

JULY 15, 1976

60c

the contemporary  
music magazine

# down beat

db scrapbook

# Gerry Mulligan American Concerto How To have a revolution

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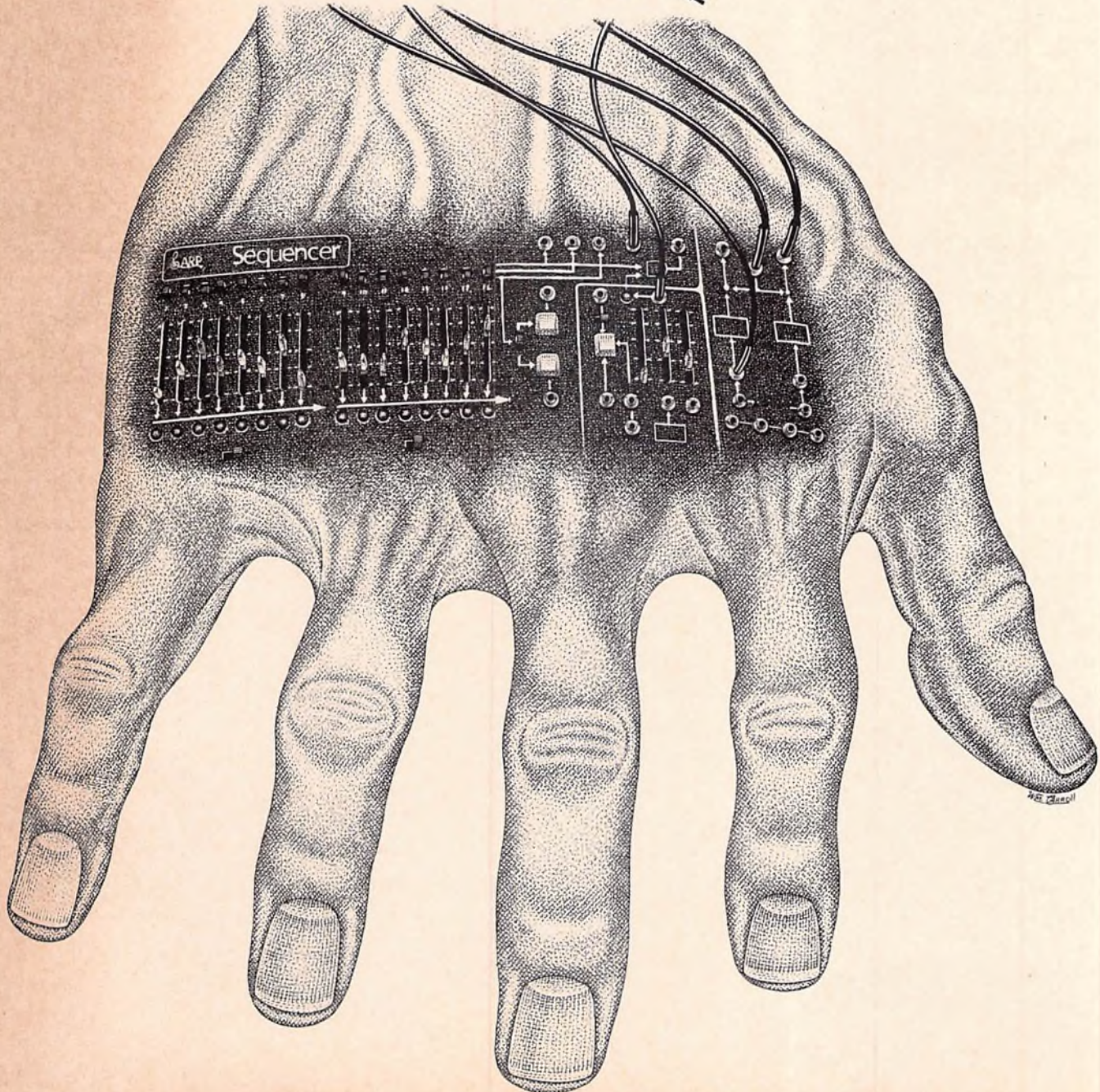
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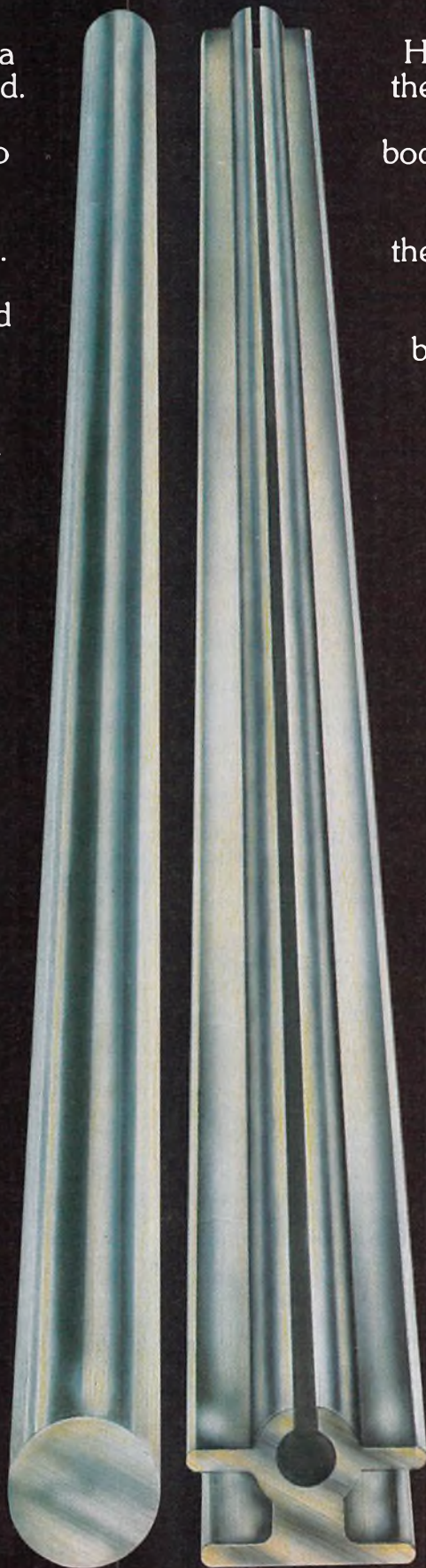
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After my second year, my brothers, John and Joe, came to Berklee to see what I'd been raving about.

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 repertory, 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*):

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

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# the first chorus

By Charles Suber

This issue marks this magazine's 42nd anniversary, and rumor has it, this nation's 200th anniversary. There are positive things to report on both of these events.

A good part of this issue highlights four decades of contemporary music as reported in **down beat**. What follows here is our report on today's **down beat** audience.

The readership of **down beat**, paid and otherwise, is at an all-time high. More than 107,000 persons will buy this issue; more than 550,000 will read it. Virtually all the buyers and most of the lookers-on are active instrumental musicians from 142 countries. Their average age is slightly less than 24; their median age is slightly less than 20. And even though more women are becoming serious about contemporary music, and thus likely to read **down beat**, men readers currently outnumber women nine to one.

About 50% of **db's** readership classify themselves as student musicians—some of the 500,000 musicians who play in jazz-type school ensembles. Another 14% are "music educators," of whom a third moonlight as players.

About 20% can be accurately described as "professionals," but only 3% earn their living from the performance of music. (Fewer than 5% of the 330,000 union musicians in the U.S. are full-time players.) About 12% of **db's** readers are non-professionals who find the time to use their professional-type instruments an average of 16 hours a week.

The remaining 4% are loyal, good-music sympathizers closeted in libraries and schools, or in record stores going through the jazz bin.

Thank you all for the pleasure of your company. Now, a bicentennial minute.

Back in our column of Sept. 12 '74, we discussed several ways to honor and celebrate American music and musicians. One such honor has come to pass and is described in this issue by celebrant Bill Fowler in "An American Concerto." Another honor whose time has finally come are the National Music Awards initially celebrated on June 26 in Chicago.

The American Music Conference, the public relations arm of the music industry, has formulated a long overdue recognition of "those musicians, composers, and lyricists who have made the most significant contributions to the development of American music during this nation's 200 years." Wisely, the juries who made the final selections were instructed to restrict their choices to those who had made their contribution prior to 1956, thus insuring a true time test. Also, and this is vital to the unique importance of the awards, there are no categories. There are no "classical" or "popular" or "jazz" slots. These are musicians who have made American music a universal force. Their honor belongs to us all.

### NATIONAL MUSIC AWARDS

Harold Arlen, Louis Armstrong, Milton Byron Babbitt, Samuel Barber, Bill (Count) Basie, Amy Marcy Cheney Beach, Leon (Bix) Beiderbecke, Irving Berlin, Leonard Bern-

stein, Chuck Berry, William Billings, Jimmy Blanton, Clifford Brown, John Cage, Hoagy Carmichael, Benjamin Carr, Benny Carter, Elliott Cook Carter, Jr., George W. Chadwick, Ray Charles, Charlie Christian, George M. Cohan, Nat King Cole, Aaron Copland, Henry Cowell, Miles Davis, Buddy DeSylva, Norman Dello Joio, Nathaniel Dett, Warren (Baby) Dodds, Walter Donaldson, Paul Dresser, Thomas A. Dorsey.

Edward (Duke) Ellington, Daniel D. Emmett, Gil Evans, Arthur Farwell, Ella Fitzgerald, Stephen Foster, William Henry Fry, George Gershwin, Ira Gershwin, Stan Getz, Henry Gilbert, John Birks (Dizzy) Gillespie, Benny Goodman, Louis M. Gottschalk, Charles T. Griffes, Woody Guthrie, Oscar Hammerstein II, W. C. Handy, Howard Harold Hanson, Roy Harris, Lorenz Hart, Coleman Hawkins, Anthony P. Heinrich, Fletcher Henderson, Victor Herbert, Woody Herman, James Hewitt, John Hill Hewitt, Earl (Fatha) Hines, Billie Holiday, Francis Hopkinson.

Charles Ives, Mahalia Jackson, Milt Jackson, J. J. Johnson, James P. Johnson, Robert Johnson, Scott Joplin, Jerome Kern, Stan Kenton, Leon Kirchner, Gene Krupa, Eddie Lang, James Lyon, Jimmie Lunceford, Edward A. MacDowell, Daniel G. Mason, Lowell Mason, Gian-Carlo Menotti, Johnny Mercer, Thelonious Monk, Douglas Stuart Moore, John Knowles Paine, Charlie Parker, Horatio William Parker, Cole Porter, Earl (Bud) Powell, Chano Pozo.

Don Redman, Alexander Reinagle, Wallingford Riegger, Max Roach, Jimmie Rodgers, Richard Rodgers, George Frederick Root, George Russell, Henry Russell, William Howard Schuman, Roger H. Sessions, Bessie Smith, John Phillip Sousa, Art Tatum, Deems Taylor, Jack Teagarden, Virgil Thomson, Lennie Tristano, Edgar Varese, Sara Vaughan, Joe Venuti, Harry Von Tilzer, Thomas (Fats) Waller, Harry Warren, Richard A. Whiting, Hank Williams, Bob Wills, Henry C. Work, Lester Young, and Vincent Youmans.

Honest now, how many can you identify? In our next issue, we'll provide more info and how to get a booklet on the awards published by the American Music Conference. We'll also publish some of the acceptances made by the awardees.

Also in next issue: **down beat's** 24th annual International Critics Poll plus features on Stan Getz, Anthony Braxton, and others. **db**



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## Correspondence Infantilia

Your magazine always gives me much pleasure, except for the Chords & Discords column. Why must people take an opportunity to exchange ideas on music as an excuse for childish name-calling? Personally, I know my own likes and dislikes, but when someone disagrees with them (critics, artists, friends) I never feel an urge to call him a "musical illiterate" or "mental defective," as a May 20 reader did. W. B. Boggs Anderson, So. Caro.

## What About Bud?

There certainly has been much to-do re Feather's recent Blindfold Test with Joe Pass. The fact that Pass didn't immediately recognize and appreciate Jimi Hendrix seems to have put the bug in the ears of some db readers.

Concerning Patrice Rushen's test (db, 5/6), the same can be said for her recognition and appreciation of one of the most influential pianists of the bop era, Bud Powell. Why is it that an older giant like Pass is knocked for not keeping up with the times, but a fledgling like Rushen can get by without acknowledging such a wonder as Bud?

Marianne Adler El Cerrito, Cal.

## Adaptable Jack

The last time I wrote a letter to the editor was when I questioned Don Ellis' real musical reasons for throwing salt in the piano as part of an improvisation. Of course, I wrote it off as B. S., as I will now proceed

to do as I take issue with Harriet Wasser, who took issue with Bill Evans re blacks in jazz (db, 4/22).

May I go on record as stating a fact (and we all know that facts are hard to prove to the eye and are only truly resolved within the mind of each person). Fact: We are all born again (reincarnated) in different bodies, different places. In other words, we live many lives and in so doing take on different colors. In another life, I was a black, or yellow, or white, a Jew, a gentile, a monk, a lesbian, a homosexual, etc.

No one race, creed, or color creates music. Humans are the vehicles for the expression of musical patterns, which in turn influence our whole evolution.

Let's end this philosophy of separating each other and start to think like adults, not children.

Jack Reilly New York, N.Y.

## Heathen Cynicism

In regard to Russell Shaw's review of Tom Scott's *New York Connection* (db, 5/6) his views were essentially correct. Scott is a very talented and creative artist, but he needs to get the dollar signs out of his eyes.

What I objected to was Shaw's "missionaries to the heathens" remark. While it is unlikely that any of the Denver/King/Newton-John crowd will start buying Anthony Braxton, there is at least one who started buying Coltrane, Parker, Gillespie, Peterson, etc. Me! . . . Such cynical statements will keep the Denver gang . . . from discovering the world of jazz. Steve Barber Eureka, Cal.

I admit I don't like all of the music on John McLaughlin's *Inner Worlds*, but Mac (as Russell Shaw refers to him in your review of 5/20) knows it's hard to please unappreciative fools like yourself. If I were to rate Shaw's record review, I'd probably give him two stars. Why two? At least he did try to cover up his blundering idiocy by using long words!

Robert Zimmerman Topeka, Kan.

## More Record Of The Year Plugs

My nomination for record of the year is Anthony Braxton's *Five Pieces: 1975*. I don't see how anyone can deny Braxton's complete musicianship after hearing this album. . . . Just because he doesn't spend entire solos in the harmonics range doesn't mean his playing lacks feeling.

Tony Alexander Hoffman Estates, Ill.

My nomination . . . is McCoy Tyner's *Trident*, an album by three consummate masters who are as close to perfection as anyone can hope to get.

Damon Short Rock Island, Ill.

## A Yell For Mel

Thanks for the interview with Mel Torme (db, 5/20). I have seen him perform many times and he never ceases to amaze me with his artistry. It's great to know that some people still care about quality.

David Clements Dallas, Tex.

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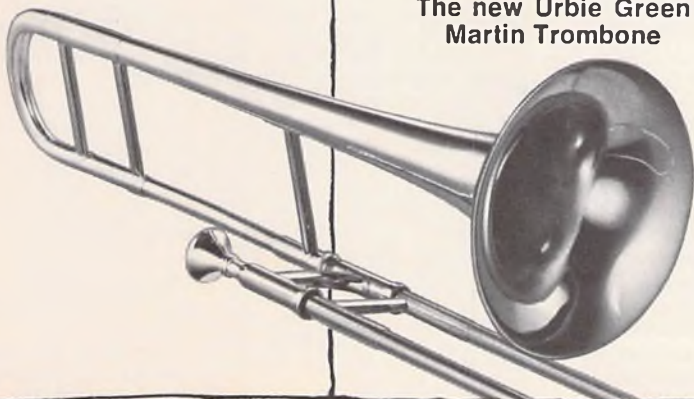
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## CBA Explosion



HERB NOLAN

### Philly Joe Jones

NEW YORK—Collective Black Artists has been most noted for returning artists to the spotlight they may have been away from for too long a period of time. Philly Joe Jones certainly qualifies. A mainstay of the Miles Davis groups in the '50s, Joe did some things as a leader for Riverside before that label's demise.

In a program CBA recently presented, Joe was featured with the CBA Ensemble and guests Eddie Jefferson and Clifford Jordan. The program could have benefited from additional rehearsal, but we got the point that Philly Joe Jones was on the comeback trail. He is decidedly off the top of his form, and far from clean, but his time was apparently in gear. The highlight was the Gil Evans arrangement of *Gone*, from the *Porgy And Bess* LP Evans did for Miles. The original recording featured Philly Joe, and he again carried it off here with just the right amount of nostalgic flare.

The ensemble showed some bright talents, namely Charles Sullivan's trumpet on *Blues March* and *Highest Mountain*. Benny Golson's *March* featured Onaje Allan Gumbs on piano.

A second CBA event was billed as "A CBA Ensemble Celebration." It was far from that. The "ensemble" never got to play. But 13 leaders-cum-sidemen did. The cast of leaders in order of appearance were: Louis Hayes, Roy Haynes, Buster Williams, Major Holley, Nat Adderley, Idris Muhammad, Frank Foster, Harold Mabern, Kenny Barron, Reggie Workman, Pharoah Sanders, Jimmy Owens, George Coleman, plus a surprise visit from Woody Shaw.

The program was a moveable feast in that each leader performed as sideman and vice-versa. For example, Hayes led off with Foster, Owens, Holley and Barron. Haynes was leader to Adderley, Coleman, Barron and Williams, and so on. The outstanding performances were given by Barron, who never ceases to surprise his audiences (whether with Ron Carter's quartet, or as a sideman for any pick-up group playing Boomer's). His runs were phenomenally quick, his chordal work clean and brisk, his ballad work tasteful and his comping completely in control.

There was no one who was merely adequate; everybody rose to the occasion. Holley did his hum-along to *Willow Weep For Me* and stole the honors for musical humor. Shaw sprang out of the wings and blew away some *Autumn Leaves*; Barron, again on *Leaves*, did a solo stint that ranged from stride to bebop runs and then some; Mabern's *Waltzing Westward* was a gem of invention.

Space prohibits a detailed accounting of this fine program, but the closing *Cherokee* featured a rapid-fire set of exchanges by Foster and Coleman, rousing the crowd to its feet for the only time in the almost three-hour concert. Those tried-and-true Jazz At The Philharmonic pyrotechnical histrionics will win out every time.

## YALE ACTION

NEW HAVEN—Yale University Rollins and Teddy Wilson. Recently, concert director Sam Goldenberg brought Burton and his long-time bassist and friend, Steve Swallow, together again for the first time, as it were. They had never played duets in person before so this marked something of a first. Each showed his talents and virtuosity on a series of baroque-oriented selections.

10 □ down beat

## JAZZ LITERATURE

If you've been searching for Robert Reisner's monumental tome *Bird: The Legend Of Charlie Parker*, it's once again available. A series of reprints, including the *Bird*, have been reprinted by Da Capo press, a subsidiary of Plenum Publishing Corporation of NYC.

Da Capo has undertaken the reprinting of many major jazz works, some out of print for some time, others fairly new. The complete list is as follows:

*The Roots Of Jazz Series*

*Bird: The Legend Of Charlie Parker* (originally published in 1962), author Robert George Reisner

*Music On My Mind: The Memoirs of an American Pianist* (originally published in 1964), author Willie The Lion Smith with George Hoefler

*The Jazz Scene* (originally published in 1960), author Francis Newton

*The Jazz Life* (originally published in 1962), author Nat Hentoff, including a new introduction by the author

*Jazz: Its Evolution And Essence*, (originally published in 1965), author Andre Hodeir

*Duke Ellington* (originally published in 1946), author Barry Ulanov  
*Jazz: From The Congo To The Metropolitan* (originally published in 1944), author Robert Goffin

*Jazz: A People's Music* (originally published in 1948), author Sidney Finkelstein

*Treat It Gentle* (originally published in 1960), author Sidney Bechet

All books are handsomely hard-covered in matched bindings as are *A History Of Jazz In America* by Barry Ulanov (1952), and *A Bibliography Of Jazz* by Alan P. Merriam (1954), which are not in the *Roots* series.

## New Releases

JAS has issued a Montreux recording featuring the **Hampton Hawes Trio**, with **Henry Franklin** on bass and **Michael Carvin** on drums.

Fresh from **Strata-East** are **Impact**, **Charles Tolliver**, with support from **Cecil McBee**, **Harold Vick**, **Stanley Cowell**, and **George Coleman**, among others; **Monism**, **Milton Marsh**; **Step By Step**, **John Gordon**; and **Regeneration**, a collective effort highlighting **Stanley Cowell**, **Marlon Brown**, **Billy Higgins**, and a wide assortment of other notables.

Recent adds from **Capitol** include **Fly Like An Angel**, **Steve Miller**; **Timeless Flight**, **Steve Harley** and **Cockney Rebel**; **Natalie**, **Natalie Cole**; **Kids Stuff**, **Babe Ruth**; and **Interview**, **Genette Giant**.

Latecomers from **Muse** include **The Red Tornado**, **Red Rodney**, with **Bill Watrous**, **Sam Jones**, **Billy Higgins**, and **Roland Hanna** along for the ride; **A Tear And A Smile**, **Catalyst**; **Valley Land**, **Walter Bishop, Jr.**, with aid from **Billy Hart** and **Sam Jones**; **Our Island Music**, from **Elephant's Memory** leader **Stan Bronstein**; and **Times Out Of Mind**, **Dave Pike**, with assistance from **Kenny Burrell**.

The latest from the **Isley Brothers** and **T-Neck Records** is called **Harvest For The World**.

New ones from **Atlantic** include **Sparkle**, **Aretha Franklin**; **A Different Scene**, **Lou Donaldson**; **Oh, Yeah**, **Jan Hammer**; **All The Things We Are**, **Dave Brubeck**; **Watch Out, Barrabas**; **Resolution**, **Andy Pratt**; and **Hearts On Fire**, **Baker-Gurvitz Army**.

Summer goodies from **Blue Note** are **Fever**, the second effort by red-hot **Ronnie Laws** and **Pressure**; **Chico Hamilton And The Players**; and **Just A Matter Of Time**, **Marlena Shaw**.

**Arhoolie** has released **Bogalusa Boogie**, a new effort by Cajun houserocker **Clifton Chenier**.

**Watt Records** has issued its fourth album, **The Hapless Child**, by **Michael Mantler** with words from **Edward Gorey**. Assisting musicians include **Carla Bley**, **Jack DeJohnette**, **Terje Rypdal**, **Steve Swallow**, and **Robert Wyatt**.

Newcomers on **Elektra/Asylum** include **Slippin' Away**, **Chris Hillman**; **All Alone In The End Zone**, **Jay Ferguson**; and the debut disc by singer **Warren Zevon**.

Recent **Arista** adds include **Aspects**, **Larry Coryell** and the **Eleventh House**; **T Shirt**, **Loudon Wainwright III**; **Monty Python Live At City Center**; and **Spaceball**, **Larry Young**. db

## Jazzmobile Salutes Heath

NEW YORK—If it's possible to have too much music on any given evening, this was it. Some of it was a cut above the average, some only average, some poor. The standout performances were offered by an all-star band performing *The Afro-American Suite Of Evolution*. The composer, Jimmy Heath, was being feted by Jazzmobile, that wagon that tours the parks and playgrounds, streets and shopping centers of New York City and environs.

Heath, a performer/composer for 30 years, was not only featured in his suite (as conductor), but his compositions were played by the Jazzmobile Workshop Ensemble, conducted by Ernie Wilkins. The 24-piece band powerhoused its way through *Una Mas*, composed by Kenny Dorham, arranged by Heath, *Angel Man*, and four others either composed or arranged by Jimmy and Ernie. Sandwiched between two band segments was a ten-piece flute ensemble, which might have been better placed on another program, and a Workshop instructors group made up of Stanley Cowell, piano, Frank Foster, tenor, Victor Gaskin,

acoustic bass, Charlie Persip drums, Eddie Preston, trumpet and Kiame Zawadi, trombone. They played *Gemini* and, thankfully, split. They appeared as unrehearsed as the large ensemble was thoroughly rehearsed.

The *Suite* was quite literally an evolution of musical styles. The band contained five reeds, four trombones, five trumpets, tuba, trap drums, acoustic and electric basses, guitar, piano, three percussionists, a medium-sized string section, a vocal chorus, and a vocalist for the blues segment.

There were 11 "segments" in all, with the leader requesting no applause between sections. Cowell rode through *Ragtime* and *Boogie Woogie*, while *Swing* was a Basie-type chart that featured some strong blowing by the entire ensemble. Foster's alto stood out on *BeBop*, while Dunbar and Wilkins shone on *Ballad/Samba*.

It is difficult to briefly assess a work such as the *Suite*. Suffice it to say that it would be most criminal if the performance is not preserved on disc. Jazzmobile is to be commended for allowing Heath to perform the work with all the dignity it deserves.

## FINAL BAR

**Nathan "Big Jim" Robinson**, considered by many the finest trombonist in New Orleans, died of cancer on May 4. He was 86.

Before joining the Preservation Hall Jazz Band in 1961, Robinson played with Young Morgan, Papa Celestin, Kid Rena, George Lewis and other jazz pioneers over the course of a half century. Though he remained in New Orleans almost all his life, Robinson migrated to Chicago for a brief spell in 1929. Toward the end of his life, he achieved a greater degree of recognition, playing with the Preservation Hall Jazz Band at Lincoln Center in New York and at Boston Symphony Hall only a few weeks before his death.

Born on a plantation south of New Orleans, Robinson's first instrument was the guitar. While serving with the Army in France during World War I, he learned to play trombone in order to avoid digging ditches. After the war, he took a job as a longshoreman in New Orleans, a profession to which he returned during the Depression.

Robinson's first break came when Kid Rena's trombonist failed to show up at an Economy Hall dance. Following that he played with other local bands, eventually touring with Young Morgan and participating in that band's recordings for Columbia in 1927.

During the 1940s, Robinson played and recorded with cornet-trumpet player Bunk Johnson, accompanying his band to New York. He also played with clarinetist George Lewis on weekends, eventually becoming a regular member and traveling with the group to Europe.

Robinson was very much of the old school as a musician. "Nowadays, if you don't play lead, people say they can't use you," he once told an interviewer. "But I'd rather play that old style than play the new style."

Robinson had a knack for charming audiences. Onstage, he danced to the music with his arms outstretched, holding his trombone in one hand while waving a white handkerchief with the other.

Robinson's jazz funeral march through New Orleans attracted thousands, including national television coverage, with the Olympia Brass Band playing *Just A Closer Walk With Thee* as the casket was brought to St. Mark's Missionary Baptist Church.

Robinson himself never cared much for jazz funerals. "Too much grief on those jobs," he told an interviewer. "No matter how stubborn your heart is, some pieces make you full of grief."



Great Guitars At Great American Music Hall: from left, Charlie Byrd, Barney Kessel, Herb Ellis

## DOC GETS DISCOIZED

NEW YORK—Epic Records has decided to redesign the cover of Doc Severinsen's recent *Night Journey* release. The label evidently feels that a highly pulsating appearance would be more in order with the discoish feel of the disk. Hence, the move to spice up the package.

## potpourri

Look for **Supersax**, having ended its recording arrangement with **Capitol**, to reemerge on **BASF**, complete with a long-term agreement.

Trombonist **Albert Mangelsdorff** scored a double success in the German Phono Academy Recording Awards, winning both artist of the year and album of the year accolades, the latter for his *The Wide Point* disc.

Saxophonist **Carlos Garnett** is reportedly forming a big band and has plans to record it in the near future.

**Maynard Ferguson** has been chosen by the Olympic Games organizers to perform the ceremony of blowing out the flame at the '76 Olympic Games in Munich. As you read this, the Ferguson band should be in the middle of a Japanese tour.

**Mingo Lewis**, who has played percussion with **Santana**, **Eddie Palmieri**, **James Brown**, **Return To Forever**, and most recently **Al DiMeola**, is cutting his first album for Columbia.

Philadelphia's Department of Recreation has announced a formidable series of outdoor concerts for Robin Hood Dell East. The **Philadelphia Symphony Orchestra** will be in residence, but jazz events will take place weekly: **Ray Charles** (7/5); **Maynard Ferguson** and **George Benson** (7/12); **Stan Kenton** and **Woody Herman** (7/19); **Lionel Hampton** (7/26); **Count Basie** and the **Treniers** (8/16); the **Ellington Orchestra** and **Della Reese** (8/25); **Tony Bennett** (8/9).

