

AUGUST 12, 1976

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music magazine

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**John Handy** first came to national prominence playing saxophone with Charles Mingus in 1958. He recorded extensively for awhile, but lately, as one of the country's leading musicologists, he's been devoting most of his energies to teaching at U.C. Berkeley, San Francisco State, and Stanford. He tours regularly however, as soloist with various symphony orchestras and choirs, as leader of his own quintet, and in association with Indian sarod master Ali Akbar Khan. On his new album he's joined by Hotep Cecil Barnard, Chuck Rainey, Zakir Hussain, James Gadson, Eddie 'Bongo' Brown, and Mike Hoffman. For John Handy it's "Hard Work," and a triumphant return to recording.

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# DRUM BEAT!

●**Rim Shots** The 6th International Percussion Symposium is scheduled for July 24-30, 1977 at the University of Wisconsin, Eau Claire. Specialist tracks will include drum set, mallet keyboard, marching percussion and total percussion.

●**The Spotlight** The Vincentian Trombone Mass, written by Mark McDunn and Bobby Christian, is scheduled to be performed in Paris at Notre Dame. This new religious composition combines the musical poetry of brass and percussion. It is published by Schmitt Music.

●**Trappings**—Shelly Elias, Triton College.

Beginning mallet players often are mystified by the fundamentals of improvisation on jazz vibes. There is no substitute for a thorough harmony background, but a simplified and musically effective improvisation can be achieved for the beginning mallet student. I recommend structuring a suitable rhythmic solo around the 1st, 2nd, flatted 3d and 6th notes of the selected key the group is playing in. Practicing this improvisation technique can be done most easily by playing along with records once the key has been determined.

●**Pro's Forum**—Derryl Goes, University of Northern Colorado, Roy Haynes, Hip Ensemble.

Q. How does the drummer keep track of where he is within a tune during an improvisation solo by another member of the band, when there is no printed music?

A. Sing the melody of the tune to yourself during the improvisation, or try to recall the chord progressions in relation to the tune's measured phrasing.

Q. What cymbal types do you recommend for backing various other instruments in the ensemble?

A. There is no set rule as to what is correct and what is incorrect. Cymbal playing and sound choice is a personal preference of the player and the type of musical mood desired. Generally, I follow my instincts which are:

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# down beat

August 12, 1976

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Vol. 43, No. 14

## Contents

- 14 **The National Music Awards.** Honors to 121 first-rank artists.
- 15 **Anthony Braxton:** "Anthony Braxton Explains Himself," by Peter Occhiogrosso. One of the most mental of jazzmasters, the multi-instrumental Mr. B. talks about his music and worldviews.
- 17 **Stan Getz:** "Influentially Yours," by Arnold Jay Smith. An up-to-date conversation with Getz, the legend, with the accent on the seminal side.
- 19 **The 24th Annual Jazz Critics Poll.** This year's critical rundown as seen by the professed pundits.
- 23 **Betty Carter:** "Betty Carter's Declaration Of Independence," by Herb Nolan. Forthright and strongwilled, Ms. Carter has little praise for that "moneymaking" music on the current scene.
- 26 **Record Reviews:** Billy Cobham; Jaco Pastorius; Duke Ellington; Phil Woods; Mark Murphy; Bill Evans; Buster Williams; Larry Coryell; Les McCann; John Tropea; Waxing On—Chick Corea; Sonny Rollins; Herbie Nichols; Fats Navarro; Griffin/-Moble; Coltrane; Paul Horn; Jazz Crusaders; Wes Montgomery; Gerry Mulligan/-Lee Konitz; T-Bone Walker.
- 39 **Blindfold Test:** The Brecker Brothers.
- 40 **Profile:** Eberhard Weber, by Herb Nolan. Charlie Black, by Lee Underwood.
- 44 **Caught:** LA Express and Eleventh House, by Michael Rozek; Great Guitars, by Bob Protzman; Bill Smith/Stu Broomer/Michael Stuart/Keith Blackley, by Mark Miller.
- 56 **How To Keep in Touch,** by Dr. William L. Fowler.
- 57 **Workshop:** Alone Together, transcribed and annotated by Michael Higgins.
- 59 **Perspective:** "Snyder's New Horizon," by Chuck Berg.

### Departments

- 6 **First Chorus**
- 8 **Chords & Discords**
- 10 **News**
- 12 **News/Final Bar**
- 53 **1776-1976: It Happened**
- 61 **City Scene**

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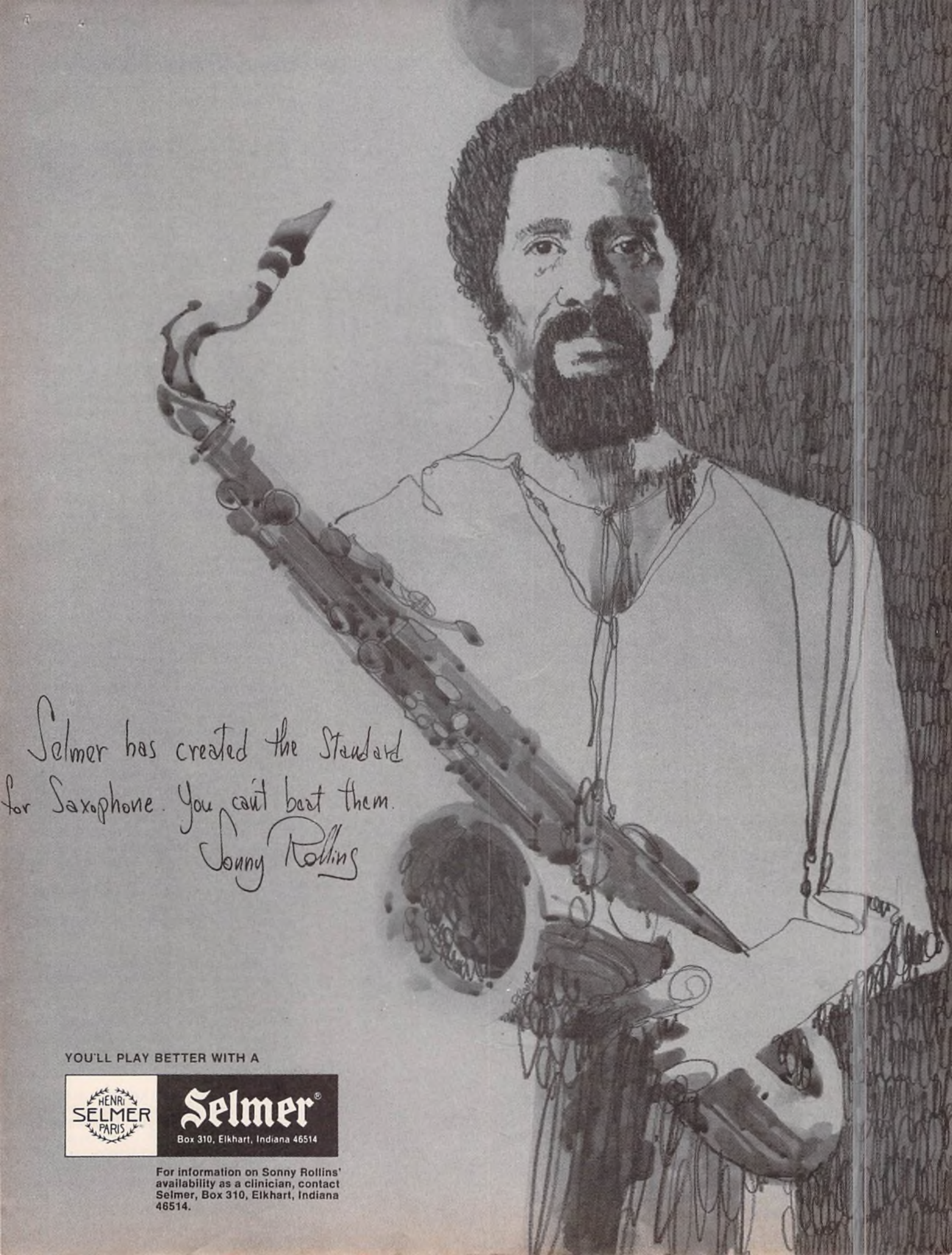
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## the first chorus

By Charles Suber

There are several brand new winners in this year's International Critics Poll. There are also three new categories: Label of the Year, Producer of the Year, and Electric Piano (introduced in the 1975 Readers Poll).

The critics chose Pablo as the Number One Label, followed closely by ECM. Manfred Eicher, ECM's producer, is Number One, followed closely by Norman Granz, Pablo's producer.

One of the new names in this 24th annual critics poll is Toshiko Akiyoshi, Number One Arranger (TDWR). She also shares the Number One Big Band (TDWR) with her co-leader and husband, Lew Tabackin. It's been a long, difficult road for the young, shy jazz pianist who was "discovered" in Japan by Oscar Peterson and Norman Granz, and helped by them to attend Berklee in Boston back in 1956. She deserves it all.

Another new name to this or any other poll is Jaco Pastorius, the Number One Electric Bassist—although he insists that he plays a bass guitar. When Jaco was in New York cutting his first album for Bobby Colomby on Epic, word of his prowess quickly spread. Wayne Shorter had him cut a side for a new Weather Report album. Shorter liked what he heard so much that Pastorius immediately became the latest Weather Reporter.

Philip Wilson, Number One Drummer (TDWR), is another newcomer to the polls. He plays with Anthony Braxton, formerly he was with the AACM in Chicago.

Two groups made the poll for the first time: Lookout Farm is Number One Jazz Group (TDWR), and Bob Marley & The Wailers, the Jamaican reggae sensations, are Number One Soul-Blues Group (TDWR).

There are some other interesting changes in the "established" categories: Milt Jackson regained first place on vibes from Gary Burton; Benny Goodman on clarinet over Kirk and Guiffre; and Charlie Mingus takes over from Keith Jarrett as Number One Composer. Bill Watrous is Number One Trombone (the critics gave him the top TDWR spot last year); McCoy Tyner is top acoustic pianist (Jarrett won last year); and Jim Hall is back as Number One Guitarist (he previously won in '74, and '63 to '65.)

Most of the established musicians won handily except for Jean-Luc Ponty who was pushed by the indestructible Joe Venuti (six votes back).

Miscellaneously speaking, Emmett Chapman made the poll on his Stick and Tom Scott got three votes on the Lyricon, the first poll mention for that new instrument.

To compare these poll results with those of previous years, get a copy of *down beat's Music Handbook '76* (see coupon ad on page 36). Six winners of this critics poll are also winners of the first National Music Awards (see page 14).

The critics have made known their annual choices; the *down beat* readers can now do the same. A ballot for the 41st Readers Poll is printed on page 50 of this issue. Please carefully read the voting instructions and then exercise your annual franchise. Cast a vote in each category—the great musicians out there merit your support.

db



# What's wrong with this picture?



1. The guitar case contains \$50,000 in cash.
2. The musicians aren't wearing platform shoes or turquoise jewelry.
3. The limo only has an AM radio.

4. The turkey is not as portable as it looks. Not like a Rhodes which neatly packs into suitcase-like units. The turkey won't travel 10,000 miles between tune-ups or require minimal maintenance on the road. A turkey can't easily be timbred with a screwdriver, and it won't blend beautifully with guitar, bass, reeds, brass, vocals and drums either. But a Rhodes does all that stuff. Let's face it. A turkey doesn't exactly feel at home in giant rock concerts. Even if they're outside. That's why no rock star in his right mind would take a turkey on the road. He'd take a Rhodes.  
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## Devilry At Sun Devil

I am writing to comment on Bob Henschen's review of Santana's live appearance at Sun Devil Stadium (*db*, 5/20). Obviously, Mr. Henschen's knowledge of Santana's music and musical argot in general is laudable, but I take issue with his mode of criticism. . . .

It appears that (he), evidently favoring Santana's jazz-flavored excursions, was miffed when the band leaned towards its Latin-rock bag. I would much rather have read a review stating that a jazz band played some paltry rock tunes in concert than Mr. Henschen's blather than Santana's "rockfest reality" was inherently poor because of the musical genre from which it came.

Terms such as "melodic potential" and "guitar introspection" look great in print, but the complaint of a disappointed jazz critic

who was forced to listen to some rock . . . just doesn't ring true.  
Timothy A. Holleran Bridgeport, Conn.

## A Note From Ed

Thanks for the kind words (*db*, 6/3) . . . Yet, first of all, I did not fulfill my service as a conscientious objector by playing with Woody (Herman). I spent two valuable years working with emotionally disturbed children.

Secondly, I was disillusioned by the music education program at North Texas, but I don't want anyone to infer . . . that I include Leon Breeden's Lab Band program in my criticism. My five years in Breeden's bands were the most musically exciting and challenging of any of my big band experiences. His bands find their identities through their players and writers, not through the dictatorial whims of

the director as "teacher."  
Ed Soph

Garrison, N.Y.

## Not Enough Mediocrity

"Hank Jones . . . for my money, is the peerless pianist." I second these thoughts of Charles Suber in the First Chorus of *db*, 6/3. But how many jazz fans have ever heard or took note of his efforts, especially those who think jazz piano started with Chick Corea. . . .

This brings me to my next point, that there was no "selected Hank Jones discography" for both an obvious and shameful reason: no records under his own name are currently being pressed and almost none exist. I guess Hank has not found and probably hasn't been looking for the main ingredient in the formula that record companies know will sell—mediocrity at 120 decibels!

Eric Dachinger

Bronx, N.Y.

## Yearbook Yea!

I just bought the Music Handbook '76 and would like to thank you for a wonderfully put-together magazine. The "How to" sections are certainly a big help for any young musician.  
Robert Saydlowski, Jr. Pittsfield, Mass.

## Breezin' Benson

Is George Benson the best jazz guitarist of the '70s? His new album, *Breezin'*, is certainly proof that he may be. It is probably the most easy to listen to album of the year. Every chart has the quality and magic that can separate your mind from your body and then take it floating as high as the clouds.

Not only is Benson's playing superb . . . but his singing on the classic *This Masquerade* gives the album a different twist.

Mark Riegert

Griffith, Ind.

## Despairing Scream Retuttal

It shocks me to read a letter like "Despairing Scream" in the 6/3 issue after all the entries in the letters column that have put Maynard down for his non-creativity. Well, finally he's come out with something really creative . . . and I think it's time he got a little praise.

I must admit I'm not one who usually goes in for voices and violins, but when they are used so tastefully they add a beautiful flavor. If you think you don't get enough of Maynard on this album, why don't you sit down and listen to *Pagliacci*? What about the unreal duel between Maynard and Chick Corea in *Cheshire Cat Walk*? Next time you buy a record, listen to it.

Richard Raphael

Palo Alto, Cal.

## Enlightened Commentary

. . . Why don't you punks shape up and start writing something *interesting* for a change? And how come you keep on writing so much about jazz musicians all the time? Jazz musicians and jazz music is so *boring*. . . . What about rock? Isn't rock "music"?

For starters, you could have a whole issue devoted solely to the phenominae (sic) of Frank Zappa and Captain Beefheart. . . . I mean, let's explore the weird and wonderful hidden universe of Zappa enconcoiled (sic) in the basement of his Laurel Canyon log cabin. Then, let's take a trip up north to the secluded forests of Eureka to peer in on the bizarre mystic Captain Beefheart and see what kind of new and evil black magic he is brewing up. . . .

I mean, let's search out the *weird* blues. . . .  
Slozcx Los Angeles, Cal.

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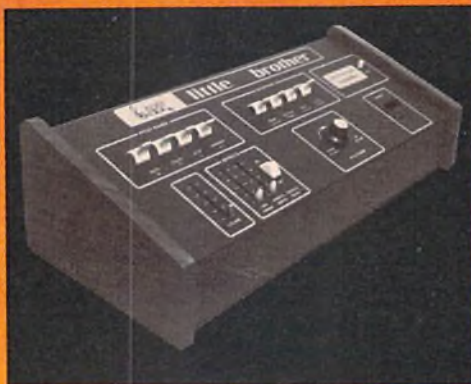
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## Jazz Interactions Turns 11

NEW YORK—The New York based non-profit, service-to-the-jazz-community organization, Jazz Interactions, recently toasted its 11th birthday at Storyville. Utilizing three rooms, JI presented a series of films, small groups, big bands, vocalists, Latin danceables, avant garde and mainstream, traditional and swing bands in what has got to be the best organized of their recent anniversary bashes.

Talent and coordination were handled by JI president Joe Newman and executive director Rigmor Newman. The festivities began late, but when they did, we were treated to a drum showcase featuring Ray Barretto, Jo Jones and David Lee; Dick Hyman and the New York Jazz Repertory Company's Louis Armstrong tribute; Dick Sudhalter and an all star band toasting Bix Beiderbecke; Paul Jeffrey with George Wein sitting in at piano; Charles McPherson; Junior Mance; Joe Lee Wilson; Stella Marrs; Charles Tyler; the CBA Ensemble; Machito and Orchestra; Guarare's Latin Jazz; Gerry Mulligan sitting with Joe Newman's Quartet; Roy Haynes' Hip Ensemble; Cosmology, presented by Teo Macero; Weldon Irvine; Marian McPartland; Harold Mabern; Chris Woods; Harold Ousley; Ted Dunbar; and on into the early morning.

The overall theme of "The Many Faces Of Jazz" was adhered to, with the proceedings emceed by producer Jack Kleinsinger of *Highlights In Jazz* fame.

Jazz Interactions is the publisher of JAZZLINE and the answering tape that answers every question about what's going on in the Apple. But that's only a fraction of what they do. They hold workshops with leading musicians as instructors, hold concerts, and generally keep the word alive. Storyville is George Wein's new niterly that boasts a different group every night. The combination of the two seems like a fine marriage.

## New Releases

ECM has issued **Keith Jarrett's** *Arbour Zena*, featuring **Jan Garbarek**, **Charlie Haden**, and a **The People**. **Joel Dorn** produced string orchestra.

**Art Pepper** has a new one out **Arista** additions include *Free on Contemporary* called *Living In America*, **Ben Sidran**, and *Legend*, featuring **Hampton Body English**, **Michal Urbaniak**, **Hawes**, **Charlie Haden**, and **Shelly Manne**.

**Bob James'** latest for **CTI** is tagged *Three*, and features versions of *Jamaica Farewell* and *Caliman's Projecting*, with *One Mint Julep*. Other new **CTI's** **Hotep Cecil Barnard** and **Kenny** include *Good King Bad*, **George Jenkins**; *Brazilian Tapestry*, **Benson**; *Black Widow*, **Lalo George Murlbus**; and *My Own Schiffrin*; and *The Main Attraction*, **Grant Green**.

Recent **Warner** winners include *Mirror*, **Graham Central** *Steal Your Face*, a double live **Station**; *Give, Get, Take*, and set from the **Grateful Dead**; *BW Have*, **Curtis Mayfield**; *Long Goes C&W*, **Bobby Womack**; *Hard Ride*, **The Marshall-Tucker** *Ain't Nothin' But A Party*, **Widow Band**; *Right There*, **Lamont Maker**; and *Ole ELO*, a greatest **Dozier**; and *Summertime Dream*, hits package from the **Electric Gordon Lightfoot**.

**Light Orchestra.**



TIMOTHY ISOM

If two pictures are worth 2000 words, things are going fine for John McLaughlin and Shakti. From a recent San Francisco Great American Music Hall concert.

## LOFT WEEKEND

NEW YORK—For 63 hours, one entire weekend, June 4-6, four lofts in the Apple put on a show. From 6 AM until, the hearty were treated to some lesser known, but hardly lesser, talents.

"Jazz At Dawn" sessions were held at Joe Lee Wilson's Ladies' Fort, starring the Bond Street Gang with Marvin Blackman, and Billy Parker's 4th World.

"It's too bad they weren't as popular as the matinees," Wilson noted. "There were heavy sounds coming out of Marvin and Billy."

The matinees featured Monty Waters and his Big Band, and Joe Lee's group, Bond Street. Evenings at the Fort showed the likes of Jeff Cohen and the Left Field In 'N' Out Band.

Environ's evenings had the Jankry Ensemble and Sheila Jordan one midnight, and Interface and Earth Forms Rituals another. Blue Winds featuring David Eyges did a matinee, as did Ben Wallace and Jack Six. Weirdness Factor closed out Environ's weekend.

Sunrise had some of the more popular names, what with John Fischer and Perry Robinson sharing one bill and Lookout Farm on another. Others included an International Percussion session, John Shea's Bass Choir and Intestinal Skylark.

Jazzmanian seemed to be the best attended of the four. "We

had 300 people lined down our four flights," director Mike Morgenstern told **db**. "We had to close the doors due to the law." That was for the second Jazz Open House jam session on Saturday. The Friday jam only saw 150. "Yeah, but we only hold about two-thirds that," Mike said.

"Names" was the game at Jazzmania. Clifford Jordan headed one soldout "Bagel Brunch" and three dozen more disappeared for David Friedman/Harvie Swartz and quartet. The remaining pair were drummer Bruce Ditmas and Israeli vocalist Rimona Francis, she in the Dudziak/Purim mold. Friedman and Swartz have quite a book of originals and they will be out on an Enja disc soon. Dave now is playing vibes and marimba in tandem. Reggie Moore's Trio rounded the Jazzmania bill.

Loft, for the uninitiated, is a loose term used to describe a factory conversion. Most are on upper floors, hence their graphic title. However, some are store fronts, or first floor walk-ins, as Ladies' Fort, but are thrown into the genre as the purpose served is the same.

The slogan for the three day marathon (you had to be in shape to make it through) was "All The Jazz You Can Eat." The fare was so diverse that one never got full.



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**Closer grip.** "And this smaller bar on the slide makes for a seventh position that's not so far away."



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**Chrome-plated neck rest.** "No more green necks and shirts from brass."

**Smooth braces.** "They're all nice and smooth. No more little lumps to put calluses on your hands."



**Invisible slide lock.** "Nice and clean . . . nothing sticking out, all on the inside."



**Featherweight.** "We made it as comfortable and lightweight as possible. Balance without a big, awkward ball on the end."

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## Live From Buffalo

BUFFALO—Improv Records, co-owned by Tony Bennett, the singer, and William D. Hassett, hotel executive, has issued its first non-Bennett recording and the first of a series of live recordings from the Downtown Room of the Statler Hilton hotel.

"*Earl 'Fatha' Hines Live at The Downtown Club, The Statler Hilton, Buffalo*," is the mouthful that adorns the back of the jacket,

while the face more succinctly declares, *Earl "Fatha" Hines Live At Buffalo*. In any case, Hassett told **db** that the Hines LP is only the first of many that will be recorded live at his hotel. He has brought and will continue to bring jazz into the Downtown.

"Maybe I can bring jazz back to this town in a steady stream. Other clubs may pick up on it and we will have a jazz boom

here," Bill stated.

Indeed, he has brought main attractions such as Jackie and Roy, Dizzy Gillespie, Milt Jackson, Bucky Pizzarelli, as well as Hines, into the room for two week stays and asked them back.

"I always ask if they want to record here. The option is theirs, of course. We are working on some contracts right now."

Improv has two other albums

on the market, both by his partner, Tony Bennett: *Tony Bennett Sings Life Is Beautiful*, with Torrie Zito's musical backing, and *Tony Bennett Sings Ten Rodgers & Hart Songs*, backed by George Barnes, Ruby Braff, Wayne Wright and Mike Moore.

In a ceremony at the hotel recently, Fatha was presented with a plaque commemorating the occasion.

## potpourri

According to a recent **Billboard**, the piano roll industry is alive and thriving again. One elected Left Bank prez **Benny Ramsi R Tick Corp.**, which took over QRS Music Roles a few years ago, is reported to be producing some 750,000 rolls per year.

Chicago's **Ivanhoe** restaurant-theater complex is set to reopen August 1 under new management. Bob Briggs, owner and operator of Chicago showcase club Ratso's, has taken over the Ivanhoe and plans to bring in top national entertainment.

Philadelphia also has a new hot nite spot in **Charlie's Playboy Lounge**. The club is owned by Charles Lisby, with jazz talent performing on Monday, Wednesday thru Saturday, with Saturday afternoon sessions as well.

The **Left Bank Jazz Society** recently celebrated its 12th anniversary by holding a cabaret event. Among the gems is a 24 style dinner-dance attended by minute track called *Guinevere* more than a thousand people.

**Stan Kenton's** orchestra is vided entertainment. Newly announced that the organization will feature performances by **Leon Thomas, Horace Silver, Jack DeJohnette, Elvin Jones, and Pharoah Sanders** during the upcoming year.

An upcoming **Ray Barretto** album will be distributed by Atlantic.

Guitarist **Rodney Jones** has left **Chico Hamilton's** unit and signed on with **Dizzy Gillespie**.

Recent recipients of National Endowment For The Arts grants are **Oliver Lake** and **Charles Tyler**.

Watch for **Teo Macero's** mammoth project, a nine album set of

unissued **Miles Davis** material, spanning the '60s up to the present. Among the gems is a 24 style dinner-dance attended by minute track called *Guinevere* more than a thousand people.

## BICENTENNIAL BARGE

NEW YORK—A converted Reading Railroad car float was officially christened the "Bicentennial Barge" at the South Street Seaport. It's more than a refitted tugboat trailer. There is a two-deck exhibit revolving around New York State's role in the revolution. Funded by the New York State Council on The Arts, the vessel contains movies and a tavern. Live demonstrations take place in a printing shop and a general store that converts to a post office at each of 36 ports of call.

After South Street, Manhattan, the barge traveled to Brooklyn, later north to Plattsburgh, west to Buffalo and back to Queens. It will ply the waters of the Rivers Hudson, Mohawk, and St. Lawrence, Lakes Ontario, Erie and Champlain, the New York State Barge Canal, the Long Island

Sound and New York's Upper and Lower Bays.

Opening day ceremonies included Linda Hopkins, of *Me And Bessie* fame, singing *America The Beautiful*, with Howlett Smith conducting the band. Lenny Hambro, reedman from the show, was appointed musical director for Reingold Beer, which sponsors the music pavilions for the Barge.

Later that same weekend Billy Taylor led a group from Jazzmobile that included Roland Prince, guitar; Freddie Waits, drums; Ralph Dorsey, percussion; Larry Ridley, bass; Jimmy Owens, trumpet and fluegelhorn; and Jimmy Heath, reeds.

The Bicentennial Barge will tour New York State through October 14. Exhibits are free and there are games aboard for the young.

## FINAL BAR



RON HOWARD

**Robert Leo "Bobby" Hackett**, cornetist, trumpeter, guitarist and violinist recently died in West Chatham, Mass. He was 61.

Bobby had a varied career, having modeled himself in the style of Bix Beiderbecke and Louis Armstrong. He was most noted for his mood-setting, echo-laden trumpet work on six Jackie Gleason recordings in the '50s, starting with *Music For Lovers Only*. His appearances with the likes of Glenn Miller and Glen Gray (on guitar with both) contrasted his sessions with everyone from Vic Dickenson to Thelonious Monk, thus making him an early crossover artist.

His last appearance in New York City was at a Jack Kleinsinger "Highlights in Jazz" tribute to Armstrong. His own horn had been stolen earlier so he had to borrow someone's. "His tone was still unmistakably Hackett," Kleinsinger told **db**.

Historian Jack Bradley noted that "his only fault was that he was too nice to people. He should have been a millionaire," Bradley went on. It seems that Bobby sold his rights to the Gleason LPs to Gleason, effectively removing the possibility of royalties, which would have been considerable.

The always slim but dapper Hackett was further hampered in his eating habits by diabetes. "He used to shop for clothes in the boys' department," Bradley remarked.

George Wein, who played piano with Bobby off and on since 1949, said: "He was the greatest musician I ever knew. Nobody knew the music better. They all went to him for the songs. He knew every change to every tune. He was a non-leader; he never took over, but he took charge, pushed the soloists. He always listened."

"He loved to call people at the weirdest hours," Dizzy Gillespie remembered. "Bobby once called me at 4:30 a.m. to tell me he loved me! He was like that and his music showed it: tender and sweet."

He visited his idol, Satchmo, frequently as they lived near each other in Queens, New York. "If he saw a light, in he'd pop, no matter if it was 4 a.m.," Lucille Armstrong related to **db**. "They'd talk, tell each other blackman/whiteman jokes, each taking the other's side. He was a true Louis disciple, in the biblical sense of the word. That's very close. He switched to cornet after Pops had switched to trumpet. He loved to be able to play it like Louis did. Even after Louis passed, I'd get early morning calls. 'Hey, Lucille, let's listen to Pops.'"

