

APRIL 22, 1976

60c

the contemporary
music magazine

down beat®



**RAY
BARRETTO
MARV STAMM
EDDIE PALMIERI
TITO PUENTE
MACHITO**

2701043 220953 087816 DB *
PAM VAN OOST A10
ACHTERHAKKERS 9 P A1
DORDRECHT NETH 04
47

Also ex...

If you've been
choosing a mouthpiece
because of a name alone,
consider the new alternative:



**Custom-crafted
mouthpieces in a broad
assortment of styles
and cup-sizes for trumpets,
cornets, trombones, baritones
and sousaphones.**



Distributed exclusively by King Musical Instruments, Inc., 33999 Curtis Boulevard, Eastlake, Ohio 44094.
Exclusive distributors of King Instruments and Accessories, Benge Trumpets/Cornets, DeFord Flutes, and Manhasset Music Stands.



"What I need is a clear, clean sound."

A conversation about music, electronics and the future with one of America's foremost keyboard artists—Chick Corea.

Return to Forever seems to be able to work as a team while each individual still does his own thing—such as solo albums—without hurting the group. What's different about your group that allows you to maintain your cohesiveness?

"I guess what's different is that we really confront one another with our basic problems and always make an effort to communicate any kind of difficulties that occur. An artist who creates his own music would naturally have a problem working in a team with others, 'cause there's the creative viewpoint of others to deal with, too. We all have the recognition of what it takes to work as a team. It's being able to understand and work with each other's creation. One thing that relieves the stress of that is solo projects, which allow us to originate our own product and then come back and work for the group product. The main solvent there is communication."



"Chick's regular set-up uses a Kustom SRM VIII 8-channel mixer with an SRS XII bi-amp slave which powers his MF-1212, MF-1012 horn and MT-15 horn/tweeter. His monitor system includes the III monitor power unit and III monitor cabinets.

As a group, how do you determine the direction your sound takes?

"It's a planning of our direction in terms of how we want to communicate to people, and how we want it to feel. After that is decided, the way we put the music together comes from that."

How do you compose your music?

"The way I usually compose is to conceive of a feeling, and then the kind of sound I want. Like on the solo record I've just done—there were parts where I wanted to use a string quartet or a brass quintet, so I found the musicians I wanted to work with and wrote music I knew would be suited to their abilities. I kind of like to write more toward the abilities of people I'm working with, rather than writing a piece of music and then finding people with the abilities."

When you're on stage, what kind of amplification equipment do you use to produce the sound you want?

"I've used so many different kinds of amplification. I've been using Kustom equipment, and I really like it. What I need as far as amplification goes is a clear, clean sound—which is what I've been getting with Kustom."

Do you use any special equalization or any special setting on it?

"No, there's a graphic equalizer on the mix board I use, but there's no radical curve on it. I run it almost flat. I roll off a little bit of bass, and I even roll off a little bit of the highs sometimes—because I play in the high registers on the synthesizers. But other than that, nothing special in the way of EQ."

What instruments do you use currently?

"I have a stack of them: Fender Rhodes, Hohner Clavinet, a Mini-Moog, the new Micro-Mini-Moog, and a larger Moog Fifteen. I use a little ARP Odyssey and a Yamaha organ. And soon to be delivered is a new polyphonic synthesizer called a PolyMoog."

Do you see your sound being much different in the future than the present sound of Return to Forever? And if so, how?

"I'm always one for expanding and evolving what I do. Musically, I see a lot of things I'd like to do, which I feel will begin to happen slowly. *Return to Forever* is not into radical change. We like to evolve things step-by-step. So our sound will be an evolving sound. We're looking for new ways to use electric and acoustic instruments in performance—we devote half our concert now to acoustic instruments. Individually, I'd really like to do more composing. I haven't done too much orchestral composing and arranging, which is something that I'd like to do. There's a bit of that on my new solo album."

What's the next project for Chick Corea and Return to Forever?

"A new solo album of mine, called 'The Leprechaun', released in February. Right now, I'm rehearsing with *Return to Forever*, and our new recording ("*The Romantic Warrior*") will be released sometime in March."

Chick, what do you see in the future for electronic music?

"Electronic instruments are very young. As they're used by people who write for them and create with them, the way they're used and the way they're built will be refined. Then you'll have something which I think you'll be able to call a fine art."



When sound is everything . . .

Kustom

Chanute, Kansas 66720

Contents

- 16 **Tito Puente and Machito:** "Sounds From The Salsa Source," by Arnold Jay Smith. The dynamic archdukes of Latin sound reflect on the past and the present of their craft. All bodes well for rhythmic infinity.
- 17 **Ray Barretto:** "Crossover Crisis," by Arnold Jay Smith. Caught in a schizoid void somewhere between pure jazz and feverish Latin boogies, Ray has had to overcome the prejudices of both audiences. Yet his music has managed to emerge the stronger for the battle.
- 19 **Marvin Stamm:** "Technical Magic/Subtle Persuasion," by Michael Rozek. Capable of feats of studio legerdemain, Marvin has proven himself one of the ablest of sessionmen. He's effortless with grace to spare.
- 21 **Eddie Palmieri:** "Salsa's Prodigal Sun," by John Storm Roberts. Although he has certainly had his share of personal adversity, Palmieri is finally charting new courses for the world of salsa. Chalk up one Grammy for the avant garde.
- 24 **Record Reviews:** Mongo Santamaria; Kenny Burrell; Toshiko Akiyoshi/Lew Tabackin Big Band; Brass Construction; Oliver Lake; Blue Mitchell; Ron Carter; Jim Hall; Earth Wind & Fire; The Negative Band; Roy Eldridge; Esther Satterfield; Eric Dolphy/Ron Carter; Various Artists.
- 37 **Blindfold Test:** Sweets Edison.
- 38 **Profile:** Ray Pizzi, by Frankle Nemko. Tom Harrell, by Michael Rozek.
- 39 **Caught:** Joe Farrell, by Bob Protzman; Mongo Santamaria, by Arnold Jay Smith.
- 44 **How To Choose Clinic-Types and Clinicians,** by Dr. William L. Fowler.
- 45 **Workshop:** Cherokee a la Powell, transcribed and annotated by Stan Polanski.

Departments

- 6 First Chorus
- 8 Chords And Discords
- 10 News
- 12 News
- 46 City Scene
- 46 1976-1976: It Happened

Cover Design/Art: Kelly/Robertson

Cover Photos: Jan Persson (Marvin Stamm); Edward Cohen (Eddie Palmieri)

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

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

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

Record reviewers: Bill Adler, Chuck Berg, Lars Gabel, Mikal Gilmore, Alan Heineman, John Litweiler, Leonard Maltin, Howard Mandel, John McDonough, Dan Morgenstern, Herb Nolan, James Pettigrew, Russell Shaw, Ira Steingroot, Neil Tesser, Pete Welding.

Correspondents:

Baltimore/Washington, Fred Douglass; Boston, Fred Bouchard; Buffalo, John Hunt; Cleveland, C. A. Colombi; Detroit, Bob Archer; Kansas City, Carol Comer; Los Angeles, Gary Vercelli; Miami/Ft. Lauderdale, Don Goldie; Minneapolis/St. Paul, Bob Protzman; Nashville, Edward Carney; New Orleans, John Simon; New York, Arnold Jay Smith; Northwest, Bob Cozzelli; Philadelphia, Sandy Davis; St. Louis, Gregory J. Marshall; San Francisco, Harry C. Duncan; Southwest, Bob Henschel; Montreal, Ron Sweetman; Toronto, Mark Miller; Argentina, Alisha Krynsky; Australia, Trevor Graham; Central Europe, Eric T. Vogel; Denmark, Birger Jorgenson; France, Jean-Louis Genibre; Germany, Claus Schreiner; Great Britain, Brian Priestly; Italy, Ruggero Stassi; Japan, Shoich Yul; Netherlands, Jaap Ludeke; Norway, Randi Hultin; Poland, Roman Waschko; Sweden, Lars Lystedt.

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

MAHER PUBLICATIONS: down beat, Music Handbook '76 down beat NAMM DAILY.

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

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



CABLE ADDRESS downbeat
Members, Audit Bureau of Circulation



Dave Mason got an Ovation.

Dave Mason and his Ovation have toured Europe and the United States almost non-stop for the past two years. A veteran instrumentalist, Dave has played and recorded with Traffic, Eric Clapton, and Jimi Hendrix, and is presently on tour with his own group.

About two and a half years ago Dave changed to Ovation acoustic guitars because they are the most dependable, and can keep up with his hectic pace.

Getting a twelve string guitar, which has twice the tension as a six string, to hold up on the road is not easy. But the Ovation does. This is one reason why more top groups use Ovation for their tours than any other acoustic guitar.

When you're on the road as much as Dave Mason, you need an acoustic guitar you can count on. Ovation.

You can get a free catalog.

For a free new acoustic guitar catalog send to: Ovation Instruments Inc., New Hartford, CT. 06057

Name _____

Street _____

City _____

State _____

KAMAN COMPANY

Zip _____

DB _____

Micromoog. \$695 buys you freedom of expression.



You may have thought of owning a Moog synthesizer someday. But, you may also have thought it costs too much, or that it's hard to play.

Wrong. Especially now, with the advent of the Micromoog.

It's easy to buy. And easy to play. \$695 suggested list. And it's every inch a Moog. With that patented, "fat" Moog sound, and all the smooth, playable features people buy Moogs for. Plus a few new ones.

Like the built-in ribbon controller. Slide your finger up the ribbon and the pitch slides up. Slide it down, the pitch slides down. And the sound snaps back to the key you're playing the moment you release your finger. It's



By simply sliding your finger up and down the ribbon controller, you'll create effects that no keyboardist could play before.

a simple little work of genius that lets you duplicate the blues guitar bend, the trombone slide, or the violin vibrato, not to mention your own unique expressions.

Pitch drift is a thing of the past with this synthesizer because the Micromoog won't go out of tune. It has an oscillator control



The stage temperature may drift, but the Micromoog never drifts out of tune. It's thermostated oscillator is continuously self heated at 130° F.



A roudie's dream, the Micromoog is surprisingly portable.

circuit that maintains itself precisely at 130° F (55° C). No matter what the temperature is on stage.

But the Moog features don't stop here.

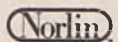
There's "noise" control for making drums, cymbals, steam engines and thunderstorms. Fully variable wave shape to get right down to the harmonic structure of sound. Rapid filter modulation for dinner bells, church bells, tubular bells. An eight octave range. Built-in sample and hold. And a lot more you'll discover when you visit your Moog dealer.

All this brings us to the most important point — freedom of expression.

And all for \$695 suggested list.

moog[®]
SYNTHESIZERS

Another Quality Product from Norlin
7373 N. Cicero Ave.
Lincolnwood, Illinois 60466



Write us for a free copy of the Moog publication, *IMOOGINATION*.

education in jazz

Pat La Barbera
(currently with
Elvin Jones):

Berklee really got me into music: writing, playing, and just concentrating on music. The first six months I had more harmony than most cats get in four years.

Berklee was the best choice I could have made. I studied all the reeds with Joe Viola, arranging with John La-Porta, improvisation with Charlie Mariano, and had the opportunity to play in and write for Herb Pomeroy's recording band. I was learning all the time.

After my second year, my brothers, John and Joe, came to Berklee to see what I'd been raving about.

I still feel very close to the school and visit whenever I'm near Boston.



John La Barbera
(arranger for Bill
Watrous' *Wild Life*
Refuge and others):

My experience in a state college was similar to Pat's. There was little that was practical, and compared to Berklee, everything seemed rudimentary.

My first impression of Berklee has remained: complete dedication to traditional values and exposure to all the contemporary idioms. My teachers opened me up to what arranging was all about. My trumpet teacher made me learn traditional trumpet repertoire, and, for example, what precision means in playing a Broadway show.

I feel that Berklee gave me a musical background broad and deep enough to operate as a complete professional.

Joe La Barbera
(currently with
Chuck Mangione):

Berklee encouraged me to learn more about my instrument and more about music.

My teachers at Berklee equipped me with what it takes to play drums on a professional level—in any situation.

I'm most impressed by Berklee's facility for every kind of player, whether it's big band, small group, or arranging. I'll always remember the guys I got to play and learn with: Rick Laird, Miroslav Vitous, Alan Broadbent, Lin Biviano, John Abercrombie, and others.

I still go back to Berklee whenever I can. It's where I started.

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

the first chorus

By Charles Suber

"Salsa" means, literally, a sauce, flavor, or gravy used in Latin cooking. Used lyrically as an exclamation, "Sal-sal!" means swingin'! Figuratively, it's a cookin' Latin music liberally flavored with hot sauce.

Rhythmically, salsa is a basic *clave* two-bar phrase that can and does change with the tune. Harmonically, it's related to jazz. Genetically, its roots are in west black Africa. Geographically, salsa lies on a line drawn between Havana and New York.

These and other explanations of salsa are discussed in this issue by Eddie Palmieri, Ray Barretto, Tito Puente, and Machito.

Machito, for 40 years the constant factor in the development of contemporary Latin music, was born in Tampa and raised in Cuba. He was part of the fabulous Havana music scene that began in the '20s because of U.S. liquor prohibition, easy air transportation from Miami, New Orleans, and New York; and because Havana was, simultaneously: cosmopolitan, wicked, rich, cheap, beautiful, and corrupt. (If you suspect similarities between the New Orleans-up-the-river-to-Chicago trip and Havana-up-the-Gulf Stream-to-New York, you're right.)

Machito, while not a jazz musician himself, used many jazz soloists—Charlie Parker, Johnny Griffin, Curtis Fuller, for example—who, in turn, used Cuban music in their own development. Machito's style and music also had an effect on gringo brass bands such as Stan Kenton's. The most faithful example was Kenton's *Cuban Fire* album, written by the late Johnny Richards.

Tito Puente is very much a Latin from Manhattan. His standard big Latin band sound has always been a fine blend of New York jazz and prime Havana, with the percentage varying with the audience. But regardless of the ethnic character of the audience, Puente has always provided a most necessary ingredient: danceability. Whether the call is for a *cha-cha-cha* or *mambo* or *Hustle*, dancers want music to move by.

Percussionist Ray Barretto was heavily influenced by the greatest Cuban drummer of them all: Chano Pozo, whose wild and exciting *clave* beat and jazz improvisations were an important part of Dizzy Gillespie's famous 1947-48 big band. Barretto has been all through the Latin jazz mill. He kept bop company with Max Roach and Art Blakey; replaced Mongo (*Watermelon Man*) Santamaria in Puente's band; and served time in Herbie Mann's Afro-Cuban group and many, many New York-Miami Latin dance bands. Today, Barretto is a successful salsa musician-leader-composer who is still seeking an elusive ultimate Latin jazz liaison.

Eddie Palmieri is the youngest and hottest Latin star in the firmament but it's all real, no hype. He earned his recent Grammy (for *Sun Of Latin Music* in the new Latin music category) and everything that goes with big record sales and sold out concert tours. He pays respect to his jazz sources: McCoy Tyner, Herbie Hancock, and Chick Corea. He paid respect to his Spanish Harlem beginnings when he accepted his Grammy: "I took it on behalf of Latin music and in memory of the late Tito Rodriguez—you know, a giant in our field. And that broke the house up, and it was nice..."



JAZZ AIDS
from JAMEY AEBERSOLD

TIME TO PLAY MUSIC! Vol. 5

Intermediate level 8 tunes . . . Groove, Latin, Bossa Nova, Rock, Swing, Be bop by Aebersold and Haerle. Tunes include Killer Pete, Modal Voyage, Beatitude, etc. Guide book + LP Easy to play along with. For all instruments. \$8.95

A New Approach to JAZZ IMPROVISATION, widely acclaimed series of Guidebooks + Stereo LPs for all instruments. Each book includes treble & bass, Bb & Eb scales/chord progressions, melodic patterns/exercises. All tracks to improvise with recorded by excellent rhythm section (Dan Haerle, p, Mike Moore or Rufus Reid, b, Charlie Craig, d, Mike Hyman, d)
Each volume (Guidebook + LP) . . . \$8.95
(Canada add \$1.80 per order)

- Vol. 1, **A New Approach to JAZZ IMPROVISATION** (revised 4th edition) for beginning improvisors: melody—modes-scales-blues scales-time, etc.
- Vol. 2, **NOTHIN' BUT THE BLUES** . . . beginner-intermediate Fun to practice with 11 blues tracks.
- Vol. 3, **THE II-V-I PROGRESSION** . . . intermediate. A must for jazz players. 10 pages of patterns/exercises. 8 excellent practice tracks.
- Vol. 4, **MOVIN' ON** . . . intermediate-advanced: 9 songs, Latin-fast-4/4-modal-Ballad-Waltz-etc.
- JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY KEYBOARD PLAYER** by Dan Haerle. An important, intermediate method includes voicings, principles of chord function, substitutions, melody harmonization, etc. . . . \$4.95
- SCALES FOR JAZZ IMPROV.** by D. Haerle \$6.95

NEW ADDITIONS

- JAZZ CLINICIANS QUARTET** Play for You—featuring Jamey Aebersold, alto & tenor; Dan Haerle, piano; Rufus Reid, bass; Charlie Craig, drums. Can also be used as play-a-long record for guitarist, bassist and pianist. Music provided for each tune. **STEREO LP** . . . \$5.95 postpaid
- CHASIN' THE TRANE** by J. C. Thomas The music & mystique of John Coltrane (hardbound) . . . \$7.95
- DAN HAERLE JAZZ-ROCK COMBO SERIES**—12 combo arrangements scored for Trpt, Ten, Alto, Bone, & rhythm section
Each arr. \$4.00. Write for catalog.
- THE JAZZ IDIOM** by Jerry Coker (paperback, 1st printing) . . . \$2.45
- LYDIAN CHROMATIC CONCEPT** by George Russell . . . \$26.50
- THE EVOLVING BASSIST** by Rufus Reid
SPIRAL BOUND . . . \$12.50
- Jazz Styles & Analysis: ALTO SAXOPHONE** by Harry Miedema, edited by David Baker; 125 transcribed and annotated solos by 103 famous alto saxophonists . . . \$12.50
- CONTEMPORARY TECHNIQUES for the TROMBONE** by David Baker . . . \$25.00
- THE PROFESSIONAL ARRANGER COMPOSER** by Russell Garcia. Standard text for big band writing . . . \$7.95
- CHARLIE PARKER ORIGINALS**—30 tunes in concert key . . . \$2.95
- PENTATONIC SCALES FOR JAZZ IMPROVISATION** by Ramon Ricker. Study of Pentatonic scales in modern jazz. 6 transcribed solos by C. Corea, H. Hancock, K. Jarrett, J. Henderson, J. Farrell, and W. Shorter. 40 pages of licks and exercises. Spiral bound. . . . \$7.95

- ARRANGING & COMPOSING for The Small Ensemble: jazz/r&b/rock** by David Baker. 184 pp. \$15.00
- JAZZ IMPROVISATION** by David Baker \$15.00
- ADVANCED IMPROVISATION** (with 90' cassette) by David Baker. Spiral bound. 256 pp. . . . \$25.00
- Jazz Styles & Analysis: TROMBONE** [with transposing guide for all instruments] by David Baker \$15.00

- COMBOE ARRANGEMENTS** by Jamey Aebersold \$3.00 ea. Trpt., tenor, alto, bone & rhythm section.
- Horizontal—Modal Blues
 - Blue Note—Med tempo jazz
 - Bossa Nova De Jazz
 - Beatitude—Latin/Rock
 - Sunrise—Easy Jazz-Rock
 - Hot Shot—Easy Rock
- JOHN COLTRANE** combo arrangements transcribed from original Blue Note recording (*Blue Train*, *Blue Train Moment's Notice*, *Locomotion*, *Lazy Bird*). Complete parts for trumpet/tenor/bone/rhythm All 4 only \$7.00 (add 30c post)
- HORACE SILVER** (combo arrangements). Complete parts for trumpet/tenor/rhythm All 4 only \$5.00 (add 30c post)
- PATTERNS FOR JAZZ** by Jerry Coker et al. Excellent for daily practice . . . \$14.00
- IMPROVISING JAZZ** by Jerry Coker Paperback (12th printing) . . . \$2.95

Send check or M.O. Free postage in the USA for 3 or more items; add 50c postage for 1 or 2 items.

JAMEY AEBERSOLD
1211-D AEBERSOLD DRIVE
NEW ALBANY, IND. 47150



The Rap Session



PHIL WILSON ON THE CONN 6H TROMBONE

Phil Wilson's always on. Whether he's playing the Big Apple—Manhattan, N.Y., or the Little Apple—Manhattan, Kansas. And he's always got a lot to say. This time with some random thoughts about himself and some things any trombonist would want to know.

ON HIS MUSIC...

"It reflects my personality. My humor... Long slurs, buzzes, whatever you call it... I wanted to play trumpet like Louis Armstrong with his half valve slurs... But the trombone was there so I do on trombone what I wanted to do on trumpet... It's not the slide that does it, it's the lips. Center position but moving the bottom lip down and away. Letting it buzz against the mouthpiece bottom..."



"Like the first title tune from my new album 'Sound of the Wasp' where that buzz is superimposed on top of a 12 bar blues with all those triads... Start with a principal note—low B flat—sing the 5th and the 10th comes out in sympathetic vibrations. As the vibration changes you get a variety of effects. You can play entire chorals in fact—

singing and playing, even in falsetto. Here are some excerpts from the cadenza of my newest 'Sound of the Wasp.' What do you think?"



ON THE 6H...

"There's a special Conn horn sound—the openness... The secret may be the bell section... There's a difference between manufacturers... Sometimes very subtle but fascinating if you've got the ear... I've stayed with the 6H for 23 years... The 6H gives me that more compact sound I want as a soloist... But, more important, it gives easier articulation... It's more flexible so I don't have to fill up a large space to get a groovy line out."



ON ELECTRONIC EFFECTS...

"Everything else failed for me but the Conn Multivider—solid state, no batteries. Real state of the art in changing tone qualities, overlaying octaves. The simplicity of design allows the artist to make up an infinite variety of colors. It's completely flexible, even with a regular amplifier. And it gives the trombone player, who's got something to say, a fighting chance to say it, especially in this era of electronic sounds.

ON WHERE TROMBONE'S GOING...

No more limits. It can go with anything. Young players today are much more adventurous and game. Guys playing oboe parts up to F# above high Bb in groups of 7-16th notes. Unbelievable runs like we never dreamed of in the 50's. This is where trombone is going—it's been further developed in the last ten years but its limits are still waiting to be expanded.



ON RECORD—"SPECIAL OFFER"...

You can get Phil Wilson's brand new Sound of the Wasp album and the annotated cadenza from the title tune by sending \$3.50 to "Phil Wilson" at the address below. Don't miss Phil Wilson... not if you're serious about trombone.



CONN

C. G. Conn, Ltd. • 616 Enterprise Drive
Oak Brook, Ill. 60521 • 312/325-7080

Awards Acclaim

I would like to commend you on the excellence of the recently televised **down beat** Awards Show (*Soundstage*, PBS). Never has the tube been blessed with so many giants of contemporary jazz! It was a real treat, albeit much too short to allow any extended blowing.

The two-part tribute to John Hammond . . . which aired on the same network was equally impressive. Jazz needs and deserves more of this exposure.

May I suggest that you explore . . . the possibility of more contemporary jazz programming, possibly a summer jazz series.
Nancy Husebye St. Paul, Minn.

I would like to congratulate all who were

involved in the first **db** Awards show. I felt that the concept of putting emphasis on the musicians rather than the awards made it the best awards show I have ever seen . . . One thousand stars for the **db** crew.
John Walker Williamsville, N.Y.

Brubeck Blooper

Concerning your review of the Brubeck/Desmond *The Duets* album (**db**, 2/26): the composer of *You Go To My Head* was not Dizzy Gillespie, but Haven.
P. S. Brown Cambridge, Md.

The Old Bugaboo

I just read the story on Bill Evans (**db**, 3/11) and take issue with something Bill said. I got the feeling he was protesting too much when

Len Lyons asked how he felt about those people who say that black Americans are the real creators and innovators when it pertains to jazz.

The question is not whether jazz is 67.2% black influenced or 97%. It is a fact, however, that had it not been for blacks . . . Bill Evans and other white jazz musicians would not be playing jazz as we know it.
Harriet Wasser New York, N.Y.

Feather To The Rescue

After attending many so-called jazz concerts recently, it's readily apparent that even Watergate will soon take a back seat to the amplified junk being passed off as jazz today. For a typical example, take Chico Hamilton. If anyone goes to see him and expects him to play the kind of music that made him great, forget it. Chico now surrounds himself with "players" who play to match their general appearance. . . . What has happened to good old stage presence?

It's time for notables like Leonard Feather . . . to come to the rescue of the only art form we can positively call 100% American.
Al Renzulli San Diego, Cal.

Konitz Klunker

Re Arnold Jay Smith's review of the Lee Konitz Nonet (**db**, 2/26): I arranged but did not compose *Footprints*, which is a Wayne Shorter composition.
Bill Kirchner Alexandria, Va.

Critical Blast

I am left absolutely cold by your choice of critics. . . . Mikal Gilmore defines jazz and rock as meaning the same to him. How can two different musical forms be one and the same?

In the Brubeck/Desmond *The Duets* review, Russell Shaw was quoted as saying Brubeck was "lacking the self-contained propulsive force of other pianists," while Dave's son, Darius, was interviewed and stated that his father "plays hard with a lot of attack, yet he is lyrical, too." Anyone who has seen Brubeck in concert can attest to this.

How about a new staff of critics, people who can objectively look at music and respect each musician's ideas, whether or not they happen to agree?
Alice Goebel Baltimore, Md.

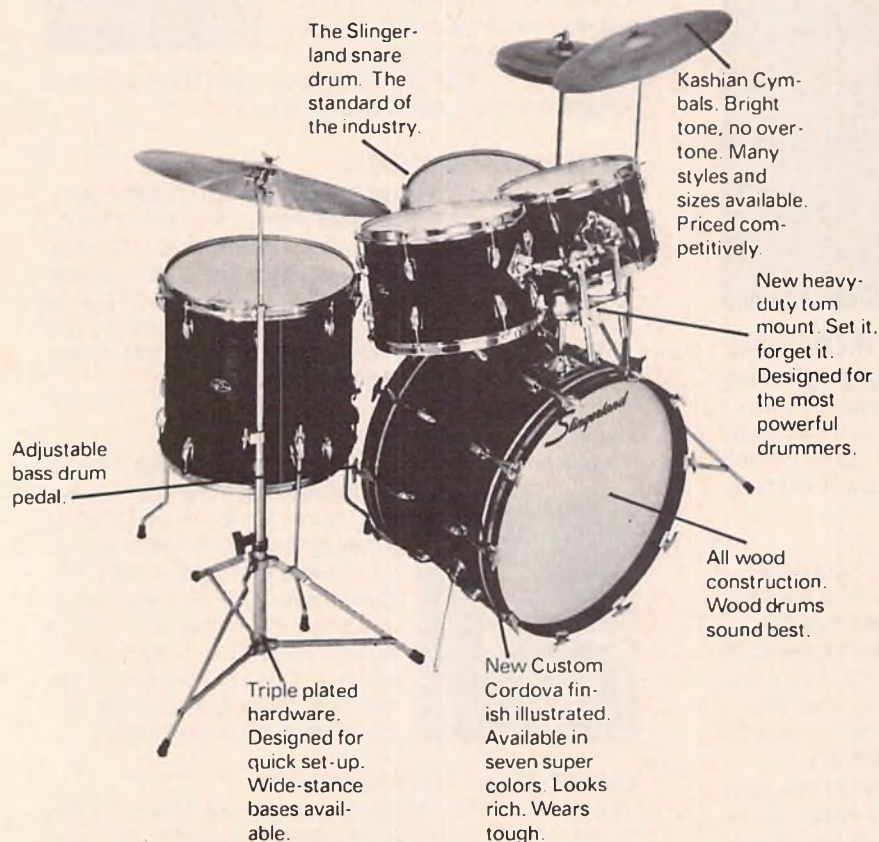
Red Hot Rumor

Last night while listening to a Brecker Brothers album, a friend called me up to say that he heard Stan Kenton and Buddy Rich have recruited Leonard Feather to be publicity man for their RAIN Crusade '76. The first rally is slated for a small town named Fernwood, with the cheerleading squad to be led by a Ms. Mary Hartman.
W. A. S. Pickford Alton, Ill.

Where's Kuhn?

