thru Sat.); Max Kaminsky group (Sun.).

**Le Petit Bar** (Sherry Netherland Hotel): Hank Jones (from 7:30 nightly).

**Ladles Fort:** Jazz Sun. at 4 pm; Jimmy Mitchell

(3/14); David Murray (3/21).

**Michael's Pub:** Woody Allen (Mon.); Dick Hyman, Bob Wilber, Bob Rosengarden, and Mill Hinton (thru 3/13); Jay McShann (from 3/16).

**Mikell's:** Jazz all week.

**Rainbow Room:** Sy Oliver Orchestra.

**Sonny's Place** (Seaford, L.I.): Jazz all week; Paul Quinichette (3/12-13); Charlie Williams (3/19-20).

**Stryker's:** Innerspace (Thurs.); jazz other nights.

**Studio Rivbea:** Jazz weekends.

**Studio We:** Jazz weekends.

**Surf Maid:** Jim Roberts (Sun. & Mon.); Nina Sheldon (Tues. & Wed.); JoAnn Brackeen (Thurs. thru Sat.).

**Sweet Basil:** Guitar Festival stars all week. Call club for details.

**Tangerine:** Ellis Larkins and Wilbur Little.

**Tin Palace:** Paul Jeffrey Octet (3/11, 14/18, 21, 25); Richie Cole's Alto Madness Feat. Eddie Jefferson (3/12-13, 19-20); Hellman's Angels (3/16-17); Sheila Jordan (3/23-24).

**Tully Hall:** Harlem School of the Arts annual benefit. Works of J. Willard Roosevelt, Nathaniel Dett, Ulysses Kay (3/16); call UN 1-1107.

**Cohoes Music Hall** (Cohoes, N.Y.): The Many Styles of Nick Brignola w/Max Kaminsky, Jack Wilkins, Eddie Gomez, and Red Rodney. db New York Correspondent Arnold Jay Smith emcees.

**St. Peters Church** (64th St & Park Ave): Jazz Vespers with Leigh Pezel (3/14); Arnie Lawrence (3/21)

**P.S. 77:** Bucky Pizzarelli (Mon., Thurs., Fri.-Sat.).

**JAZZLINE:** 212-421-3592

## BOSTON

**Jazz Workshop:** Joe Pass (3/22-28).

**Paul's Mall:** Sonny Rollins (3/17-21); Esther Phillips (3/29-4/4).

**Merry-Go-Round Room:** Jackie Paris & Anne-Marie Moss (3/8-20); Helen Humes (3/22-4/3); Julie Wilson (4/5-17).

**Michael's:** Billy Thompson 4 (3/5-7); Mistral (3/12-14); John Neves 5 (3/19-21); Abintra (3/26-28); Jazz nightly, low cover.

**Reflections:** Cartoun & Michele (3/12-14); Chuck Chaplin (3/19-21); Kemp Harris (3/26-28); Steve Tapper & Yaron Gershovsky (4/2-4).

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**Whimsey:** Ray Santisi or Mike Renzi (solo pianist during weekday luncheons, 12-2, and Sunday brunch, 12-4).

**B.U. Celebrity Series** (Symphony Hall): *Preservation Hall Jazz Band* (4/2).

**Parker House:** Dave Crohan (Mon.-Fri.).

**Berklee College:** (recital hall, 8:15, free) James Kilian (guitarist/composer, 3/25); (performance center, 8:15, fee) *Evolution of Jazz w/Tony Teixeira's Faculty Orchestra* and narrator, Ray Copeland (3/27); *Percussive Jazz w/Gary Burton and Gary Chaffee* (5/1); Info: 266-3525.

**New England Conservatory** (7:30, Jordan Hall): *George Russell Orchestra* (3/23); *Gunther Schuller's Contemporary Ensemble* (3/24); *Chuck Israell's National Jazz Ensemble* (3/28); Info: 262-1120.