Diz stated succinctly, "Another voice has been stilled; that one you're gonna miss."

A high mass was held in Chatham.



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# National Music Awards

**C**eremonies honoring the first 121 men and women to win National Music Awards were held June 26 in Chicago. 11 of the 42 living award winners were present at the impressive ceremonies staged by the National Association of Music Merchants (NAMM) at its 75th annual Music Expo. Accepting their awards in person were: Milton Babitt, Chuck Berry, Thomas A. Dorsey, Gil Evans, Roy Harris, Milt Jackson, J. J. Johnson, Leon Kirchner, Max Roach, George Russell, and Harry Warren. For those unable to attend, suitable presentations will be made.

The National Music Awards program, under the direction of the music industry's not-for-profit educational arm, the American Music Conference, was initiated with more than 1,000 nominations solicited from musicians, educators, and critics. The judges, however, were neither limited to those nominations nor to a specific number of persons to be chosen.

To qualify for a National Music Award, a man or woman must have:

- influenced or generated new trends in American music as an instrumental or vocal musician, composer, or lyricist.
- made his or her unique musical contribution prior to 1956 (a time delay to allow better perspective).
- lived in the United States for the greater part of his or her life, or have reached musical maturity here.

Winners of the National Musical Awards were chosen by three panels:

**Concert & Religious Music**—Allen P. Britton (educator-musicologist, U. of Michigan); Richard Jackson (curator, American collection, New York Public Library); William Kearns (musician-musicologist, U. of Colorado); and Don C. Robinson, panel chairman

(Bicentennial Chairman, Music Educators National Conference).

**Folk, Popular & Theater Music**—Lehman Engel (composer-conductor-author); David Ewen (author-editor-biographer); Leonard Feist, panel chairman (National Music Publishers Ass'n.); William Ivey (folklorist-author, dir. Country Music Foundation); Richard Lewine (composer-producer-encyclopedist); Russell Sanjek (educator, Lincoln Center program committee, B.M.I.); and Alec Wilder (author-arranger-composer).

**Blues & Jazz**—David N. Baker (musician-composer-educator, Indiana U.); Leonard Feather (author-critic-encyclopedist); Vernice "Bunky" Green (musician-educator, Chicago State U.); John Hammond (entrepreneur-critic-author); Quincy Jones (composer-musician); Marian McPartland (musician-composer-author-teacher); and Charles Suber, panel chairman (**down beat**).

These jury panels will remain "standing" to make additional National Music Awards in 1981 (when the cut-off date will be advanced to 1961).

The three jury system was decided on for practical purposes—to bring the best available expertise to bear on the selections. No quotas were set for any idiom, and the decisions of the panelists were final. The concert and popular panels mostly chose composers as the unique developers of American music in those idioms. In the blues and jazz idioms, of course, the creative and improvisational aspects of the music were major determining factors in the selection of the winners.

The names of those persons honored with the first National Music Awards are presented alphabetically, without regard to idiom. At last, in 1976, there is an integrated honor roll of American musicians. They are:

**Harold Arlen** (Buffalo, NY, 1905—): popular & theater composer & orchestrator.

**Louis Armstrong** (New Orleans, 1900-1971): jazz trumpeter, singer, & entertainer.

**Milton Babbitt** (Philadelphia, 1916—): concert composer of 12-tone & electronic music.

**Samuel Barber** (West Chester, PA, 1910—): concert & opera composer.

**Count Basie** (Red Bank, NJ, 1904—): jazz-blues pianist and band leader.

**Mrs. H. H. A. Beach** (Henniker, NH, 1867-1944): concert composer & pianist.

**Bix Beiderbecke** (Davenport, IA, 1903-1931): jazz cornetist & composer.

**Irving Berlin** (Temun, Russia, 1888—): popular & theater song writer.

**Leonard Bernstein** (Lawrence, MA, 1918—): theater & concert composer & pianist.

**Chuck Berry** (San Jose, CA, 1926—): rhythm & blues guitarist & song writer.

**William Billings** (Boston, 1746-1800): religious music composer & choirmaster.

**Jimmy Blanton** (St. Louis, 1921-1942): jazz bassist.

**Clifford Brown** (Wilmington, DE, 1930-1956): jazz trumpeter.

**John Cage** (Los Angeles, 1912—): avant-garde & experimental composer-pianist.

**Hoagy Carmichael** (Bloomington, IN, 1899—): popular music composer, pianist & singer.

**Benjamin Carr** (London, 1768-1831): concert composer, conductor, & organist.

**Benny Carter** (New York, 1907—): jazz arranger-composer; reed & brass player.

**Elliott Carter** (New York, 1908—): neo-classic ballet & symphonic composer.

**George Chadwick** (Lowell, MA, 1854-1931): concert composer & music educator.

**Ray Charles** (Albany, GA, 1932—): jazz-blues-gospel composer, singer & pianist.

**Charlie Christian** (Dallas, 1919-1942): jazz electric guitarist.

**George M. Cohan** (Providence, RI, 1878-1942): theater composer, producer & singer.

**Nat Cole** (Montgomery, AL, 1917-1965): jazz pianist; jazz-influenced singer.

**Aaron Copland** (Brooklyn, 1900—): concert composer of ballet & symphonic music.

**Henry Cowell** (Menlo Park, CA, 1897-1965): avant-garde composer, theorist, & teacher.

**Miles Davis** (Alton, IL, 1926—): jazz trumpeter, composer & leader.

**Norman Dello Joio** (New York, 1913—): concert composer and music educator.

**Buddy DeSylva** (New York, 1896-1950): theater lyricist, librettist & producer.

**Nathaniel Dett** (Drummondville, Quebec, 1882-1943): composer-adaptor of spirituals.

**Baby Dodds** (New Orleans, 1898-1959): jazz drummer.

**Walter Donaldson** (Brooklyn, 1891-1938): theater and popular music composer.

**Thomas A. Dorsey** (Atlanta, GA, 1899—): gospel composer, pianist, and conductor.

**Paul Dresser** (Terre Haute, IN, 1857-1906): minstrel & popular composer & singer.

**Duke Ellington** (Wash., DC, 1899-1975): jazz-theater-concert composer & pianist.

**Daniel Emmett** (Mt. Vernon, OH, 1815-1904): minstrel composer, singer & violinist.

**Gil Evans** (Toronto, Ont., 1912—): jazz arranger, composer & conductor.

**Arthur Farwell** (St. Paul, MN, 1872-1951): concert composer & publisher.

**Ella Fitzgerald** (Newport News, VA, 1918—): jazz and popular singer.

**Stephen Foster** (Lawrenceville, PA, 1826-1864): popular song writer.

**William Henry Fry** (Philadelphia, 1815-1864): opera composer, journalist & critic.

**George Gershwin** (Brooklyn, 1898-1937): theater & concert composer & pianist.

**Ira Gershwin** (New York, 1896—): theater music lyricist & librettist.

**Stan Getz** (Philadelphia, 1927—): jazz tenor saxophonist and leader.

**Henry Gilbert** (Somerville, MA, 1868-1928): concert composer of folk & popular themes.

**Dizzy Gillespie** (Cheraw, SC, 1917—): jazz trumpeter composer & leader.

**Benny Goodman** (Chicago, 1909—): jazz clarinetist & swing band leader.

**Louis Moreau Gottschalk** (New Orleans, 1829-1869): art music composer & pianist.

**Charles Griffes** (Elmira, NY, 1884-1920): concert composer & pianist.

**Woody Guthrie** (Okemah, OK, 1912-1967): folk song writer & guitarist.

**Oscar Hammerstein II** (New York, 1895-1960): theater & popular music lyricist.

**W. C. Handy** (Florence, AL, 1873-1958): blues composer, compiler, & publisher.

**Howard Hanson** (Wahoo, NE, 1896—): concert composer, conductor, & teacher.

**Roy Harris** (Lincoln County, OK, 1898—): concert composer and teacher.

**Lorenz Hart** (New York, 1895-1943): theater lyricist.

**Coleman Hawkins** (St. Joseph, MO, 1904-1969): jazz tenor saxist & composer.

**Anthony Heinrich** (Bohemia, 1781-1861): concert composer, violinist & conductor.

**Fletcher Henderson** (Cuthbert, GA, 1898-1952): jazz band arranger & leader.

**Victor Herbert** (Dublin, 1859-1924): operetta composer, cellist & conductor.

**Woody Herman** (Milwaukee, 1913—): jazz band leader, singer & woodwind player.

**James Hewitt** (Dartmoor, Eng., 1770-1827): theater-concert composer & conductor.



# ANTHONY BRAXTON EXPLAINS HIMSELF

by Peter Occhiogrosso

If a single criticism has been leveled at the recent jazz avant garde that's more justified than the usual manic attacks, it is that the most strenuous followers of Coltrane have developed such a monochromatic approach to the music (in terms of tone, timbre, harmonics). The problem has never been lack of conviction, but rather lack of variation. As musician-theorist Stanley Crouch noted recently, most players don't have, say, Cecil Taylor's ability to sustain constant interest during extended performance.

At this point in his career, the best way to epitomize the achievements and contributions of Anthony Braxton in the avant garde area is by underlining the exceptional variety with which he makes music. It is a widely apparent quality, extending from the instruments he has uncovered and returned to use, to his recording contexts, which include solo sax pieces and improvisations and a notated piece for five tubas, as well as his recent album of orchestra music. In fact *Creative Orchestra Music*, 1976 makes the point in itself, ranging from complex contrapuntal swing to AACM-styled improvisations that use space as much as sound, and some of the best march music ever recorded.

Braxton's recorded accomplishments in general constitute a sort of archetype for the adventures of many contemporary creative musicians, many notions now taken for granted in the musical world till ground broken, in part, by him: his initiation, for instance, of the solo saxophone album (as opposed to a solo track or an unaccompanied performance, as in the respective cases of Coleman Hawkins and Sonny Rollins), or his expansion of the role of composer/multi-instrumentalist, and his creative exploration and assessment in his own terms of the entire jazz tradition.

A recent article claimed that Keith Jarrett influenced Braxton with the idea of the solo album, but in fact Braxton's first solo sax album *For Alto* (Delmark) came out in 1967, considerably before Keith's *Facing You* (1972).

Somewhere around 1966 or '67, Braxton began to alter his approach to playing "vertical chord-change music"—despite an abiding love for bebop—and began to approach other avenues, both improvisational and notational. "By 1967, I'd started to investigate the area of solo (improvised) music. I kept that separate from my own compositions, which would be divided into notated pieces for orchestra (using both traditional notation and my own notation, as well as other systems), chamber music, and solo piano music."

One recent project that reached back to Braxton's involvement with bebop was the recording of an album (in two volumes) of jazz classics and standard tunes, called *In The Tradition*. On the session, Braxton played, among other things, *Ornithology* and *Goodbye, Pork Pie Hat* on the contrabass clarinet. The



date was an accident, as it happened, with Anthony filling in for an ailing Dexter Gordon at a SteepleChase recording date—although Braxton had had the idea beforehand.

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FOUR COMPOSITIONS (1973)—Nippon Columbia NCP 8504-N (Japanese)  
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with others  
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with Dave Holland  
CONFERENCE OF THE BIRDS—ECM 1027

"For one thing, I needed the money, and for another I really love playing that kind of music. I would have had a ball playing with Dexter for that matter, because I really love his music. Maybe one of the reasons I seem to have so many enemies is that people have a difficult time trying to put me in a category. If we look at the music from Charlie Parker to Albert Ayler, there's still so much to do; so I didn't want to devote my life to working in one type of situation. I'm interested in composition, and I'm interested in improvisation, and then I'm just interested. But this seems to serve as a barrier between my actual music and the way people are able to hear it.

"It just seems to me that this is a period where so many things can happen in the music if there is an audience to support it and if we can get away from the limited connotations of words, insofar as saying, 'This guy is a jazz musician and jazz functions like this and it has to be a certain way.'

"I was reading an article the other day and some guy says, 'Well, Braxton just can't swing.' Man, you spend ten years trying to figure out how not to swing, but to swing. Every improviser I've ever dug is distinguished by the language he uses in his music; and whatever one thinks of my activity, it should be kind of hazily clear that, at very least, I've developed my own language. Everybody seems to have an exact idea of what 'swing' is, what it really means, but in fact I think that word is another distortion. My opinion of 'swing' is that whenever something is actually happening in accordance with the vibrational flow that produces it, then it meets the criteria for swing. If something is really utilized, and vibrating from that, then it swings. I don't know of hardly anything that doesn't swing.

"It's just like my interest in march music. I've been involved with march music since 1966, but the big band record represents the first work coming from that part of my music. And I imagine a lot of people will say, 'Well, what's this?'

"Incidentally, one of the main problems in this time zone is that there's no creative music orchestra to work with regularly so that you can have a chance to hear your music. I think that the orchestral implications of creative music have yet to be dealt with—with the exception of Sun Ra, and still that's coming from another time zone. There haven't been very many chances for people to experience what the initiations that were used in Chicago, for instance, would mean on an orchestral level."

The Association for the Advancement of Creative Musicians, from which Braxton emerged to become a major figure, has been written about considerably in the press, although the actual nature of their musical contributions is often skirted or ignored. But the AACM's exploration of spatial problems, of timbres, of unusual or unexamined vertical



layers of sound, all presented alternatives to the Coltrane legacy as viable as those of Ayler. Because of his situation within the AACM, Braxton has some useful insights into the reasons for the group's incredible strength and output.

"I think the AACM was—and still is, for that matter—the most significant factor to have emerged in the '60s, both in determining the direction that the music has taken and in being instrumental in the re-evaluation of the whole progression of creative music from the black aesthetic. People like Richard Abrams are extremely important. Yet there are so many *more* musicians back in Chicago that nobody's heard. Just as one example, there's Fred Anderson, who is one of the most incredible musicians I know. (Anderson plays tenor sax and appears on *Song For*—with solo space—and *As If It Were The Seasons*, both led by Joseph Jarman and available on Delmark.) He's an incredible tenor player. But I'm saying that there are lots of other musicians in Chicago too.

"If you ask me what it was about Chicago in particular that bred all this activity, I think it was the fact that there was a degree of unification among musicians in Chicago that wasn't attainable in New York. It wasn't just about musicians getting together to gig. There was so much communication and interchange, and careful study and research. I think that's why so many good things were able to come out of it. It wasn't as competitive, and there was an awful lot of unity during the early period."

***"It just seems to me that this is a period where so many things can happen in the music if there is an audience to support it, and if we can get away from the limited connotations of words, insofar as saying, 'This guy is a jazz musician and jazz functions like this and it has to be a certain way.'"***

I once wrote that Braxton was the figure who had done most to extend an interest of Eric Dolphy's in different ranges of instruments from flute to bass clarinet, including several instruments that were often ignored. Braxton's current lineup includes at least one instrument that has never been used before in any jazz context: and he continues to play a number of horns that had been virtually extinct. "Right now I have a contrabass sax, contrabass clarinet, regular B-flat clarinet, soprano clarinet, soprano sax, soprano, alto sax, flute, alto flute, Chinese musette, orchestra bells, chimes, machines that I've made, gongs. . . ."

*What make of clarinet do you prefer?*

"Well, I have a Selmer. It's not that I think it's the best: it's . . . all I've been able to afford. (*Laughs.*) I have special mouthpieces, though, only because the stock mouthpieces are pure shit. A guy named Hal Opperman makes mine for me here. I get my own reeds and just carve 'em up. After awhile, I wind up using stock reeds because whenever I try to fix something, it always gets worse. I use Rico reeds for the saxophone, and then I use Van Doren for the clarinets. About a medium reed—2½."

Braxton's work extends and innovates in another area pioneered by Dolphy: "I don't know if this is correct—and I certainly don't mean to imply that I'm the only one—but I believe that I've been a major figure moving towards the concept of the composer/multi-instrumentalist, as opposed to the musician

who just works in a quartet for 20 years or something like that. I've worked and recorded in a lot of situations over the past ten years, documenting my work in a lot of different areas. And I feel that that's going to be important for the next period of the music, for musicians to function more as creative improvisers and composers, with more diversity for the individual. You don't have to play with the same group every second. I'll give a solo concert, or duets with Roscoe Mitchell, or a trio with Leo Smith and Richard Teitelbaum, or my work with Derek Bailey, or my piece for five tubas, the quartet, the orchestra music. . . .

"Duke Ellington had the freedom to hear his music played every night with an orchestra; then you might have seen him with a trio, or playing solo piano or duets with Strayhorn. I'm functioning from that level, in addition to the level of complete composer, utilizing solely the notated medium in all its various forms, too. I'm even working on an opera right now. All those different possibilities exist now, and I've been one of the musicians working to make that happen."

*How far have you gotten with the opera and what's the libretto?*

"I'm doing the research for it now, but it's on Reconstruction. Also, I'm working on a piece for four orchestras and choir. Both of these projects will probably be performed 50 years after my death. The schematic for the piece for four orchestras is already set, so I'm realizing the music from it now. However, the opera may be held up until after I finish the

non-classical orientation. So people have come to think of creative improvised music as music which has to have certain factors before it can function in accordance with tradition. But that's simply not true. Go back and look at early Duke Ellington—people like Sonny Greer, for instance. Now here was a percussionist who utilized the total spectrum of the music. He wasn't just playing the traps; he had *everything* up there. Look at Old Man Finley's band: that particular group utilized everything, including the string family. That's another misconception: that the string family except for the bass, can't function in a creative context. I'm saying that's not true.

"Why I embrace the concept of the multi-instrumentalist has only to do with re-embracing that aspect of the music which was lost when the influence of Charlie Parker and some of the musicians of the late '40s (moving from the transitional Kansas City period to the music we call bebop) caused some of the textural dynamics and instrumental possibilities to be lost because the focus of the music went to something else.

"So my interest in being a multi-instrumentalist is to reconnect with the *total* tradition of the music, for one reason. And there's another. As an individual, I need the flexibility, the diversity to be able to explore the different *regions* of sound. I mean, the flute family—there's still so much more to do with the flute family. Eric Dolphy was the first multi-instrumentalist from the Coltrane/Coleman time zone who really understood the significance of tonal color and the potential for the different instrumental families. So he got the bass clarinet. When he first started playing bass clarinet, I recall that many of my friends and many of the musicians were *totally* against it.

"They said, 'No, that's not happenin'.' That's not an instrument for jazz,' not understanding that Harry Carney used to play *Sophisticated Lady* on it."

*Dolphy was the person who, for me at least, defined the flute in jazz. I was knocked out by Henry Threadgill's flute playing at the Tin Palace lately. A lot of flutists use it as if it were only meant to be an atmospheric instrument, to create a mood or something.*

"Well, Threadgill is a much stronger flutist than I am. I'm not as strong on the flute as I need to be."

*That's the thing about Dolphy; he was a flutist. He wasn't just a saxophonist who also played the flute.*

"Well see, for me right now, I'm a saxophonist who plays the flute. I will not kid you. Sometimes, I'm a saxophonist who *don't* play the flute, who's just *bullshit*. But every now and then, when I can get it going, I'm a punk flutist. But Threadgill is a flutist.

"As far as the clarinet itself goes, outside of Roland Kirk, Perry Robinson, or Dewey Redman, I haven't heard very many serious clarinetists—I have to be honest. I actually like the clarinet as much as or more than the saxophone at this point in my life, because of the range and the wood in the sound."

*It's funny that Lester Young used to favor the steel clarinet.*

"No kidding? I didn't know he liked the steel one. That's what I started off on. I didn't start off on it because I *wanted* to; it was the only thing my high school had. But maybe I should go check one out. Muhal Richard Abrams has a steel one, though he just plays it occasionally. I used to really like those early Jimmy Giuffrè albums. I thought some of his compositions were nice, especially on the *Fu-*



# Influentially yours,

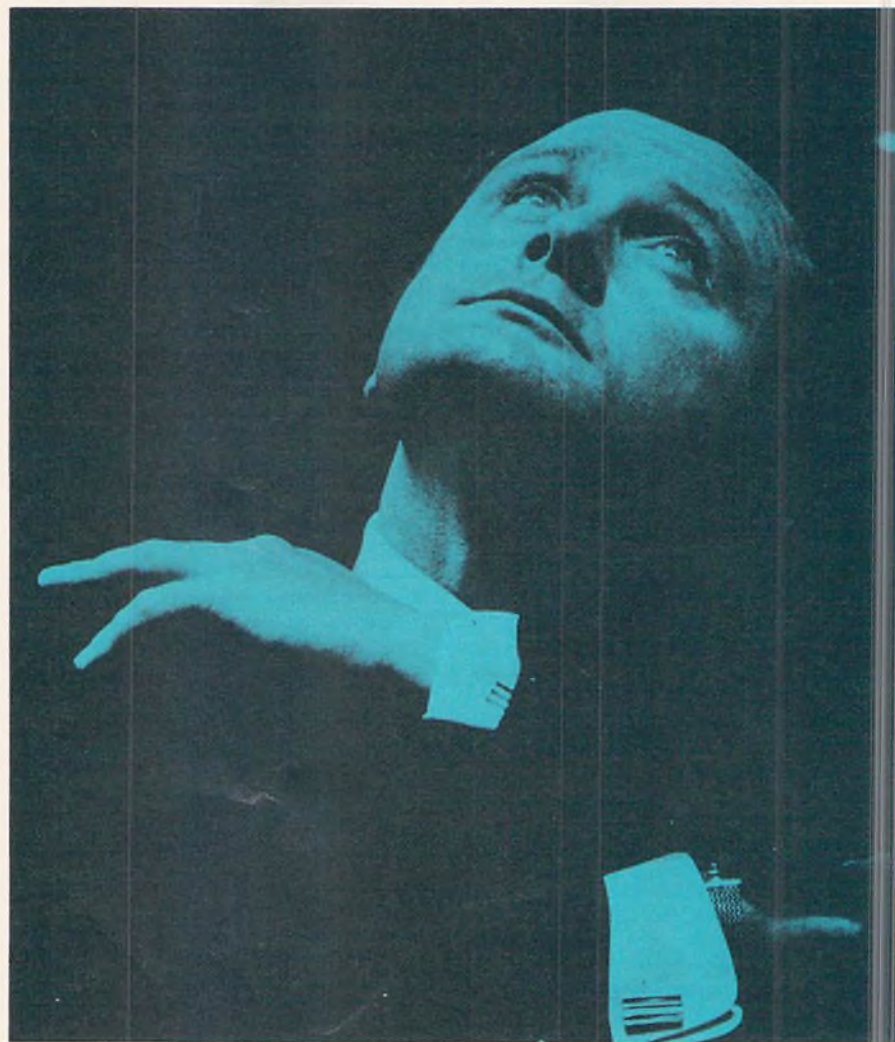
## STAN GETZ

by arnold jay smith

There's a shingle somewhere that begged the inscription: "Dr. Stanley Getz, M.D." At 15, this tenor giant had eyes to follow Hippocrates, but instead he went in pursuit of Pres and beyond, operating on chord changes, examining musical notes, and performing a few miracles of his own along the long and winding way.

Most recently, that road has wound to a place that may look familiar to most of Stan's fans. It's a reunion on vinyl of one of the most commercially successful jazz collaborations of the '60s, Getz and the Brazilian guitarist-vocalist Joao Gilberto. Titled *The Best Of Two Worlds*, it bears only superficial similarities to the Verves that produced *Desafinado* and *Girl From Ipanema*. As Gene Lees notes in the disc's liner copy: "Stan has continued to grow. His tone is bigger now, more muscular, deeper. Everything about his playing is deeper."

Stan recalls the genesis of his Brazilian connection, traceable to the *Jazz Samba* date for Verve with Charlie Byrd. "I broke my own rules when *Jazz Samba* was made. I really listened to those cats—Charlie Byrd, Antonio Carlos Jobim, and most of all, Joao Gilberto. My experiences with Joao could not have come out the way they did if there hadn't been an exchange of ideas. Some of that music is the most relaxing I have ever played. It's beautiful and lends itself to what I want to do melodically. I can never think of it as 'bossa nova.' That seems like such a silly name for what is basic, beautiful, introspective music. I respect the music too much for titles. I only want to say something when I feel it needs to get said. The recording people wanted to capitalize on it. It's so hard not to get into that rut."



GIUSEPPE G. PINO

Getz followed *Jazz Samba* with a big band bossa album, charts by the late Gary McFarland. Another collaboration followed with Luis Bonfá, and finally the blockbuster: "It was the sound of a voice that I needed," Getz relates. "I kept hearing a voice with Brazilian rhythms. I found it in Joao's (now ex-) wife, Astrud. She was untrained, non-professional, but I heard her with an inner feeling." *Getz/Gilberto* begat *Girl From Ipanema*, and temporarily saved Verve Records from the economic fate to which it eventually succumbed. And how many now remember that Astrud's style predicted that of Flora Purim?

Stan Getz' career may thus be viewed, in no small measure, as that of a pop prophet in the jazz world. His searches for, as he puts it, "other voicings," have led him into areas frequently on the other side of contemporary fashion; but they were quests not without long-range impact. In 1961, for example, Getz returned after an extended stay in Europe to find that popular tastes in tenor music had changed from his languid, Lester Young-derived cool to the biting, invigorating heat of the avant garde's cutting edge.

"I was not in the mood, or of the mind, to do what Eric Dolphy was doing. I couldn't emulate John Coltrane and I certainly wasn't about to turn my back on any audience. I just wanted to

play the only way I knew how. And I still had those ideas of other voicings in my head—not voices, voicings."

Out of step with the hipsters, Getz just went ahead doing what he knew how to do, while still expanding his range of aural environments. The most stunning new horizon was drawn with the help of orchestrator Eddie Sauter, who created the settings for *Focus*. The album came about in a curious way. "Eddie Sauter asked me to come by only after the charts were finished. I saw what he had written down, but I still couldn't envision what it was he wanted." The arrangements were tight, vaguely dissonant, and formless in themselves—until Getz got into the studio.

"As soon as I got there and started to play, I knew what he wanted. The beautiful part was that it was exactly the vehicle I was looking for: new sounds, new freedom, and I was still able to be me." Sauter had realized a suite of string-only segments, with spaces left open for Stan's interjected improvisations. "They weren't really gaps," Getz points out. "It was just clean writing that allowed me to flow over the strings, get into them, and weave around them. The full complement of strings played—no charts or fills like today, but actual riffs and runs that a band might play. I gave Eddie a free hand as soon as I understood what it was he was after. I even asked

**"I have always given my sidemen room to maneuver. I believe that if the talent is there it should be heard.... Try as I may, I can never forget that I was a sideman once myself."**



for and got the option to record with the strings in some parts. I like feeling the music as it's happening. The string parts were so beautiful that I became inspired merely by listening to the tape, but I had to be there with them. The romanticism of those ballads—like *Summer Afternoon*—still gives me the chills."

Getz' reflections on *Focus*, a disc which gained him wide critical favor and tided him over commercially until the bossa nova boom a while later, gave rise to further speculation on his penchant for ballads. "They intrigue me. I don't concentrate on any *single* aspect of the song—not the lyrics, not the tempo, not any of them per se. I like those romantic elements of easy, melodic tunes. I let the mood do what it wants. I never intend to do anything. It just comes out as the piece dictates. You'll notice that I never even close my eyes, but my mind is on the music. No amount of intrusion upon my visual sense can detract from the music. Everything comes from within; no images are conjured up that are based on what I see."

"There are some ballads on which I just don't play anything but the melody. *Lush Life* is one of those. The melody is so beautiful, it says everything for me. There are others, too. *Ballad*, which Gerry Mulligan wrote for our album together, just flows easily; it's rhythmically absorbing in itself."

With the mention of rhythm, Getz was off on another tangent. "I rarely feed off another instrument in my group, because I never hear just a single piece in the rhythm section. I hear the entire underpinning: piano, bass, and drums. When I improvise, I do it on top of them collectively, not individually. I don't let the bass dictate or even feed my thought processes, likewise the piano. I subconsciously work on three levels simultaneously—my inner feelings, the tune, and the rhythm section. I can do it with a full orchestra and automatically hear the whole and its parts."

Those who have come and gone from the Getz rhythm sections have been impeccably chosen, virtually all musicians of stature, most of whom have gone on to even greater things. In the early '50s, among others, Getz used Horace Silver and, of course, Al Haig and Jimmy Raney for the wonderful "Storyville" combo. Years later, after the wane of the Brazilian successes, the tenorist discovered still another attractive combination. "*Sweet Rain* was a collaboration that led me to Chick Corea for the first time. Here was a piano player who was trying to say something I felt I could deal with. It hadn't happened to me since Horace. The rest of the group was also 'new': Ron Carter and Grady Tate. Think about that. I had people like Chick and Ron before Miles Davis."