Steve Kuhn possesses both intense dedication and a strikingly innovative style that establishes him as a stellar musician. Yet in the two years I have received **db**, Kuhn's vital contribution to creative music has been ignored. He deserves an attentive and appreciative audience.
Jim Honaker Billings, Mont.

Details, Details, Details



It's the details in the drum that make the difference. Like expertly finished shells. Quality constructed hardware. New heavyweight features available on all

hardware. Slingerland builds drums to last! Look close at our drums. It's the craftsmanship and care which make our drums outstanding.

Slingerland Drums

The details make the difference.

Slingerland

6633 N. Milwaukee Ave., Niles, Ill. 60648

Introducing SynKey. The synthesizer you can program.



Creating music on a synthesizer used to be complicated. That was before SynKey.

Now all the effort you go through in the studio or rehearsal finding just the sound you like won't be wasted.

Preserve your creativity with SynKey. Just punch up the settings of your controls on a SynKey Program Card.

When performance time comes, plug the card in the SynKey card reader, turn it on, and play. Your SynKey will now re-create the sound you have programmed. Automatically.

We give you 25 prepunched cards.

And 25 blank cards to let your musical instincts run wild.

The sound of thirteen oscillators. SynKey's unique top-octave divider creates a full, rich synthesizer sound you'd need 13 oscillators to duplicate.

And the great thing is you never have

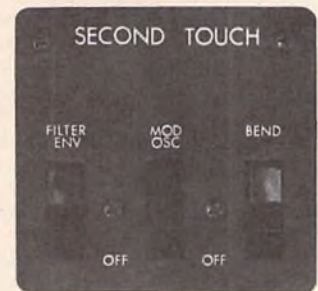
to tune oscillators to intervals to play parallel chords.

The intervals are precise, and the sound is huge.

The most playable synthesizer made.

SynKey is easy to understand, and a joy to play. The clearly marked, white-on-black control panel is arranged for quick comprehension.

And, the 44 note Pratt-Reed keyboard incorporates Second Touch. You can dynamically modify the basic sound of a note any of seven ways, simply by pressing harder on the key.



SynKey: A true performance instrument.

Synthesizers in performance used to be limited to one, maybe two, arrangements. On stage, in a noisy auditorium it was difficult to get the instrument just right. SynKey changes all that. Insert the program card you want, and change from one arrangement to another instantly.

To find out more, write for our free SynKey catalog: SynKey, Dept. E, Box 205, New Hartford, CT 06057.



A Kaman Music Product made by Electronic Music Labs, Inc. SynKey is a registered trademark of Kaman Corporation.

synkey

The First Synthesizer You Can Program.

NEWPORT '76 RUNDOWN



DAVID REDFERN

Chazz contemplates flamenco heaven

NEW YORK—"This year's Newport Jazz Festival/New York will be more festive." So said Newport producer George Wein at a recent press party. The gathering was held at Wein's new jazz club, Storyville.

The highlight of the 1976 Festival will be an outdoor 52nd Street Jazz Fair. "This is just our way of acknowledging the significance of 52nd Street in the continuing history of jazz." It was on two blocks of West 52nd Street in Manhattan that most of the jazz stars earned their stripes and quite a few others got shot down in the process. Only one club lasted beyond the '30s and '40s into the '50s, that being Birdland, which was on Broadway, off 52nd. The others changed hands and names, finally succumbing to pressures not entirely economic.

Other Newport features will include an open-air gospel picnic, as well as the traditional Staten Island Ferry jazz cruise up the Hudson. The New York Jazz Repertory Company's in-depth analysis of Ellington from the '20s through the '40s will be the first major retrospective of the composer's work undertaken since his death.

Count Basie will do a midnight concert and dance, while the bands of Buddy Rich, Stan Kenton and Maynard Ferguson will also be on hand. Reverend John Garcia Gensel will be toasted with a midnight Radio City tribute; John Hammond will produce an evening; Mingus will perform with flamenco dancers; Midnight Blues will feature Fats Domino, Bobby Bland, and others; Keith Jarrett will front a 30 piece orchestra; Braxton, Curson, Cobham, Blakey & Silver will appear with Freddie Hubbard; Monk and Diz qill get together; Weather Report joins up with the Breckers; a "Hancock Retrospective" will hopefully highlight Herbie; Sassy will have her night; the Count will present a free concert at the World Trade Center; and Goodman, Miles, and Roy Eldridge are also being lined up.

Opening night will feature Tony Bennett and the Bill Evans Trio. The Festival will run from June 25 through July 5. Look for additional details in City Scene.

Armstrong Memorial

NEW YORK—The Louis Armstrong Memorial Project (LAMP) will be presenting its fourth annual concert on April 24 at the Beacon Theatre, NYC.

Hosts for the evening will be Ben Vereen, recent star of a television movie centering on an incident in Louis' Chicago days, and Marion Etoile of Black News. The scripted notes will be historical, coinciding with a souvenir journal that will depict Satchmo's entire life in words and photographs.

Stars for the show, which will not be a retrospective of the trumpet player's musical achievements, have been tentatively announced as Lou Rawls, Freddie Hubbard and Stephanie Mills, of *The Wiz*. More are to be added later.

"We do not want a star-

packed affair," a spokesperson for the organization told **db**. "We would like to present a good concert to raise funds for the center."

The center is the proposed Louis Armstrong Multi-Purpose Community Center in Louis' home borough of Queens. Mrs. Lucille Armstrong is involved in the project because "Louis loved Corona, his neighbors and the children. It is something Louis would have greatly desired for his community."

All proceeds from the sale of the journal and tickets will go toward the center. Other concerts have been held at Lincoln Center's Philharmonic (now Fisher) Hall, and the Singer Bowl in Flushing Meadows (now the Louis Armstrong Memorial Stadium).

potpourri

Guitarist **Roland Baulista** (see professionals exposure to Strip **db**, 4/8) has left **Ronnie Laws** talent buyers. Vegas jazzmen and **Pressure**, opting to form his unite! own unit.

The **Southwestern College Jazz Festival** (San Diego) takes place April 30-May 1, with special guest **Art Pepper**. For a \$30 entry fee, there will be competitions for everything from junior highs and swing choirs to college combos. Contact **Rich Robinette** at Southwestern College, 900 Otay Lakes Road, Chula Vista, Cal. 92010.

Woody Herman will celebrate his 40th anniversary as a band-leader on election day, November 2. The first pay date for Herman was election day, November, 1936—when FDR was reelected for his second term—at the Brooklyn Roseland, when he was paired with **Count Basie**.

Bobby Lewis' Forefront will perform at the first **International Brass Congress**, Montreux, Switzerland, to be held from June 13-19.

Bill Lee's The 1002 All-American Jazz Album has been released by **Charles Hansen Music Records**, a fledgling New York company founded by **Don King** articles, charts, music, chords, and **Lloyd Price**. pictures as well as historical lessons in the blues, rag, dixie, boogie, swing, bebop, cool, modal, free and electric.

The **Sahara Hotel** in Las Vegas has initiated a "Sahara Showcase After Midnight," an afterhours "audition" on Fridays has signed with **Atlantic** and is and Saturdays, from 1 a.m. to 6 set to record a disc with **John Lee**, **Gerry Brown**, and **Phillip** showcase is supposed to give **Catherine**.

Trombonist **Raul de Souza** recently suffered a broken leg after being hit by a Los Angeles taxi cab. Unable to accompany **Sonny Rollins** on his West Coast tour, Raul would welcome correspondence at the USC Medical Center, 1200 State St., Unit 1/Ward 3800, Los Angeles, Cal. 90033.

Leon Thomas has left **Flying Dutchman** and signed with **Don King** company. There are over 600 pages of articles, charts, music, chords, and **Lloyd Price**.

Brazilian singer/songwriter **Milton de Nascimento** has waxed a pact with **A&M**, his first recording due in June.

GRAMMY WRAPUP

LOS ANGELES—This year's Grammy Awards did result in a few unexpected winners. Although the nominations tended toward the predictable, many of the more musically noteworthy items wound up copping the rewards.

Of the 48 individual categories, here are some of the more pertinent winners:

- Record Of The Year—*Love Will Keep Us Together*, Captain & Tennille
- Album Of The Year—*Still Crazy After All These Years*, Paul Simon
- Song Of The Year—*Send In The Clowns*, Stephen Sondheim
- Best Arrangement Accompanying Vocalists—*Misty*, Ray Stevens
- Best Producer Of The Year—Arif Mardin
- Best Jazz Performance By A Soloist—*Oscar Peterson and Dizzy Gillespie*, Dizzy Gillespie
- Best Jazz Performance By A Group—*No Mystery*, Chick Corea & Return To Forever
- Best Jazz Performance By A Big Band—*Images*, Phil Woods & Michel Legrand
- Best Ethnic Or Traditional Recording—*The Muddy Waters Woodstock Album*, Muddy Waters
- Best Latin Recording—*Sun Of Latin Music*, Eddie Palmieri

Five more recordings were also elected to the NARAS Hall Of Fame. The so honored include: *God Bless The Child*, Billie Holiday; *Oklahoma*, The Original Broadway Cast; *Take The "A" Train*, Duke Ellington and his Orchestra; *Rachmaninoff: Piano Concerto No. 2 in C Minor*, Rachmaninoff and the Philadelphia Orchestra; and *Gershwin: Porgy And Bess* (the opera version), Lehman Engel, conductor.

THIS PICTURE MADE DRUM HISTORY.



THE "LOC" IN MEMRILOC MAKES IT HAPPEN!

The patented new MemriLoc hardware on Rogers drums gives rigidity and strength never before possible. Even with the heaviest playing, there is no turning, shaking or slipping during a performance. You get all this strength with next-to-no-extra weight.

The "Memri" gives faster more accurate set-ups. The "Loc" keeps it there. MemriLoc hardware: It gives you time to do what you enjoy most... drumming!

See it now at your franchised Rogers dealer.

ROGERS

Rogers Drums, CBS Musical Instruments, 1300 East Valencia Drive, Fullerton, California

MEMRILOC

TM

Blockbuster At Bennington

BENNINGTON, VT.—Bennington Summers Jazz Laboratory, the unique, creative educational and experimental American music program to be conducted July 5-Aug. 15, 1976 at Bennington College, has extended its deadline for applications and audition tapes until April 15, according to Executive Director Omar K. Lerman.

The Jazz Laboratory, the first major project at Bennington Summers, is a comprehensive, non-academic structure involving approximately 50 professional "Master" musicians, singers, composers and critics who will live, study and play together with the "Apprentices"—advanced music students and beginning professional musicians. The Laboratory is not associated with the Black Music Division of Bennington College.

Strongest emphasis will be on personal experimentation in the jazz idiom. Technical instrumental training, improvisation, arranging, composing and ensemble playing by practitioners rather than theorists will be offered. Apprentices will choose their own mentors and divide their time among workshops, individual practice and group interchange.

Christopher W. White, director of the Institute of Jazz Studies, Rutgers University, and designer/consultant for many distinguished music and arts programs, and trumpeter-composer Jimmy Owens will serve as co-directors.

To date, Bennington's roster of Jazz Masters includes David Amram, the Art Ensemble of Chicago, David Baker, Alvin Batiste, Patti Bown, Roy Brooks, Garnett

Brown, Jaki Byard, Billy Cobham, Ornette Coleman, Ray Copeland, Nicholas Delbanco, Lou Donaldson, Ted Dunbar, Sharon Freeman, Leonard Goines, Jimmy Giuffre, Diane Green, Dick Griffin, William "Beaver" Harris, Andrew Hill, Don Jay, Eddie Jefferson, Richard "Pablo" Landrum, Melba Liston, Ken McIntyre, Billy Mitchell, Japeth Okari, the Original Storyville Jazzband, Horace Ott, Owens, Charlie Persip, the Revolutionary Ensemble, Larry Ridley, Warren Smith, Charles Sullivan, Billy Taylor, White, Ernie Wilkins, John S. Wilson, Vishnu Wood, and Larry Young.

Room and board are included in the tuition fee of \$1,500. Some scholarship aid is available. Applicants must be completely familiar with basic music language, standard notation systems and

diatonic harmony; read easily; construct and play scales, intervals and modes; differentiate qualities of major, minor, augmented and diminished chords through the ninth, and be able to perform—including solo improvisation—with confidence. Audition tapes or recordings of best performance or technical proficiency must be submitted by April 15, or, in the case of applicants from outside the U.S., by May 1.

Applicants should state name, address, telephone, age, highest level and location of scholastic training completed, if self-taught, and principal jazz interest. This information, accompanied by an application fee of \$5.00, and requests for additional details should be addressed to Bennington Summers, Inc., 35 W. 92nd St., N.Y., N.Y. 10025.

Owens Scores Winner



RON HOWARD

NEW YORK—The Symphony Of The New World has been performing under the baton of Everett Lee for 11 seasons. It remains one of the only orchestras to spotlight emerging black talent both from within its ranks and from the worlds that surround it. In a recent Symphony concert at New York's Carnegie Hall, trumpeter Jimmy Owens proved himself a most capable writer for large ensembles. (His talents in that direction first became evident through his arranging for the New York Jazz Repertory Company.)

The first piece, *Never Subject To Change*, set the pace for what was to follow. It was Owens

on top with flugelhorn and trumpet, the rhythm section providing a strident pulse. The orchestra added punctuation and emphasis, several familiar faces from the jazz world nodding in tempo.

Owens' special arrangement of Ellington's *Come Sunday* was the delight of the afternoon, a fantastic kaleidoscope of colors bursting forth from the sensitive piece.

Never Subject To Change was dedicated to Marcus Garvey, Medger Evars, Martin Luther King, Malcolm X and Elijah Muhammad. Jimmy's rhythmic support was comprised of Kenny Barron, piano; Brian Brake, drums; and Chris White, bass.

MJQ—ROUND TWO

NEW YORK—As if you hadn't already expected it, the Modern Jazz Quartet will reunite for a concert tour.

Colbert Artists Management are the people responsible for the MJQ's second coming. Colbert is planning two short tours, for the fall of this year and the spring of 1977.

The reasoning behind the new tours was spelled out in a recent conversation with Agnes Eisenberger of Colbert. "The MJQ occupy a unique position in our heritage. This being our bicentennial year, we felt that they could make a contribution. They will appear on our concert series at colleges and universities."

The first tour will commence in October, 1976 and run through November. The second set will begin April, 1977 and continue through May.

Count Does Bottom Line

NEW YORK—It's hardly news when William "Count" Basie packs a house so that the remaining air space lacks oxygen. It is news when that house is a rock emporium called the Bottom Line, New York's prima establishment of its genre. Owners Alan Pepper and Stan Snadowsky, founders of Jazz Interactions, and ardent jazz devotees, planned it that way from the start. Their idea was to bring in the young people with acts that would naturally attract them, keep them coming with more of the same, all the time feeding them taste and talent.

Basie was a special treat. The last time he played the rock circuit was with Alan Freed's Rock 'n' Roll Show at the Brooklyn Paramount (Brooklyn, N.Y., folks) in the early '50s. The thing that did it for him then was a tune called *April In Paris*, with an arrangement by organist Wild Bill Davis that included a begin-again ending.

At the Bottom Line the charts, were only familiar to those acquainted with the Pablo recordings of recent vintage. No jive, these performances spanning four shows in two days, they were straight ahead. 4/4 items included the virtuosity of Bobby Plater (on his *Why Not?*), Al Grey on plunger 'bone, Curtis Fuller on gutbucket 'bone, and immaculate tenor work by Jimmy Forrest on *Body And Soul*. Grey's smile was extra broad as Forrest took an extended coda following some coaxing by the band and audience.

Bill Caffey's vocals drew cheers as he launched into *I Hate You Baby* and *Roll 'Em Pete*. Drummer Butch Miles had the spot for *Whirlybird*, the Neal Hefti warhorse that punctuated the first Roulette recording for Basie. Another favorite, taken at breakneck speed, was the encore of the breathless evening. *Jumpin' At The Woodside* featured a tenor duel between Forrest and Eric Dixon and some unscheduled riffing from the brass.

New Releases

The initial releases in Warner Bros. jazz line include *Return Of The 5000 Lb. Man*, *Rahsaan Roland Kirk*; *Mr. Fathead*, *David Newman*; *Eternity*, *Alice Coltrane*; *Starbright*, *Pat Martino*; *Breezin'*, *George Benson*; and *Urubu*, *Antonio Carlos Jobim*.

• Fresh from *Flying Dutchman* are *Reflections Of A Golden Dream*, *Lonnie Liston Smith* and *The Cosmic Echoes* and *Scott Joplin: Interpretations '76*, *Mike Wofford*.

If you've been listening more than playing, listen to this.

Play in the U.S., Europe, the Orient, around the world. Play in any one of 50 bands ranging from post size to fully instrumented symphonic bands of more than 100 musicians. The choice is yours when you enlist to play an instrument in the Army.

You'll study for up to 23 weeks at the Special School of Music at Norfolk, Va. With concentration on private instrumental instruction, theory, harmony, ear training, sight singing, stage and band techniques, and all the things you need to

know to help you get your program together.

After Norfolk, we'll guarantee that you'll do the thing you do best in the location of your choice. And wherever you are, you'll have 30 days paid vacation a year (just a small part of the benefits you get). And that, with your normal time off, is plenty of time to catch up on your listening.

If you want to find out more, send us this card. Or write Commandant, U.S. Army Element, School of Music, Naval Amphibious Base (Little Creek), Norfolk, VA 23521.



**Join the people
who've joined the Army.**

SOUNDS FROM THE SALSA SOURCE:

TITO and MACHITO

by arnold jay smith



When you are a habitu  of the dance halls scattered around a city like New York, and your training ground has been the hotels in the Catskill Mountains of New York State, certain names remain with you, like Joe Loco, Joe Cuba, Tito Rodriguez, Noro Morales . . . and Tito Puente. While it is said that the legendary Cachao first arranged the *mambo* (he is playing Las Vegas these days); it took the likes of Xavier Cugat, Perez Prado . . . and Tito Puente, to carry the insinuating tempo to the summits it eventually attained. The basic mambo beat remains the essence of what today's Latin music is all about, and Tito Puente is at once a progeny and a progenitor of it.

"The young generation, and this is one of the beauties of the young of all ages, 'discovered' Latin music and had to call it something that differed from what their parents called it. So they called it 'salsa.' It's been around for a long time and we never stopped playing it, nor did we just start playing it. The title you give to the music just went with the type of music that was popular at the time. *Mambo* was popular during the (N.Y.) Palladium days, the cha-cha, the *guaguanco*, it's all just Latin music which stems from Cuba."

Tito claims to have culled his big band Latin sound from both Cuba and the jazz that was happening at the time. Latinized jazz began to claw its way into the heads of the population in the '40s, flourishing in the '50s and '60s. They didn't call it crossover then, because it wasn't, really. The musicians merely wanted to play and the medium was not the message; music was.

"We always kept the authenticity, no matter what. The Latin rhythm was ever-present in the form of the clav  beat. The clave beat was either two and three, or three and two. We developed harmonically over that. As we progressed, we Americanized our harmonic structure. I guess we wanted a more diverse audience, a wider acceptance. We added ninths and thirteenths and made the whole orchestra work harder. It also made it more interesting for us. But the rhythms remained unchanged, for the most part. The clav  beat must be adhered to by the entire rhythm section or it won't work. It's basically a two-bar phrase that can change, depending upon the tune. It is also based on the syncopated, rhythmic figuration of the melody line. It came from Africa and became the popular thing it is when it hit Cuba decades ago.

"Of course, the music has been perpetuated by the young because it is easier for them to get into the music now than it was in our time. They are exposed to more records, books, teachers, media of all sorts; instruments are better to play and listen to. They can dig more bands at concerts and actually watch and listen to them. The fact that the public has accepted the music so thoroughly makes it more advantageous for the young musician to get into the business.

"There are certain pioneers in every business and music is no different. What is happening is that kids are seeking out their roots and not just accepting what is given them. What's more, they are participating. We do tours of colleges where we do not sit and play and leave. We are asked questions about the music and where it came from. It's also not new to us that we have a following of non-Latins. It has been my experience that other fields of music were equally as at home with us. Today a full 60% of the work I do is for non-Latin people. I work discos, beach clubs, and they all know us. Sometimes they are even more enthusiastic about the music.

"The practitioners of the music have also been non-Latin, to some degree. They have not always gotten along well with the Latins in the band—unless, of course, they are good musicians. However, there will always be a Latin musician who happens to be better equipped. It's a natural thing most of the time. I know a lot of non-Latins who are re-16 □ down beat

ally into the music and play it very well. But the nitty-gritty of the idiom is what counts.

"The fact that Latin music is experiencing such an explosion is due to the danceable aspect of the bands. Dancing is very much a part of Latin music and always was. The music for the Hustle, for example, is not authentic Latin music, but a combination of the rock and pop rhythms. It is this coming together that helps expose the music throughout the world. Dance halls have not cooperated with Latin bands throughout the years. We have always been considered a second band, a relief band for the headliner. Despite this we have prospered. But we have become the main attraction only in the last decade, and that's been because of organization.

"Santana's use of Latin rhythms has helped expose our music internationally. Rock really skyrocketed the music, due to its dominance in the field."

To point up what someone like Santana has done, Tito mentioned a hit of his, *Oye Como Va*, that Santana recorded and made a hit all over again. The arrangement was the same one that made the charts 17 years ago and, "it was even sung in Spanish! He added organ, rock guitar, rock rhythms—the new sound."

Tico Records has been home for the vast majority of Latin artists, Puente having been with them for over 20 years. He has recorded almost 90 albums for them. Once under the umbrella of the Roulette people, Tico has now signed a distribution contract with Fania, who now has the largest Latin stable in the world. Tico covered the market like a blanket: *mambo*, double *mambo*, swing *mambo*, *cha-cha*, *merengue*, *charanga*, *pachanga*, you name it, they recorded it. And Tito Puente rode the crest all the way. Some of his recordings have become classics: *Mamborama*, *Dance The Cha-Cha-Cha*, *Mambo With Me*, and *Mambos For Lovers*, are just a few of the very early ones.

He came up during the mambo craze about the time Prado had his *Mambo Jambo* smash recording. With RCA, he did such discs as *Dance Mania*, *Puente Goes Jazz* and *Night Beat*.

"My mambos were danceable, while Prado's were more for listening. We changed the tempo during the early '50s to keep the dancers moving, and the dance halls were alive all the time. Some of our arrangers kept us working real hard. A. K. Salim did some of the jazz things.

"I don't see how music can change enough to leave out the Latin sound. We never are out of phase with the rest of the population so much as to have to alter what we do significantly."

In whole-hearted agreement with Tito, Machito (n  Frank Grillo) also sees Latin music as a music of encompassing universality. Machito is one of the men who founded it all, bringing jazz stars up front to blow with him, carrying Latin music to new heights, and keeping it there so that others might follow and prosper. The roll call of artists who have passed through his band and/or recorded with him is utterly impressive, in part: Charlie Parker, Flip Phillips, Howard McGhee, Johnny Griffin, Curtis Fuller, Herbie Mann, Eddie Bert, Cannonball Adderley, Joe Newman, Doc Cheatham, and Sonny Russo.

The turn of events in Latin music never bothers Machito; he just keeps on setting forth what has come to be known by many as the definitive sound in Latin bands.

"Salsa has always been out there. 75% of the influence on rock and roll and the Hustle is Latin music. The word means 'flavor.' Better would be 'feeling,' a feeling for the music by musicians and listeners and dancers. It comes from Cuba—gravy, tasty, excitement."

At 64, Machito insists on the high standards he set while in Cuba.

RAY BARRETTO'S CROSSOVER CRISIS

by arnold jay smith



DOMINIQUE

At the moment, Ray Barretto is caught in a rip tide of changing musical ideologies. After having recorded with every major artist in the Latin field and a plethora of modern jazz talent, his is a career in flux. He craves the jazz he started digging when he served in the Army, but he's streetwise enough to know his big following is in the Latin communities. And Barretto's Latin audience has been gained through the dance bag (now the disco bag) that Ray has put himself in too many times. Oh, he's had plenty of hits, but they've resulted from blatant chart-catering, immersion in what he thought was the proper direction at the proper time, commercially. Ray Barretto, who sits in the Latin Hall of Fame of percussionist-innovators along with names like Pozo, Puente, Bobo, Santamaria, Valdez, and Candido, is at the creative crossroads.

"I have a great affinity for jazz. I started out playing jazz although I was in a Latin environment. It was in the Orlando Club in Munich, Germany, that I first heard jazz. American GI's would go there to jam and listen. That's where I met people like Bobby Jaspar (a Belgian reedman who passed away in 1963). Jutta Hipp, a German pianist, was there, too. And that's where I first heard Chano Pozo with Diz," Ray recalls.

After he heard Chano, Barretto became convinced that his own life should be spent doing the conga thing with jazz bands. For sessions in Germany, he first used the back of an old banjo head to simulate the sound of the drum. Later, stateside, he hit the woodshed in uptown Manhattan, testing himself and training in the enigmatic, creative, masochistic arenas of bebop: the Apollo Bar, The Lido, Club Harlem, Minton's, Connie's, and the Bucket of Blood in Mount Vernon. "Looking back, it seemed as if everybody wanted to kill himself," Barretto reminisces. "But there was so much electricity." He met Parker, Blakey, Stitt, Roach.

But the Latin gigs kept him alive. After stints with Eddie Bonnemere and Jose Curbelo, the big man himself, Tito Puente, called him in 1957 to take Mongo Santamaria's spot, which the Watermelon Man was vacating to go with Cal Tjader and a rendezvous with a

new kind of Latin jazz. While with Puente, Ray continued his own jazz diversions: *Manteca* with Red Garland, Lucky Millinder's *Bongo Boogie*, Blue Note dates with Lou Donaldson, and other sessions with Dizzy and Gene Ammons.

Moreover, Barretto was acquiring diverse skills and richer financial tastes. He was in demand for commercials. Since Puente was no slouch when it came to big band charts, Ray tried his hand at trap drumming on Basie and Herman arrangements. And all of this meant learning to read, his first formal training.

While recording with Wes Montgomery and Cannonball Adderley for Riverside, Orrin Keepnews asked if Ray knew of a *charanga* band. *Charanga/pachanga* was becoming a big dance craze similar to the *cha-cha-cha* and (much later, of course) the Hustle. Mongo's recording of Hancock's *Watermelon Man* was already hot, bubbling up to the smash level, and Barretto thought, "Why not me?" He told Keepnews that he would put a band together for him. Result: Barretto's first album as a leader, *Latino*, now a collectors' item amongst Latin enthusiasts. Essentially a jam session, the music on the disc was a by-and-large successful fusion of jazz and Latin elements, much more rewarding than many similar at-

tempts made previously by the likes of Machito and Chico O'Farrill.

There was also a stint with Herbie Mann's famous Afro-Cuban band, but Barretto is reserved about both Mann and Cal Tjader, two jazz popularizers of certain Latin forms and accents. "Without getting personal about anyone," Ray comments, "I will say that I don't consider either one of them creators. They saw something that was good for them, so they went to it. George Shearing, on the other hand, was more authentic. He combined his own sound with the Latin flavor by adding Armando Peraza's Latin percussion to his group."

But it was Barretto's affiliation with Tico Records that brought him to full popularity with the Latin listening community. "I had a major commercial hit at Tico, a thing called *El Watusi*, which eventually went on to become a pop hit. All that did was turn my head around. Hey, I found a formula for making hits. For all those years, Machito and Puente never had an American hit. I got cocky and started turning out carbon copies. *Mr. Blah, Blah* and *El Bantu* followed. Real junk. The company tried to cash in on the pop success, so I made an album called *The Big Hits Latin Style* with tunes like *The Hucklebuck*. It was neither fish nor fowl. Three years and five albums later, I left Tico for United Artists and two more years of unsatisfactory meanderings. But I did some good Latin things for them. I remember putting together strings from the *charanga pachanga* era and a trumpet and trombone; but they never got off the ground. I went with Fania in 1957-8, dropped the violins altogether and added two trumpets, which is called *conjunto* sound."