Detroit's Meadow Brook Festival, with the **Detroit Symphony Orchestra** in residence, offers the following jazz attractions: **Benny Goodman** (6/25); **Oscar Peterson** (7/2); **Chuck Mangione** (7/9); **Cleo Laine** and **John Dankworth** (7/16); **Maynard Ferguson** (7/23); **Tony Bennett** and **Woody Herman** (7/30); **Preservation Hall** (8/6); **Tex Beneke's Band** (8/20); with unsoldified dates for **Ravi Shankar**, **New England Conservatory Ragtime Ensemble**, and **Bobby Short**.

The **Aladdin Hotel** is opening their new 7500-seat theatre for the Performing Arts, a new entertainment concept on Las Vegas' Strip, with a July 2-4 stint by **Neil Diamond**, the rumored fee for which is a half million. Dollars.

**A&M** has signed **Gato Barbieri** to its burgeoning roster.

**Darius Brubeck's** six-man unit has split into two, with **Danny Brubeck** and **Jerry Bergonzi** forming a quartet and **Darius** and **Perry Robinson** working out a trio format.

Saxophonist **Jan Garbarek's** first stateside tour gets under way late this month, with the help of **Keith Jarrett** and **Charlie Haden**. Various string ensembles will perform with him in different cities.

**Ben Vereen**, who recently played Satchmo in a made-for-TV movie, is chairman of the **Louis Armstrong Statue Fund**. Ceremonies to erect a bronze likeness of the late trumpeter will be held in New Orleans' Armstrong Park on July 4. db

Jazz News

# Every amp manufacturer makes a few lemons. One finds them before you do.

Kustom guitar amps and sound systems are hand-crafted from scratch. We cut the metal for our chassis, and the lumber for our cabinets. We make our own PC boards and drill them by hand. And, the Kustom checkpoint weeds out components that don't meet our high performance standards.



## Checkpoint #1:

We take fresh-out-of-the-carton parts, like electronic components and speakers, and bench test them before they're used for assembly.

## Shirley's board is Shirley's board.



Once our PC boards have been cut, etched and drilled, Shirley installs the parts on the board by hand. Placement and connection of components is highly critical. So is Shirley. She starts and finishes every board. Every time.

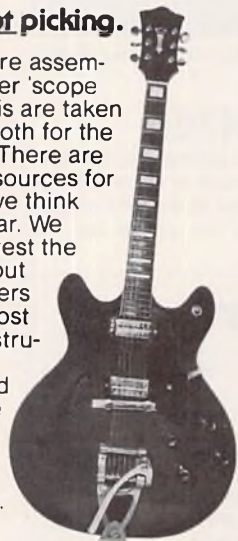
## Checkpoint #2: Better at this stage than onstage.

Once components are soldered into the circuit, we 'scope-check the boards circuit by circuit. Only finished, tested boards make it to the assembly line. This testing takes highly technical training and expensive equipment. Frankly, it takes extra time and costs us a lot of money. But our experience has shown us that if we make sure it's right, you can't go wrong.



## Checkpoint #3: Nitpicking vs. not picking.

Once electronics are assembled, there's another 'scope check. Then chassis are taken to a soundproof booth for the first powered test. There are varieties of signal sources for testing amps, but we think the best is the guitar. We don't have to play-test the amp at this stage, but the musician's fingers and ears are the most sensitive of test instruments. Once electronics have passed this critical test, we can be sure each and every Kustom amp will play just right. The first time. Every time.



## What's a little bubble between friends?

Not much until after a year or so. By that time, any air bubbles trapped under the vinyl will "work out." And the new look of the amp wears off.



That's why this Kustom hand-crafted cabinet, though it looks perfect, will never see the inside of a packing case. We won't even let an employee take one home to put plants in. We send them to the dump, in several pieces. No touch-up. No make-do. Eliminated.

## Checkpoint #4: Almost isn't close enough.

This is our final checkpoint—where speakers, cabinet and electronics are integrated. But before an amp gets its tags and operations manual, before it's sealed into a shipping carton, we musician-test it again. One more time. Just

in case we missed something earlier. We almost never do, but "almost" isn't close enough for Kustom. Checkpoint #4 insures that everything's in shape for shipping. Which brings us to...



## Checkpoint #5: The toughest there is.

There are a lot of people testing and evaluating Kustom amps and sound systems. Most of them aren't on our payroll. Students, amateurs, professionals, studio musicians. Anybody and everybody who uses our product, or compares our product to somebody else's.

That's why we're our own worst critics. Your clean, controlled sound is our bread and butter. So we make sure that Kustom quality is there every time you throw the switch.

We're here, too. All day, every day. If you're ever in Chanute, come by the factory and check us out. You'll enjoy seeing where your sound comes from. Because at Kustom, sound is everything.

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Chanute, Kansas 66720



# Gerry Mulligan

## JERU'S VIEWS

by arnold jay smith

Mention the name, and the image of a skinny, red-haired "youth" pops into your head, as well might the appellation "jazz master," given to so many and deserved by so few. The boyish features remain with Gerry Mulligan into middle age, as does the mastery of his chosen art form. The red hair has long since traveled south, somewhat wildly, to cover his face in the manner of an Old Testament prophet. The horn in his hands still seems to overwhelm him at times; and in proportion to his body, the baritone saxophone appears to be in control—until he begins to breathe air into it. Then Mulligan bends up and back, down and around, infusing that large piece of brass with his own life.

His life has seen its myriad changes in the 27 years since his horn helped signal the relatively brief, near-infamous transmogrification of bebop from frantic to cool. From the Miles Davis nonet recordings of 1949, of which he was an integral part both instrumentally and as a creator of charts, Gerry took things a step further. Removing the piano, reducing to a quartet, and introducing trumpeter Chet Baker, he created a novel, soon-to-be-much-imitated music, a point of infatuation for crewcut collegiate hipsters everywhere.

The pianoless concept, its genesis in the earliest jazz bands of New Orleans, continued in the Mulligan sound through a sextet featuring Bob Brookmeyer on valve trombone, tenorist Zoot Sims, and Jon Eardley's trumpet. Finally, there was a last extension to the 13-piece Concert Band, where Mulligan's musical intent became most apparent, and melodic lines substituted for the chordal basis of the music with, in the band's best moments, utter clarity.

Gerry's current sextet is all rhythm, including a pianist (Tom Fay) who plays both Rhodes and acoustic. The balance of the group is composed of David Samuels on vibes, bassist Frank Luther, Bill Goodwin on drums, and the guitar of John Scofield.

Born in New York City, raised in Philadelphia, Mulligan started an arranging and writing career at age 17. His compositions were featured in the books of Gene Krupa, Elliott Lawrence, Johnny Worthington, Stan Kenton, Claude Thornhill, Gil Evans, and Miles Davis. He has since written for small combos and large orchestras in which he has been both major soloist and minor contributor.

He doesn't like to explain what he does or why—"Each time you play, it's different. It



J. L. VARTOGIAN

just comes upon you"—but our conversation bore much fruit, nonetheless.

**Smith:** Do you approach writing differently now? Are you more deliberate with this sextet than you were the old one?

**Mulligan:** One of the reasons for using an instrumentation like the current one is to try out material in a playing circumstance so I can figure out what to do with it eventually. I can't have the big band to experiment with, so I use the small ones.

I recently wrote a chart of *Festive Minor* for a German TV show. There were 21 pieces, including Art Farmer, who did the original recording of the tune with me. I wrote an ensemble ending to it and that was funny because I never really liked writing for five trumpets, five trombones, five saxes, etc. That big a section was always a pain in the neck to me. This time I enjoyed it. I can't explain why, either.

**Smith:** Did you ever feel that the piano was "missing" from any of your groups?

**Mulligan:** When the band was in front of an audience, I never noticed it. But as I listen to

those old recordings I realize what a strain it must have been when we were in the studio. How those bass and drum players had to work! The atmosphere is quite sterile in studios, as opposed to clubs. On second hearing, I wished for a guitar or piano. Which one depends on the thinking of the player of the instrument in question. Now I would use a five-piece rhythm section as I have, especially with a player like Dave Samuels, who plays vibes and percussion. It opens up many possibilities for orchestration. It can be cumbersome, so it takes a particular kind of approach to control it.

**Smith:** Is it difficult to write for?

**Mulligan:** No. Orchestration-wise, it's terrific. The difficulty is in the playing; if they're all comping, then they can stumble over each other. By the time Tom, Dave, and John work together for awhile, they start to get the functions worked out between them—together, in opposition, or in different combinations. Having that as an ensemble, as well, you've got a whole other set of voices to write for; it takes a lot of the functions away from the horns.

**Smith:** Can you explain what you mean by, "taking the function away from the horns?"

**Mulligan:** If you listen to the big band, we didn't need anybody to lay down chords. They were always there in some way. They were either there in orchestrated accompaniments, or they were present through my accompanying lines, or Brookmeyer's, or in both as we did in the quartet. The reason we needed a third person in the rhythm section was to take the pressure off the bass player. He's not only laying down lines, he's totally aware of how the thing should be moving. A piano player can do this night after night.

**Smith:** The use of electronic keyboards first entered your charts in the album *The Age Of Steam*. Had you, or have you, thought about

### SELECTED MULLIGAN DISCOGRAPHY

THE COMPLETE BIRTH OF THE COOL (Miles Davis Nonet)—Capitol M-11026  
MULLIGAN/BAKER—Prestige 24016  
PROFILE—Trip 5531  
TENTETTE—Capitol M-11029  
JERU—Columbia Special Products JCS-8732  
WHAT IS THERE TO SAY (with Art Farmer)—Columbia Special Products JCS-8116  
THE ESSENTIAL GERRY MULLIGAN—Verve (out of print)  
AGE OF STEAM—A&M 3036  
INTUITION (with Lee Konitz)—Blue Note LA-532  
CARNEGIE HALL CONCERT (With Chet Baker)—CTI 6054-55

**"I don't consider myself jazz, particularly. My favorite musicians were jazz musicians, but I didn't start out being one myself. Sometimes it's presumptuous to call myself one. I'm a composer. I'm involved with my own music out of various influences."**

using other types of electronic devices before or since?

**Mulligan:** No, actually I never thought about using any of the others. The introduction of the Rhodes came after I improvised a chart on one (*Golden Notebooks*). When I tried it on the piano, it didn't have the same mood at all.

The instruments themselves are made for particular orchestrations. They are not substitutes for the acoustic instruments. But there is plenty of room in a rhythm section for both kinds of sounds.

**Smith:** Is the search for new sound possibilities what drives you to other instruments, such as soprano sax?

**Mulligan:** I started that a few years ago, a straight one. I just got the curved one some months ago. It plays so much more openly, sounds more like a saxophone rather than an oboe. This one is not as old as Bob Wilber's. This is brand new, a Borgani, from Italy.

**Smith:** Any particular reason you switched from baritone? Is it temporary?

**Mulligan:** For one thing, there's the possibility of having a high voice with all that rhythm ensemble *under* it, rather than always having the rhythm stacked on top of it. It's in B flat, and the baritone is in E flat, which drives me out of my mind when I try to discuss things in rehearsal. The rest of the group has to watch me all the time; I tend to double-transpose in order to get it straight.

The baritone is a stock Conn. The reeds are fairly stiff, made by Van Doren. My mouthpiece is hard rubber with a five gap. The combination gives me the most comfort to solo or accompany as I choose.

**I**t had been an ambition, if not a dream, of Gerry to form a big band and utilize all of his ideas expanded from the smaller group formats. He came close with the old sextet, playing some piano himself, or allowing Brookmeyer to double on piano. But it's never easy getting 13 or more pieces together. Commitments must be made in front to bring sidemen around. A tour schedule must be set up, perhaps a record company interest, and most importantly, financial backing. The Mulligan Concert Band started in around 1960 and drew raves in print and in person.

**Mulligan:** Norman Granz provided an outlet for the band. In addition to Verve Records, he organized a tour of Europe. Before that, though, he readied the band by setting up a tour of the states which drew approximately 50 people. It was started mostly on the west coast—Sacramento, San Francisco—then Santa Monica, where we did a full house for the first time. I would have to say that Norman provided *economic* backing. It's an expensive thing to do a nationwide tour like that. Of course, it didn't pay for itself, so Norman was doing that; he made an investment in the band. His attitude was that we were going to have a good advance in Europe and he wanted that band to be ready for it.

**Smith:** Have your dealings with record companies always been thus?

**Mulligan:** Look, it's a business, a rough business. I don't want to come off sounding  
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like sour grapes. The more money there is to be made, the rougher it becomes and the less interested they are in any kind of minority music. And jazz is a minority music.

I don't consider myself jazz, particularly. My favorite musicians were jazz musicians, but I didn't start out being one myself. Sometimes it's presumptuous to call myself one. I'm a composer. I'm involved with my own music out of various influences. I suppose, in the panoply of existing American music, there are more things in what is called "jazz" that I prefer than in any other form. Duke (Ellington) never considered his a jazz band. When I grew up with it, it was the epitome of what a jazz band could be. He had something of a dichotomy going.

**Smith:** Wasn't he proud of suggesting that he was playing a sort of "race" music?

**Mulligan:** Yeah, I suppose in a way, although that's more bald than I heard him say. He said he was playing American music. He had a "jungle period," he would call it. But I feel that was a showbiz attitude. Later he would say he was playing black American music.

**Smith:** And you?

**Mulligan:** I don't think jazz is any color. It's obviously a result of what happened when the racial and ethnic attitudes came together in this country.

We lose track of what music is supposed to be about. The primary function of music is *not* for the listener, nor the dancer. It's for the person who is making it. That's the first function of music.

**Smith:** You mean ideally; that's what it should be?

**Mulligan:** No. That's where music came from. Some cat walking from one cave to another, snapping his fingers.

There's a story that has made the rounds about Igor Stravinsky. It seems that, in his youth, he had the habit of cupping one hand under the opposite armpit to make rhythmic sounds. His mother castigated him for making, "that vulgar noise." Out of that, we got *The Rite Of Spring*.

Seriously though, the point is that the only way little Igor could get in touch with the rhythmic nuances of the Georgian steppes was to do it as best he could . . . *for himself*.

**Smith:** Ellington also said that he liked to keep his band around as his instrument because that was the only way he could actually hear his work as he auditioned it. Do you hear what you write?

**Mulligan:** I do now. It happened to me gradually, though. I was writing for Tommy Tucker, Krupa, Lawrence, Thornhill; and it was awhile before I heard a band swing something I wrote. I would write a thing for a band; they would play it in a very professional way. I'd say to myself, "Yeah, it's all there, but what's wrong?" For example, I wrote *Disc Jockey Jump* for essentially the same Krupa band that Eddie Finckel wrote *Leave Us Leap* for. *Disc Jockey Jump* didn't really *swing*. It was clean.

They played the hell out of it. The band was excited doing it. But *Leave Us Leap* was a swinging chart; combined with the professionalism and excitement, that tune jumped

more.

By "swing" I mean that the musicians made what they were playing their own. Each guy's part was his own. Out of that came a bubble of sound that projected the sound in a neat way.

The first time an arrangement of mine swung was in a small band that Georgie Auld had. Red Rodney was in there, Serge Chaloff. Johnny Mandel was supposed to be our bass trumpet player, but he really didn't want to play and you couldn't coerce him to go on the road. Tiny Kahn held the drum spot, Curly Russell was on bass, and George Wallington was the pianist. I walked into the studio where they had been rehearsing and Georgie spotted me. He immediately started in with *Across The Alley From The Alamo*, one of the charts I had written for the group. He had this beatific look about him. They had rehearsed it and felt this "something" happen. When I heard it I knew what it was. They played it to pieces. It was the first time I had experienced anything like that. The music had a presence that was up above the band somewhere. That's where my idea of a bubble of sound came from. I strive for that—something extraterrestrial.

There was one other time that I had that same kind of experience. It was with Elliott Lawrence's band, which I wrote for two different times in the history of the band. Their ensemble sound had the bubble. Elliott knew how to rehearse a band; he understood the values, and how to get them out of his men. Some of my arrangements for him were truly well put-together, but I didn't realize that until I heard that band play them. That's a tribute to Elliott. You write something; you say it doesn't sound right, but that's in your head. After all, you haven't heard a band play it yet.

**Smith:** There are readers and there are readers.

**Mulligan:** Yeah, but the dynamic markings are what's important. Some guys are observant of them, some aren't. A lot of times I won't even put dynamic markings anywhere. If I'm rehearsing the band I can get it together. Otherwise, it can take forever and not come out right.

**Smith:** What drives a band? Does a rhythm section have the whole responsibility? Should it?

**Mulligan:** That's another thing about Lawrence and later, of course, my band. His rhythm section was so used to lugging the rest of them around on their shoulders that to play one of my charts was a revelation. They didn't have to do that any more. All of a sudden, the horns were *swinging* their fannies off. The rhythm cats were sitting there in shock.

We discussed what my rhythm section means to me and I say yes, they should, and no, they shouldn't, be responsible for the pulse. Depends on the case in point and what I want to do with the piece.

**Smith:** You have dabbled with other reed instruments, notably clarinet and tenor sax. Were you serious with either?

**Mulligan:** You can hear from what I played on *Butterfly With Hiccups* and *Night Lights* that I took clarinet seriously. Part of my trouble with clarinet was that I took it *too* seriously. I couldn't stand to go out and squeak and

# down beat IN REVIEW

A Collection of Lunacy, Prophecy, Controversy, and  
Commentary From 42 Years of the  
Contemporary Music Magazine

Since most of our eyes are turned backwards at least part of the time during this Bicentennial Year, we at **db** decided to do our bit and present a scrapbook of moments from years past, in celebration of America's 200th birthday and our own 42nd. One thing we discovered from paging through volumes of back issues is that the music scene in America as documented by **down beat** has always been spurred on (or held back, depending on your point of view) by change and the controversy it brings. And there have been some great battles: "hot jazz" vs. swing; swing vs. "sweet music"; bop vs. traditional; the "cool school" vs. hard bop; avant garde vs. mainstream; acoustic vs. electric; and everybody vs. rock.

Contrary to many prevalent views of what we have been or should be, **down beat** has always been involved in covering the contemporary musical scene in as broad an area of interest as musical validity will allow. And though the base of our coverage since 1934 has been jazz—its development as an art form, its stylistic mutations and evolution, its fads and fashions—the relation of other forms to jazz has also been of paramount concern to us. In this respect, we've been the "Contemporary Music Magazine" for longer than that logo's been above our masthead.

We hope you have as much fun paging through our "scrapbook" as we had putting it together.

## 1934-1939

"My idea of a band is one that can play all types of music, not just one certain style. I try to adapt myself to whatever the dancers demand. In California, for example, it's rhumbas. I find that a band is better off if it adapts its style to public demand. In order to keep up with the public you have to keep up with the new popular tunes . . . Many of us have made the mistake of playing for musicians alone, and in trying to please them we have lost our box-office attraction. To be successful you must be commercial." (Earl Hines, August '38)

"Why a fine instrumental group such as the Goodman Quartet dissipates its ingenuity on commercial fare (*Bei Mir Bist Du Schoen*) may be explained only on the grounds that it, like many another swing organization, is giving the public (i.e., the sixty per cent that count) what it wants." (Paul Eduard Miller, February '38)

One of these days, say those close to the situation, the Federal Bureau of Investigation will investigate the claim that marijuana weed is promiscuously used and smoked by players of swing music. The idea that weed, which is supposed to have first taken hold of the low-down musicians playing in Harlem dives, is now spreading to the bigger bands where instrumentalists now use it to emit the wild abandoned rhythms which comprise swing music, is said to be arousing intense interest at J. Edgar Hoover's headquarters. (August '38)

Hollywood—Maxine Sullivan was all set to do one of the William Shakespeare songs from "Twelfth Night" for Paramount's "St. Louis Blues," but the Hays Office rejected the song because it had the word "mistress" in it. (October '38)

RUDY VALLEE DENIES  
LADY KILLER REPUTATION

(January '38)



Chicago, Ill.—Because he promised to attend the fight and a celebration after, and then did not come, Joe Louis is considerably peeved at Cab Calloway. (July '37)

N.Y. WOMEN WANT TO TOOT  
FOR DOUGH!

(June '38)

"There are several psychological reasons underlying the apparent futility of women in dance orchestras, especially applicable to wind instruments. In the first place, women as a whole are emotionally unstable, which prevents their being consistent performers on musical instruments." (Unsigned opinion piece, February '38)

"... women are never hired because of their ability as musicians, but as an attraction for the very reason that they are women, and men like to look at attractive women. Consequently, the manager is continually reminding the girls not to take the music so seriously, but to relax, to smile. How can you smile with a horn in your mouth? How can you relax when a girdle is throttling you and the left brassiere strap holds your arm in a vise? If we quaver a little on the high notes, it's because we are asked to do a Houdini . . . On the other hand, men's orchestras are usually hired because of their ability as musicians. Their good looks, their presentability other than neatness, will rarely enter the question." (Peggy Gilbert, April '38)

ELLINGTON REFUTES CRY  
THAT SWING STARTED  
SEX CRIMES!

(December '37)

In refutation of the hue and cry against swing music by Arthur Cremin, of the New York Schools for Music, in which the instructor attributed the recent wave of sex crimes to the current "hot" jazz vogue, Duke Ellington, prominent composer-pianist-bandsman, denounced Cremin's psychological experiments as being totally unfair and completely lacking in authoritative material.

Cremin, in his recent attack, said he would prove through tests he conducted that swing music produced debased emotions in human beings. He is reported to have placed a young man and woman in a room alone, first playing a series of symphonic recordings followed by a set of jazz recordings. According to the teacher, the young couple remained formal throughout the first renditions, but as the music turned to jazz, they became familiar and more personal towards one another.

"If this experiment is earnestly offered as proof for the ill effects derived from swing music," said Duke Ellington, in discussing the matter before the Musician's Circle of New York, "then the facts must be totally discounted as not being a true psychology test, for there was no 'proper constant'—a prerequisite of an accurate experiment of this nature."

Ellington, who studied psychology during his collegiate courses at Howard University, further commented . . . "Music invigorates emotions to certain degrees, but on the other hand, so do baseball and football games. If music can be proved a neurotic influence, then I'm certain you will find Stravinsky's 'Le Sacre Du Printemps' a great deal more exciting, emotionally, than a slow 'ride' arrangement of 'Body And Soul' or even a fast rendition of 'Tiger Rag.'" (December '37)

AUTHOR OF 'HOT JAZZ'  
VISITS U.S.A.

Panassie Gets Thrill From Ice  
Water And Hot Dogs

(November '38)

"There were some colossal jam sessions in New York during mid-April in two of New York's dives, the Wonderbar and "262." Some of the great Kansas City stars from the bands of Andy Kirk and Basie vied with each other night after night; it was not unusual to see seven or eight tenor players all attempting to outplay each other, assisted only by a one or two piece rhythm section. Basie and Mary Lou Williams played so well that it would be useless for a mere kibitzer to compare them, but the observation could well be made that Lester Young was invariably that last man on the stage among tenor players." (John Hammond, May '37)

New York, N.Y.—The much heralded "Battle of Swing" between Chick Webb's and Count Basie's bands took place at the Savoy Ballroom, Sunday night, Jan. 16. The affair drew a record attendance and hundreds were turned away at the box office, with the crowds tying up traffic for several blocks in that vicinity. Applause for both bands was tremendous and it was difficult to determine which band was the more popular. Nevertheless, the ballot taken showed Chick Webb's band well in the lead over Basie's, and Ella Fitzgerald well out in front over Billie Holliday (*sic*) and James Rushing. A highlight of the evening was reached when Duke Ellington was persuaded to play some piano and sounded so good that the Basie band picked it up and swung right along with him. (February, '38)



July 15 □ 15

**PREDICTED RACE RIOT  
FADES AS CROWD AP-  
PLAUDS GOODMAN QUAR-  
TET**

(October '37)

"Benny Goodman is completing an extraordinary engagement at the Paramount Theatre, where he broke all attendance records the opening week ... and reduced enormous crowds of respectable citizens to yelling lunatics ... the hit of the show was the Trio Quartet, where the dazzling musicianship of Lionel (Hampton), Gene (Krupa), and Teddy (Wilson) more than rivalled Benny's clarinet. What pleased me most of all was that the band and the quartet attempted no comedy jive, (and) indulged in remarkably little exhibitionism. ... The greatest commentary about the engagement is that the Paramount's Negro patronage rose from three per cent of the total to more than fifteen. ... Goodman's appeal to Harlemites is due not only to his music but to the fact that he is the first band leader to break down the color line in music." (John Hammond, April '37)

"The success of Hampton and Wilson's effort to break down the color line in music continues to grow. It is only last year that Paramount's music director, Arthur Franklin, told Benny that he could not allow the use of Teddy Wilson in the "Big Broadcast" because of his color. Last month, after Benny's triumph at the Paramount Theatre, he received a wire from the producers of the "Big



Broadcast Of 1938" asking for the Quartet, with Teddy and Lionel, but not the band. It is amusing to note that commercial success has a magnificent way of eliminating color segregation. Maybe the comrades are right in saying that the root of all difficulty between the two races is a matter of economics." (John Hammond, May '37)

"Guitar players have long needed a champion, someone to explain to the world that a guitarist is more than just a robot plunking on a gadget to keep the rhythm going ... Leaders don't appreciate the possibilities of the instrument, although naturally there are exceptions to this generality (and not out of fear for my job do I say that Benny is one of them). ...

"Needless to say, amplifying my instrument has made it possible for me to get a wonderful break. A few weeks ago I was playing for beans down in Oklahoma and most of the time was having a pretty tough time of getting along and playing the way I wanted to play." (Charlie Christian, December 1 '39)

"In Los Angeles, there wasn't much good music. There's one first class white musician, however, in Stan Kenton, who plays piano in the Hines-Sullivan tradition but at present is forced to work in a rumba outfit in a classy nitery." (George M. Avakian, October 15 '39)

**TO HELL WITH THE JITTER-BUGS**, by Hep Cat—Every art has its admirers, from the intelligent, understanding individuals who support and encourage it to the mental riff-raff that hang on out of sheer boredom with everything else or because it's considered the smart thing to do!

But swing music alone seems to

be judged by its worst.

Like a bunch of Junc bugs buzzing around a headlight, all the crack-pots, half-baked kids, and gandy dancers in the country have swarmed around swing bands, jittering and clapping like idiots.

They have done so much clamoring that the public, looking to see what all the noise is about, has discovered a new animal called the "Jitter-Bug," BUT NOT SWING MUSIC!

Contrary to the opinion of most people, the "jitterbugs" have not made swing bands successful, but have done a great harm by encouraging exhibitionism in mediocre bands. ... (October '38)

"Billie Holiday is still singing with (Artie) Shaw, but it is a damn shame she has to waste her talents with a band of that calibre ... Artie has a swell outfit, but they don't show Billie off any. Naturally they play white man's jazz and that's no backing for Billie's singing which, even during its more commercial moments, has a definite 'race' flavor. When she had Count Basie behind her, the girl was right. Now she's as incongruous as a diamond set in a rosette of old canteloupe rinds and coffee grounds." (Ted Locke, August '38)

Condemned by the critics of the "God damn" school for taking the "guts" out of swing, and condemned by the literati for refining it, Paul Whiteman, former "King

of Jazz", says swing will one day form an important part in American symphony music and that the future American musical organization will be a 40-piece brass and woodwind choir!

"America is dynamic and the virility of the brasses expresses her spirit," declared Paul. "But the great 'melting pot' of her emotions needs contrast and a richer tone color.

"There may be a place, too, for the electronic instruments. America has made great progress and the brilliant new instruments may widen the tonal possibilities of musical execution to heights hitherto unknown.

"The Therman (*sic*), the Hammond Organ, the electrically amplified string instruments, have not yet been intelligently used or properly blended with the instruments we already employ. It's all an experiment, of course, but I do know America has its own message, and I think a new organ of musical expression, typically American, will evolve from this 'melting pot' of instruments." (December '37)

"I must say that my opinion of swing has undergone a slight change for the better during the past year. My former criticism that swing was too barbaric must now be amended slightly. During the past year, many of the objectionable features, such as loud drums and deafening brass, have been soft-pedalled ... Naturally, when a schooled musician with interesting ideas sits down and orchestrates swing, as is now the case, the result is far more worthwhile than when a hot man improvises on the spur of the not-always-inspired moment." (Guy Lombardo, October '38)

"What is important is the fact that jazz has something to say. It speaks in many manners, talking always in original and authentic form. Still in the throes of development and formation, it has fought its way upwards through the effortful struggles of sincere and irate musicians, has fought to escape mal-judgment at the hands of its own 'causified critics,' those fanatical fans who have woven about it interminable toils. It has striven in a world of other values to get across its own message, and in so doing, is striving toward legitimate acceptance in proportion to its own merits."