**Pooh's Pub:** *Claudio Roditi 5 w/Cucho and Rick Martinez, Kiki, Akira* (Mon.); *Stanton Davis & Ghetto Mysticism* (3/17-21); *Uptown Reunion* (3/24-28); *Carol Crawford 5* (3/31-4/4); *Mistral* (4/7-11).

**Jazz Celebrations** (Emmanuel Church): *Michael Gregory Jackson* (3/7); *Ronnie Gill & Manny Williams 3* (3/21); *New Age Ensemble* (3/28). Info: 536-3355.

## BUFFALO

**Trafalmore Cafe:** Jazz every Fri. and Sat.; *David Liebman* and *Lookout Farm* tentatively scheduled (3/19-21).

**Bona Vista:** Jazz every Wed.; *Shakin' Smith Blues Band* (Thurs.).

**Papagayo:** Jazz Mon. thru Sat.

**Cotton Club:** Jazz Mon. thru Sat.; *Jaman* (indefinitely).

**Staller "Downtown Room":** Jazz Tues. thru Sun.; *Bucky Pizzarelli* (3/2-3/14); *Spider Martin* (3/16-3/21); *Dizzy Gillespie* (3/23-4/4).

**Mulligan's:** Jazz or rock on weekends (name jazz acts, to be announced).

**Attica Correctional Facility:** *Spider Martin* and *Dizzy Gillespie*, (in-prison concert, 3/27, 1-3 pm).

**Ericson Lounge:** (formerly the *Royal Arms*): Jazz Fri. thru Sun. Open jam session Sun. evening.

**Jack Daniels:** *Buffalo Jazz Ensemble* (Sun., Tues.); acoustic music w/ *Phil Dyllin* (Wed.).

**Edelweis Hütte:** Jazz weekends.

**Bourbon Street West:** Jazz Wed., Sat. w/ *Boujii Overload*; *Shakin' Smith Blues Band* (Fri.).

**Klienhaus Music Hall:** *Roxy Music* (3/5); *B.B. King, Bobby "Blue" Bland* (3/21).

**Auditorium Theatre** (Rochester): *B.B. King, Bobby "Blue" Bland* (3/20).

**Radio:** *WBFO-FM*, 88.7 (daily, noon-2, midnight-3; Sat., 3 am-noon, midnight-6; Sun., noon-2, 11pm-8am); *WEBR*, 970 AM (*George Beck*, Mon.-Fri., 11pm-midnight; *Warren Epps*, Mon.-Sat., midnight-6); *WREZ-FM*, 94.5 (Mon.-Sat., 11pm-6am); *WBLK-FM*, 94 (*Carroll Hardy*, Sat., 11pm-1 am).

