

OCTOBER 7, 1976

60c

the contemporary  
music magazine

# downbeat®

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# DRUM BEAT!

●**Rim Shots** Drummer Andrew Cyrille recently released a new record "Celebration" on the IPS Records Label.

Chicago-based Jake Jerger has joined Ludwig's Educational Clinician Roster. His clinic specialty will include drum-outfit and percussion ensemble.

●**The Spotlight** The 6th International Symposium in Eau Claire, Wisconsin, July 24-30, 1977, is accepting applications. Write to: Richard W. Wolf, University of Wisconsin, 610 Langdon Street, Madison, Wisconsin 53706. Faculty members include twelve top artists and educators in all areas of percussion.

●**Trappings** — Reader Response. The tuning of the drum set has brought much reader response. Each drum should be pitched in relation to the others for a wide variance of tone color. Snare drums should be the highest pitch (with snares off), followed by the smaller mounted toms, floor tom-tom and bass drum. As each drum is played, the total effect should be a gradual drop in tone evenly between each drum. Tom-toms and bass drums are generally tuned with the batter head looser than the other vibrating head. Muffling must also be considered to avoid one drum ringing too long which will produce an overall imbalance between the drums of the set. The above guideline is generally accepted as standard among most drummers.

●**Pro's Forum**—Friedman / Samuels Mallet Duo.

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*Drum Beat is brought to you by Ludwig to keep you up-to-date on the world of percussion. Comments, articles, questions, anything? Write to Drum Beat:*

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# down beat

October 7, 1976

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## the first chorus

By Charles Suber

This month many of our readers will be going back to school. Others will be learning, practicing, and performing their music in a less academic but nonetheless serious environment. All our readers, in one way or another, will be beginning or enlarging on their music careers. On that subject we offer these comments and suggestions.

In this issue, Urbic Green, the consummate trombonist, is uncharacteristically loquacious about the joys and pitfalls of a studio career. He also gives some valuable clinical advice on how to play jazz trombone.

Farther down the scale, Harvey Phillips, the world's most celebrated tuba player, gives his tips on how to make the best use of your talents. Accompanying this *How To* feature is an excerpt from the *Sonata For Tuba And String Quartet*, written for Phillips by David Baker, a colleague of his at Indiana University. (See page 42 for the announcement of Baker's latest books, *A Jazz Improvisation Method For Strings: Vol. I, Violin And Viola; Vol. II, Cello And Bass Viol.*)

We also recommend the articles on the careers of Leo Smith, the trumpet player and composer associated with the A.A.C.M.; Al Jarreau, the exciting young vocalist/songwriter; Azar Lawrence, the rapidly rising jazz reed player; and Eje Thelin, the very talented Swedish jazz trombonist and bandleader who explains how difficult it is to establish a jazz career in his native country.

Outside of this and other issues of *db*, we suggest the following items relating to music careers.

*Careers In Music* is a new 132 page book published by the American Music Conference, the educational arm of the music industry, under a grant from the CBS Foundation. Copies of the limited first printing are \$1.00 each, plus 50¢ postage. (Future printings will be at \$2.50.) Write the A.M.C. at 150 East Huron St., Chicago, Ill., 60611.

The NARAS Institute, the educational arm of the Recording Academy, is co-sponsoring four seminars this month (October) on "The Recording Arts And Sciences And The Business Of Music." The two day seminars will be held in Boston, Chicago, Miami, and New York. For details, contact James Progris, Director, NARAS Institute, University of Miami, Coral Gables, Fla. Progris can also supply details on the Institute's accreditations program, as well as a list of schools that offer business of music courses.

The reader response to the *Music Handbook '76, down beat's* 21st annual yearbook, has been very favorable. Many schools are ordering copies for their libraries and school guidance counselors are recommending it to anyone interested in a career in music. The *Handbook* includes the most recent edition of *A Guide To College Jazz Studies*, as well as the career guide, with salary ranges, accompanied by many *How To* articles on preparing for careers. The price is \$1.95 from our Chicago offices.

Be sure and do your bit in boosting the careers of your favorite musicians by voting (only once) in this year's Readers Poll. Read the voting instructions on page 24 and use the tear-out-and-mail ballot enclosed in this issue.

Next issue spotlights arrangers and composers, particularly Chick Corea and Alec Wilder, plus other notables.

db

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### Septuagenarian Opinion

It is a reviewer's privilege to criticize liner notes, but if he accuses their author of hyperbole he should beware of indulging in it himself, as John McDonough does in his review of *The Ellington Suites* (db, 8/12). He says that my notes "express amazement" that Ellington was in his seventies when he wrote *Uwis*. I did no such thing. What I said, in easily verifiable fact, was that the piece "shows how imaginative and adventurous Ellington remained in his seventies." That is a legitimate expression of opinion, not of amazement, and not hyperbole.

When Quincy Jones or Henry Mancini writes something of comparable worth, as McDonough believes they are capable of

doing, I trust he will promptly let me know.  
Stanley Dance Rowayton, Conn.