"... our (band's) aim has always been the development of an authentic Negro music, of which swing is only one element. We are not interested primarily in the playing of jazz or swing music, but in producing musically a genuine contribution from our race. Our music is always intended to be definitely and purely racial. We try to complete a cycle ... We write the music for the men in our band, it is inspired by those men, and they play it with the realization and understanding that it is their own music." (Duke Ellington, February '39)

"It is evidently known, beyond contradiction, that New Orleans is the cradle of jazz, and I, myself, happened to be the creator in the year 1902, many years before the (Original) Dixieland Band organized ... I still claim that jazz hasn't gotten to its peak as yet. I may be the only perfect specimen today in jazz that's living. It may be because of my contributions, that gives me the authority to know what is correct and incorrect. I guess I am 100 years ahead of my time. Jazz is a style, not a type of composition. Jazz may be transformed to any type of tune ... If a contest is necessary, I am ready." (Jelly Roll Morton, August '38)

"Jelly Roll Morton says I cannot play 'Jazz.' I am 65 years old and I would not play it if I could, but I did have the good sense to write down the laws of jazz, and the music that lends itself to jazz, and had enough vision to copyright and publish all the music I wrote so I don't have to go around saying I made up this piece and I made up that piece in such and such a year like Jelly Roll and then say somebody swiped it. Nobody has swiped anything from me ... If I didn't know him, I would think that he is crazy. ... " (W. C. Handy, September '38)

**CUBAN NATIVES, NOT JELLY ROLL OR HANDY, STARTED JAZZ IN 1712**

(March '39)



Anita O'Day, 19-year-old rhythm singer ... will be one of the singers featured at Carl Cons' new "Off-Beat" Club in Chicago. Anita is the girl whose voice fooled Teddy Wilson. When Teddy heard a record she made, he was sure it was Billie Holliday.

At the time, Anita had never heard a Holliday (*sic*) record. So she went to Chicago's Lyon & Healy music store to find out what she sounded like. Miss O'Day is a real favorite of musicians. "All I know is there are four beats to a bar and a million ways to phrase a tune." (January '39)

New York—Leonard Feather, London writer and jazz critic, is back in New York. He is running around "digging" bands and writing freelance for music sheets. (November 1 '39)



## 1940-1949

"A formula of how to become a jazz critic might run something like this: spend four years at least in an exclusive eastern college. Become acquainted with old Bix and Louis records and speak about these men in hushed whispers. Never listen to a record made after 1936 . . . it just can't be good, it's too new. Get to know a few old musicians and give them some publicity. It doesn't matter if they can only play in two keys and have no technique. Remember, if it's old, it's good. Sneer at all records made by Dorsey, Goodman, Miller, Barnet, Savitt, Herman, Crosby. Make some musician your god (some old musician—don't forget) and refuse to talk about any other in the same breath. Above all, remain completely ignorant of the technical aspects of music. Don't know anything about chords, about tone, or keys. That's all *commercial*. In short, become a romantic, a charlatan, a poseur, a pseudo-intellectual, and aesthetic snob, and you are well on the way to success." (Bob White, August 1 '40)

**BUDDY RICH GETS FACE BASHED IN**—New York—Buddy Rich's face looked as if it had been smashed in with a shovel last week as Buddy sat behind the



drums in the Tom Dorsey band at the Astor Hotel. No one was real

sure what had happened, except that Buddy had met up with someone who could use his dukes better than Rich. Members of the band—several of them apparently "tickled" about the whole thing—said that Buddy "went out and asked for it."

It is no secret among musicians that Rich's behavior at times has been open to criticism. Only a few weeks back Frank Sinatra, Tommy's vocalist, belted Buddy around as if he were a punching bag. Sinatra is smaller than Rich. It was not Frank who gave Buddy his latest beating, however. (September 1 '40)

Los Angeles—This city's first full-scale jazz concert was slated to take place July 3 at the Philharmonic Auditorium, for 20 years home grounds of the staid symphonists. The Sunday afternoon affair, proceeds of which will go to the Sleepy Lagoon Defense Fund (for liberation of a group of Mexican boys who were sent to San Quentin in a killing case during the "zoot suit riots" here) was planned and sponsored by Norman Granz, local impresario for jazz performances and protagonist of racial unity.

Complete list of expected performers wasn't available at this writing, but Granz said he was sure of the King Cole Trio, Benny Carter and members of his band, members of Jimmie Lunceford's band, Meade Lux Lewis . . . tenorman Illinois Jacquet . . . drummer Nick Fatool, trumpeter Shorty Cheroch, and guitarist Barney Kessel. . . .

Granz pays regular union scale to musicians appearing at his Sunday concerts, which previously were held at Music Town, south-side rehearsal hall. He budgeted his Philharmonic auditorium concerts at around \$750, including \$175 auditorium rental. (July 1 '44)

"Most consistent and invariably the most thrilling band on records, is Duke Ellington's. Almost without a miss, since he started recording activities in the middle 1920's, the Duke has finished musicians and *le hot* disciples with one excellent plate after another.

"But paradoxically enough, for all the worthy material which has been issued under his name, Ellington has never before touched his present peak. Since he started recording three months ago under a new contract with Victor, his output has been of unbelievably high standard, for which several factors, probably, are responsible. His adding Ben Webster on tenor, making it a 5-way sax section, in addition to the better breaks he has been getting from a strictly technical viewpoint (note how perfectly his newest work are recorded) have combined to raise the 1940 Ellington product to an all-time mark. Proof of this is pretty well horn out by *Cotton Tail* and *Never No Lament* (Victor 26610), both originals." (Barrelhouse Dan, June 15 '40)

**ELLINGTON WINS SWING POLL**—Duke's victory is especially significant because it is the first time that a colored band has ever taken first place in the



poll, and that from a cross section of *Down Beat's* readers who are, in a large majority, white. Though Duke has placed in the first ten consistently in the five preceding



New York—The Apollo Theater jumped so violently June 14 it almost landed across the river. A bash organized to welcome Coleman Hawkins on his opening day at the house found these high-priced, higher-talented men taking part. Left to right—Benny Carter, alto; Hawk on

tenor; Count Basie, at the piano; Charlie Barnet, tenor; and Lester (Red) Young, tenor. They took 20 choruses to *Lady Be Good*. Also present were Joe Marsala, Bunny Berigan, Tom Dorsey, Roy Eldridge, Gene Krupa, and Pete Brown. (July 1 '40)

"*Feeling Zero* is undoubtedly the most extraordinary number that Hawkins has ever composed, a tune with a definite mood and plenty of feeling. Furthermore, the Bean is all over the place on tenor. *Disorder (At The Border)* is just that, possibly the worst thing Coleman has ever put on paper. Whether muted or open, Dizzy Gillespie's trumpet makes little sense. Even Hawkins here persists in avoiding all notes that, thrown together, might have any semblance of meaning." (Jax, September 1 '44)

To every prospective tenor man, the recent sugary drippings, foghorn grumbings, wretching (*sic*) and belchings of Coleman Hawkins are unfortunate stimuli. It is indeed a calamity that the kids who pick up a tenor horn, don a zoot suit and buy a dozen Hawkins platters and set out to send the world have not heard his earlier records, such as *Hello Lola* and *One Hour* by the Mound City

Blue Blowers on (the) Bluebird label.

"In that one memorable masterpiece, the Hawk legitimized the tenor and made it an accepted member of the jazz ensemble. . . . The pork pie hatted boys haven't heard these works . . . it is unfortunate and disgusting that so many of the budding tenor men have emulated some of the really below average samples of the Hawk's playing instead of the fine, big-toned, sensible things on which he rightfully built his reputation. (Charles Vinal, May 1 '44)

New York—Dizzy Gillespie's trumpet is setting the pace at the Onyx Club here with a five-piece unit, which is booked by the William Morris Agency. Group contains Don Byas, who left Count Basie when tenorman Lester Young returned; and Oscar Pettiford, Charlie Barnet's bass find. (February 1 '44)

**PETRILLO LIFTS BAN ON DISCS**—Chicago—With Decca's Jack Kapp leading the van, peace between the American Federation of Musicians and the phonograph and transcription companies was established two weeks ago and James C. Petrillo lifted the ban on recordings which he had clamped down in August, 1942. Band leaders throughout the country began a scuffle for waxing dates. (October 1 '44)

New York—It's finally happened. The last word has been said on jazz. Gertrude Stein said it. "Jazz is tenderness and violence!" cried Gertrude, recognized far and wide as the high priestess of intellectual double-talk.

The momentous event for which jazz scholars have been waiting with bated breath took place at a Major Glenn Miller band program in New York. Miss Stein, in company with her secretary-companion, Alice B. Toklas, was invited to the show, and according to eyewitness reports was knocked out by the big band jive. (September 1 '45)

polls, took a second in 1940, and a third last year, this is his first time on top of the pile. And this, although Duke was considered from the first days of *Down Beat* the nation's musically best band by experts. (January 1 '43)

**DUKE FUSES CLASSICAL AND JAZZ!**—New York—Duke Ellington has taught me a lesson I'll never forget. Namely, never blow your top before the third time over lightly. Three weeks ago, he and his band gave a concert in Carnegie Hall. It lasted for three hours, including a 48-minute work called *Black, Brown, And Beige*. At three minutes to twelve, an exhausted audience filed out of the hall, each excitedly asking the other what his opinion was.

It was obvious that most were a little confused, but in general delighted with the last half of the program. Of *BBB*, the more honest ones said, "I don't get it." Others vociferously liked certain portions; many, including ace musicians and writers, said it was a complete failure. (Mike Levin, February 15 '43)

New York—A delayed war department report announcing the disappearance of Major Glenn Miller on a plane flight from England to Paris has shaken the entire music world. Details of the incident are still lacking, but the latest report from the war department indicates that Major Miller made the channel crossing in a two-man fighter plane. Apparently it has yet to be determined whether the plane lost its way and landed in enemy territory or, as has been suggested as a wildly remote possibility, was struck by a bomb. (January 14 '45)

New York—Latest holdovers among the Apple's hangovers at the moment find top swing personalities still active and keeping 52nd Street jumping—as per reputation. The summer is definitely a hot one here.

Altman Charlie Parker, Dizzy Gillespie sidekick who is credited



among musicians as being as much responsible for the amazing Gillespie style as Dizzy himself, went into the Three Deuces recently. Also headlining the bill there is the astounding Erroll Garner and his trio. In the Parker combo are Don Byas, tenor; Al Haig, piano; Curly Russell, bass; and Stan Levey, drums. (August 1 '45)

**ZOMBIES PUT KISS OF DEATH ON 52nd ST. JAZZ—** New York—The Zombies are here and their kiss is deadly. They are ruining the jazz spots from coast to coast. As soon as they start hanging around certain clubs, the decent citizenry avoids the spots like the plague. They come with their zoot suits, long haircuts, reefers, and "zombie" jive to night spots that feature top

"Be-bop wasn't developed in any deliberate way. For my part, I'll say it was just the style of music I happened to play. We all contributed ideas. . . . If my own work has more importance than any other's, it's because the piano is the key instrument in music. I think all styles are built around piano developments. The piano lays the chord foundation and the rhythm foundation too. Along with the bass and piano, I was always at the spot (Minton's) and could keep working on the music. The rest, like Dizzy and Charlie, came in only from time to time at first." (Thelonious Monk, September 24 '47)

"There, my good man, is the guy (Monk) who deserves the most credit for starting be-bop. Though he won't admit it, I think he feels he got a bum break in not getting some of the glory that went to others. Rather than go out and have people think he's just an imitator, Thel-

onious is thinking up new things. I believe he hopes one day to come out with something as far ahead of bop as bop is ahead of the music that went before it." (Teddy Hill, September 24 '47)

## DIZZY GILLESPIE

*Be-Bop  
Salted Peanuts  
Manor 5000*

This could have been thrown out and swing fans would not have missed much. As it is it will undoubtedly give many listeners the wrong impression as to what Dizzy and Charlie Parker and their crew had been putting down on 52nd Street. In the first place, Don Byas, tenor, is on the sides and his horn doesn't blend with Dizzy's nearly as well as Parker's alto. His tone just isn't right for that kind of fast stuff. Then, too, the arrangements are too affected and overdone, so much so that it's hardly good swing. Solos are by Dizzy, not too badly done as both solos are long enough to develop some ideas. . . . Shelly Manne sounds a bit bewildered by all the nonsense. This is too frantic to be worthwhile, though noteworthy in being a bit of fresh air in the otherwise too stagnant swing music of today. (Don C. Haynes, August 1 '45)

## CHARLIE PARKER

*Billie's Bounce  
Now's The Time  
Savoy 573*

These two sides are excellent examples of the other side of the Gillespie craze—the bad taste and ill-advised fanaticism to Dizzy's uninhibited style. Only Charlie Parker, who is a better musician and deserves more credit than Dizzy for the style anyway, saves these from a bad fate. At that he's far off form—a bad reed and inexcusable fluffs do not add up to good jazz. The trumpet man, whoever the mislead kid is (*Miles Davis*) plays Gillespie in the same



manner as a majority of kids who copy their idol do—with most of the faults, lack of order and meaning, the complete adherence to technical acrobatics. . . . This is the sort of stuff that has thrown innumerable impressionable young musicians out of stride, that has harmed many of them irreparably. This can be as harmful to jazz as Sammy Kaye! (Don C. Haynes, April 22 '46)

"Do you dig Dizzy?" is fast becoming the musicians' counterpart to "Do you speak English?" Never before in the history of jazz has so dynamic a person as Dizzy Gillespie gained the spotlight of acclaim and idolization. Wherever you go in jazz circles, you are reminded of Dizzy in at least one of several ways, for few musicians have escaped the aura of Dizzy's influence. . . .



The most striking example of the impression made by Dizzy's energetic trumpet and manuscript work is found in the newly crowned (*poll winning*) Woody Herman band. . . . Coleman Hawkins heads the list of small-band, individual musicians who have picked up on Dizz. . . . Even Duke, who to date has kept his book completely devoid of Gillespie influence, is sheltering several potential Dizzyites among his select personnel. . . .

But the fad of copying Dizzy unfortunately has not stopped with his music; followers have been trying to make themselves look and act like Dizzy to boot! Musicians wear goatee beards be-

cause Dizzy wears a goatee beard; musicians wear the ridiculous little hats that have been seen around lately because Dizzy wears one. . . . People who don't know Dizz have assumed that his personality goes no deeper than these fads he has unwittingly started. But, on the contrary, Dizz is one of the most completely sincere persons—a refreshing individual to meet. . . ." (Mort Schilling, February 11 '46)

"Two more sides (*Mysterioso* and *Humph*) by the pianist who did NOT invent bop, and generally plays bad, though interesting, piano. *Mysterioso* is built on the sort of ascending and descending seconds Ellington used to use all the time. Milt Jackson plays a good vibe solo, while Monk fingers around trying to get over the technical inadequacies of his own playing, plus getting lost in one arpeggio cliché variation on the old boogie seventh that takes him 15 seconds to get out of. Record closes with a double time statement of the original piano phrase while Monk punctuates it with single note drum riffs. This is veritably faking a rather large order, and only Jackson and John Simmons' bassing redeem it. *Humph* has added alto, tenor, and trumpet. (and) cannot be considered among the more tremendous sides." (Mike Levin, June 17 '49)

"Music would be better off in this country for a group of writers, both on and off periodicals, who were interested in the future of the art itself and its improvement, rather than their own slightly angled axes. (Editorial, November 18 '46)

"I want to make bop bigger, get it a wider audience. I think George Shearing is the greatest thing that's happened to bop in the past year. He's the only one who has helped it along. He plays bop so that the average person can understand it. Anybody can dance to Shearing music. By doing that, he has made it easier for me and anyone else who plays bop." (Dizzy Gillespie, October 7 '49)

"There haven't been any good bands coming along in the last four or five years to give the band business the shot it needs to get back where it was in the prewar days. The music is wrong. There hasn't been anything interesting except the so-called progressives who come up with things that are absolutely above the listening intelligence of the average music lovers and therefore have hurt the business itself. You can't dance to it, and unless you've taken a 30-year course in flatted ninths and 12ths, you don't know what's happening." (Buddy Rich, December 16 '49)

"Bop is ruining music. And the kids that play bop are ruining themselves. Playing bop tears a kid's lips apart in two years. With good tone, a sense of phrasing, and a good imagination, you can play forever. But these kids don't even learn. They don't care about their appearance, they don't care about nothin'." (Louis Armstrong, December 30 '49)

# 1950-1959

New York—After several false starts, Charlie Parker has finally managed to get in front of a string section in a night club. . . . To date, the string section has done a lot for the Bird as far as general public acceptance is concerned. The album has made several appearances on the best-selling albums list, an unusual experience for a musician as determinedly esoteric as Parker. . . .

In view of such successes this report will have to be considered a dissenting opinion . . . what artistry the Bird has shown in his work with small groups seems to dissipate when he is superimposed on a string section working over some sturdy standards. His usual light, rollicking inventiveness appears to desert him, to be replaced by heavy-handed stodginess. His tone becomes a flat, monotonous, squawking thing, and his work in general appears to have little relationship to what is going on around him. (Unsigned review, August 25 '50)

"If you give watered-down bop to the public, they'd rather hear that than the real thing. Has George Shearing helped jazz by making his bop a filling inside a sandwich of familiar melody? Obviously not, because there are fewer places where jazz can be played today than there were when Shearing and his quartet started out.

"Look what happened to Charlie Parker. He made some records featuring the melody and they sold and he got to be a big thing with the general public. So they brought him into Birdland with strings to play the same things. And he played badly. Why? Because the psychological strain of playing in a vein which didn't interest him was too much for him. Things like that don't help Bird and they don't help jazz." (Lennie Tristano, October 6 '50)

"When I recorded with strings, some of my friends said, 'Oh, Bird is getting commercial.' That wasn't it at all. I was looking for new ways of saying things musically. New sound combinations. . . . Now I'd like to do a session with five or six woodwinds, a harp, a choral group, and full rhythm section. Something on the line of Hindemith's *Kleine Kammermusik*. Not a copy or anything like that. I don't ever want to copy. But that sort of thing." (Charlie Parker, January 28 '53)

"I don't believe that jazz has to remain a simple, primitive folk art. I'm all in favor of its becoming as involved as it wants to be, complex in form and inventive—but I mean inventive, not imitative, not just a copybook version of Debussy, Stravinsky, Schoenberg, or whoever it happens to be. The newness, the inventiveness, has to come from the roots of jazz itself." (Leonard Bernstein, June 17 '53)



"Jazz would seem to be at the beginning of a new stage of development—the combination of improvisation with extended form. There have, of course, been attempts at large-scale composition in jazz before, but not until now have there been so many jazzmen with the capacity to play, think, and write within a larger framework than the usual theme and variations on the melodic line and/or chords of a pop or traditional tune. . . . The problem is whether it is possible to retain the improvisatory freedom of jazz while expanding its structure. I think the answer is yes, though so far there have been few works to support the affirmation." (Nat Hentoff, June 3 '53)

"I think, too, that the audience for jazz can be widened if we strengthen our work with structure. If there is more of a reason for what's going on, there'll be more overall sense, and therefore more interest for the listener.

"Also, it will have to swing. But remember that *all* music must do this, must have a meaningful

"One cannot listen to jazz as one listens to a Bach passion anymore than a musician can apply the same interpretation to the two types of music. One must approach it with an emotional awareness outside the bounds of traditional critique. This subtle truth was voiced a generation ago by the French iconoclast-composer-teacher Erik Satie, who once remarked 'Jazz screams out its soul . . . and nobody cares.'

"The essential fact remains that it took the mixed parentage of the primitive African and the highly developed European cultures to produce a music with the unique characteristics of jazz. . . . Jazz was born from spiritual necessity. The Negro, who had suffered most from his uprooted life, was the first to find this expression (in the early spirituals, work songs, and blues). But there were enough white men who suffered from the same spiritual impoverishment in this traditionless age, and who were motivated by the same longing for emancipation and a new life in the Promised Land—to bring forth a jazz that was neither black nor white—but American."

"As for myself, I just don't consider the piano as an indispensable part of the rhythm section. I think it is more habit than logic that it is accepted standard practice to use the piano thusly. The piano is an orchestra and as such naturally offers many wonderful possibilities both as a solo instrument and also in conjunction with an ensemble. The piano's use with a rhythm section, where its function is to 'feed' the chords of a progression to the soloist, has placed the piano in rather an uncreative and mechanical role. By eliminating this role from the piano in my group, I actually open up whole new fields of exploration and possibilities when I do choose to use one." (Gerry Mulligan, February 11 '53)

rhythmic sense. Swinging is not new, nor is improvisation. What makes jazz unique is that it is collective improvisation. And the possibilities within jazz are very large." (John Lewis, December 30 '53)

"The jazz musician has a natural aversion to having a concept or theory imposed on him due, among other things, to the awkward struggle he has encountered in shaping the traditional European explanation of tonality to fit the needs of jazz. . . . The jazz musician . . . has had to learn traditional music theory only to break many of its rules in practice." (George Russell, May 29, 1958)

"True jazz is an art, and as with all the arts, is the individual's means of expressing his deepest and innermost feelings and emotions. What will live on past the arrested development of boogie-woogie, Dixieland, and bop remains to be seen. It may take 500 years for the average American audience to advance sufficiently

(Dave Brubeck, January 27 '50)

"Then, for those fervid lovers of the 'whither is jazz wending?' school there is the Dave Brubeck trio at the Burma lounge in Oakland. Dave's bunch, extremely competent musicians, play a type of thing which must be heard, rather than seen to be appreciated. They are extremely popular right now with the crewcut set from Cal (University), who get down there for 11 cents on the bus.

"The group does not swing and is, frankly, entirely too earnest for these ears, but a difference of opinion is what make horse races and jazz scraps. To those that like him, Brubeck is God and (Jimmy) Lyons is his prophet. The profit, at the moment, is a second three-month contract at the Burma." (Ralph J. Gleason, January 27 '50)

WE'RE OVER HUMP, BRUBECK SAYS—"You don't hear any of the critics carping that we don't swing now. We've been swinging from the start—as much as anyone in jazz." (Dave Brubeck, June 27, 1956)

"Mulligan, with or without a piano, and with or without his pretentious explanations of what he's doing, is still a child when racked up against men like the Duke. Twenty-five years from now, I suggest we will still be playing Duke and Woody and the wonderful Count Basie—yes, and Dizzy Gillespie and Charlie Parker too. Mulligan, I think, will not last as long as Muggsy Spanier." (Ralph J. Gleason, September 23 '53)

"Pipe-and-slipper jazz is what I want. Just lazy I guess. . . . Jazz is an art of many emotions: ours is to relax and build from a comfortable position." (Gerry Mulligan, May 19 '54)

out of the mental turmoil and anxiety of the atomic age to be able to concentrate more on the art of music and to understand and appreciate a musician's individual interpretation of the melody rather than only the composer's. At that point in the growth of jazz, it will no longer be necessary for a musician to jump up and down on a drum or to dance on a bandstand to receive recognition of his talent." (Charles Mingus, June 1 '51)

"Do you know that before I came to America, I used to have bad rhythm as a dancer? My mother was always having to correct me. It was after I began to dance to jazz here that my rhythm improved tremendously. This is something about Americans. Almost any American has a good sense of rhythm. I suppose it's because they've heard jazz ever since they were born. Even the ones with no voice for singing can at least talk in rhythm." (Leslie Caron, April 7 '54)





**RCA EXCITED**—New York—Elvis Presley, country and western singer, has recently been signed by RCA Victor. Described as a combination of Frankie Laine, Johnnie Ray, and Billy Daniels, Presley is supposedly so hot that RCA Victor paid the balladeer \$40,000 in cash and gave him a brand new convertible in order to insure his signature on the pact. (January 25, 1956)

"I don't like this program. . . . I don't dig it at all. I think these kids are being short-changed. They're not getting the best out of music. They're being brainwashed!" (Sonny Stitt discussing American Bandstand, May 14, 1959)

**YOU CAN'T FOOL PUBLIC, SAYS HALEY**—"Nobody likes rock and roll but the public," declared Bill Haley. "Nobody ever claimed that rock and roll is good music, but the people needed it. . . . Wherever we appear . . . the public has come out in droves, yet the industry is tearing the music down. . . . What I play . . . is a combination of Dixie, country and western, rhythm and blues, and pop." (May 30, 1956)

"I think that the state of criticism of jazz in America is low, but I also think that the criticism of movies, plays, music in general, and painting is also low. . . . The innate critical ability is not enough in itself. It needs to be trained, explored, disciplined, and tested like any other talent. . . . It is the critic's business to be as perceptive and knowledgeable as he can. . . . Ultimately, the critic makes a judgment, an evaluation. Value is based, in the final analysis, on feeling, not reason. But by feeling I mean a rational, conscious, individual function." (Martin Williams, August 21, 1958)

"There are just too many guys who've followed Bird blindly. 20 □ down beat

New York—When it was learned that Count Basie's band would not be renewed on Alan Freed's CBS *Radio Rock 'n' Roll Dance Party*, the *New York Post* published a headline: "It's Rock-a-bye for Basie; CBS Says He Doesn't Roll."

The story closed with this quote from Freed: "Basie is a good friend of mine, and musically, he has the greatest band in the country, but it isn't a dance band."

Basie's reaction to the last statement was the dry comment: "I think people were dancing before rock 'n' roll." (July 25, 1956)

"It's a big farce. I think it makes hits, rather than telling the reality." (Cannonball Adderley on the *Hit Parade*, September 5, 1957)

"Most of what I've heard has been of very poor quality musically. I haven't heard very much because I don't care to. . . . I think it's a transitory thing because you can only take so much of it." (John Lewis, May 30, 1956)

**MUSICIANS ARGUE VALUES OF RHYTHM AND BLUES**—"It's musically trite. . . . It's obviously gimmicked up with old boogie-woogie phrases, pseudo-Spanish rhythms, recurring triplets, etc., ad nauseum." (Billy Taylor, May 30, 1956)

**SILLY SYMPHONY**—Newport, R.I.—Two a&r men of major labels were chatting before an afternoon concert at the festival here. "Well," said one, "I just finished a rock and roll date with 24 jazz strings."

The other one goggled. "Yeah," deadpanned the speaker. "We had four guitars." (August 22, 1957)

**CALYPSO SEEN EDGING R&R**—Boston—Calypso music is gradually edging rock 'n' roll music out of the popular music scene, the Rev. Norman O'Connor told the *Couples Club*. . . . The priest . . . compared Elvis Presley to Frank Sinatra as "having ridden the crest of the musical phase of the time into national popularity." (February 6, 1957)

. . . I think it's time some of these followers started developing their own musical personalities. The early followers of Louis Armstrong didn't remain in his mold." (Benny Carter, May 1, 1958)

"Country and western music has similarities with jazz in more than one respect. One is that it is subject to constant evolution and change. Another is that, like jazz, it is hard to accurately define its basic form because, also like jazz, it has so many variations. They range from the true folk ballads to so-called hillbilly, mountain music, western-style dance band music, and the currently very popular form we might as well call 'western swing.'" (Cliffie Stone, November 18 '53)

"Among other accomplishments, *Vocalese* . . . destroys the popular fallacy that jazz improvisation in general, and bop in particular have 'no melody.' Far from having no melody, you can now point out, a bop solo has so much melody that it takes an exceptional talent to invent a word pattern that will follow its ingenious contours.

"Annie Ross' *Twisted* should make it clear to the most stubborn listener that whether they like it or not, it has infinitely more melody than *I Went To Your Wedding*, even if your aunt can't hum it. To perform it, you need more qualifications than most singers today possess: a range as broad as that of the tenor sax itself, a natural feeling for chord changes, surety of pitch, and a beat. Annie Ross has 'em all.