## CLEVELAND

**Colliseum** (Richfield): *Preservation Hall Jazz Band* (3/19).

**Nighttown** (Cleveland Hts.): *Sam Fingers Dixieland Trio* (Mon., Thurs.).

**Case-Western Reserve University:** Ohio College Jazz Festival (3/26-28).

**Radio:** *WJW-AM*, 850 (*Dave Hawthorne*, nightly 8-12.).

## DETROIT

**Baker's Keyboard:** name jazz artists (Tue.-Sat.).

**Music Hall:** *Preservation Hall Jazz Band* (3/14).

**Masonic Temple:** *Ella Fitzgerald, Duke Ellington Orch.* (3/21).

**Cymbal Motor Inn:** *J.C. Heard* (Tue.-Sat.).

**Delta Lady:** *Mickey's Pulsating Unit* (Wed.-Sat.).

**Clamdiggers:** *Bob Seely, Bob Milne* (Tue.-Sat.).

**Top O' The Pontch:** *New Medium* (to 3/16); *Showcasemen* (3/17-4/3).

**Pretzel Bowl Saloon:** name jazz artists (Tue.-Sat.).

**Raven Gallery:** *Gamble Rogers* (to 3/15); *Raun McKinnon* (3/16-3/28); *Little Sonny* (3/30-4/11).

**Presidential Inn:** *Tom Saunders* (Mon.-Sat.).

## CHICAGO

**Ratso's:** Jazz and other name contemporary music nightly; call 935-1505 for details.

**Quiet Knight:** Folk, rock, occasional jazz nightly.

**Riviera Theater:** *Supertramp* (3/12).

**Aragon Ballroom:** *Johnny Winter* (3/19).

**Amazingrace:** *Luther Allison* (3/12-14); other contemporary folk, jazz nightly; call FAT CITY for details.

**International Amphitheatre:** *Robin Trower* (3/21).

**Orphan's:** *Santex & Seance* (Sun. Afternoons); *Synthesis* (Mon.); *Ears* (Tues.).

**Biddy Mulligan's:** *Farmingdale* (Sun.); *Special Consensus Bluegrass Band* (Mon.-Tues.); *Mighty Joe Young* (3/3-6); *Jimmy Dawkins* (3/10-13); *Koko Taylor* (3/17-20); *Bob Reidy* (3/24-27).

**Enterprise Lounge:** *Von Freeman* (Mon.).

**Radio:** *WOJO-FM*, 105 (*Juan Montenegro's Latin Explosion*, Mon.-Fri., 6-7 pm); *WNIB-FM*, 97.1 (*Straight No Chaser*, nightly at 11:30 pm).

## PHOENIX

**Jed Nolan's:** *Hot Jazz Society* (Sundays, 6 pm).

**Boojum Tree:** *Les McCann* (3/16-18); *Bob Ravenscroft Trio* (3/14); *Joel Robins Trio* (nightly).

**El Bandido:** *Pete Magadini Quartet with Prince Shell* (Thurs.-Sat.); *Jerry Byrd Trio & jazz jam* (Sun.); big band night (Mon.).

**French Quarter:** *George Shearing* (to 3/20); *C.C. Jones* (3/22-4/17).

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

**Cork Tree:** *Freeway* (nightly); *Club Soda* (3/14); *Norm Heard* (3/21).

**Varsity Inn:** *Grant Wolf's Night Band*, jazz (3/15).

**Phoenix College:** *Jazz Lab Band Concert* (3/25).

## LOS ANGELES

**Concerts At The Sea:** *Eddie Harris* (3/2-21); *Tommy Vig Big Band* with *Don Ellis* (3/15); *Anthony Braxton* (3/23-28).

**Lighthouse:** *Pharoah Sanders* (3/9-14).

**Concerts At The Grove:** Name jazz; details 480-0086.

**Donte's:** Jazz all week; Mon. is guitar night.

**U.C.L.A. (Royce Hall):** *Cecil Taylor Quartet* (3/30).

**Etc. Club:** *Maxine Weldon* (2/24-3/24).

**The Cellar:** *Les De Merle Percussion Ensemble* (3/15).

**Memory Lane:** *O.C. Smith & Jack Wilson Trio*.

**Rudolph's Fine Arts Center:** *John Carter Ensemble* (Sun. 3-5P.M.).

**Sundowner** (*Van Nuys*): *Les De Merle Quintet* (Wed.-Sat.).

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**Parisian Room:** Jazz all week; details 936-0678.

**Hungry Joe's:** *Dave Pike* (Tues.-Sat.); various artists on Sunday.

**Eagle Rock High School:** Concerts (2nd Sun. of month; players include *John Rinaldo, Ernie Watts, Marshall Royal, Mundell Lowe, Shelly Manne, & Bobby Bryant*).

## CAUGHT

continued from page 41

tonally limited as more conventional string quartets. Their "set" consisted of a brilliant performance of Messiaen's *Quartet For The End of Time*, a kaleidoscopic, eight-part piece that was written and first played in a German prison camp. Although totally composed, Tashi played it with such feeling and devotion that often it sounded almost spontaneous, rather than preconceived—especially when compared to Braxton. —scott albin

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