Right from the first album, *Acid*, Ray knew he had made the right move in terms of support from the company. "Even though I was recognized by the Latins, at least I had a direction. I followed the boogaloo craze with *Soul Drummers* on the *Acid* album, which was a moderate hit. But it didn't lock me into a bag again. A lot of the things that we did were involved with the political awareness of many young Latinos—the things that were happening with the Young Lords, the awakening of

SELECTED BARRETTO DISCOGRAPHY

ACID—Fania SLP 346
HARD HANDS—Fania SLP362
POWER—Fania SLP 391
TOGETHER—Fania SLP 378
QUE VIVA LA MUSICA—Fania SLP 00437
INDESTRUCTIBLE—Fania SLP 00456
BARRETTO—Fania SLP 00486
FANIA ALL-STARS LIVE AT YANKEE STADIUM—
Fania SLP 00476
THE OTHER ROAD—Fania SLP 00448
CHARANGA MODERNA—Tico SLP 1087
BIG HITS LATIN STYLE—Tico SLP 1099
GUAJIRA Y GUAGUANCO—Tico SLP 1114
TICO ALL-STARS—Tico SLP 1325

"The young contemporary Latin is really torn between two things. He has been exposed to rock, to the synthesizers, to the electronic things, to amplifiers. He's also heard Coltrane, Miles, his contemporaries in other fields. But he has also been imbued with the tradition his parents have given him. . . . How much tradition do we hang on to?"

the stream of nationalism that became a part of the young Latin ghetto kids who started to relate more and more to their homeland. The lyrics were geared to that. *Que Viva La Music*, my third album for Fania, became like a cry, a banner."

Reorganization time came around again, and Ray used a core of Latin musicians to form Tipica '73. At the same time, he waxed *The Other Road*, another jazz excursion.

"I used a fine young pianist named Eddie Martinez, thoroughly versed in jazz; a Panamanian bass player, Guillermo Edgehill; my own flute player, Artie Webb; a Mexican trumpet player named Manny Buran, who has a turned up horn like Dizzy. So, with the Latin cats providing a background and the jazz soloists up front, and Billy Cobham sitting with the Latin rhythm section, we really went at it. It was the worst selling Fania recording I ever made. I was just too involved in the Latin community. Had it been in the hands of Atlantic or someone like that, it would have been entirely different. After *The Other Road*, I again returned to the other road—Latin."

Here, then, is a conversation with Ray Barretto about the aesthetics of the salsa/Latin road and where it intersects on Barretto's personal course with the jazz highway he so dearly loves.

Smith: What do you consider "salsa?"

Barretto: To any knowledgeable Latin who has any kind of background in Latin music, salsa is nothing new. People like Tito Rodriguez, Noro Morales, Machito, all have been doing it for years. We are all influenced by Machito. He is to Latin what Ellington and Basie are to jazz. He is the direct link between Cuba and New York. By the mere fact of his having a fine band, Machito was the logical choice to start blending jazz with Latin. The orchestrations had jazz harmonies; it was a salsa band.

You see, salsa has become a commercial term. Somebody realized that we are comfortable with labels, a name, a tag. The word means, literally, "sauce." In one of my albums for UA, *El Rey Criollo*, I had a tune called *Salsa Y Dulzura* (translation: "Sauce And Sweetness"). "Salsa" has been used for 30 years employed in the Latin language, in lyrics, as an exclamation: "Sal-sal!" just like "Swingin'!"

The major difference between Latin and jazz is that Latin sticks closer to traditions—folk music—so that it has evolved less. Jazz has undergone more repeated, radical changes from the times of King Oliver and Louis Armstrong. We played for dancing; Latin music caters to the dancer. There was a formula that applied to that, too. You followed that formula. Machito was the first to incorporate big band harmonies and break away from that set pattern for dancers only.

Smith: What would you call the *habanera* as used in Scott Joplin and W. C. Handy?

Barretto: If you listen to Joplin and then to some Puerto Rican *danzas*, which I have done, you will hear a great affinity. If you listen to 18 □ down beat

Louis Armstrong and an old Cuban trumpet player named Chapotin, a contemporary of Louis', the similarity of styles in their respective idioms is amazing. The parallels are not accidental. The same forces that made New Orleans, Paris, New York, and Chicago all meccas of jazz did the same for Cuba, a country that went its own way and opened up gambling casinos long before it was fashionable to do so. There was that flow of Americans in general and jazz musicians in particular.

Puerto Rico did not develop in that direction. Now, of course, with the political situation in Cuba, they have become the successors and the young Puerto Rican musician is coming to the fore.

Smith: You mentioned different types of instrumentation: strings, *Conjunto*, big bands. Are there different instrumental configurations for the different types of music? And are they unique to various parts of the world?

Barretto: Each Latin country has its own traditional music. They are not all doing salsa, either. The traditional music of Panama is the *merengue*; in Colombia it's the *cumbia*. For the *cumbia*, they have these hand harps which were handed down from the South American Indians. You know about the *mariaquis* in Mexico, strings, guitars, and trumpets. What is happening now is what jazz has done. Jazz has infiltrated every music in the world. There are *merengues* that employ rich harmonies being performed by young groups. There is a young, Parker-sounding alto player in Panama, whose name I don't remember, playing in front of a *merengue* rhythm. There is an Argentine accordion, called a *bandoneon*, used in tangos. There is a guy down there called Astor Piazzola and if you listen to his tangos you'll hear Coltrane, Bartok, Bird, every musical form.

The strings, especially used in *pachanga* music, came from a European influence on the music. Judging from the fact that Joplin used Latin tempos and European forms also, that seems to be part of a musical exchange that should never cease. The tango rhythms of Argentina, for example, also came from the courts of Europe—only this time in the form of chamber music. There's nothing new under the sun.

Smith: How did the music disseminate among the various countries? It had to start, it seems to me, from one central source.

Barretto: It all came from Africa, naturally. The Spanish and Portuguese slave traders bought the people who brought the rhythms. After that, it just blended with the music that was there. The *guaguanco*, which is a vocal accompanied by drums, is sung in part *flamenco* and part African, whereas the *charanga*—violins and flutes—is the result of a French influence. We spoke about the tango before. The French pop music of the time, as played at those dances they had in ballrooms, came over and found its way into the music.

If we start talking about the Moors, we can be here all night and into the weekend. They had such a profound influence on all music as we know it today. Let's just leave it at that, or for another interview. I mean, listen to a Jewish cantor and you find the same influence.

After all, a large segment of the Jewish population came from Spain.

Smith: Let's talk about the Spanish influence on some perpetrators of the music. Take Gato Barbieri, an Argentinian by birth.

Barretto: You take him. I compare him to what happened when the honking tenor players were the vogue. Some were good and could say something with it, like Illinois Jacquet. Others couldn't and rode the coattails of those that could, like Red Prysock. Barbieri is just an old honker, that's all.

Smith: OK, then let's go to the other extreme, a real Spanish composer: Chick Corea.

Barretto: He's of some Spanish derivation. He started out with the likes of Willie Bobo, I think. He was always into jazz, not like the real Latin writers: René Hernandez, or Gil Lopez, or even an Eddie Palmieri. Corea's phrasing was always jazz, although his writing came from the Latins he hung around with. The tunes he writes are just all of those things combined. They are salsa by no stretch of the imagination. But they could be arranged to be performed as such. You can take anything and make it salsa. Puente used to re-write popular tunes for his band all the time.

Smith: When you travel, do you tend to play music that best fits the country you are in?

Barretto: No. We play what we play all the time. Which reminds me—we're going to Mexico and there is a group there called Sonora Matancera, the daddy of all the *conjunto* groups.

Smith: *Conjunto* is two trumpets, rhythm and vocals. When did the saxophones drop out of instrumentation?

Barretto: Saxophones didn't drop out; they dropped in. There were always trumpets, guitars, later strings. Saxophones came about from that jazz influence again. In Puerto Rico, the music was *bomba, plena, and danza*—their "classical" music, as it were. It was here that you found the use of saxophones, also tuba, trombone. That's the type of music that sounds very similar to ragtime. The instrumentation is very similar as well. They were concert orchestras.

Smith: Where do you place Perez Prado in this spectrum?

Barretto: He was a Cuban arranger with a heavy jazz influence. He was one of the first to incorporate a full band with Benny Moré, possibly the most famous of all Cuban singers. Moré was singing salsa long before the word was invented. Latins did not relate to Prado at all. He lost them, but he became a fairly wealthy man nonetheless. His *Mambo No. 5* and *Mambo Jumbo* were done during a period when he was not prepared to go all the way into popular music. He was in the forefront of those that wrote in broad octaves, minimizing the harmonic aspects and making it more palatable to the average American ear. When he did his big pop hit, *Patricia*, it was a Latin item, but it came from the West Coast and the brushes were added to it in the studio here.

Smith: Has the spread of Latin, via salsa, affected the musical community as much as it has affected the public at large?

Barretto: In a way. Seeing the influence of our music—and seeing so many so-called

Marvin Stamm

Technical magic/subtle persuasion

by Michael Rozek



EDWIN DEGROAT

Trumpeter Marvin Stamm lives on Manhattan's West Side. His personality, like his home, reflects an air of gentility, an enjoyed understanding of things like wine and painting; qualities, perhaps, that only the financial security of a busy life in the studios can bring a jazz musician. In fact, if the New York studio scene developed into a political movement, Stamm might become its most urgent spokesman: "One of the things that studio musicians have a perspective about, that other musicians don't, is that they have to be a person first and have a life to live, as well as having the music. People put down studio work because it's not purist, or because it doesn't have a 'suffering artist' image. Look at Hubert Laws; as big a jazz artist as he is, he never turns down any studio dates. I worked with Hubert this morning on a Playtex commercial. He walks in like any of the other guys, I mean everybody knows he's a jazz star, as he should be, as well as one of the finest legitimate flutists in the world. And he's a down-home, beautiful guy. I see Ron Carter quite a bit, Richard Davis, Garnett Brown, Thad Jones every now and then . . . it seems that the studios don't interfere with these guys' creativity."

When Stamm speaks of "creativity," he is talking, of course, about musicians' individual efforts toward projects of a more independent nature than session work. He hasn't pursued a solo career himself: "When I was growing up, I wanted to be a jazz player, strictly a jazz soloist. Then, when I got older, I began to feel that I didn't have the unique, emotionally moving quality that very few players have." But Stamm explains his studio efforts—largely music for commercials—as equally, uniquely, "creative."

"There are specialized problems on the trumpet. . . . A lot of arrangers have certain requirements which require a specialist—like a high note specialist, such as Jon Faddis. You wouldn't call me to play altissimo B-flats because that's not my bag. I'm considered a lead player, but not a high-note player. For example, one part may include 38 measures of rest and then the trumpeter has to come in *mezzo piano* on a concert high D. Well, that's very difficult for anyone to do, and a lot of times in a situation like that you wait for it to come and when it does it's just not *laying there*. You have to try excruciatingly to get it out on the instrument, because it's *physically hard*; of course, the higher you go, the more difficult it is to control the trumpet. This would be a very easy entrance for an oboe player, or a piccolo player . . . but very

few players would have the kind of control you would need here, since most of our music doesn't call for that exacting kind of playing.

"So much depends on the person that you're working for. So many times, particularly with the advent of rock, people come in who are either keyboard players or guitarists. They never have studied orchestration; they never have sat down with players of other instruments and asked, 'Is this hard? Easy? Does it lay well?' The old timers, on the other hand, even if they haven't studied formally, have at least had a lot of experience writing for many different instruments. Now many of the younger guys are very inventive, but unfortunately they have not done their homework. There's a heck of a lot more involved than just hearing something and putting it on paper. I respect a writer who comes to me and says, 'What can I do to make this come off better? How does this lay? Is this your bag? If not, who would you suggest I call?' Then I can suggest someone who can do it better than I can. If you're going to *struggle* with it, inevitably you're going to hurt yourself. But, of course, that's the situation you put yourself in.

"If I'm called for a job, I perform to the absolute best of my ability. So if it's a situation for a legitimate player, and I can still cover it well, then there's no problem. But if it's something that specifically requires a fantastic amount of legitimate technique . . . well, in 95% of situations that come up, I fit in and do well; but if that other 5% calls for a specialist, why should I play less than the best when someone else can walk in and do it beautifully?

"We all have a hard job, because we're constantly listening to everything. When you walk into a session and somebody asks you to play this in this style, you should be able to do it. The musicians I work with are constantly practicing. I put in a lot of hours on basic stuff: Schlossberg, lip flexibility studies (which is about all I ever practice). Anyway, the easier that you make it on one another—helping one another out when it's a difficult situation, always trying to make the other guy sound good—you have to remember, if the end product sounds good, they're not going to remember one guy who plays well on the session, they're going to remember everybody. It's a pressure situation. You have a time problem. You're playing a large amount of music in a short time, and to very high standards. The only way to make this come off is for everyone to work together. This builds camaraderie.

"Maybe one day my chops don't feel so good, and I have to work hard, and I need somebody to cover me for a couple of bars so I can rest. If a guy does that for me today and gets in trouble tomorrow, he knows I'm going to be more than willing to pay him back the favor. I couldn't tell you the countless number of times, on days that I've felt bad, when engineers have helped me out and made me sound good on tape, and times when they needed my help because they couldn't get the right situation in the control room. Then I've made suggestions or worked things out and helped them out."

Understandably, Stamm prizes the kinship he shares with the players he sits next to every day. "There's a respect in the studios for the ability of each player, and that respect seems to bring about some very close friendships. It seems like out of all the guys who work in New York, there are only five or six that I do not take to—not *dislike*, but just that I'm not close to. I do a lot of work with Randy Brecker, a fantastic musician, and one of my favorite jazz trumpet players. I suppose you could say that, indirectly, I'm in some sort of competition with him. Yet Randy and I have a great love for one another, and a respect for each other's playing. For some reason, working in the studios doesn't breed the competition that going out there and scuffling does. And I can understand having to scuffle . . . but I think it's a shame, since there used to be a time when jazz musicians really dug one another. The creativity of the situation brought them together.

"The difference between the old days—15 or 20 years ago—and now is that there used to be a lot of clubs, places to play. Guys could be very gracious and it seemed that guys who were in road bands had an understanding of what playing together with good feelings was all about. Guys used to work their jobs and go out and jam all night, because they wanted to get together personally, get together socially and spiritually. When the clubs dried up, a lot of that stopped and only a certain group of guys, the most proficient, got the jobs. So now,

it's an economic problem. And in scratching and fighting for work, you create negative feelings. I do feel there's now a direct competition within a certain segment of jazz. I think a lot of guys practice their hot jazz licks, write the hardest tunes they can so they can put them on record and say, 'Okay, now let me see so-and-so do that. I'll cut his ass.'

"When I came to New York in 1966, the recording industry was very busy. There was a need for players, the economy was good, money was being spent on producing television and commercials, jazz albums were being made. Thad had had the band going for two years, and just after I got in town, Jimmy Nottingham called me to sub for him. Eventually they asked me to be permanent sub for the band. Snooky Young was doing a lot of work with Peggy Lee, and so I did a lot of subbing for Snooky. At that time a lot of musicians came down to the Vanguard on Monday nights to hear the band, and I got a lot of exposure that way. A lot of guys started recommending me: Bernie Glow, Ernie Royal, Narky Markowitz, Mel Davis—they liked working with me because I would come in, sit at the bottom of the section, do a good job as third or fourth trumpet. Then they'd pass me a first trumpet part and I'd be able to do that, too. But I did it without stealing anybody's thunder. They said, 'You're not going to take any work away from us, you're just going to take work away from the players who're shuckin' and jivin.' That must have been true, because all those guys I named are still fairly

cause he didn't want to sing in the choir or take art. "I had heard a record of Clyde McCoy playing *Sugar Blues*, and then my brother was up on bands that came through Memphis and he listened to records. I had very fine teachers through junior high, both band and private. And by the time I was 14, I knew I wanted to be a professional musician. There was no doubt in my mind, and never has been since then.

"After high school, I went to North Texas State, in the jazz program, and studied with a trumpet teacher there. I got interested in the school because a friend had sent me a record of the lab band. At North Texas there was a fantastic group of teachers and students at the time . . . I was playing and practicing eight hours a day. We'd jam three or four hours a set down in the student union, and varying with change of classes, sometimes ten people would be listening, sometimes 200.

"I graduated in 1961 and joined Stan Kenton the next day. He was judge at the Notre Dame Jazz Festival. He asked me to join and I said I would when I finished my schooling. He kept a place open for me. I was with him for two years and we recorded five albums, which gave me a bit of exposure.

"Stan and Woody Herman, whom I joined in 1965, were two totally different individuals, in their approach to music and in their approach to the guys in the band. They're both such strong personalities that I think they left a mark on any musicians who went through their bands. Besides providing the opportunity

couldn't get a verbal handle on, until Stamm, when pressed, did so for me: "I guess if you had to say something, you'd say energetic . . . but that's very vague."

Next, I read Stamm a *db* review of his playing in concert at Carnegie Hall with Michel Legrand's recent small group (also featuring Phil Woods). "No Thad Jones or Clark Terry," observed the critic, "but he is as technically astute on the instrument as is possible." (Ironically, Legrand wrote the arrangement behind the solo in question—on *Pieces Of Dreams*—expressly for Stamm.)

"I do have a style of my own," Stamm responded. "I think it's easily recognizable when I play. *Certainly* I'm no Thad Jones or Clark Terry. I don't want to be Thad Jones or Clark Terry. I want to be me. Maybe this man was looking for Thad Jones or Clark Terry when he heard that concert. How do you describe someone's style? Punctuated, like Clark Terry? Totally limitless imagination, like Thad Jones? Those terms could describe a lot of players. I think the style is described in the music itself, and in certain ways, by familiarizing yourself with different players, you learn what their style is. Do you know Dizzy by the lick that he plays, or by the feeling of the sound?"

I observed that maybe Stamm had been too long a prisoner of playing other people's music. Perhaps he had "felt" so many different kinds of "sounds" in his solos that he hadn't developed his own recognizable characteristics. His solo on Quincy Jones' *Smackwater Jack* LP, actually, is a perfect example: it's only a few bars with the bass and percussion, on Vince Guaraldi's *Cast Your Fate To The Wind*. Stamm simply works through the core of the melody with a bare minimum of subtle flourishes and a gorgeous tone; he does the job, and then he's gone. Who would guess?

Stamm said, "Maybe so," but then added, "I guess another one of the things that's part of my style is the ability to play all over the horn without being caught in certain niches. I feel a trumpet player should be able to play all over the horn like a saxophone player. A guy like Freddie Hubbard has certainly overcome the limits of the instrument in this way. Dizzy has. I really don't know how to describe my style. I think, like anyone else, you have to listen, and know. I know people who listen to my playing and recognize it immediately."

Stamm has made one solo album. "Verve put it out in 1968," he told me. "It's called *Machinations*. Johnny Carisi did all the writing on it. It came out in a limited printing, and it's now out of print. It was a big band record, with trumpet soloist . . . an experiment, at that time, playing jazz with rock overtones. I'd like to do another album, using basically the quartet I've been working with the last two or three years: Kenny Ascher, acoustic piano; Bob Daugherty, acoustic bass, and Ronnie Zito, drums.

"We really don't work that much. There doesn't seem to be that much work for a semi-known person who's only working occasionally for the enjoyment of it. About four years ago, we started going to one of the studios in town late at night and just recording, just for our own pleasure and just to hear things back. There was a young engineer in training, with fabulous ears, who wanted to get into this with us and it became a five-member family. We allowed no one in the room, nobody brought their girls up, it was strictly the five of us. We started out just to play some music, and we found that we enjoyed improve-

"I hear people that are recorded all the time who, frankly, bore the hell out of me. When do you see somebody offer Thad an album? Frank Foster, I haven't seen an album by Frank in a long time . . . Dick Hyman, Pepper Adams . . . It seems that jazz is dependent on whatever style's prevalent at the time, and if you don't play that style, then you're out."

busy in the studios, and I seem to be fairly busy, so. . .

"But today you don't find this among the younger players. If a guy can't make the job, he won't say, 'Well, this other guy is a great jazz trumpet player, let's give him some exposure.' The older guys aren't like that. They came up through the bands, they know what it's like to sit together and play music, to be on the road and pay your dues. Most of the younger guys have never been in a road band; they've been in rock bands.

"You know, there's a human element in music that encompasses anyone in a road band; and if you've been on the road, you never lose it. But if you've never had it, you don't know what it is. This kind of feeling is extremely important, because to me it's the essence of music. Music is being together and creating something and making it something positive. There's too many negative feelings going on in music today. Now whether it's the economy or changing attitudes, egos, I don't know. I'm happy to hear a new young player come along, and if I can recommend him or get him on dates, I do—every chance I get. Because if he's a good player, he's not going to run me out of work. It just means there's going to be another good player for me to sit down next to."

Stamm was born in 1939, in Memphis. He started playing trumpet in seventh grade be-
20 □ down beat

for playing next to great players, they both showed me the dedication they had, a direction and discipline that I don't think I could have received from too many other people. They demanded high quality and they pushed you, all the time. I didn't have any problems in Woody's band, but in Stan's band I went through an embouchure change. Stan stayed with me all the way through it. He said, 'Don't worry, when you take your solos, go back in the section and don't worry about it.' And he stuck with me through about four months of some heavy dues that I paid, and that he paid, too. I'll never forget him for that.

"If I had been growing up in the '30s, I would have gone on the road and not to school. You still can't get in four college years the experience of years on the road with different bands. Snooky Young was playing with Lunceford at 16. But almost any good college offers a jazz band, a brass choir, a woodwind quintet, a concert band. I think this experience in playing is very important. There are very few places now, other than college, where you can get it."

Stamm is an underrecorded soloist, but even on the unlikeliest of sessions, his own work frequently surfaces. He has made his share of "jazz" records, on which he's played "jazz" solos. Yet in researching this article, pegging Stamm's trumpet style was difficult. There is a certain feeling in his big band work (Pat Williams' *Threshold* and *Introducing Duke Pearson's Big Band* are prime examples) that I

Continued on page 47

SALSA'S PRODIGAL SUN

EDDIE PALMIERI

by John Storm Roberts



DOMINIQUE

"My kid brother is nuts!"

—Musician Charlie Palmieri, from the cover of younger brother Eddie's first LP.

Above all, Eddie Palmieri is nuts about music, specifically the marvellous Cuban music which made Havana of the '30s-'50s something of a Latin New Orleans—thus transforming New York City into a Latin Chicago. Now, as a pianist and leader of his own swinging band, an ensemble that happens to be more avant garde than anything in his field, Eddie Palmieri's reputation is growing not only in the audience for salsa, but in the hip jazz community as well. It has all come about as the result of a creativity matched only by Palmieri's reputation for eccentricity.

For a long period in the Latin musical community, Palmieri's name was synonymous with dynamite—if he showed up for the gig. Then there's his rambling onstage discourse, in which he contrives to make succinct good sense while rarely finishing a complete thought. Add to this Eddie's unabashed willingness to bring a steaming big band to a grinding halt in mid-riff if he doesn't like the sound system, and you have a near-legend, furthered as much by personal idiosyncracies as by undeniable musical brilliance.

And the music is brilliant, make no mistake. But only in the past year or so has significant attention been focused on him. During 1975, Palmieri played a ground-breaking concert in New York's Avery Fisher Hall with Gato Barbieri and Airto; he was featured in *Time* and *Newsweek* salsa pieces; and his *The Sun Of Latin Music* gained an honorable mention in the *Stereo Review* records awards last February, just before the same album won the first Grammy Award in the newly established Latin music category.

Palmieri is, in the words of trombonist-arranger Barry Rogers (who helped develop Eddie's distinctive, two-trombone sound and has also worked for Carole King, Idris Muhammad, Dreams, and the Fania All-Stars), "as creative as anybody in jazz." Our conversation deals with the genesis of that creativity, its triumphs and a good measure of its tribulations.

Roberts: Why don't you start by running it down biographically.

Palmieri: OK—born in Harlem and moved to the Bronx at about five years old, we lived there for about nine years. My father was a radio-television man, but at that time he got into business with my grandfather and they opened up a luncheonette called "El Mambo," the hippest candy store in town. We had a jukebox in the candy store with all the hip numbers.

My mother had put me on piano when I was eight years old. I had a variety of teachers. But my biggest influence was Miss Margaret Bonds, a classical pianist, who happened to be a tremendous teacher. She's in the black history books, too. My brother Charlie was also her student.

But I wasn't into it. I really wanted to be my brother Charlie's drummer. I knew Tito Puente's solos inside out—*Ran Kan, Kan* and *El Rey Del Timbal*—the old recordings. When

I was 13 years old, I played drums with my uncle Chico, who had a group with guitars. That eventually led me back to the piano, because I didn't want to carry the drums!

Meanwhile, in those years, we had a group with Orlando Marin on timbals, and Joe Quijano singing (both later to become bandleaders), and that orchestra used to work the high school dances. Flutist-bandleader Johnny Pacheco was playing saxophone in those years and he was so bad! Every time

Pacheco and I see each other we crack up: we have a private joke on that. He asked me at the Grammys, "You need a saxophone?" I said, "No, man! Don't take that out again!"

So, when I was about 15 years old, I got on the piano again, and we had a nine-piece group without any bass. And to have a nine-piece group without a bass, that's a killer! We'd take all the hit tunes from Tito Rodriguez, Tito Puente and make our own little arrangements.

Manny Hacklin, who used to run the Sunnyside Gardens, told me "Eddie, your name is not commercial enough. If you want the job—change your name! Let's see . . . in place of Eddie—Eduardo. And Palmieri—Palmos. You're Eduardo Palmos!" And I wanted the gig there, so I changed my name. My father almost killed me! A couple of years later, I met a gentleman called Claudio Saavedra, another teacher who was a major influence on my life.

In 1955, I went with Johnny Segui. He had a great *conjunto*; let's call him like Class A ball, 'cause the major leaguers were Tito Rodriguez, Tito Puente. Johnny Segui used to do copy work, would copy arrangements at no charge. "Let me make a copy for myself too," you know. And once they'd recorded, they wouldn't mind. So Johnny Segui acquired a very healthy book. My brother Charlie was working on his own at that time, playing in Virginia and Washington, D.C. with trios, quintets, those kinds of jobs. He would come into town for, say, three weeks and Johnny Segui would be in need of a pianist, so Charlie would play, and when he left he would recommend me. Late '55, going into '56, I went with Segui to the Club Caborrojeno. But they claimed I hit the piano too hard and I used to bust all the notes, so I got fired. Segui told me, "Either you go or the band goes. I'll see you." I took it to the union, but it didn't work.

But I was very fortunate that happened, because in the interim, my brother had come into town, played with Vincentico Valdes, left, and recommended me again. That's when I really started to learn my structures—how to present a composition, how to build it up to the exciter, to the high climax, you know. It started by my meeting Manny Oquendo, who was in that orchestra, and Tommy Lopez, the conga player . . . they were my main influences, especially Manny Oquendo. I also learned so much from watching a great vocalist like Valdes.

Roberts: Who had also been Puente's singer.

Palmieri: Yes, in the '50s. My brother was the pianist in that orchestra and Manny Oquendo was the bongo player. Mongo Santamaria played conga. Tito Rodriguez had another tremendous *conjunto*. They were getting good material from Cuba, and Rodriguez was a god singing.

Roberts: And Valdes had a *conjunto*?

Palmieri: A magnificent *conjunto*. But I didn't catch him when they were really hot, 'cause they had Ray Coen on piano. He's Puerto Rican, but with tremendous Cuban and jazz influences.

SELECTED PALMIERI DISCOGRAPHY

THE SUN OF LATIN MUSIC—Coco CLP 109XX
UNFINISHED MASTERPIECE—Coco CLP 120
SENTIDO—Coco CLP 103
THE HISTORY OF EDDIE PALMIERI—Tico TSLP 1403
SUPERIMPOSITION—Tico SLP 1194
BAMBOLEATE (with Cal Tjader)—Tico SLP 1150
MOZAMBIQUE—Tico SLP 1126
LA PERFECTA—Alegre LPA 817

I stayed with Valdes off and on till '58 when I went with Tito Rodriguez. That was another great experience; even though Tito didn't major in the big dance orchestras, he wanted to go into a show then. We hit Vegas, drove out to the West Coast twice, went to Miami and stayed there four months. And then, in late 1961, I went on my own.

Roberts: How did the trombones come in?

Palmieri: It all fell in when I met Barry Rogers in the Tritons, in the Bronx. Barry used to play there with an all-star type group—a jam session band. And then we started to work and hit it off. Then we met George Castro, the flute player, and brought him in.

I had used Barry Rogers for the first album, *La Perfecta*. I had four trumpets and two trombones and a flute and rhythm section on most of the tunes. Then there were four other cuts with just one trombone and one flute playing arrangements done for big brass. The budget was getting extremely high; and Al Santiago, who founded Alegre Records, told me that I had to come in with a smaller group. Later, we went to two trombones.