There were still others. "Gary Burton and Steve Swallow and Roy Haynes came with me in 1964 and lasted three years. They worked well together. My main interest at that time was not necessarily with the sound we got as much as it was with Gary. It wasn't the first time I worked with vibes (Terry Gibbs was the first), but it might be the last. I saw something in Gary, though, and wanted to do some things with him that would propel him further. I give my sidemen room to stretch out if I think they are worthy of my time and the audience's. It was amazing with that group. Once we got it down, it was done. No additional rehearsals were needed."

Several years after their first work together, Getz again used Corea, as the linchpin of the *Captain Marvel* band. "It's funny to look back

18 □ down beat

## SELECTED GETZ DISCOGRAPHY

THE BEST OF STAN GETZ—Roulette RE119  
STAN GETZ—Prestige PR 24019  
HISTORY OF STAN GETZ—Verve 6S-8815  
GETZ AU GO GO (with Gary Burton)—Verve 68600  
FOCUS—Verve 68412  
GETZ/GILBERTO—Verve 68545  
JAZZ SAMBA—Verve 68432  
RETURN ENGAGEMENT—Verve V3HB-8844  
CAPTAIN MARVEL—Columbia KC 32706  
THE BEST OF TWO WORLDS (with Joao Gilberto)—Columbia PC 33703  
THE BILL EVANS/CHICK COREA SESSIONS—Verve VE2-2510 (includes *Sweet Rain*)

Many of Getz' best albums are now out of print, including several on Verve and the complete recordings of the Haig/Raney Storyville combo on Roost. The Roulette twofers has selected takes by this group, however.

on that album because it was recorded so long ago and only released recently. In retrospect, it appears that all of those men were giants and it's an album of all-stars. Not so. It was a group I formed when I returned from Europe, and all of the tunes were written expressly at my commission. It was at my behest that Chick set *500 Miles High* and *La Fiesta* down. We brought the group into the Rainbow Room in New York City during the 'jazz depression' of the early '70s. You know, the time Kenton announced that jazz was dead? Ha! Anyway, Airtio was the trap drummer, Stanley Clarke on bass, with Chick on both types of piano. For me, it didn't make it. Airtio was not doing what he was meant to do—comp rhythm as well as improvise. So I sent for Tony Williams, and it gelled immediately."

Corea and Clarke, of course, would rejoin Airtio after leaving Getz and form the first Return To Forever. So add that association to the list of Getz-inspired relationships.

And the list of stunning sidemen has continued right into the recent years. "I have always given my sidemen room to maneuver. I believe that if the talent is there it should be heard. I can sit and listen to Albert Dailey for extended periods of time. (Dailey is pianist emeritus with the quartet.) He invents every second. It's good that way. I want my sidemen to find themselves, because when they do, it helps the group as well. Try as I may, I can never forget that I was a sideman once myself. I did the same for Chick and Gary and will probably do it again for the next musician to come my way."

That next musician is already here. She's Jo Ann Brackeen, the group's new pianist. JoAnn brings fine credentials, having two albums out under her own name and a minefield of experience gigging around New York.

"She's really developing a following wherever we go. The fans dig her and she's playing electric now as well. The clubowners must be getting some feedback, because now they ask me, 'Are you bringing that girl with you this time around?'" The redoubtable drummer

## STAN ON HIS AXES

"I play a stock Selmer, Mark VI or VII. I intend using soprano saxophone in the near future and the Lyricon. I have finally found an instrument that utilizes electronics and allows me to get involved with it—the legato and nonlegato tonguing that gives me the feeling that I'm still in charge and not some machine. There is the opportunity to continue using the same mouthpiece, rubber. I played metal for a while and found it more difficult to get the control I needed. I prefer the softer tones I get with rubber."

Billy Hart and bassist Clint Houston have lately rounded out the quartet.

But Stan doesn't stop with new talent. Pianist Jimmy Rowles and he have been friends for years. They have appeared in concerts together and a future recording of the two has a great deal of the Rowles rasp on vocals. "He's a classic pianist. Billie Holiday loved him and so do I. The album was something of a first for me in that two different styles of musicians were aboard. We had Elvin Jones and Buster Williams in the rhythm section, it was quite a group. Thus, the Bicentennial Year finds Stan Getz resolving currents that have run in and out of his music for three decades. He manages to unite the best of the old with the blue chips of the new breed. And he's not finished by a long shot."

"New audiences don't scare me. We played the Boarding House and the Roxy on the West Coast and the very young audiences were screaming—not hysterically, either. There was talk about hyping the sound with electronic gadgetry, but we wanted none of that. Just let them hear the music the way it was meant to sound. Albert (Dailey) was into the soundboard and strings and they went wild. It's proof that you don't have to compromise to reach an audience, no matter what the age. If it's good, they intuitively know it."

"The kids think they invented the blues, energy, and all that. The entire language was in vogue when I was hanging out with musicians when I was a kid. And drugs—take it from one who knows, the whole drug scene is a total waste. The nonsense about the advantages is just that: nonsense. You don't play better when you're high; you just think you do. You're fooled into thinking that you're better than you are, when in reality it's just your head that's telling you. What you're putting out can very possibly be garbage, but to you it sounds great. If Charlie Parker hadn't wasted so much time and energy trying to make a connection he might have been God knows where. You think he was a giant? Imagine what concentration on his art would have made him. Survival takes over when you're hooked. You can't play for the pain, or the anticipated hunger, or the hangover."

Where do the young aspirants go to play, now that the jamming clubs have closed or are closing? The question has bothered Getz as it touches home to his own groups.

"That's tough. Berklee in Boston is the only place that comes to mind. I am hard pressed to find a place where they can go to jam and learn. Even in the Herman band, you had to be one hell of a reader just to cut rehearsals. Now the young have formalized schooling and end up in studios. They learn to read and play their instruments, but can they *feel* it? Music is individual. There is no color line. That's what's so beautiful about it. The big bands in schools are white for the most part, but that doesn't mean that blacks aren't playing it any more. I don't think it matters where they come from; if you say it matters it becomes a racist issue."

"The economic structure is changing blacks' desires. They want to do other things besides music now that the opportunities are opening up for them. There are other expressions of unique talents. Poverty is not a qualification any longer. It's an inside thing. Those that are touched with musical genius must go to it. Times haven't changed all that much. I still hear from young people who want every Charlie Parker record they can get their hands on."

dbb



# 24<sup>th</sup> Annual JAZZ CRITICS POLL

## HALL OF FAME

- 11 King Oliver
- 9 Woody Herman
- 6 Benny Carter
- 6 Fats Navarro
- 6 Max Roach
- 5 Jimmy Blanton
- 5 Ella Fitzgerald

## RECORD OF THE YEAR

- 7 Oscar Peterson & Dizzy Gillespie  
(Pablo)
- 6 McCoy Tyner  
Trident (Milestone)
- 5 Keith Jarrett  
The Koln Concert (ECM)
- 4 Modern Jazz Quartet  
The Last Concert (Atlantic)
- 4 Sonny Rollins  
More From The Vanguard (Blue Note)

## REISSUE OF THE YEAR

- 11 Herbie Nichols  
The Third World (Blue Note)
- 9 Fats Navarro  
Prime Source (Blue Note)
- 7 Cecil Taylor  
In Transition (Blue Note)
- 7 Art Tatum  
Solo Masterpieces (Pablo)
- 4 Louis Armstrong & Earl Hines, 1928  
(Smithsonian)



## RECORD LABEL OF THE YEAR

- 12 Pablo
- 10 ECM
- 8 Arista/Freedom
- 4 Horizon
- 2 Columbia

## RECORD PRODUCER OF THE YEAR

- 12 Manfred Eicher (ECM)
- 10 Norman Granz (Pablo)
- 4 Michael Cuscuna (Ind.)
- 3 Don Schlitten (Xanadu)
- 2 Orrin Keepnews  
(Fantasy-Prestige-Milestone)
- 2 John Snyder (Horizon)





## BIG BAND

117 Thad Jones/Mel Lewis  
79 Count Basie  
56 Gil Evans  
35 Sun Ra  
33 Bill Watrous  
32 Woody Herman



55 Toshiko Akiyoshi/Lew Tabackin  
30 Bill Watrous  
24 National Jazz Ensemble  
22 Muhal Richard Abrams  
18 Clark Terry  
17 JCOA  
16 Gil Evans



## COMBO

53 McCoy Tyner  
44 Weather Report  
40 Charles Mingus  
30 Keith Jarrett  
24 Anthony Braxton  
21 Return To Forever



21 Lookout Farm  
17 Heath Bros.  
16 Air  
16 Oregon  
14 Jack DeJohnette's Directions  
14 Garbarek/Stenson Quartet  
14 Art Ensemble of Chicago



## COMPOSER

55 Charles Mingus  
35 Keith Jarrett  
35 Thad Jones  
29 Chick Corea  
26 George Russell  
22 Cecil Taylor



27 Michael Gibbs  
20 Keith Jarrett  
19 Carla Bley  
19 Toshiko Akiyoshi  
14 Anthony Braxton



## ARRANGER

132 Gil Evans  
69 Thad Jones  
29 Quincy Jones  
16 Don Sebesky  
15 Carla Bley



27 Toshiko Akiyoshi  
21 Michael Gibbs  
15 Pat Williams  
13 Bob James  
13 Palle Mikkelborg



## ACOUSTIC PIANO

86 McCoy Tyner  
77 Keith Jarrett  
67 Cecil Taylor  
40 Oscar Peterson  
38 Bill Evans  
34 Earl Hines



25 Don Pullen  
22 Randy Weston  
18 Andrew Hill  
17 Kenny Barron  
15 Dollar Brand  
13 Stanley Cowell



## ELECTRIC PIANO

90 Chick Corea  
66 Herbie Hancock  
36 Joe Zawinul  
31 George Duke  
25 Jan Hammer  
16 Bill Evans



20 ☐ down beat

31 George Duke  
24 Bob James  
13 Patrice Rushen  
13 Joe Zawinul  
11 Kenny Barron



## ORGAN

82 Jimmy Smith  
44 Larry Young  
41 Sun Ra  
38 Count Basie  
19 Groove Holmes  
17 Jack McDuff



22 Shirley Scott  
20 Don Patterson  
15 Jimmy McGriff  
15 Eddie Louiss  
15 Mickey Tucker



## SYNTHESIZER

75 Joe Zawinul  
54 Herbie Hancock  
40 Jan Hammer  
34 Sun Ra  
33 George Duke



29 Jan Hammer  
26 Mike Mandel  
23 George Duke  
23 Richard Teitelbaum  
17 David Horowitz  
15 Patrice Rushen



## TROMBONE

82 Bill Watrous  
56 Roswell Rudd  
30 Vic Dickenson  
30 Albert Mangelsdorff  
27 Garnett Brown  
24 J. J. Johnson  
24 Grachan Moncur III



36 George Lewis  
27 Joseph Bowie  
27 Julian Priestler  
26 Raul deSouza  
20 Carl Fontana



## TRUMPET

130 Dizzy Gillespie  
49 Roy Eldridge  
40 Miles Davis  
40 Clark Terry  
35 Freddie Hubbard  
25 Don Cherry



40 Jon Faddis  
36 Kenny Wheeler  
27 Marvin Hannibal Peterson  
23 Leo Smith  
23 Ted Curson



## BARITONE SAX

145 Gerry Mulligan  
88 Pepper Adams  
23 Cecil Payne  
21 Hamiet Bluiett  
17 Pat Patrick  
16 Howard Johnson  
13 John Surman



45 Howard Johnson  
40 John Surman  
32 Hamiet Bluiett  
17 Bruce Johnstone  
16 Pat Patrick



## TENOR SAX

134 Sonny Rollins



51 Zoot Sims  
32 Stan Getz  
25 Dexter Gordon  
25 Rahsaan Roland Kirk

35 Jan Garbarek  
24 Billy Harper  
23 George Adams  
16 David Murray  
14 Von Freeman  
13 Dexter Gordon  
13 Warne Marsh



## ALTO SAX

94 Phil Woods  
63 Lee Konitz  
50 Anthony Braxton  
42 Paul Desmond  
29 Benny Carter  
25 Ornette Coleman



24 Sonny Fortune  
21 Alex Foster  
20 Julius Hemphill  
20 David Sanborn  
19 Art Pepper  
19 Oliver Lake  
18 Roscoe Mitchell



## SOPRANO SAX

120 Wayne Shorter  
48 Steve Lacy  
32 Bob Wilber  
31 Dave Liebman  
30 Joe Farrell  
20 Budd Johnson



42 Jan Garbarek  
29 Zoot Sims  
25 Steve Lacy  
19 Dave Liebman  
17 Azar Lawrence  
17 Gerry Niewood  
15 Roscoe Mitchell



## CLARINET

75 Benny Goodman  
52 Jimmy Giuffre  
48 Anthony Braxton  
42 Rahsaan Roland Kirk  
30 Buddy DeFranco  
30 Russell Procope  
28 Perry Robinson



34 Perry Robinson  
21 Dewey Redman  
18 Anthony Braxton  
15 Jimmy Giuffre  
14 Roscoe Mitchell  
13 Eddie Daniels  
13 Rahsaan Roland Kirk



## FLUTE

95 Hubert Laws  
52 Rahsaan Roland Kirk  
50 James Moody  
41 Yusef Lateef  
22 Frank Wess  
21 Jeremy Steig



23 Sam Rivers  
18 Henry Threadgill  
17 Joe Farrell  
14 Jiri Stivin  
13 James Moody



## GUITAR

77 Jim Hall  
55 George Benson  
54 Joe Pass  
32 Kenny Burrell  
24 John McLaughlin



24 Pat Martino  
22 John Abercrombie  
21 Ralph Towner

36 John Abercrombie  
26 Terje Rypdal  
21 Jimmy Raney  
20 Ralph Towner  
17 Philip Catherine  
16 Pat Metheny  
15 Pat Martino



## VIOLIN

102 Jean Luc Ponty  
96 Joe Venuti  
90 Stephane Grappelli  
44 Leroy Jenkins



55 Michal Urbaniak  
36 Leroy Jenkins  
16 Jerry Goodman  
15 Stephane Grappelli  
15 Zbigniew Seifert



## VIBES

126 Milt Jackson  
118 Gary Burton  
45 Lionel Hampton  
38 Bobby Hutcherson  
30 Red Norvo



35 Karl Berger  
24 Dave Friedman  
20 Walt Dickerson  
17 Bobby Hutcherson  
15 Milt Jackson  
15 Cal Tjader



## ACOUSTIC BASS

78 Ron Carter  
54 Charles Mingus  
50 Richard Davis  
44 David Holland  
40 Ray Brown  
32 Charlie Haden



43 Niels-Henning Orsted Pedersen

25 George Mraz  
24 Fred Hopkins  
19 Sirone  
19 David Holland  
17 Glen Moore  
16 Charlie Haden



## ELECTRIC BASS

119 Stanley Clarke  
51 Steve Swallow  
21 Miroslav Vitous  
20 Ron Carter  
18 Chuck Rainey  
17 Bob Cranshaw  
15 Alphonso Johnson



51 Jaco Pastorius  
33 Alphonso Johnson  
18 Steve Swallow  
15 Miroslav Vitous  
15 Eberhard Weber



## DRUMS

83 Elvin Jones  
50 Jack DeJohnette  
38 Max Roach  
29 Buddy Rich  
28 Art Blakey  
23 Roy Haynes



20 Philip Wilson  
15 Barry Altschul  
15 Steve Gadd  
14 Harvey Mason  
14 Paul Motian





## PERCUSSION

- 135 Airtio
- 57 Mtume
- 27 Dom Um Romao
- 18 Guilherme Franco
- 16 Ray Barretto
- 12 Don Moye



- 31 Guilherme Franco
- 26 Mtume
- 19 Susan Evans
- 15 Don Moye
- 13 Azzedin Weston



## MISCELLANEOUS INSTRUMENT

- 89 Rahsaan Roland Kirk (manzello/stritch) ★
- 61 Howard Johnson (tuba)
- 56 Toots Thielemans (harmonica)
- 20 Bennie Maupin (bass clarinet)
- 18 Yusef Lateef (oboe)
- 21 Paul McCandless (oboe)
- 18 Collin Walcott (sitar)
- 13 Bennie Maupin (bass clarinet)
- 11 Yusef Lateef (oboe) ★
- 11 Howard Johnson (tuba)
- 11 David Amram (french horn)
- 11 Anthony Braxton (sopranino)



Photos: Page 19, top — Abercrombie, Vaughan; bottom — Rivers, Berger, Eicher. This page, first row — Evans, Tyner, Goodman; second row — Ponty, Hall, Jackson; third row — Gillespie, Watrous, Kirk, Corea; fourth row — Mingus, Mulligan, Airtio, Zawinul; fifth row — Rollins, Laws, Lewis, Jones. Page 22 — Torme, Williams, Carter, Jackie & Roy.



## MALE SINGER

61 Mel Torme  
61 Joe Williams  
49 Ray Charles  
32 Joe Turner  
25 Leon Thomas



## FEMALE SINGER

108 Sarah Vaughan  
57 Ella Fitzgerald  
44 Carmen McRae  
40 Betty Carter  
24 Flora Purim



31 Joe Lee Wilson  
13 Jon Hendricks  
13 Mark Murphy  
13 Milton Nascimento  
11 Roy Eldridge  
11 Al Jarreau

41 Betty Carter  
33 Ursula Dudziak  
25 Helen Humes  
19 Dee Dee Bridgewater  
16 Jean Carn  
16 Shiela Jordan



## VOCAL GROUP

49 Jackie & Roy  
47 Pointer Sisters  
19 Singers Unlimited  
18 Steely Dan  
17 Manhattan Transfer



20 Novi Singers  
14 Singers Unlimited  
13 Jackie Paris & Anne Marie Moss  
11 Manhattan Transfer  
9 Blue Magic

## SOUL/R&B ARTISTS

46 Stevie Wonder  
25 Earth, Wind and Fire  
23 B. B. King  
22 Aretha Franklin  
21 Bob Marley & the Wailers



13 Bob Marley & the Wailers  
10 Bobby Blue Bland  
10 Buddy Guy/Junior Wells  
8 J. B. Hutto & the Hawks  
8 Otis Rush  
7 Eddie Palmieri



## THE CRITICS

CRITICS VOTE IN TWO CATEGORIES: ESTABLISHED TALENT (★) AND TALENT DESERVING WIDER RECOGNITION (☆).

Chris Albertson, Contributing editor, *Stereo Review*.

Thomas Albright, Jazz critic, *San Francisco Chronicle*.

Joachim-Ernst Berendt, Author, *The Jazz Book from New Orleans to Rock and Free*; editor, *Jazz and Rock Calendar*.

Chuck Berg, Contributor, *down beat*, *Coda*, *Radio Free Jazz*.

Bob Blumenthal, Contributing editor, *Boston Phoenix*; contributor, *Jazz Magazine*.

Michael Bourne, Critic, *WFIU-FM* (Indiana University), *Plug*, *down beat*, and others; artist.

Philippe Carles, Editor, *Jazz Magazine* (Paris).

Stanley Crouch, Multiple artist.

Stanley Dance, Author, *The World of Swing*; contributor, *Music Journal*.

Leonard Feather, Syndicated columnist; author, *The Pleasures of Jazz*.

Jim Fishel, East Coast jazz editor, staff editor, *Billboard Magazine*.

Gary Giddins, Critic, *Village Voice* (New York), *HiFi/Stereo Buyer's Guide*.

Laurent Goddet, Editor, *Jazz Hot* (France).

Martha Sanders Gilmore, Contributor, *down beat*, *Audio*, *Washington Post*, *Jazz Journal*, *International Musician*, *Music Journal*, *Melody Maker*, *Sepia*, *Jazz Report*, *Arts in Society*.

Mikal Gilmore, Contributing reviewer, *down beat*; editor, *Long Hair Musical Notes* (Portland).

James Isaacs, Columnist, *The Boston Phoenix*.

22 □ *down beat*

Marvin Hohnman, Associate editor, *down beat*.

Randi Hultin, Jazz journalist, *Dagbladet* (Oslo), *down beat*, *Jazz Forum*, *Billboard*.

Peter Keepnews, Writer, *New York Post*, *Soho Weekly News*, *Jazz Magazine*.

Burt Korall, Contributor, *International Musician*, *Stereo Review*, *American Way*, *down beat*.

Kiyoshi Koyama, Editor, *Swing Journal* (Japan).

John B. Litweiler, *Jazz Monthly* (R.I.P.).

Lars Lystedt, Correspondent, *down beat*; contributor *Orkester-Journalen* (Sweden).

Howard Mandel, Critic, *down beat*, *Chicago Daily News*.

Terry Martin, *Jazz Monthly* (R.I.P.).

John McDonough, contributor, *down beat*, *High Fidelity*, *Coda*.

Charles Mitchell, Associate editor, *down beat*; broadcaster.

Dan Morgenstern, Contributing editor, *Audio*; columnist, *Swing Journal* (Tokyo), *Jazz Journal* (London).

Herb Nolan, Contributor, *down beat*; Freelance writer/photographer.

Peter Occhiogrosso, Music editor, *Soho Weekly News*.

Robert Palmer, Music critic, *New York Times*; contributing editor, *down beat*, *Rolling Stone*.

James Pettigrew, Free-lancer.

Robert L. Protzman, Critic-columnist, *St. Paul, Minnesota Dispatch & Pioneer Press*; correspondent/contributor, *down beat*.

Doug Ramsey, Contributor, *Radio Free Jazz*, *Texas Monthly*, *Coda* and others.

Russell Shaw, Record reviewer, *down beat*.

Ib Skovgaard, Associate editor, *MM Magazine* (Denmark); free lance writer.

Arnold Jay Smith, Contributor, *down beat*, *The Gig*, *Radio Free Jazz*, *The American Way*, *Encore*, *American & Worldwide News*, others.

Ruggero Stiasni (Italy), Modern jazz contributor; discographer; producer, correspondent, *down beat*.

Neil Tesser, Contributor, *Chicago Reader*, *Chicago Daily News*, *down beat*; producer-host, *Straight No Chaser*, *WNIB-FM*.

Eliot Tiegel, Managing editor, *Billboard Magazine*.

Sinclair Trull, Editor, *Jazz Journal*.

Lee Underwood, Freelance writer.

Luis Vilas-Boas, Festival producer (Cascais Jazz, Portugal).

Eric T. Vogel, Correspondent, *Jazz Podium*, *down beat*.

Herb Wong, Contributor, *down beat*; National chairman of Radio & Recordings — National Association of Jazz Educators.

Shoichi Yui, Secretary to Hot Club of Japan; jazz critic; author, *A History of Jazz*.

Dieter Zimmerle, Editor, *Jazz Podium*, radio producer, *Sueddeutscher Rundfunk*.

## MORE RESULTS

**Band, Established:** Buddy Rich—22; Stan Kenton—22; JCOA—19; Mercer Ellington—15; Maynard Ferguson—10; Clark Terry—7.

**Band, TDWR:** Sun Ra—14; Louis Bellson, Bill Berry, Globe Unity Orchestra—11 each; Peter Herbolzheimer—10; Clarke/Boland, Maynard Ferguson—6 each; Gustav Brom, Michael Gibbs, Jones/Lewis, Collective Black Artists—5 each.

**Combo, Established:** Art Ensemble of Chicago—17; Miles Davis—16; Supersax, Cecil Taylor—13 each; Chuck Mangione, Oregon—10 each; Revolutionary Ensemble—9; Bill Evans, Herbie Hancock, Ornette Coleman—8 each; Gary Burton, Dizzy Gillespie, Gerry Mulligan, Sam Rivers—6 each; Earl Hines, Soprano Summit, Trumpet Kings—5 each.

**Combo, TDWR:** Chuck Mangione—13; Ted Curson, Stanley Turrentine—12 each; Fred Anderson—11; Brecker Bros., Soprano Summit, Gary Burton, Keith Jarrett, Revolutionary Ensemble—10 each; Tony Rizzi, Michal Urbaniak—7; George Coleman—6; Jay McShann, Patrice Rushen, Jiri Stivin, Clark Terry, Globe Unity Orchestra, McCoy Tyner, Oscar Peterson Big 6, Phil Woods—5 each.

**Composer, Established:** Anthony Braxton—19; Gil Evans, McCoy Tyner—15; Joe Zawinul—14; Duke Ellington—13; Horace Silver, Thelonious Monk—9 each; Jimmy Heath—8; Wayne Shorter—7; Muhal Richard Abrams, Carla Bley, Steve Wonder—6 each; Gerry Mulligan—5.



# BETTY CARTER'S Declaration of Independence

by  
Herb Nolan

**I**ndependent. The word hung there. Nothing moved. You could tell Betty Carter's thoughts had fled the room—there was distance in her eyes. Independent? "Aaaah ... man ... *am I*. That's the truth." She said it slowly, softly, as a sly grin crept across her wide expressive mouth.

"I can say that now, I can look back and know that I really am independent. It used to be people would say hands off, but these days it's like they say, well, she's going to do what she wants to do."

She sat by the window in a disheveled hotel room—the way a room that's been lived in for four days looks when you've just gotten up—a natural disarray. There was sheet music on one of two beds and a big collection of Cole Porter songs on the other. The color television set was on with only a fuzzy suggestion of a picture.

Betty Carter curled her mouth with amused cynicism: "A big hotel like this and look at the television, you can't even get a good picture," she said with growing annoyance. "I called the desk and they don't even want to hear about it—like who am I—they said something about fixing the master antenna."

It was an annoyance she could live with because the legendary jazz singer, whose bop-based style is like no other vocalist's anywhere, was feeling very good. Her ego was being nourished.

From a distance you get the feeling Betty Carter is a tough, streetwise lady who's very much her own person. She is, but there is a soft side, a warm playfulness that peeks out from behind that drawn independent curtain. Sure, she's vulnerable like everybody else.

In the complex system that supports the American recording industry and the music business, independence isn't easy to get away with, but Ms. Carter managed—she survived—and now things seem to be breaking. She's been getting more press attention than ever before: there was an appearance on NBC's *Saturday Night Live*; her records, which were few and often as hard to find as popcorn at the opera, are now easy to get (new ones are coming out and old ones reissued); last year she did a play called *Don't Call Me Man* at the Billie Holiday Theater in Bedford-Stuyvesant that prompted a long article on her in the *Village Voice*; and now, after years of doing-it-herself, she has a recording contract with Roulette, where she will also produce for a new Roulette Birdland series.

Roulette wasn't the only label that wanted to capture Betty Carter on vinyl. Warner Bros., which has been buying up jazz talent with unparalleled zeal, waved a little money at her, but W.B. is too big an outfit, says Ms. Carter. She has no desire to deal with middlemen in a corporate complex. More than that she doesn't want to be "produced." At Roulette she talks to the boss.

"Morris Levy and I have a kind of handshake agreement, he respects what I'm all about. If we can't deal with each other it makes no sense for us to be together. I can't deliver for him if he and I aren't getting along, and he can't do a job for me if he doesn't like me, so we have that understood—that's the agreement. I'm personal



VERYL OAKLAND

with the man I'm with, if he says no we fight and holler—he respects me enough to know that I will holler—and I know he'll holler, I've listened to him holler. But this is what I want, I'd much rather have it out in the open, on top, than underneath."

As a producer, Ms. Carter will be able to offer the record company young fresh talent she feels should be recorded. Her first project is to record her current pianist, John Hicks.

"I want to open a few doors and let some integrity get back into the game so a musician—a man or a woman—can do what they feel. I don't think jazz can be produced like it is now. In other words, you can go into a record store and see the word *jazz* and underneath there's Ramsey Lewis and Herbie Hancock, you know, and it's not jazz, it's money ... making ... music." She hammered out each word. "Anytime you make music for AM radio you are making moneymaking music; jazz is not that, but it *can* make money." She chuckled, the edge gone from her voice.

"Miles Davis' records made money for Columbia even before *Bitches Brew*—he sold plenty of records. Thelonious Monk sold plenty of records. Okay, so now everybody's jumping on the bandwagon and trying to make a whole lot of money; but I don't believe it pays off when you conform like that—when you abuse it. Everytime you jazz-rock, jazz-this, jazz-blues, now wait a minute, these are excuses. I've known Ramsey Lewis for 20 years and he really hasn't played any jazz in years; he's been trying to get the hit records going. Okay, Herbie Hancock, his records are strictly production-type records; you come in the next day and put this in, then add something else, you've got 30 or 40 tracks going for you and you can do anything you want.