"Lyrically, the story she unfolds here is a reflection of the neurotic times in which we live. To many, it will be offensive and depressing. . . . It is, however, a perfect lyrical parallel to the sordid subworld from which so much of bop derives." (Leonard Feather, January 28 '53)

**CASUALTY**—Racial violence and tension in the south claimed its first jazz victim as Leonard Feather decided to cancel his *Encyclopedia Of Jazz* tour. . . . "Some of the dates were colleges, but we would have had to play for at least one publicly segregated audience," Feather said. "The only thing wrong with southern hospitality is that they spell it h-o-s-t-i-l-i-t-y. It just wouldn't have been worth the humiliation." (October 17, 1957)



"Everybody can blame Woody Herman and Dizzy Gillespie and me for ruining the dance band business and I'll agree with them. Sure, we ruined it. We ruined it because we were bound and determined to play what we wanted to play. What we wanted to play wasn't dance music, but despite this, agents and promoters insisted on handling us just as they would handle a dance band." (Stan Kenton, May 19 '50)

**100 IN 1 REASONS**—New York—During a recent interview on WABD-TV, Mike Wallace asked Billie Holiday: "Why is it that so many great musicians die at a young age?" He mentioned Tatum, Waller, Teschemacher, etc.

"The reason," said Billie, "is



they try to live 100 days in one day. Most of them have had so little when they were young, that when they *do* get something, they try to cram it all in. I'm like that, too." (January 9, 1957)

"I think they're essential to traveling musicians. On the road a piano is more important than a bedside table. The earphones are great, too; no neighbors are banging on the walls." (Marian McPartland on electric pianos, March 19, 1959)

**STEREO DESTINED TO BECOME PART OF EVERYDAY LIFE**—Stereophonic home setups are already more numerous than color television sets in homes; by next year, stereo may cease being a fad and become a part of everyday living. (Charles Graham, October 16, 1958)

"The fans control what comes out of jazz. They buy the records and pay to see, and listen to, their favorites. Today, the fans are returning to jazz that has heart and vigor. . . . So many of the jazz albums released in the past few years have had perhaps one good musician and four bad ones. . . . Too much of the jazz that came out of the west coast had no emotional content. . . . The west coast experimentations were interesting for a while, but today a lot of this music has fallen by the wayside. . . . In the future, Afro-Cuban rhythms are going to loom big in modern jazz; so big that people will stop thinking of them as strictly Afro-Cuban." (Stan Kenton, March 6, 1958)

**KENTON BLASTS STEREO**—Never considered the close-mouthed, reticent type, (Stan) Kenton marshalled his considerable powers of vocal expression . . . to warn music fans against being "pressured" into converting to stereo systems. "Instead," he urged, "add another speaker or two to those you already have, and enjoy good music as it was meant to be heard."

Kenton labeled the twin-channeled recording and reproductive device "only a gimmick, with no sound musical validity, which will ultimately wind up a fiasco." (August 20, 1959)

## 1960-69

"Today with the experimental music and the academic approach, the music (jazz) needs a new name, unless jazz has just come to mean American music." (Duke Ellington, October 12 '61)

**KENTON DECLARES JAZZ IS FINISHED**—"Jazz is finished," the 52-year-old orchestra leader and composer declared to the concluding session of a special series of panel discussions . . . held at the University of California at Los Angeles. . . .

In a black mood, Kenton stated he finds it "impossible" to discuss jazz generally without offending some "cult." (April 23 '64)

"Jazz as we've known it is dead." (Gabor Szabo, October 5 '67)

"Jazz today is in a very retrogressive state. . . . Everybody's talking about playing his own thing. If all these cats want to get off in their own separate corners and put something brilliantly 'different' together, what's going to happen to bands like Count Basic's, who's going to replace Duke? You can have small groups with everybody playing in a different direction maybe, but I'd like to see a big band of far-out cats try it. It'd sound like shit. Yep, jazz is through, baby." (Lou Donaldson, February 6 '69)

"I am optimistic about jazz. . . . I've been out here long enough to know that things go in cycles. Jazz will always survive." (Sonny Rollins, May 29 '69)

"Sounds previously classified as noise are now being incorporated into the vocabulary of our music, just as the apparently random scrawls, lines, and blobs of abstract painting have become accepted parts of modern art. . . . All sounds are music . . . music using all sounds is the music of today. . . ." (Karlheinz Stockhausen, June 15 '67)

"The trend I see taking place in this music . . . it doesn't have to be in one tempo—not with a solo. It's reverting in a sense. . . . That is, there are movements in classical compositions, and it's natural to change the tempo when you get to a new movement. . . . It goes back to getting away from the rigidity that jazz had to face when it was primarily dance music." (Elvin Jones, March 28 '63)

"Jazz is a mental attitude rather than a style. It uses a certain process of the mind expressed spontaneously through some musical instrument. I'm concerned with retaining that process." (Bill Evans, June 15 '67)

"I think that you all got too interested in jazz as an art. I think it is too, but you got too impressed thinking about the jazz art as if it were some other kind of art." (Lionel Hampton, May 10 '62)



"There are many important musicians who are advocates of Ornette's freedom theory in improvisation. But there are fewer who would use his approach to sound and harmony. I would say that 75 per cent of all jazz musicians dismiss Ornette's whole thing. . . . The so-called 'music of tomorrow' theme . . . is more harmful than good. . . . His followers believe that his is the 'shape of jazz to come.' I feel that although Ornette may influence future jazz . . . (he) is no innovator of the first water. . . . He is certainly no messiah." (Cannonball Adderley, May 26 '60)

"I'm not saying that everybody's going to have to play like Coleman. But they're going to have to stop copying Bird. . . . It's like organized disorganization, or playing wrong right. And it gets to you emotionally. . . . That's what Coleman means to me." (Charles Mingus, May 26 '60)

"It only takes two to start a group. If the two are maturely strong, and have a oneness, then the others will feel it and touch their own sound." (Don Cherry, October 24 '63)

"I'd rather take my chances and truly play . . . than try to figure out something that people are likely to like, play that, and believe that that's what they really like." (Ornette Coleman, April 8 '65)

"I'm getting interested now in electronic music—this is going to be tremendously important in the future. Children today have all kinds of sounds around them, the sounds of our time, and they can take them in fast. They can watch TV, listen to records or radio, and assimilate it all." (Don Cherry, July 28 '66)

"The tragedy of today's jazz composer and player—as well as those in other categories of music—is that we are all suffering from the devaluation of our work in the music business." (Ornette Coleman, June 1 '67)

"I want to broaden my outlook in order to come out with a fuller means of expression. I want to be more flexible where rhythm is

concerned. I feel I have to study rhythm some more. I haven't experimented too much with time; most of my experimenting has been in a harmonic form. I put time and rhythms to one side, in the past." (John Coltrane, September 29 '60)

"At Hollywood's Renaissance club recently, I listened to a horrifying demonstration of what appears to be a growing anti-jazz trend exemplified by these foremost proponents [Coltrane and Dolphy] of what is termed avant garde music. . . . Coltrane and Dolphy seem intent on deliberately destroying swing. . . . They seem bent on pursuing an anarchistic course in their music that can but be termed anti-jazz." (John Tynan, November 23 '61)

"It was John Coltrane's year. His saxophone work brought him the accolades of listeners and critics alike. . . . Coltrane's work, sometimes the target of critics' spears in years past, received . . . almost universal praise from those who write jazz criticism." (Barbara Gardner, *Music Annual '62*)



Commenting in a *Blindfold Test* upon a John Coltrane solo of 25 minutes, which contained what he considered "three marvelous minutes," Andre Previn said. "I just don't think that that kind of experimentation should be public. . . . You practice at home, and when you get it down, you go and play it." (April 8 '65)

" . . . How can the United States understand Coltrane and the others when it doesn't even comprehend (Andre) Watts?" (Brooks Johnson, October 6 '66)

"There are several reasons for the lack of (public) interest in (Cecil) Taylor's playing. First of all is the problem of his instrument. The jazz pianist who fails to take a hornlike approach or departs from the easily understood elements of melody and accompaniment risks being misunderstood and overlooked. . . . In addition, Taylor has incorporated the techniques of contemporary classical music into his playing style." (Don Heckman, *Music Annual '63*)

"Everything I've lived, I am. I am not afraid of European influences." (Cecil Taylor, *Music Annual '67*)



"There can be no question that hearing (Cecil) Taylor's music is a unique and often compelling experience. I know of no other contemporary music of such immense and concentrated energy or comparable density of texture. At times, it has the force of an erupting volcano, and it is impossible to withstand its almost elemental power." (Dan Morgenstern, July 28 '66)

"Make no mistake: 1964 was a bad year for jazz. Bad, in this instance, meaning the opposite of good. Too many highly skilled musicians . . . had to scuffle. Too many clubs gave up on jazz and found easier ways to remain solvent. . . . And too much angry, pounding, repetitious noise—dripping with self-conscious intensity, squealing with emotional immaturity, and scowling with intellectual pretentiousness—passed for jazz." (Tom Scanlan, *Music Annual '65*)

"If the avant garde constitutes those artists in the forefront of their particular art, artists blazing trails with the newest techniques, then, after some reflection, one must admit that the current avant garde of jazz is no longer really avant garde.

"By current avant garde I refer to those playing the type of music associated with such musicians as Archie Shepp, Albert Ayler, and most of the artists of the ESP records catalog.

"The predominant elements of this music (such as the lack of a definite rhythmic pulse or melodic or structural coherence, the use of myriads of fast notes with no over-all direction, the at-one-time unusual shrieks, honks, and bleats) have now become commonplace and cliched." (Don Ellis, June 30 '66)

"A few years ago, a well-known young composer-arranger complained to me that John Coltrane was fooling around with ideas he didn't really understand and that Ornette Coleman didn't know what he was doing. Today that man works in Hollywood, and as his latest background score poured out of my TV set the other evening, I heard a theme derived from late Coltrane followed by a saxophone solo which watered down early Coleman." (Martin Williams, July 10 '69)

"Jazz, as a Negro music, existed, until the time of the big bands, on the same socio-cultural level as the subculture from which it issued. The music, and its sources, were secret so far as the rest of the country was concerned, in much the same sense that the actual life of the black man in America was secret to the white American.

"The first white critics were men who sought, consciously or not, to understand this secret, just as the first serious white jazz musicians sought not only to understand the phenomenon of Negro music but also to appropriate it as a means of expression that they themselves might utilize." (LeRoi Jones, August 15 '63)

"In what I call pure jazz, every significant contribution has come from the black man. There has never been a white innovator yet, only developers, though really that is just as important in a lot of respects. But there have been three syntheses in jazz at this point—by Louis Armstrong, Charlie Parker, and Ornette Coleman—and when you look at these giants, the figureheads in all of jazz' brief history, these are the innovators and these musicians are black." (David Baker, September 18 '69)

"(Negro audiences) had better wake up, and I'm saying this in all sincerity, because we created this thing, and they can't even accept it. Colored people can't dig Charlie Parker; they're so busy listening to cornball crap. Real music swings, you can dance to it—if you can dance. . . ." (Freddie Hubbard, December 1 '66)

"It's fantastic. . . I'm thinking about nothing else but this band. A lot of things had to be done; we had to get men who we felt were compatible, musically and personally. So far, it has worked exceptionally well. Everybody has respect for everybody else, as musicians and as people." (Thad Jones on the formation of the Thad Jones/Mel Lewis band, April 21 '66)

**RICH LEAVES JAMES TO FORM BIG BAND**—Drummer Buddy Rich has been in and out of the Harry James band for the last four years. Mostly he's been in, but now he's out again. . . . The colorful drummer, who first joined the James band in 1953, said he will form his own big band to showcase his talents. (May 19 '66)

**KENTON SAYS BANDS ON THE WAY BACK**—Stan Kenton, who not too long ago foresaw the demise of jazz, has come up with a prediction that big-band jazz is headed toward a resurgence. . . .

"I'm fully convinced that in not more than three years, this whole field of big-band music will explode again—and it's due to young guys like Don Piestrup," the veteran leader declared. (November 3 '66)

22 □ down beat



"This group gave a complete jazz festival in itself. Their set was one of the most exciting jazz experiences I have had in a long time. . . . The quartet used a wide variety of musical devices, light and shade, extraordinary dynam-

ics, calypso and Latin rhythms, but was always a superbly integrated unit. It has now established itself as one of the major new arrivals in jazz." (Mike Hennessey on the Charles Lloyd Quartet, March 23 '67)



**THE MAN WHO PLAYS THREE HORNS**—Like John Coltrane, tenor saxophonist Roland Kirk had learned the trick of getting two simultaneous notes from his horn. But that didn't satisfy him. One night in his native Columbus, Ohio, he dreamed that he was playing three saxophones—at once. When he awoke, he was determined to find horns that would give him the sound he heard in the dream. . . .

When he found what he was looking for, the horns turned out to be literally something else: they weren't saxophones at all, though they could be called kissing cousins of the saxophone family. One was a strich (*sic*), the other a manzello. Kirk didn't know much about their origin, and still doesn't. . . .

"I'd sure appreciate it if I could get a little line in down beat," Kirk said. "Maybe a little mention in the *Ad Lib.* . . . But I'm afraid of what the critics are going to say. I know what they'll say. They'll say I play out of tune." (August 4 '60)



**THE SUN ALSO RISES**—Sun Ra is a pianist, most of whose professional life has been spent in Chicago. He has a reputation as a musical eccentric. For his upcoming New York debut, he will present a group, easily eccentric and much in the tradition to which he has become accustomed.

According to his own publicity, Sun Ra has now become Le Sun Ra, and he is leading his Cosmic Space Jazz Group. . . . In any case, Le Sun Ra plays piano and "sun harp," so the press releases state. And with him are Bernard McKinney, trombone; Tommy Hunter, drums; Pat Patrick, baritone saxophone and flying saucer; Marshall Allen, alto saxophone, Japanese flute, and morrow; John Gilmore, tenor saxophone and zebra drums; and—hold on now—Ronald Boykins, bass and fireplace. (March 29 '62)

"I brought in a chart in 3 3/4 time, and the band played it at sight! That was the turning point. . . . The time barrier had been broken." (Don Ellis, April 20 '67)

**S. F.'s GRACE CATHEDRAL SITE OF UNIQUE ELLINGTON CONCERT**—A new landmark in Duke Ellington's prestigious career was to be marked Sept. 16 with a concert of sacred music in Grace Episcopal Cathedral in San Francisco. Ellington, commissioned by the cathedral to produce the concert, termed the assignment "my greatest opportunity." (October 7 '65)

**DUKE'S SACRED MUSIC BLASTED BY BAPTISTS**—The life of Duke Ellington "is opposed to what the church stands for," decreed . . . a spokesman for the Baptist Ministers Conference of Washington, D.C., when asked why his organization had passed a resolution refusing to endorse the Ellington orchestra's Constitution Hall performance of the maestro's *Concert Of Sacred Music*. (January 12 '67)

"The soprano, with a working range much like the trumpet's, may yet be developed as a major modern solo instrument. If so, it will help atone for the loss of the clarinet in modern jazz. . . . Good instruments are available; what is needed now is an important new stylist whose *principal* horn is the soprano saxophone." (Richard B. Hadlock, May 24 '62)

"It really gives the saxophone player an advantage of being able to project and hear himself. . . . It's a revelation. . . . It enables you to probe and find. . . . The new saxophone has not changed as far as fingering is concerned, but it does develop your own sound. . . . I love it. It's the most beautiful thing that's happened to me." (Sonny Stitt on the electric sax, October 6 '66)

**GEORGE CRATER'S GROOVY HOME RECIPE FOR AN INSTANT TOP 40 JAZZ HIT**

1 cup hand-me-down funk  
1 1/2 tsps. dehydrated bossa nova beats  
3 tablespoons cliched improvisations  
1/2 cup clamoring maracas, cowbells  
1 overworked arrangement  
2 lbs. out of work bongo player  
1/4 ounce original melody line  
Mix overworked arrangement and original melody line; add clamoring maracas and cowbells; blend. Cook at moderate temperature for first eight bars, stirring constantly.  
Add bongo player and stir till thick. Gradually add funk and bossa nova beats; heat over very high flame for next 16 bars.  
Fold in cliched improvisations; cook till mixture becomes very heavy.  
Pour hot mixture into 1 cool jazz night club mold; chill till firm or about 2 minutes, 45 seconds.

For best results sprinkle generously with large bits of grunts, groans, "yeah," and applause before serving.

If mixture needs more seasoning, add 4 cups of inane lyrics; makes 500,000 servings. (October 24 '63)

"There is a terribly sad development in jazz today. Adults are becoming too snobbish. We've got to have more of an open mind. Nobody knows exactly what direction jazz is taking. But one thing we do know: today's youngsters are saying some exciting things." (John Hammond, January 11 '68)

"... Rock and roll has endured for more than 10 years now, and it seems more firmly entrenched than ever. . . . The good old days are not coming back, and rock and roll is not going to go away." (Martin Williams, October 7 '65)

"Over the years, down beat . . . has watched musical fads come and go, but has never overlooked significant trends or changes in our music. . . .

"down beat, without reducing its coverage of jazz, will expand its editorial perspective to include the musically valid aspects of the rock scene. . . .

"Our selective approach to rock will be stimulating, informative, and always concerned with encouraging high musical standards." (Dan Morgenstern, June 29 '67)

The creative rock musician has no preconceptions as to what is feasible and what is not, for he has none of the acquired sense of limitation or propriety that is the almost inevitable concomitant of a more disciplined approach to music. He has taught himself, and his approach to recording, as to music, is totally pragmatic: let's try it and see if it works. He will continue to view the techniques of recording not as processes imposing limitations upon him but as legitimate tools of self-expression. The jazzman could benefit greatly from this point of view. (Pete Welding, January 23 '69)



"... The Beatles have never been in the vanguard of pop music. They are not now and are unlikely ever to be. The group's impact has been staggering, but it has been mostly sociological and only negligibly musical." (John Gabree on the Beatles, November 16 '67)

"Quite simply, *Sgt. Pepper's* is a lovely, totally ingratiating album. In its musical and technological sophistication and in its utter lack

of pretension it provides both food for thought and joy for the spirit. . . .

"(The Beatles) have done quite the opposite of what Gabree would have us believe: the Beatles have used their tremendous popularity not as a crutch but as a springboard to artistic growth; the fascinating thing has been that their fans have grown with them." (Pete Welding, January 11 '68)



"You know what's going to happen? I'll tell you about the effect this band's going to have. As soon as we start to make a lot of money, a lot of kids are going to say 'Hey, that's the secret. Get a lot of guys

together, get some horns, and we can make money, too.' And that's the effect we're going to have on rock 'n' roll." (Bobby Colomby on Blood, Sweat & Tears, July 24 '69)

"Rock 'n' roll hasn't hurt jazz. For the most part, rock has been a healthy influence on jazz. Of course, some jazzmen have absorbed the negative aspects of rock—you know, the commercial aspects. But many jazzmen have exploited the rhythmic elements of rock 'n' roll, and they've done it positively." (Herbie Hancock, January 11 '68)

"What's it all about? Why the change? The answer lies in the phenomenon called experimental popular music. . . .

"What we may be witnessing is the creation of a new, as yet unlabeled form of music, as America around the turn of the century saw the development of jazz." (Harvey Pekar, May 2 '68)

"... If jazz is not well, it is far from dead—and one might remark parenthetically that judging from the printed word, it is not jazz that downgrades rock, but vice versa. . . .

"More than likely, the jazz revival will somehow come from the direction of rock, with some heavy soul mixed in." (Dan Morgenstern, December 25 '69)

"I think this is a very exciting time to live in. Some people are concerned with an end of things. Then, all of a sudden, you hear a small voice say, 'this is a renaissance.' Things are happening now that have never happened in history and art will reflect this. Everything is speeded up so you can see the change and feel yourself changing. Those who don't change, who refuse to change, can feel themselves not changing, and some of them don't like it." (Wayne Shorter, December 12 '68)

## 1970-75

"... We have been *told* in print and over the air that, by and large, . . . jazz is dead and dying . . . and I resent it because there's really a lot happening. . . .

"You'll find very few young people interested in anything old, unless it's new. Jazz is still new." (Cannonball Adderley, January 8 '70)

"Well, jazz is such a bad word, and rock is such a bad word. All those things are so limiting, and commercial music is such a bad word, all the words are really bad. . . . There's another sound that's going to happen and that's what I want to be a part of." (Tony Williams, May 28 '70)

"I see the synthesizer and electronic music as performing a central and vital role in new music. . . . I cannot see any musical instrument or any way of producing music making musicians obsolete because from any medium or any instrument you only get as much music out as a musician puts in. . . ." (Robert Moog, July 23 '70)

"The great thing about electronic music is you can make things larger than life. You can choose colors, and you can make the sounds of an instrument that does not exist." (Stevie Wonder, September 12 '74)



"Nothing happening. Cat's got delusions of grandeur with no grounds. They should make him an astronaut and lose his ass!" (Elvin Jones commenting on Ginger Baker, March 19 '70)

"In the early days with Coltrane, Elvin had a period when he really knocked me out . . . but from then they've all gone into this 'no time is cool' thing and it's getting away from basic time. In African music, in Indian music—all folk music in fact—the basic time is very important. It's so much a part of it that now there aren't very many jazz players that I can say I dig because they just can't play simply." (Ginger Baker, March 19 '70)



"I don't like labels. If you can play, you can play with everybody. Look at Coleman Hawkins, Joe Henderson. Whatever you prefer, you'll find sufficient quantities of talented musicians who prefer the same. But you should never limit your mind. . . .

"I don't want to hear that stuff about they can't sell jazz, because the music's gotten so now that rock guys are playing sitars and using hip forms, and Miles is using electric pianos. Music's gotten close. There are no natural barriers. It's all music. It's either hip or it ain't." (Lee Morgan, February 19 '70)

"If the year 1970 is remembered . . . in connection with any outstanding event in the history of jazz, musicologists may recall it as the Year of the Whores.

"Never before, no matter how grievous the economic woes of jazz musicians, regardless of the ominous weather forecasts by meteorologists, not at any prior point in jazz time, did so many do so little in an attempt to earn so much." (Leonard Feather, *Music '71*)

"We're really not interested in signing artists still involved with traditional jazz. . . . I'm more interested in how we're going to get youth to really listen to the giants of jazz. A Bill Evans—how do you get him out of what he's been doing for the last few years and say: Use your genius and start communicating, get into exciting areas, use other instrumentation, bring your musical ideas to new people. If the artist is not interested in doing that, then I'm not interested in having that artist record for us." (Clive Davis, September 16 '71)

**ZAWINUL QUILTS CANNON TO CO-LEAD NEW GROUP**—After nine years with Cannonball Adderley, pianist-composer Joe Zawinul is ready to go out on his own.

On Dec. 15, the Vienna-born master of funk will leave the Adderley group to become co-leader, with saxophonist-composer Wayne Shorter and bassist Miroslav Vitous, of an as yet nameless quintet. (December 10 '70)



"What the music does to people is also what the weather does to people. . . . The people who've heard our music, it really does something to their heads. . . . Even the musicians who've heard it don't listen to it that way (i.e., analytically); they just sit back and get all kinds of thoughts. . . ." (Joe Zawinul on Weather Report, May 27 '71)

"I can't handle purists. . . . I just have to go with the hum—whatever hums to you and feels good. . . . The only thing you can trust is that little voice that hums inside, and when it hums loud you have to respond. That's what it's all about." (Quincy Jones, November 22 '73)

"Spirituality is worthless if it isn't practical! Music is my work. I am a musician!" (Mahavishnu John McLaughlin, June 8 '72)

"It's a matter of determining priorities in life. . . . I've determined mine, opting for living for the Supreme Blessed One; my emotional, spiritual, and intellectual pursuits are in accord. I make music easily and link with my audiences. And my direction in music is totally in harmony with the manner in which I conduct my life." (Mahavishnu John McLaughlin, June 7 '73)



**THE INNER MOUNTING FLAME GOES OUT**—The Mahavishnu Orchestra, born of the spiritual and musical energy of Mahavishnu John McLaughlin 2½ years ago, is no more. The band split up after their final concert Dec. 29 in Detroit. (February 14 '74)

"I want my playing to be simple enough for the audience to understand, but intricate enough for them to be awed by what I'm doing." (Billy Cobham, October 12 '72)

"A true artist is a dreamer. He creates something out of nothing. He is free in his own universe, molding and remolding his evaluations of the elements of life with a serious playfulness pointing to worlds not yet lived or realized." (Chick Corea, October 28 '71)

**CHICK COREA FORMS OWN PRODUCTION UNIT**—Chick Corea has formed his own production company, Forever Unlimited Productions, in association with lyricist Neville Potter, Leslie Wynn, and Alan Cousins.

The company's intent is to "produce high-quality music which will communicate to people of varying cultures and musical ideals." (April 26 '73)

"I can't even play a note by myself. I can't play anything if I have to sit down alone. That's why I have a hard time practicing. People ask me if I sit down by myself to play for pleasure. I can't even do that, because I don't get any pleasure out of just playing for myself." (Herbie Hancock, May 24 '73)

**HERBIE HANCOCK FIRES HIS BAND**—Herbie Hancock has reportedly dissolved his band in favor of finding a "more solid direction for his music," according to his manager, David Rubinson.

The new direction is not necessarily an attempt to become "more commercial" but rather to try and communicate more directly with his audience. (August 16 '73)



"The Davis Quintet . . . strikes very close to where many white listeners are at, and I think that has to do mostly with guys in his group—like Chick Corea on electric piano and Dave Holland on electric bass. They're out front, mixing together everything new—spontaneous jazz, rock rhythms, and a whole spectrum of sounds. Corea's piano turned on as many people as did Miles' trumpet.

"I bet if Miles were to cut a 'live' college performance album, he'd find himself in some pretty unlikely company. . . . Who knows what Miles would say to that, but I know rock 'n' rolling Ann Arbor would sure dig it." (Bert Stratton, May 14 '70)

" . . . What attracts the young to Miles now . . . is that he does the same thing rock does. He freezes time, he makes everything stand still, and within that suspension he weaves miracles. . . ."

"What I usually say to people who ask about the difference between jazz and rock is that it's

about time: it's about moving with time vs. moving within time. Nothing to do with *intrinsic* quality or intensity or complexity, merely a question of getting your head and body to be able to go with the flow, no matter what sort of flow it may be, and of understanding that Charlie Parker can do things for and to you that the Beatles never heard of. And vice versa." (Alan Heineman, October 1 '70)

"We're not a rock band. Some people get that idea because we're amplified, but with amplification, we can be heard, and we can hear each other. This is a new day, and we can do what we want. . . ."

"Our music changes every month. . . . We extend each other's ideas. I may start a phrase and not complete it because I hear something else behind me that takes me to a different place." (Miles Davis, September 3 '70)



"The first thing anyone should tell a musician is that he's never probably going to make a living in the music business. Be realistic about it. Take him out there and show him that herd of cattle at the Union Hall in New York." (Chuck Mangione, November 25 '71)

"Our approach to music . . . is that if we play the music and be truthful to the music and live up to the spiritual things we advocate, everything will be all right. . . . We might not have money, but we always seem to make it. . . . Play as well as you can all the time, and if you're truthful to your thing, you'll succeed." (Lester Bowie, April 29 '71)

" . . . We must learn how to get the music to the people without burdening them financially. I don't want to destroy the commercial music business. It can coexist with what we are trying to do. I just hate the attitude of record companies that feel that they are doing us a favor by recording us, that they are fulfilling some artistic obligation." (Carla Bley, March 30 '72)

"If you want to make money in music, get into the band uniform business." (Henry Mancini, March 2 '72)

"I'm concerned with the people in this country . . . who listen to things not ever being able to form their own judgment of anything anymore. . . . I'm tired of people thinking that they're supposed to go somewhere and have something thrown in their lap. . . . Everything in this country either doesn't exist in the mass eye, or it's a fad." (Keith Jarrett, January 20 '72)

"The whole loudness thing, to try to get this kind of sound, an acoustic sound, loud and clear at the same time, is really hard. . . ." (Collin Walcott discussing Oregon, October 10 '74)

"I do not wish to deal with electric instruments." (Keith Jarrett, October 24 '74)

"Objectively, acoustic bass has many more possibilities. And personally it has the sound that I'm accustomed to hearing, so I don't want to sacrifice for it. I feel there is a much wider range of music available to the acoustic bassist." (Ron Carter, March 27 '75)

"The only definition of American music that will stick is that it's music made by Americans." (Robert Palmer, February 27 '75)





# AN AMERICAN CONCERTO

by Dr. William L. Fowler

“But why put together still another orchestra?” people kept asking. “Why go through all those auditions and phone calls and all that paper work for just one concert when there are already so many capable orchestras around Denver? Why not put on your concert with one of them?”