By '67 or '68, that whole orchestra disbanded, mainly through faults of my own, you know. I was not taking care of business. It all fell apart . . . I went into a complete mental recession there. I was really bananas by '68. And by '69, I had started to get out of it. I

for Latin music. Now college stations are playing many things and a lot of community stations. The young are starting to get involved. The new wave is now helping tremendously. I landed a gig at that benefit concert Bill Graham gave for a school, which was headlined by Bob Dylan and Joan Baez, Jefferson Starship, Graham Central Station, Jerry Garcia, the Grateful Dead, Santana, and—oh boy, down the line.

I opened up the show. That was tremendous, a million-dollar exposure. T-shirts with our name on it, and merely because Bill Graham allowed us in. I'm sure there were other rock groups that could have gotten in. But it turned out as another spiritual embarrassment, which I will correct the next time that I go to play on the West Coast and for Bill Graham. The morale of the orchestra was bad; we were living on sunflower seeds. It was cold that morning, and to hit a conga drum at nine o'clock in the morning, to get anything started, you know. . . . Then the brass section didn't show up. They had fallen asleep—two trumpets from the West Coast—and I had no drummer. I went up there with Ronnie Cuber, Mario Rivera, Chuckie Lopez, Eladio Perez, and a 16-year-old singer who did the *Sun Of Latin Music* album, Lalo Rodriguez. And he was there with mittens on and a scarf! What a mess! I told Bill Graham when we saw each other later, "I owe you a spiritual solid," and

Palmieri: The influence was in the studying that I did with Bob Bianco. We talked about my head to a tremendous degree, and we get involved in musical axes: how to excite the organism—which I utilize in characteristics of my intros-breaks within the composition, down the line, okay?

But I also want to record geographically, which I've been doing intuitively. That waltz in the *Unfinished Masterpiece* album was a three-quarter which could stand for the folk music of Peru, because they used the waltz there. But I also wanted it to be as dynamic in the jazz tradition as possible, you know. I've also been studying the folk music of Mexico, as far back as I possibly can. I want to see how to grab some of their compositions. Let's give an example: *Mananitas*, a very simple melody, very simple. Put it into a *danzón* [an old Cuban ballroom dance rhythm]. . . .

Roberts: What about Afro-Cuban religious music?

Palmieri: I would like to go into a drum suite which has to do with the Cuban Yoruba Lucumí religion. There's a god, called Osain, the god of the woods, and the drum suite must be done for him. And when it gets to things like that, I must sit with drummers like Julito Collazo, so I can ask questions before I attempt to go into it. There's a tremendous amount of research, because of the degree of respect you must have for what you are going to do.

That will lead me into my most major work. I'm really looking forward to getting started, but I must get back to my books and analyze this properly. We have certain *toques* [drum rhythms] which belong to certain gods. But I'm going to bring it into what is felt and understood by us. And it could be done into a visual form. Not only could we hear the rhythm—because the rhythmic patterns are so complex that they tend to throw you off, if you don't explain something first to ears that haven't heard them. By explaining it, by working around the variations of a theme, that theme could be played as a *bossa nova*, as a *bolero*, and as a *danzón*. From there we'll go into a *comparsa*, same form as *Un Dia Bonito* on *Sun Of Latin Music*, but expanded.

Roberts: Can you talk a bit about *Un Dia Bonito*, since it's one of your most ambitious pieces?

Palmieri: *Un Dia Bonito* has a simple melody, which I wrote on a boat on the way to Bear Mountain. I wrote the words for California because of something funny that happened with Dave Perez when we were working there in 1963 or '64. We met one of those cranky clerks in the hotel, and Dave Perez said to him, "Isn't it a nice day?" And you know in California the weather is heavenly almost every day. So the gentleman turned around and said, "Isn't it always?" The theme's based on fourth harmonies, instead of the traditional thirds, and sixes. And there's contrary motion between my left and right hand in the introduction, where I stay in the fourth harmonies, plus I am playing in a form of variation on the theme in solo.

Then we also utilize the *comparsa* rhythm, which is the old conga. I'd like to commercialize that again soon. It could be done very simply: it would start out as a *danzón* and that would be like the formal getting up, like "May I?" And you could start to dance a *danzón* very comfortably like a ballad or a *bossa nova*, which is very easy to comprehend. And as soon as it falls into a *comparsa*, instead of

"As for the relationship of jazz and Latin here, I can really say that it hasn't been taken care of. If you don't know the Latin structures, well, I don't care what you write. You can be a tremendous arranger, and yet the arrangement ain't going to go nowhere, merely because of lack of structure—and the lack of faith and love for the folkloric rhythmical patterns of whatever country you're interested in."

went back to studying with Bob Bianco. I call him my guru, just a tremendous head. He has written books; he's a guitarist whom they told that he couldn't play guitar, 'cause he's left handed; he's a pianist.

I started working with one trombone. Jose Rodriguez and my vocalist, Ismael Quintana, stood with me—we went down fighting! Then "Chocolate" Armenteros came into the picture on trumpet, and later, Victor Paz. One trumpet with one trombone, that was the idea. But I still wasn't taking care of business: I was still cancelling gigs, there were problems with shylocks and with the IRS, with the state, with all the promoters from whom I had taken money. And we were constantly recording, because I had signed with Coco Records. When Victor Paz came on, I didn't use any other horn. The gigs were minimal. The arrangements were all lost, and just getting to the gig was . . . I couldn't take care of business. Just get there and bring some money home to eat . . . that's what it came down to.

So we went on playing all over the city on the same horrible club cycle that we have here—horrible because I never see any extension to get out of it—and we kept going that way till a couple of years ago. But meanwhile, the recordings were always positive, because they constantly sold.

Roberts: Tell me about your time in California last year.

Palmieri: I had a job there, and there was something that told me, "You've got to stay and check this out." It's virgin territory there
22 □ down beat

we'll repay that in Winterland soon when we go back.

At the same time, I was trying to negotiate a deal with Santana. Bill Graham had told me, "You should produce Santana's album." But the word on me was taboo: "This guy is still bananas and all he's going to do is ask you for the dough." What are you going to do? If you need the dough, you gotta ask for the dough. The motel bill was like the cancer: it constantly kept growing and ripping, and I couldn't fight it. I had sent back fast for some of my men, key men, and I started to book myself out there. I lasted about four months until I had to surrender!

What brought me back was the concert with Gato Barbieri and Airto at Avery Fisher Hall, which was another unique experience. So I made a deal with the promoter to send me a \$1000 deposit immediately, plus one way tickets back. At that moment, I owed the motel \$900. The check came, I paid the motel, and just got out of there.

Roberts: Things must have become easier with the media coverage you've had over the last year.

Palmieri: It's a tremendous asset. But remember, as all these things were coming out, I myself was constantly struggling. The spirit was being closed in. Now everything is positive in my view of what is going to come. Now is when I really hit my instrument. I really must get on to my instrument.

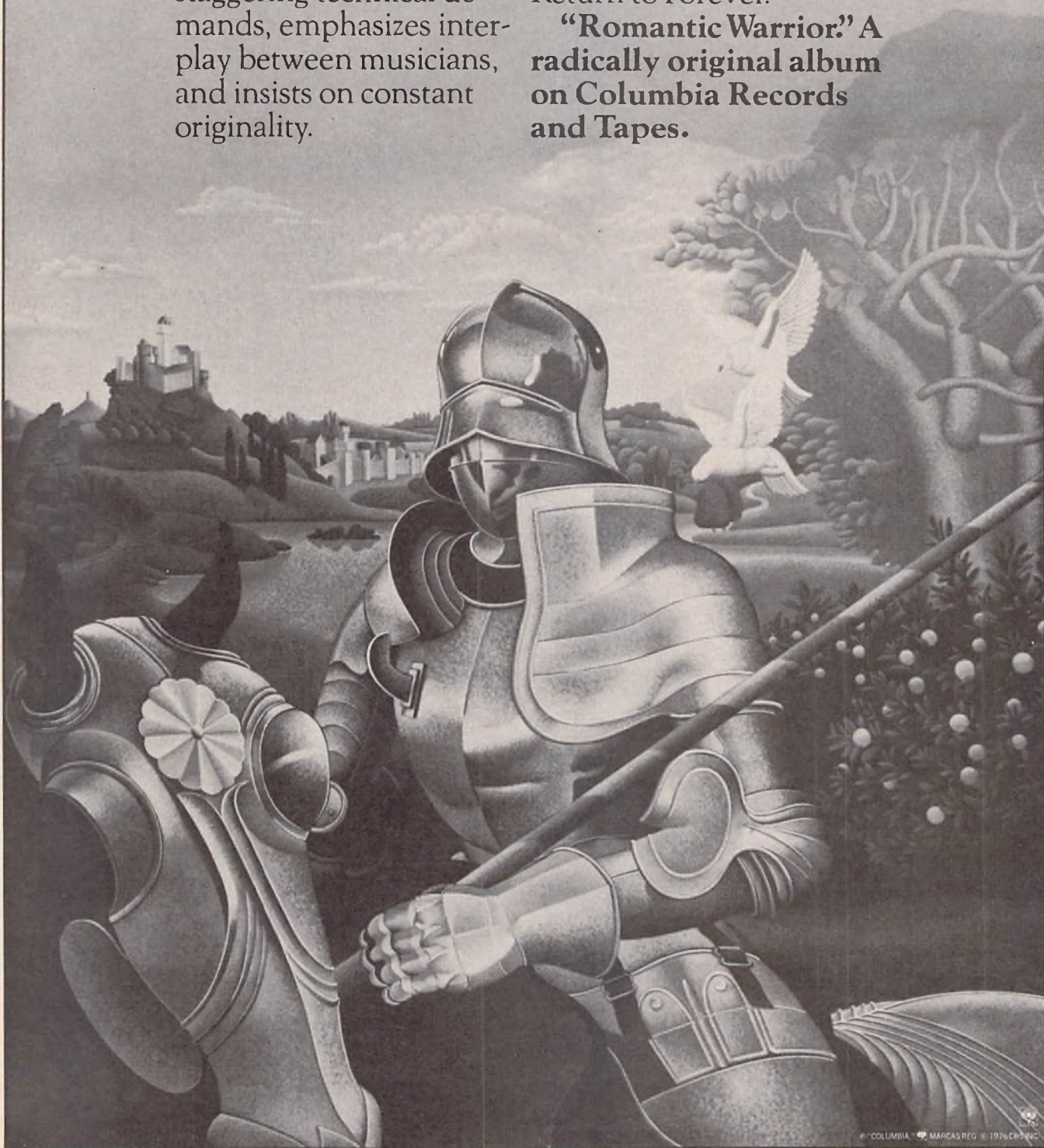
Roberts: Musically, you don't just cut tracks. You have overall concepts.

Return to Forever: The Masters.

Chick Corea, Stanley Clarke, Lenny White and Al DiMeola have created a music that presents staggering technical demands, emphasizes interplay between musicians, and insists on constant originality.

They've developed a style which is increasingly imitated. But there's no doubt who the masters are. Return to Forever.

"Romantic Warrior" A radically original album on Columbia Records and Tapes.



RECORD REVIEWS

Ratings are:

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

MONGO SANTAMARIA

AFRO-INDIO—Vaya XVS-38: *Creepin'*; *Funk Up*; *Mumbomongo*; *Funk Down*; *Los Indios*; *Lady Marmalade*; *The Promised Land*; *What You Don't Know*; *Song For You*; *Midnight And You*.

Personnel: Santamaria, congas, bongos, claves; Justo Almario, tenor and soprano saxes and flute; Ray Maldonado, Victor Paz, trumpets; Greg Jarnon, bongos, congas, chekere, cowbell; Armen Donelian, Rhodes piano; William Allen, bass guitar; Al Williams, alto sax; Steve Berrios, traps, timbales, percussion; Roscoe Mackey, bass guitar; Bob Porcelli, flute; Tom Maline, trombone and synthesizer; Bernard Purdy, drums; Paul Griffin, electric and acoustic piano; Tasha Thomas, Carl Hall, Barbara Maffey, vocals (track 6).

Making the most melodic dance jazz, smoothly instrumental music precisely arranged and warmly blown, Mongo updates his concepts slightly with the inclusion of electric pianos, a Stevie Wonder tune and the expopular *Lady*. The union is a success, sealed with the conga master's hand slap of approval; the electricity captures some of the sheen of a disco hit mix. Otherwise, the rhythm veteran's latest is a natural extension of what he's been doing all along, with the help of gleaming material and disciplined, imaginative sidemen.

Whether steaming or simmering, Santamaria's percussion accents the meaty riffs of his horn section. Gravy thick bass patterns hook the listener into three tracks arranged by bottomman Allen; flashier and less complex are the charts contributed by Mongo's former trumpet player, Marty Sheller, who has become his producer. Reedman and main soloist Almario's arrangements are represented by *Creepin'*, the chant-like harmonies of Central American *Indios*, the dreamy tenor solo and earthy small orchestra come-on of *Land*.

Jellies have always been too sweet for my palate, and this *Marmalade* is cloying, though hyper-tight, obviously programmed for the AM band. There are better candidates for a single on this album. Sheller's version of *Don't Know* offers a simple, soulful change and a spot of altoist Williams blowing hot, greasy licks. Almario's flute figures prominently on *Song* and *Midnight*; it floats lightly along a liquid babble of finger popping, then squirms, pretty if a bit up tempo for a bolero (hug dance).

It should come as no surprise that the congamian recruits able sidemen; Santamaria's been graduating players into their own careers as regularly as drummers Blakey, Hamilton, or Roach. Hubert Laws fluted for seven years in Mongo's band; other cohorts have included Pat Patrick, Bernard Purdy and Nat Adderley. The latest supporters also have strong potential. Pianist Donelian seems to
24 □ down beat

have learned the arts of negotiating Latin progressions and rhythms; his flexibility should extend in several directions. Almario's soprano soars on *Mumbomongo*, and Williams' alto work on *Up* would make for fancy stepping if its twists and turns were followed. If the "guitar" breaks on *Up* and *Midnight* are actually synthesized, Tom Malone deserves special mention for apt imitation.

Santamaria has struck again, with well-defined melodies, battering fingertips, and just a drop of salsa sauce. —mandel

KENNY BURRELL

ELLINGTON IS FOREVER—Fantasy F-79005: *Jump For Joy*; *Caravan*; *Chelsea Bridge*; *Mood Indigo*; *Don't Get Around Much Anymore*; *C Jam Blues*; *I Don't Mean A Thing (If It Ain't Got That Swing)*; *I Didn't Know About You*; *My Little Brown Book*; *Carnegie Blues*; *Rocks In My Bed*; *Jeep's Blues*; *The Creole Love Call*; *Do Nothin' Till You Hear From Me*; *Take The 'A' Train*.

Personnel: Burrell, guitar; Thad Jones, cornet, fluegelhorn; Snooky Young, trumpet; Jon Faddis, trumpet, piccolo trumpet; Joe Henderson, tenor sax; Jerome Richardson, tenor and soprano sax; Jimmy Jones, piano; Jimmy Smith, organ; Stanley Gilbert, bass; Jimmie Smith, drums; Richie Goldberg, Mel Lewis, percussion (track 2); Ernie Andrews, vocals (tracks 5 and 9).

In *Jump For Joy*, the opening selection of *Ellington Is Forever*, Kenny Burrell undertakes a moving guitar solo that says more about Duke Ellington's emotional influence on the modern musician than a volume of treatises on the same subject. It should also stand as a rather striking comment on the Duke's durability in popular music: *Jump For Joy* served as the taking-off point for at least a dozen familiar tunes that followed, including Randy Newman's masterpiece of melancholia, *I Think It's Going To Rain Today*. Burrell plays it quite unlike it's ever been played before, calling upon his remarkable sense of the guitar's harmonics, much in the same way one would expect from a piano player. And it's the memory of a piano player that this album is all about.

While Kenny Burrell certainly possesses the credentials to make an album of Ellingtonia that features his guitar as the principal voice, he also commands better taste than to weaken such an endeavor by occupying the spotlight too much. Instead, he has enlisted a large cast of diverse musicians who share a common bond of devotion, and who care deeply about their purpose. As a result, even in the large ensemble numbers, nobody's psyche gets in the way of the music.

The bounty of impressive moments is too rich to cite wholly, but a few special ones deserve mention. *Chelsea Bridge* is a sleepy, after-hours performance, with Burrell and pianist Jimmy Jones buoying Jerome Richardson and Snooky Young's melodic phrases in classic Ellington style, emphasizing widely-spaced chords and doubling the rhythmic drive. It's all a magic trick, but a highly effective one. *Mood Indigo*, a dramatic and tense blues, features Jimmy Smith's best lush organ style and Burrell's fleshiest sound. Ernie Andrews takes the blues uptown for his vocals on *Don't Get Around Much Anymore* and *My Little Brown Book*, the latter a duet with Jimmy Jones. When someone finally assembles the Ellington vocal book on record, by virtue of his keen humor and bravado, Andrews deserves a lead voice in that assembly. The only significant complaint I can muster against this album is that a few numbers call for an un-

diluted, powerful treatment, and Burrell and company are reluctant to cut loose.

But it is hardly a solemn affair. As Patricia Wolland states in the liner notes, it is "a celebration of immortality," and if this is really the first chapter of an annual series (as Kenny intends it to be), then both Burrell's and Ellington's futures are bright indeed. —gilmore

TOSHIKO AKIYOSHI— LEW TABACKIN BIG BAND

KOGUN—Japanese RCA 6246: *Elegy*; *Memory*; *Kogun*; *American Ballad*; *Henpecked Old Man*.

Personnel: John Madrid, Don Rader, Mike Price, trumpets; Bobby Shew, trumpet, fluegelhorn; Charles Loper, Jim Sawyer, Britt Woodman, Phil Teel, trombones; Dick Spencer, Gary Foster, alto saxes; Tabackin, tenor sax, flute; Tom Peterson, tenor sax; Bill Perkins, baritone sax; Akiyoshi, piano; Gene Cherico, bass, Peter Donald, drums; Scott Elsworth, voice (track 2 only).

To date the Los Angeles big band organized by Lew Tabackin and Toshiko Akiyoshi has recorded two albums for the Japanese Victor label. Heartening news for the fan or orchestral music is that U.S. Victor plans to issue the second of the LPs, *Long Yellow Road*, early in the spring. For several reasons, however, it's unlikely that this, the band's first set, will find its way to your local record shop, and that's too bad. Victor officials deemed *Kogun* a much less commercial album than the later one, by which I think they meant the music is much less forthright and accessible than that offered in the *Long Yellow Road* set. In the main I agree that this is a pretty fair assessment, for the ambitious, austere music in *Kogun* is a bit harder to get into, requires closer, more attentive listening—but repays this with deeper, subtler, more lasting levels of enjoyment—than does the more obvious and conventional approach followed in *Long Yellow Road*.

The album is something of a triumph for Toshiko, as she wrote all the music and arrangements, most of which are very handsomely turned, revealing an already sure sense of design, color and dramatic values certain to deepen even more as she continues to grow as writer-orchestrator. Mind, not everything in the album is equally or always totally effective. *Elegy*, a piece she composed and originally recorded almost 15 years ago on her Candid quartet album, here is taken at what I feel is too brisk a pace. Consequently, it is a bit sloppy in execution (though it has a nicely spirited feel as compensation) and is, in comparison with the balance of the writing on the album, rather conventional sounding.

A much more productive direction is signaled by *Memory*, a lovely, delicate mood piece whose shimmering textures and colorations recall Gil Evans without, however, being specifically imitative. Shew on fluegelhorn and Tabackin on tenor are effective soloists but it is the composition and its sensitive, interesting colors that really impress. The only thing marring what is otherwise a standout piece is the use of electronically altered speech sounds over the lambent theme, obscuring rather than aiding the music. Still, it indicates something of the provocative and striving nature of Toshiko's writing: she'd rather take a chance than play it safe. Even if it doesn't always work, I say amen to that.

Kogun uses recorded cries and percussion effects from Japanese Noh drama as a canvas upon which Toshiko has limned an evocative bittersweet impression. Over and into its

wistful sonorities—the brass taking on the role of the Noh actor with his piercing cries—Tabackin's reedy flute fits with atmospheric perfection. Throughout the piece there is a marvelous integration of composed and actual sounds, Toshiko's music resonating with and beautifully complementing the taped dramatic effects. Just from a technical point it's an impressive achievement, but it's artistically successful in the bargain. Trombonist Woodman is featured voice on *American Ballad*—an appropriate choice if ever there was one, as the composition is an evocation of Duke Ellington's characteristically full-bodied, uncloyingly romantic way with a melody—and he turns in a fine, big, blowy reading of the lovely theme. The writing is especially pretty, with a delicious use of woodwinds throughout.

Sparing use is made of the orchestra, and then only at the end, on *Henpecked Old Man* which serves primarily as a vehicle for the Rollinsesque Tabackin tenor, Shew's flaring trumpet and Spencer's quicksilver alto. It's a crisp cooker, offering nothing profound but full of exuberant, invigoratingly rhythmic playing. It is a fine way to end the album. Since the LP will not be made available through RCA distribution channels, Tabackin has been selling it by direct mail to interested customers. Write **db** for further info.

—welding

BRASS CONSTRUCTION

BRASS CONSTRUCTION—United Artists UA-LA545-G: *Movin'*; *Peekin'*; *Changing'*; *Love*; *Talkin'*; *Dance*.

Personnel: Randy Muller, keyboards, flute, vocals, timbales; Larry Payton, drums, vocals; Wade Williamson, bass guitar; Sandy Billups, congas, vocals; Michael Grudge, Jesse Ward, Jr., sax, vocals; Wayne Parris, Morris Price, trumpet, vocals; Joseph Arthur Wong, lead guitar.

1/2

This is one more feeble effort to cash in on the disco boom. As functional dance music, it gets the job done about as well as most beginning junior high rock groups. As music, it is less than poor.

Ripping off the worst horn licks from groups like Chicago and BS&T, the most banal lyrics imaginable (for starters, how do "got myself together," "movin' on," and "times are changin'" grab you?), and a rhythmic pulse that makes a Con Ed jack hammer sound sublime, Brass Construction has fabricated a product that is just about devoid of content. In the lexicon of information theorists like musicologist Leonard B. Meyer, this is music of low entropy.

When United Artists was formed in 1919 by Charlie Chaplin, Doug Fairbanks, Mary Pickford and D. W. Griffith, the basic goal was to produce high quality, stimulating entertainment. *Brass Construction* is detritus that totally violates that aim.

Brass construction? Crass construction is more to the point. Corporate mental midgits which allow "product" like this to get to the marketplace should be immediately removed. United Artists' stockholders and record buyers unite! Throw the rascals out!

—berg

OLIVER LAKE

HEAVY SPIRITS—Arista-Freedom AL1008: *While Pushing Down Turn*; *Owshet*; *Heavy Spirits*; *Movement Equals Creation*; *Altoviolin*; *Intensity*; *Lonely Blacks*; *Rocket*.

Personnel: Lake, alto sax; tracks 1-3—Olu Dara, trumpet; Donald Smith, piano; Stafford James, bass; Victor Lewis, drums; tracks 4-6—Al Philemon Jones,

Steven Peisch, C. Panton, violins; track 8—Joseph Bowie, trombone; Charles Bobo Shaw, drums.

The three brief pieces by the New England Conservatory Oliver Lake Ensemble and the following solo (a Julius Hemphill song) are beautifully performed, with such clarity of harmony and dynamics that this presentation is among the year's major events. Taken together they offer an individualist charm and lyric wit, one of the major third-stream statements. Surprisingly, since Lake has worked so superbly in freely-improvising ensembles, they are the clearest example here of his uniqueness.

The genuine beauty of the strings' sounds, harmonies and melodies in *Movement*—and the remarkable lack of resemblance to any

other avant garde composer I've heard—make the work special. But the rhythmic contrasts in *Altoviolin*, and particularly the contrasts of agitation and flow, project Lake's sense of drama, for the sardonic stresses verge on wicked irony. *Intensity* finds marvelous sounds in the strings' long tones, then Lake makes long tones while the fiddles play a dance. There is no mistaking the mastery of composition and definition of line here.

The pastoral-mourning theme of *Lonely* completes the sequence. It's broken briefly into rugged phrases, and there's a fine instant near the end when firmly stated long tones are broken by a pianissimo objection in the low register.

The portrait of Lake is undeniable: a staged performer with occasional sharp flashes

tough
tumbas
and congas . . .

beautifully brilliant WOOD GRAIN
through tough, clear fiberglass

Gon Bops
of Calif. Inc.
established 1954

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

The surest way to get your song heard by the right people in the music business.

The American Song Festival

The break you've been looking for.

Chances are you know how frustrating it is to get your song heard by the "right" people — those music business heavies who can give you the big break.

That's why there's an American Song Festival songwriting competition. It's the surest and easiest way to expose your song to the "right" people . . . Our judges are A&R pros, music executives, artists, and publishers. They listen to each song at least twice — constantly searching for new talent.

It has proven to be one of the best ways new songwriters can become professionals. Many of our entered songs have gone on to be . . . Recorded by the writers themselves on such labels as A&M, RCA, Epic, Asylum and Buddah . . . Released by such noted artists as Barry Manilow, The Stylistics, B. J. Thomas, The Oak Ridge Boys, Al Martino, The Hagers and Ron Dante . . . And published by many of the top music publishers in the world. So if you've been dreaming about being in the music business, instead of just reading about it, the ASF could be the break you've been looking for.

All you need is a song.

It's easy to enter and you can enter as many songs as you like. Just record each song on a separate cassette (lead sheets aren't necessary). Perform it yourself or have someone else perform it for you.

There are categories for all kinds of music. And there are separate divisions for amateurs and professionals.

Over a quarter-million dollars in cash prizes.

We've provided the largest cash prizes ever awarded in a creative competition — more than a quarter million dollars in the last two years! And this year, we're expanding our prize structure to include more winners than ever before:

★ 600 Honorable Mention Winners (500 Amateur and 100 Professional) will receive \$50.00.

★ 45 Semi-finalists (30 Amateur and 15 Professionals — 5 from each category) will receive \$250.00.



★ 9 Category Winners (6 Amateur and 3 Professional) will receive \$1,000.00.

★ 2 Grand Prizes will be awarded to a category winner in each division. The Prize will be an additional \$5,000.00 for each.

Special Features:

You retain all rights to your song. It's used only in conjunction with our competition.

You could win in more than one music category.

You may select the Judges' Decision Option. This lets our judges place an entered song into an additional category where they think it may win (25% of the 1975 winners won in the category that was picked for them by a judge).

What you get when you enter . . .

The 1976 Music Business Directory. It contains an up-to-date listing of the top 100 record companies, the 250 most important music publishers, and 200 recording studios. (Regular \$4 value.)

The Songwriter's Handbook. It provides important information that every songwriter should know about the music industry (i.e., copyright information, music publishing, performing rights, mechanical rights, etc. Regular \$2 value.

The Final List of 1976 Winners. You'll get the complete results of this year's competition.

Feedback on Your Song. After the winners are announced, you may obtain a Judge's Assessment of each song you submit and for each category in which it is competing.

What the judges look for.

The criteria for judging are: originality, musical composition, and lyrical content when applicable. The song is all that counts. Elaborate instrumentation, vocal arrangement or production will have no bearing upon the judging. (In fact, the simpler the production, the better. Many of last year's winning songs were submitted as simple home recordings, with only a vocal accompanied by a single instrument).

Entry Procedure

1. Record the song on your own cassette. Start recording at the beginning of the cassette. Rewind tape before submitting. Only one song per cassette. (If your song has already been recorded on a disk or reel-to-reel tape, we'll duplicate it onto a cassette for one dollar per song.)
2. Complete the attached entry form or a reasonable facsimile, paying particular attention to the following:
 - A. Write the title of your song on your cassette on the side on which you recorded your song.
 - B. Song Categories — You must designate at least one category in which the song is to be judged. The fee for entering each song in one category is \$13.85. To enter your song in additional categories, indicate so on the entry form and enclose an additional \$8.25 for each added

category. You do not have to send in another cassette as we duplicate cassettes.

C. If entering more than one song, obtain another entry form or produce a reasonable copy for each entry.

3. Wrap your check or money order and entry form around each cassette, and secure the package with rubber bands or string wrapped both directions. Place the bound cassette in a strong envelope or box and send to:

THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

Once we receive your entry, we'll have a postcard with an acknowledgement in the mail within one week.