"It's like sticking Pat Williams in on Phoebe Snow," she continued, referring to Phoebe's new album for Columbia. "Not that he can't write and not that Phoebe Snow doesn't have a great sound, but Pat Williams didn't write for Phoebe Snow, he wrote for Pat Williams. You know that big band arrangement on *Boat Leaving For New York*, when all of a sudden the big band comes in out of the blue? You know he came in later and did that.

"The sound she's got is great if they would let her alone. *If they'd leave her alone*," Betty Carter repeated, her voice pleading. "So Pat Williams vamped for five minutes on that tune

and the bass player swung a bit, now they say Phoebe Snow is a jazz singer. Let Phoebe alone, let *her* grow into jazz—you have to grow into that art. Give her time. But don't produce her, and then tell her she's a jazz singer. If she wants to be that, she'll be that, it's up to her, that's the only way it will come naturally.

"But that arrangement was strictly ... I don't understand why he wrote it ... for himself I guess. He didn't hear her—what her sound was all about—what her bottoms are and her tops are about, what her vibrato is about; she's got the kind of vibrato you can't get in the way of, it needs freedom, it needs the air. But he didn't think about it, he thought, here's his chance with Columbia—oh my goodness—Columbia's going to go, and we're going to make plenty of money.

"I don't know how long Phoebe's been in the business, but she's fairly new I guess. When you stick a thing like jazz on somebody—don't forget for years they said jazz wasn't supposed to make any money—now they want to put a jazz title on a singer and yet recording companies don't want to record jazz singers. Thumbs down. So here all of a sudden they want to *make* a jazz singer. What is it? What are they thinking of?" The question went unanswered.

Betty Carter, of course, has had her own artistic problems with record companies. In the early '60s when she signed with Atlantic, Ms. Carter wanted to bring in a young arranger named Oliver Nelson. "He was new then, but I liked his voicing, what he did with horns, the way he put them together—it was different—he had a different sound. So when I approached Atlantic with Oliver Nelson, they said like what do I mean? In the end they got Claus Ogerman; he's not bad but he was also new and a foreigner, and here's Oliver Nelson who's young and black. ...

"Atlantic at that time was trying to change me without telling me—trying to make me conform—I think Nesuhi Ertegun and Jerry Wexler will know they were trying to do that to me because they really can't talk to me now. I mean I got this record (*Round Midnight*, Atco) and they don't know what to do with it."

When Betty Carter first arrived at Atlantic, people weren't exactly sure what she was all about. Her most recent recording at the time had been done with Ray Charles for ABC Paramount, it was entirely ballads (*Baby It's*



*Cold Outside* was a hit) and survives today as something of a classic.

Ms. Carter remembers how that recording came about: "In 1960 I was doing some theater dates with Ray, we did the Apollo, the Regal in Chicago, the Howard in Washington, and the Royal in Baltimore, and we did some concert tours. He just asked me out of the blue one day to record an album—he'd just done *Georgia*. I thought he was kiddin'—I was pregnant—but he wasn't kidding. I think the people at ABC were more confused about me than anything else; they knew what Ray Charles was going to do, but I think they were trying to figure out what in the world he wanted to record with me for. Maybe they understand it now, but they didn't understand then."

It's not that Betty Carter is hard to figure out. She is a jazz singer—a unique performer—with an unmistakable sound and her own highly personal approach to lyrics and her material. But she was a jazz performer—a woman singer at that—with what record companies might view as limited commercial appeal. However, her art was her own and she resisted letting it become what someone else thought it should be. Over the years she may have wavered a bit, but in the end she has remained Betty Carter. In recent years, she produced and distributed her own records, created her own companies (Bet-Car and Bush Music), and dealt with rip-offs and bootlegs.

In the first years of the 1970s, when people wrote about her on occasion, they used words like "legendary but obscure." Betty Carter looked dubious when she heard obscure. She thought about for a moment, "I guess I hadn't

earlier when I might not have been able to handle it. I'm older and I know the reasons they were doing what they were doing. I said I'll give you a break, I understand your problem, you got a problem so I'll work with your problem until the gig's over—let's get the gig over!

"On the whole, the young musician who wants something is who I really want to work with me, not the one who's set in his ways and satisfied. I want the musician who wants to do something for himself, who wants to use me as a stepping-stone to get to his thing, 'cause I'm going to give him the space and time to perform, to do his thing and get over. I know if he's thinking that way I'm going to get some work done, but if he's satisfied and safe, that's the way he's going to take life, and I really don't want that.

"I'm doing the kind of music musicians don't come in contact with every day; you don't come in contact with things like *Music Maestro, Please* and *Swing Brother Swing*. The things I'm doing are not the usual run-of-the-mill tunes.

"It's like my own identity," she continued, explaining her material, "when you leave me in a club and go outside after watching me work, I don't want you to say, 'Well, she sang *Porgy*.' If I sing *Porgy* the first thing that comes into your mind is Nina Simone, right? I'm selfish enough not to want you to think about Nina Simone after you've seen me, I want you to think about me. So I've got to sing songs that will make an impression on your mind.

"I just found a new Cole Porter tune called *Most Gentlemen Don't Like Love*," she couldn't complete the title without starting to laugh. "*They Just Like To Kick It Around*. It's an old, old Cole Porter tune, and it's got the

hear myself or see myself. I can tell when I sing a song, the way I feel, whether it's okay and that's enough for me. I don't have to go back and hear it again."

Between 1948 and 1951, Betty Carter worked in Lionel Hampton's band, and she recalls that association with amusement. "He fired me so many times, he'd ask questions like whose band did I like best, his or Dizzy's? I liked Dizzy's and I told him I liked Dizzy's band. He'd get so mad he'd fire me and then Gladys Hampton would tear up the notices. Maybe I should have said, 'Why Hamp, you know I like your band best' and he would have felt all right. But I had to be honest. I came up in the bebop era and that's what I liked; I liked Dizzy's arrangements, his approach to a big band, what he did in front of a big band. In those days nobody was thinking about money," she continued, "they just wanted to play, learn and create—that's all. Money was secondary, then it reversed itself. Now it's money and the music is less. 'Give me the money, now what do you want me to play? Anything you want I'll give ya'" she mimicked. "But the bebop period was a very creative time, I'm glad I experienced that period—very glad."

It was with Hampton that Betty Carter learned about the technical side of music. "I didn't want to be *dumb*," is the way she puts it. "When I was with Hamp I bugged Bobby Plater to teach me how to write orchestrations, I wanted to be knowledgeable about my music, I wanted to be able to tell musicians something about it. I had a little piano when I was in school so I could figure things out, but transposing and arranging I learned with Lionel Hampton.

## "Anytime you make music for AM radio you are making moneymaking music; jazz is not that, but it can make money."

really done anything except hang around New York and Philadelphia—well, not hang around. Come to think of it, I can't figure out what I did do. How did I survive?"

Like many jazz musicians who made it through the dark '60s, when the Beatles were having a great impact on American music, she kept her music together.

"Musicians inspired me more than anything else," she said at one point. "Ever since I started, it was like some sort of thing I had for them; I liked to go out and watch them jam, sit in, things like that. I think that was what really did it. When you're playing with certain kinds of musicians they give you a certain feeling. I've always worked with musicians that were probably younger—especially during the past ten years—they have the energy and I've got the discipline. Put the both of us together and we might come up with something." Her voice jumped with laughter.

"Now I've had disappointments, one musician I thought was very, very good—in fact I know he's good—I felt because I liked his music he respected my music, but when we started to work together I realized that wasn't the case, he didn't respect me as a woman. I think that fact got in the way—how dare me have the kind of music that would make *him* think? He figured, 'This is going to be easy, I'll just breeze through it.' When they got into it, they found it wasn't that easy, and they hated it so much because they had to think they couldn't play the music, even though they were qualified to play it.

"It was a disappointing experience, but I'm glad I can analyze it, and I'm glad it happened at this stage of my life instead of 15 or 16 years 24 □ down beat

greatest lyrics—such fun lyrics. I had to test it out on some fellow musicians and ask them if they got offended by the lyrics—I'm thinking of the audience. They all laughed, so I figured I'm in shape, I can do them . . . such cute lyrics . . . I like it."

Betty Carter leaned back in her chair and thought more about her music and about being a jazz singer, especially a woman performer. "Well, I think I had a personality first," she mused, "I was the kind of person who liked to get up on stage and smile, that's what came first. Afterward the singing came, I had to develop it into something, it took time, but I had the personality; I had a lot of fun on the stage from the very beginning, I love it."

There's a special way Betty Carter uses her body when she's on stage, like a dancer wrapped in the song she's singing, using the whole stage, moving to the musicians then audience, stalking, gliding, both body and voice working as a single instrument. "I was afraid to move in the beginning, and now I don't want to look at myself; I never watch myself on TV, for example, because I really don't want to see myself—I really don't. If I did I'd probably change everything, I am such a critic of my own work I don't like to

"Most of the stuff I do I arrange, and one of the things I love to do is put a series of tunes together." During a set Ms. Carter might do a Charlie Parker medley as well as the *Music Maestro—Swing Brother Swing* combination.

"I've developed relative pitch, which is being able to go from one tune to another without an appoggio—not perfect pitch, relative pitch. I can't sit here and say I'm going to do some song in the key of C and really do that, but with a piano in one key I can find C, which is relative pitch. . . ."

She speculated momentarily: "Ella Fitzgerald has perfect pitch I think. I don't know about Sarah Vaughan—probably." The thought of Sarah Vaughan brought Betty up. "She's the perfect singer—in tune all the time—I know she wakes up in the morning, goes into the bathroom, brushes her teeth and comes out singing like a bird—I just know it. It takes me a few hours to get myself together, but I know Sarah doesn't have any problems. What a voice. See, that kind of sound happens once in a lifetime—I mean that. She's been in the business 30 years, so you know you don't have that kind of sound coming up too often. When she came on the scene there was nothing you could do with Sarah but let her make it; she didn't have any hit records, but the beautiful sound was there.

"Then you have Ella, who'll take a tempo and swing you into bad health, and that's once in a lifetime. She doesn't have the beautiful tones of a Sarah Vaughan, but Sarah Vaughan can't swing like Ella. You can't compare the two, you don't even try to do that, each one has one thing they offer the world. These are your leaders, then after that you have your branches, there's me, Carmen (McRae) and a whole bunch of

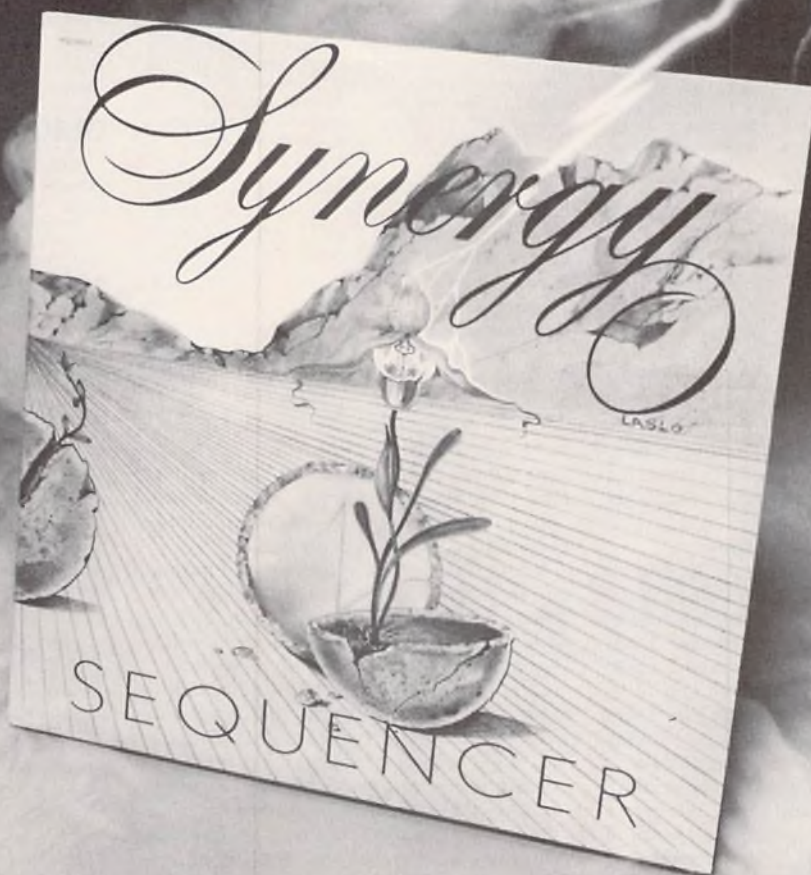
### SELECTED CARTER DISCOGRAPHY

RAY CHARLES AND BETTY CARTER—  
ABCs-385  
ROUND MIDNIGHT—Roulette SR-5001  
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# RECORD REVIEWS

Ratings are:  
\*\*\*\*\* excellent, \*\*\*\* very good,  
\*\*\* good, \*\* fair, \* poor

## BILLY COBHAM

**LIFE AND TIMES**—Atlantic SD 18166: *Life And Times*; 29; *Siesta*; *East Bay*; *Earthlings*; *Song For A Friend Pt. 1*; *On A Natural High*; *Song For A Friend Pt. 2*.

Personnel: Cobham, percussion, Moog synthesizer; John Scofield, guitar; Dawilli Gong (George Duke), keyboards; Doug Rauch, bass; Richard Davis, bass (track 3); Alan Zavod, organ (track 1); Phil Bodner, bass clarinet and flute (track 2); Gene Orloff, violin (track 3); Al Brown, viola (track 3); Kermit Moore, cello (track 3).

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Ever since John McLaughlin disbanded the original Mahavishnu Orchestra, Billy Cobham has been struggling to reclaim the stature and acclaim that he so deservedly gained during his tenure as the band's powerhouse drummer. But a series of ill-timed and ill-conceived albums, showcasing questionable writing talents and lackluster arrangements, only served to disenchant even his staunchest admirers. His concert reputation floundered as well, a predicament Cobham has ascribed to second-rate and lackluster arrangements, only served to disenchant even his staunchest admirers. His concert reputation floundered as well, a predicament Cobham has ascribed to second-rate and lackluster arrangements, only served to disenchant even his staunchest admirers.

Perhaps it's premature to say that Cobham's back on the righteous track, but his new band, consisting of George Duke on keyboards, John Scofield on guitar, and Alphonso Johnson on bass, is decidedly an improvement over any previous band, simply because they function as a working partnership. *Life And Times* (Doug Rauch, not Johnson, plays bass on the album) is reasonable space filler, Cobham's best since *Spectrum*, although he should have given the group a chance to coalesce before recording it. The title composition is typical of Cobham's musical platitude, a competent if unimaginative linking of riffs and familiar chord formations, making for music that is both bearable and forgettable. The performances, however, transform the whole affair into something memorable and promising.

The best moments on *Life And Times*, interestingly, are the ballads, *Siesta* and *Song For A Friend, Pt. 1* (Pt. 2 is extraneous). George Duke's effective, romantic intro to the latter sets the perfect mood for Richard Davis' and John Scofield's acoustic exchanges, while on the latter Cobham's drumming is truly instrumental in guiding Duke and Scofield's subtle forays.

Largely, the remaining tracks come under the funk heading, undoubtedly a natural trend for these musicians' inclinations, ultimately a stationary course, maybe even in the question of their commercial success. Does everybody really want to hear George, Billy and Alphonso funk their brains out? Or is the season ripe for pushing the fusion frontier to a bolder front?

26 □ down beat

For all of his setbacks and misjudgements, Cobham remains a vital musician in the current music scene, one deeply and impressively in touch with the jazz heritage. Whether he will contribute significantly to its evolution is yet to be seen. The true test of Billy's growth will be measured in his ability to collaborate, not dominate.

—gilmore

## JACO PASTORIUS

**JACO PASTORIUS**—Epic PE 33949: *Donna Lee*; *Come On, Come Over*; *Continuum*; *Kuru/Speak Like A Child*; *Portrait Of Tracy*; *Opus Pocus*; *Okonkolé Y Trompa*; *Used To Be A* *Cha-Cha*; *Forgotten Love*.

Personnel: Pastorius, bass; Herbie Hancock, Rhodes piano, keyboards, acoustic piano; Don Alias, congas, bells, bongos, okonkolo y iya, afuche, percussion; Lenny White, drums; Narada Michael Walden, drums (track 2); Bobby Economou, drums (track 4); Sam & Dave, vocals (track 2); Alex Darqui, Rhodes piano (track 3); Wayne Shorter, soprano sax (track 6); Othello Molineaux, alto pan (track 6); Leroy Williams, tenor pans (track 6); Peter Gordon, french horn (track 7); Hubert Laws, piccolo (track 8); Randy Brecker, trumpet (track 2); Ron Tooley, trumpet (track 2); Peter Graves, bass trombone (track 2); David Sanborn, alto sax (track 2); Michael Brecker, tenor sax (track 2); Howard Johnson, baritone sax (track 2); Richard Davis, Homer Mensch, double basses (track 9). String accompaniment arranged & conducted by Michael Gibbs (tracks 4 & 9).

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Slowly but surely word started to get around about this amazing new bass player from Ft. Lauderdale named, quite unforgettably, "Jaco." Then, all of a sudden, he had replaced Alphonso Johnson in Weather Report when Johnson left to join Billy Cobham's band. Now just months later, Jaco's first album is out on a major label, produced by Bobby Colomby and featuring some of the established heavies of contemporary music.

Word is that he has hands as huge as lion's paws and that he uses them as adroitly as a needle-point expert. From the opening statement of Bird's *Donna Lee*, done in duet with percussionist Don Alias, Pastorius displays chops that must be reckoned with.

Yet it's not his bass playing that stands out on this debut effort. As flawless as his technique and rhythmic sensibilities may be, it's Jaco's compositional, arranging, and unique voicing talents that demand attention.

Side one has its moments of glory and its moments of all too obvious, and quite uninteresting, virtuosic demonstration. *Donna Lee*, placed at the beginning, impresses more as a personal dedication than anything else. *Come On, Come Over*, with full brash horn arrangements by Jaco and featuring the by now obligatory Sanborn solo, is far too similar in every way to BS&T material for comfort. Sam & Dave evoke Clayton-Thomas and one can only imagine Randy Brecker digging up the old, cobweb-crusted memories. Considering the rest of the material on the album, this tune can only be rationalized as a nod to the venerable Mr. Colomby sitting in the producer's booth. With *Continuum*, Jaco finally gets down to business as he handles the electric bass as if it were an acoustic upright model and he were Stanley Clarke. With gracefully sweeping left-hand bass lines and double Rhodes pianos tinkering off in the corners, this number is right down the current ECM alley.

The combination of Jaco's *Kuru* and Hancock's *Speak Like A Child* proves devastatingly successful. Assisted by Michael Gibbs' superb conducting of Jaco's string arrangements, this mini-suite becomes a powerful showcase for both Jaco's galloping equestrian bass playing and Hancock's acoustic pianistics. (Please Herbie, record an all acoustic album!) The

concluding *Portrait Of Tracy*, a solo bass number dedicated to technique and harmonic dabbling, is interesting only in its demonstration that one person can get so much sound out of one instrument.

But it's side two where everything comes together. Jaco proves himself an exquisite mood builder as he flows from Oriental to Caribbean to a mix of bebop and Latin to, finally, a lush theme fit for a *Women In Love* or *Burly Lyndon* film score. In fact, by the final number Jaco isn't even playing any longer, so immersed is he in writing. Instead, there's a large string section, replete with double basses, setting a cushion for Hancock's keyboard hypnosis.

Throughout the album, Jaco manipulates the bass with fluency, his concepts more in line with those of a lead player than a mere metronome. He certainly belongs, or soon will belong, in the same category as Clarke, Johnson, McBee, Carter, and Vitous. But it cannot be overemphasized that at this point it's his writing that most heralds a new and refreshing face on the scene.

—townley

## DUKE ELLINGTON

**AFRO-EURASIAN ECLIPSE**—Fantasy F 9498: *Chinoiserie*; *Didjeridoo*; *Afrique*; *Acht O'clock Rock*; *Gong*; *Tang*; *True*; *Hard Way*.

Personnel: Cootie Williams, Money Johnson, Mercer Ellington, Eddie Preston, trumpets; Booty Wood, Malcolm Taylor, Chuck Connors, trombones; Russell Procope, Norris Turney, Paul Gonsalves, Harold Ashby, Harry Carney, reeds; Joe Benjamin, bass; Rufus Jones, drums; Ellington, piano.

\*\*\* 1/2

**THE ELLINGTON SUITES**—Pablo 2310-762: *The Queen's Suite*; *The Goutelas Suite*; *The Uwis Suite*.

Personnel: On *Goutelas* same as above, except Harold Minerve replaces Procope. *The Queen's Suite*: Clark Terry, Cat Anderson, Shorty Baker, Ray Nance, trumpets; Britt Woodman, Quentin Jackson, John Sanders, trombones; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Jimmy Woode, bass; Jimmy Johnson, drums; Ellington, piano. *Uwis*: same as *Goutelas*, except Johnny Coles replaces Preston; Vince Prudente replaces Taylor; Procope, Minerve, Turney, Ashby, Russ Andrews, Carney, reeds; Wulf Freedman, electric bass.

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**THE BETHLEHEM YEARS, VOL. I**—Bethlehem BCP 6013: *Creole Love Call*; *Stompy Jones*; *Jack The Bear*; *Ko Ko*; *Stomp*; *Look And Listen*; *Unbooted Character*; *East St. Louis Toodle-oo*; *Jeep Is Jumpin'*; *In A Mellowtone*; *Midriff*; *Lonesome Lullaby*; *Upper Manhattan Medical Group*.

Personnel: Same as *Queen's Suite*, except that Willie Cook replaces Baker; Sam Woodyard replaces Johnson.

\*\*\*

*Eclipse* leaps off to a lithe, darting start with "the piano player" in a lightly percussive riff against a sparkling bass line by Benjamin. The simple orchestral theme paves the way for a long and leathery flight by Ashby, whose work had settled into a fairly set routine on this often performed piece.

This is really not important Ellingtonia. The writing serves mainly to provide the necessary hooks on which the few remaining soloists of consequence can hang their playing. Certainly the most imposing of these is Harry Carney, who is generously featured on *Didjeridoo*, which adds an almost contemporary sounding rock beat to the more customary trademarks, and a sprangly magnificent sea of sound called *Tang*.

Next to Carney, Ellington himself provides the most stimulating solo work, as he weaves in and out of his or the orchestral fabric he has spun for himself. The weave is casual at best, but still unpretentious and full of little splashes of insight and interest. Gonsalves sleepwalks through an ersatz gospel concoc-



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tion, and *Afrique* is mostly a series of musical parentheses around Rufus Jones' well-mounted tom-tomming. *Hard Way* features Turney effectively calling up the shape of Hodges.

*The Goutelas Suite* is perhaps the most disappointing of the pieces heard on the Pablo LP, not only because of the disjointed character of its content but because of its almost complete lack of direction. Three short sections are little more than lightweight codas, and *Having At It* is another fast paced non-composition for Gonsalves. Only on *Something*, with its translucent flute and reed textures, and *Get-With-Itness*, a jaunty and interruptive little gem that scampers hither and thither, do we get Ellington up to speed.

*Uwis Suite* is the simplest and most effective. The first part, from which the suite takes its name, is gentle and relaxed. Stanley Dance's

liners point out the orchestral variety and imaginative force of the piece and express amazement that the writer was in his 70s. Such hyperbole frequently puffs its way into commentaries on Duke's work, often when the music in question is questionable, to say the least. I suspect if this piece had been written by Quincy Jones or Henry Mancini (which it could have been), it would be received for what it really is: a professional piece of craftsmanship fashioned with skill and competence. *Loco Madi* swings with more authority than anything else on the LP. Freedman's bass stokes the rhythm section nicely and the rumble of Carney's baritone purrs once again. The most consistent disappointment of the 1971-72 band (and this applies to the Fantasy LP as well) is the drabness of the trumpet section.

This is in sad contrast to the brilliant sizzle of

the 1959 brass team heard in *The Queen's Suite*. This is the most calculatedly programmatic of the suites presented. Sometimes the effects are cliché, such as the twittering piano on *Sunset* and *Mockingbird*. And sometimes it's brought off with a wit and flair worthy of the best film composers (of which Duke was one), as on *Lightning Bugs* and *Frogs*. Yet, the overall impression of the suite is not that of a memorable work. It has the momentary brace of a morning dew, but alas it quickly evaporates.

One of the brighter Ellington records of the mid-'50s is reissued here. Hodges was back after a five year absence, and the band as a whole was in superb shape. The program covers the gamut of Duke's work from the beginning to the present. The band sounds uncomfortable with such ancient pieces as *Sr. Louis* and *Love Call*, although the latter was revived to new heights by Cootie Williams in the '60s. It's not until *Jack The Bear* and *Ko Ko* that the proceedings start to cook. Andre Hodeir crucified Duke at the time for daring to tamper with his 1940-41 masterpieces. Such nonsense, however, ignores the inherent strength of the pieces that made them masterpieces to begin with—the writing, not the performances (great as they were). Here the band bites into them with relish and power. *Character*, *Stomp*, *Mellowtone*, and *Medical Group* are further highspots in a very good album.

—mcdonough

## PHIL WOODS

THE NEW PHIL WOODS ALBUM—RCA BGL1-1391: *The Sun Suite*; *At Seventeen*; *Gee*; *B Side D*; *Chelsea Bridge*/Johnny Hodges; *Body And Soul*; *Mimi*; *Sacré Coeur*.

Personnel: Woods, alto and soprano saxes; Steve Gilmore, bass; Mike Melillo, keyboards; Bill Goodwin, drums; Ralph MacDonald, percussion; Sam Brown, guitar; Charles McCracken, cello; Jon Faddis, Randy Brecker, Joe Shepley, Burt Collins, Wayne Andre, Tom Malone, Michael Gibson, David Taylor, Jim Buffington, Peter Gordon, Tony Price, brass; Gene Orloff, Barry Finclair, Max Pollikoff, Harry Lookofsky, Paul Gershman, Leo Kahn, Harry Glickman, Guy Lumia, Sanford Allen, Manny Vardi, Al Brown, Selwart Clarke, Seymour Barab, strings.

★ ★ ★

Phil Woods has the use of seemingly unlimited resources here. His sophisticated understanding and control of the alto is immaculately matched to crisply recorded, briskly swinging big sections of brass and strings—and the sidemen of his performing quartet are not overwhelmed by their full setting.

So it's safe to assume this is what Woods wanted to do: produce an album lush enough for listening to on the Riviera, and contribute solos that run the arrangements like a tight little sportscar races through the hills. His tone is hard and bright, his tongue among the most articulate, and his taste ever so refined. There is also evidence of ambition and imagination in the opening and closing compositions, plus informed and respectful references to hornmen of history.

There's some excitement, too, as when the altoist swoops in, over, and through the strings and brass to connect to the light, polite, but integral rhythms set up by Melillo, Gilmore, and Goodwin. What showiness there is in Woods' shifting from fleet to rocking beat, or drenching of a melody in blue with a mere hint of vibrato is very subtle. But noticeable, still.

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talists, they somehow keep from displaying the chops they've mastered, except when in fuzzy quest for some unattained goal.

Woods sets up a context he knows he can deal from, and deal he does. He holds the cards and gives us what he wants to. Are we surprised—is he? The limitation of his achievement is not one of lack of ambition or imagination, but that he fails to provide anything visceral. —mandel

## MARK MURPHY

MARK MURPHY SINGS—Muse MR 5078: *On The Red Clay; Naima; Body And Soul; Young And Foolish; Empty Faces; Maiden Voyage; How Are You Dreaming; Canteloupe Island.*

Personnel: Murphy, vocals; Dave Matthews, arranger; Don Grolnick, keyboards; Harvie Swartz, bass; Joe Puma, guitar; Jimmy Madison, drums; Sue Evans, percussion; Dave Sanborn, alto sax; Mike Brecker, tenor sax; Randy Brecker, trumpet.

★ ★ ★ ★

*Mark Murphy Sings* is a solid musical effort by a fine singer. While related to the Tony Bennett tradition, Murphy has over the last 20 years developed a style that is all his own. Among Murphy's attributes are an ability to cast evocative spells, a unique voice quality with distinctive raspy overtones, impeccable musicianship (his intonation and phrasing are virtually faultless), and a taste for challenging material and accomplished musicians.