“I wish it could be that easy,” I kept answering. “But ours can’t be the regular kind of symphony orchestra. It needs players with a very special attitude in addition to their special aptitudes. They’ll have to want to go through an entire day of mastering unfamiliar music under unfamiliar conductors, music composed in styles they may never have played before. Then they’ll have to want to come back next morning to rehearse again, then want to perform that new music that same night, looking fresh and playing enthusiastically, as if they weren’t at all exhausted. This very special orchestra needs a very special group of people who want as their only reward the satisfaction of participating in a creative process.”

“But what do you yourselves want, you people who are putting this very special orchestra together?”

“We want to consolidate the different American music styles, to mix the past with the present and link them both to the future, to blend the elements of both music and education. We want to unite students and professionals of all races, of all ages, of both sexes in the common cause of developing American music. And if we are to gain these goals, even any one of them, our performers must come from throughout the wide spectrum of diverse American musical backgrounds.”

They did. Jesse Ceci came from his Denver Symphony Orchestra concertmaster chair to lead the strings. Harvey Phillips came from his Indiana University professorship to underpin the brass. Stage band leaders, symphony conductors, classical recitalists, jazz and rock soloists—all sat in that orchestra.

On May 2, 1976, when Pat Williams conducted his newly-composed *An American Concerto* to culminate our *Colorado Fusion* week, his 101-piece volunteer orchestra included performers of nearly every musical persuasion drawn from nearly every source: universities, colleges, secondary schools; professional and amateur orchestras; jazz bands, rock groups, chamber music ensembles, plus many non-affiliated individuals. As the orchestra assembled on stage to await Pat’s down beat, the audience could read Pat’s own words about his own work:

“An American Concerto was designed as a virtuoso piece in which both the orchestra and jazz quartet could perform with a feeling of spontaneity within the boundaries of stylistic comfort. It was not my intention to ‘swing’ the symphony, nor to ‘legitimize’ the jazz soloists. It was my hope that each unit could perform with a sense of autonomy and that the resulting juxtaposition could bring a total musical experience.

“The quartet is allowed a great deal of improvisational latitude, for I wanted to cover many different feelings and ‘grooves’ that are prevalent in American Jazz, 1976 vintage.

“A personal observation: writing music, like rearing children, is such a serious business that we can often miss a lot of joy if we take it too seriously. The hope was uppermost in my mind during the composing of this piece that both the orchestra and the quartet would truly enjoy performing it.

Therefore, I respectfully dedicate this piece to the American Musician 1976 for his flexibility, virtuosity, and love of the art.”

Pat Williams’ *An American Concerto* contains no shallow musical effects—no flashy technique for its own sake, no lushness for its own sound. The jazz is joyous, the introspection searching, the colors luminous yet never blinding, the rhythms often complex but always clear. It is a concerto for orchestra as well as for jazz soloists: every orchestral section is somewhere featured, as are individual

orchestral instruments. The jazz soloists improvise often, guided by chord symbols and graphic informal instructions like, “Cooking heavily at this point.” or “Sexy bugaloo feeling.”

At the outset of *Movement I*, Pat sets up in the orchestral low register a mysterious world of shimmering dark sound, as if to paint the dawn of history on earth. His three-note germinal motive, B-C-B, emerges from the sound mass in unison French horns and tuba, beginning the motion which will spread throughout the orchestra instrument by instrument, section by section, as that motive develops into long melodic line. Then again in the orchestra alone, he refers to the unfolding of jazz history—a hint of the New Orleans street parade; a hint of the Dixieland clarinet-trumpet-trombone-tuba-drums band; a hint of Ellington’s *Take The A Train* theme; a hint of Basie’s trumpet riffs and trombone glisses all working as counterpoint to Pat’s own musical ideas.

And only after more than five minutes of such orchestral preparation does the jazz quartet—at this premiere performance a great one: Dave Grusin, keyboards; Jim Hughart, acoustic and electric bass; Tom Scott, woodwind doubler; and Grady Tate, drums—make its own initial statement.

First comes Dave’s lyrical development of the germinal motive harmonized by parallel chords and interspersed with Tom’s free flute cadenzas. Then Grady adds 1976 jazz/rock drive, his meters alternating between 6/4 and 5/4 and an occasional 4/4, 3/4 or 2/4 with the rhythm further intensified by orchestral brass punctuations. And then Jim introduces a curious two-note bass lick, E<sup>b</sup>-F, against the Fmi<sup>9</sup> piano chord, stays on those same two notes during a massive chord change to D<sup>b</sup>(<sup>4,1</sup>) and back to Fmi<sup>9</sup>, finally changing to C<sup>b</sup>-D<sup>b</sup> when the chord again moves to D<sup>b</sup>(<sup>4,1</sup>). That lick moves all over Jim’s fingerboard in response to Dave’s far-flung modulations. (When I mentioned that lick to Pat, he

# RECORD REVIEWS

Ratings are:

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

## WEATHER REPORT

**BLACK MARKET**—Columbia PC34099: *Black Market*; Cannon Ball; Gibraltar; Elegant People; Three Clowns; Barbary Coast; Herandnu.

Personnel: Josef Zawinul, 2 Arp 2600, Rhodes electric piano, grand piano, Oberheim polyphonic synthesizer; Wayne Shorter, soprano & tenor saxes, Computone Lyricon; Alphonso Johnson, electric bass; Chester Thompson, drums; Alejandro Neciosup Acuna, congas & percussion; Jaco Pastorius, electric bass (tracks 1 & 2); Narada Michael Walden, drums (tracks 1 & 2); Don Alias, congas & percussion (tracks 1 & 6).

\*\*\*\*\*

It's difficult to believe that one group can remain so bountifully resourceful year after year. In reality, it's the genius and rapport of two members—Zawinul and Shorter—that comprises the meaningful core of Weather Report. Yet, despite their dominance, these two artists are able to incorporate and stimulate the talents of their transient sidemen, particularly in the bass department as the dual presence of Johnson and Pastorius makes abundantly clear. The final product always appears as and, in a fashion, actually is a group effort in the highest sense of the term. Following logically from past efforts, *Black Market* is both a culmination of a certain period in Weather Report's history as well as a new, radical departure. By itself, *Market* stands as a gorgeous, sensitive Moorish/Mediterranean suite.

The thread of continuity lies in the sweeping melodies—those hypnotically stunning, culturally impregnated lines inspired by Zawinul and generally interpreted by Shorter. The thread is strongest on side one, where Zawinul has fashioned a three-part suite dealing with the golden age of the Barbary Coast. Segments recall *Nubian Sundance* and *Jungle Book* from *Mysterious Traveller*, others evoke *Sweet Nighter*. In all, it's Zawinul's global mind shifting from Europe and outer galaxies to the windswept sands and baked flea markets of Northern Africa. The concepts are fresh and alive, but the total sound is unmistakably Zawinul and Weather Report.

The end of an era is marked by Johnson's farewell appearance and the debut of Pastorius as the group's latest heavy on the bass. The album provides close stylistic comparisons, as Johnson continues to dominate the funk market while Pastorius unveils fascinating harmonic and melodic approaches to his instrument. Fittingly, Johnson is allowed the album's closing tune, *Herandnu*, which features him in a funky lead role. It is this album's nod to jazz-rock-funk. Pastorius also has penned one, the unusually voiced *Barbary Coast*, which presents Zawinul laying down a keyboard line that sounds like the full front-line of Supersax in harmony. The remaining two tunes belong to Shorter and, ironically,

26 □ down beat

only *Three Clowns* offers anything of substance. It's as if Shorter is holding back, saving his best material for a second solo effort. *Clowns* features interesting contrasts in texture, as Zawinul's acoustic piano chords spar with his rich orchestral fills on the polyphonic synthesizer and Shorter's metallicly rounded, wah-wah lines on the Lyricon.

Which brings us to the radically new: Shorter's adoption of the Lyricon and Zawinul's incorporation of the polyphonic synthesizer. These are not just two more instruments to be added to an already bulging arsenal of toys. They both offer their respective practitioners a fullness of harmony and a variety of colors, textures and timbres before unavailable. Zawinul, in particular, is filling up the spaces with all kinds of orchestral voicings. This instrument is changing Zawinul's arranging concepts subtly and will eventually prove as significant an addition for Weather Report as Hancock's inclusion of the string ensemble was for the Headhunters. —townley

## ENRICO RAVA

**THE PILGRIM AND THE STARS**—ECM 1063ST: *The Pilgrim And The Stars*; Parks; Bella; Pesce Naufrago; Surprise Hotel; By The Sea; *Blancasnow*.

Personnel: Rava, trumpet; John Abercrombie, guitar; Palle Danielsson, bass; Jon Christensen, drums.

\*\*\* 1/2

*The Pilgrim And The Stars* introduces a fine young trumpeter/composer from Italy who shows promise of becoming a major figure on the contemporary scene. Born in Trieste in 1942, Rava has gigged with Gato Barbieri, Mal Waldron, Steve Lacy, Roswell Rudd, the JCOA, Charlie Haden and Don Cherry. In addition, he has scored a number of films in South America and Italy including Argentinian Fernando Da Santa Fe's forthcoming *Org*.

As a trumpeter, Rava reveals the omnipresent influence of Miles. He is fond, for example, of rapid upward glissandi, frozen single note stabs suspended in space, and a dark brooding sound. Rava also expresses a warm lyricism and a spatial sparseness reminiscent of early Miles. It is this integrated fusion of Miles' different periods combined with Mediterranean accents that spells out the basics of Rava's unique musical personality.

Among the most impressive of Rava's originals is *Parks*, a deceptively simple duet built around Rava's mellow smoke-toned trumpet and Abercrombie's subtle fluctuations between Kessel and samba comping styles. This brief duo (1:45) effectively captures the open and expansive qualities we associate with parks. Also striking is *By The Sea*. It creates a sultry, low-burn atmosphere charged with a tense sensuality due to the careful placement of Abercrombie's high-pitched erotic jabs in the background of each channel. *Surprise Hotel* is also economic, a frantic Ornette-like miniature whose chaos ends with a complex concluding line precisely doubled by Rava and Abercrombie. —berg

## MARVIN GAYE

**I WANT YOU**—Tamlam T6 342S1: *I Want You* (Vocal); *Come Live With Me Angel*; *After The Dance* (Instrumental); *Feel All My Love Inside*; *I Wanna Be Where You Are*; *I Want You* (Intro Jam); *All The Way Around*; *Since I Had You*; *Soon I'll Be Loving You Again*; *After The Dance* (Vocal).

Personnel: Gaye, vocals; Chuck Rainey, Wilton Felder, Ron Brown, Henry Davis, bass; James Gadson, drums; Gary Coleman, John "Jack" Arnold, percussion; Sonny Burke, John Barnes, Jerry Peters,

piano and Rhodes piano; Bobbie Jean Hall, Eddie "Bongo" Brown, conga and bongo; Melvin "Wah Wah" Ragin, Ray Parker Jr., David T. Walker, Dennis Coffey, Jay Graydon, guitars, unidentified strings and horns.

\*\*\* 1/2

## AL GREEN

**FULL OF FIRE**—Hi SHL 32097: *Glory*; *Glory*; *That's The Way It Is*; *Always*; *There's No Way*; *I'd Fly Away*; *Full Of Fire*; *Together Again*; *Soon As I Get Home*; *Let It Shine*.

Personnel: Green, vocals; Wayne Jackson, trumpet; Andrew Love, Lewis Collins, tenor sax; James Mitchell, baritone sax; Jack Hale, trombone; Michael Allen, Archie Turner, piano; Teenie Hodges, guitar; Charles Hodges, organ; Leroy Hodges, bass; Howard Grimes, drums, congo & bongo; Rhodes, Chalmers, & Rhodes, background vocals; The Memphis Strings.

\*\*\*\*\*

As far as I'm concerned these two lover men have been, and continue to be, the cream of the current crop of male soul singers. Marvin, in particular, has outweathered formidable contemporaries the likes of James Brown and Otis Redding to establish himself as the most persuasively emotive and technically capable singer since Sam Cooke. Green's honesty and special pressure-cooked intensity likewise set him apart from the pack.

Marvin's latest attempts to scale new heights in sexual immediacy unfortunately fail, since they are delivered in the bogus, overblown manner of Barry White. Like the epochal *What's Goin' On* and *Let's Get It On*, the album has a dreamy, watery feel that is sustained throughout. However, what was unified before sounds homogenized now.

Marvin continues to multi-track his voice, each track in constant call-and-response counterpoint to the others, the arrangements swamped by a veritable ocean of strings, horns, and percussion. Things are rhythmically kept in a tight, if gentle, groove (especially on the title cut and *All The Way*), but there isn't a distinctive composition within earshot or anything remotely resembling a provocative lyric. The problem is that this slush for disco-dancers has almost nothing to do with the funk and vitality of the magnificent dance scene portrayed on the album's cover, or for that matter, any of the now-classic hits Marvin has recorded during the last 15 years.

The Mean Green One also makes an obvious bow in the direction of the discos on the title cut of his latest, yet manages to keep his identity intact in the process. Al's genius is his ability to combine and communicate the pleasures of the flesh and of the spirit and on the title cut, *Glory*, *Home*, and *Shine*, the man sounds as if he just can't contain the joy he feels. He also has little trouble breaking your heart on *The Way or Fly*.

As always, Al and producer Willie Mitchell manage to shuffle around the familiar elements of their formula for success—a clever new horn punctuation here, a taste of Charles Hodges' sanctified organ right there—to stave off any feelings one might have of *deja entendu*. One element that doesn't change is Howard Grimes, a drummer who is a miracle of taste and strength, the electric pulsation that drives this Memphis menage album after album. —adler

## JOE TURNER

**NOBODY IN MIND**—Pablo 2310-760: *I Want A Little Girl*; *Nobody In Mind*; *Chicken And The Hawk*; *I Just Didn't Have The Price*; *How Long Blues*; *Crawdadd Hole*; *Juke Joint Blues*; *Red Sails In The Sunset*.

Personnel: Turner, vocals; Roy Eldridge, trumpet;

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Milt Jackson, vibes; Pee Wee Crayton, guitar; J. D. Nicholson, piano; William Walker, bass; Charles Randall, drums.

\*\*\*

Joe Turner is a blues shouter, and this is mostly a blues album. It's a good deal better than his first Pablo LP last year in which he was pitted against four trumpets in a generally chaotic and disorganized affair. This time three of the trumpets are gone, and Turner's art is better off by their absence. Roy Eldridge remains, however, and he is in decidedly better form than last time. He lends a bittersweet passion to *How Long* and *Nobody In Mind* and brings a stabbing immediacy to *Little Girl*. There is a notable feebleness to his attack on *Chicken* though.

But Turner is the center of the proceedings, and although this was recorded during a period of serious illness for him, he is still in superb voice. He embraces the lyrics like a grizzly bear. *I Want A Little Girl* merges into a single musical phrase—"I wannalittlegirl . . . 'tcallmyown, musbethetheonethesallone." It also happens to be the best track on the record, which says something about the nature of the Turner repertoire. Perhaps it's unnecessarily blues-bound. I'd like to hear Turner break tradition and sink his teeth into a more popular or even contemporary repertoire. The blues don't have a monopoly on good changes.

If Norman Granz hasn't expanded Turner's book, he's certainly given him superb balance in terms of support. The brittle, metallic and urbane sound of Milt Jackson's vibes would seem an unlikely counterpoint to the swaggering Turner. But the combination works, largely because Jackson is no stranger to the blues.

Pianist Nicholson pounds out the chords with a percussive emphasis that keeps everyone from straying. Randall and Walker lay down a strong afterbeat in the rhythm and blues tradition. One waits for the rhythm section to provide a little muscle-loosening swing, but the heavy r&b strain is very insistent.

The only dissonant note is provided by the midwestern twang of Pee Wee Crayton's guitar. Even the formidable powers of Benny Green muster only meager words on his behalf in the annotations. —mcdonough

### ISAO TOMITA

**FIREBIRD**—RCA ARL 1-1312: *Firebird Suite; Prelude To The Afternoon Of A Faun; A Night on Bare Mountain.*

Personnel: Tomita, synthesizers, electronic piano, Clavinet, sitar.

\*\*\*

Since the relative merit of all art depends largely on its legitimacy vis-a-vis comparable efforts in the genre, we must first consider Tomita's creations in the context of contemporary synthesizer liturgy. Despite the anticipated protests of a bevy of Tomita fanatics, he really isn't one of the great electronic music innovators. His creations and discoveries are, in reality, new approaches to already hypothesized notions. In short, he's no Subotnick-like trailblazer; he's no musical Marco Polo of the voltage-controlled oscillator.

Accordingly, Tomita's works must be regarded in the company of the melodious (as opposed to sound and wave pattern) constructs made famous by Walter Carlos. There are definite similarities: both base their repertoire largely on classical music, both are space age transcribers of European symphonic works. Yet therein, the differences germinate.

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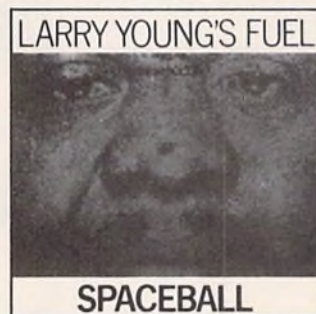
ROLLING STONE recently said it all: "Anthony Braxton is taking music places it has never been before." Braxton's new album is a collection of fascinating original compositions for an orchestra of more than twenty hand-picked creative musicians.

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Carlos depends less on machine-created string sessions and more on horn simulations in the more emphatic passages, while Tomita's phrasings are more lush, employing regiments of robot choruses and sheets of automaton violin swirl. By comparison, one regards a Tomita record as somewhat more elaborate, less chock full of gimmicks, and basically a legitimate creation in a style of music prone to laboratory gimmicks and occasional self-indulgence. When your "axe" is a device capable of reproducing anything, and you don't have to pay union scale, the possibilities, as well as the ego-swelling pitfalls, are virtually boundless.

Tomita's renditions bear remarkable fealty to the original compositions. Carlos' predominantly German (Bach especially) transcriptions often sound pretty but a bit sparse. Yet Tomita, working heavily with material composed by latter-day Russian composers, has found pieces totally congruent with his synthesizer ideas. The forceful, haunting, ghost-like majesty of *Introduction And Dance Of The Firebird* from *Firebird Suite* matches the finest renderings of symphony orchestras. Of course, most Russian works of this period have that legendary thunderous quality about them, a trait that Tomita understands perfectly. There is, however, a subtle undercurrent of whimsical humor in *Firebird's Infernal Dance Of King Katschei*, described perfectly via the twisting and turning of a few oscillators.

Tender moments are also adroitly handled. Claude Debussy's *Prelude To The Afternoon Of A Faun* is a work of fragile grace. Tomita's space blips produce an image of a young deer, running happily through the forest. Of course, this Japanese musician is no stranger to the works of Debussy: a recent album was devoted to his works.

These perfectly segued, alternatingly roaring and dainty passages make for enlightened listening. —shaw

## PAT MARTINO

FOOTPRINTS—Muse MR 5096: *The Visit; What Are You Doing The Rest Of Your Life?; Road Song; Footprints; How Insensitive; Alone Together.*

Personnel: Martino, guitar; Bobby Rose, second guitar; Richard Davis, bass; Billy Higgins, drums.

\*\*\*\*\*

STARBRIGHT—Warner Bros. BS 2921: *Starbright; Eyes; Law; Fall; Dceda; Starbright Epilogue; Masquerada; Nefertiti; Blue Macaw; City Lights; Prelude; Epilogue.*

Personnel: Martino, guitar, synthesizer; Gil Goldstein, keyboards; Warren Bernhardt, Michael Mainieri, synthesizers; Will Lee, bass; Charles Collins, Michael Carvin, drums; Alyrio Lima Cova, percussion; Marty Quinn, tablas; Al Regni, flute; Joe D'Onofrio, violin.

\*\*\*\*\*

Pat Martino, now in his early 30s, has been on the road since his mid-teens, assimilating just about every influence, change, and fashion that has dominated jazz guitar, not to mention rock and soul, in that period. That covers a lot of ground. Pat is equally at ease playing in the relaxed, blue context of Jim Hall or running neck-to-neck with the poly-cultural pursuits of Weather Report. He undisguisely asserts his legacy as a prodigy of Wes Montgomery, while fancying himself to be a student of Eastern, even "globalistic" musics and disciplines. In either case, his round, lyrical guitar style bears a similarity to the intuitive, studied sensitivities of a singer, though Pat can achieve the kind of octave transposition and inflective embellishments that few vocalists can boast. With a pair of

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prodigious albums in simultaneous release, Martino should finally obtain a measure of the recognition due him as a tasteful, resourceful guitarist.

*Footprints*, the Muse album, is actually a reissue of a 1972 session for Cobblestone. Thematically, it is a visit with Pat's memory of Montgomery, who was as much a friend of Martino's as he was an influence. Actually, the ensemble support here is atypical of the kind of backup Wes became popular for: he rarely used a second guitarist as a sort of left-hand shadow like Martino does Bobby Rose, nor did he often enlist the brave, provocative responsiveness of a bassist as multi-faceted as Richard Davis. Nonetheless, Montgomery's presence weighs heavy in Martino's mind on this occasion, in the way he phrases an ascending or descending scale, the way he bops and glides on a joyous riff, and the way he spins off from a theme and then neatly rejoins it. *Footprints* is a late night record, moody in spite of its buoyancy, and haunting even though it eschews sentimentality.

Pat's debut on Warner Bros., *Starbright*, affords him greater room to explore his cross-cultural proclivities, at the same time proclaiming him to be as vehement as even the funkiest of modern guitarists. His material here falls under three categories: quasi-Oriental, cerebral sampling, (*Starbright*, *Eyes*, *Masquerada*), beautiful and entrancing music, among the best of Martino's career, and strongly reminiscent of Zawinul and Shorter's recent compositions; a series of guitar and electric piano duets between Pat and Gil Goldstein (*Fall*, *Nefertiti*, *City Lights*), with the former laying down some tender, liquid lead and the latter providing sweeping, supportive vibraphone-like chords; full, fleshy funk (*Law*, *Deeda*, *Blue Macaw*), in which Martino powerhouses fiery, surprisingly logical lines over simple but ample funk progressions, as substantial as it is pleasant. Only one long track, *Prelude*, lacks the good-natured balance that permeates everything else on the album. Martino indulging in his classical prowess. Otherwise, *Starbright* is a safe bet to wish upon.

—gilmore

## COLLIN WALCOTT

CLOUD DANCE—ECM 1062: *Margueritte*; *Prancing*; *Night Glider*; *Scimitar*; *Vedana*; *Easter Song*; *Padma*; *Cloud Dance*.

Personnel: Walcott, sitar, tabla; John Abercrombie, guitar; Dave Holland, bass; Jack DeJohnette, drums.

★ ★ ★ ★ ½

Collin Walcott's effective *Cloud Dance* has produced a series of life-giving musical shows. Taking the form of intimate conversations among close musical friends, these protean exploratory dialogues radiate warmth, trust and adventure.

*Margueritte* is a multi-dimensional portrait consisting of Indian, African, and Western elements which synergetically combine to elevate the music beyond a strictly Eastern context. The quartet also outlines *Cloud Dance*, a light and floating yet intense sketch suggesting the circular flow of water between earth and air.

As a trio, Walcott's sitar and Abercrombie's guitar mingle above Holland's bass in an open terrain of infinite dimensions. In *Night Glider*, for instance, shafts of moonlight extend outward to provide a mystically-shrouded roadway for Walcott's phantasmagoric lunar voyage. With *Vedana*, on the other hand, we travel inward to the serene plateaus of cosmic

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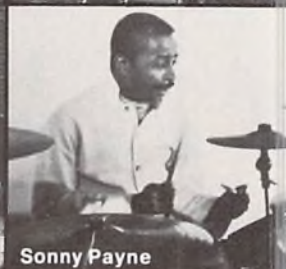
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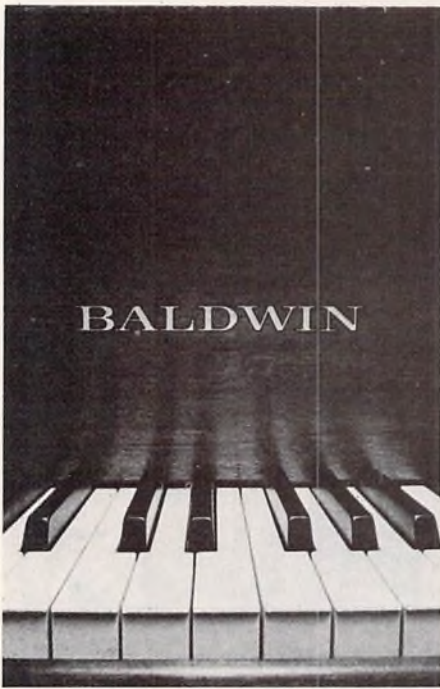
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The remaining four tracks are duo exchanges. *Padma* is a lyric melding of sitar and guitar while *Scimitar* pits Abercrombie's flesh-rendering slashes against Walcott's tense tabla textures. Bass and tabla are energetic partners in *Prancing* whereas *Easter Song* presents the fugal intertwinings of Holland's bass and Walcott's sitar.

Recently, the magic show of Walcott/Abercrombie/Holland/DeJohnette appeared at the Village Vanguard for one of WRVR's Monday night concerts. The vital sparks of that evening—the warmth, enthusiasm and inspired invention—are all successfully rekindled by *Cloud Dance*. —berg

## BARRY MILES' SILVERLIGHT

MAGIC THEATER—London PS 661: *Rebate; The Battle; Star-Gaze; Down To Mirth; Finger-Ring; I've Touched Your Soul; Magic Theater*.

Personnel: Miles, acoustic and electric pianos, synthesizer, organ, Clavinet, vibes, and percussion; Bill Washer, guitar; Harvie Swartz, acoustic and electric bass; Terry Silverlight, drums. On track 1: Steve Gadd, drums; Randy Brecker and Alan Rubin, trumpets; Dave Taylor and Mike Gibson, trombones; Lou Delgado, sax; Bob Mann and Jeff Mironov, guitars.

★ ★ ★

Magic Theater is a poor man's sampler of contemporary jazz culinary, including a disco-directed item. Like the *Buzuka* album on A&M, which was also produced by Tony Camillo, this album attempts to balance the funk with nimble musicianship, not solely confined to de rigueur quarter and half note apostrophizing. Barry Miles figures as the quartet's composer, arranger, and keyboard virtuoso and, although he does not accomplish all of those undertakings with the same degree of facility, he is representative of the new breed of studio musician proficiency.

The disco tune, *Rebate*, is mostly for the fun of it, providing Camillo a vehicle to affix his signature on the proceedings. The acute mating of the horns with the synthesizer for one solid tone wash is as deft of a recording feat as you are likely to find. A piece like *Star-Gaze*, however, is the other side of the coin; borrowing shamelessly from Jarrett's solo performance routine, Miles relies on the same pattern for building complex interval patterns and rolling chord blocks with his left hand while focusing the resolution in simple melodicism with the right hand. But Barry Miles' principal model would seem to be the electronic incarnation of Chick Corea. The use of simple rock-mannered progressions, dramatically precise bass lines, drum embellishments and reciprocal blues scales, and classical sensitivity all lend to that nearly Wagnerian sense of natural forces at play, which Corea so effectively invokes. Unfortunately, Miles chooses to emulate Corea's fondness for arbitrary overstatement, an indulgence that robs listeners of the right to surprise. In listening to Miles' and Corea's music, one can almost hear them saying: "Hey, look everybody, we're coming to an exclamation mark! Now if we all pay attention, no one will miss it!" And that's what's known as communication. Yet despite Miles' tendency to blindly tag along after his mentors and jump into the same mud puddles that they good naturedly paddle in, the bright craftsmanship and refreshing eclecticism of *Magic Theater* keep the disc afloat. —gilmore

## MIROSLAV VITOUS

MAGICAL SHEPHERD—Warner Brothers BS 2925: *Basic Laws; New York City; Synthesizers Dance; Magical Shepherd; From Far Away; Aim Your Eye*.