JUNE 3RD IS THE ENTRY DEADLINE. We are accepting entries now. (It'll take awhile to process your entry. So the earlier you mail your song, the sooner, you'll receive the **Songwriter's Handbook** and the **1976 Music Business Directory**.)

4. Copyrighting your song. It is not necessary to copyright your song when entering the competition. ASF, Inc. acquires no copyrights in your song. You retain all rights.

1976 Rules and Regulations

1. Competition is open to any person except employees of the American Song Festival, Inc. (ASF, Inc.), or their relatives, or agents appointed by the ASF, Inc.
2. The entrant warrants to ASF, Inc. that the entry is not an infringement of the copyright or other rights of any third party and that the entrant has the right to submit the entry to ASF, Inc. in accordance with its rules and regulations.
3. No musical composition may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to 10/1/76, or the public announcement of the semi-finalists, whichever occurs first. All winners will be notified and all prizes awarded no later than 12/31/76. Prizes will be paid to songwriter named in item 1 of official entry form.
4. An entry fee of \$13.85, an accurately completed entry form, and a cassette with only one song recorded on it shall be submitted for each entry. Any number of songs may be entered by an individual provided that each cassette is accompanied by a separate entry form and entry fee.
5. The entrant must designate at least one category in which he wants his song to compete. Any song may be entered in additional category competitions by so designating on the entry form and including an additional fee of \$8.25 for each such additional category. Such additional category may be left to the judges' choice by selecting the "Judges' Decision Option" which permits the judges to place the song in the category in which in their opinion it is best suited.
6. The entrant shall (or shall cause the copyright proprietor of the entry if different from the entrant to) permit ASF, Inc. to perform the entry in and as part of any ASF, Inc. awards ceremonies, to record the entry in synchronism with a visual account of such ceremonies and to use the resulting account for such purposes as ASF, Inc. shall deem fit.
7. No materials submitted in connection with entries will be returned to the entrant, and ASF, Inc. assumes no responsibility for loss of or damage to any entry prior to its receipt by ASF, Inc.
8. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content if applicable. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc. and all entrants.
9. Cassettes with more than one song on them, cartridges, records, reel-to-reel tapes, or lead sheets are improper submissions and will invalidate the entry.
10. Recorded cassettes and accompanying material must be postmarked by June 3, 1976. ASF, Inc. reserves the right to extend this date in the event of interruption of postal services, national emergency or act of God.
11. For the purpose of ASF division selection, a professional is anyone who: (a) is or has been a member or associate member of a performing rights organization such as ASCAP, BMI, SESAC or their foreign counterparts; or (b) has had a musical composition written in whole or in part by him recorded and released or disseminated commercially in any medium or printed and distributed for sale. All other are amateurs.
© 1976 American Song Festival, Inc.

Official Entry Form

SEPARATE ENTRY FORM NEEDED FOR EACH SONG

1. SONGWRITER _____
(Print name)

2. ADDRESS _____

CITY _____ STATE _____ ZIP _____

COUNTRY _____

PHONE: Home () _____ Office () _____
Area Code Area Code

3. TITLE OF SONG _____

4. CATEGORY SELECTION:

*Important: To determine whether you compete as an amateur or professional, see rules and regulations #11.

FIRST CATEGORY

Select at least one category by checking the box corresponding to your first choice (\$13.85 entry fee).

ADDITIONAL CATEGORIES

Often songs fit more than one category. You may have your song judged and compete in more than one category by checking the additional box or boxes you desire.

(Add \$8.25 for each additional category selected)

AMATEUR DIVISION*

- Top 40 (Rock/Soul) Folk
Country Gospel/Inspirational
Easy Listening Instrumental/Jazz

PROFESSIONAL DIVISION*

- Top 40 (Rock/Soul) Country
Easy Listening

Judges' Decision Option

Check the box provided if you want our Judges to place your song in an additional category which, in their opinion, it best fits.

5. ENTRY FEE:

FIRST CATEGORY \$13.85

EXTRA CATEGORIES OR JUDGES' DECISION OPTION

\$8.25 x _____ = \$ _____

Total Fee Enclosed \$ _____

6. Did you collaborate in the writing of this composition?


Yes _____ No _____

Collaborators' names _____

7. Feedback on Your Song: Check the box provided if you desire the judge's assessment of each song submitted.

I hereby certify that I have read and agree to be bound by the rules and regulations of the American Song Festival which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED _____ DATE _____

Send entry to:  THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

A presentation of Sterling Recreation Organization

The 1976 American Song Festival DB

An International Songwriting Competition



When Hamish Stuart And Steve Ferrone Make Waves, They Make Them With Gretsch.

The great Gretsch sound is the heart of the Average White Band. At the hands of artists Hamish Stuart and Steve Ferrone.

Gretsch gives the timbre to Hamish's distinctive and gutsy bass riffs. And stands up to Steve's devastating rhythms.

Hamish's playing calls for the most from his guitar. He plays the Gretsch White Falcon — the complete guitar. It gives him all the sound he wants — from the highest treble to the deepest bass. Rich, full sounds. Without distortion. It's the guitar for all music.

Steve's drums combine great sound, beauty and dependability. They feature 6-ply, laminated, all-wood shells. And a lightning throwoff that can be released with just a flick. They contain the very finest workmanship (Gretsch quality control is relentless).

Gretsch drums and guitars. You'll find them wherever great musicians are making waves. And you'll find more and more of them as time goes by. Because when The Sound Waves of the Future are made, they'll be made with Gretsch.

Write today for free Gretsch catalog.

GRETSCH

The Sound Wave of the Future

1801 Gilbert Avenue
Cincinnati, Ohio 45202

breaking his naturally graceful presence, his attention is toward lyricism and a very "live" melodic quality. Curiously, he is not a virtuoso technician, and his care for dynamic subtleties is fleeting—the drama lies in the developing lines. But each work is self-contained, expansive within its broad yet carefully delineated outlines, a bit of perfection mere steps from profundity.

The remainder of the disc presents Lake in more familiar surroundings, with concepts nowhere near as ambitious. His alto style derives from several sources, and he's absorbed the dramatic quality of the younger Archie Shepp as well as aspects of the far less eclectic Roscoe Mitchell. Not in the least a garish player, he offers long, interesting passages in *Rocket* and *Owshet*, particularly free with tempo and rhythmic outline in the latter. But he occasionally offers what seems to me an incompleteness (*Heavy*, the *Owshet* call-and-response) that can even dissipate tension and lead to strain (*Down Turn*). My memory is disagreeably fallible, but I don't believe his style has changed much since I first heard him in 1967.

Rocket is a happy themeless blowout, and side one is in theme-solos-duets-theme form. Excellent musicians seem to appear in St. Louis with the profusion of spring dandelions elsewhere, and Lewis' *Down Turn* solo particularly places him squarely within the drum method outlined by Philip Wilson, Abdullah Yakub and Jerome Harris, Jr.—it's truly absorbing music. The other quintet players are good also, though in the trio I find Shaw somewhat effusive with his small kit and Bowie far from the sensitive level he's achieved elsewhere. But this is Lake's first LP for a major label, and the successes on side two stamp him a major artist for all to hear.

—litweiler

BLUE MITCHELL

STRATOSONIC NUANCES—RCA APL1-1109: *Satin Soul*; *Creepin'*; *Bump It*; *Nutty*; *Melody For Thelma*.

Personnel: Mitchell, trumpet and fluegelhorn; Harold Land, tenor sax; Clarence McDonald, synthesizer and piano solo (track 2); Clavinet (tracks 1 and 4); Cedar Walton, piano solo (track 1), synthesizers and piano (track 3); Hampton Hawes, piano solos (tracks 4 and 5); David T. Walker, guitar; Michael Anthony, guitar; Tony Newton, bass; James Gadson, drums; Gary Coleman, percussion. Horn section: Oscar Brashear, trumpet; George Bohannon, trombone; Ralph Jones, tenor sax and flute; Terry Harrington, baritone sax; Gale Robinson, French horn.

★ ★ ½

Disco is possibly the most interesting of self-contained musical forms to emerge within the last few years, due partially to its populist movement overtones and widespread commercial appeal. In fact, no such creature as non-commercial disco exists, although a case can be made for proponents in the parental fields of soul, jazz, and rock. That commercial element has provided the scope for several artists (including Hubert Laws, Esther Phillips, and the Brecker Bros.) to achieve the most elusive and highly prized of rock dreams, the hit record. While some people are put in a position of continually playing beneath their imaginative ability, others find the medium ideally suited to their limitations.

Much of Blue Mitchell's *Stratosonic Nuances* is geared for the disco market, and like similar entries of the day, it subscribes to the principle of familiarity, or the cliché, a combination of arrangements, rhythms and

melodies that reinforce the listener's expectations. Clarence McDonald handles most of the arrangements, and he has craftily constructed them to complement Mitchell's disposition for blues phrasing. The best tracks in this mold, Barry White's *Satin Soul* and Mitchell's *Bump It*, integrate a multiplicity of instruments and rhythms into a dense—yet not crowded—pattern. But when Mitchell becomes ambitious and attempts to stretch Stevie Wonder's *Creepin'* into a tour de force blowing session, he fails with a boring thud. Part of the point in interpreting someone else's material is to legitimate that act itself by adding some new or personal dimensions to the piece. What we have instead is a redundant and literally immobile restatement of a chord progression fused with echoing trumpet lines. Mitchell performs at his best, interestingly, when he relaxes his zeal and concentrates on lyrical playing, as on Monk's *Nutty* and his own *Melody For Thelma*. The album's overall impression is a pleasing one, but nothing to write or dance home about.

—gilmore

RON CARTER

ANYTHING GOES—Kudu KU 25-S1: *Anything Goes*; *De Samba*; *Baretta's Theme*; *Can't Give You Anything (But My Love)*; *Quarto Azul*; *Big Fro*.

Personnel: Carter, bass; Steve Gadd, drums (track 1); Jimmy Madison, drums; Barry Rogers, trombone; Eric Gale, guitar; George Devens, Arthur Jenkins, Ralph MacDonald, percussion; Hubert Laws, flute; Randy Brecker, Alan Rubin, trumpet and flugelhorn; Don Grolnick, electric piano; Richard Tee, organ; Mike Brecker, tenor sax; David Sanborn, Phil Woods, alto sax; Patti Austin, Marilyn Jackson, Maeretha Stewart, vocals.

★

At their best, CTI-Kudu discs have been perfectly balanced interweavings of funk, soul, lush and improvisational input, with inventive, enthusiastic lead lines underpinned by a rhythm section of solid bedrock. Even at their worst, Creed's creations have boasted a toe-tapping listenability, a poor yet tolerable substitute for ad hoc inspiration.

When taken at face value, the resultant slickness was forgivable. Up to now, Carter had been less guilty than most of his stablemates: his solo albums (especially *Spanish Blue*), Jim Hall duet, and session work have always had enough to keep them interesting. Carter's Latin bent, a matter of public record, served as a creative fuel, always keeping the rocket orbiting, high above the hackneyed fills of the Taylor Philharmonic. The formula worked, until now.

Anything Goes? Well, just about anything. Next to this boring, charted, 33 minutes of Latin disco in jazz-funk clothes, Tony Motola would even sound original. Okay, so Carter's previous lead dates have not had the trailblazing import of Richard Davis' *Epistrophy-Now's The Time* or Stanley Clarke's volumes of pivotal electric bass liturgy. On his axe, he's no Magellan, but a skilled pilot who flies over previously charted routes and knows each turn from memory. There is a point, however, that technical mastery begs for expansion; so when Ron plays and plays, and comes up with nothing but endless wah-wahs reminiscent of the break on Tommy James' acne-pore classic, *Crimson And Clover*, one must conclude that Carter is either goofing off or planning to storm the disco market as fallen fellow luminaries Hubert Laws, Lonnie Liston Smith, and Norman Connors have done. They all strut tunes on the latest disco charts, and it is not hard to imagine *any* cut on this record in such disreputable company.

"Don't talk to me about what mikes other people use. They're not me."

—Merle Haggard

"We travel with Sennheiser/Maestro microphones. Because, to be honest, we think we have the best sound around. And there's no way we're gonna take a chance on shortchanging it. Not with instruments. Not with amps. Not with mikes. And these mikes are the best thing to come out of Europe since Mercedes Benz."

Sennheiser/Maestro microphones are sold at a slightly higher price than you're used to paying. For slightly better performance than you're used to getting.



Isn't your sound worth
SENNHEISER/MAESTRO?

Another Quality Product from Norlin
7373 North Cicero Avenue,
Lincolnwood, Illinois 60466

Norlin

*The name Maestro is a registered trademark

REVOLUTIONARY ROTO-TOM

the new
tuneable
percussion



REMO USA
MAKES IT!
... at better music stores
everywhere

ARP FLIPS BYRD

Donald Byrd and keyboardist Kevin Toney of the Blackbyrds love their ARP synthesizers. Just listen to them fly on ARP String Ensemble, Pro Soloist, Odyssey and 2600.

Please send
information
on ARP
synthesizers to:



World's leading manufacturer of electronic music synthesizers.

Name _____
Address _____
City _____ State _____ ZIP _____

Return to: ARP Instruments, Inc.,
320 Needham Street, Newton, Mass. 02164

Annotation of the above indictment is hardly necessary, for in reality, all six tracks are stuck together in a cliched continuum. Does it really matter, for example, that the opening horn vamp on the title cut is a rote photocopy of Stevie Winwood's *I'm A Man*, or that Eric Gale's guitar on *Big Fro* (more like big process) sounds like George Benson with a hangnail? More parallels abound; the great Hubert Laws, lead player on most of these ditties ("works" would imply the presence of art) is no more original than Herbie Mann, playing bouncy, cute little passages through a seemingly castrated flute.

Carter, the subject of it all, is the main instigator. Obviously a demo tape for the Muzak Company, *Anything Goes* is accurately pulsed. Yet where are the double and triple stops, or the swan-like syncopative phrasings which warrant his reign at the top of the Readers Poll each year? Must we buy McCoy Tyner albums to hear the true Ron Carter? Or has this become the true Ron Carter, an endless soporific samba fugue in 4/4 time? It's a sobering thought. —shaw

JIM HALL

JIM HALL: LIVE!—Horizon SP-705: *Anget Eyes*; *'Round Midnight*; *Scrapple From The Apple*; *The Way You Look Tonight*; *I Hear A Rhapsody*.
Personnel: Hall, guitar; Don Thompson, acoustic bass; Terry Clarke, drums.

Jim Hall is a musician's musician. His Hall-mark is a terse, witty combination of large chords and pithy single note lines, given life by an incredibly rich, warm sound. He—along with players like Thad Jones, Stan Getz, Oscar Peterson and Paul Desmond—epitomizes mature, lyrical musicianship. So, with the appearance of this superb set of standards recorded at Toronto's Bourbon Street, we again have reason to celebrate. Jim Hall is alive and well!

In the company of two fine Canadian musicians—bassist Don Thompson and drummer Terry Clarke—Hall's playing has an exuberance and energy that is somewhat of a departure from his usually more introspective/reflective orientation. Instead of just laying back and playing changes and time, Thompson and Clarke provide contrapuntal statements that push the trio into an interactive unit similar to that of Bill Evans. Listen, for example, to the high intensity of *Scrapple From The Apple*. The individual forays meld together in an exciting set of constantly developing episodes. One immediately senses the musicians' warm respect for one another and their desire to communicate with each other, the audience at the club, and us.

In addition to Hall's customary high taste and polish, there are playful and risk-taking dimensions which infuse this music with an extra accent. This is Jim Hall with tabasco.

Horizon is to be commended for doing a first-rate job of packaging. Doug Ramsey's notes and several paragraphs from each of the musicians provide useful background information. I learned, for example, that Thompson and Clarke were prime movers in John Handy's Quintet in 1965 before U.S. immigration laws forced them back to busy schedules in Toronto's recording studios and clubs. For musicians, there is a transcription of Jim Hall's solo on *The Way You Look Tonight*. There are also good photographic studies of Hall and his cohorts. In sum, the jacket focuses on the musicians and their

music instead of a slick commercial artist's "impression" of the artists' "soul." Horizon's packaging approach will, I hope, establish a new precedent. —berg

EARTH, WIND AND FIRE

GRATITUDE—Columbia PG33694: *Africano/Power Medley*; *Yearnin' Learnin'*; *Devotion*; *Sun Goddess*; *Reasons*; *Sing A Message To You*; *Shining Star*; *New World Symphony*; *Sunshine*; *Sing A Song*; *Gratitude*; *Celebrate*; *Can't Hide Love*.

Personnel: Maurice White, vocals, kalimba, drums, timbales; Verdine White, vocals, bass, percussion; Philip Bailey, vocals, congas, percussion; Larry Dunn, piano, organ, Moog synthesizer; Ralph Johnson, drums, percussion; Al McKay, guitars, percussion; Johnny Graham, guitars; Andrew Woolfolk, saxes, percussion; Fred White, drums, percussion; Don Myrick, saxes; Louis Satterfield, trombone; Michael Harris, trumpet.

Earth, Wind and Fire is the penultimate second generation band of the Sly Stone/Stevie Wonder school of funk. Their arrangements and vocals derive largely from Stevie and Sly's mannerisms, and, similarly, their appeal cuts across all racial, radio, and disco barriers. While they have yet to carve any totally innovative niche for themselves in the musical pantheon, they certainly have provided enough clues to their possible future directions to insure their malleability. In short, EW&F is more interesting than nine-tenths of the current soul-jazz-rock-disco bands, and their musicianship clearly matches their flash. Although a live album was a slightly premature issue on their part, the band needed a release to coincide with the distribution of the film *That's The Way Of The World*. *Gratitude* is excellent filler, and EW&F is not above trading in a bit of their overnight mythology to advance their own profile.

Nearly three-quarters of this album was culled from live performances and provides an exciting showcase of their dynamic and progressive side. The opening jam, *Africano/Power Medley*, presents the band in a wide-open instrumental framework. The saxophone solos are brave and beautiful, the rhythm section propulsive and bass-heavy, and the transitions are quick and imaginative. They carry the crowd with them at every turn and passage, and they don't bludgeon the audience with overstated goose-step funk solos. Although the unit has yet to learn the value of economy, I hear more daring quality here than I do on Herbie Hancock's recent albums. When the band tackles their vocal numbers, however, they underline their need to develop a distinctive singing personality. Of course the harmonies are gorgeous and complex, but the lead vocals always sound like they belong to a harmony singer. Nonetheless, with the exceptions of a boring *New World Symphony* and a miscalculated *Shining Star*, the live stuff is outstanding.

The studio tracks don't fare badly, but they do reveal a quandary that this band should resolve. The studio permits too much opportunity to sanitize a band's dynamism, to cut back the rough and sharp edges and kill the bite. At the same time, the overdubs and the fondness for effects can cover the proliferation of recycled hooks and ideas. EW&F is a band whose expressive abilities have always sounded compressed in the studio, and compression is not the same as economy. Still, *Sunshine* with its emotive vocal layers, and *Sing A Song*, with a fleshy hook guaranteed to make it a hit, ring true, although texture wins out over contrast. If this group can carry their

YOU'VE COME A LONG WAY, BILLY.

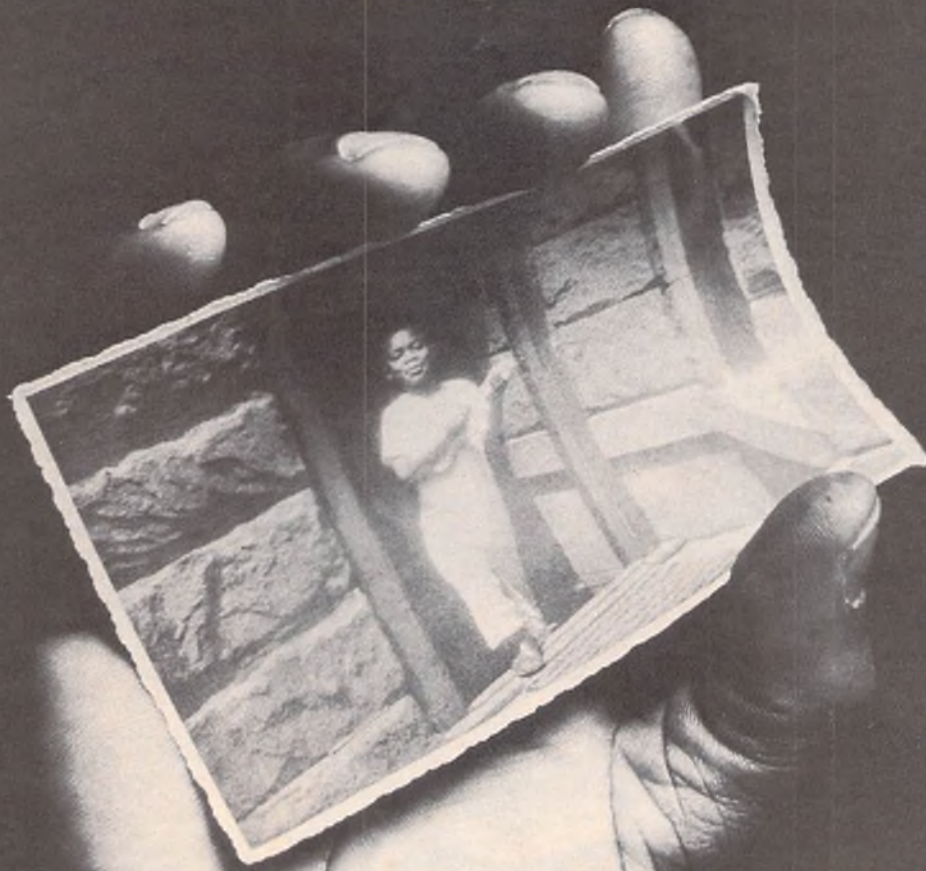
Billy Cobham has played with everyone from Miles Davis to the Mahavishnu Orchestra; from James Brown to Carly Simon.

From his own bands have emerged talents like the Brecker Brothers, Tommy Bolin and John Abercrombie. Now, on his new album, you can hear more of The Life & Times of Billy Cobham.

BILLY COBHAM. LIFE AND TIMES. ON ATLANTIC RECORDS AND TAPES.

Produced by Billy Cobham and Mark Meyerson

BILLY COBHAM LIFE & TIMES



When Fountain
pours it on,
it's with his
Leblanc.



Pete's as much his own man as you are. Artist enough to have a message to tell. Confident enough to tell it... on the instrument that plays best for him. That's why Pete plays the Leblanc 1611, and why it's known as the "Pete Fountain Clarinet". It's truly made for the artist... worthy of carrying your message, too.

THE 1611

BY

LEBLANC

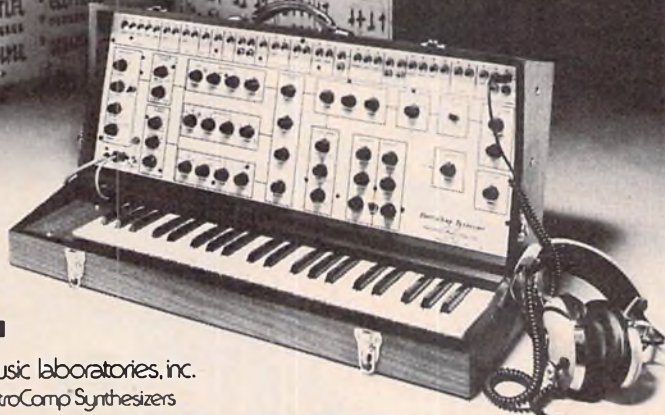


P.O. BOX 459, KENOSHA, WIS. 53141

they grow on you...

If you're considering any synthesizer for performance or studio use — you owe it to yourself to check out the EML line. Start with more sound in the first place — and add on as your music grows.

To discover the expandable ones, write for information.



EML

electronic music laboratories, inc.
makers of ElectroComp Synthesizers

P.O. Box H-2, Vernon CT 06066 • (203) 875-0751

sense of excitement and progressivism over to the studio and forge the direction they apparently lean towards, they will be a formidable force to contend with. —gilmore

THE NEGATIVE BAND

STOCKHAUSEN—Finnadar SR 9009: *Set Sail For The Sun; Short Wave*.

Personnel: Michael Fink, David Simmons, percussion; Earl Howard, alto sax; Denman Maroney, piano; Joseph Paul Taylor, synthesizer; Jonathan Weisberger, alto and soprano recorder, filter, locator; Howard, Maroney, Simmons, Taylor, radios.

★ ★ ★ ★

This melange of alien, forboding sound is so overwhelmingly mechanical and impersonal that parts of *Short Wave*, especially, make the Cage-Tudor collaborations exercises in whimsical frivolity. One could, if only as a desperate measure to comprehend frequent Cagian absurdities, force a slight chuckle as bullets of random truth scoot by amidst the general chaos.

The music of Stockhausen, however, as interpreted by this sextet straight from the California Institute of the Arts, cannot be related to anything either human or emotive. The ultimate victory of the machine (how far away do you think it really is?) is chronicled with stunning, frightening intensity. The abstract, chilling tones are not pleasant, even compared to the works of Subotnick, whose mood and phase shifts are less subtle and more discernible. Listening to all 50 minutes and six seconds is a force-feeding project, and once inside the ear, does not go down gracefully. *Total* concentration is required. Then and only then, if and when your perceptions and attention coexist on a similarly high plane, will you begin to understand what is going on here.

One can, without too much imaginative strain, conceive of a spaceship as it *Set(s) Sail For The Sun*. Lethal, thermal heat bounces off its hull, and is quite accurately portrayed here by the quivering, wavering whine of Joseph Paul Taylor's Buchla 100 series synthesizer. We are also treated to Earl Howard's fleeting sax bleats (Ayler's ESP work comes to mind) and Jon Weissberger's collection of supersonic soprano recorder notes, barely within human hearing range.

The main work, *Short Wave*, is the reason of being for the Negative Band, all disciples of contemporary avant-garde composer Karlheinz Stockhausen. Radios, tuned to local (in this case Los Angeles) AM and FM frequencies introduce the random element, which clarifies a very loose, and general compositional encyclical on general directions to be taken. Performers are free to take the piece anywhere they want. Here they opt for staccato, pedal-pushing, monochromatic piano rolls, flashes of the aforementioned Ayler and synthesizer fills of a shrill-technocratic, amelodic persona. At closing, the players drift off into the void from whence they came; no coda, no standard goodbye, just a fade-out.

—shaw

ROY ELDRIDGE

HAPPY TIME—Pablo 2310-746: *Sweethearts On Parade; Willow Weep For Me; Makin' Whoopee; Gee Baby, Ain't I Good To You; All Of Me; I Want A Little Girl; Sunny Side Of The Street; I Can't Get Started; Stormy Monday; Let Me Off Uptown*.

Personnel: Eldridge, trumpet; Oscar Peterson, piano; Joe Pass, guitar; Ray Brown, bass; Eddie Locke, drums.

★ ★ ★

There's a good-natured ease about this set in which everyone seems to have a fine old time without taking things very seriously.

Basically conceived as a showcase for El-bridge's singing, it joins an honorable tradition that began in 1936 with Fletcher Henderson and continued with Gene Krupa, the French Vogue sessions of the early '50s, and others after that. Roy's singing is as feisty as his playing, and comes strikingly close to Armstrong in the final bars of *All Of Me*. The selection of material complements his charming croak.

His trumpet lines are lean and restrained, making up in incisive melodic insight what they lack in precise articulation. His two choruses on *Sweethearts* roll forth with a firm sense of direction and purpose. Nothing is left to chance. His tart, acidic muted tone against Brown's bass on *All Of Me* sounds like a bomb about to go off.

Roy's work on *Willow, I Can't Get Started*, and *Uptown* reflects the polish and sureness resulting from his long associations with these songs. There are no doubts, no uncertainties, and—one must add—no surprises.

His best work occurs on *Sunny Side Of The Street* in two wonderful open choruses that constitute the peak of the LP. They are moving, dramatic and emotional and marvelously logical. Backup personnel offers fine support all the way. A good, workmanlike set, not particularly significant, but nice to have.

—mcdonough

ESTHER SATTERFIELD

ONCE I LOVED—A & M SP-3408; *Lift Every Voice And Sing; Love Is Stronger; Jikele Maweni (The Retreat Song); Look To The Children: Summertime; Love Music; Just Leave Me Alone; Once I Loved; You Are The Sunshine Of My Life; The Summer Knows; For Once In My Life.*

Personnel: Satterfield, vocals; Don Potter, guitar; Gap Mangione, electric and acoustic piano; Gerry Niewood, saxes, flutes, misc. percussion; Al Johnson and Ed Williams, bass; Ron Davis, conga; Joe LaBarbara, drums; Chuck Mangione, fluegelhorn.