With smart charts by Dave Matthews and instrumental support from some of New York's finest studio talent, Murphy focuses on compositions generally performed as jazz instrumentals. In fact, to expand his jazz-based repertory, Mark has even penned lyrics for Freddie Hubbard's *Red Clay* and Herbie Hancock's *Canteloupe Island*.

Some of the highlights include Murphy's exotic reworking of Coltrane's *Naima*, which also features the poignant alto voice of Dave Sanborn; a romping, up-tempo reading of *Young And Foolish*, with darting tenor counterstatements by Mike Brecker; and a sensuous, erotic retracing of Herbie Hancock's *Maiden Voyage*.

My only qualm about the album concerns Matthews' tendency to over-articulate his arrangements. Particularly problematic are the long, sustained organ backdrops in *Body And Soul* and *Empty Faces*. These unvarying textures behave like sponges. They drain energy from otherwise vigorous performances.

Overall, Murphy projects a sophisticated yet fresh viewpoint. As a man who has carefully reflected on dues paid over the years, he has a lot to say. —berg

## BILL EVANS

SINCE WE MET—Fantasy F 9501: *Since We Met; Midnight Mood; See-Saw; Sareen Jurer; Time Remembered; Turn Out The Stars; But Beautiful.*

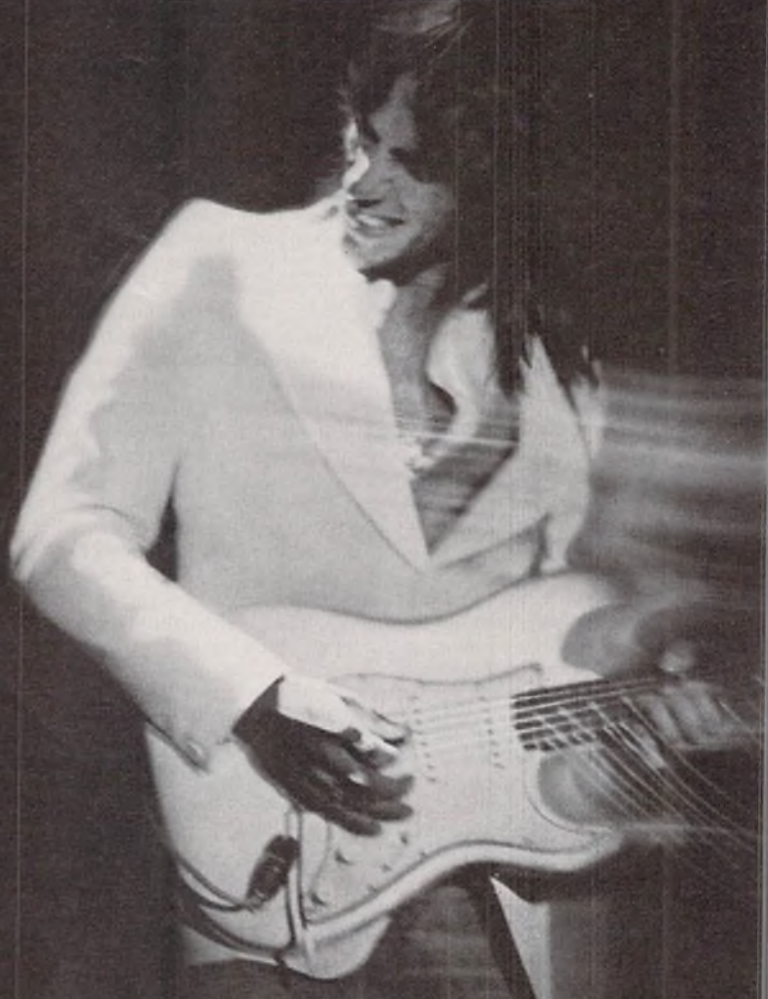
Personnel: Evans, piano; Eddie Gomez, bass; Marty Morell, drums.

★ ★ ★ ★ 1/2

These tracks, recorded live in early 1974 at the Village Vanguard, reveal no significant growth or departure for the peerless trio. Yet when one discusses the truly consummate masters, such intangible criteria should be discarded. Their very presence on the highest plane of musical polish and creativity tends to abort all latent objections as to similarity of content. Genre-swimming need not be a prerequisite for the musician. Quality does, however, and that attribute has always been one that the Evans Trio, for all their personal changes, have never deviated from.

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card," says the old baseball cliché, an axiom which could well be applied here. Drummer Marty Morell exercises the role of a typical Evans skin man, shuffling along with the tinkling whispers by means of a muted, metronomically perfect, yet subtly creative cymbal tapping, underscoring the rare, never-indulgent sound clusters with appropriate bashing, never flashy, just concentric to the main theme. As tightly structured as Evans' compositions are, drummers are not afforded be-  
 vies of wide options or opportunities to catharsize via musical temper tantrum. Faced with such discipline, many trappers have gone to more liberal climes. Morell, however, de-  
 vises and invents horizontally rather than ver-  
 tically, sneaking in variants every so often, yet  
 always returning to the main theme rapidly.

Gomez, however, is another matter. To say that his upright bass technique is unequalled might be an exaggeration; to say it is unsurpassed would be more of a truth. When he plays, there's often an undercurrent of tension, exemplified best here on Joe Zawinul's *Mel-  
 low Mood*. A mellow, semi-cocktail Evans  
 conception is bridged by a walking, stalking  
 Gomez. *Time Remembered* displays the pianist  
 and bassist in unified congruence; cursory,  
 picturesque keyboard rolls and swirls fade  
 into Gomez' most frantic attack on this disc, a  
 kind of scale-gliding chicken-plucking which  
 ultimately eases into a hushed coda. And the  
 Evans arpeggios of *Turn Out The Stars* are  
 joined by the infallible Gomez chordal punc-  
 tures.

Evans? Well, this may not be his most  
 definitive statement, but taken as a whole, he's  
 one of those rare types who can entertain and  
 enlighten in the same breath. Droplets of

musical pleantries proliferate, the melodies  
 shine, the technique is both awesome and  
 flawless. True, no great works are added to the  
 liturgy, but with all these assets, what more  
 can you ask for?  
 —shaw

## BUSTER WILLIAMS

PINNACLE—Muse MR 5080: *The Hump; Noble  
 Ego; Pinnacle; Tamyamishu; Batuki*.

Personnel: Williams, acoustic bass, Fender bass  
 (track 1), vocal (track 3); Earl Turbinton, soprano  
 sax (tracks 3, 4, and 5), bass clarinet (tracks 1 and 3);  
 Sonny Fortune, soprano sax (tracks 1 and 3), flute  
 (track 5), alto flute (tracks 3 and 4); Woody Shaw,  
 trumpet (tracks 3 and 5); Onaje Allan Gumbs,  
 acoustic and electric pianos, Moog synthesizer, Arp  
 String ensemble; Billy Hart, drums; Guilherme Fran-  
 co, percussion; Suzanne Klewan, Marcus, vocals  
 (tracks 2 and 3).

★ ★ ★ 1/2

Buster is to be considered the bassman's  
 bassman, by virtue of his recent  
 tour with Ron Carter, providing support for  
 the elder stringman to solo over. He's an able,  
 dependable fellow to have around, as Sonny  
 Simmons, Herbie Hancock, and Miles D. dis-  
 covered, with a full, juicy plucking sound.

On this first album as a leader he gets a first  
 rate jam session going. Enticing, though not  
 necessarily memorable, heads, clean arrange-  
 ments that allow the individuals to coalesce as  
 a group but maintain their own voices: this  
 kind of low-keyed date has the atmosphere  
 that made small classics out of so many Blue  
 Note and Prestige tapes.

Buster does everything he can on his ax—  
 strum, get around the neck as fast as those  
 long fingers can trap the strings. He's no  
 Mingus, challenging his sidemen with changes  
 out loud, but he's working with able helpers  
 who spur themselves onward to some satisfy-

ing moments. *Hump* catches on with a hook-  
 ing bass line, spacy percussion and a snaking  
 soprano running over the growling bass  
 clarinet. Gumbs' piano is oftentimes gospelish,  
 yet lighthearted with distinctly voiced chords;  
 his synthesizer work is imaginative and select.  
 Fortune's tasty, controlled, mellow improv  
 continue to grow towards personal statement,  
 and Shaw's dry fire particularly adds to the  
 edge of the title song.

Turbinton's performance is solid; his ex-  
 tended reading of the *Tamy* theme launches  
 him, and his trill ending is like a flare going  
 out. Hart again proves his sensitivity, and  
 tunefulness, even when pushing the band. On  
 Gumbs' composition *Batuki*, a Tunisian har-  
 mony crowded with the woodwinds, Shaw fol-  
 lows a crazy camel's path. Woody may some-  
 times sacrifice perfect intonation for speed, an  
 occasional sin among impatient improvising  
 creators. What can one do but bear such im-  
 perfections? Listen in delight and await  
 Buster's next hot, loose, blowing, progressive  
 jam, hoping for as good a cast.  
 —mandel

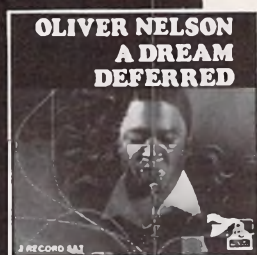
## LARRY CORYELL

PLANET END—Vanguard VSD 79367: *Cover  
 Girl; Tyrone; Rocks; The Eyes Of Love; Planet End*.

Personnel: Coryell, electric and acoustic guitars;  
 Mike Lawrence, trumpet (tracks 1 and 3); Mike Man-  
 del, electric piano and synthesizer (tracks 1 and 3);  
 Danny Trifan, bass (tracks 1 and 3); Alphonse Mou-  
 zon, drums (tracks 1 and 3); Mahavishnu John Mc-  
 Laughlin, electric guitar (tracks 2 and 5); Miroslav  
 Vitous, bass (tracks 2 and 5); Billy Cobham, drums  
 (tracks 2 and 5); Chick Corea, electric piano (track  
 2).

★ ★ ★ ★

Somewhere in the deepest recesses of the  
 record industry's collective mentality, abides  
 an unwritten and instinctive law: when you



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lose one of your artists to another label, scrap together every outtake you can scrounge up (quality is of no consequence), issue it as "previously unreleased material," and pray that the diehards will suck it up. Most of the product released under these conditions is misbegotten, drunken dreck, but *Planet End* is one of those unnerving exceptions to the rule, a refreshing blast of early '70s jazz-rock that surpasses much of the subsequent harvest of its principals.

The biggest surprise is two tracks (*Tyrone* and *Planet End*) which were seemingly left over from Coryell's *Spaces* album featuring the all-star cast of McLaughlin, Corea, Cobham, and Vitous. These sessions, recorded in the wake of *Bitches Brew*, represent a brave and freshly-born infant taking its first few defiant breaths, and it's unimaginable they weren't released long ago. *Tyrone* alone, with its electric Miles-influenced theme and Miroslav's wonderfully angular bass line, outweighs the whole of *Spaces*. Cobham, McLaughlin, and Corea control most of the dynamics, spacing furious exchanges with periodic assaultive clusters, while Coryell plays the only extended and linear solos of the set, providing an intriguing contrast. Corea sits out *Planet End*, leaving the two guitarists to create the momentum necessary to sustain the piece's length. Coryell and McLaughlin are unwilling, however, to spur on or confront each other, and the performance never gains that world-saving edge which makes *Tyrone* so devastating.

Two of the remaining cuts (*Cover Girl* and *Rocks*) are from the second Eleventh House album for Vanguard, which Coryell and company never completed. Although recorded

after Randy Brecker's departure from the group (When Coryell lost Brecker, he lost a battle; when he lost Mouzon, he probably lost the war. He may as well change the name to Eleventh Hour.), these selections suggest that if Coryell hadn't been so embroiled by lawsuits and in such a hurry to put out a new album, he could have made a worthy follow-up. *Cover Girl* is sheer overkill rock, driven home mercilessly by Coryell's powerhouse chords and Mouzon's bombastic drum attack, and every moment a delight. Basically, the arrangement is the same as so much of *Level One*, but the band makes no attempt here to compromise their energy. They have something they want desperately to prove, and they risk everything in the process.

Whether Coryell wanted *Planet End* out or not, it is, and it's a vital, thunderous testimony to a fearless period. Regardless of whatever we may think of what he's doing now, let's never underestimate the man's prowess as a guitarist. —gilmore

## LES MCCANN

**HUSTLE TO SURVIVE**—Atlantic SD 1679: *Us; Changing Seasons; Got To Hustle To Survive; Butterflies; Everytime I See A Butterfly; Says Who, Says What; Will We Ever Find Our Father; Well, Cuss My Daddy; Why Is Now; Let Your Learning Be Your Eyes.*

Personnel: McCann, vocals, synthesizers, acoustic and electric piano, Clavinet; James E. Rowser, electric bass; Harold Davis, percussion; Miroslav Kudykowski, acoustic and electric guitar; Shiela Ray, vocal (track 5); Herbie Hancock, acoustic piano (track 7).

★ ★ ★ ★ ★

One of the strongest albums McCann has ever recorded, *Hustle To Survive* is a testament to his encompassing talents. The vocals are as crystal-pure as ever; that deep, sincere reso-

nant sound, full of joie de vivre, barking out of those speakers is legion, but still refreshing every time out. His keyboard and synthesizer forays, for all their sense of inventive adventure, are always congruent to the emotive needs of the moment. He's a musician, not an electrician. There is a difference 'tween the two.

Despite the acknowledged, sincere projection of ballsy, good time truth he projects, McCann's true gift lies in the way he can span eras, even centuries, of musical input within the confines of an album, or even a song. There's more than a hint of early gospel in the throaty wails of *Says Who, Says What?* and the title tune, *Got To Hustle To Survive*. What we have here is pure roots covered over by the sophisticated shellac of uptown arrangements: Miroslav Kudykowski's blue-noted guitar, Jim Rowser's thumping Fender. Yet the lyrical accentuation is more than often on the positive: Rev. B's words emphasize the toughness of the struggle, with the implied assertion that if one is a man, he will survive. The verbiage matches McCann's skills directly, for in those deep tones one hears suffering, but the voice is so staunch, so masculine, that you just know he is prepared for the struggle, and even welcomes the challenge.

McCann's skills are also futuristic: the uncanny skill in which he manipulates a whole fusillade of synthesizers attests to this. Yet, to his credit, rather than an effort to be spacy for its own sake, his surreal textures are more than likely to have a symbiotic relationship with the message of the song. ARP-created piccolo type murmurings are expressly used on *Butterflies* to produce the desired imagery. This most breathtaking track is a prelude to

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*Every Time I See A Butterfly*, one of several en-  
thusiastic, ornately euphoric numbers which  
praise nature, life and love.

Lately, it's a crime of sorts to be happy; rot-  
ten apples like John Denver have cast doubt  
on the legitimacy of treatises extolling nature.  
Yet all, however, need not be alienation and  
pathos; McCann's ultimate value is his smooth  
and totally believable integration of a  
plethora of human emotions into a sophisti-  
cated and sincere musical format. —shaw

## JOHN TROPEA

**TROPEA**—Marlin 2200: *Tambourine; 7th Heaven;*  
*The Jingle; Just Blue; Muff; Cisco Disco; The Bratt;*  
*Dreams.*

Personnel: Tropea, guitars; Rick Marotta, drums  
(all tracks except 3); Stephen Gadd, drums (all tracks  
except 3 and 8); Will Lee, bass (except on 3 and 8);  
Don Grolnick, keyboards (except 3 and 8); Rubens  
Bassini, percussion; Alan Schwartzberg, drums (track  
3); Don Payne, bass (track 3); Kenny Ascher, key-  
boards (track 3); George Young, alto sax (track 4);  
Dave Sanborn, alto sax (track 5); Bob Mintzer, flutes  
(track 6); David Spinozza, guitar (track 7); Richard  
Davis, bass (track 8); Eumir Deodato, keyboards  
(track 8); Sam Burris, trombone (track 8); Ron  
Tropea and Nick Remo, percussion (track 3); C. Con-  
rad, bass matracca (track 3).

★ ★ ★

John Tropea, known primarily for his ten-  
ure with Deodato and sundry studio work,  
loves to play rhythm guitar as much as, if not  
more than, lead guitar. His debut album, *Tro-  
pea*, is a showcase for some of New York's fin-  
est studio musicians, people who have a pro-  
found bearing on much of what we hear today,  
from the recordings of Laura Nyro to the  
Breckers Bros., musicians who, like Tropea,  
enjoy playing in a tight rhythmic context. Ac-  
cording to a current, pervasive school of criti-  
cal thought, studio musicians lack soul, or  
more accurately, grit, the ability to get loose  
and dirty, play with a biting, albeit un-  
schooling, edge. That accounts, as much as  
anything, for why a band such as the Stones  
would choose gritty Ron Wood over techni-  
cally superior guitarists like Harvey Mandel  
and Wayne Perkins. Looking at *Tropea* with  
that perspective in mind, one can't help but  
notice that as hot as some of the tracks get,  
nothing burns, no central catalyst ignites a  
hotbed of unrelenting emotion in the musi-  
cians. Still, the album's friendly profile is so  
convincing as to be considered uncompromis-  
ing in its joy.

Tropea plays with disarming restraint  
throughout, generally content to round-out  
the rhythmic framework with invigorating  
choppy Latin shuffles and understated rhythm  
and blues progressions. When he solos, as he  
does on *Tambourine* and *The Bratt* he strikes a  
curious, satisfying balance between the bravado  
of Jeff Beck and the wit of Jim Hall, fusing a  
sharp knowledge of blues scales with a graceful  
instinct for jazz lyricism.

The majority of tracks feature dual drum-  
ming (Rick Marotta and Steve Gadd), mixed  
in stereo terms of left and right, with the con-  
ventionally centered bass drum position  
mixed low. The concept, an easy one to muddle,  
comes across clearly here, with the drummers  
making clever use of elements of contrast and  
counterplay. The final overall musical product  
is akin, in places, to fleshy basic tracks, bouncing  
and enjoyable, yet conspicuously undeveloped  
and unfinished.

John Tropea is a multi-faceted, resourceful  
guitarist. If his debut suffers from any one  
single factor, it would be his choice of an in-  
experienced producer: himself. Expect good  
things from this man. —gilmore

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# WAXING ON....

The Blue Note Re-Issue Series is characterized by handsome productions: excellently designed two LP sets with excellent photographs and program notes. Of this new batch of ten albums, two are essential in everyone's listening experience, and others include major discoveries long-hidden in Blue Note vaults.

The logic of pianist Herbie Nichols' extremely subtle brilliance is comprised of amazingly spaced internal rhythms, controlled inner tension, and a sense of harmony that, far from being eccentric, shows an ideal earthy realism. There's no mistaking him for other pianists: the thorough originality, the absence of cliché, is astonishing. Each solo is an entity, a story, and the life of his evolving shapes includes a multitude of wonders. With his incredible timing he demands as much of a rhythm section as does Monk, and certainly Art Blakey and especially Max Roach, his two drummers, are on the case. As composer, Nichols works in medium and fast tempos, and again his work is unmistakable: 21 of these 22 tracks are his own songs.

The thematic beginning of his *Step Tempest* improvisation may suggest Monk with its thematic method, but the decorative phrase at chorus's end wholly impresses Nichols' personality. He created a personal genre of whole- or half-note descending chord changes with *Dance Line*, *Blue Chopsticks*, *Double Exposure* and *Spinning Song*. The concluding strain of the latter, with the five descending chords, stated thrice, is very moving. Equally striking is the ominous beginning of *House Party Starting*, but hear the spacing, double-time, and bridge piano of *Double Exposure* and the evolution of the title track (those fast triplets and space followed by a low chord). Hints of stride piano flit through the music, for he is quite aware of his tradition. The subtle emotionalism and frequent whole-hearted optimism of this album belies the tragedy of Nichols' career. This is deeply felt and defined music, and hearing it should leave no doubt that he's one of the great pianists. It is, incidentally, the only full Nichols collection currently available.

Perhaps Navarro's tragedy is even greater, for he died at the prime of his art—yet as these recordings show, what other trumpeter ever offered such immaculate technique, taste, beauty of thought and profound form at age 24? Here is a collection of miniature epics, for like Parker, Navarro was seldom given more than a single chorus on record. Truer to the hard core of emotion than Dizzy, more skillful than Miles, Navarro touched two generations of trumpeters (to a great extent through his disciple Clifford Brown), and remains the dominant influence today. Moreover, this album includes Bud Powell's 1949 quintet, with Bud's outstanding piano, especially inspired Navarro in *52nd Street Theme*, vital Bud writing (the great *Bouncing With Bud*, the *Dance Of The Infidels* fanfare, the *Wail B* strain time-lag)—in short, the embryo of hard bop. Yet the Navarro-McGhee Sextet offers two trumpeters at the height of their skills—did Howard McGhee ever play better?—with thoroughly exciting, creative music (and Navarro's grace, even in this charged atmosphere, wins the duels).

One LP is given to Tadd Dameron 1947-48 bands, and though Tadd's magnum opus *Fontainebleu* is on Prestige 24049, the realizations of tenorists Allen Eager, Wardell Gray, altoist Ernie Henry, and especially Navarro testify more than anything else to the beauty of Dameron's art. The second takes of Fats' solos invariably perfect the firsts. The legato-staccato dynamics of *The Chase*, the floating yet finely detailed *The Squirrel*, the anthem *Lady Bird*, the perfectly tongued A strain of *Symphonette*, the mighty *Jahbero* solo—all show that Navarro was the arranger's perfect interpreter. Nothing short of Parker illuminates the stresses and successes of the immediate post-war years so well as this music. 1976 is a good year for Navarro, for we have a reissue of the equally great Savoy to look forward to.

Two albums in this bunch may be fairly passed over. The early Jazz Crusaders have a reasonable point of view in their heavily di-

luted Jazz Messengers method. Execution fails conception, though, and if the skill is admirable, the results are seldom satisfactory, the essential melodic life usually lacking. Horn's fluting is even less skillful, his too-pretty pop orientation clashing with the beauty of the Indian themes on the first LP, smothered by his Kashmiri superiors on the other. Fortunately, he appears on less than half the collection, so the expressive intelligence of the Indian musicians is the most distinctive feature of the collection.

The Montgomery grouping is a hodgepodge of early Wes groups, in a period when all maintained he was at his best. Gifted at blues and bop, his reputation rests on such works as *Montgomeryland Funk*. Certainly his rhythmic vigor was distinctive, in a period of less forceful guitarists. His mastery of construction in those days was his most noted feature: he built his forms in a classic way, with



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a deceptively relaxed versatility and an attractive tone. Yet he was by no means a strong melodic player, and appeared ever-ready to avoid a beautiful phrase or an emotionally deep statement to further structure with light-weight ideas. Harold Land appears on seven of these tracks to make the point: the tenorist lacks many of Wes' virtues, but yet is joyously articulate, playing lovely arpeggios, the best music on the records.

There's less question about T-Bone Walker. A quite good singer, a highly influential guitarist, the music here includes 28 tracks with typically good 1950-53 Los Angeles bands. Walker's decorative lines are often more interesting than his direct melodic statements, and the two-measure phrases that follow each vocal two measures are better than his solos. He is capable of inserting the dullest stuff in the midst of imaginative solos (*You Don't Love Me*), but there are a share of wholly good guitar solos (*Party Girl*, for one) and firmly structured ones (*Blue Mood*). One of the tenor soloists, Eddie Davis, is very good, and perhaps the key to the album is Walker's opening lines, "Sometimes I sing the blues when I know I should be praying / For I share the world's troubles, that's why I feel this way."

The new Corea comes from a critical point in his career, and the long unaccompanied *Gemini* solo is lovely music for all to enjoy. It's from a stylistically indecisive 1968 trio session from which we can admire the romantic strength and imagination of *Bossa*, with ambiguous bass and drums, and *One And Only Love*, but the fragmentation of solo line makes Ornette's *Blues Connotation* a curiosity. As a rule, drummer Roy Haynes did not understand Corea, whereas bassist Dave Holland understood him only too well: it's Holland who carries their two duets. Corea's Circle is all of side three, and with *Starp* we hear, by golly, this was a *band*. There's one of those long, involved Anthony Braxton group pieces (based on Mingus) as well, and the brief *Dances* show that, aside from Holland, none of Braxton's duet partners have yet to understand him as well as Corea. I love the spacing of tones and the movement of instruments in *Chimes*, too—but Corea was soon to abandon this promising direction for his present nice-guy mode, and has seldom offered such music since.

The unfortunately-programmed Mulligan-Konitz collection has a long, fine Konitz solo, replete with occasionally unusual phrasing and a beautiful cool tone, while Mulligan's sentimental arrangement is appealing. But there is also *Too Marvelous For Words*, all Lee, much a tribute to Lester Young, however distinctive the altoist's sound, theme paraphrase, harmonic sophistication, and placement of melodic phrases. It's all Lee again in *All The Things You Are*, very forceful in the next to last chorus, and yet again in *Lover Man*, very nice. If these are the album's prizes, don't miss the alto in *Almost Like Being In Love*, *Sextet I*, his prototypical *I Can't Believe You're In Love With Me* solo, and his *Lady Be Good*. As a rule I find trumpeter Chet Baker's small range and melodic innocence (some strange relationships!) preferable to baritonist Mulligan's soloing experience, for the latter inserts awfully cute phrases into his lines. The quintet tracks are the value of the collection, for the others have five saxes with the wrong rhythm section (was the drummer alive then?), Konitz and Mulligan in distorted or self-indulgent form, the sax-swapping Allen Eager, Al Cohn and Zoot Sims bearing the weight.

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(Cohn's *Four And One More* is the album's best baritone solo.)

There's no question about the partly-miscredited *Blowing Sessions* tenor sax grouping, though. The John Gilmore-Clifford Jordan date has Jordan in generally good form throughout (*Blue Lights*), though Gilmore's dull sound and variable ideas are often not up to snuff. *Status Quo* is an ideal song for them, and throughout the session Horace Silver and Art Blakey smoke like unbelievable monsters—there's just nothing like it. The Griffin date has a young Lee Morgan on trumpet, good, flowing 1957 Mobley, Coltrane's melodies sometimes even better, more Blakey. The hero is Griffin, in a ferociously joyous mood, offering a big sound and utterly wild, disorganized, long, gorgeous solos. The chases are outrageous, and *Smoke Stack* is certainly not for the faint of heart. Both records have been carefully hoarded underground treasures for years, and it's good that now they're available to all. The series' major discovery in the Blue Note vaults is the Rollins live trio additions. This was Sonny's peak recording period and the freedom of the setting enabled him to approach his later harmonic-rhythmic techniques. Note the variety of approaches here. His lovely first *I Got You Under My Skin* solo is built around riffs and theme parsing before the exciting return and interjections. But the alternate *Night In Tunisia* has excellently controlled disassociations that evolve into harmonic distances, while Elvin Jones' drum solo predicts his 1960s multi-rhythm associations. *What Is This Thing Called Love* shows the trio's differing ways, and Rollins, somehow unfinished over Wilbur Ware's very deliberate, imaginative, and natural bass line, evolves into duet with him, preceding Elvin's long solo. This new *Softly As In A Morning Sunrise* has Sonny initially laid back, and one of the greatest solo choruses the dancing Ware ever played.

*Four*: beside Ware's absolute confidence, Sonny's authority, his firmly defined structure. *Woody N You, All The Things You Are, Get Happy*: the ESP of Ware and Rollins. *I'll Remember April* has a 1954-style Rollins solo in all its glory (note Elvin's vigor and Ware's avant garde solidity), and Sonny adds a brief redefinition of *Get Happy* to conclude the show. Perhaps this is almost as much a testament to Ware as to Rollins, but the boldness of thought, the bravura of expression, the cool and the wail, the pure inventiveness of Rollins, makes his work the reason to buy the album.