### Fine Legacy

You may be interested to know that I have a collection of your magazine dating back to 1940. My late husband saved all his db issues, with the exception of a few that were lost when he was overseas during World War II. My 20 year old son is now an avid reader of db and saves all issues.  
Mrs. Sam M. Lane San Angelo, Tex.

### That Old Growing Mist

The growing mist which is blurring the distinction between types of music has been the subject of a mass of praise in recent years.

It is generally accepted that the breaking down of barriers in music is a positive thing. We should like to express our disagreement with such a viewpoint in respect to jazz and rock. We feel very strongly that jazz music is in imminent danger of extinction.

The jazz/rock merger has (resulted) in the swallowing of the former by the latter. It is like the merger of two magazines, for a time the larger will keep the smaller's name on the cover in tiny print until it disappears completely, having been "integrated"; eventually we only have one point of view foisted upon us.

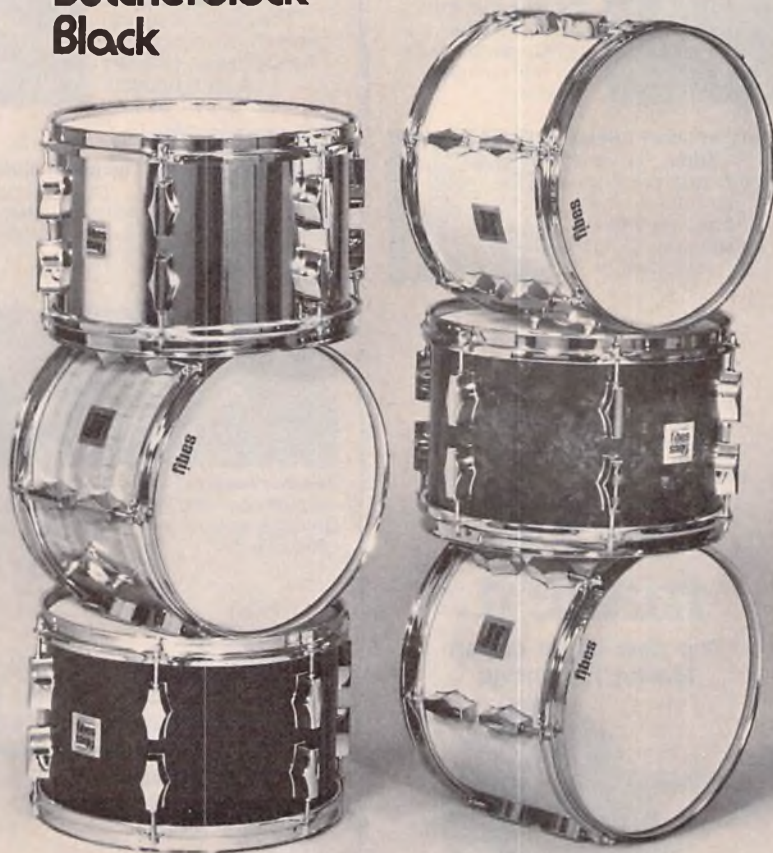
It is not now that matters so much—we shall not be robbed of Sonny Rollins, Cecil Taylor, Charles Mingus, Ornette Coleman, Thelonious Monk, etc. . . . However, the heirs to their music, the really talented ones, have not emerged because jazz music has become the victim of a Trojan horse filled with John McLaughlins, Chick Coreas, Herbie Hancock. . . . They have led the young musicians into a world of funk and pop. . . . It seems to us that they have left us with a glorious past and no future. We hope that we are proved wrong.

Graham and Monica Lloyd London, Eng.

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### Critical Ballyhoo

The recent poll by your international critics (db, 8/12) was outstanding for its obvious omissions. Where was the magnificent playing talent, the superior composing, or arranging ability of Thad Jones recognized? And where in hell was the trombone artistry of Jim Pugh mentioned? Nowhere! To ignore the contributions of these two giants in a world of moneygrabbing midgets is blatant stupidity.

Thanks to Thad and Jim and others like them who are seldom appreciated in print, jazz will continue to grow—in spite of the critics!

Bill Swanson Grand Rapids, Mich.

The critics of the 24th jazz critics poll must be the crustiest in the world. Hey man, this is the new age, when improvisation is being taken over by more of a soulful feeling in jazz.

The reason I say this is that one of the more soulful sax men to come along in recent years, Grover Washington, Jr., is not listed in alto, tenor or soprano sax categories. . . .

I am really mad. What the hell do Japanese know about jazz? Why did they participate in this poll?

Another fantastic virtuoso is Eric Gale, one fine guitar player. Both Gale and Washington have given me joy in recent years and it is appalling that these men are not listed or even considered.

Gordon Strachan Austin, Tex.

### All Ear, No Body

Is it the editorial policy of db to regard "contemporary" music as a cerebral experience only?

To the musical empiricist, **down beat** only listens with its brain's ears, ignoring the body-as-a-whole as a legitimate receptor of musical tones. You leave your readers with a fragmented, half full, half empty understanding of modern music. "Jazz," by definition, animates . . . the entire human organism. . . . As musical politicians, your only support is for those carrying the banner of "mental" music.