★ ★ ★

A singer with exceptional vocal gifts, Esther Satterfield has recorded her first album with such a mix of material that, if nothing else, it proves she can do justice to any tune, even an old turkey like *Once In My Life*.

Until now she has been heard mainly in the context of Chuck Mangione's big orchestra presentations; her rich, highly controlled voice, for example, was one of the more appealing additions to albums like Mangione's *Land Of Make Believe*.

In producing and arranging her debut album, Mangione has chosen to show off Ms. Satterfield's considerable talent with a tight, uncluttered setting using musicians from his own quartet like Niewood and LaBarbara. The idea seems to have been to provide strong, but simple support—Esther Satterfield needs no musical props—and the result is unpretentious and relaxed. One wishes, however, that the material had been more imaginatively chosen. Things like *Summertime*, *You Are The Sunshine*, and *Once In My Life*, although they hold status as standards, have been done and done again by so many artists of varying talent that there is little magic left in them.

On the other hand there are some truly fine songs here, notably Miriam Makeba's *Jikele Maweni*, Mangione's beautiful *Look To The Children* and the churchy *Lift Every Voice*.

A singer with good range, power and a polished, trained voice, Ms. Satterfield is a striking performer who needs to be challenged by music on a level with her tremendous abilities.

—nolan

OLD WINE— NEW BOTTLES

ERIC DOLPHY AND RON CARTER

MAGIC—Prestige P-24053; *Bird's Mother; Ode To Charlie Parker; Far Cry; Miss Ann; Left Alone; Tenderly; It's Magic; Rally; Bass Duet; Softly, As In A Morning Sunrise; Where?; Yes Indeed; Saucer Eyes.*

Personnel: Dolphy, alto sax, bass clarinet, and flute; Carter, cello and bass. On tracks 1-7: Booker Little, trumpet; Jaki Byard, piano; Roy Haynes,

drums. On tracks 8-13: Mal Waldron, piano; George Duvivier, bass; Charlie Persip, drums.

★ ★ ★ ★ ★

This Prestige twofer is an uncommonly balanced and consistently inspiring presentation of some of the most varied and stirring jazz recordings of the early 1960s. Eric Dolphy anticipated and donated his spirit to the fomenting revolution of the decade, a movement that would not peak until years after his death. Ron Carter predated a smooth, fluid fondness for narrow, warm blues foundations, and still ranks as one of the most unaffected and proficient bass players in the realm. Dolphy, it has been noted, bore the profound lyrical impressions of Johnny Hodges and Coleman Hawkins, and the far-sighted vision yet inherently circumscribed

Drummers will dig this new...

AVEDIS ZILDJIAN

CYMBAL SET-UPS

OF FAMOUS DRUMMERS



Printed in 4 brilliant colors on coated stock.

It's loaded with groovy, action photos and detailed cymbal set-up diagrams of 52 super rock, jazz, studio and big band poll winners.

... Buddy Rich, Billy Cobham, Louie Bellson, Danny Seraphine, Bobby Colomby, Alan Dawson, Ginger Baker, Alphonse Mouzon and others plus handy glossary.



FREE at Avedis Zildjian music dealers in the U.S. or by third class mail. If you prefer a copy by air-mail, enclose \$1.00 with coupon to cover cost of handling and postage.

- I play drums. AVEDIS ZILDJIAN COMPANY PO Box 198, Accord, Mass. 02018
- Send my copy of "Avedis Zildjian Cymbal Set-Ups of Famous Drummers" third class mail.
- Air-mail my copy. My dollar is enclosed.

Name _____

Address _____

City _____

State _____

Zip _____

B

**You chose Stanley Clarke "best" bass guitarist.
Stanley chose Marshall for his amplifier.**



Voted Best Bass Guitarist for 1975 by 'Downbeat' and 'Guitar Player.'

IT'S EASY TO SEE WHY

Because the Marshall Solid State Bass Amplifier produces the sound that he wants.

Marshall's new amplifier is designed with a channel mixing input to permit extended use of the full bass tonal spectrum. It utilizes two pre-amp volume controls and a master volume to allow the musician complete control of the amplifier's dynamics. The speaker design includes folded horn and infinite baffle principles to permit full range expression.

Check one out at your Marshall dealer.

Marshall

Dept. DB416, 75 Frost St., Westbury, N.Y. 11590

it's not all in the wrist...

Frank Gant, well-known for his outstanding performances with Ahmad Jamal, relies on Sonor drums and accessories because they offer unsurpassed tonal qualities to deliver that unmistakable Sonor sound. See for yourself why so many of the top drummers throughout the world insist on Sonor. Sends 50¢ for latest color catalog.



Exclusive U.S.A. Distributor
CHARLES ALDEN MUSIC CO., INC.
Southwest Industrial Park
Westwood, Massachusetts 02090
Area Code 617-326-6040



appeal of Charlie Parker and Ornette Coleman. Carter, on the other hand, was and remains not an innovator, but a stylist, one who brilliantly traded ideas throughout the decade with Garrison, Davis, LaFaro, Chambers, and significantly, Mingus.

For all Dolphy and Carter's seeming discrepancies, their music emanated from remarkably common human and vulnerable concerns, a gently probing, perhaps passive lyricism, and an innate, disarming sense of humor. They were strangers who graphed a land with their shadows. These collaborations are indispensable.

Sides one and two comprise *Far Cry*, Dolphy's 1960 album which featured trumpeter Booker Little and pianist Jaki Byard, largely a bop excursion invoking the legend and manner of Bird. Little plays the straight role, laying subdued Gillespie lines out in Byard's tribute to *Bird's Mother*, bouncing off the humorous and maddening Dolphy, who bounces back and forth between octaves on his bass clarinet. Who else has ever been able to coax so much life and harmonic density out of such an instrument? Always the virtuoso, Dolphy displays his outlandish latitude on alto in *Tenderly*, a solo exercise, and his classical grounding as a flautist on Mal Waldron's elegy to Billie Holiday, *Left Alone*.

Waldron, in fact, takes over the piano bench on the remaining sides, a later session under Ron Carter's leadership, originally issued as *Where?* Immediately, in spite of the boppish cast of the opening *Rally*, the emphasis is pronouncedly different. Carter places great value on interplay, particularly between Waldron and drummer Charlie Persip, and literally shines during his cello forays, uncannily precise and moody discharges which, hopefully, he will once more pursue. Dolphy plays sparingly, but with melodic aplomb, his flute work on Sy Oliver's *Yes Indeed* being most notable.

Dolphy, principally by the force of his still underrated legacy, assumes the focus of nearly all of his ensemble work. Gary Giddins, in his eloquent liner notes to *Magic*, repeatedly refers the reader to another twofor, *Eric Dolphy* (P-24008). I can only reiterate his urging and add one of my own: Dolphy's *The Quest* (P-7579). While the man left us with so many questions, he also provided us with enduring testimonials. —gilmore

VARIOUS ARTISTS

PORGY AND BESS—Bethlehem 3BP-1: complete score by George Gershwin, lyrics by Ira Gershwin, libretto by DuBose and Dorothy Heyward. No individual songs or cuts indicated.

Personnel: Mel Torme, Frances Faye, Betty Roche, George Kirby, Johnny Hartman, Sallie Blair, Frank Rosolino, Loulie Jean Norman, Joe Derise, Bob Dorough, The Pat Moran Quartet, principal vocals: Duke Ellington, Claude Williamson, Ralph Sharon, Bryce Rhode, piano: Maynard Ferguson, Cat Anderson, Ray Linn, Frank Beach, Buddy Childers, Clark Terry, Willie Cook, Uan Rasey, Ray Nance, Howard McGhee, Don Fagerquist, trumpet: Tommy Pederson, Lloyd Ulyate, Joe Howard, Herbie Harper, John Sanders, Frank Rosolino, Bob Enevoldsen, Quentin Jackson, Britt Woodman, trombones: Herbie Mann, Sam Most, Dick Healey, flute: Bill Holman, Dick Healey, clarinet: Johnny Hudges, Russell Procope, Bill Holman, Errol Buddle, Paul Gonsalves, Jimmy Hamilton, Harry Carney, sax: Erroll Buddle, bassoon: Sal Salvador, guitar: Max Bennett, Jimmy Gannon, Jimmy Wood, bass: Stan Levey, Alvin Stoller, Irv Kluger, Nick Stabulas, Sam Woodyard, drums: Alvin Stoller, Irv Kluger, timpani: Jack Brokensha, Alvin Stoller, Irv Kluger, vibes and chimes: Felix Slatkin, Irma Neumann, Erno Neufeld, Eudice Shapiro, Paul Shure, Marvin Limonick, Israel

Baker, Marshall Sosson, Gerald Vinci, Nathan Ross, violin; Alvin Dinkin, Paul Robyn, viola; Eleanor Slatkin, cello; John Cave, Vince DeRosa, french horn; Albert Pollan, tuba.

Bethlehem's ambitious recording of *Porgy And Bess*, reissued here for the first time in many years, is the kind of work that demands a great deal of the listener, but pays off with an unusual and rewarding musical experience.

Arranger Russ Garcia coordinated the many facets of this project, bringing together several dozen singers and musicians for the 49 individual selections that comprise the work. It was decided to add a narration, written by Al Moritz and spoken by Al Collins, and while this is occasionally awkward, it does place Gershwin's compositions into a solid context which does much to enhance the listener's appreciation of the total work.

The best way to discuss the album, which follows the entire libretto of this folk opera, is to pinpoint certain highlights: Cat Anderson's vibrant trumpet in the Duke Ellington performance of *Summertime* on side one; Betty Roche's lovely vocal of that same song, reprinted several times; trombonist Frank Rosolino's singing debut in the role of Jake, doing hip justice to *A Woman Is A Sometime Thing* and *It Takes A Long Pull To Get There*, accompanied by the tight, swinging sound of the Stan Levey sextet; and the brief but charming work of Joe Derise as The Honey Man, backed by the Australian Jazz Quintet, with Herbie Mann on flute.

It may be difficult to buy the idea of Mel Torme as the crippled black beggar Porgy, but his work on the album is full-bodied and consistently good, ranging from a raffish *I've Got Plenty Of Nothin'* to a pair of intense love paeans to his Bess, played by Frances Faye. She has less to do on the album than Torme, but she soars spectacularly on her featured numbers, bringing special strength and feeling to *Bess (I Is Your Woman)*. Oddly enough, the duets between Torme and Faye never resound as well as one would like, but their individual work is first-rate.

George Kirby does *It Ain't Necessarily So* and *There's A Boat That's Leavin' Soon For New York* in light, casual style, while Johnny Hartman brings considerable power to his two featured songs, *If God Wants To Kill Me* and *Red Headed Woman*.

Other vocal work is superior, with some choral harmonies (on *Gone Gone Gone* and *Good Mornin'*) exquisite; only once does the Pat Moran group lapse into doo-wop-du-bop figures, dating the production of this album.

Instrumentation varies from cut to cut, giving the album great variety and allowing special moments for groups ranging from the upbeat "picnic band" (Bill Holman, Frank Rosolino, Don Fagerquist, Buddy Childers, Alvin Stoller, and Betty Roche doing scat vocals) to the full-strength big band, contributing an especially strong passage at the end of side one.

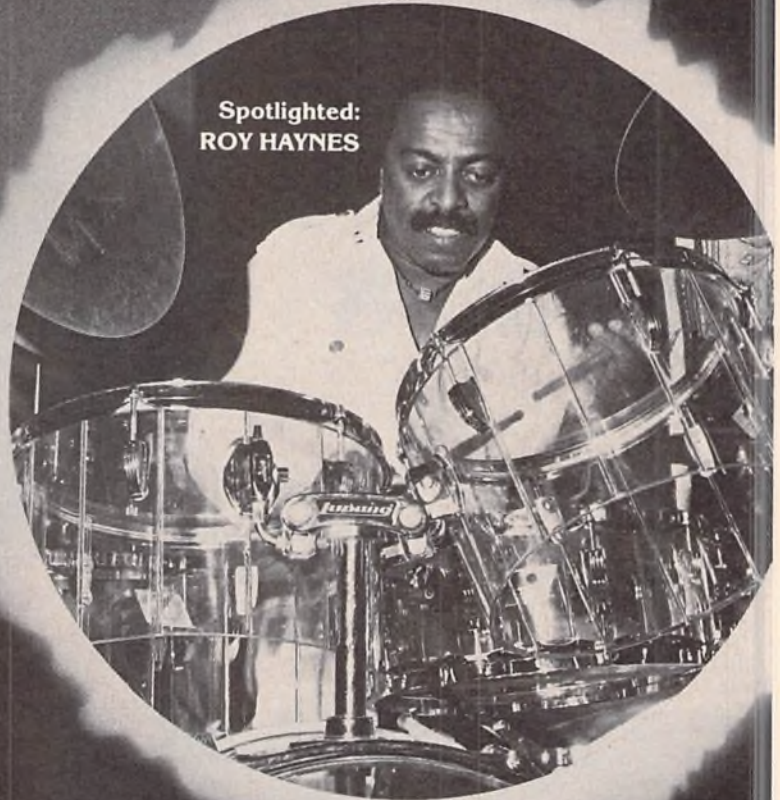
Amazingly, the many ingredients of this production are interwoven in such a way that the finished work sounds like a unified performance and not a potpourri. Credit here goes to arranger Garcia and producer Red Clyde.

But the complexity of the recording and the necessity of following a complicated libretto make *Porgy And Bess* the kind of record that demands careful listening, more than once, to bring out its many rich qualities.

The time is well worth investing. —maltin

When you join Ludwig's Spotlight Revolution you're in good company.

Spotlighted:
ROY HAYNES



Today's drummers are as free-spirited and individualistic as today's music. They're getting the spotlight like never before. And they're making some revolutionary changes in the way people think about drummers.

And Ludwig's got the drums of change... the most sensational selection of colors, textures, finishes available in Wood, Vistalite™ and Stainless Steel.

Join the good company of Ludwig.

You won't be alone. Send for the revolutionary new Outfit Catalog and see it all in living color!



LUDWIG®

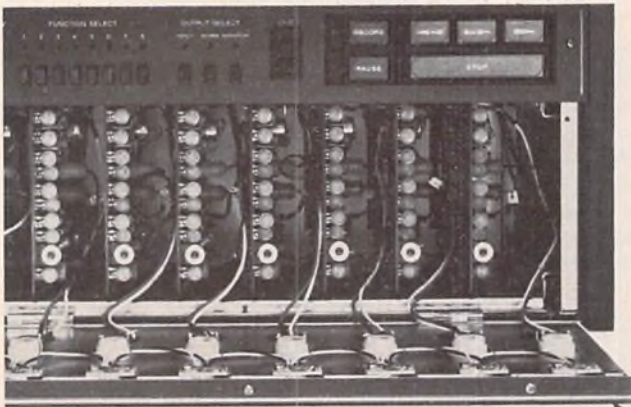
Ludwig Industries
1728 N. Damen Avenue
Chicago, Il. 60647

You make it professional.

You provide the talent and our new half-inch 8-track will do the rest. You get full frequency response in the sync mode, and integral DBX interface is available optionally – 8 tracks and then some.

The 80-8

Full IC logic circuitry including motion sensing gives you positive, smooth control over all transport functions. And with automatic sync switching, overdubbing and punching-in are easy.



So is routine maintenance. Remove two front panel screws and the meter section swings down to give you immediate access to the EQ, bias, and level controls.



Everything you need to produce a commercial product. At a price very much in keeping with the whole tascam idea:

Less than \$3000.00*

So if you've been wanting to go 8-track, wishing there was a way...there is. Check out the 80-8 at your TEAC Tascam Series Dealer – just call (800) 447-4700 or in Illinois, (800) 322-4400, to find the one nearest you.

*Nationally advertised value. Actual resale prices will be determined individually and at the sole discretion of authorized TEAC Tascam Series dealers.

TEAC[®] TASCAM SERIES

TEAC Corporation of America 7733 Telegraph Road, Montebello, Ca. 90640 ©TEAC

Sweets Edison



by leonard feather

Harry Sweets Edison's comments below concerning Jon Faddis, and the need for originality, brought to mind a comment I made in *Introducing Sweets' only previous Blindfold Test* (*db*, 12/5/63). The element of personality or recognizability, I observed, is at least as valuable as the quality of improvisational surprise.

If you have listened to Sweets fairly regularly over a span of more than three decades, it will not be difficult to detect, here and there, certain phrases that have become trademarks. Yet essentially these are only signposts along a road that is liable to make an ingratiating variety of twists and turns.

The past 12 years, since he resettled in Los Angeles where he had been a busy studio musician from 1952-8, have found Sweets often in the TV mills (specials with Sinatra, many series currently including the Sammy Davis show), in the recording studios for numerous jazz dates, among them his recent duo LP with Oscar Peterson; prominently on the sound tracks of such movies as *Lady Sings The Blues*; and frequently out of town for school clinics, reuniting with his alma mater Count Basie, embarking on overseas tours on his own or with Benny Carter. By the time this is read he will be in Europe for several months of bookings, including the Nice festival in July.

blindfold

test

1. OSCAR PETERSON & JON FADDIS. *Lester Leaps In* (from *Oscar Peterson & Jon Faddis*, Pablo). Peterson, piano; Faddis, trumpet.

Well, you couldn't mistake the pianist because he's the world's greatest: Oscar Peterson. And I think the record was made by one of the smartest impresarios of jazz in the world: Norman Granz. Also, one of Dizzy's followers—he calls Dizzy his father—Jon Faddis.

Feather: How can you be sure it wasn't Dizzy himself?

Edison: Because he wasn't as sure of his horn as Dizzy is. Diz has all the confidence in the world in himself, because he originated that style of playing, and there's no substitute for originality; Jon is a youngster and I think he has a fantastic future. He has everything to work with as a great trumpet player, and one of these days I hope he finds himself, you know, what he wants to do with the horn, and when he does, he's going to be *mean* on that horn! Yes, he's going to be a monster, he really is.

As I've always said, it's better to be an originator than an imitator. Of course you've got to have an idol, but you can't just concentrate on what your idol does; you should deviate and use your own mind and try to originate something that nobody can do but you. It's quite a feat to accomplish—the style, the sound. You hear one note of Louis Armstrong and you have no doubt that it's Pops. Dizzy's the same way. He's an originator and you can always tell Dizzy.

But I have nothing but admiration for Jon because he's one of the youngsters who has all the equipment to work with. I would rate this four stars. It's quite a challenge for Jon to make an album with somebody like Oscar Peterson. I made one with him myself and I didn't know what to play half the time.

2. BOBBY HACKETT. *Embraceable You* (from *Strike Up The Band*, Flying Dutchman). Hackett, trumpet; Zoot Sims, tenor sax.

I remember that chorus. One of my closest and dearest friends, he made the harmony to this chorus on *Embraceable You*, Bobby Hackett! He made that originally years ago, and, of course, it was such a beautiful ad lib chorus that I guess they decided to make it into an arrangement, the two of them, he and the saxophonist.

Feather: You caught that! You really had to know some jazz history to know that.

Edison: Oh yes, that was the most beautiful chorus I've ever heard on an instrument—Bobby Hackett played that. It sounded like Ruby Braff on trumpet here, or Bobby Hackett, but it has a lot of fire to be Bobby because he always plays a little more mellow than that. He has more of a velvet sound. It might have been him on one of his better days, but I would say it was Ruby Braff.

I'd give the record four stars.

3. THE BRECKER BROTHERS. *Sponge* (from *The Brecker Bros.*, Arista). Randy Brecker, trumpet, composer; Michael Brecker, tenor sax.

This was very well done, but I'm completely confused. I'm not familiar with the electronics—who's on what. I would give the record three stars.

I liked the solos, I liked the instrumentation, and I liked the fire in it. But so far as trying to guess the personnel on the album I would completely louse up, so I'd rather not mention any names. But it's fantastic. I like it, I really do. I like all types of music when it's well done. I have an 11 year old daughter who makes me a little reluctant about playing rock and roll. I guess because she plays her records so loud. I know when she's home even if I'm a block away!

4. PLAS JOHNSON. *Time After Time* (from *The Blues*, Concord Jazz). Johnson, tenor sax; Ray Brown, bass; Jake Hanna, drums; Bobbye Hall, congas.

Well, I'd give that five stars. My favorite musicians . . . the bass player, now that's how I like to hear a bass sound. That's Ray Brown on bass. And one of the most underrated tenor players in the world playing there, because he plays with me every Sunday night at the Baked Potatoe—that's Plas. And Jake Hanna on drums. I didn't hear a piano. I think that was just a trio. I heard some bongos, unless it was Herb Ellis playing his guitar like he sounds a lot of times.

Feather: No, it's a girl named Bobbye Hall.

Edison: But I do know the principals, and Plas—he's one of my good buddies. I'm going to give him five stars because the album is good, and another reason, he works every day, so I can always get a loan from him!

5. EDDIE HENDERSON. *Discoveries* (from *Inside Out*, Capricorn). Henderson, trumpet, composer.

A very interesting track. If it isn't Miles, it's a disciple of Miles. I think it's Miles Davis doing his new electronic thing. To me, Miles really doesn't need all those electronics, if it is him, because he has such a distinctive style and . . . of course it's always good to try something new when you haven't got something going for you; but he *had* something going for him that nobody else has. I'm a great fan of Miles, before he started the electronics. I love his ability and what he has to say on his horn.

I would give this two stars. I wouldn't say it was the most fantastic thing I've heard. And if it is Miles, I would give the trumpet quite a few more stars; but this track I can't say too much for. Too much going on.

6. STAN KENTON. *Decoupage* (from *Kenton '76*, Creative World). Kenton, piano, conductor; Hank Levy, composer, arranger.

That's a good recording, I would say. I think it was Stan Kenton; it sounded like him. Of course he always writes well. And the mixture of the different times there was quite interesting. It was 5/4 and 4/4.

I don't know the soloists, but I would give it four stars, because the old masters like Stan Kenton, they never do anything bad; they have too much pride in doing something unless it's well done. And he's quite an authority on jazz. He's one of the fore-runners of the big bands. I give credit to fellows like Count Basie. Stan Kenton . . . well, I think they're about the only ones that really try to sacrifice to keep a big band together. So I have complete admiration for him.

7. ZOOT SIMS. *Zoot's Toot* (from *Strike Up The Band*, Flying Dutchman). Sims, tenor sax; Richard Davis, bass; Hank Jones, piano; Mel Lewis, drums.

That's a good side. It's very well done. It sounded like Zoot Sims, who's one of my favorite tenor players. He always gives a good performance. I've never seen him when he didn't play, even when he's under the influence of a few little tastes of alcoholic beverages. He still is a mean saxophone player. If it isn't, it's a follower of Zoot. And the bass player I couldn't tell too much, because it sounded like a Fender bass. It certainly didn't sound as dominant as Ray Brown, or Niels-Henning, or some of the great bass players. But I would give this three stars, or three and a half.

Feather: You didn't mention the piano.

Edison: It's hard to distinguish who the piano player is. It sounded a little like Tommy Flanagan, or Barry Harris. You know, piano players in that era—you have to know them personally to distinguish their styles. The only pianists I can tell are Hank Jones, or Teddy Wilson, Oscar, or Tommy Flanagan.

Feather: You just passed him by.

Edison: I did? Well, I'd say it was Tommy Flanagan. Was it Hank Jones?

Profile

RAY PIZZI

by frankie r. nemko

Ray Pizzi's music is all fire, passion, and unrestrained emotion, not to mention ecstasy and sincerity. It isn't pedantic; it isn't contrived. It all happens on the spot and communicates to an audience with such intensity that one feels as exhausted and (exhilarated) as Ray himself at the end of a performance.

It was thus rather surprising to me that Ray would want to have a rather spiritual, ethereal poem of mine printed on the back cover of his album *Appassionato*. But the spiritual message evokes as many of Ray's attitudes about music as does the strongly physical aspect of his playing. He told me, somewhat shyly: "When I'm at my best, I feel in a way that God's voice is coming through me, and I am just a means of translating that message.

"I've been blessed with the gift of being able to play an instrument, and it's my responsibility to share that gift with those who maybe don't have such expressive means. A lot of the time I really feel like I don't have anything to do with what's coming out of me. It's kind of like a universal tuning-in. The hard part, though, is letting that happen, allowing it to flow."

Ray's background has nonetheless prepared him thoroughly. Born 33 years ago in Boston, he earned a degree in Music Education from Berklee College, which at that time was not an accredited institution. As a consequence, he studied simultaneously at the prestigious Boston Conservatory. Boston, of course, has been a breeding ground for many fine musicians, and Ray frequently found himself in the company of such notables as keyboardist Jan Hammer, guitarist John Abercrombie, bassist Rick Laird, and drummers Peter Donald and Don Alias on many gigs together in and around Boston. Pizzi also notes that one of his greatest influences at this time was his bassoon teacher, Simon Kovar. His sensitive composition, *Prayer for Simon*, is a dedication to his mentor.

After graduation, Ray began teaching in junior high and high schools, organizing bands and choruses and writing and arranging for his students. His teaching experience, he says, has been invaluable in his career as a professional musician. "I feel really confident about my ability to relate to people; when you've spent your day with 200 kids in a musical learning environment, it's hard not to reach an audience." But five years of teaching brought Ray to a point where he felt that he was "doing all this stuff to help others, showing kids how to become better. It was time I tried some of it myself. That's when I decided to become a full-time musician."

In 1969, he left Boston, heading for Los Angeles, knowing no one there except fellow saxophonist Don Menza, who gave him occasional sub work. "But the most important developments in my life, man, I brought about myself. I took my own initiative to plant the seeds, then tend and nurture them until they flowered. I met pianist Mark Levine during this time, who turned me on artistically.

"Gradually, my name got around and things really started happening when Moacir Santos featured me on his three Blue Note albums. *Maestro* was my very first recording date, and I was really knocked out with the whole experience. Again, I was learning, learning, learning, and it wasn't too long before I was being called for other record dates.

"The most unusual and challenging was *Ravi Shankar & Friends* (Dark Horse) on which I played bassoon. That gig came about because certain people knew about my bassoon work, and Ravi was looking for a bassoonist who could improvise. So I found myself surrounded by a whole host of In-

dian musicians, who, of course, approach their music very differently than we Westerners do. They treat it quite religiously, almost as a meditation. That experience gave me some new insights into music and showed me new areas in which to take my own."

The light of all of the foregoing, it may initially appear incongruous that Pizzi is also a member of the staff band on the syndicated Dinah Shore television show. But he has been making such an impression on Ms. Shore, that in a recent, completely unconventional move, Ray was given a five-minute solo spot, playing one of his own compositions. Ray told me that the show came about through some jam sessions with drummer Mark Stevens and pianist John Rodby, who subsequently became Ms. Shore's musical director. Rodby had such a strong recollection of Ray's eclectic ability, that



PHIL TEELE

he didn't hesitate to recommend him for the band.

"Dinah is one of the most real people I've ever met... a truly great lady. She's really into music, you know. Dizzy's been on the show, and countless other musicians. The reason she featured me that time was because she saw I had enough faith in myself to put out my own album. She dug my strength and determination, and was even plugging the record on the show.

"I have to say that it was because of Dinah that I was able to take on such an incredibly expensive and time-consuming venture as producing my own album. I had the security and finances to make it possible. I had decided that with all the tunes I'd been writing over the years, it was time I did something concrete. Until then, they were just sitting in my piano bench, and as long as they stayed there, it wasn't music!

"I also felt that people were ready to listen to something different. I think the uniqueness of my music comes from several angles. First, I write my tunes with space to play. In other words, I allow time to construct a solo so that it can build and build, becoming more and more passionate and emotional, finally reaching a high point in which the audience is carried right along with it.

"And then it seems there's a certain age group of musicians—and, incidentally, audiences—those who are somewhere between 25 and 35, who

came on the scene just in time to still be aware of the evolution of jazz, and yet also are right in the middle of the rock revolution. I'm really happy that I'm a part of it, and I do think it takes a certain discipline to be able to successfully play rock and roll. You don't just sit down and blow! I think you'll find some of the older cats are putting down rock for that very reason: they have no idea how it's supposed to sound; they generally don't listen to it for their own pleasure.

"There are still a lot of people, however, who aren't ready for that much passion and fire. Most of us have come from a very structured musical place. Jazz, in particular, went through a heavy intellectualization during the '50s and early '60s. So what's happening now is that these 25-35-year olds have the sophistication and education, but they are also able to let go and get into their feelings.