—litweiler

Chick Corea, *Circling In* (Blue Note LA-472) \*\*\* 1/2

Sonny Rollins, *More From The Vanguard* (Blue Note LA-475) \*\*\*\*\*

Herbie Nichols, *The Third World* (Blue Note LA-485) \*\*\*\*\*

Fats Navarro, *Prime Source* (Blue Note LA-507) \*\*\*\*\*

Johnny Griffin / John Coltrane / Hank Mobley, *Blowing Sessions*, (Blue Note 521) \*\*\*\*\*

Paul Horn, *In India* (Blue Note LA-529) see above

Jazz Crusaders, *The Young Rabbits* (Blue Note LA-530) \* 1/2

Wes Montgomery, *Beginnings* (Blue Note LA-531) \*\*\*

Gerry Mulligan / Lee Konitz, *Revelation* (Blue Note LA-532) \*\*\*\*\* 1/2

T-Bone Walker, *Classics Of Modern Blues* (Blue Note LA-533) \*\*\*\*\*

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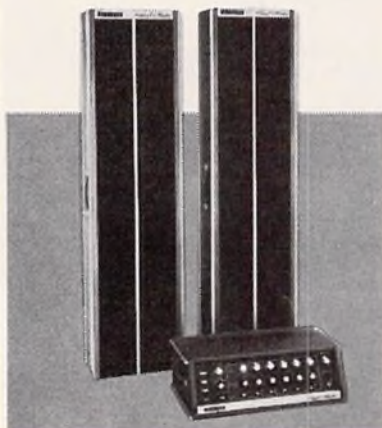
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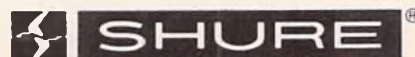


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# BLINDFOLD TEST



HERB NOLAN

## The Brecker Brothers

by leonard feather

You might call them a couple of record-Breckers. The idiom-hopping careers of Mike and Randy Brecker has taken them through so many areas of music that when they finally put their own group together it reflected everything from disco/funk/jazz to rock/Latin/r&b.

Randy's is the more jazz-oriented background, one of his first important gigs having been in the Clark Terry big band. His idols were Clifford Brown (to whose records the Breckers' father, an avocational jazz pianist, had introduced him), Miles, Lee Morgan and Freddie Hubbard.

The first group Mike worked with was an r&b combo called Birdsong, in 1970. Both brothers were born in Philadelphia, Randy on 11/27/45 and Mike 3/29/49. Both were longtime close associates of Billy Cobham, first in Dreams, later with Horace Silver and eventually in Cobham's own unit, with which they toured for a year. Their own LP as co-leaders, *Back To Back*, has been on the pop charts for several months.

This was the brothers' first blindfold test. They were given no information about the records played.

**1. ANTHONY BRAXTON.** *Side One, Cut Two* (from *New York, Fall 1974*, Arista). Braxton, composer, flute; Kenny Wheeler, muted trumpet; Dave Holland, bass; Jerome Cooper, drums.

**Mike Brecker:** You want my estimation of who that was? We're having a little consultation here. It sounds like Groucho Marx. We feel that was Anthony Braxton and Kenny Wheeler, and probably—it's hard to tell who's in the rhythm section—it's probably Barry Altschul and Dave Holland.

**Randy Brecker:** Actually I vaguely remember hearing that at some time; otherwise it would have been impossible to tell who it was. You could hardly hear the drums in the mix. Of course nobody really played a solo, but it's an interesting composition....

**Mike:** It sounded like one of Anthony's tunes. The phrasing is really amazing. Actually sort of out of tempo in a way. It's really done well.

**Randy:** I really love the way they all play. I'm really not that familiar with the rest of the record, but it would have been nice to hear them stretch out a little. It was an interesting melody.

**Mike:** This is a hard one to rate.

**Randy:** The performance was really good, but I hate rating things.

**Mike:** Well, Leonard, let's give it four bells.

**Randy:** One thing I could add about Anthony. He has an amazing sense of humor. His compositions always go somewhere where you would never expect, and they always make me laugh.

**2. EDDIE HARRIS.** *Live Again* (from *That Is Why You're Overweight*, Atlantic). Harris, vocal, electric sax, string synthesizer; Bradley Bobo, lead vocal, 6-string bass; Ronald Muldrow, vocal, guitar, organ, composer.

**Randy:** Well, I don't have the slightest idea of who it is. With a piece like that you're really pretty much just judging two things: like, the tune, which I didn't particularly care for somehow, and the vocal

performance, which I didn't particularly care for. So it doesn't really leave much. I really don't like too much about the whole thing, like the words, or anything. It just didn't seem to really go anywhere.

**Mike:** I feel pretty much the same. I didn't really like very much about it except possibly the background vocals—kind of nice things there, but a lot of intonation problems too. Not so much the background vocals but the singing.

**Randy:** It sounded like somebody who might not be a full time singer.

**Mike:** I would give it two.

**Randy:** I would give it less—you're probably being generous. Two cucumbers.

**3. ALICE COLTRANE.** *Spiritual Eternal* (from *Eternity*, Warner Bros.). Coltrane, organ, composer, arranger, conductor.

**Randy:** A wild guess would be Michael Gibbs as the writer. The writing was interesting, especially the way the violins were voiced in the middle. It was kind of like an Indian influence—it reminded me of when I was in India for a couple of weeks—reminded me of music I used to hear on the radio. Interesting textures. I don't know who the Moog player was, if it was a Moog. It sounded like they should have maybe got a little more into... the way to play a synthesizer, if it was a synthesizer.

**Mike:** To me it sounded European. It also sounded like Michael Gibbs to me. For me, if I'd have to rate it, I'd say maybe three stars for some of the orchestration and composition; but performance—one star.

**Randy:** I guess I'll go about the same. More or less three stars all around.

**4. DAVID NEWMAN.** *Mashoogana* (from *Mr. Fathead*, Warner Bros.) Newman, tenor sax, composer.

**Mike:** Well, this one was a little unfair, because we heard this on the way over in the car. It was definitely Fathead. I'm not sure who was in the

band. All I can say is that I love Fathead; I love the way he plays, and I loved the way he sounded on that. Great feeling—a very soulful player. I liked the tune, but there's something about it... I don't know.

**Randy:** I liked the intro and body of the tune, but after...

**Mike:** Yeah, it was mostly a production thing. I waited for it, at least harmonically, to go somewhere else. It's a shame it had to vamp out after the melody—the melody is really interesting. Good playing, but harmonically I just wish it had gone to a bridge or some kind of interlude, rather than just staying in the same place. It was hard to tell who was playing in the rhythm section, but it sounded good. I would say—maybe four stars.

**Randy:** I'd say three.

**5. DIZZY GILLESPIE.** *High On A Cloud* (from *The Real Thing*, Perception). Gillespie, trumpet, conga; James Moody, tenor sax; Cliff Owens & Fred Norman, composers.

**Randy:** Well, it sounded like Dizzy on a really weird night. It sounded like it was recorded in Europe—like some European cats live somewhere, maybe on the banks of the River Seine—and they should have thrown the guy in. I thought it was out, man! If it was Dizzy, which it probably was, he's the greatest and I've heard him play great, and I thought it might have been Hank Mobley on tenor, but there just wasn't too much substance in any of that.

It sounded like maybe it could have been a score to a French love movie.

**Mike:** I agree pretty much, but the only thing I'm pretty sure of, I'm real close to Hank Mobley, and he only played little bits, so it was like....

**Randy:** It would sound like Dizzy for a second and then he'd do something Dizzy wouldn't usually do, and the same with Hank, if it was Hank. I don't particularly care to rate this. Well, you know, five stars for Dizzy and Hank Mobley, if it was, and if it wasn't... I don't know. The whole thing, there wasn't too much happening.

**Mike:** I really don't know how to rate that. The melody was played with feeling, and I'd give it three stars I guess.

**6. DUKE ELLINGTON.** *Sunset And The Mocking Bird* (from *The Ellington Suites*, Pablo). Ellington, piano, composer (with Billy Strayhorn); Jimmy Hamilton, clarinet; Johnny Hodges, alto sax. Recorded 1959.

**Mike:** That was beautiful. To me it sounded like Duke, and a Duke Ellington composition. I'm not sure when it was recorded. Beautiful orchestration, as usual, and I don't know what I can say. It knocked me out. The alto sounded like Johnny Hodges. The clarinetist, I suppose, is... Jimmy Hamilton? And it was great. That's an area I should really check out—Duke—because I never really zeroed in on Duke until now. But his sound is always unmistakable—it always kills me. Amazing voicings—distinctive....

**Randy:** There isn't much I can add. It was great, and he will continue to influence music for the next 200 years. I just love all his music. Five stars—it goes without saying.

**7. WOODY HERMAN.** *Lazy Bird* (from *Thundering Herd*, Fantasy). Herman, soprano and alto saxes; Frank Tiberi, tenor; Dave Stahl, flugelhorn; Bill Stapleton, arranger.

**Randy:** Well, it sounded like Woody's band—he was playing soprano—and Mike thought it was Frank Tiberi.

**Mike:** It was definitely Frank Tiberi.

**Randy:** I don't know who the flugelhorn player was, but it was good, and a good arrangement. Really played well, and real professional. This was one of my favorite big bands when I was growing up. I guess I'd give it a four. Ten stars for going on the road.

**Mike:** Yeah, I agree. Four stars.

db



# Profile

Eberhard Weber, the German musician who plays the strange, bodyless bass with an almost eerie tone, came to the United States for the first time last fall with Gary Burton's group and discovered to his surprise he already had a flock of fans. His popularity was based on just two albums, his own *Colours of Chloe* and the Gary Burton Quintet's *Ring*.

He was also surprised to find that America wasn't all violence and crime. "In Germany we only knew the States from television series like *Ironside* and *Kojak*," Weber was very much amused. "So I was really frightened when I heard I was going to America because I thought there was only crime there—although I felt it couldn't be like that all the time; it would be impossible."

Weber recalled that when he arrived, the sound of a U.S. telephone ringing—something he'd heard only on TV police shows—made him think instantly of television crime. But the reality of Eberhard Weber's first American experience hadn't anything to do with a *Kojak* scenario: "I found the people were nicer than in Germany—more friendly and polite—they reacted more to music."

Weber's penetrating and brooding sound has a great deal to do with the instrument he uses. It looks very much like an acoustic bass without a body, with a long neck ending in a small rectangular box, five strings, and a sound of unusual tonal dimension. "One part of my style is the special instrument," he explained, "and another part is me because I play it like it sounds. I didn't always play like I do, because I never had the right instrument."

One of the reasons Weber said he developed the instrument was purely practical; he was tired of carrying a big bass around and getting funny looks from flight attendants every time he asked if he could take his bass into a plane's cabin.

"I had always used an electric pickup system, and I felt it made no sense to carry this big body around." In an antique shop, Weber found what would ultimately be his bass; it was of Italian origin, no longer being manufactured, with a broken neck and painted a hideous red. The thing had been made years ago for what Eberhard described as "spaghetti bands."

"I thought this could be the right thing for me, so I bought it, rubbed off this terrible red color, and painted it brown. Then I had a fifth string added and completely changed the pickup system. In fact, I changed everything except the shape of the neck."

Weber worked on the instrument for a year before he discovered what he felt was the right sound; from that point, it took another six months to get used to it. "In many ways, it's an easy instrument to play," said Weber who was described by one German writer as a totally active player. "On the other hand, it frightens you because the sound is so clear. You have to get used to the fact that you are suddenly more than a bass player—more of a soloist—because everything you play cuts through, especially if the instrument is turned up a bit. . . . I hope you understand the speciality of this instrument."

Weber, the peculiar bass, and his own personal musical vision expressed so far on two albums on ECM with his own groups (*Chloe* and *Yellow Fields*), are the outgrowth of his own evolution as a musician. His is a biography with routine beginnings, similar to those of thousands of other musicians. He was born 36 years ago in Stuttgart; his father was a music teacher who taught cello, violin and piano; Eberhard began learning the cello at age six.

"I played rather good cello, I think, looking back at it today; but in 1956, I switched to bass." Weber, who was a cellist in the school orchestra, took up the bass for a couple of reasons. First, the orchestra has a bass, but no one who could play it; second, he had become interested in jazz.

He began playing in school dance bands and 40 □ down beat

local jazz groups with friends, trying to learn to improvise. He remembers that the first jazz standard he played was *Lullaby Of Birdland*. As a young musician, he worked weekend dances, weddings and private parties. They were important, Weber recalls, essential learning experiences. Playing most of the time without arrangements or written music, he learned to react to other musicians.

In 1962, Weber went to work for the German pianist Wolfgang Dauner. "It was a trio and we played swing style—four to the bar, etc.—then I heard a record by Bill Evans and Scott LaFaro, and I thought, 'Wow! What's this?' After hearing that, I told Wolfgang Dauner I wanted to play more open, more freely, not just four to the bar." Weber clapped his hands as if he were Dauner, "Okay, right away, let's start."

The result was what Weber would initially describe as a German Bill Evans trio. "But I have to say we didn't try to copy Bill Evans or Scott LaFaro," he said, "we tried to do our own thing. We



HERB NOLAN

were the first piano trio in Germany, or maybe in Europe, that opened up the straight rhythm. At the time, I think it was pretty far out. Nobody understood our music. It took four or five years before people recognized what kind of music it was." One of several records the group made for CBS in Europe was *Dream Talk*: "Musicians who hear it today are surprised at what was going on in 1964."

After he left the trio in 1968, Weber was approached by vibraphonist Dave Pike, who was in Europe working with a German drummer and guitarist and wanted to "open up" his musical concept. "I took a chance and joined the band; we worked together for about a year, but then it turned out that it wasn't right. Dave wanted more tunes and the other members, especially me, wanted to open up still more—modal things. Anyway, the group fell apart and Dave went back to the United States."

It should also be noted that, during his career as a musician, Weber worked during the day as a commercial film maker. He directed some theater productions and wrote and produced for television; but after five or six years with the film company, he left to devote all his creative energies to music. "I discovered I could never have the freedom making film that I could making music. You are not dependent on as many people when making music as you are when making films; there are producers, cameramen, all the people involved with production, and you can never really improvise the way you can with music."

After a couple more years in a group called Spectrum with ex-Pike guitarist Volker Kriegel and pianist Rainer Bruninghaus, "I said that's enough of being a sideman. I'd played other people's music for 15 years and I thought that was really enough. I'd done the best I could to make things freer—open it up—but I never had a chance

to develop my own music. I wrote for Dave Pike and the Spectrum band, but we could never play the pieces in the mood I wanted; I needed different instruments and different players."

While Eberhard was working with Spectrum, he got an offer from ECM's Manfred Eicher to make a record for the small independent German label. That was just fine for Weber, because he'd wanted to approach ECM with the same proposal all along.

"I spent about a year collecting ideas for the recording and finally did *Colours of Chloe*. I was really surprised by the album's success; it won Germany's biggest award for popular music. There are three categories for music prizes," Weber explained. "Classical, national pop, and international, and the pop categories included everything: jazz, rock, hits, whatever. That's why it was so astonishing that this *Chloe* record won the top prize over all these other pop entries."

Buoyed by this success, Weber recorded with Gary Burton (*Ring*) and Ralph Towner (*Solstice*), and formed his first group, which now includes drummer Jon Christensen, Rainer Bruninghaus and reedman Charlie Mariano. The group's first album is *Yellow Fields*, and Weber began working on material for his second album with the band this spring.

"Maybe I should explain my music," Eberhard says, "because a lot of people think the music is special. I said that I was tired of being a sideman; on the other hand, I was also tired of making music the way it had been done for years. I wanted to free both myself and the other players, and I wanted to end the normal playing of solos. For me, a good solo isn't important; it's the whole music, it's the end product that's important. I don't care if a person plays poorly or well during his particular solo, as long as the music doesn't fall apart. If you listen to my music, you will find there aren't many solos. For me, the mood is the important thing—the whole mood."

Weber's governing concept is to gather together musicians who can work together as a unit the way musicians do in classical music, secondarily combining that with the ability to improvise. His key word is "teamwork." "It took me a long time to play my music, because I couldn't find the right people. They have to be able to think like me. On *Chloe*, I wasn't sure the people I hired would be able to play what I wanted. So, that recording was totally written out, although there were special parts with space for improvisation. I took care of every second, and I was responsible for every second, even when the musicians improvised."

"On *Yellow Fields*, I felt I had the right people, therefore I didn't write much down. All this doesn't mean I'm a dictator," he added hastily. "I never want to be that. If you ask the other musicians in my group, they will bear me out. My fear is that the people will misinterpret what I'm saying and think I force the musicians to play a certain way. But I'm proud to say that they like this music and have never felt dominated by my ideas. In fact, when I give instructions before we play, it doesn't necessarily mean we have to play according to the original idea; if it goes another way, it can really go out. I just want to be sure a certain feeling is there."

"As I've said, I never wanted to be just a sideman and I don't want that from the other musicians. There should never be a sideman—everybody should be a full musician."

## CHARLIE BLACK

by lee underwood

There is always something extremely exciting about discovering a raw, natural, as-yet undeveloped musical talent such as that of reedman Charlie Black.

When I first heard him, he stood quietly and unobtrusively to one side, just playing his part, while drummer/leader Les DeMerle lashed his nine-piece Transfusion band into an unmitigated frenzy. Everybody except Charlie strained and worked, building the momentum, piling energy level on top of energy level. There seemed to be



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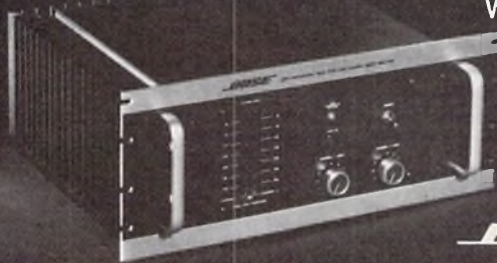


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no place left to go.

Suddenly, the brass section fell away. Only the bass, drums and piano remained, and there stood Charlie Black, alone, his eyes closed, his soprano sax pressed full on the microphone. He immediately took full command, blitzing the room with a leaping cometspray of notes, scaling the musical mountain still higher. Everybody in the room knew we were in the presence of a diamond, rough-cut to be sure, but a diamond nevertheless.

The second time I heard Black was at Rudy Onderwyzer's Lighthouse in Hermosa Beach. With DeMerle, Charlie had been surrounded by eight other instruments, playing his solos where the parts called for them. At the Lighthouse, his context was a trio: Emmett Chapman on 10-string Electric Stick, Maury Baker on drums, and Charlie Black on reeds.

This was the test. Three people. No props. No super-tight arrangements. Skeletal. Naked. Exposed. No cheater could survive this one.

Charlie "survived," and far more. Throughout the night, he consistently created contrasting high-energy moods. From long, sustained Websterish tenor lines, to shape and lightning-fast bolts of melodic streamers on soprano and clarinet—time and again he drew enthusiastic applause from the audience, only to return with fresh, new ideas that magnetized every listener in the house.

Afterwards, when I asked him if he had ever thought of contacting Miles, he said, "That is one of my major goals: to play with Miles Davis."

Born in Charlotte, North Carolina 28 years ago, Charlie has since lived in numerous states, including North Dakota, California, New Jersey and New Mexico. His step-father is an Air Force Medic, constantly on the move.

In sixth grade, Charlie heard a tenor sax solo on an old Coasters record called *Charlie Brown*. "It turned me on to tenor, so I conned my folks into getting me a saxophone. There were no tenors for sale in Alamogordo, New Mexico, however. So I got an old Leblanc alto and honked on that for awhile. In seventh grade, I switched to oboe. Later, we moved to McGuire Air Force Base in South Jersey, and I finally got my tenor. I played in the New Jersey All-State Band, and did local jazz gigs, then began to study science.

"I had heard Cannonball and Desmond, and the band director had turned me on to Jimmy Smith; but still, none of these were enough to throw me completely into music. All through this time, I still hadn't heard Coltrane. When I did hear him—*Expression*, in 1969 or so—it just floored me. I had no idea that what he did was ever even possible!"

After receiving his degree in Biology from New Mexico Tech in 1970, he entered graduate school in Biology at the University of New Mexico, Albuquerque, quickly shifting his major to music.



He stayed for three semesters before taking his first L.A. gig—the Disneyland Marching Band. "Bill Rhodes, the clarinet player and arranger I had been studying with, said, 'I don't really want to send you out to California, Charlie, because I know you won't come back.' He was pretty right, I guess."

That was in 1973. Since then, Charlie has made his way by playing commercial shows at the Magic Mountain Amusement Park (Pointer Sisters, Four Tops, Rich Little, Pat Boone, etc.), and by participating in several first-class L.A. jazz aggregations that are presently bubbling just under the surface of commercial recognition—Les DeMerle's Transfusion, Joey Roccissano's Rocbop, Brent Brace, Gary Herbig, Emmett Chapman, etc.

"When I'm improvising on a tune," Charlie said, "I always keep the tune's melody in my head, improvising in relation to it. That way, I keep my place. I do two things: I either hear all of the notes I play, or I play in terms of direction and energy."

"If the drummer suggests something, or the piano player hits certain notes, then I'll play a series of notes in relation to them, listening at the same time to the next series of notes coming up inside my head."

"It all depends on what everybody else does, whether I actually get to that next series of notes, or whether I modify them, or whether I change my direction entirely. I've learned a lot from the way Wayne Shorter plays, you know. He leaves a lot of space. He doesn't necessarily play a lot of notes; he makes all the notes count. And his phrases are longer than what he actually plays. You have to fill in those other notes in that space he leaves."

There is not a musician in the world who has not experienced his share of doubt, and Charlie is no exception. "I get worried too, you know. Like, somebody calls, and immediately I wonder if I'll be able to cut it. The second I catch myself doing that, I say, 'Okay, it's time to get positive. If you can't do it, you'll know soon enough, so don't worry about it.' So I don't worry about it, and I do it right."

"There's something in me that makes things click as long as I don't consciously think about it. If I consciously think about it, it just goes awry. But if I don't think about it, the notes just flow out in the proper places. It's a relaxed approach, like a river into the ocean. I flow whichever way it rolls. That way, I find the easiest, truest path."

"I've learned that even if you play your worst, it's always worse to you than it is to someone else who's listening to it, because they never knew what was in your head when you played what you played. You can never judge how they heard what you played. You can never tell what space you put them into."

While Charlie loves jazz and plays jazz, he also feels "there's a certain validity in all musics. I used to ask myself is whether music is all these little separate areas, or it is one thing hundreds of little spokes extending from it."

"Like, I found country-and-western a hard bag to get into. Then I learned how to negate the politics and the prejudice, and just get into the music itself. It's not what I personally want to do, but I don't have to put my conceptions on what they do, and negate them because they don't do what I would."

"I just try to listen for whatever depth and validity the individual performer has, no matter what genre he's creating in."

Charlie feels that jazz is less popular than some of the other musical areas because "at the onset there are too many things happening at once. The average listener can't immediately hear how everything fits together."

"I remember listening to a record once, and I didn't know what in the hell was going on. It was too intellectual for me. I couldn't hear any melody, and the chord changes didn't make sense to me. Now, I know what the melodies are, and I can hear the changes. I've learned to sort things out and relate each part to the whole idea."

Although Charlie Black is still inexperienced—this was his first interview, and he was extremely shy—he nevertheless possesses that special creative ability which, if honed and developed, might well carry him just as far as he cares to go. You listening, Miles?

db

# Milt Jackson

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## THE L.A. EXPRESS

**Personnel:** David Luell, reeds; Victor Feldman, keyboards; Max Bennett, bass guitar; Peter Maunu, guitars; John Guerin, drums.

## LARRY CORYELL AND THE ELEVENTH HOUSE

**Personnel:** Coryell, guitars; Terumasa Hino, trumpet; Mike Mandel, keyboards; John Lee, bass; Gerry Brown, drums; Larry Schneider, tenor sax; Danny Toan, rhythm guitar.

### The Bottom Line, New York City

Ostensibly, the L. A. Express crossed the continent to give a "live" show. But their set, a faithfully pat rendering of their latest album, suggested a wasted trip. Though a big part of their *schtick* is pre-set, I still figured the Express owned enough chops to stretch out on-stage. Yet their shot in New York didn't indicate it. Reinvention is the guts of live performance, hence this down review. The Express would have sounded much the same had the club spun the band's Caribou LP over the house system.

Past their parroting of the album, the band did show a few human, concert-reviewable qualities.



JOSEPH L. JOHNSON

Luell's role dominates, like Tom Scott's once did. But Luell is not as facile an improviser, and if his style shows any independence from the Scott line, it's too small a deviance to matter. Perhaps ironically, he was the most interesting soloist this night, because sometimes he *tried* to do more than just plug the Scott hole.

Some folks won't find *any* good in pre-packaged, pseudo-jazz. I'm not one of them. Since I like the Express' latest record, I didn't mind what I caught at the Bottom Line; it's just that this is a club review, not a slant on an album.

Speaking of pre-packaged, Coryell's new *Aspects* LP is calculatedly disco-funk commercial, except for his playing, which cuts through some tired dreck and often makes it work in spite of itself. And since the Eleventh House played the album this night, it was Coryell's task to perform another redemption. He did. Even more, he seemed newly forceful and effective as a leader; his group was *tight*, and in a theoretical band-battle, they would have blown out the admittedly clockwork Express. This unity brought a fine live edge to a string of often modest album cuts and sold them convincingly.

Coryell's opened dancing—Shades of James Brown or Chuck Berry—in front of his funkifying band. Wearing a vested white suit and looking eternally youthful, he picked up his axe over the steady rhythm section and Hino and Schneider's tandem, punchy bursts. Coryell cut

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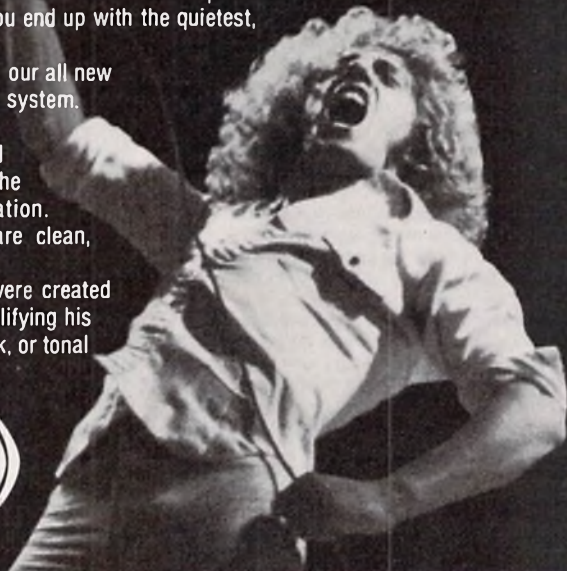
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a marvelous swath: it was deafening, visceral, variegated, lyrical, and tasteful—the guitarist at his peak.

Hino got his first chance to solo on Mandel's lovely *Woman of Truth and Future*, but his bur-nished, relatively quiet work was inconclusive. On Coryell's *Kowloon Jag*, a few minutes later, he made a greater impact. Following Coryell's finest work of the night (it was hard to choose), Hino essayed some fascinatingly paced, oddly lyrical chunks of ideas. Next Mandel contributed his only long, and best, spot of the evening; on synthesizer, he repeated Hino's structural gist back to *Jag's* lusty head. Then Lee and Brown worked out some precise, burning interplay. These two are a big improvement over previous House players; they cook *and* think within their function.

Fittingly, the show ended with Coryell alone on stage; all night, the band had mainly show-cased him. On acoustic, he played one of those shifting, very rhythmic solos he's known for, with lots of business crammed into about five minutes of fur-flying. I'm not as passionate about this stuff as any audience usually is; they shut off their conversation out of overt respect and moonfully watch the artist.

Actually, my favorite bit of the exercise occurred when Coryell topped one quote by softly singing, "Band . . . on the run." The guy cracks me up. Since he now seems to be back on *some* kind of horse, I only hope that he stays in the saddle for a while. Considering his checkered career, to expect more would be unrealistic.

—michael rozek

## GREAT GUITARS

Orchestra Hall, Minneapolis

**Personnel:** Charlie Byrd, Herb Ellis, Barney Kessel, guitars; Joe Byrd, bass; Bertell Knox, drums.

At one point in the Great Guitars concert, the three guitarists were swinging furiously when Kessel jumped to his feet and started dancing and the audience roared. That's the kind of ebullience that existed on stage and in the audience most of the evening. Some might wonder whether listening to three guitars with merely rhythmic support wouldn't become boring over a two-hour period; and it might have, if it weren't for the players' contrasting styles, the variety of material performed, and the unusual manner of programming. The concert opened with a rhythmless Ellis and Kessel in duet, each partner comping in turn for the other.

Even listening closely, it's difficult to choose a favorite (and sometimes even to distinguish) between Ellis and Kessel. Ellis has a softer tone, but that might be only a difference in his amplifier. He is soft and silky, while Kessel's sound is harder and usually higher-pitched. Both are economical players, but each man occasionally strings together longer lines in quick succession. Ellis mouths along with his improvisations; but though his lips are always moving, he hardly ever is audible. Kessel is noisier—humming and making other noises accompanying his solos, somewhat in the manner of Errol Garner.