Personnel: Vitous, bass, guitar, guitar synthesizer, MiniMoog, electric piano; James Gadson, Jack DeJohnette (tracks 3-4), drums; Herbie Hancock, electric piano, Clavinet, synthesizer; Airtio Moreira, percussion; Cheryl Grainger, Onike, vocals.

★ ★ ½

Distinguished Weather Report alumnus Miroslav Vitous, in his first outing since leaving the pioneer ensemble nearly two years ago, has obviously learned his lessons well. The chanting, other-worldly vocals of Grainger and Onike are a rote transcription of similar blueprints and practices made famous by Joe Zawinul. Instrumentation is also quite similar; the brief, chopping keyboard punctuations of the Austrian are duplicated by Hancock.

Something is wrong, however. Maybe it's the overriding feeling that we're being cheated. Vitous is a bass player of uncommon dexterity and skill, yet he avoids all but the elementary here. Where are the acoustic double stops of early Weather Report releases? Maybe their absence has led to his decline from the heights of excellence; subsequent efforts have been marked by a developing dependence on sophistofunk, a far cry from the tonal imagery of *Body Electric*. Accordingly, Vitous has dropped his upright for an electric, an axe on which he lacks the propulsive energy to shine as brightly as Clarke, his successor, Al Johnson, or even current WR bassist Jaco Pastorius.

Vitous is a man in search of an idiom. As a funkmeister, he fails miserably. Obviously, injections of surreal vocalese (on *Basic Laws* and the title cut) help recapture the mystery-laden format that Vitous works best with, if only for the reason that his forte seems to be a double-stop, pause-laden fill, integrating with other instruments, occasional interrupting piano or sax lead lines making a sparse, yet incisive statement. Miroslav's dependence on electricity and synthesized effects demeans his talents here; working outside his area of expertise where he has no conceptual uniqueness or originality, his considerable abilities are wasted and mediocrity prevails. —shaw

## ELVIN BISHOP

STRUTTIN' MY STUFF—Capricorn CP 0165: *Struttin' My Stuff; Hey, Hey, Hey; My Girl; I Love The Life I Lead; Fooled Around And Fell In Love; Holler And Shout; Slick Titty Boom; Grab All The Love; Have A Good Time; Joy*.

Personnel: Bishop, lead vocals, lead, rhythm, and slide guitars; Johnny "V" Vernazza, lead, rhythm, slide guitars, background vocals; Michael "Fly" Brooks, bass guitar; Don Baldwin, drums, congas, percussion, background vocals; Mickey Thomas, lead and background vocals; Phil Aaberg, piano, Clavinet; Bill Slais, synthesizer and background vocals; Mike Keck, piano, organ; Terry Hanck, tenor sax.

★ ★ ★

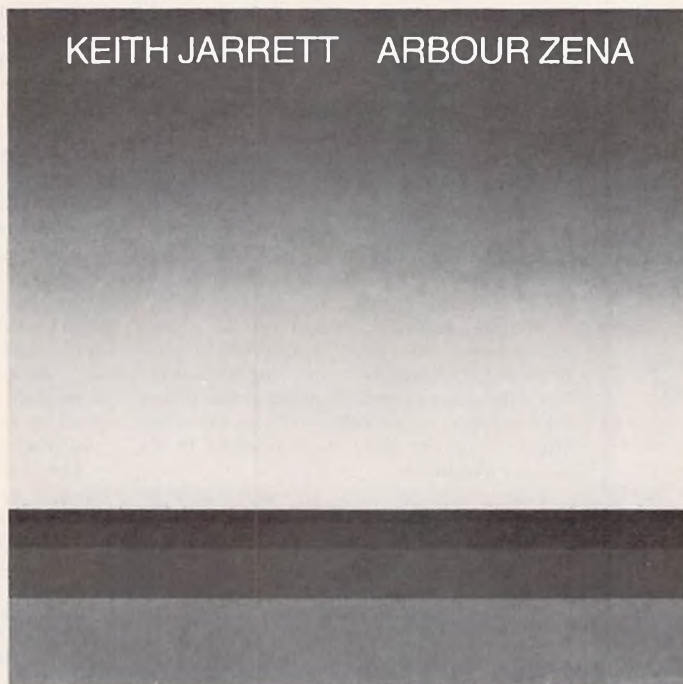
As is obvious from the titles, this is a light-hearted album, with all the stops out when it comes to fun. The title, though, assumes more than a little irony after a few listenings, since Bishop's "stuff" has long been fine and tasty, with occasionally spectacular guitar lines, something that is scarce here to the distressing point of paucity.

Producers Allan Blazek and Bill Szymczyk have apparently gone for a tried-and-true "commercial" approach here, with a heavily prominent rhythm section and vocals and discernible de-emphasis on lead parts of any



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sort. While this method works well enough on the reggae-flavored *Hey, Hey, Hey, Hey* and others including the standard-fare jump *Holler And Shout*, it tends to leave the listener almost begging for one of Bishop's deftly-executed solos at many points.

Mercifully, both Bishop and Vernazza alleviate this anxiety in enough places to save the LP from the crevasse of mediocrity. In the magnetically funky *Love The Life I Lead*, Bishop at last lets go with some sterling phrases atop Vernazza's impeccable rhythm lines, both serving as accurate indicators of the prowess assembled here. Again on the hauntingly pretty ballad *Foiled Around And Fell In Love*, Vernazza sets the stage with chime-like melodies, opening the way for Bishop to carve out a shimmering bridge—easily transforming the number into the album's peak.

The two guitarists' counterpoint/parallel lines also add dimensionally to the rather mechanical rhythm section (excepting Asberg's keyboards), but then both seem content too often to steam along in this mode when the ambience is just right for one or another to soar a little bit.

Vocally, Bishop's innuendo-filled growls and Thomas' tenor-falsetto wails are in good form and it's only after some scrutiny that Elvin's decision to employ another singer makes a lot of sense; each compliments the other and Bishop now has more stage freedom in his riotous live shows.

Bishop has apparently decided to temper his recent fascination with the currently chic neo-romponism in rock, and to concentrate on the more stable avenue of his considerable talents as a musician. Had he scrapped the throwaways *My Girl* and *Slick Titty Boom* and stretched out more astride the real chargers, this could have been a landmark. After all, simple ebullience can only be substituted for mastery so long.

—pettigrew

### NINA SIMONE

THE FINEST OF NINA SIMONE: I LOVES YOU PORGY—Bethlehem BCP-6003: *Mood Indigo; Don't Smoke In Bed; He Needs Me; Little Girl Blue; Love Me Or Leave Me; My Baby Just Cares For Me; Good Bait; Plain Gold Ring; You'll Never Walk Alone; I Loves You Porgy; Central Park Blues.*

Personnel: Simone, vocals, piano; Jimmy Bond, bass; Al Heath, drums.

★★★★

### CHRIS CONNOR

THE FINEST OF CHRIS CONNOR—Bethlehem 2BP-1001: *Lullaby Of Birdland; What Is There to Say; Try A Little Tenderness; Spring Is Here; Gone With The Wind; The Thrill Is Gone; Blame It On My Youth; It's All Right With Me; Stella By Starlight; I Concentrate On You; From This Moment On; Trouble Is A Man; All Dressed Up With A Broken Heart; Fly Me To The Moon (In Other Words); Ridin' High; All About Ronnie; I Hear Music; Come Back To Sorrento; Out Of This World; Lush Life.*

Personnel: Connor, vocals; Ellis Larkins, Ralph Sharon, piano; Joe Puma, Everett Barksdale, Joe Cinderella, guitar; Herbie Mann, flute; Ronny Odric, flute and clarinet; Kai Winding, J. J. Johnson, trombone; Don Burns, accordion; Art Mardigan, Osie Johnson, drums; Milt Hinton, Beverly Peer, Vinnie Burke, bass.

★★★★

Many people argue about the term "jazz singer," but I don't think there's any question that Chris Connor and Nina Simone fit the bill: their phrasing, use of meter, improvisational ability, and affinity for just the right songs make their contributions to jazz as stimulating and important as those of any instrumentalist.

Bethlehem has reissued two collections that present these ladies in good form. Nina Si-

mona is captured in a beautiful 1958 session, on the threshold of her great success, before she funk'd out and turned inward. Her cool-blues vocalizing and steadily swinging piano work are heard to great advantage on offbeat renditions of such old standards as *Love Me Or Leave Me* and *My Baby Just Cares For Me*. Simone takes a familiar song and bends it to her style without ever losing sight of the original. A long, bright piano solo leads unexpectedly into *Mood Indigo*, with great effect, while *Little Girl Blue* is introduced with a low-key chorus of *Good King Wenceslas*.

Some piano selections, sans vocals, are enjoyable if not arresting. *Good Bait* winds up with a classical-sounding finale, while *You'll Never Walk Alone* is handled in fairly conventional style.

Chris Connor matches vocals with three different backup groups on her two-album set (it would be nice if Bethlehem provided information on the original years of these recordings). Although the personnel behind her includes such talents as Kai Winding, J. J. Johnson, and Herbie Mann, her finest work comes in the most intimate setting, with the Ellis Larkins Trio. Accompanied by the tasteful piano of Larkins, with Everett Barksdale on guitar and Beverly Peer on bass, she brings a warmth and effortless assurance to such tunes as *Lullaby Of Birdland*, *I Hear Music*, and *What Is There to Say*.

The Vinnie Burke Quartet also lends distinction to Chris' vocals, as she brings her husky, full-bodied yet buoyant touch to more old favorites: *Stella By Starlight*, *Out Of This World*, and a lovely *Lush Life* featuring Joe Cinderella on guitar.

Oddly enough, the nine selections featuring the Ralph Sharon Group with Sharon, Winding, J. J., Mann, Joe Puma, Osie Johnson, and Milt Hinton, are the least inspired on the album. They're not bad, and some (*It's All Right With Me*, *Ridin' High*) are excellent, but there is a more studied sound to these arrangements, and less feeling of interplay between Chris and the musicians.

Still, the sound is there and it's solid throughout. Chris Connor is one fine singer, and if this isn't the "finest" she's done, it's damn good. Ditto for Nina Simone. —multin

## WAXING ON....

Few things in 1976 have made as much sense as the announcement that Arista Records had bought and planned to reissue the entire catalogue of Savoy Records. Consider first that Arista, through its release of records on the English Freedom label and its signing of Anthony Braxton, is in this decade a vital force for exposing to the American audience a great many works of the jazz avant garde. Consider next that Savoy, perhaps the most perspicacious of the small independents to spring up in the early '40s, was actively capturing the avant-garde jazz of its time—namely bebop—and continued through the '50s to provide a home for the up-and-coming; some of them, like Yusef Lateef and Cannonball Adderley, were given their fledgling shot at recorded leadership by Savoy, preparing them to sign with other (usually larger) labels. All things considered, the match-up was a natural.

The first eight twofers on the Savoy Reissue

label are a mixed lot, bookended by the set of Charlie Parker masterpieces at the top and a fascinating anthology of The Music Scene—Harlem, 1944—to bring up the rear. Yet the entire series is an attractive and impressive jump into the recent wave of jazz history. Perspective is “in,” jazz reissues are a burgeoning field, and the Savoy’s can hold their own, with thoughtful production, generally good liner notes, and solid sound: there’s thankfully no stereo simulation employed, and the only electronic manipulations that took place were to clean things up.

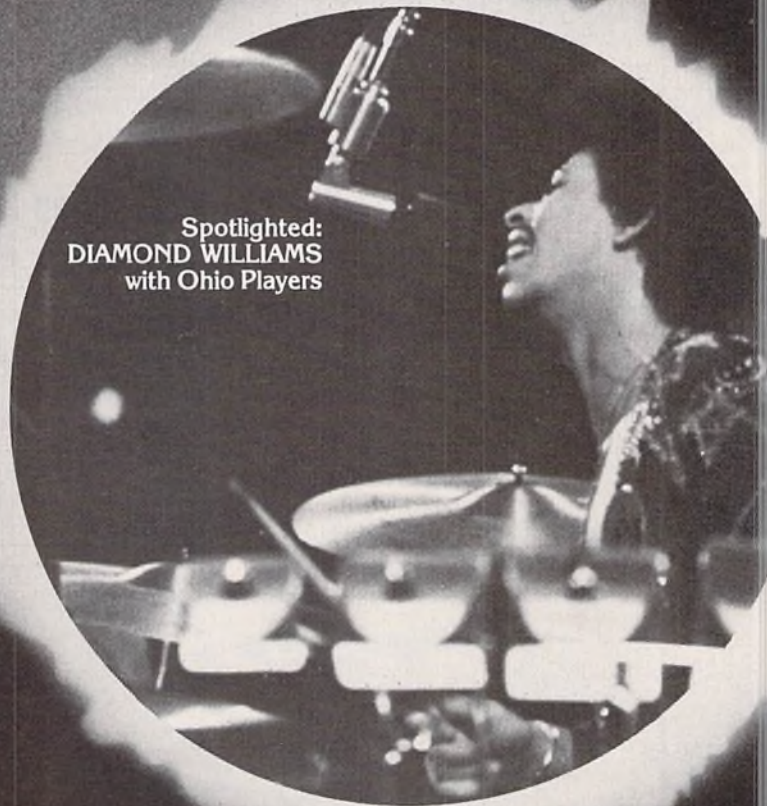
As for rating each twofor individually, I think that one must look at a few things *besides* the actual music: in a series such as this, perceptive and authoritative liner essays are an integral part of the final product, since in most cases the music has been previously issued and we are scrutinizing, at least in part, the re-packaging. Also important are the programming of material and discographical information. But the music, of course, comes first.

The flagship for the Savoy line is the Charlie Parker collection, an anthology of the master takes Bird did for the label between 1944 and 1947. What can be added to the wealth of writing about these performances? They are the building blocks of modern jazz, the first fully fluent outbursts in a new tongue. They have spoken so well for themselves over the last 30 years that there is little left to say. Many of Bird’s masterpieces—including *Ko Ko, Now’s The Time, Parker’s Mood, Donna Lee*—are here, as are two long-unavailable tracks from Bird’s first small-group session (led by guitarist Tiny Grimes). The players in this musical drama-in-the-making: a youthful Miles Davis, the relatively seasoned Bud Powell, John Lewis, Max Roach, bassist Tommy Potter. Many readers are well acquainted with these tracks separately, but they’re all assembled here in order, and Ira Gitler’s notes are informative and lucid (if edited carelessly). The alternate takes of these performances, which popped up along with these masters on an earlier French BYG series, will be released later.

The method of including master and alternates—thus allowing the listener to hear a piece develop through several recorded attempts—is tried-and-true scholarship, and it helps make the Lester Young collection a wholly excellent experience. There are 25 tracks, but only 15 titles are covered, and there is joy and wonder in hearing Pres treat each of three or four takes as a new piece, creating totally different solos at each opportunity. In some cases, each succeeding take provides a solo extended from the one before in overall concept. Pres’ Savoy recordings—everything he did for the label is included here—were undertaken in 1944 and again in 1949, with a highly-charged bop ensemble. No one is calling it his best work, yet many musicians would have been glad to call it theirs. Eight tracks, by the way, are released here for the first time; they add nothing startling to the legacy, but help complete the picture, as do J. R. Taylor’s notes. They’re sharp, focused, perspicacious, painstaking, dry. But plow through ‘em. They weren’t tossed off lightly in the writing, and shouldn’t be in the reading.

The 1958 session that featured John Coltrane in a set led by trumpeter Wilbur Harden is solid and vital. Harden, who plays flugelhorn and supplied all the compositions, was an original and extremely competent player

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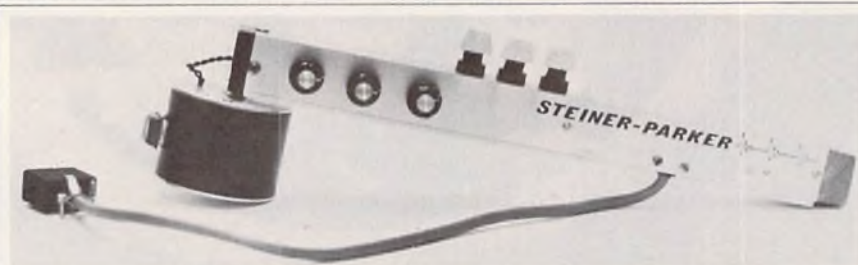


whom Coltrane tapped for his own early quintet date on Prestige, and it's rewarding and even refreshing to hear his strong, earthy tone and lines. The rhythm section stars Tommy Flanagan, in his usual superb form, with Doug Watkins on bass and an eager, explosive Louis Hayes turning in excellent drumming. As for Trane, these performances show another facet of the dedicated young saxist, who was still perfecting a vertical style of playing that would turn 90 degrees within a few years. Here is his lighter, though still urgent and intense side, captured in a comfortable "blowing session" that allowed him to stretch out on familiar changes and in warm company. It makes damn good listening all around, and Bob Palmer's notes accurately and distinctly place this music in its proper perspective, in terms of jazz in general and Coltrane in specific.

For the Milt Jackson set, executive producer Bob Porter has drawn on four of the old Savoy records to re-assemble the entire mass of material recorded by the vibist in conjunction with his old friend Lucky Thompson. Thompson's tenor was a modernist approach to the teachings of Ben Webster and Don Byas, and his compatibility with Bags, despite their different approaches to such things as solo structure and melodic invention, keeps the music buoyant. These tracks are among the first that Bags did as a leader—recorded in early 1956—and it's remarkable to note how little his style has changed, yet how much it has been refined, over two decades. Hank Jones contributes sparkling solos, an original ballad, and accompaniment work that unobtrusively urges, yet could practically stand alone for its grace and imagination. Jackson is quoted as saying his first reaction to these sides is that they "sound old"; and yet the strong individualism effected by both Thompson and Jackson give this music an extraordinarily timeless quality.

That quality comes through as well on the set from Yusef Lateef. This collection compresses the material originally issued on three Savoy LPs onto two records—modern technology, etc.—but would be well worth the price even if it didn't. Yusef's quintet starred Curtis Fuller, fleet and driving on trombone, Hugh Lawson on piano, Louis Hayes on drums and Ernie Farrow on bass and rabat, a one-stringed Eastern axe, which appears only once. Another bassist, the redoubtable Doug Watkins, plays "finger cymbals and miscellaneous percussion." Misc. perc. in 1957? That's just one way that this recording documents Yusef's innovative foreshadowing of later jazz events. By the time of this date, his interest in the music of the Middle and Far East had already led him to skirt with modality; his flute work, making its debut on these sessions, is generally considered to have helped pioneer that instrument's jazz development; and *Happyology* is alive with Yusef's stylized African vocalizations. Yet on *Yusef's Mood* he cooks on tenor through a jump band riff-jam. This set is panoramic, and an important part of an unusual musician's unusual past.

The Cannonball Adderley sessions—this twofor simply makes available again Cannon's first two recording dates, in their entirety—are essential, if only because they *are* the first. As Peter Keepnews relates in the superlative accompanying essay, Adderley had arrived in New York only days before (June, 1955), sat in on an Oscar Pettiford engagement, and taken the city by storm. The initial session, with Donald Byrd on trumpet, Nat Adderley



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on cornet and reedman Jerome Richardson, was done under the aegis of Kenny Clarke, but it was Horace Silver's piano anchoring that kept things afloat. (Keepnews goes into depth on the link between Cannonball and Horace, and I refer you to the notes.) The second session was a more wieldy quintet arrangement, with Hank Jones providing a quite different piano persona, one which ultimately cooled things off from the first session. What Horace might have accomplished in this situation can only be guessed. In any event, Cannon's careening, blues-soaked, Bird-drenched soul and lightning, bop-forged quickness are on display throughout, and he is, as he most often was, dazzling.

The only real disappointment in the Savoy series' first release is the set of Erroll Garner recordings, the lion's share of which were done in 1949. There are also four tunes done in 1945. These earlier recordings are clearly those of a pianist strongly influenced by jazz; but to refer to Garner's playing here as "jazz piano" is simply not correct, or at least not fair to the many keyboardists who were more seriously investigating the resources of the idiom. He was, at this time, a lush, influential stylist, but a limited improviser. The 1949 tracks loosen up considerably more, but the similar tempos and stylings, while lovely, don't have that lean strength or compelling swing that would emerge a bit later. Everything here is a trio recording, and that, of course, compounds the problem. The loosely-strung liner notes claim that Garner's talents have been too long taken for granted, but neither the notes nor the music provide a good reason why this is so—or why, perhaps, it should not be so.

Finally, the highlight of the series. Dan Morgenstern's thorough, track-by-track notes refer to *The Changing Face Of Harlem* as "fascinating," and that's the perfect word. As he points out, Harlem was an incredibly busy musical capital when Savoy Records opened shop, and this anthology chronicles some of the major artists of 1944, with a happy and important emphasis on the jump bands. A true "collection," this twofer features 10 different groupings, 12 previously unissued tracks, and a good chunk of the musical spectrum that existed then. The highlights, surely, are those tracks featuring Hot Lips Page, but there are also three new performances by Ben Webster, a fabulous glimpse of altoist Earl Bostic, and great solos by the likes of Teddy Wilson, Red Norvo, Tiny Grimes and Benny Harris. In addition, the album's programming does indeed show Harlem changing, from the 11-piece Buck Ram All-Stars that opens the album to the swing-bop septet that closes it. This one's a must. —tesser

Charlie Parker, *Bird/The Savoy Recordings* (Savoy SJL 2201):  
\*\*\*\*\*

Lester Young, *Pres/The Complete Savoy Recordings* (SJL 2202):  
\*\*\*\*\*

John Coltrane-Wilbur Harden, *Countdown* (Savoy SJL 2203): \*\*\*\*

Milt Jackson, *Second Nature* (Savoy SJL 2204): \*\*\*\*

Yusef Lateef, *Morning* (Savoy SJL 2205): \*\*\*\*\*

Cannonball Adderley, *Spontaneous Combustion* (Savoy SJL 2206):  
\*\*\*\*\*

Erroll Garner, *The Ell* (Savoy SJL 2207): \*\*

*The Changing Face Of Harlem* (Savoy SJL 2208): \*\*\*\*\*

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# BLINDFOLD TEST



VERYL OAKLAND

## Louie Bellson by Leonard Feather

Louie Bellson entered on a new phase of his career in February of 1974 when *Bittersweet*, his first work written for a symphony orchestra, was performed by Bellson and the Milwaukee Symphony. This year he is stepping up his activities in this area. Another work, this time written in collaboration with his perennial colleague Jack Hayes, and consisting of vignettes inspired by Indian, African, American and Latin music, was set for a late April performance (along with *Bittersweet*) by the Glendale Symphony. Future dates are penciled in with the National Symphony in Washington, and others in Vancouver and Kansas City.

Essentially, however, Louie remains at the helm of his swinging band, with a fairly well-fixed personnel, appearing at night clubs and college clinics, mainly in California. A close association with Norman Granz, for whose Pablo label he now records, has taken him to such events as the 1975 Montreux festival for jam sessions.

Bellson has appeared in this space before, teamed with Pearl Bailey (db 4/22/53), alone (11/19/64) and in tandem with Dizzy Gillespie (3/23/67). As always, he was given no information about the records played.

**1. SHELLY MANNE.** *In The Still Of The Night* (from *Hot Coles*, Flying Dutchman). Manne, drums and percussion; Mike Wofford, piano; Chuck Domanico, bass; Tom Scott, flute.

That's very interesting. First of all, it sounds like Shelly playing drums, to me. With Bud Shank, maybe?

**Feather:** What is it that tipped you off to Shelly?

**Bellson:** First of all, he gets a very beautiful, delicate sound on the cymbals and the drums. He never overplays anything, and it's always so correct—so right—and he gets a beautiful swing feel. And sometimes I can identify the sound of his drums. The piano player sounds like Mike Wofford. The bass I'm not too sure of. It sounded like Ray for a while, and then it sounded like Monty Budwig.

I know the tune, but I can't think of the name. Oh, *In The Still Of The Night*? I liked the track very much. I think it's recorded well. Everybody has good presence. It's a tremendous feel.

I'm interested to find out whether he's using another percussionist there or whether Shelly overdubbed that. I think that he's probably using another percussionist to play the wonderful little extra percussive sounds. I don't know who that is. It could be one of any of the great percussionists living out here in California. It might be Joe Porcaro or Emil Richards, unless Shelly redubbed it. I'd give it four stars.

**2. TOSHIKO AKIYOSHI-LEW TABACKIN BIG BAND.** *The First Night* (from *Long Yellow*

*Road*, RCA). Akiyoshi, piano, composer, arranger; Tabackin, flute; Bobby Shew, fluegelhorn; Gene Cherico, bass; Peter Donald, drums.

Ah, well, that sounds like Toshiko and Lew Tabackin. First of all, the marvelous flute playing there—Lew—I don't know of any person who plays any better than that. He's a *fantastic* player! Not only a great tenor player, but his flute is just remarkable. It sounds like him playing lead flute there, and it certainly sounds like Bobby Shew. I'm so used to Bobby Shew now being a member of our band, and of course the wonderful statement that the great Dizzy Gillespie made at one time.

This was on a Canadian tour we did with our band and Basie's band and Maynard Ferguson and Woody Herman, and Diz was on that particular tour. He heard Bobby play *Spanish Gypsy*—Don Menza's tune—and he used to come out front every time we played that, every concert, and he said "I can't get over this young man! That's the greatest fluegelhorn playing I've ever heard in my life!" And for him to make a statement like that... of course Bobby just fell apart.

And that wonderful band. They are really something else. I think that's one of the greatest... That band and Thad Jones and Mel Lewis, that's the epitome of the big bands as far as I'm concerned right now. In every department that band excels. There's some wonderful bass playing there by Don Baldwin. And Peter Donald is an excellent drummer. And, of course, Toshiko... I go back to one of the trips we made in Japan with Buddy Rich and Philly Joe and Charlie Persip. She played along on that tour with the four drummers. Toshiko was playing piano and it was Blue Mitchell on trumpet, and Junior Cook, along with the four drummers, and we had a ball. And now it's wonderful to see all

the great writing ability that this young lady has. Fantastic. It's got to be a five-star.

**3. TED CURSON.** *7/4 Funny Time* (from *Tears For Dolphy*, Arista-Freedom). Curson, trumpet; Herb Bushler, bass; Dick Berk, drums.

It's very interesting. I finally skulled out the time signature. It really had me, but I think it's in 6/4. I have no idea who the artist is; you stumped me finally. I must say it's very well played; all those solos are good. I liked the rhythm section very much—they held it together, and a very interesting little pattern there. I have no idea who any of the soloists are, but it's very good; excellent. It got through to me.

When something like this is creative and it's different... but in this case I like it because it means something. The 6/4 pattern—what the drummer was doing and the bass player and the rest of the rhythm section—what they're doing is good, it's very valid. They've got something for the soloists to hang their hat on. I would say a four-star.

**4. DUKE ELLINGTON ORCHESTRA.** *Ko-Ko* (from *Continuum*, Fantasy). Mercer Ellington, conductor; Art Baron, trombone; Duke Ellington, composer.

You're really getting tricky on me. That's an Ellington composition—Ellington or Strayhorn—I think it's Duke's composition. I'm just going to take a wild guess. It doesn't sound like an American band to me. It sounds like that Francy Boland band. I don't know. The texture of the recording and everything sounds like it's something from Europe. Well-played, and I really liked the plunger trombone. There are not too many trombone players who know how to use the plunger. In this case it sounded like Butler—Quentin Jackson—because Quentin is one of the closest imitators of Tricky Sam. I started to think about Thad Jones/Mel Lewis, but then it didn't sound like them as we got into it.

I would give it four stars for the trombone solo. I'd give it three stars other than that, as far as recording, balance, sound, rhythmically and so forth. I felt that in some places the band was pulling away from the rhythm section—one was trying to catch up with the other—just in spots. It could have been the studio setup, which so often happens when the rhythm section is miles away from the rest of the band. It just felt a little uncomfortable there at times.

**5. ART BLAKEY.** *M & M* (from *Art Blakey And The Jazz Messengers At The Jazz Corner Of The World*, 1959, Blue Note). Blakey, drums; Lee Morgan, trumpet; Hank Mobley, tenor sax, composer; Bobby Timmons, piano; Jymie Merritt, bass.