"In my own group, I try to incorporate both these elements. I don't like to listen to the same kind of things for too long, so my music is written with that in mind. I think one of the advantages about my musical upbringing was that I was never one for sitting down and copying licks from other saxophone players. Although my main influence was Coltrane, I was also very inspired by Bird, Rollins, Getz, Johnny Hodges, and others. I always tried to get the total picture. As a result, it has possibly taken me a bit longer to say what I have to say exactly the way I have to say it."

TOM HARRELL

by michael rozek

Trumpeter Tom Harrell, in Spring 1975: "I've been coming out of bebop largely, but I've also tried to function in musical circumstances not structured by harmony or time... I'd like to do some Brazilian things... Cuban... I'd like to check out some different instrumentations and write more things for a larger group."

Harrell, in Winter 1975: playing bebop and "free" in the working groups of reedmen Jerry Bergonzi and Arnie Lawrence; working on a Brazilian chart for saxophonist Bob Mover's group; writing and playing in a Cuban bag with Bobby Paunetto's 11-piece unit; orchestrating for a "different instrumentation"—synthesizer—on Lenny White's debut album. Such sweeping wish-fulfillment is not only a tribute to Harrell's pursuit of personal expansion, but also to the variety of musical situations he encounters while living in New York.

Bergonzi's group, explains Harrell, attempts "free playing while maintaining structure. We have a lot of unity. We've played one piece where we stated the head and that was it—then the time stopped, the steady pulse was abandoned right at the conclusion of the melody. There was complete freedom, and it's nice to be in that situation with a group that's capable of other things too."

Lawrence's band relies on "even freer settings. We didn't rehearse for our first gig. But Arnie and Mike Richmond, the bass player (now with Jack DeJohnette), had been in Chico Hamilton's group, and the rest of us had played together here and there. We get ideas out of discussion. There's less emphasis on the soloist with accompaniment, more on interplay, and different people are always sitting in. There's an added element of surprise."

For Paunetto's group (Tom can be heard on the recent *Paunetto's Point* on Pathfinder), Harrell is "reworking some things I wrote earlier, rewriting with Bobby in mind, adapting them to *salsa*; on one, I'm even modifying the bass line into a *mozambique*, because the rhythm section Bobby has can really burn."

And Harrell likes Bob Mover's "knack of using tempo changes and shifting grooves while still keeping continuity. I'm trying to get a *bossa nova* together for him."

Finally, Harrell is pleased with the way Lenny White's album turned out. "I enjoyed working with him. It was the first time I had checked out that studio (Different Fur). It was awe-inspiring. Patrick Gleason is capable of so much on what he has there. First, there were some lower string colors



BRUCE STEINBERG

put down. Then I overdubbed, using a minimoog, some solo bassoon and a flute. Even though things had been prepared orchestrally, it was still pretty flexible. There was some experimentation with plucked acoustic piano strings; it sounded very harp-like, made a nice contrast with the synthesized sound. . . . It's funny how things like that seem so simple when you're recording—this was a little eight-note thing—but it really helped the total feeling of the piece, as a transition."

Harrell was born in Urbana, Illinois, in 1946. He started studying privately when his family moved to California a few years later. "In high school, I started working with a drummer and a bass player. The bassist's now with the Oakland Symphony. He was one of the first truly dedicated musicians I met. The drummer turned me on to people I previously couldn't relate to emotionally—Bill Evans, for example. I liked Bill Evans, but I couldn't really appreciate him until my friend turned me on to his feeling, his virtuosity."

While in and out of Stanford in the mid-'60s, Harrell studied for a time with Lee Konitz. In college, his exposure to "a lot of classical music opened me up harmonically and structurally. In San Francisco, I was sitting in a lot as well. I checked out bebop extensively. It was one of the more intense musical times of my life. I felt a degree of energy that I hadn't before. Then, around 1967, I was playing in a club in Haight-Ashbury, mostly Wayne Shorter tunes with a guy named Joachim Young. When the psychedelic period came on, I wasn't so much into rock as r&b.

Later, I came to New York with my folks and did a little sitting in, which gave me a desire to check out New York more. I played with Lou Donaldson, Idris Muhammad at Slugs, Tony Scott at the Dom (he had Charlie Haden, Jaki Byard, Beaver Harris with him). I went back to Stanford briefly, and then out on the road with Stan Kenton and Woody Herman. Playing with Stan in 1969, was the first time I had played six, seven nights a week. A regular schedule like that also helped me function creatively regardless of externals, with the traveling like it was.

"I got involved with Azteca (a Bay Area, Latin-jazz-rock group that also featured Lenny White) soon after because it was an opportunity to write and play in a musical context that seemed pretty open. We recorded two albums. At rehearsals, I could work over horn and rhythm section parts, and keep reshaping them. The level of musicianship was so high that I wish I had done even more experimenting. I left in October of 1973 and came out to New York. Horace Silver had called, and I couldn't pass up such an opportunity. I've been with him ever since.

Harrell will join Silver for a summer tour of Europe: the trumpeter is featured on both *Silver N'Brass* and *Silver N'Wood*. You can also hear Harrell's arranging and/or playing on Santana's *Caravanserai*, James Vincent's *Culmination*, and LPs by Woody Herman and Cold Blood. More recently, Tom appeared on a Cecil Payne date for Muse, as well as Idris Muhammad's *House Of The Rising Sun*. Work with Chuck Israels' National Jazz Ensemble has also kept him busy.

"I haven't really found a musical identity yet," he says. "But I guess I'd like to be schizophrenic in a sense, playing different ways with different people. And as far as playing itself goes. . . well, the other night I was working with Chet Baker, and I started hearing all kinds of melodic ideas that I usually wouldn't find myself playing. Chet really improvises when he plays. It seems like a lot of players, including myself, can fall back on a lot of things under their fingers. You need to be willing to take chances, which is risky since you open yourself up for something that may not be musically successful. It's funny, but I feel like I have to discipline myself more to keep evolving naturally."

caught...

JOE FARRELL QUARTET

The Longhorn Eating Emporium and Saloon, Minneapolis

Personnel: Farrell, tenor and soprano saxophones, flute; Barry Finnerty, electric guitar; Jeff Berlin, bass; Victor Lewis, drums.

Twin Citians were very excited about the Longhorn's schedule of monthly appearances by big name jazz artists. Once again, after a lapse of about five years, there was a jazz club in one of the Twins—Minneapolis—where Tafi's and the Cafe Extraordinaire had folded in 1971 after too brief careers.

The Longhorn's upstairs Music Room has been the scene for better than a year of much good local jazz featuring the quintet, Natural Life, as house band. Natural Life has developed a solid following, yet the area's jazz buffs naturally were anticipating the big guys, starting with Farrell.

Unfortunately, the reedman and his group did not provide a solid start. The group opened a four-night stand on a Thursday and got to the Twin Cities from New York with little sleep. An hungry as Twin Citians were for jazz, Farrell and colleagues utterly failed to arouse the eager audience.

First, for those who had not heard any of Farrell's CTI albums, it was a surprise that he was into jazz-rock or what some call fusion music. His last appearance here was in July, 1969 with Elvin Jones' quartet. Those present at the Longhorn who were among the sparse Guthrie Theater audience six-and-a-half years ago remembered the brilliant mainstream jazz playing of Mr. Farrell.

But Joe's group is playing very electric, very loud, often very monotonous music. As one musician later put it, you could have left the room for something and come back later not having missed anything. Farrell alternated on tenor, soprano, and flute in his first set of tunes, taken mostly from the *Penny Arcade* album on CTI. The set opened with a Lewis tune, *7th Avenue*, played very fast, featuring soprano Farrell and a long rock solo by Finnerty. Farrell switched to amplified flute for *Outback*, and the pattern was set: a heavy, loud layer of rhythm which nearly obliterated Farrell's horn in the lower register and would dominate the music the rest of the night. Farrell got off a marvelous unaccompanied solo, quite a demonstration of technique with its speedy runs and tonguing and use of the instrument's full range.

Sophisticated Squaw was another Lewis tune marked by a squawking or cackling sound from Finnerty and Farrell on tenor. It had a heavy soul beat, almost a tom-tom sound, with Farrell playing in bursts. Berlin's lower register solo rattled teeth but the bassist (who had played the Longhorn with guitarist Pat Martino) provided one of the evening's few interesting moments when he slipped momentarily into a rhythm and blues beat and the other guys picked it up and went rocking and rolling. There actually was some audience reaction to this.

Cloud Cream, Latin-flavored, featured some nice unison playing between Farrell (flute) and Finnerty; the latter seemed pleased that he was able to execute some of the passages fairly well. Finnerty's flamenco-like solo

Farrell's Follies . . .

Mongo's Moods . . .

(with a *soupcou* of belly-dancing music) might have demonstrated his most creative playing of the set. He used spaces neatly and played some very fast clusters, always keeping the tune's melody within earshot.

The closer was *Hurricane Jane*, and although the tempo matched the tune's title—fast and faster!—the audience was unmoved, probably because Finnerty's uptempo solo sounded just like the previous one, only taken faster.

There seemed to be much disappointment that Farrell is following the fusion path, but the audience also had reason to be upset with the group's mediocre execution, its failure to



JAN PERSSON

establish any kind of rapport with its audience (by talking to it, for instance), and its very brief show, (which reportedly resulted through a misunderstanding with the club's management.)

Fortunately, the Bill Evans Trio, in its appearance later, proved to be everything Twin Cities jazz audiences were awaiting. Packed houses (the room holds 200) responded warmly and enthusiastically to all eight shows during the trio's four-night run. As a result, owner Pat Blumenthal was confident that the club's big name jazz policy was gaining acceptance and would continue to attract customers in the months ahead.

—bob protzman

MONGO SANTAMARIA

Village Gate and Town Hall, New York City

Personnel: Santamaria, leader, conga drums; Justo Almario, tenor and soprano sax, flute, or Roger Rosenberg, tenor sax, flute; Al Williams, alto and baritone saxophone, flute; Mike DiMartino, trumpet; Armen Donelian, electric piano; Rosco Mackey, electric bass; Steve Berrios, drums; Greg "Peaches" Jarman, percussion.

The Village Gate appearance by this fine Latin band was one of WRVR's live broadcast Mondays; it preceded by only ten days what was to have been a full-blown concert date by Santamaria under the auspices of Jazzmobile. Neither appearance showed this organization to particularly great advantage.

The Gate set was highlighted by flash and talent, the former sometimes outweighing the

FREE!

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

Q1 CANNONBALL ADDERLEY
Music, You All

Q2 CHICK COREA
Circling In

Q3 SONNY ROLLINS
More from the Vanguard

Q4 CEDAR WALTON
Mobius

SUBSCRIBE TODAY
get your **FREE** album
plus

21 Big Issues
of **down beat**

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

down beat/SUB

222 W. Adams St., Chicago, IL 60606

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

Circle one: Q1 Q2 Q3 Q4

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

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

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

New Subscription Renewal or extension

Please Print 2046

Name _____

Address _____

City _____

State _____ Zip _____

No billing for foreign orders, please send check or MO

latter. *Funk Up* was a Cubano-rock affair, starting as an introspective and serious latin composition. But the loping rhythm, bordering on what has come to be known as salsa, was infectious; and by the time the piece ended, both the band and the customers were loose enough for some jazz.

Santamaria *did not* write *Watermelon Man*; he just helped Herbie Hancock to make his first million. However, he did write, *Afro Blue* which, with lyrics by Oscar Brown, Jr., was used in Oscar's Broadway show *Joy*. At the *Gate*, the tempo was taken at a very easy 6/8 with the accents placed to give it a rhythmically writhing Latin air. Mongo's romantic solo spot featured some of the most melodic Latin drumming I've yet heard.

Mongo's Town Hall set, closing a program that also featured George Coleman and Irene Reid, was cut down after his predecessors ran long. DiMartino opened with some clean, crisp high notes. The beat was a scintillating cha-cha, giving movement to the hit *Lady Marmalade*. The tune lends itself perfectly to a Latin band, especially one with a definite disco bent like this one.

Promised Land featured Rosenberg, formerly on baritone in Buddy Rich's band, now on tenor with Mongo. His introductory solo on *Land* had a jazz bent, contrasting more with the piece's subsequent Latin tempo than did Almarino's intro to the same selection at the Gate.

Al Williams' flute solo was the feature on *Afro Blue* this time around with Mongo's congas right behind at their melodious best. Santamaria uses more palm and heel as opposed to the finger dexterity of Barretto and Azzadin Weston. Mongo's is the lustier sound.

Song For You was simply a beautiful ballad. Rosenberg and Williams were in front on flutes throughout while Santamaria stroked a quiet bolero under it all. —arnold jay smith

BARRETTO

continued from page 18

Latin percussionists in the rock groups making so much more overnight than any Latin player who is living that music—knowing it and playing it, we feel resentful. There is knowledge behind banging on a barrel with skins over it: one has to know what beat should go with what music or what social function—or commercially, how to play a *mambo* as opposed to a *cha-cha-cha*, as opposed to a *sonmontuna*, which sounds like a *cha-cha-cha*, but you must *feel* the difference. It's a whole other ballgame. If you have lived it, it's as clear as night and day.

Smith: What are your feelings about non-Latins playing Latin music? Let's take some examples like Roger Rosenberg, (with Mongo Santamaria), Barry Rogers, and Ronnie Cuber.

Barretto: History is dotted with non-Latins playing the music. When I started out with Puente, about 75% of the Latin bands had non-Latin brass sections. There just weren't that many good Latin players. Those that played with the Latin bands were just not quite good enough to make it with Kenton or Herman, so they spilled over. They had a very condescending attitude towards Latin music.

The young cats are different in that they look upon it as good training. Barry Rogers is as thoroughly versed in different Latin rhythms—in the social and religious meanings of those different rhythms—as he is with anything else. Ronnie Cuber's been doing it for years. I don't know too much about Roger

Rosenberg—only that he's got good chops.

Smith: You are trying to expand your audience. There was a rumor about an Atlantic record date. What happened?

Barretto: Nothing! We had a deal pending in which I was going to do a salsa album for them. Everybody feels that it is time for salsa. I'm not so sure it is, at least in terms of making a foray into American pop. A lot of people insist that it's going to happen and now's the time. Anyway, Atlantic was supposed to take over the distribution of my next album, but it just didn't come across. We haven't stopped trying.

Smith: Where is salsa going?

Barretto: The music will stay. That is fairly obvious. One of the reasons that is has taken on the kind of importance that it has is because there are more Latinos in this country than ever before. Their impact is making itself felt. Latin communities are in big cities, and the network of communication that exists between them gives the music a niche in which to grow. Whether that will spill over into other communities remains to be seen. We have seen it grow into the black areas because they have a predisposition for it. They are at ease with it. A little known fact is that Latin music is one of the heaviest forms of music in Africa. I've been there twice. Others from Cuba go there all the time. Groups like Orquesta Aragon, Los Papines. There are groups in Africa that emulate Latin groups.

Let's face it, we all are trying to have our music spill over into the young, white market, the money market. Even the jazz people are doing it: Freddie Hubbard, Donald Byrd, Stanley Turrentine. Some fail. Dizzy's *Cornucopia* album didn't make it. Charlie Parker tried it with strings. So did Clifford Brown, Tommy Dorsey, Artie Shaw, and Harry James.

Salsa had strings as far back as the *charanga* in the '60s. Maybe all this string stuff is a rebellion against the primitive aspects of rock and we are trying to make it more civilized. I don't want to psychoanalyze the situation. All that just makes it more difficult for the young white audience to get into Latin. It's the raunchiest, the most free, the most sensual of music. I once referred to it as the last bastion of honest music. We are still groping to find a way "to thine own self be true" . . . and how to make some money.

For myself, I would like to find something in between Mongo, Eddie (Palmieri), old Barretto, and form a larger band, find a route that the Latin community will favor. I have some ideas kicking around in my head which I cannot verbally define. I can only play it, and by a process of elimination come to a fresh approach with an amalgamation of the old and the new. The trick is, of course, not to sacrifice yourself as an artist.

Smith: What about the new talent and its audience?

Barretto: The young contemporary Latin is really torn between two things. He has been exposed to rock, to the synthesizers, to the electronic things, to amplifiers. He's also heard Coltrane, Miles, his contemporaries in other fields. But he has also been imbued with the tradition, what his parents have given him, what he hears on the Latin radio stations. How much tradition do we hang on to? That's the conflict. The decision, more and more, is that it's time to stretch out, but we've got to take the dancer with us. We've got to make the dancer start listening as well as dancing. **db**

vising together. Now when I say 'improvising,' I mean creating totally off the top of our heads by associating with one another. We had two rules: listen, and don't play unless your idea fits with whatever's being played at the moment. If it stands by itself, don't play it. And our personalities came through. There's also a lot of good music on tape.

"There was no form at all. We had the engineer turn the tapes on, and we were sitting in a room that was dimly lit. Sometimes nobody would play a note for two or three minutes. Then someone would feel something and play. And we would let that idea develop. Maybe that person would play alone, and maybe not. It came to be a series of vignettes, and maybe there'd be a totally new direction from one to the next. We found out that because we are not chaotic people, it never got into the chaos that free improvisation can reach. Tempos got wild, but it was always lyrical, even when energy was being created.

"Kenny Ascher and I started playing one night, and we got into a similar feeling to a 12-bar blues, except we always left some part out. It went on for five minutes. And at the end, the four of us just totally broke up with laughter. It probably started out with Kenny just playing a chord, and it turned into something very lyrical and very interesting. A while back, we worked three or four weekends upstairs at the club Buddy Rich had. We did a lot of free improvisation, and it was very rewarding for all of us. When we started playing, we could hear a pin drop. And this was a nightclub; these were East Side people who go somewhere to be seen, rather than to hear what's going on."

While Stamm does most of his work on radio and television commercials, he is also routinely called to enhance more exotic musical situations. From the fall of 1974 until mid-1975, he worked with Benny Goodman's group. Recently, he recorded an album in Montreal with an odd aggregate known as the Hotel Orchestra; while his role was to recreate the sounds of big band trumpeters from earlier eras on classic charts, there was also a synthesizer on the date. Last summer, Stamm played the Columbia Records Convention in Toronto with Paul Simon: "... Wayne Andre, George Marge, Dave Sanborn, a string quartet and a rhythm section. I find Paul to be a very interesting writer and lyricist, very musical ... the whole creative situation was high quality and the players were fantastic. The writing was done by Bob James and Dave Matthews, and Kenny Ascher conducted and did a little editing. We rehearsed six evenings and we rehearsed long hours. Paul has a total, personal relationship with his music, and he knows just how he wants it. He stamped his personality on everything.

"Another thing I really enjoyed—I went in with a trumpet section to overdub some brass on the album *Lena (Horne) And Michel* (Legrand). The tracks were just fantastic. Michel had written for the trumpets with just that feeling of layin' it down. I think we had Jon Faddis, Alan Rubin, Thad Jones, Joe Newman, and myself. It was a ball; we spent three hours really having fun with Michel. I did another session with a guy named Jeff Hest. He did it for Enoch Light ... four flutes, rhythm section, fluegelhorn, and voice. The voice and the horn were matched; she was

singing notes and syllables. (Note: This session has been released under Hest's name as *Tip Of The Iceberg*.) And it was just done so musically. Good music can come from anywhere."

Stamm's musical influences and idols reflect his belief in two standards: professionalism and a completely musical approach. He recalls his days in the Thad Jones-Mel Lewis band (on the band's *Consummation*, for example, you can catch his solo work): "Probably the most creative situation I ever worked under was with Thad. He could inspire you to heights. He thinks in such totally musical terms with no limitations. Certainly there are rules; but whatever Thad feels, Thad plays. To hear him play something out of an exercise book, he's not the greatest trumpet player in the world. But to hear him pick up an instrument like he does and play things that, God knows, any symphonic or jazz trumpet player who played six hours a day couldn't do, and ... he hears it in his mind and plays it. The instrument is no obstacle. Dizzy's mastered the horn in the same way.

"Miles and Dizzy were two big influences on me in college, but the third was Charlie Mariano. Charlie was just one of the most emotional players I'd ever heard, and in a totally unique way. There were some records that I'd heard, and then I taught some summers with him, and we played together. As a matter of fact, the first jazz album I ever made, outside of one with the college big band, was one with Charlie, on the Regina label, written by Don Sebesky. It was three different settings; one was a quintet with Richard Davis, Albert Heath, Jaki Byard, and me. It was Charlie's lyricism, the feeling, the idea of the horn as no more than an extension of your inner self—that really was a strong influence on me. It touched me greatly.

"I hear people that are recorded all the time who, frankly, bore the hell out of me. When do you see somebody offer Thad an album—Thad and a rhythm section? Or Frank Foster, one of the most creative saxophonists in the world. I haven't seen an album by Frank in a long time. (Note: Stamm's solos are featured on Foster's *Manhattan Fever*, released a few years ago.) Roland Hanna, as a single, is just beginning to get his due. Dick Hyman, Pepper Adams. ... It seems that jazz is dependent on whatever style's prevalent at the time, and if you don't play that style, then you're out."

I asked Stamm about his writing, and he said he's never done any, and really has no desire to start. He then launched into an observation that Garnett Brown was a fantastic writer, and if only his saying this in print would prod Garnett into writing more. ... I asked Stamm about his quartet: was he trying to get their work on record? He told me if he's got to "force," it doesn't mean anything to him, and though one company has some tapes, he is not that interested in talking to anyone else. "One of the reasons I decided to get into studio work" he stressed, "was because I knew that when I did get to play, I could do what I wanted to, because my livelihood was secure.

"And then I found other things in life I love as much as music: time to myself; I'm very, very much in love with my wife; my daughter ... all these things mean something to me. I'm 36 now, and I feel that my taste in what I want has changed. I don't feel the burning desire to be Mr. Jazz that I had when I was 22. It's not that I don't love the music, but it still comes out of being a person and living a life." db

The Boss Triple-Tier Stand



There isn't a keyboard player alive who hasn't wished for a stand to place multiple keyboards on in performance. Finally, there's the BOSS TRIPLE-TIER STAND, made of chrome-plated, heavy-gauge steel to support multiple instruments (or accessories) that are less than 42" in width. And, it can be set up or broken down in seconds. Each tier is universally adjustable for keyboard height and angle. The BOSS TRIPLE-TIER at \$149.50(B) is just one of those simple, effective, and affordable ideas come true.



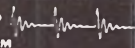
For more information, write:
Backmen Musical Instruments, Inc.
2117 Yates Avenue
Los Angeles, Ca 90040

JAZZ PLAYERS—ALL INSTRUMENTS

EMILE DeCOSMO HAS CREATED THESE BOOKS GUARANTEED TO MAKE YOU HEAR PROGRESSIONS, PLAY BETTER JAZZ LINES THROUGH THE POLYTONAL RHYTHM SERIES

- The Cycle of Fifths \$2.00
- The 11/7° Progression \$3.00
- The Blues Scale \$2.50
- The Lydian Mode \$2.50
- The Tritone Cycle \$2.50
- The Dorian Mode \$2.50
- The Mixolydian Mode \$2.50
- The Byzantine Scale \$2.50
- The Ionian Mode \$2.50
- The Diminished Scale \$2.50
- The Aeolian Mode \$2.50
- The Polytonal Guitar \$2.00

Send check or money order to:
EDC PUBLISHING DEPT. DB-147
1611 Kennedy Blvd. North Bergen, N.J. 07047
Foreign Orders ADD \$1.00 PER BOOK FOR AIR MAIL

STEINER-PARKER 

synthesizers

2258 South 2700 West
SALT LAKE CITY, UTAH 84119

FREE details... A DIFFERENT KIND OF RECORD CLUB

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

DISCOUNT MUSIC CLUB, INC. DEPT. 10-4226
650 Main Street, New Rochelle, N.Y. 10801

He brought his native rhythmic intensity to these shores with a vengeance quickly tuned into by the jazz cognoscenti. It was about 1950 when his Afro-Cuban melodies finally clicked; but he had been telling us about it since 1929, via his music. Through it all, he sees that perhaps there is nothing in Latin music he hasn't experienced. Only the names have been changed. . . .

"That's basically what it is, a new name. I've played with young guys constantly; there are always new people coming into the band. Each gives it his own inflection. Quality has been lost somewhat in the main instrumentalists. Take any arrangement for the same number of musicians—good arrangements by Chico O'Farrill or René Hernandez—give them to mediocre musicians, and you will get a different approach than if you gave them to topflight musicians. The reverse is also true.

"Music appeals to all ages, and now that there is so much around, the younger musicians are learning at a younger age, especially

Latinos who live with the music practically around the clock. Foundation and learning is never wasted."

The charts for the great Machito bands of the '50s were penned by Hernandez, A. K. Salim, Ray Santos, and Herbie Mann. They were far from simplistic, and the musicians had to be more than mere readers. Machito's former percussionists are still very much on the scene today, Carlos "Potato" Valdez and Jose Mangual. The featuring of jazz musicians was no accident. Both the players and the arrangers knew what they had to deal with: intricate, rhythmic patterns in different meters than they were accustomed to as a steady diet.

Concerning the present state of Latin music, Machito says: "We haven't changed; harmonies don't change. We use the same configurations. My band caters to the type of place we are playing, but that's all. We might play slow for the Café Madrid crowd, but not when we go to the Corso where there are a lot of young kids. . . . The arrangements don't change, they just slow down, or speed up. Salsa is going to be around forever, like *mambo* and *cha-cha-cha*. And we'll be here." **db**

PALMIERI

continued from page 22

going bananas and heading for the nearest exit, we will just form a chain! You see? The old conga chain.

And something else for the future is using the lyrics in more concentrated form, so that they can be comprehended more easily. We have a number now called *Lucumi-Macumba-Voodoo*, which is an attempt to do a rock crossover by using the rock beat and the *Mozambique* beat, which is complementary to rock on the back beat, and Brazilian instruments on top of that. It should be very, very interesting. . . .

Roberts: You mentioned that Manny Oquendo had taught you the basics of the Cuban style. I'd like to get into that a bit.

Palmieri: That goes back to 1956, with Vicentico Valdes. When I took a solo on a composition, I sounded like a nickelodeon. Noth-

ing was happening! So Manny Oquendo took me up to a restaurant in the Bronx and put a nickel in the jukebox and told me, "I want you to listen to this, let me know what you think." It was *Me Voy Contigo* by Felix Chapotin [a great Cuban trumpeter] and that did it. That was my direction and my dedication from that moment on. I couldn't believe what I was hearing: the questions and answers between instruments, conga and bongo, it's not just putting it in between your legs and hitting it.

So now, I started to hit something which I never knew existed. I had heard of Benny More—I had a tune by the Benny More orchestra—but I had never heard of Chapotin, Conjunto Casino, Orquesta Aragon, Dias del Cuaenta, Orquesta America. . . . Every time I could get to the record store, I went berserk, man. And Al Santiago, who started Alegre Records, would help me, because in those days his record store, Casalegré, was the hip store. I used to get the Panart Records,

Machito records, and lie right in front of the speaker and be actually playing with them because it—oh, it fulfills you, you know?

Roberts: What pianists were you listening to?

Palmieri: At that time it was Lili—Luis Griñan. He was with Arsenio Rodriguez first, then with Chapotin. And then the pianist for Arcaño, who was Jesus Lopez. He just blew me away.

Roberts: And what about jazzmen?

Palmieri: McCoy Tyner! McCoy Tyner is a natural god that was sent here, you know! And my favorite. Maybe because I love what he does with that left hand. I happen to be a leftie! I got a head start on that one! And he does wonders there. And in the modern techniques, Herbie Hancock and Chick Corea.

I used to listen a lot to Thelonious Monk and Art Tatum, even though I didn't adopt that type of fingering because of a lack of study. I really dropped myself out of any other playing but the Cuban. You have to understand that there was nothing on the piano that interested me but the Cuban music.

Roberts: Can you briefly get into what the Cuban piano style was all about? What are the most important factors in making fine piano playing?

Palmieri: Well, there has to be technique and talent of course, but also the feeling and the timing. Remember you're working in an orchestra. Your *guajeos* [rhythmic patterns] push the rhythm section. Your instrument is a percussive instrument, so you're part of the rhythm section. The bass player feeds you that *tumbao* [bass patterns] that gives you your left hand; he's carrying you. It's very hard to play piano for a *conjunto*; you don't just sit down and play, you've got to get in there and push them. And these Cuban pianists did it. They were very aggressive when they'd solo, pushing, getting in there, which tightens up the rhythm section. And that sounds so beautiful when it's well-played!