A highlight of the concert was a boogie-woogie duet, Ellis playing the piano left hand part and Kessel the right. They were bouncing along beautifully, when suddenly they stopped and Kessel asked to switch parts with Ellis. It could have been done without being called to our attention, but it wouldn't have been as much fun for the audience as it was. The between-tunes patter by Ellis and Kessel contributed nicely to the program flow; and Ellis got a big

laugh before the boogie-woogie when he said it took two excellent guitarists to play like one mediocre pianist.

Knox and Joe Byrd joined Ellis and Kessel to form a quartet, and they shuffled through the great Ray Charles hit, *One Mint Julep*, followed by *Slow Burn*, a slow blues, and then a really fast treatment of an unlikely tune, the theme from the *Flintstones* television show. A liberal swapping of fours generated a lot of excitement and ended the first hour of the show.

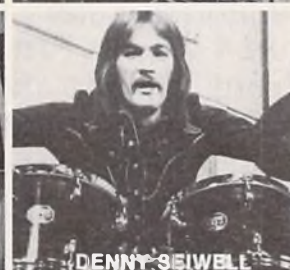
Charlie Byrd and his Spanish guitar opened the second half of the show. Byrd, his brother, and Knox did a witty tune by Charlie, *Don't Lend Your Guitar To Anyone*. Taken very fast, it featured some marvelous fingering from Byrd. An unaccompanied *Corcovado* was followed by a bluesy, funky, soulful *Battle Hymn of the Republic*, on which Charlie hit some spectacular,

cheer-eliciting high notes. *Travelin' Man*, another uptempo tune, preceded a couple of Villa-Lobos compositions on which Byrd again sensitively demonstrated his considerable technique. Switching to an amplified instrument, Charlie closed by capturing the beauty and strength of Chick Corea's *500 Miles High*.

Finally, all five musicians were onstage and swinging. Featured in this segment was a medley dedicated to guitarists Django Reinhardt (*Nuages*), Wes Montgomery (*Goin' Out of My Head*), and Charlie Christian (*Flyin' Home*). Byrd, Ellis and Kessel bounced the ball around in no particular order, a brisk game of pepper in which each player (and the audience) had to be alert to make clean catches. A very, very fast *Lover*, featuring some gorgeous unison playing and a hallelujah-and-amen arrangement, ended the concert.

—bob protzman

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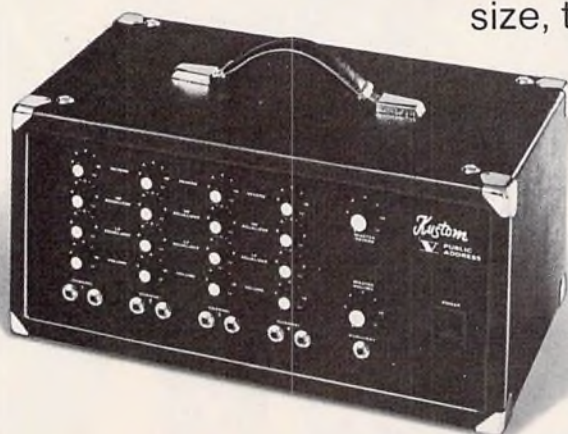
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**BILL SMITH/  
STU BROOMER**  
CBC Studios, Toronto

**Personnel:** Smith, soprano and alto saxophones, percussion; Broomer, piano, prepared piano.

**MICHAEL STUART/  
KEITH BLACKLEY**  
Mother Necessity Jazz  
Workshop, Toronto

**Personnel:** Stuart, tenor and soprano saxophones, percussion; Blackley, drums and percussion.

Stuart Broomer and Michael Stuart, between them, represent both the present interest and future promise of jazz in Toronto. The duos here offer an interesting contrast. Stuart and Blackley, the "younger" of the two groups, work out of the (historically) older and familiar Coltrane bag. Broomer, with Bill Smith, and reflecting the direction of the saxophonist's leadership, follows the more recent and challenging developments from Chicago. Curiously though, Stuart/Blackley create the illusion of being the "freer" group, if only for the range of music they allow themselves to play.

Smith/Broomer, in a session to be broadcast midsummer on *Jazz Radio-Canada*, revealed a certain conservatism. They've defined their horizons closely; their music may be free in a sense that Stuart/Blackley only rarely experience, but it's never *freer*. Smith is, uniquely, something of a traditionalist; his improvisations mirror the melodic contour, intervallic structure, and rhythmic momentum of the thematic material very strictly. Each variation is distinguished from the next by slurs, smears, and silence. (Perhaps it might sound more familiar if they were playing *Struttin' With Some Barbecue* . . .). As such, his solos become the music's constant, and Broomer's "accompaniment," its variable.

The pianist brings to the music an incredible energy and a wealth of techniques, not to mention a briefcase full of aluminum pie plates and plastic tape reels. He plays the entire instrument, neither self-consciously nor hesitantly. His "open" work is fierce of rhapsodic in turn; and his prepared piano is simply a sound-machine which blurs lines, chords, and clusters into a great percussive roar.

It's at this point that the two groups begin to overlap. Broomer at his most abstract, and Keith Blackley at his most exuberant, assume similar and essentially dramatic roles in the music of their respective groups.

Of course, Stuart/Blackley don't mind playing a little time. The first of their three sets was exploratory, largely developed from mournful incantations which broke sporadically (as Sam Rivers often does) into driving, exhilarating passages. The second set, and the strongest, was more in than out of tempo, with Stuart playing it fast and light, and Blackley at his best, holding back where he is often overpowering. The third set, in its slowly developing and expressive power, recalled the first, but resolved rather more gently as a triple-metre feature for Stuart's soprano.

They played unamplified, facing each other (oblivious to the small audience) and spontaneously organizing the music from jazz tunes both familiar and forgotten. The music is strong and honest, perhaps too much so (as Smith and Broomer have also found) for any other than artistic success in Toronto at this time.

—mark miller



## AWARDS

continued from page 14

**John Hill Hewitt** (New York, 1801-1890): concert & popular music composer.

**Earl "Fatha" Hines** (Duquesne, PA, 1905—): jazz pianist, band leader & composer.

**Billie Holiday** (Baltimore, 1915-1959): jazz singer and composer.

**Francis Hopkinson** (Philadelphia, 1737-1791): concert composer & harpsichordist.

**Charles Ives** (Danbury, CT, 1874-1954): concert music innovator & composer.

**Mahalia Jackson** (New Orleans, 1911-1972): gospel singer.

**Milt Jackson** (Detroit, 1923—): jazz vibist & composer.

**J. J. Johnson** (Indianapolis, 1924—): jazz trombonist & composer.

**James P. Johnson** (New Brunswick, NJ, 1891-1955): jazz pianist & composer.

**Robert Johnson** (Clarksdale, MS, 1913-1937): country blues singer, guitarist & composer.

**Scott Joplin** (Texarkana, TX, 1868-1917): ragtime composer & pianist.

**Jerome Kern** (New York, 1885-1945): theater composer.

**Stan Kenton** (Wichita, KS, 1912—): jazz band leader, composer, pianist & teacher.

**Leon Kirchner** (Brooklyn, 1919—): concert composer, pianist & teacher.

**Gene Krupa** (Chicago, 1909-1973): jazz drummer & band leader.

**Eddie Lang** (Philadelphia, 1902-1933): jazz guitarist & banjoist.

**Jimmie Lunceford** (Fulton, MO, 1902-1947): jazz band leader.

**Bud Powell** (New York, 1924-1966): jazz pianist & composer.

**Chano Pozo** (Havana, 1915-1948): jazz percussionist & composer.

**Don Redman** (Piedmont, WV, 1900-1964): jazz band arranger-composer, leader & saxist.

**Alexander Reinagle** (Portsmouth, Eng., 1756-1809): concert composer-conductor.

**Wallingford Riegger** (Albany, GA 1885-1961): concert composer-conductor.

**Max Roach** (Brooklyn, 1925—): jazz drummer, composer, leader & teacher.

**Jimmie Rodgers** (Meridian, MS, 1897-1933): folk & country song writer, singer & guitarist.

**Richard Rodgers** (Arverne, NY, 1902—): theater composer & conductor.

**George Frederick Root** (Sheffield, MA, 1820-1895): popular & religious song writer.

**George Russell** (Cincinnati, 1923—): jazz composer, theorist, pianist & teacher.

**Henry Russell** (Sheerness, Eng., 1812-1900): popular song composer, director & organist.

**Roger Sessions** (Brooklyn, 1896—): concert composer and music educator.

**Harry Warren** (Brooklyn, 1893—): theater & popular song writer.

**Richard Whiting** (Peoria, 1891-1938): popular song writer.

**Hank Williams** (Mt. Olive, AL, 1923-1953): country music composer, guitarist & singer.

**Bob Wills** (Hall County, TX, 1905-1975): country & western band leader & composer.

**Henry Clay Work** (Middletown, CT, 1832-1884): popular song writer.

**Lester Young** (Woodville, MS, 1909-1959): jazz tenor saxophonist.

**Vincent Youmans** (New York, 1898-1946): theater composer & song writer.

A 48-page booklet with a biographical sketch of each awardee is available for \$1 (postage and handling) from the American Music Conference, 150 East Huron St., Chicago, IL 60611. The supply is limited so it's first come, first served. **db**

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sion record. The group with Paul Bley and Steve Swallow—I was able to appreciate that group for what they did. I'm trying to get to that point, to be able just to dig somebody's music for what they do. Because that's *not* what's happening out here."

One of the factors in Braxton's career that seems to have caused him an undue amount of misunderstanding by other musicians (nothing new, if you recall the initial responses of musicians to, say, Monk and Sunny Murray, or the way the Henderson band greeted Lester Young) is the large number of records he has out under his own name and with others. He has received much more press than certain figures who emerged at about the same time, but much of it has been negative and ill-informed. After some exceptionally kind words for his producer, Steve Backer, who engineered Braxton's move to Arista, he discussed how his working situation had fared since recording for a major label.

"I don't go on tour very much; I don't work very much, but I shouldn't complain 'cause I'm working some. I've heard a lot of musicians say that I have more records out compared to some of the other musicians in the AACM; but ever since '66-'67, when I got the two records out in Chicago, it wasn't like God just smiled on me or something. I went over to Europe with \$50 in my pocket. Some nice things happened, but a lot of hard times happened, too.

"But I was one of the few (AACM) members, outside of the Art Ensemble of Chicago, who just went out and tried to make something

happen. I may be in a better position than a lot of musicians—say, than the musicians in the group Air (Henry Threadgill, Fred Hopkins, Steve McCall). . . . Like Henry (Threadgill) and I came out of the same teacher (who felt Henry was a better student than I was), and the group just now started coming to New York. I'm happy that they can get some exposure, but while they were in Chicago, eating, I was on the road. Pushing, you know?"

*And setting patterns. The idea of putting out a solo saxophone album, as such, can be said to have originated with you, I believe.*

"That's right. More than that, it was a two-record set. And more than that, it was the first attempt to deal with the particular format and do something more than try to play a bebop tune on it. It dealt with the implications that the medium would actually raise for the creative musician. All those things get lost, though. Nobody talks about that when they talk about me. They talk about, 'This cat's trying to play like Lee Konitz.' I'm dragged about that shit. The book also has a section on jazz criticism, because what people are writing is totally irresponsible."

*You said at one time that Louis Armstrong's music was political. Would you elaborate on that?*

"I'm just saying that the total body of the music is the most important alternative aesthetic and vibrational reality for America that's happened since black people were brought here as slaves. Louis Armstrong was merely the personification of a black person utilizing Western tools, and changing the reality of the music. He was instrumental in changing the reality of the music. And his music is as political as Albert Ayler's; it's just a

question of time zones, the surface difference of the music. The activity of Louis right through Ellington and all the names you know so well, is talking about an alternative reality, and always has been.

"And I don't mean improvisation per se. Cage and Stockhausen call this "intuitive" music when they mean "improvised," because they can't deal with the fact. If they would deal with improvised music, they'd have to re-document it; and they don't want to do that because both of them are vying for Beethoven's place. I'm saying that improvisation has nothing to do with new or old music. I disagree with the concept that realigning of structure is sufficient to call something 'new' music. The only time you get a new music is when you get a new reality.

"Well, the most profound alternative reality that's been offered, which has dictated a whole vibrational spectrum—a spectrum having to do with transformation—is the music that people would like to refer to (that people *do* refer to) as jazz. I'm saying that the different time zones, from Louis Armstrong up to my music, only determine however the surface difference of the music is perceived. The actual 'stuff,' the essence factor of the music, has not changed.

"They said that Bob Dylan and other rock music in the '60s was political; but that's not really what you'd call political music. There has to be another understanding of what 'political' is. The strongest alternative aesthetic to manifest itself has been creative music from the black aesthetic. And I don't mean that as an ego trip; because I look at it as being a logical progression rather than, 'We outsmarted you' or 'You outsmarted us.'" **db**

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## RESULTS

continued from page 22

**Composer, TDWR:** Roscoe Mitchell—9; Oliver Lake, Pat Martino, Chuck Mangione, Henry Threadgill—8 each; Julius Hemphill, Hank Levy, Ralph Towner—7 each; Manny Albam, Alan Broadbent, Andrew Hill, Al DiMeola, David Murray, Milton Nascimento, Marvin Hannibal Peterson, Dollar Brand—6 each; Chick Corea, Leroy Jenkins, Adam Makowicz, John Klemmer, Horace Silver, Pat Williams—5 each.

**Arranger, Established:** George Russell—12; Charles Mingus, Cecil Taylor—10 each; Buck Clayton—7; Chuck Mangione—6; Michael Gibbs, Dick Hyman, John Lewis, Pat Rebillot, Joe Zawinul—5 each.

**Arranger, TDWR:** Alan Broadbent—11; Carla Bley—10; Don Sebesky—9; Michel Legrand, Bill Holman—8 each; Sam Nestico—7; Julius Hemphill, Sy Johnson, Pat La Barbara, Oliver Lake—6 each; Gil Evans, Egberto Gismonti, Alexej Fried, Mike Westbrook—5 each.

**Soprano Sax, Established:** Gerry Niewood, Sam Rivers—15 each; Joseph Jarman—11; Kenny Davern—9; Jerry Dodgion—6; Gary Bartz, Sonny Fortune—5 each.

**Soprano Sax, TDWR:** Sonny Fortune—13; Sam Rivers—11; Bob Wilber, Budd Johnson—9 each; John Surman—8; Archie Shepp—7; Kenny Davern, Gary Foster, Eric Kloss, Joe Farrell, Steve Marcus, Charlie Mariano—6 each; Eddie Daniels, Joseph Jarman, Jiri Stivin, Sadao Watanabe, Jerome Richardson—5 each.

**Acoustic Piano, Established:** Thelonious Monk—14; Paul Bley, Count Basie—9 each; Erroll Garner—8; Dave Brubeck, Stanley Cowell, Roland Hanna—5 each.

**Acoustic Piano, TDWR:** Roland Hanna—11; Barry Harris—10; Muhal Richard Abrams, Tommy Flanagan—9 each; Hank Jones, McCoy Tyner, Chuck Leavell—8 each; Mary Lou Williams, Dick Wellstood—7 each; Harold Mabern, Dave Burrell, Ran Blake, Duke Jordan—6 each; George Duke, Tete Montoliu, Count Basie, Joe Albany, Bill Evans—5 each.

**Electric Piano, Established:** Kenny Barron—10; Denny Zeitlin—9; Paul Bley—5.

**Electric Piano, TDWR:** Jan Hammer, Milcho Leviev—10 each; Richard Beirach—8; Roland Hanna, Chuck Leavell—6 each; Herbie Hancock, David Sancious—5 each.

**Organ, Established:** Shirley Scott—14; Milt Buckner—12; Wild Bill Davis—10; Don Patterson—9; Jan Hammer—7; Jimmy McGriff, Dick Hyman, J. V. Jones, Eddie Louiss, Jasper Van't Hof—5 each.

**Organ, TDWR:** Billy Preston—12; Amina, Clare Fischer—10 each; Larry Young—9; Jan Hammer, Garth Hudson—7 each; Brian Auger—6; Eddie Baccus, Count Basie, Bu Pleasant, Donald Fagen, Dick Hyman, Rhoda Scott, Jasper Van't Hof—5 each.

**Synthesizer, Established:** Chick Corea—19; Paul Bley—18; Richard Teitelbaum—9; Isao Tomita—7.

**Synthesizer, TDWR:** Paul Bley, Sun Ra—13

each; Chick Corea—9; Eno, Herbie Hancock—8; Romulus Francheschini, Joe Gallivan, Isao Tomita—6 each; Wolfgang Dauner, Steve Robbins—5 each.

**Trombone, Established:** Benny Morton—16; Al Grey—14; Curtis Fuller—13; Julian Preister—11; Jimmy Knepper, Raul DeSouza—10 each; Carl Fontana, Frank Rosolino, George Lewis—9 each; Slide Hampton, Kai Winding—8 each; Bob Brookmeyer—6; Jimmy Cleveland, Bruce Fowler, Wayne Henderson—5 each.

**Trombone, TDWR:** Urbie Green, Eje Thelin—13 each; Albert Mangelsdorff—12; Bob Brookmeyer, Janice Robinson—11 each; Al Grey—10; Bruce Fowler, Dick Griffin, Grachan Moncur III—9 each; Benny Morton—8; Jimmy Knepper, Frank Rosolino, P. Rutherford—6 each.

**Trumpet, Established:** Don Cherry—17; Randy Brecker, Charles Tolliver, Maynard Ferguson—9 each; Ruby Braff—8; Leo Smith—7; Eddie Henderson, Marvin Hannibal Peterson—6 each; Cootie Williams—5.

**Trumpet, TDWR:** Woody Shaw, Enrico Rava—19 each; Charles Tolliver—17; Tom Harrell—14; Roy Eldridge, Lew Soloff—11 each; Ruby Braff—9; Maynard Ferguson, Terumasa Hino, Bill Hardman—8 each; Olu Dara, Blue Mitchell—7 each; Randy Brecker, Lester Bowie, Claudio Roditi, Palle Mikkelborg—6 each; Bill Dixon, Doc Cheatham, Art Farmer, A. Alcorn; Manfred Schoof, R. Williams—5 each.

**Baritone Sax, Established:** Charles Tyler—9; H. Henry—8; Harry Carney, Rahsaan Roland Kirk,

continued on page 52

## down beat 41<sup>st</sup> annual readers poll

HALL OF FAME (see rules)

JAZZMAN OF THE YEAR

ROCK/BLUES MUSICIAN  
OF THE YEAR

TRUMPET

TROMBONE

FLUTE

CLARINET

SOPRANO SAX

ALTO SAX

TENOR SAX

BARITONE SAX

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ROCK/BLUES GROUP

JAZZ ALBUM  
OF THE YEAR

ROCK/BLUES ALBUM  
OF THE YEAR

Your  
Signature

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## instructions

Count down has begun for the 41st down beat Readers Poll. From now until midnight Oct. 10 you have the opportunity to vote for your favorite musicians.

Your favorites need your support. Vote! You need not vote in every category. Cut out the ballot, fill in your choices, sign it and mail to down beat/RPB, 222 W. Adams St., Chicago, IL 60606.

### VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight Oct. 10.

2. Use official ballot only. Please type or print.

3. **Jazzman and Rock/Blues Musician of the year:** Vote for the artist who, in your opinion, has contributed most to jazz/rock/blues in 1976.

4. **Hall of Fame:** Vote for the artist—living or dead—who in your opinion has made the greatest contribution to contemporary music. The following previous winners are not eligible: Cannonball Adderley, Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Earl Hines, Johnny Hodges, Billie Holiday, Stan Kenton, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, King Oliver, Charlie Parker, Bud Powell, Django Reinhardt, Buddy Rich, Sonny Rollins, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Cecil Taylor, Jack Teagarden, Fats Waller, Ben Webster, and Lester Young.

5. **Miscellaneous Instruments:** Instruments not having their own category, with these exceptions, valve trombone, included in trombone category; cornet and fluegelhorn, included in the trumpet category.

6. **Jazz and Rock/Blues Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.

7. Make only one selection in each category.

here's your ballot





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## RESULTS

continued from page 50

Steve Kupka—7 each; Nick Brignola, Prince Lasha—5 each.

**Baritone Sax, TDWR:** Cecil Payne, Henry Threadgill—14 each; Charles Tyler—12; David Newman—9; Karl Berger, Lars Gullin—8 each; Pepper Adams, Ronnie Cuber, Joe Temperley—7 each; Nick Brignola, Roscoe Mitchell, M. Rivera, K. Rogers, Grover Washington, Jr.—6 each; Ray Konopasek, Sahib Shihab—5 each.

**Tenor Sax, Established:** Joe Henderson, Sam Rivers—19 each; Wayne Shorter, Archie Shepp, Buddy Tate—13 each; James Moody—11; Stanley Turrentine—9; Dewey Redman—8; Gato Barbieri, Eddie Lockjaw Davis, Paul Quinichette—5 each.

**Tenor Sax, TDWR:** Jimmy Heath, Dave Liebman—12 each; Dewey Redman—11; Klaus Doldinger, Al Cohn—10 each; Sam Rivers, Clifford Jordan, Azar Lawrence—9 each; Joe Henderson, Lew

Tabackin—8 each; Frank Lowe, Paul Quinichette—7 each; Fred Anderson, Alex Foster, John Gilmore—6 each; Harold Ashby, John Klemmer, Tom Scott, Stanley Turrentine—5 each.

**Alto Sax, Established:** Jackie McLean—16; Sonny Stitt—15; Sonny Fortune—13; Art Pepper—8; Roscoe Mitchell, Charlie Mariano—7 each; Jimmy Lyons—6; Earle Warren—5.

**Alto Sax, TDWR:** Azar Lawrence, Charles McPherson—14 each; Gary Bartz—13; Eric Kloss—12; Chris Wood, Black Arthur Blythe—11 each; Benny Carter—9; Jerry Dodgion, Anthony Braxton—8 each; Marion Brown, Bob Mover, Ken McIntyre, Dudu Pukwana, Sonny Stitt—6 each; Ornette Coleman, Jackie McLean, Namyslowski, Jiri Stivin, Dewey Redman, Eddie Cleanhead Vinson, Sadao Watanabe—5 each.

**Clarinet, Established:** Woody Herman—10; Alvin Batiste, Putti Wickman, Tom Scott—9 each; Kalaparusha—8; Bennie Maupin—7; Barney

Bigard, Buddy Tate, Louis Cottrell—6 each; Bobby Jones, Kenny Davern—5 each.

**Clarinet, TDWR:** Russell Procope, Kenny Davern—12 each; Pete Fountain, Kalaparusha—10 each; Bob Wilber—9; Douglas Ewart, Bobby Jones—8 each; Hamiet Bluiett, Bennie Maupin—7 each; Willem Breuker, Phil Woods—6 each; Joseph Jarman, Eiji Kitamura, B. Helin, Felix Slovacek, Tom Scott—5 each.

**Flute, Established:** Sam Rivers—16; Herbie Mann, Norris Turney—9; Jean-Pierre Rampal—8.

**Flute, TDWR:** Jerry Dodgion, Dave Liebman, Jeremy Steig—11 each; Yusef Lateef, Sonny Fortune, Jan Garbarek, Paul Horn, Chris Hinze, Lew Tabackin—10 each; Tim Wiesberg—8; Billy Harper—7; Gerry Niewood—6; Eric Dixon, Charles Lloyd, Roscoe Mitchell, James Newton—5 each.

**Guitar, Established:** Larry Coryell—10; Derek Bailey—9; Al DiMeola, Tal Farlow—6 each; Grant Green, George Barnes—5 each.

**Guitar, TDWR:** Pete Casey—12; Kenny Burrell, Ed Bickert—11 each; Rene Gustafsson, John Scofield—10 each; Derek Bailey—9; Herb Ellis, Tiny Grimes, Earl Klugh—7 each; George Benson, Bill Connors, Joe Pass, Billy Butler—6 each; Bud Powell, James Ulmer, Rudolf Dasek, B. Lyles—5 each.

**Violin, Established:** Michal Urbaniak—14; Sugarane Harris—9; Vassar Clements—7.

**Violin, TDWR:** Vassar Clements—14; Claude Williams—13; Michael White—10; Svend Asmusen, Sugarane Harris, L. Shankar—9 each; Elik Bacsik, Ray Nance, Joe Venuti—8 each; Papa John Creach, Jean-Luc Ponty—5 each.

**Vibes, Established:** Karl Berger—15; Walt Dickerson—14; Cal Tjader—9.

**Vibes, TDWR:** Dave Pike—14; Roy Ayers—13; Khan Jamal—12; David Samuels, Gunter Hampel, Tommy Vig—11 each; Terry Gibbs—10; W. Murray, Lynn Blessing—8 each; Ruth Underwood—6; Ichiro Masuda, Red Norvo—5 each.

**Miscellaneous Instrument, Established:** Anthony Braxton (soprano)—12; Paul McCandless (oboe), Roscoe Mitchell (bass sax)—7 each.

**Miscellaneous Instrument, TDWR:** Henry Threadgill (bass sax)—8; Maynard Ferguson (Superbone), Douglas Ewart (bass clarinet), Abdul Wadud (cello)—7 each; Emmett Chapman (stick)—6; Clifton Chenier (accordion), Toots Thielemans (harmonica)—5 each.

**Acoustic Bass, Established:** Eddie Gomez—19; Cecil McBee—15; Niels-Henning Orsted Pedersen—13; Milt Hinton—11; Stanley Clarke—10; Malachi Favors—9; George Mraz, Sironi—8 each; George Duvivier—7; Eberhard Weber—6; Steve Swallow—5.

**Acoustic Bass, TDWR:** Malachi Favors—15; Cecil McBee—13; Milt Hinton—11; Eddie Gomez—10; Richard Davis, Buster Williams—9 each; Arild Andersen, George Duvivier—8 each; Stanley Clarke, Sam Jones, Miroslav Vitous—7 each; Ronnie Boykins, Charles Mingus, Barre Phillips, Larry Ridley—6 each; Red Callender, Rufus Reid, Gene Wright—5 each.

**Electric Bass, Established:** Herb Bushler—8; Michael Henderson—7; Jack Bruce, Eberhard Weber—5 each.

**Electric Bass, TDWR:** Paul Jackson—13; Ron Carter, Stanley Clarke—10; Niels-Henning Orsted Pedersen—9; Chuck Rainey—6; Will Lee, Anthony Jackson—5.

**Drums, Established:** Billy Cobham—20; Ed Blackwell—17; Jo Jones—16; Billy Higgins, Tony Williams—12 each; Sunny Murray—10; Billy Hart—9; Alphonse Mouzon—7; Milford Graves, Mel Lewis—6 each; Louis Bellson—5.

**Drums, TDWR:** Alan Dawson—11; Philly Joe Jones, Billy Higgins—9 each; Lenny White, Tony Williams, Bob Moses, John Marshall, Jack DeJohnette, Michael Carvin, Art Blakey—8 each; Steve McCall—7; Andrew Cyrille, Ndugu, Billy Hart—6 each; Mel Lewis, Stanley Crouch, Milford Graves, Ken Johnson, Sam Woodyard—5 each.

**Percussion, Established:** Lawrence Killian—9; Bill Summers, Warren Smith—8 each; Nana, Mongo Santamaria, Candido—6 each; Alan Dawson—5.

**Percussion, TDWR:** Warren Smith—11; Kenneth

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Nash—10; Andrew Cyrille, Ray Barretto, Nana, Milford Graves—9 each; Sonny Morgan—7; Jerome Cooper, Dom Um Romao, Bill Summers, Michael Walden—5 each.

**Male Singer, Established:** Eddie Jefferson—16; Steve Wonder, Joe Lee Wilson—15 each; Tony Bennett—11; Jon Hendricks—10; Bob Dorough, Jimmy Witherspoon—8 each; Mose Allison, Frank Sinatra, Bobby Short—7 each; B. B. King, Marvin Gaye—6 each; Bob Dylan, Milton Nascimento, Smokey Robinson, Earl Hines—5 each.

**Male Singer, TDWR:** Andy Bey, Leon Thomas, David-Clayton Thomas—10 each; George Benson, Clark Terry, Joe Williams—9 each; Mose Allison—7; Joe Carroll, Jorge Ben, Jon Lucien—6 each; Jay McShann, Boz Scaggs, Little Brother Montgomery, B. Lyles, Harry Nilsson, Mel Torme, Stevie Wonder—5 each.

**Female Singer, Established:** Dee Dee Bridgewater—19; Phoebe Snow—17; Helen Humes—16; Jeanne Lee—10; Cleo Laine—9; Anita O'Day—8; Esther Phillips, Aretha Franklin—7 each; Abbey Lincoln—6.