Well, the drummer sounds like Art Blakey, first of all. A tremendous force. Am I permitted to say... you know, I listened to Shelly's... I gave it a four star rating. I would like to say on this album—I'd like to give this the same rating as Shelly, only I'd like to say five stars for the drummer himself, which would mean Shelly, and four stars for the album. And I would do the same for Art Blakey, because I think he's one of the most explosive forces as far as a great jazz drummer is concerned, and he's still playing great after all these years.

It sounds like Lee Morgan playing trumpet, and the tenor man sounds like Sonny Stitt to me. I can't identify the other players. The performance is very good. It sounds like something that might have been made about ten years ago. It sounds current, you know, but I don't think that kind of thing will ever sound out of style. db

# KWAKU DADEY

by len Lyons

# Profile

Exposing the African roots of jazz is a familiar refrain among musicologists and black American musicians, but few are as prepared to demonstrate the historical truth as Kwaku Dadey, a "master drummer" from Ghana, who is currently teaching African Music at San Francisco State College as well as playing concerts with Dizzy Gillespie, John Handy, Louis Bellson, and Quincy Jones. In fact, one of Dadey's long-standing projects is an educational program of traditional African and contemporary American music which he performs with altoist Handy, entitled "Jazz Roots: Afro-Euro Fusion."

Dadey grew up in a musical family. His brother is a well-known dancer in Ghana, and his mother is a folklorist, which is a "musical" profession to the Africans, since the function of music is to tell the traditional stories. "Most of the historical process is based on the aural tradition," Dadey explained. "The African language is musical. (He speaks 7 related African languages.) When you tell a story, you can interpret it on the drum because the drums are built in such a way that they speak the African language."

This isn't just a type of Morse Code. The drum imitates the sound of the spoken language ("You can get all the syllables," Dadey said), and the rhythms imitate the speech patterns. "I can sit in the forest in Ghana and play, and everyone would know what I'm saying—as if I were speaking (assuming they know how to hear the language on the drum). Of course, that was the early form of communication we used, but you can still get a message to go 100 miles in an hour. There are relay stations."

To tell a story on the drum (to "make the drum sing," as Dadey most often expresses it) requires a long apprenticeship. "The drum was the instrument I could identify with most easily, ever since I was about three years old. I started to play around the neighborhood, so I was soon sent to a master drummer who began to teach me folklore. Eventually, I moved on from Ghana to Nigeria and to Senegal, studying with various masters, 20 of them in all. You have to wait 'til they give you the OK, and then they send you on to the next one."

"When I came back to Ghana, I was a drummer and dancer for the Ghana Art and Culture Society, which all the artists play a role in. In the African context, the drummer must also play a role in the dance because he brings the story, and the dancers move according to what he says on the drum. Altogether, I trained 16 years before the Society decided I was a master drummer."

"Then I became a 'troubadour,' traveling from one place to the other, like the wandering minstrels in England, telling stories that originated in Ghana and Dahomey."

Jazz records are easily obtained in West Africa, and before coming to the States in 1968, Dadey was already familiar with Count Basie, Lionel Hampton, Horace Silver, Charlie Parker, and Louis Armstrong, whom he heard in Ghana in the late '50s. It was Dadey's impression that "we (Africans) had been playing jazz for years; the only difference is in the use of horns." Dadey's criteria for 'jazz music' includes (1) improvisation—a characteristic of group playing in Africa, (2) the use of polyrhythms—believed by most musicologists to be an invention of the Africans, and (3) the call-and-response format—alleged to be African in origin, too. "One thing I've argued with musicologists about," he continued, "is the harmony in African music. They don't hear it. But you can achieve harmony in more ways than the dictionary defines it. Whenever you have rhythm and melody come together, if they are in accord, you have harmony. Peace and harmony—that's what African music is all about." If there is another difference between jazz and African music, it is the way a piece ends. Like a good story, which ends after a denouement, not after the climax, "you never stop African music abruptly. You play it and fade it, so it

leaves the audience with something to think about."

Dadey describes himself as something of a "pioneer." He wants to travel to areas of African influence and "teach young people the elements of African heritage that are important elsewhere in the world." Americans are now unaware of the African influence upon their own music, but Dadey claims it is far more pervasive than commonly believed, because we have forgotten that South American ("Latin") rhythms are African, too.



LEN LYONS

"When Mongo Santamaria started recording in the '50s, he was playing music from Nigeria and Dahomey. Those were very traditional pieces, although he doesn't do them anymore. For years, people thought what he was doing was from Cuba, until he told them one day, 'Look, this is from Africa, not Cuba.'" Other self-consciously African drummers to have influenced American music, according to Dadey, are Olatunji, Armando Peraza, and Chano Pozo.

When Dadey began teaching at San Francisco State, he found that one of his colleagues, John Handy, was already involved in Highlife, a contemporary African music which grew out of the drum pattern *komkomba*, signifying 'live it up.' Aside from his regular work with Handy and Gillespie, Dadey has played at the Monterey Jazz Festival and for the opening of numerous African exhibits, including one at Macy's department store. Surprisingly, he has not yet appeared on an album, though he has prepared an album's worth of African music on tape. He has, however, completed an educational film on the influence of African music. Perhaps his most fascinating project for the future is the formation of a band to play improvised music on African instruments, including *conga*, the *balofon* (ancestor of the marimba), *mbiri* (ancestor of the guitar), thumb piano, and *shakere*.

## PETE CHRISTLIEB

by lee Underwood

"This is all the product of playing in front of a camera," said tenor saxophonist Pete Christlieb. We stood in the sunny backyard of his sprawling Northridge, California home. His two dogs, one a Great Dane "puppy," chased each other around the swimming pool, among the trees, across the yard, and over to the separate dwelling in which Pete houses his garage and dragster workshop.

Although relatively unknown to the public, Pete Christlieb, 31, earns approximately \$50,000 a year, primarily as a tenor player for Doc Severinsen's *Tonight Show* band.

He also performs and records with Louis Bellson's big band and plays regularly at Donte's Club with his own "fast, loose, straight-ahead bebop quintet." As a studio musician, he has worked for numerous major and minor artists, including Quincy Jones, Freddie Hubbard, Tom Scott, Tony Rizzi, Pat Williams, and Tom Waits. He is one of Hollywood's hottest tenors-for-hire.

When he is not performing behind the scenes—"in front of a camera," as he said, or in the horn

section of a virtually anonymous studio recording band—he passionately pursues the exciting, demanding, and expensive life of a race car owner/mechanic and sometimes driver. He professionally races his own long, sleek dragster, painted black, with huge rear wheels, a dramatically tapered body, and small front wheels.

"I usually do the mechanical work and let Mike, my brother-in-law, do the driving, but I have driven that dragster myself," he smiled, gliding his hand across the shiny black finish. "It's unbelievable."

"You get about 2, 2 1/2 Gs, and everything goes blurry. Every time you hit a gear, you get that G-load again, and you're going faster. You're being driven through the air at an amazing 300 feet per second, and that motor is roaring—*whaaaaaaa*—right behind your head. This thing goes from zero to 170 miles an hour in eight seconds. It's an awesome experience."

Is Pete Christlieb a saxophonist who happens to race dragsters? Or is he a dragster who happens to play saxophone?

"Trying to keep music and racing both going is a real backbreaker," he said, "because whether you're developing race cars or music or anything else, you have to put your soul into it. You have to create the time and expend the energy in order to make it happen."

"By diversifying my time between music and racing, I know I am hurting myself, but I can still play that horn. I don't have to practice it. I can pick it up and blow it. I can get down with it any time. And for the last few months I've been brewing ideas about doing some more recording of my own. I haven't recorded my own thing since *Jazz City* (Rahmp, Series No. 2) in 1971."

When he was seven, L.A.-born Christlieb began studying violin. When he was 12, a friend turned him on to Gerry Mulligan. "I didn't know what a baritone saxophone was, or what it looked like, but playing sax sounded like fun. My father, a bassoonist for 20th Century Fox for 30 years, bought me a tenor, and on the first day I could play tunes like *Little Brown Jug*."

Also at age 12, Pete won the L.A. Soap Box Derby and went on to win a college scholarship in Akron, Ohio.

But he lasted three weeks in Valley College before buying new horns with his scholarship money and going on the road with Si Zentner's band.

"The lack of those academic, diagnostic tools hasn't bothered me, unless I want to sit down and write something or arrange it. Then the tools aren't there, and I have to become a student again. On the whole, however, I have never really wanted to write. I just want to play. Gimme that tune, and I'll play it."

After leaving Si, he gigged briefly with Chet Baker, then with Delia Reese in Vegas. Woody Herman was also in town, and needed a tenor player. Pete joined Woody for the first time.

When Woody left for Europe, Pete was laid off. He returned home disappointed, purchased an old Ford Falcon, put a Chevrolet engine in it, called it The Proud Bird, and drag raced it for a year. That led to the bigger, faster world of dragsters.

He rejoined Woody for six weeks, but Woody was then playing only dance gigs, with no jazz for Pete. When Pete returned to L.A., Louis Bellson called. Pete performed with Louis and recorded *Breat Through and Explosion* with him.

When the *Tonight Show* used to do two-week stints in California every six months or so, Louis Bellson played the drums. When a tenor chair opened, Louis landed the gig for Pete. "I was petrified," recalled Christlieb. "There it was—a big time TV show, my first shot at it."

When *Tonight* moved to Los Angeles permanently some three years ago, Pete kept his chair. He has also played on the Glen Campbell show,





**"It wasn't the words that  
got me banned in Britain.  
That says something for  
my microphone."**

-Donna Summer

the Rich Little show and the Sonny and Cher show.

"Working the *Tonight Show* band is one of the easiest ways to make a lot of money and play music and do everything you want to do. It's not a job. We can play, make money and have some fun, and it only encompasses four hours within a six-hour time span.

"Of course, the thing you have to fight is getting soft and losing direction and initiative. I don't intend to lay down and let the whole thing roll over me. It becomes a matter of what are you having fun with, because I like to have fun. It's not like driving a cab or swinging a pick or pulling teeth or whatever. It's an honorable profession with fun and money too."

Aside from his own quintet (with co-leader Charlie Shoemake on vibes, Terry Trotter on piano, Harvey Newmark on bass, and Steve Schaffer on drums), Pete also has put together a concerto for tenor and bassoon, written by trumpet player Gene Goe. Pete's father plays the bassoon, and "we did a concert recently with the Spokane Symphony Orchestra."

"Dad plays cadenzas and I play a cadenza, and we have question-answer-comment sections. It incorporates jazz and imaginative rock—where the string players get to boogie. They love it."

Pete hopes to record the concerto as well as his own material with a large group of his own. "I intend to be my own producer," he said. "You have to do the whole album yourself and then try to move it. That way, you can have whatever you want on the album. Whoever is interested will buy it, press it, and sell it. You're assured of becoming just exactly what you want to become.

"I know a lot of people who signed with a company, and then the company turns right around and says, 'This is what we want you to do. We're gonna go all the way, man. We're gonna make a lot of bread!'

"The next thing you know, the cat isn't doing anything he originally planned. He's going 900 miles an hour towards a lot of bread, and pretty soon he says to hell with it, let's go.

"In reverse, by having the *Tonight Show*, the diversion of a race car and the money, I am honestly preserving my original idea. I can record what I want to record and play what I want to play. I still play jazz around town a couple of nights a week, and I still have my original ideas about putting a few things on tape. More than ever before, I am in a position to effectively do something."

While Pete has "spent a lifetime" developing his own tenor sound and does not intend to cover it up with "wires and feedback and amplifiers," he has nevertheless been experimenting with electronics in a group situation.

"For the last three or four years," he continued, "I have musically been leaning away from intellectual clusters of patterns and notes and odd sounds and mind-boggling technique.

"Instead, I'm leaning toward time more than ever before, and I'm staying inside rhythmically and harmonically, trying to create a feeling: I want to swing, man.

"This is what's fun about getting into the rock thing with the orchestra, the bebop thing at Donte's, and all of the new electronic possibilities, because I can use all of these things to create that feeling."



*"Love to Love You Baby* is a very sensuous song. It took a very sensitive microphone to get it across so well that while I was banned on the BBC, I was on top of the charts in the U.S., and inside the pages of *Time*, *People* and *Rolling Stone*.

"After all, I couldn't rely on the words to say what I really wanted to say in that song. So, I needed a microphone that actually captured my breath as well as other mikes only capture the lyrics. And of course, my mike still had to pick up the lyrics perfectly.

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# caught...

McCoy: The Changing Same . . .

Arnie Lawrence: Spontaneous Combustion . . .

## McCOY TYNER

Murat Theatre, Indianapolis

**Personnel:** Tyner, piano, dulcimer; Joe Ford, alto and soprano saxophones, flute; Ron Bridgewater, tenor and soprano sax, flute; Charles Fambrough, bass; Eric Gravatt, drums; Guilherme Franco, assorted percussion.

McCoy Tyner evolves—not overtly, but within himself. The music seems a constant: it sounds no different, yet it is. It's always in revision, as if Tyner is always refining the thoughts and feelings which become the music. It's just as profound, the intensity is even greater, but it seems simpler, in and of itself as well as to the listener.

The new Tyner ensemble is better than ever—or they will be, the more they play together. And it is an ensemble, a whole sound. The music emanates from Tyner, and Tyner himself is of the whole. The solos become extensions of that whole. It's not together yet: some of the more dynamic changes in the music didn't work, as if the players didn't know at times what to do. But Tyner knows—and again and again, he was the source, from which and through which the music came together.

It was the first concert of The Indianapolis Jazz Society. They expected more people, more than the thousand or so (half the house), but everyone was ecstatic. The greater number were white kids, many from Bloomington, an hour away. It's a wonder, as ever, why so few blacks were there, for a concert promoted by



TOM COPI

blacks and of black musicians.

The music began as a ritual, with rhythms and sounds now Eastern, now African, now Latin, Tyner on the dulcimer, Franco on what-nots. Then it moved. I didn't know the

titles—nor did anyone I talked with—but I knew that sound, the power of Tyner to climax, sustain the climax, and then get higher. Gravatt is a master of that power on the drums, that mercurial intensity, now slight

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and dancing, now a fury.

And again, the ensemble is the music. With the two horns, the music seems a greater whole than before. Ford is Trane-derivative—but who isn't?—and Bridgewater is a fire-eater. Ford sounded more from the head, Bridgewater more from the guts. Neither is a great player yet—but each sounds greater with Tyner, and they'll both be greater as their tenures increase. Bassist Fambrough also sounded better in the ensemble than solo; but then, whatever Fambrough was playing, Franco intruded upon.

Franco is the X-factor, at times a fulfillment of the sound, at times a noisome distraction. He seems a madman, playing with the bells and the shakers, the congas, and whatever, as if possessed. It's sometimes exciting, sometimes annoying.

Tyner is great with and without the ensemble,

on a solo of *Naima*, a trio of *Once I Loved*, or within the whole ensemble. I know of no artist who plays with such intensity or with such a feeling of the elements: now afire, now in the air, now down to earth. *Naima* was all swift and powerful currents cascading into waterfalls; and as rhapsodic as that image is, so was the music.

The concert ended Afro-Brazilian, from *Once I Loved* into an extended ensemble of colors and rhythms. Franco danced with a tambourine, from *carnaval* to the hambone and much to the delight of the audience. Tyner played climax upon climax, everything from finger-breaking virtuosity to an intensity so great I expected the piano to break. It was awesome—and again, it wasn't as good as it will be.

McCoy Tyner evolves—and this was another beginning. —*michael bourne*

## ARNIE LAWRENCE AND TREASURE ISLAND

Richard's Lounge, Lakewood, New Jersey

**Personnel:** Lawrence, alto and soprano saxophones; Tom Harrell, trumpet; Mike Richmond, bass; Ron Davis, drums; Abdullah, percussion; Dave Samuels, vibes; Lois Colin, harp; Mike Santiago, guitar.

Last things first. Richard's Lounge is owned by a drummer, Richard Stein. A devotee of the art, he would rather go hungry than give up the music he loves. You won't go hungry, or thirsty, for that matter, at his place in the wilds of Lakewood. His concoctions, both alcoholic and gastronomic, are the largest I have seen in a long time. The town itself, in an area considered the Catskills of Jersey, jumps pretty steadily in the summertime.

Treasure Island is a product of the fertile imagination of its leader. Lawrence is a journeyman reed player who still graces the bandstands of the National Jazz Ensemble and Clark Terry's Big, Bad Band when the spirit moves him. His own group finds him in the expert company of some fine sidemen. Harrell (see Profile, db April 22) has been most recently with Horace Silver. Tom's on-stage demeanor when not playing appears not a little spaced-out. But make no mistake: this man makes up in his playing what he may lack in stage presence, and more so.

Samuels has appeared with Jackie and Roy and, most importantly, with Gerry Mulligan's new group. A forthcoming elpee pairs him with another "talent deserving wider recognition," fellow vibist David Friedman, and Samuels can also be heard exercising chops with the keyboard precocity of young Hermann Szobel.

Lawrence, almost apologetic, introduced his last set this particular evening as "some spontaneous meanderings within a framework."

Arnie dubbed it *Richard's Sanctuary* and I found out later that Richard had given him carte blanche once a month at the club. 45 minutes in length, the piece rambled in a very orderly fashion, despite the leader's disclaimer. It was broken down into six very distinct phases.

After the introduction, very Oriental with Davis in malleting his Chinese bell tree and Richmond tinkling along, the "First Phase" got under way. Santiago struck his strings below the bridge, while heavily reverberated vibes gradually reduced to just an echo. Samuels told me that he was using a Smallstone Phase Shifter and a fuzzbox, all fed into an echo chamber via an individual Barcus Berry pick-up in every bar of his instrument.

Lawrence's soprano, blowing lazily, was just laying back a little eerily. Then Harrell entered a la Miles: virile, vibratoless, and so cool. The underpinning slowly developed into what could have passed for a Gil Evans chart.

Somewhere during Harrell's solo, the group, one realized that the Band had started to swing in a driving Latin tempo that crescendoed with a vengeance. The concentration of the group had taken the audience along for the ride, and it wasn't until almost too late that one woke up to the forcefulness of the rhythm section. Call it "Phase Two."

"Phase Three" was introduced by Samuels in a brief, straight-ahead solo. Arnie entered quietly from one side and plugged in. Alto in

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RON HOWARD

hand this time, he did an a-cappella "chorus" or three (no bar structure apparent) amid constant cries and cheers from the patrons. Arnie's equipment is quite simple: a King Octavoiced played through an echoplex into the amplifier. He adjusts it from a box clipped to his belt, much like a guitar or electric bass pickup.

Again the Latin rhythm, only this time stridently. Since the electric-sounding horn had had us involved in a pleasure/pain syndrome that urged, "more," this intrusion was somewhat more welcome. Arnie rode the Octavoiced and wah-wah as the rhythm section drove it home.

Meanwhile, Davis' hi-hat, open snare, and bass pedal had switched to a hustle effect while Abdullah continued Latin insinuations on conga. Santiago's spot was an earthy array of octave leaps in the Wes Montgomery manner.

Richmond, showing he was no slouch in the electronic revolution, carried "Phase Four" forward with deft use of wah-wah for his upright bass solo. He did an abstract, only Davis' accompanying, using wide intervals and peculiar harmonics divertingly.

Ms. Colin, too, used a pickup, and intends to reverb her harp in the future. Unfortunately, her solo efforts were wasted, conflicting and muddling with Richmond's doing. "Phase Five" had Lawrence back on soprano over Davis' and Abdullah's pulse. Ron played three different rhythms: one on woodblock—a steady four with no accent; one on ride cymbal—a four-plus-four with accent on "one" only; and a heavy-foot syncopation on bass drum.

Abdullah opened the "Final Phase" (six) by turning the thing into an Indian raga without variation of tempo. Ron quickly picked up the idea and accented with cymbal figures. The melody was more Hebraic than purely Eastern, and I was told afterward that it was indeed written for a new Union Prayer Book for the Jewish Sabbath. Composer Lawrence calls it *Gates Of Prayer*.

—arnold jay smith

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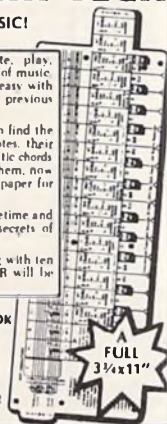
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Suppose some professor, mindful of his image among his more conservative colleagues, decides that maybe he'd better play it strictly according to the rules this year in his beginning theory class. And suppose a couple of students, impatient at the yoke such restrictive course content imposes, plot a prank on that professor. . . .

**Prof:** "Students, you've insisted on freedom in choosing your own final term projects. I've granted you that freedom, expecting suitable restraint in return. But now looking over your work, I find in some of you a deplorable lack of concern for the lessons in mastery of musical materials which the great composers of the past have provided us all.

"Look at the instrumentation of this project: two tubas and tympani. Everyone knows that even the full symphony orchestra calls for only one tuba. And note how this melody plods along the Phrygian. We're not scheduled to study modes until Graduate School. And look at all these parallel fifths. The whole thing is nothing but parallel fifths. I've explained time and time again that parallel fifths are forbidden. Why the fifths?"

**Student A:** "It's a TV cue that shows Hannibal leading his triumphant army into Forbidden City. They're all riding elephants."

**Prof:** "Really! And maybe the author of this strange duet for oboe and finger cymbals will advise me how it can possibly relate to our study of harmony. Perhaps through the harmonic minor tetrachord being used melodically? Haven't I reiterated time and time again that the augmented second interval in the harmonic minor remains unacceptable as melody to the cultured ear?"

**Student B:** "Mine's a TV cue, too. It's the asp weaving back and forth before it strikes Cleopatra."

**Prof:** (to himself): "Talented young devils! Give 'em an inch and they'll take a mile. . . ."

The typical classroom rules of harmony and melody—more often than not elevated to Gospel Truth status by instructors—are really distillations of the harmonic and melodic practices common to composers from the late Baroque (Handel and Bach) through the Classical (Haydn, Mozart, early Beethoven), a period distinguished by its development of the intrinsic values of diatonic harmony and melody in the major and minor keys. And because of the clarity of inner relationships in such self-sufficient theory, it becomes easy to analyze, easy to evaluate, and easy to teach. But as classroom material, this common-practice theory ignores the harmonic and melodic developments of the post-Beethoven century-and-a-half, developments like the parallel harmony and whole tone scale of Impressionism, the lush chords and chromatic melodies of Romanticism, and the abandonment of tertian harmony and melodic tonal relationships of Atonalism.

And whenever classrooms impose past methods on students whose daily diet outside class is the music of the present, confusion is almost inevitable.

To students in this situation, the role of the rule becomes a Big Mystery. Understandably, therefore, they probe their profs. Or they think dark thoughts about secession or revolution. But there is a way to turn restrictive rules into educational gains, if only on a self-teaching basis.

Student A did it. So did Student B. They observed Newton's third law of motion, "To every action there is an equal and opposite reaction," which translated to music says, "To every musical *don't* there is an equal and opposite *do*." Whatever might be forbidden by a rule of smoothness thus should produce roughness, certainly an artistic asset in these times. If chords built by stacking mixed thirds sound rich, then chords built by stacking mixed seconds, fourths, and/or fifths could sound stark.

If melody made from steps and narrow leaps suggests a gently curving line, then a succession of sevenths and ninths might indicate the angularity of jagged sawteeth.

Yes, break the traditional rules, but break them to achieve fresh artistic effect. And if that effect is compelling enough, it might eventually show up in some future classroom as a Rule, to be broken itself by some future musical revolutionist for a further artistic effect.



## STEPHANE AIN'T MISBEHAVIN'

transcribed by John Kusiak

This simple and exuberant solo contains more than what might first meet the ear. It's Stephane Grappelli's on Waller's *Ain't Misbehavin'*, from *The Best Of Django Reinhardt* (Capitol TBO 10226).

Rhythmic and melodic features found in the melody (measures 1 to 4) are used in the improvisation that follows (compare measure 1 to measures 9 and 16; measure 4 to measures 8, 11, and 28).

Improvised ideas are developed as well (compare 2nd half of measure 6 and 1st half of measure 7 to measures 12, 19, and 29; and measure 10 to measure 26).

The melody of each of the four eight-bar phrases is constructed in the classical form: starting low, rising to a high note approximately three-quarters of the length, and then falling again. (A in measures 5 and 6, D in measure 12, E in measure 21, and the B of measure 28. The E of measure 21 also serves as the high note for the entire solo.) All of these high notes occur at points of harmonic musical climax as well.

Fast swing

The image shows a handwritten musical score for a solo on 'Stephane Ain't Misbehavin'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Fast swing'. The score consists of 32 measures, divided into four 8-measure phrases. Chord symbols are written above the notes, including D, Bm17, Em17, A7, F#7+, G-, Gm16, D, Bm17, Em17, A7, Bm17, F#7+, G-, Gm16, D, Bm17, Em17, A7, D, G7, D, F#7, Bm, G-, E7, B7, A, Bm, E7, A7, B7, E7, A7, D, Bm17, Em17, A7, Bm17, F#7+, G-, Gm16, D, Bm17, Em17, A7, D, Bm17, Em17, A7.

## 1776-1976 IT HAPPENED

1776—While tipsy from sipping Virginia Dare wine at the party following the Declaration of Independence signing, an anonymous singer misses certain notes, thereby introducing microtones to the scale.

1878—James Paul White, exhibiting his harmonic in Boston, replaces the 12-note

chromatic scale with his own, 53-note-per-octave scale.

1898—John A. Foulds writes a string quartet in which he replaces some half steps with quarter steps, thereby estranging himself from violinists who have extremely large hands.

1912—Henry Cowell, playing some piano music at the University of California, replaces chords with tone clusters, thereby endearing himself to those pianists with extremely small hands.

1923—Charles Ives composes three pieces for two pianos, tuned in such a way that he can use quarter-steps in melodic and/or harmonic

continued on page 52



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## MULLIGAN

continued from page 14

squawk, or ever sound bad or out of tune. It would break my heart. The clarinet is a bitch to play, really a tough one. I can deal with the intonation of saxophones, but the only way to deal with the intonation of a clarinet is to start changing the barrels. If the piano is not in tune, you have no place to go.

You try for a shorter barrel. Another trouble with the clarinet is that it sounds flat to other instruments. It's especially flat if you don't have a strong enough embouchure to lift the thing up into proper tune. It's the hardest reed instrument to play, and in order to play it well, you have to practice all the time.

**Smith:** I detect in your clarinet tone Barney Bigard influences.

**Mulligan:** Thank you. What a pleasant thing to hear. Now you know where I'm coming from on the instrument.

**Smith:** When you practice, have you tried the Ellington book at all, the things he wrote to feature Bigard?

**Mulligan:** You know, we just don't have the time to practice, though it would be a pleasure. We are so busy in the real world that there just is not time for it. I get a chance to practice my baritone, by myself, maybe once every couple of months.

To get a rehearsal together is even more complicated. The members of our sextet live far afield. Tom Fay is in New Haven; Bill Goodwin is in Pennsylvania. I don't have a working schedule that permits me to take these guys away from their regular gigs—teaching or whatever—and pay them enough to warrant the time off. We all have the kind of economic overhead that keeps going.

Time is another factor. I haven't been able to get the stuff I wrote *last* summer, much less go over the older things. And there's constantly more coming. And I like to play the older book, which makes it worse. I still play things from *Steam* and some of the items I wrote for the early quartets.

(The television set was turned on throughout the interview. While we were in the living room and the set was in the bedroom, we were drawn to it as we heard Bing Crosby being welcomed by Dinah Shore. A discussion of Crosby ensued.)

**Smith:** You mentioned that Crosby was making jazz publicly accepted and neither he nor his public knew it. Did you mean the Paul Whiteman influence?

**Mulligan:** No, not necessarily Whiteman. When Crosby became popular it was through the Whiteman exposure, but he was influenced by the people who passed through that orchestra, jazz players and singers. He used phrases that were uncommon to the era. His musicality was not what the songwriter intended.

That's basically what jazz is all about. Bing rewrote the tunes for himself. Again, it's what the musician makes his own. Crosby uses a jazz device with his voice, in much the same way as a musician with an instrument. He uses instrumental-like devices. He'd change the melody in ways that would imply the way an ensemble would be written; he'd change the melody in such a way that he was following the chord changes rather than adhering strictly to the line. The line that he would sing, the way he would change the melody, would become an ensemble-type melody. He wouldn't just rewrite the melody. I hate it when singers do that. They think they are going to improve on it. Sinatra does that sometimes.