Roberts: Most New York salsa groups still play a lot of Cuban standards, but you don't, do you?

Palmieri: On my records, there's a minimum of Cuban music, though there's Cuban structure. I stayed away from Cuban compositions because of the tremendous respect and love that I have for them. I couldn't even think of doing them equally as well, much less any better, unless I felt I could do something with the arrangement of a particular composition. I played some good Cuban numbers, but if you listen to them and listen to the originals, they're distinct in certain lights; they go on their own. I'm thinking of *Sujetate La Legua*, on the *Mozambique* album. That was heavy. I mean, we played it well!

LIVE STUDY PLAY
JAZZ

A unique 24-hours-a-day learning experience focused on jazz—a central source of energy which influences and informs all art forms. . . . Six exciting weeks of total immersion in making music, and through the making of music, the making of better musicians. . . . an unprecedented non-academic structure. . . . emphasizes on application, exploration and theory. . . . 50 resident performing and experimenting jazz Masters and Craftsmen.

- DAVID AMRAM • DAVID BAKER
ALVIN BATISTE • PATTI BOWN
ROY BROOKS • GARNETT BROWN
JAKI BYARD • CHICAGO ARTS
ENSEMBLE • BILLY COBHAM
ORNETTE COLEMAN • RAY COPELAND • LOU DONALDSON
TED DUNBAR • SHARON FREEMAN • LEONARD GOINES
JIMMY GIUFFRE • DIANE GREEN • DICK GRIFFIN • WM.
"BEAVER" HARRIS • ANDREW HILL • DON JAY • EDDIE
JEFFERSON • RICHARD "PABLO" LANDRUM • MELBA
LISTON • KEN MC INTYRE • BILLY MITCHELL • JAPETH
OKARI • ORIGINAL STORYVILLE JAZZ BAND • HORACE OTT
JIMMY OWENS • CHARLI PERSIP • REVOLUTIONARY ENSEMBLE
• LARRY RIDLEY • WARREN SMITH • CHARLES SULLIVAN
• BILLY TAYLOR • CHRISTOPHER WHITE • ERNIE
WILKINS • VISHNU WOOD • LARRY YOUNG.

Jazz Laboratory at Bennington

BENNINGTON COLLEGE • BENNINGTON, VT.

July 5 To August 15

CHRISTOPHER W. WHITE & JIMMY OWENS, CO-DIRECTORS

Deadline for applications & audition tapes: May 1, 1976
Tuition, including room & board: \$1,500. Scholarship aid available.

TODAY write for details: Bennington Summers Jazz Lab, 35 W. 92nd St., Suite 10E, N.Y., N.Y. 10025.
The Jazz Laboratory is not associated with the Black Music Division of Bennington College.

Roberts: Can you give a breakdown of the structure of a salsa number? It's something special, and I think people will relate more to the music if they understand it.

Palmieri: Well, you have your introduction, which could be one trumpet or an arrangement 'round the chords of the tune—or if it's an arranger who likes to get a little bit out, there he may get into the modulations and other keys, then bring it back in—whatever!

From there, you have the singer to let you know what the song's all about, and the vocals lead you right into the *coro* after a break, and what we call the inspirations come—the singer starts to improvise.

And when he starts to improvise, the rhythm section changes. While he was singing, and in the intro, the bongo player was on his instrument. But when he gets into the *coro*, the bongo player drops the drum and picks up the cowbell, which tightens things up. The conga player will take the other cowbell, or the big timbale bell, and the rhythm starts taking another change. The piano player and bass change *tumbaos* to make everybody more comfortable. You're starting to get that movement now. . . .

At that point, it has to go into a piano solo or violin solo—whatever—and from that solo, it must be presented back to a rhythm man. You'll notice that on my recordings, after the piano solo, I'll make a statement for the conga player to make him comfortable. When he picks that drum up, the bongo player may stay on the ball or take up the other drum, and another musician can pick up the bell to keep it riding.

From that rhythm solo, it must go to the full orchestra coming in for a *mambo* [a section of contrasting riffs]. There are different varia-

tions that you can do, but you have the break, the exciter, and hit the *mambo*. After that, the whole band rides. The *coro* comes in now, the singer's hitting in again—this is after the mambo—and you can have the trumpet on top again, and the band is riding. And after that *mambo*, you're going to come out, you're coming down now—and you got 'em!

Roberts: What about the whole area of interrelationship between jazz and salsa? You've used a number of men known also as jazz musicians. . . .

Palmieri: Yeah, Jon Faddis . . . Ronnie Cuber, who's constantly with us and won a down beat award as Talent Deserving Wider Recognition for baritone sax. They have a love and comprehension of the Latin rhythm patterns.

Roberts: How did you get on with Cal Tjader on the albums you did with him?

Palmieri: Oh, excellent, excellent. As a matter of fact we were talking about a third album together.

Roberts: He knows his Latin forms?

Palmieri: Cal knows his clavé and that, but when he made his real tremendous break was with Mongo Santamaria and Willie Bobo in the band. They actually adapted his jazz numbers to make themselves comfortable.

When you grab a jazz tune without any consideration of your composition's foundation, which is its rhythm—without thinking about how it would rest on the rhythm—I always find it completely uncomfortable and really restricting. Too often, arrangers don't build the arrangement to suit the rhythm section, to get it to jell and help the number to move. The arranger just says, "Oh man, I want to do the chart! This chart is heavy, what do you mean it don't swing?" You have to be really careful to

get a jazz tune out, to have it really sharp.

As for the relationship of jazz and Latin here, I can really say it hasn't been taken care of. If you don't know the Latin structures, well, I don't care *what* you write! You can be a tremendous arranger, and yet the arrangement ain't going to go nowhere, merely because of lack of structure—and the lack of faith and love for the folkloric rhythmical patterns of whatever country you were interested in. It was Cuba for me. My mission is to get out the structures that I feel within me, so that my work can be extended on, improved on.

Roberts: Well, the Grammy award looks like you're getting across. Were you surprised? I heard you didn't want to go to the ceremony.

Palmieri: Well, it wasn't that I didn't want to go. But to get to an award, that means being properly dressed. I haven't put on a suit or seen a tailor in years! I love to be in dungarees and sneakers, jeans and T-shirts, or sweat-shirts.

I finally went to get a suit with a vest, the whole thing, and when I pick it up the day of the award the pants are baggy! You know how you feel, like it's two balloons or something! The vest was loose . . . I was going nuts.

Roberts: But the announcement did a tailoring job on it?

Palmieri: Yeah, everything fit then. And it was Chick Corea who gave us the award. I have the deepest respect for Chick—he's such a great pianist. And he made me very comfortable when I received it. He said, "Go ahead, Eddie. You deserve it. Come on, relax—relax." I'd started to tighten up.

I took it on behalf of Latin music and in memory of the late Tito Rodriguez—you know, a giant in our field. And that broke the house up, and it was nice. . . .

db

The GRAMMY WINNERS Trust the leader.®

QUALITY CONGAS

Unmatched combination of:

- Superb sound quality judged best for recording.
- Unmatched durability.
- Sizes for every application.



DIZZY GILLESPIE

Write for NEW catalog

LATIN PERCUSSION INC.

P.O. BOX 88 • DEPT. DB • PALISADES PARK, N.J. • 07650

TITO PUENTE TIMBALES

= 1 with professionals!

- Time-tested Cuban design.
- Oversized heads (14" & 15") for big sound.
- New! Stainless steel shells.



EDDIE PALMIERI

Write for NEW catalog

LATIN PERCUSSION INC.

P.O. BOX 88 • DEPT. DB • PALISADES PARK, N.J. • 07650

JAZZ BAND ARRANGEMENTS

Original compositions designed for concerts and festivals from the JAZZ CORPORATION, an up-and-coming professional big band. These charts offer a fresh approach to contemporary big band literature, emphasizing the style and feel of today's jazz.

BASIC INSTRUMENTATION:

5 saxes—A, F1, SS; A, C1; Ten, F1; B, F1; 5 trumpets; 4 trombones; P, B, D; Perc. optional.
Sax doubles are not used in every arrangement.

BROTHER DAVID—Barry McDonald composer/arranger. Mixed meter gospel feel. Solos in 3/4 for B. Tpt. P. Top Tpt. E—duration 7 min: grade 3-4. **\$20.00**

SHE SPEAKS SO SOFTLY—B. McDonald composer/arranger. Lush ballad featuring trombone. Solos: Ten, A. Top tpt. G—duration 5 min: grade 3 **\$17.50**

CHARLENE—B. McDonald composer/arranger. Medium slow bossa nova, unusual changes. Solos: P. Ten. Top tpt. D—duration 4:30 min: grade 3 **\$15.00**

SUNSHINE JENNIFER ANNE—George Tidwell composer/arranger. Long concert piece opening with ballad section, moves to hard jazz rock ensemble, moves back into ballad section for quiet effective ending. Solos: Tpt, SS, Ten, P. Top tpt. E—duration 8 min: grade 4-5. **\$30.00**

LITTLE RABBIT—G. Tidwell composer/arranger. Contemporary Latin jazz ala Mangione, double time section. Rhythmic and energetic. Solos: Flugel, SS—duration 7 min: grade 4-5. **\$25.00**

THANK YOU, MASKED MAN—G. Tidwell composer/arranger. Multi-sectional piece in very fast modal jazz style with out of tempo tone row ending. Solos: Tpt, Trom. Grade 5-6 **\$25.00**

HAPPY FOOT—B. McDonald composer/arranger. Moderately bright. Modal canon-type 5/4 head. Solos in 3/4 for Tpt, Alto, P with interesting background. Top tpt E—duration 5 min: grade 6. **\$30.00**

DECISION—Jamey Aebersold, composer/B. McDonald, arranger. Bright tempo, mixed meter, modal head. Solos in 4/4 and 3/4 for Alto, Tpt, Ten, Trom, P, Drums. Top tpt. E—duration 9 min: grade 6 **\$25.00**

Parts professionally copied and reproduced. (Full scores included).

ALBUM ONLY—Contains all of the above compositions. **\$5.95**

Buy three arrangements and receive FREE COPY of the JAZZ CORPORATION'S first LP Stereo album, "Thank You, Masked Man"

Send P.O. Check or Money Order to:



JAMES AEBERSOLD

1211-D AEBERSOLD DRIVE
NEW ALBANY, IND. 47150



DRUMMERS

Do you own the most revolutionary drum books ever written?

Jim Chapin's

ADVANCED TECHNIQUES FOR THE MODERN DRUMMER

Vol. I list \$5.00

Vol. II list \$35.00

Drum instruction albums also available.

Send check or money order.

JAMES F. CHAPIN
50 Morningside Drive
New York, NY 10025
Tel: 212-UN-4-4636



1976 SUMMER JAZZ CLINICS

18th Annual **BIG BAND** Clinics
Rich Matteson, Director

5th Annual **COMBO/IMPROVISATION** Clinics
Jamey Aebersold, Director

For complete information, write today!

SUMMER JAZZ CLINICS

P.O. BOX 221,
SOUTH BEND, IN 46624

Please send me free brochure with full details on 1976 Summer Jazz Clinics.

Name _____
Street _____
City _____ State _____ Zip _____
Instrument _____ Age _____

44 down beat

HOW TO choose clinic-types and clinicians

by Dr. William L. Fowler

"... Learning From Performers, an experimental program designed to encourage greatly increased contact between students and professional practicing artists and to provide a unique opportunity for purposeful interaction between the best of the artistic and academic worlds. I take great pleasure in inviting the professional artistic community to join us in this new and exciting venture. ... The visiting artists can expect a roomful of intelligent, creative, and inquisitive students who are eager to meet them and profit from such first-hand experience."

—Derek C. Bok
President
Harvard University
1975

Ho-hum news for those who have been activating jazz clinics throughout this past decade? Maybe for some, but not for me! I view Harvard's jump to jazz, belated though it may be, as an incontrovertible signing of music education's *Declaration of Dependence* on jazz. It cuts the footing from under the ho-ho/hmmm-hmmm/no-no establishment crowd: they can't stay staid once Harvard's strayed! Satisfaction-smiles from national clinic pioneers Kenton and Morris at such Ivy-league accreditation of their ideas. ... Fresh ammo for local-clinic budget seekers. ... So right now might be a good time to look at the current clinic scene.

Design an all-encompassing curriculum of the skills necessary to success in jazz; assign that curriculum to a staff of pro specialists in all the subject; place that faculty in some well-equipped music department building for a week during summer vacation; then charge prospective students a reasonable tuition. Result: one of the full-blown, annual jazz camps which, for some 18 years, have been generating giant steps toward jazz competency for thousands of participants, be they students, educators, or whoever.

For anyone eager to comprehend chords, to create charts, to improve improvisation, and/or to sharpen axe-chops, attendance at one of these comprehensive clinics is easy; they're located regionally throughout the country every summer. And the number of locations grows each year. But during-the-school-year clinic activity is expanding, too. Many a big band has now developed a flexible set of streamlined clinics suitable for short-term daytime instruction at a single school or a group of closely-situated schools or a whole school district. And after clinic-time, such a band is always ready to demonstrate its teachings and to help defray its own costs via a public concert. Any non-conflict weekend is generally OK for that concert. But both clinic and concert require weeks or months of preparation by administrators and students alike. And to carry out such a project, even a bare-essential checklist would need to designate: an overall project director who becomes the action instigator, the communications center, the problem solver for all concerned; chairpersons for publicity, transportation, housing, clinic scheduling, concert facilities, etc.; and student committees—they're the energetic legworkers.

If the pre-event timetable has dealt with sufficient details, the visiting band will deal efficiently with their teaching and concertizing.

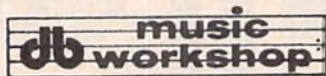
Although summer jazz camps and school-year band visits offer the broadest subject matter, smaller clinics are easier to plan and carry out, and there are opportunities aplenty to schedule them. They can supplement such related events as stage band festivals or music education convocations. They can be established as annual enrichment features for the regular curriculum. They can be part of special school celebrations, like Founders Day or National Education Week. Or they can be held simply because some great clinician has an extra day or two to stop off on the way from one gig to another.

But excepting this last case, the mere scheduling of clinics doesn't furnish clinicians. And finding that just-right person for a particular subject emphasis can frustrate any planner. Does the student body include a parcel of promising Parkers or a bunch of budding Buddys? If so, the clinician better be a super-saxer or a dream-drummer!

The solution of such problems can be to call a company. Most major instrument manufacturers, responding to the escalating national jazz education needs, have developed staffs of specialists in the instruments they manufacture. In addition to their instrumental prowess, these specialists know how to teach! Many are prominent profs in topnotch music schools. And all have vast experience in clinic-ing. Furthermore, they're readily reachable via any local store handling their instrument line.

While all these clinic-types are especially effective for those in their formative years, the mature jazzer might benefit more from a less-specialized, less-structured format. Bring a socially-aware composer/arranger/conductor/performer right out of the studios or right off a tour onto a campus for a week or so, there to mingle unshackled by any rigid schedule of events. The first day likely will turn out to be nothing more than get-acquainted time. But thereafter will come action-in-education as the band learns new charts and new ways to play, as jam sessions jell, as harmonic insights augment, as improvisations sharpen, as new ideas flow among new friends.

President Bok was wise in choosing this format for the Harvard experimental program in jazz: all it needs for success is the right visiting artist and some serious students.



CHEROKEE A LA POWELL

transcribed and annotated by Stan Polanski

Here's a segment of Bud Powell's solo on *Cherokee* from his *Piano Modern* disc on Verve VSPS/13. Note Bud's use of short melodic ideas to offset long stretches of eighth notes. Also check out the chromatic approach figures and passing tones, as well as the way Bud permutes two-note and four-note groupings for rhythmic contrast. And throughout the solo, be aware of the alternation of scalar figures and arpeggios.

CHEROKEE

Handwritten musical score for the piece "CHEROKEE". The score is written on ten systems of five staves each. It includes various musical notations such as treble clef, 3/4 time signature, and numerous chords including Bb, Eb, Cm7, F7, G7, Bb7, Ebm7, Cm, F#7, B, A, D7, G, Cm, F7, Bb, Ebm7, and Bb. The score also features circled measure numbers (8, 17, 20, 33, 41, 57, 65, 73, 81, 91) and triplets. The key signature is one flat (Bb).

(more on following page)

CHARLES COLIN STUDIOS

FACULTY

Trumpet:

Danny Stiles
Lew Gluckin
Bob McCoy
Jimmy Maxwell
Joe Newman
Gerard Schwarz
Red Rodney
Ted Weiss
Chet Baker

French Horn:

Lester Solomon
Julius Watkins

Bass:

Major Holley
Larry Ridley
Rich Laird

Film Scoring Music for Films

Keith Robinson

Trombone:

Wayne Andre
Eddie Bert
Buddy Morrow
Allen Ostrander
David Taylor
Bill Watrous

Piano:

Harold Danko
Roland Hanna
Barry Harris
Walter Bishop, Jr.
Hal Galper

Guitar:

Ted Dunbar
Larry Lucie
Vic Gaskin

Saxophone:

Eddie Barefield
Lenny Hambro
Lee Konitz
Jan Konopasek
James Moody
Phil Woods
Charles Lagond
Paul Jeffrey
Peter Yellin

Percussion:

Wm. V. Kessler
Sam Ulano

Arranging, Theory, Jazz Improvisation:

Dr. Maury Deutsch
Mercer Ellington
John La Barbera
George Russell

Tuba:

Don Butterfield
Sam Pilafian

Walter Bishop, Jr.
Paul Jeffrey
Peter Yellin

For information, write, phone, cable:

CHARLES COLIN STUDIOS

315 W. 53rd St. New York, N.Y. 10019
Phone: (212) 581-1480



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

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



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

CREATIVE MUSIC STUDIO

Woodstock, New York

JUNE INTENSIVE: June 1-14, '76

Two weeks of concerts, rehearsals, workshops, discussions, including the

CREATIVE MUSIC SUMMER STUDIO FESTIVAL
in New York City

Limited enrollment: call/write
CMS, PO Box 671, Woodstock, New York 12498
(914) 679-9245

FREE ★ *The New* **FP**
All Star CONTEMPORARY MUSIC

CATALOG

Over 200 outstanding records, cassettes, books, practice and playalong kits, arrangements, scores by 31 all star musicians (educators and professionals) ***** SEND FOR IT TODAY!
FIRST PLACE MUSIC • Dept. DB-15
12754 Ventura Blvd. Studio City, California 91604

SUBSCRIBERS!

Please include a down beat address label whenever you write us about your subscription. The numbers on your address label are essential to insure prompt and accurate service.

CHANGE OF ADDRESS

Please let us know six weeks before you move.

send to **Subscribers Service**
down beat

222 W. Adams Street Chicago, Ill. 60606



workshop publications

ADVANCED IMPROVISATION (with 90 min. cassette) by David Baker. First edition 1974, 8 1/2"x11", spiral bound, over 400 music plates, 256 pps. High fidelity 90 min. cassette features 20 of Baker's compositions coordinated with text and music—performed by Peter Bankoff, piano; John Clayton, bass; David Derge, drums. **MW 9 . . . \$25.00**

"David has surpassed himself in this new book. This is going to be my guide and workshop for years to come."
—James Moody

JAZZ STYLES & ANALYSIS: ALTO SAX by David Baker. Second Printing 1975, 104 pps., 11"x8 1/2", spiral bound, 121 transcribed and annotated solos from 103 alto saxophonists.

MW 10 . . . \$12.50

"Short of actually playing with jazz musicians, studying and playing their accurately transcribed solos are invaluable learning experiences."
—Cannonball Adderley

JAZZ STYLES & ANALYSIS: TROMBONE by David Baker. Second printing 1975, 114 pps., 11"x8 1/2", spiral bound, 247 transcribed and annotated solos from 191 trombonists.

MW 8 . . . \$15.00

"Dave has to be one of the world's leading authorities on the jazz trombone. This book is a must for all jazz trombonists."
—Phil Wilson

JAZZ IMPROVISATION (A Comprehensive Method of Study for All Players) by David Baker. Ninth printing 1975, 184 pps. 8 1/2"x11", spiral bound.

MW 1 . . . \$15.00

"In the growing body of jazz literature, the present volume stands out as one of the most useful and most sorely needed."
—Gunther Schuller

ARRANGING & COMPOSING (for the Small Ensemble: jazz/ r&b/ rock) by David Baker. Fourth printing 1974, 184 pps. 8 1/2"x11", spiral bound.

MW 2 . . . \$15.00

"This book is an intensive study . . . Dave gets into piano trios, jazz quartets, he explores four and five-voice writing, chord substitutions, r&b voicings and bass patterns, and a whole lot of other mind stretchers . . . it's a great tip through the working foundations of modern music."
—Quincy Jones

TECHNIQUES OF IMPROVISATION

(in four volumes) by David Baker

Vol. I, **A METHOD FOR DEVELOPING IMPROVISATIONAL TECHNIQUE** (Based on the Lydian Chromatic Concept by George Russell), seventh printing 1974, 96 pps., 8 1/2"x11", spiral bound.

MW 3 . . . \$9.00

Vol. II, **THE 11 V7 PROGRESSIONS**, sixth printing, 1974, 76 pps., 8 1/2"x11", spiral bound.

MW 4 . . . \$9.00

Vol. III, **TURNBACKS**, second printing, 1974, 86 pps., 8 1/2"x11", spiral bound.

MW 5 . . . \$9.00

Vol. IV, **CYCLES**, second printing, 1974, 250 pps., 8 1/2"x11", spiral bound.

MW 6 . . . \$15.00

"These books have helped me so much to find and explore new directions in my playing . . . Today's musicians are very inquisitive, they want to know and people like Dave Baker make it possible for them to know."

Save 15%—order the four volume set of **TECHNIQUES OF IMPROVISATION!**
MW 3-6 . . . \$35.70

GUITAR PATTERNS FOR IMPROVISATION by William Fowler (Professor of Music, Univ. of Colorado; Jazz Consultant, Westminster College; Education Editor, *down beat*). Third printing, 1975, 28 pps., 8 1/2"x11". Develops a thorough knowledge of the guitar fingerboard, together with proficiency in the use of modern chord progressions and almost unlimited melodic materials.

MW 7 . . . \$4.00

down beat • Dept. BKS 2046

222 W Adams St., Chicago, IL 60606

Please send me the books I have checked

_____MWP 1 _____MWP 4 _____MWP 7
_____MWP 2 _____MWP 5 _____MWP 8
_____MWP 3 _____MWP 6 _____MWP 9

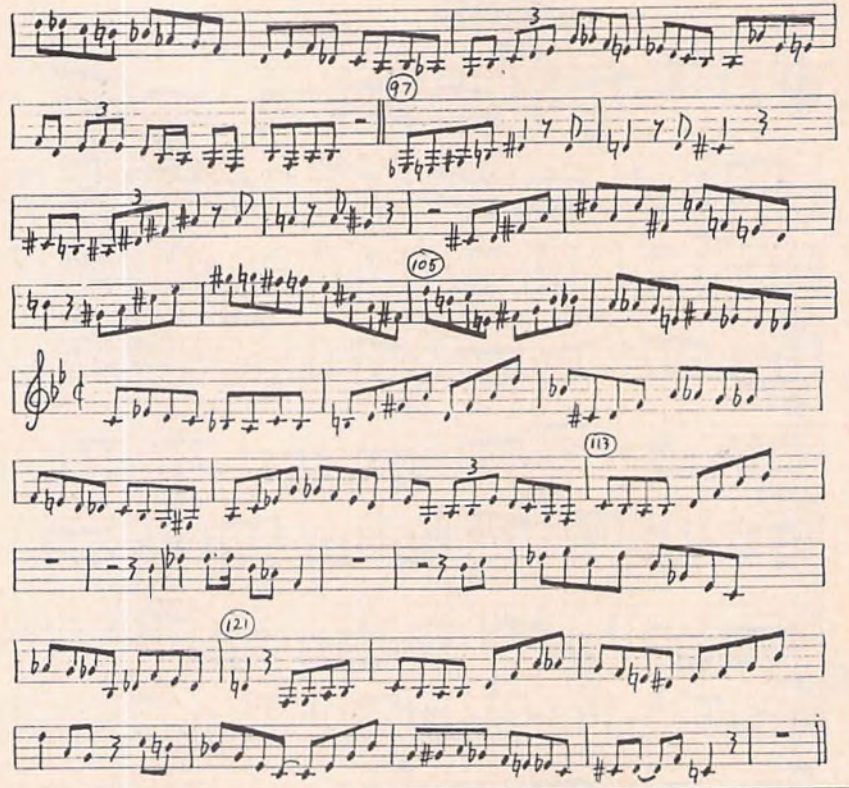
Enclosed is my remittance for \$_____ which includes 60¢ postage charge to any address.

Name _____

Address _____

City _____

State _____ zip _____



1776-1976- IT HAPPENED

1928—Charlie Johnson and His Orchestra record *The Boy in the Boat*, utilizing a Latin-style beat in the rhythm section.

1930—Xavier Cugat establishes himself as a leading Latin musician in the U.S. through his film score for *In Gay Madrid*. His Latin band then becomes among the most successful of all time.

1934—Raphael Mendez, Mexican trumpeter, demonstrates South-of-the-border virtuosity as soloist with the Chicago Symphony orchestra at the World's Fair.

1935—Duke Ellington indicates musically things to come by recording his *Porto Rican Chaos* twice. But neither cut gets issued!

1940—Duke Ellington again recognizes Latin rhythm by recording *The Flaming Sword* and *Conga Brava*. Both get issued.

1947—Band leader Stan Kenton persuades Brazilian guitarist Laurindo Almeida to come to America to join the band.

1947—Havana-born percussionist Chano Pozo adds rhythmic excitement to the Dizzy Gillespie Orchestra.

1950's—Afro-Cuban bandleader Machito reverses the trend, incorporates jazz ideas into his Latin orchestra by employing such soloists as Charlie Parker, Flip Phillips, Howard McGhee, and arranger Herbie Mann.

1954—George Shearing adds Latin to his famous sound in the person of Cuban percussionist Armando Peraza.

1957—Brazilian composer Antonio Carlos Jobim teams with singer Joao Gilberto on a surprise smash record. Jobim describes the style as *bossa nova*.

1962—Stan Getz teams with Charlie Byrd to record their *Jazz Samba*, a smash hit which starts a new wave of interest in Latin music. This wave comes to be known as *bossa nova*.

1964—Stan Getz teams with Astrud Gilberto to record *Girl from Ipanema*, another Latin smash which reignites interest in *bossa nova*.

1970—Brazilian percussionist Airtio Moreira adds his "little instruments" to the electro-futuristic ensemble known as Miles Davis' Fillmore Band.

1976—The newest Latin musical style, salsa, continues to spread throughout the U.S.



NEW YORK

New York University (Loeb Student Center): "Highlights in Jazz" presents *Blossom Dearie* and *Oscar Brown, Jr.* (4/21).

Gulliver's (West Paterson, N.J.): *Nina Sheldon* (4/8, 11, 15, 18); *Jackie Cain & Roy Kral* (4/9-10); *Dennis Quinn* (4/12).

Yellow Brick Road: Entertainment nightly.
Reno Sweeney: *Blossom Dearie* (cocktail

time); name entertainment other nights.

Cookery: *Dolly Dawn* (Mon. thru Sat.); *Dick Hyman* (Sun.).

Bradley's: *John Bunch* (4/12-24).

Michael's Pub: *Jay McShann* (thru 4/17).


Sonny's Place (Seaford, L.I.): *Mike McGovern Quartet* (4/9-10); *Billy Mitchell* (4/13); *Arnie Lawrence's Treasure Island* (4/15); *Wayne Wright Quartet* (4/16); *Artie Doolittle Trio* (4/20).

Sweet Basil: The Great New York Guitar Festival: *Barney Kessel and Herb Ellis* (4/9); *Sam Brown and Eddie Diehl* (4/10-12); *Joe Pass* (4/13-18); *Jack Wilkins* (4/19-21); *Chuck Wayne & Joe Puma* (start 4/22).

Three Sisters (West Paterson, N.J.): Jazz all week.

Sherry Netherland Hotel (Le Petit Cafe): Hank Jones.

A Delicious New Assortment of Goodies from Eddie Harris.

On Atlantic Records and Tapes. 



For years, many of the world's top saxophone players have regarded the Selmer (Paris) Mark VI as the ultimate. And they were right. Until now. Because now, there's something even better. Introducing the Selmer (Paris) Mark VII.



	Selmer® The Selmer Company P.O. Box 310 Elkhart, IN 46514
--	---