**Female Singer, TDWR:** Karin Krog, Jeanne Lee, Cleo Laine—15 each; Flora Purim—10; Phoebe Snow, Maxine Sellers, Blossom Dearie, Bonnie Bramlett—8 each; Irene Kral—7; Etta Jones, Cheryl Alexander—6; Novella Nelson—5.

**Vocal Group, Established:** Earth, Wind & Fire, Gladys Knight & the Pips—8 each; Bob Marley and the Wailers, O'Jays—7 each; Roxy Music, Temptations—6 each; Brooklyn All-Stars, Larry & Tess, Persuasions—5 each.

**Vocal Group—TDWR:** Spinners—7; Four Freshmen, Toots & the Maytals—6 each; Stars of Faith, Wet Willie, Pointer Sisters, Linka Singers, Eon, Beach Boys—5 each.

**Soul/R&B, Established:** Ray Charles—17; Santana—16; Isley Bros.—10; Buddy Guy—8; Tower of Power—7; Otis Rush, Marvin Gaye, Temptations, Smokey Robinson—6 each; Muddy Waters—5.

No artists have been listed who received less than five votes in any category.

## —1776-1976— IT HAPPENED

**1781**—Thomas Jefferson, in his *Notes on the State of Virginia*, notes Black musical talents and discusses the banjo, thereby qualifying himself as some kind of music critic.

**1900**—Critic Rupert Hughes, in his *Contemporary American Composers*, opens by opining, "... the American composer is ready for criticism."

**1926**—Critic Ernest Newman sums up The Dilemma: It is difficult for the music critic to achieve any immortality except one of opprobrium. He is remembered solely by his few misses; his many hits are not counted. . . .

**1953**—Critic Nicolas Slonimsky, in his *Lexicon of Musical Invective*, compiles a history of Non-Acceptance of the Unfamiliar.

**1953**—down beat inaugurates its annual Critics' Poll.

**1955**—Critic Henry Pleasants, in his *The Agony of Modern Music*, shakes the traditional ship by opening with, "Serious music is a dead art," then closing with, "... Jazz is modern music—and . . . nothing else is."

**1955**—Mark Schubart, Dean at Juilliard, labels Pleasants' book "scurrilous, unfair, destructive, and specious."

**1976**—Critic Paul Giffin doesn't particularly dig Pat Williams' concerto.

**1976**—Critic Ann Culver does particularly dig Pat Williams' concerto.

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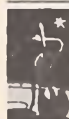
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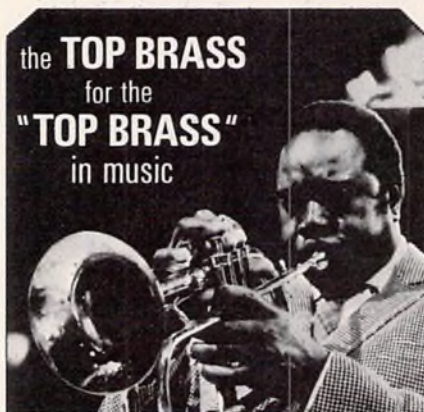
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## CARTER

continued from page 24

other girls. Sarah and Ella are the girls that started the whole thing: I'm not saying that Bessie Smith and Billie Holiday didn't, it's just that Billie had a particular sound and approach to lyrics that made her. She couldn't swing as skillfully as an Ella Fitzgerald or a Sarah Vaughan, but her warmth, her down to earth atmosphere, made her once-in-a-lifetime people.

"Dinah Washington. Unique, crisp sounds, that's what Dinah had, a clear crisp sound that was very easy to record. She was the kind of singer who could go into a record date and do it—first take—if anybody goofed, it was the engineer or the arranger. She didn't spend too much time in the studio, fooling around doing something over and over again, not Dinah.

"Now I'm like the old hack at this stage. All these young girls like Flora Purim, Phoebe Snow, or Ursula Dudziak don't have the freedom we had, which is what develops talent. I think most of these girls are produced by record companies and told what to do with somebody looking over their shoulder. They look up and some guy raises an eyebrow and they got to worry about that, you know, go home and toss and turn wondering whether he's going to be pleased; then they say, 'Did you like that?' And he says yeah, but you don't really know whether to believe him or not.

"What I want to know is can these young girls like Flora, Phoebe, or Ursula take a song and *do* a song? I really don't know that; I don't know if they can take a melody and portray the lyric like it should be portrayed—in other words, make me believe it.

"Now, what can Ursula do from the floor? What can Flora do from the floor? Can we call these ladies up on the stage and say sing somethin' and they sing something without going through any changes?

"This is what's lacking today, that kind of freedom. In fact, I can't go into a club with a bunch of young musicians and sit in, because they have no idea what . . . say . . . I'd have to go in and sing something like *You Are The Sunshine Of My Life*, because that's what they are familiar with. I couldn't go and say give me *Body And Soul* in G." Betty made her voice low and husky. "What do you mean *Body And Soul* in G? What's that?" Everybody seems to be worried about somebody sitting in. Back in the '50s, when we were communicating, there was so much love. We didn't say peace and love brother, but it was something we felt. It's like I'm singing at 110th and 8th Ave. and Charlie Parker walks into the club—Art Blakey was on drums and Horace Silver on piano—Charlie Parker comes in, looks up at me and says, 'Can I sit in?' I look at him, 'Can you sit in? Oh, yeah!' Today there isn't that kind of communication or any place where you can find out if you know anything or not."

Betty Carter answered the phone and when she came back and sat down, she had something special on her mind. "Oh, yeah, another one of my peeves: I wish the musicians had stopped and not jumped on the soprano saxophone the way they did after John Coltrane started playing it. The reason is they were young and hadn't really found themselves on their major instrument. The soprano is a minor instrument—it was to Coltrane—the tenor was his major instrument, he established his own identity with it so he could afford to move to flute or soprano. Like Moody or Stanley Turrentine, they could afford to jump to other instruments, but these young guys hadn't really made their own identity yet.

When you hear all the tenor players who are playing soprano, you can't tell one from another; when they play tenor you don't know that either, because they hadn't hung with it long enough to create an identity. Now Stanley Turrentine, he could switch; we know what Stanley sounds like on tenor—there's no doubt about him. This is what we don't have now.

"I think a musician should create his identity first and then turn us on to somethin' else he can do. But let me know you first, I want to know about you. I knew about Coltrane. I know about James Moody. Like right now, Wayne Shorter could start playing with the group he's with and I couldn't tell him from . . . he's in another world now . . . I couldn't tell who Wayne Shorter is.

"Everybody took advantage of the fact that Coltrane played soprano and said they were all going to do the same thing; they emulated everything he did, which put them all in a bind.

"I don't know what they're trying to do, not only do they play like him, they won't let him rest in peace." Betty Carter was on the edge of crying out in frustration, her voice pleading. "And if they had any sensitivity and knew Coltrane, that's one thing he really wants to do, is *rest*. He would just love it if they'd go on alone, do their thing and just create, that's the tribute they could pay him. But we figure we have to sing about him to be creative—no good, I don't believe that."

"The spiritual force is really in *your* music, and you have to first find out about yourself. I mean Coltrane is another individual, Coltrane has got to die for Coltrane, Coltrane has got to be for Coltrane, Coltrane has got to know Coltrane. Just because you know Coltrane doesn't make you a spiritual person, you've got to know yourself, and that takes time. You can't spend time worrying about somebody else, no matter how much you love them, because the only way you're going to contribute anything to the person you love is to first take care of yourself, then you can give somethin'.

"Just like if I don't take care of myself, how am I going to take care of my boys? If I don't think creatively, how am I going to please an audience? If I don't think about them and what they are going to feel when I start to sing, how can I do a job? I've got to put it together, I have to say, well, how would I feel as an audience?"

"I can overdo it sometimes," said Ms. Carter, her playful humor returning. "like when I scat. I know the moment I'm up there too long and it's time for me to get off the stage—it's a feeling you get. You have to realize that's an audience out there and they could be bored," she paused for emphasis, "to death! Some people get on stage for an hour and a half and don't realize when they see people squirming in their seats, or see too many people getting up and going to the bathroom that they are becoming a bore and it's time to check it out, get off the stage and give people a break."

• • •

That night, at the club she was working, Betty Carter didn't have that problem. But she was down—her ego hurt—it was Saturday and the club wasn't filled. What was wrong? Where was everybody? Was it bad promotion? There wasn't an answer.

Still, the crowd was a good one, it was a Betty Carter crowd, and from the moment she came on she had them. When she finished *Body And Soul* with an acappella chorus, you could feel people hold their breath, not moving, eyes fixed on Betty Carter. When it was over, there was a moment of total silence before the audience exploded.

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by **down beat** readers and Dr. William L. Fowler


From Lance Dixon of London comes some supplemental information on high note saxophone fingerings (Nov. 6, '75 issue): "I use a metal Berg Larsen mouthpiece 90/2 with Rico Royal reeds #2 on a Selmer Mark VI tenor and find that all the enclosed fingerings provide accurate intonation of harmonies without much difficulty."

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F key	F key						F key	F key	F key						
						D# key					D# key				
O	O	●	O	●	●	O	O	O	O	●	●	O	●	O	O
●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
O	O	O	●	●	●	●	O	O	O	●	O	●	●	O	●
O	O	●	●	●	O	●	O	O	O	O	●	O	●	O	●
			G# key												
								E key				E key			
			C key			C key			C key						
	B <sup>b</sup> key														
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			E <sup>b</sup> key	E <sup>b</sup> key											

SIDE KEYS. -

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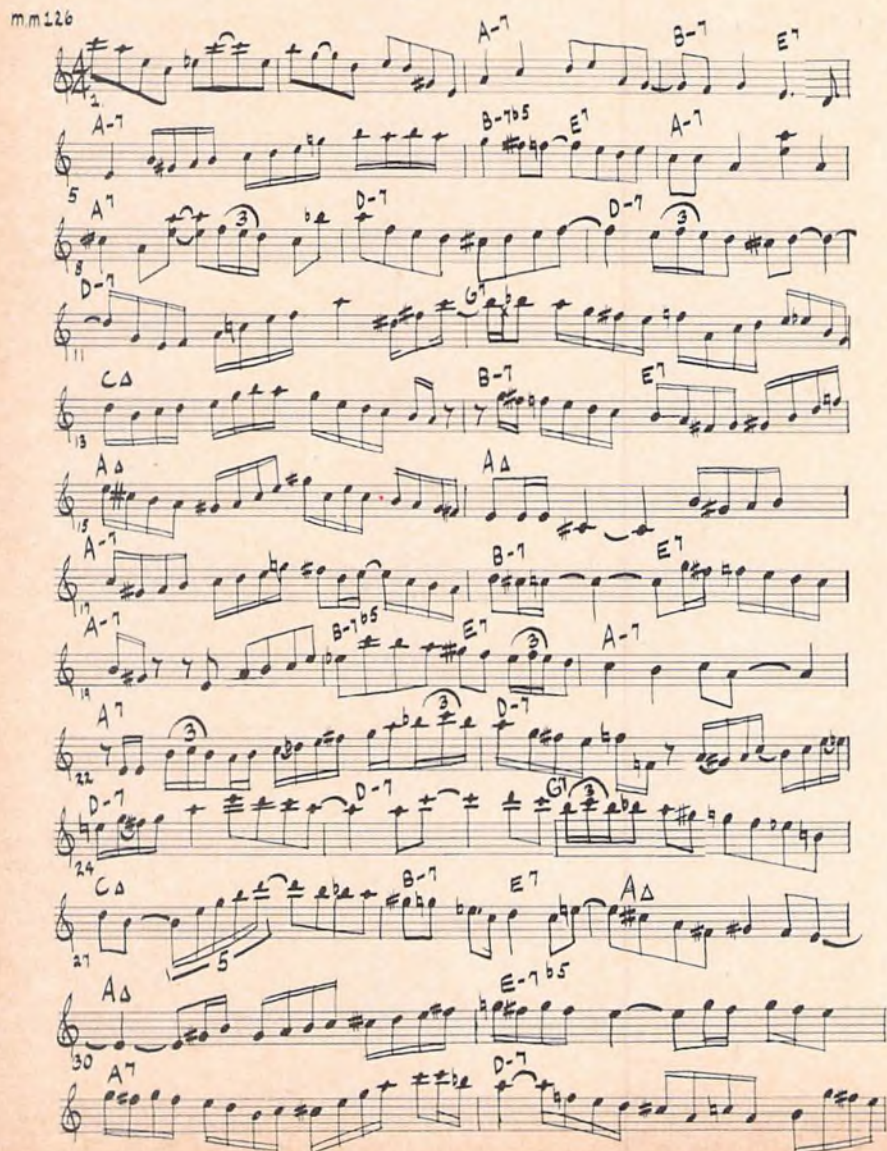




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1. Use of Dorian Mode  
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D Dorian in bars 11, 23-25, 33, 34, 54, 55, 67-69, 77-79.
2. Use of Harmonic minor scale basically in bars 9, 10
3. Use of Locrian mode basically in bars 6, 58, 72, 82
4. Use of mixolydian mode  
A mixolydian in bars 8, 22, 32, 52, 66, 76  
G mixolydian in bars 12, 26, 36, 56, 70  
E mixolydian basically in bars 72, 86
5. Use of Lydian Dominant in bar 79
6. Use of chromatic scale in bars 14, 18, 27-28, 35, 51-54, 57-59, 67, 76, 82.
7. Use of major scale  
C major scale in bars 13, 27, 57  
A major scale in bars 16, 17, 29, 30, 59, 60, 73, 74
8. Use of Lydian mode in bar 37.



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## Perspective

### SNYDER'S NEW HORIZON

by Chuck Berg

Communication theorists use the term *gatekeeper* to identify any person who helps determine the selection and shape of products disseminated by the communications industry. In the recording business, the producer is usually the most significant gatekeeper. Among his functions are artist selection, the exercise of control over choice and arrangement of recorded material, and supervision of packaging, promotion and distribution.

In the area of contemporary improvised music, the producer has assumed greater importance. This has been a mixed blessing. On the negative side is the "creative producer" who in the guise of "communicating to wider audiences" has pushed for financially motivated "crossover hits." In the process, many fine artists have been emasculated by "sweetened" tracks of synthesized strings, plastic vocalizations punctuated by provocative verbiage such as "do it" and "baby," and discoized rhythmic currents whose complexity has given new meaning to the concept of minimal art.

On the plus side are those producers who, after selecting fine talent, have the good sense to step aside and allow the musician to function as a true artist with full control over major musical decisions. With the producer's sensitive support in both the recording and mixing sessions, the artist is able to focus his energies on the music itself. Then, with the performance in the can, the producer steps forward to supervise the pressing, packaging and promotion. It is these crucial post-recording aspects, as well as the music's intrinsic quality, which ultimately determine the economic and critical success of the project. Horizon's John Snyder is one of the few who can tie it all together.

Born in Charlotte, North Carolina in 1948, Snyder studied piano and trumpet. After high school, he majored in music education at the University of North Carolina (Greensboro), listened intently to each new side from Miles, and gigged on trumpet with local rhythm and blues bands. Then, after several years at law school, Snyder decided to become an advocate for his first love—jazz. A letter to Creed Taylor brought a favorable response and in 1973 John was off to the Big Apple and CTI.

The two year apprenticeship with Taylor proved an invaluable experience. John became involved with all facets of the CTI operation: recording, mixing, pressing, jacket design, promotion, distribution and sales. In 1975, however, CTI's fiscal reorganization left John looking for a new job. This provided him an opportunity to pursue his dream of recording his favorite artists.

After tentative negotiations with several major labels, John finally struck a responsive chord with the top brass at A&M. "One of the big advantages of A&M is that it's an artist-owned company. Herb Alpert has been really terrific. He loves jazz and that's why A&M is doing the good things that they're doing. They're spending a lot of money on Horizon and they're going to make it work without mu-



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sical compromises."

Snyder's overall philosophy is one of eclectic flexibility. "I want each record to be representative of an important area of jazz. People like Herbie Hancock and Chick Corea have helped raise the level of sophistication of listeners as far as instrumental music is concerned, particularly jazz-influenced instrumental music. I mean there's a great distance between the Ventures and Herbie Hancock. When I was thinking about Horizon I thought that this listener sophistication should be nourished, not just appealed to. In other words, the listeners were ready for a change

from fusion groups to say people like David Liebman and Thad and Mel. So what I wanted was to sign artists that I respected and knew and liked. And, I wanted to let them do what they wanted to do."

Snyder's primary musical goal is to present each artist spontaneously interacting with his colleagues. While respecting the ability of highly polished, overdubbed, fusion recordings to win new audiences for jazz, Snyder believes that "these types of records are generally artificial. They're manufactured in the studio. They don't exist for the purpose of capturing live music. If you lay down drum

and bass tracks, you're going to eliminate the essence of the music. With Horizon there's some editing and some overdubbing. But, in general, the records come out as they happen. And that's consistent, I think, with the idea of capturing the music."


Aside from the music, Horizon's distinctive packaging is another important component in Snyder's overall plan. Surprising was John's revelation that "putting together the liners for the jackets takes more time than the music. It's much more of a problem. The copy has to be fit in with the artwork, photography, credits, music examples and the stereo mix diagram. So there's always a lot of last minute rushing to get it done. Also the artists vary widely about this sort of information. Many of them don't want anything said about their music because they feel it may somehow be tampering with its mystery."

"I remember when I was buying records three years ago, before coming to New York, that good liner notes and cover artwork impressed me. I still feel that way. The packaging is really a part of respecting the music. I think that if the notes can show the inner workings of the jazz world, people can get into the music better. It sure helped me. The new Thad Jones/Mel Lewis record is a good example. It's their 10th anniversary and it's special. It's dedicated to Max Gordon of the Village Vanguard. It's really a terrific record. As far as packaging is concerned, it's got an extra gatefold, so there's a lot of information. I'm also including brief biographies of all the players to show who they've played with. This, I hope, will help people get a better picture of the whole jazz world, how it all fits together."

"But in the end I have to do the packaging as the artist wants it. It's his record and is representative of his life, so it has to reflect that. And that's often a problem. On several albums I've had to cut a lot of liner information because the artist just didn't want it. We talk about it. And we argue about it. But the artists I've signed are terrific people. We have mutually trusting relationships that enable us to talk about anything. But ultimately it's the artist who decides on the liner notes. So that's why some of the records have less information than others."

Snyder is still waiting for the bottom line results of Horizon's distribution and promotion policies. "Five records came out together just before Christmas to introduce the label and Horizon's whole concept. The second set of five discs was unveiled in May. I really don't know yet how it's going to work out. I've received different opinions. The sales department, for example, likes it five records at a time. It's easier to deal with. Also, they don't believe that distributors and record stores are going to buy less of each particular album because there are five. And if you release five at a time there will be more exposure for each record as far as the advertising budget goes, since you can advertise all five together in more outlets. But we have also spent some advertising money for individual records. For instance, we took special ads for Thad and Mel's 10th anniversary. We did the same for Brubeck and Desmond when their group was recently reunited for a special tour."

Returning briefly to the idea of gatekeeper, it should be evident that American musical life is richer because of the wise decision-making of producers like John Snyder. His love for honest spontaneous musical interaction combined with his business and legal acumen have brought us fresh music that is warm, palpable and filled with surprise. **db**



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## CHICAGO

**Jazz Showcase:** Elvin Jones (7/3-11); Art Farmer (7/14-18); Horace Silver (7/28-8/1); "August is Charlie Parker Month" with Yusef Lateef (7/4-8); Art Farmer, Curtis Fuller, Jimmy Forrest (8/11-15); more to be announced, listings subject to change, so call 337-1000 for more details.

**Amazingrace:** Tracy Nelson (7/16-18 tent.); Steve Goodman (7/19-20 tent.); Ben Sidran (7/23-25); Paul Winter Consort (7/29-8/2); Dave Remington Big Band (7/28, 8/11); more to be announced, call FAT CITY for details.

**Ratso's:** Name jazz and contemporary music nightly; Sunday brunch with Judy Roberts at keyboard; call 935-1505 for details.

**Biddy Mulligan's:** Mighty Joe Young (8/4-7); Bob Reidy Blues Band (8/11-14); Koko Taylor (8/18-21); Magic Slim (8/25-28).

**Orphan's:** Synthesis (Mon.); Ears (Tues.); Joe Daley Jazz Quorum (Wed.).

**Transistions East:** Muhal Richard Abrams Big Band (Mon.).

**J's Place:** Fred Anderson Group (afterhours weekends).

**Wise Fools Pub:** Dave Remington Big Band (Mon.); John Bishop Quartet (Tues.); Chicago Blues and rock (Wed.-Sun.).

**Single File Pub:** Barcelona Red (Mon.).

**Quiet Knight:** Name folk, jazz, rock nightly; call 348-7100 for details.

**Rick's Café Americain:** Name jazz all summer, club is at Lake Shore Holiday Inn; 943-9200 for details.

## DETROIT

**Baker's Keyboard:** Kenny Burrell (to 9/18); Yusef Lateef (7/22-8/1).

**Meadow Brook:** Cleo Laine, John Dankworth (7/16); Maynard Ferguson (7/23); New England Conservatory Ragtime Ensemble (7/25); Tony Bennett, Woody Herman (7/30); Ravi Shankar (8/1); Preservation Hall Jazz Band (8/6); Black Jazz Composers Pops, Richard Hayman and Detroit Symphony (8/8); Tex Beneke, Helen O'Connell and Bob Eberly (8/20); Barry Manilow (8/27).

**Pontiac Stadium:** Jethro Tull (7/25); Kool Jazz Festival (8/6-7).

**Pontchartrain Hotel:** Brookside Jazz Ensemble (7/16, 7/28, 8/13, 8/27, 9/3); Austin Moro Band (7/21, 8/6, 8/11, 8/20, 9/10); John Schaeffer (7/23); Jimmy Wilkins (7/30, 8/5); Stan Kenton (8/4); Buddy Rich (8/18); The Dorsey Band (9/1); Mercer Ellington (9/8).

**Club Mozambique:** Name jazz and blues artists.

**Delta Lady:** Satori (Wed.-Sat.).

**db's Club, Hyatt Regency:** Billy Daniels (7/15-7/17); Ink Spots (7/29-7/31); Concert Jazz w/ Johnny Trundell and guest artists (Tue.-Wed., 5-8 pm).

**Bruno's:** Detroit Blues Band w/ Garfield (Fri.-Sat.).

**Red Carpet:** Pete Zangara (Sun. aft.-Mon.-Tue.).

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

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

**Raven Gallery:** Blues or folk artists (Tue.-Sun.).

**Rapa House:** After hours jazz (every Sat.).

## BUFFALO

**Traillamodore Cafe:** Jazz Wed., Fri., Sat.

**Passtime:** Jazz Fri.

**Jack Daniel's:** Spyro Gyra (Tues., Sun.).

**Superfest At Rich Stadium:** Elton John (8/7); Joni Mitchell (8/1, tent.).

**Meeting Room:** Folkie Jeff Goldstein (Fri.-Sat.); jazz Sun. Afternoons.

**Casper's On The Lake:** New Orleans jazz Mon.

**Melody Fair:** Roberta Flack, Charles Aznavour (7/12-17); B. B. King (8/22).

**Mulligan's:** Dinner hour jams, weekends.

**Statler "Downtown" Room:** Spider Martin (7/13-25).

**Niagara Falls Convention Center:** Marshall Tucker Band, Charlie Daniels Band (7/30).

## BOSTON

**Allary's** (Providence): Mike Renzi 3 plus guests.

**Christian Herter Center** (Allston): Summer Sunday Evening Series, outdoors. *Boston Latin All-Stars* (7/18); *Ronald Ingraham Gospel Choir* (7/25); *John Lincoln Wright and the Sour Mash Boys* (8/8).

**Columns** (West Dennis): Pianist Dave McKenna, name guests, fine food.

**Debbie's:** Reopened! *Greg Hopkins/Wayne Naus Big Band* (Mon.); *Lester Parker & Co.* (6/29-7/3); *Louis Levin* (7/13-17); *John Payne* (9/7-11).

**Merry Go Round Room:** Jackie Cain & Roy Kral (thru 7/17); Milt Trenier (7/19-8/7).

**Michael's:** Good local bands nightly.

**Pooh's Pub:** Stanton Davis and Ghetto Mysticism (Mon., also 8/4-8); *Bert Boldon Steel Combo* (7/21-5); *Band X* (8/11-15).

**Reflections:** *Kemp Harris* (7/16-18, 8/6-8); *Sweet Omen* (7/23-5). African food.

**Sandy's Jazz Revival** (Beverly): *Phil Woods* (7/12-21); *The Heath Bros.* (7/28-31); *Joe Williams* (8/2-7); *Buddy Tate & Harry "Sweets" Edison* (8/9-14); *Charlie Byrd* 3 (8/16-21). *New Black Eagle Jazz Band* (Sat.).

**Scotch & Siroin:** Nostalgia rock 'n roll (Wed.); contemporary folk (Thurs.); *Yankee Rhythm Kings* (Fri.); *Bob Connors/Dave Whitney* 5 (Sat.).

**Tanglewood Popular Artist Series** (Lenox Music Shed): *Dan Fogelberg, Aztec TwoStep* (7/20); *Fifth Dimension, John Sebastian* (7/27); *James Taylor* (8/3); *Loggins & Messina* (8/24); *Linda Ronstadt* (9/1); *Crosby/Nash* (9/3); *Bonnie Raitt, Orleans, Tom Waits* (9/5).

**Speakeasy:** *Buster Brown Blues Band* (7/15-18); *Magic Music Swing Band* (7/19-20); *Nonie's Blues* (7/21-24); *Quick* (7/25-26); *Joyride Express* (7/30-31).

**Wally's Cafe:** *Payton Crosley/Dave Stewart* 4 (weekends).

**Zachary's:** *Maggi Scott/Terry Keel/Keith Cope-land*.

**Zircon** (Somerville); *Baird Hersey and the Year of the Ear* (7/13-15); *Real Tears* (7/30-31).

**JAZZLINE:** (617) 262-1300; db listings: (617) 489-2298.

## CLEVELAND

**The Theatrical:** *Jimmy Butts Trio* (7/15-19); *Freddie Cole Trio* (brother of Nat, 7/19-31); *Harold Betters* (8/2-14); *Glen Covington* (8/16-28); to be announced from 8/30.

**Jazzmobile:** Sponsored by the Cleveland Area Arts Council and AFM Local #4; *Joe de Jarnette*, dir./trumpet; at various locales daily throughout the summer.

**Blossom Music Center** (Peninsula, summer home of Cleveland Orch.): *Preservation Hall Jazz Band* (7/22); *Woody Herman w/Tony Bennett* (7/29); *Tex Beneke Big Band w/Helen O'Connell and Bob Eberly* (8/18); *Chicago* (8/30-31).

**New Jazz Empolium Room** (Eastown (Motor Hotel): Name jazz nightly, to be announced.

## SAN DIEGO

**Convention Center:** *Steve Miller* (6/30); *Jesse Colin Young & Emmylou Harris* (7/15); *Kris Kristofferson & Rita Coolidge* (7/16); *Seals & Crofts* (7/22); *Dan Fogelberg* (7/30); *CTI Jazz Festival* (7/31); *Paul Williams* (8/7); *Barry Manilow* (8/13).

**Balboa Stadium:** *Alice Cooper* (8/1); *ZZ Top* (8/8).

**Knight Club** (in Vista): *Joe Marillo Quintet* (Sunday afternoon jams).

**India Street Art Colony:** Jazz Festival (tentative, no date).

**Crossroads:** *Equinox* (Fri.-Sat.); *Bruce Cameron, Albatross: Nova Jazz*.

**Mississippi Room:** *Jim Boucher Swing Quartet* (Sun.-Mon.).

**Chuck's Steak House** (La Jolla): *Accapriccio* (Wed.-Sat.); *Equinox* (Sunday).

**Bushwacker:** *Rue James Russell* (Tues.-Sat.).

**Boat House:** *Cottonmouth D'Arcy's Jazz Vipers* (Sunday).

**Ancient Mariner:** *Rubyat* (jazz, Mon.-Tues.).

**John Bull:** *Rubyat* (Wed.-Sat.).

**Big Al's:** *Latin Fever* (Thurs.-Sun.).

**Fat Fingers:** *Kirk Bates & Fat Fingers* (Tues.-Sat.); *Satisfaction* (Sun.-Mon.).

**Catamaran:** C. C. Jones (all summer, no jazz).




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