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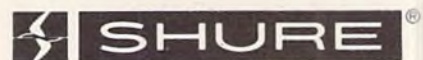


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Crosby has an innate sense of arranging. Now Billie Holiday was another story. She did some things with Artie Shaw that implied ensemble work. Her way of doing it then, her little alterations, were enhancing to the rhythmic feel. Mildred Bailey was another singer whose changing of the melody was so much fun. She probably was an influence on Crosby, too. Don't forget that the popular singers on the radio of the '30s were what we consider "jazz" singers today. See what labels can do to you?

**Smith:** Along with Lady Day, Sinatra credits Mabel Mercer as one of his primary influences.

**Mulligan:** She has gone through changes in her career as her voice changed. I think the reason that Mabel is the singer's singer is because of her understanding of what a song means: the melodic intention, the lyric intention, dramatic, and so on. It's mind-boggling when you think about it, because every song is not of the same quality. You have to respect the depth of quality of the individual song that you're messing around with.

**Smith:** That's got to be the same for all instrumentalists.

**Mulligan:** It *should* be. But when you're dealing with the lyrics of a song, it's more critical. We can take melodies and dissociate them from the lyric altogether.

**Smith:** Can that really be done?

**Mulligan:** I don't involve myself much with that. When I play a song, I play it for the melody. What's the point of playing on the progressions? If I want to play that way, I'll just take it and blow on them.

**Smith:** You have played with those who do just that, notably Paul Desmond.

**Mulligan:** On one album we did together, *Two Of A Mind*, we were asked, "What is this or that based on?" I'll always have to stop and think because I can't, for the life of me, remember what it was. Desmond never wanted to play the melody on anything.

We needed material to do, so I wrote a couple of "paraphrases" of songs, one on *Let's Fall In Love (Fallout)* and another on *My Heart Stood Still (Standstill)*. We didn't mean to hide anything, yet the criticism was that they were "thinly disguised." That's what they were supposed to be—something so familiar that they couldn't be missed. Any writer that cannot see that as a function in itself doesn't deserve the byline. Parody and satire are not the right words. It's really a lighthearted reinterpretation of a melody for our own purposes. I thought what I had done was absolutely perfect for the situation.

(While on the subject of recordings, we remarked that Mulligan was starting to get his share of reissue attention, growing by daily leaps and bounds as it is. But collecting royalties is always a problem on these projects, especially with the sale and resale of Pacific Jazz/World Pacific, now part of the United Artists/Blue Note catalog, and for whom Gerry laid down many tracks.)

**Mulligan:** Why must I hire a lawyer to police something that was in the original contract? I can't afford to have a staff to do that. You see, the jazz artist is still a can of peas, a side of beef to be sold to the public. We need greater manners from the press—not necessarily **down beat**, which is geared to that sort of thing. The end result is what the public is entitled to, and not much else. Isn't that the important part, anyhow?

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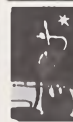
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laughed: "It's for Hugo Friedhofer. He's got a great lecture on how to choose the right wrong bass notes.")

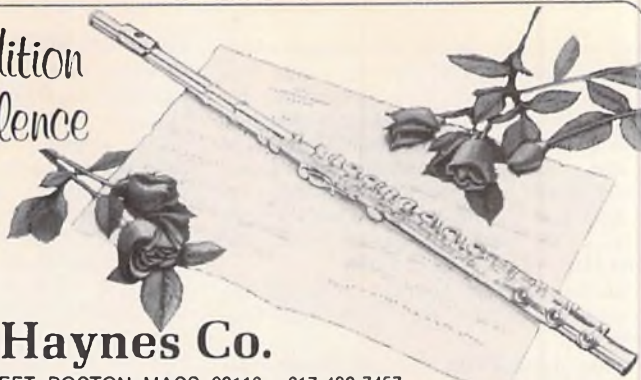
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If Pat's first movement is one of contrapuntal complexity and orchestral intensity, his second is one of homophonic introspection. Beginning with a single line Phrygian melody in the middle strings, that germinal motive which also began the first movement extends its own length note by note, as searching calls and answers between woodwinds and strings lead to quiet brass chorales. Again the entry of the quartet is delayed while the orchestra sets the lyrical mood. And when David's acoustic piano at last enters for its solo reverie, it again pauses at phrase endings while solo flute cadenzas comment. But now, unlike the first movement, those cadenzas are by the orchestra's principal flautist, not by the jazz soloist. Quiet harmonic dissonance searches, too. The Phrygian melodic lines interplay with major key chords over foreign pedal tones, the tonalities shift, the modal lines change, and the melodic strands extend and extend and gradually gain urgency until jazz feelings are ready to burst through. And when the jazz *must* begin, Jim Hughart again sets a bass motive. But now it is no form of the lick from the first movement; now it is the germinal motive itself which generates the jazz joy through Tom Scott's tenor sax solo, into his orchestral support, and on into the ending morendo statement of the Phrygian theme.

Pat has saved the urban bustle of modern American life for *Movement III*. And the reserved meditations which typify the preceding movement make that bustle even more energetic. In this movement the jazz quartet doesn't wait for its entrance. Nor does the orchestral percussion. And the jazz goes up-town right away. Soon everything's cooking in a New York/L.A. jazz club sound. But abruptly an extremely dissonant version of the first movement opening interrupts, a setting, perhaps, for the West African drum ritual scenario which follows. Pat gets a percussion celebration going, what with Grady on his jazz set acting as the Dahomey Chief Drummer and the orchestral bass drummer, tympanist, Tom-Tom and gong beaters, with side drummers acting as his lively assistants. After the celebration the assistants drop away, but Grady goes on recharging the jazz atmosphere. Strings get into fast pizzicatos, woodwinds scoop and gliss, brasses slash, and the tympani come back to drop rhythmic bombs. The jazz quartet, now spurred by driving syncopes from the orchestral activities behind them, swings its own behind off. They're trading choruses with one another and trading breaks with the orchestra. But once more there's an abrupt change—a grand pause, an orchestral flurry, then a ghostly string section turn-around to a sustained chord of mixed Perfect 5ths and 4ths. Maybe

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Both Johnny's and Dave's as well as Pat's works had been commissioned, and both proved well worth their keep. Johnny's *Yorkie Ballet Suite*, to my knowledge the first extended original multi-guitar suite of modern times, and undoubtedly the first such piece to portray the antics of Johnny's twin Yorkshire puppies, charmed its listeners just as his solo playing always does, for the work itself was just as meticulous, as engaging, and as humorous as its famous author.

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When all the activities were over, when all the workshops had ended, when all the music had been played, when all the visitors had boarded their planes, I relived the entire event. The fears (what if we gave an audition and nobody came?); the surprises (I actually found five guitarists who could play jazz and sight-read music, too!); the eagerness (some 20 students crowded into Tom Scott's hotel room for a lesson in Hindu rhythmic modes); the thoughtfulness (after Pat had to stop the orchestra because of a missed cue, Harvey Phillips routed a hasty note to Phil Ramone: "For Pat's sake, we must re-record the first movement"); the respect (Pat during a recording tape change between movements lovingly acknowledged the roles of everybody but himself, and especially "this magnificent orchestra"); the energy (the film crew drove 20 miles in the dawn's early light specifically to photograph the beauty of a heavy nighttime snowfall); the pressure (Sean Maddoc: "How are things going in the sound truck?" Tom Gruning: "Everything's normal. There's smoke coming out of Phil's ears."); the pride (Pete Scott proclaimed, "Every problem I've had the tech crew has solved. I think I'll take them all back to San Francisco . . ."); the 52 □ down beat

humor (Eli Bleich promoted a fight among backstage people so he could get it on film; Phil Ramone, after a mike had failed, queried, "I wonder if it's too late to get my name taken off the program;") Johnny Smith, upon rising from the depths to stage level atop the hydraulic front-stage section, "We'll start playing as soon as our noses stop bleeding;" and Pat himself, "This is nothing but your ordinary, basic, run-of-the-mill spectacular."

May 2, 1976, unquestionably brought a transfusion to the American musical repertoire—the performance of three totally different new works, each written for a performance group altered from the established norm, each a concrete demonstration of change in our culture.

And the event which brought these works to life and to light proved, by the interaction of all the different kinds of people who made it their common cause, its impact on the American musical community. And that same interaction proved its future impact on the American educational community.

When (not if) the non-establishment performance group finally joins hands with the non-establishment professional composer in credit-producing curriculum activity within American higher education, then that education will itself become a fusion of the elements of genuine American musical cultures.

db

## 1776-1976

continued from page 47

passages.

**1935**—Harry Partch reveals that his new reed organ, which he names Ptolemy in honor of that ancient mathematical scale investigator, can play 43 notes per octave.

**1941**—Arthur Fickenschler tells the people at Charlottesville, Va., that he has an instrument—his polytone—which divides the octave into 60 pitches.

**1950**—Lou Harrison begins composing music in which the musical intervals are exactly specified by mathematical ratios.

Currently—Bicentennial microtonalists are deciding whether to divide the octave into 200, or 1776, or 1976 notes. db

# CITY SCENE

## NEW YORK

**Newport Jazz Festival:** Events all over town (6/25-7/5).

**Central Park (Wollman Skating Rink):** Schaefer Festival—*Labelle* (6/16).

**Broady's:** *Bill Forman* (6/17-23); *Sandy Hewitt* (6/24-7/4).

**New York University (Loeb Student Center):** *Helen Humes & The Countsman w/Gerry Wiggins, Major Holley, Panama Francis, Buddy Tate, Benny Morton, Doc Cheatham, Earle Warren.*

**Brooklyn College:** *Stanley Turrentine* (7/3).

**Saratoga Springs, N.Y.:** *Stanley Turrentine* (7/4).

**Westbury Music Fair** (Westbury, L.I.): *Burt Bacharach & Anthony Newley* (6/21-27); *Neil Sedaka* (7/5-11).

**Cookery:** *Helen Humes*

**Three Sisters** (West Patterson, N.J.): *Morgan Harris Quartet* (Sun.); *Bill Tesar Trio* (Mon.); *The Aliens* (Tues.); *Joe Carroll* (Wed.); *North Jersey Jazz Co.* (Thurs.); stars weekends.

**Sonny's Place** (Seaford, L.I.): *Ray Alexander* (6/17, 24); *Paul Quinichette* (6/18-19); *Frank O'Brien* (6/20, 22, 27, 29, 7/4, 11); *Roland Prince Trio* (6/23, 30); *Taft Jordan* (6/25-26); *Tree* (6/21, 28); *Long Island Jazz Quartet* (7/1, 8, 15); *Charles Williams* (7/2-3); *Mickey Sheen Trio* (7/5, 12); *Kenny Barron Quartet* (7/6, 13); *Dan Axelrod Quartet* (7/7, 14); *Dizzy Reece* (7/9-10).

**Sherry Netherland Hotel (Le Petit Café):** *Hank Jones.*

**The Carlie Hotel (Bemelman's Bar):** *Marian McPartland.*

**Folk City:** *Albert Dailey and Friends* (Sun., 4-8).

**Gulliver's** (West Paterson, N.J.): *Bill Watrous Quartet* (6/18-19); *JoAnn Brackeen* (6/16-17, 20, 23-24, 27); *Harry Leahy, Ron Naspo, & Wayne Smith* (6/21); *Pat Mahoney* (6/28); *Ron Carter Quartet w/Buster Williams, Kenny Barron, & Ben Riley* (Tues.).

**Bottom Line:** *Peter Allen and Marilyn Sokol* (6/17-20); *Tower of Power* (6/25-6).

**Barbara's:** *Jeff Hittman Quintet* (Sun.)

**Cowboy Cafe** (Port Washington, L.I.): *Gary Gross, Jerry Rizzi, Jeff Hirshfield Trio* (Fri. & Sat.).

**Richard's Lounge** (Lakewood, N.J.): *Terry Silverlight* (6/16-19); *Catalyst* (6/24-7); *Arnie Lawrence's Treasure Island* (7/1-4); *Cosmology* (7/8-11).

**Sparky J's** (Newark, N.J.): *Arthur Prysock* (6/9-13); *David Newman* (6/16-20); *Cab Calloway* (6/30-7/4); *Joe Williams* (7/8-11); *Jeff Hittman* (6/29).

**Renó Sweeney:** *Blossom Dearie* (5:30-7 pm, Wed.-Sat.); talent showcase (Mon.).

**Central Presbyterian Church (St. Peter's):** Jazz Vespers; *Black Coalition Band (Cobi Narita)* (6/20); *Duke Clemons* (6/27); *Eddie Bonnemere* (7/4); *Rusty Dedrick Big Band* (7/11).

**Billie Holiday Theatre** (Brooklyn, N.Y.): *The Brewery Puppet Troupe* presents "A Night At The Apollo Theatre" (6/16, 12 noon).

**Christy Skylight Garden:** *Bernard Small & Loumell Morgan* (Tues.-Sat.); *Small & George Stubbs* (Sun.-Mon.).

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

**Westchester Premier Theatre** (Tarrytown, N.Y.): *Peggy Lee* (thru 6/20); *Bobby Vinton* (6/22-27).

**Village Vanguard:** *Ron Carter* (6/22-27); *Bill Evans* (6/29-7/4); *Rahsaan Roland Kirk* (7/6-11); *Sonny Fortune* (7/13-18); *Thad Jones-Mel Lewis Orchestra* (Mon.).

**Beacon Theatre:** *Grateful Dead* (6/14-15).

**Capitol Theatre** (Passaic, N.J.): *Grateful Dead* (6/17-19).

**Shea Stadium** (Flushing, N.Y.) *Kool/Wein Soul Festival* (7/9-11).

**Bar None:** *Dardanella* at the piano.

**Bradley's:** *Barry Harris Duo* (Sun.); others all week.

**Churchill's:** *Duke Jordan* (Tues.-Sat.).

**Eddie Condon's:** *Red Balaban & Cats* (Mon.-Sat.); guest artist (Tues.); guest group (Sun.).

**Gaslight Club:** *Sam Ulano.*

**Gregory's:** *Warren Chiasson w/Chuck Wayne & Wilbur Little* (Wed.-Sat.); others other days.

**Jim Smith's Village Corner:** *Lance Hayward* (Mon., Tues., Thurs.-Sun.); add *Jane Valentine* (Sun.); *Jim Roberts* (Wed.).

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

**Monty's:** *Brew Moore Memorial Jazz Band* (Fri.-Sun.).

**Patch's Inn:** *Neil Wolfe & Richard Noah Young* (Mon.-Tues.); *Original Traditional Jazz Band* (Wed.); *Tony Sheppard w/Ron Coleman* (Thurs.-Sat.); *Stan Rubin* (Sun.).

**Rainbow Room:** *Sy Oliver.*

**Shepherd's** (Drake Hotel): Jazz at Noon (Fri.).

**Storyville:** Different group each night.

**Surf Maid:** *Jim Roberts* (Sun. & Mon.); *Nina Shel-don* (Tues.-Wed.); *JoAnne Brackeen* (Thurs.-Sat.).

**West End Cafe:** *Franc Williams Swing Four* (Mon. & Tues.); *The Warren Court* (Wed.); *Swing to Bop Quintet* (Thurs.-Sun.).

**Memorial West United Presbyterian Church** (Newark, N.J.): Jazz Vespers, 6 pm.

**WRVR-FM (106.7):** *John Baracca* (6-10 am); *Max Cole* (10 am-2 pm); *Les Davis* (7 pm-Midnight); *Ed Beach* (Midnight-6 am); live remotes from Village



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**Soulard Park:** Free afternoon jazz concerts (6/26, 7/10, 24).

**St. Louis College Of Pharmacy:** Jazz symposium w/*Clark Terry, Dan Morgenstern, Jimmy Owens, Billy Butterfield* (6/23-25).

**Mississippi River Festival:** *Preservation Hall Jazz Band* (6/23); *Benny Goodman Sextet* (6/24); *Chuck Mangione Quartet* (6/25); *Juilliard String Quartet* (7/1).

**Gateway Arch:** *St. Louis Percussion Ensemble* (6/21); *St. Louis Woodwind Quintet* (6/22).

## TWIN CITIES

**Orchestra Hall** (Minneapolis): *Max Morath* (6/18-19); *Salute to Big Band Era w/Norman Leyden and Minnesota Orchestra* (7/8-9); *An Evening With Henry Mancini* (7/23-24); *Cleo Laine and Johnny Dankworth* (7/25-26); *New England Conservatory Ragtime Ensemble* (7/27); *Benny Goodman with Minnesota Orchestra* (7/30-31).

**St. Paul Civic Center:** *Steve Miller Band* (Theater, 6/20).

**University of Minnesota (Northrop Auditorium):** *The Carpenters* (7/29); *Judy Collins* (7/31).

**Longhorn Eating Emporium and Saloon** (Minneapolis): *Manfredo Fest* group w/*Roberta Davis* (6/23-26).

**Metropolitan Sports Center** (Bloomington): *Bob Seger* (6/17); *Frankie Valli and the Four Seasons* (6/21); *Z. Z. Top* (7/23).

## PITTSBURGH

**Sonny Dayes Stage Door Lounge:** *Barry Miles & Silverlight* (6/9-12, 16-19); *Spyder & Co. w/Eric Kloss* (6/23-27, 30-7/3); *David Friedman* (date to be announced); jam session every Tuesday night.

**Encore II** (Downtown): Tentative summer lineup—*Charles Earland, Chico Hamilton, Charlie Byrd, Urbie Green, Harold Betters* (dates to be announced; for information call 412-471-1225).

**Encore I** (Shadyside): Jazz Tues.-Sat. **Gaslight Association of Shadyside:** *Spyder & Co.* featuring various guest soloists (Sun.).

**Squakers Club:** *Joe Harris Quartet* (Sun., including jam session 8:30-9:30 pm).

**Ernie's Esquire Club:** *Al Dowe Quintet*, w/vocalist *Etta Cox* (Thur.-Sat.).

**Zebra Room:** *Carl Arter Trio w/Tiny Irwin* (Fri.-Sat.).

**Pittsburgh Folk Festival:** Music, dance, food, and customs of 19 countries of Europe, Scandinavia, the Middle East, South America, Asia and the Orient (Civic Arena, 7/18-20).

**Three Rivers Stadium:** *Z.Z. Top, Aerosmith, Point Blank* (6/12); *Rolling Stones* (7/10).

**Civic Arena:** Yes, *Poussette Dart Band* (6/22).

**Crafton Performing Arts Festival:** *Jazz Workshop Ensemble* (7/22).

City of Pittsburgh will sponsor several summer outdoor concerts around Pittsburgh—jazz, folk, rock and classical—for information contact the Department of Parks and Recreation at 412-255-2353.

## BALTIMORE-WASHINGTON

**Blues Alley** (D.C.): *Clark Terry* (6/14-26). **Showboat Lounge** (D.C.): *Earl Hines* (6/15-20); *Joe Williams* (6/22-27); *Monty Alexander* (6/29-7/4); *Charlie Byrd* (7/6-11, 13-18).

**Harold's Rogue & Jar:** Jazz nightly. **Bill & Fannie Harris' Pig Foot:** Jazz nightly.

**Cellar Door:** Name jazz, rock, and folk nightly. **Ed Murphy's Supper Club:** To be announced.

**Left Bank Jazz Society:** (Famous Ballroom, Baltimore): Name jazz (Sun., 5-9); 24 hr. Jazzline (945-2266); "Jazz Extravaganza" (WBJC—91.5 FM, Sat., 8:30-12 midnight).

**O'Henry's** (Baltimore): *Greg Hatza Trio* (Fri.-Sun.).

**Sportsman's Lounge** (Baltimore): jam session (Sat., 3-7).

**Painter's Mill** (Baltimore): *Linda Hopkins* in "Me and Bessie" (6/22-7/4); *Isaac Hayes, Dionne Warwick* (7/4-8).

## TORONTO

**Albert's Hall:** *Kid Bastien* (Mon.-Wed.); *Vintage Jazz Band* (Thurs.-Sat.).

**Basin Street:** *Jackie and Roy* (to 6/5); *Joe Williams* (6/7-6/19); *Maxine Sullivan* (6/21-7/3); *Jack Sheldon* and *Jake Hanna/Kansas City Express* (7/5-7/17).

**Bourbon Street:** *Sweets Edison* (to 6/12); *Zoot Sims* (6/14-6/26); *Art Farmer* (6/28-7/10); *Carl Fontana* (7/12-7/24).

**El Mocambo:** *Savoy Brown* (6/7-6/12); *Good Brothers* (6/14-6/19); *Downchild Blues Band* (6/21-6/26); *Eric Andersen* (6/28-7/3); *Freddie Hubbard* (7/8-7/10).

**George's Spaghetti House:** *Rob McConnell* (to 6/5); *Ted Moses* (6/7-6/12); *Moe Koffman* (6/14-6/19); *Ed Bickert* (6/21-6/26); *Peter Appleby* (6/28-7/3); *Jerry Toth* (7/5-7/10); *Alvinn Pall* (7/12-7/17).

**Le Coq D'Or:** *Ellen McIlwaine* (6/7-6/12).

**Mother Necessity Jazz Workshop:** *Bill Graham* (6/8-6/9); *Alvinn Pall* (6/10-6/12); *Humber College Big Band* (6/13); *Dharma-Song/Munoz* (6/15-6/16); *Wray Downes* (6/17-6/19); *China* (6/22-6/23); *Ted Moses* (6/24-6/26); *Rose Sidgwick w/Kathy Moses* (6/29-6/30); *Mother Necessity Big Band* (Sun. except 6/13); after-hours sessions (Fri. and Sat.).

**Music Gallery:** *Canadian Creative Music Collective Concert* (Tues., Fri.); open rehearsal (Thurs.); guest performers (Sat.).

**Ontario Place:** *Stan Kenton* (6/5); *Count Basie* (6/12); *Lionel Hampton* (6/19); *Woody Herman* (6/26); *L.A. 4* (7/3); *Oscar Peterson* (7/10); *Boss Brass* (7/17).

**Stratford Festival** (Stratford, Ontario): *Oscar Peterson* (7/5); *Cleo Laine and John Dankworth* (7/12).

## MONTREAL

**Olympic Games** (Montreal): *Showcase of Québecois Music* (7/3); *Paul Horn & Sonny Greenwich* (7/10); *Paul Horn* (7/11); *Phil Nimmons* (7/15); *Phil Nimmons & Moe Koffman* (7/18); *Blood, Sweat, & Tears* (7/20 & 7/24); *Maynard Ferguson* (7/28 & 7/30).

**Café Campus:** Blues and jazz groups (Mon.).

**La Maison Beaujeu:** Student Groups (Mon.).

**Rainbow:** Various jazz groups (Mon.-Wed.).

**Pancho's:** *Nebu* (Tues.).

**Hotel Nelson:** Various groups (Tues.-Sun.).

**Rockhead's Paradise:** *Ivan Symonds* (Tues.-Sun.).

**Media:** Experimental music (Wed.).

**Au Petit Pain:** *Jazz Knights* (Thurs.).

**The Rising Sun:** Various jazz groups (Thurs.-Sat.).

**Mojo:** *Sayyd Abdul Al-Khabyr* (Thurs.-Sun.).

**Le Mixeur:** Various jazz groups (Fri. & Sat.).

**Cock & Bull:** *Al Peters Dixieland Band* (Sun.).

**Camp Fortune** (Ottawa): *Great Guitars* (7/2-3).

*Sonny Stitt & Solid Brass* (7/12-13).

**National Arts Centre** (Ottawa): *Steve Groves Sextet* (7/4); *Ed Bickert Trio* (7/11); *Dave Hildinger Quintet* (7/18); *Brian Brown Trio* (7/25).

**National Library** (Ottawa): "Super-show"/"Blues Under the Skin"/"Whoopin' the Blues" (films, 7/8); "Blues Like Showers of Rain"/"Chicago Blues"/"St. Louis Blues"/"Big Bill Broonzy" (films, 7/15); "Sun's Gonna Shine"/"The Blues According to Lightnin' Hopkins"/"Hot Pepper"/"A Well Spent Life" (films, 7/22); "Blind Gary Davis"/"Leadbelly" (films, 7/29).

**La Paloma** (Ottawa): *Vernon Isaac* (Mondays).

**Black Bottom** (Ottawa): *Apex Jazz Band* (Fridays).

**Olympic Games** (Sherbrooke): *Phil Nimmons & Moe Koffman* (7/19); *Blood, Sweat & Tears* (7/23); *Maynard Ferguson* (7/27).

**Olympic Games** (Kingston): *Paul Horn* (7/9); *Phil Nimmons* (7/17); *Blood, Sweat & Tears* (7/21); *Maynard Ferguson* (7/26).

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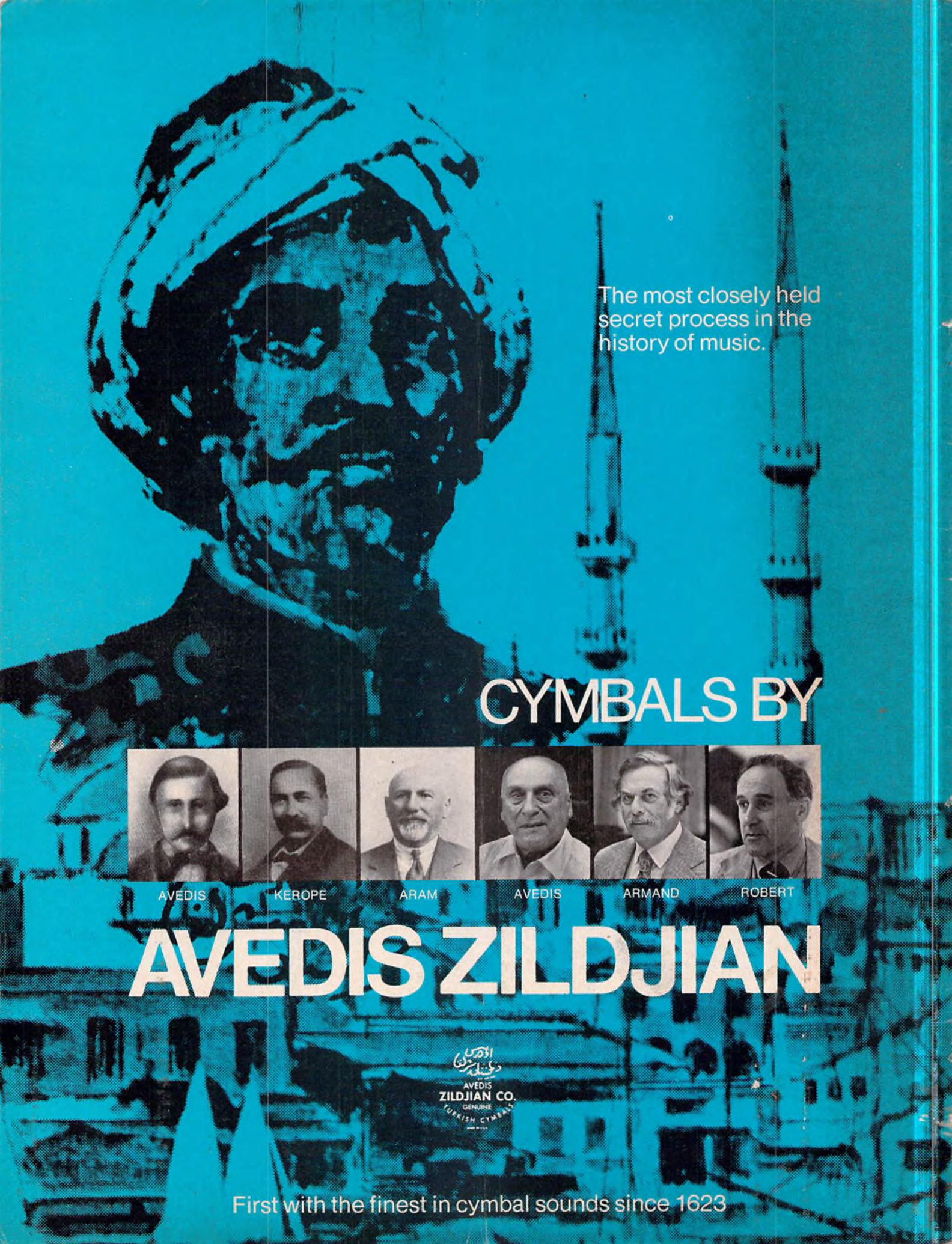
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