R. McKenzie Lambourne New Harmony, Ind.

## Rahsaan Rolls On

NEW YORK—Rahsaan Roland Kirk, multi-reed threat, raconteur, miracle worker, was back on the New York stage recently. After suffering a stroke that paralyzed his right side and beating odds that would have leveled lesser men, Rahsaan has used self-devised as well as medically approved therapy to forge his way back to his music.

His initial appearance was at a club in Newark, N.J., called Sparky J's (db, 6/17). Following a Newport Jazz Festival jam session, he has begun the grueling task of concerts. His appearance at the Beacon Theatre was the first of a series of jazz and latin gigs that will be presented.

Rahsaan played tenor with his one good hand, supporting the horn with the other. Full finger dexterity has not returned to his right hand. But one hand for him is better than two for most others. He is used to playing in this manner because he often plays two or more horns at once. His *This Masquerade* was a gem of imagination and humor, as he bent and slurred his way through

the Leon Russell tune currently on the charts via guitarist George Benson.

Kirk's instrumentation was as diverse as ever: flute with nasal voiceover, kazoo, reed trumpet, harmonica, and two reeds at once for the first time since the stroke. The tunes were familiar to the small but overpoweringly responsive audience, *Con Alma* and *Theme For The Eulipions* among them.

Mongo Santamaria, the headliner of the show, came on later (almost midnight) and played a long set including *Afro Blue*, with Rahsaan on tenor and Roger Rosenberg tripling on soprano, alto and baritone. Rosenberg is featured prominently with Mongo's band and takes the major solo choruses on such crowd pleasers as *Mambo Mongo*. Mongo, by the way, is taking more conga solos than ever before, much to the pleasure of his audiences and fans.

A third act, Time Machine III, lead off the concert. They are new, with some sharp charts and fine soloists.

## Crawdaddy Marks One

NEW YORK—Crawdaddy, a New Orleans-style restaurant, celebrated its first birthday recently with jazz and jambalaya. Both were distributed free to the passing crowd in a grand outdoor festival during the noon-2 p.m. lunch break. On the bandstand was Sammy Price, Crawdaddy's regular pianist, and guests Jo Jones, Paul Quinichette, Buddy Tate, Doc Cheatham, Scoville Brown, Johnny Letman, Miles Matthews, Sugar

Blue and Roy Eldridge. Little Jazz received a Harlem Jazz Festival Society Award along with Vice Pres. Jonah Jones, who did not play.

A minute of silence was observed for Bobby Hackett, who recently passed away. Jonah played *Just A Closer Walk With Thee* followed by *When The Saints Go Marching In*, which in turn was followed by a second line made up of anyone wishing to participate.

NEW YORK—When lyricist/singer Johnny Mercer passed away on June 25, Bill Harbach of ASCAP decided that a proper memorial would be the fitting farewell to his friend. So on a recent summer morning, 600 Mercerites filled Irving Berlin's Music Box Theatre with cheers and applause in recognition of Mercer's accomplishments.

"Keep it light and warm," were the instructions given to emcee William B. Williams. Surrounding him in the bow of a grand piano on the bare stage were Margaret Whiting, Harold Arlen, Alec Wilder, Mel Torme and Al Hibbler. Each had a vignette or two about the man. There was such genuine warmth transmitted that it seemed to be a parlor reminiscence, with Johnny right there. His lyrics leapt out and grabbed the throat, causing quite a few

chokeups.

Ms. Whiting, whose father, Richard, wrote with Mercer, started the proceedings. *I'm An Old Cowhand*, written for Bing Crosby, was delivered after Bing spoke on film from London; *Too Marvelous For Words*, written with Whiting, and *My Shining Hour*, with Arlen, were interspersed with some childhood memories.

Jimmy Rowles delivered *Frazier The Lion* with the humor it deserved, while Wilder stated, "He made me feel safe in a scary world."

Hibbler had the honor of performing *Blues In The Night*, while Torme sat at the piano for an all but forgotten WWII ditty, *Swing Shift Jamboree*, about a couple who meet on an aircraft assembly line. (Ever try to rhyme with cockpit and fuselage? They are



Ella Fitzgerald receives her National Music Award from Vito Pasucchi, chairman of the American Music Conference and president of G. LeBlanc Corp.

## potpourri

Pittsburgh's oldest currently operating jazz house, the venerable **Crawford Grill**, will be closed for the remainder of the summer for vacation and remodeling. The Grill closed in grand style recently with **Sonny Stitt**, backed by Pittsburgh jazz veterans **Frank Cunimondo**, **Mike Taylor** and **Roger Humphries**. The Grill will resume with a fall schedule (to be announced) starting September 9.

**Warner Brothers** is filming live performances of six of their acts for a 40 minute film to be distributed for promotional services throughout Europe and the Orient.

The jazz ensemble from the **University of Nevada at Las Vegas** took second place in college big band competition during the **Montreux Jazz Festival**.

**Santana's Amigos** is the number one album in Italy.

In a special Bicentennial issue, **Billboard** magazine recently named the top jazz albums of the last 20 years, based on sales. **Bitches Brew** was number one, followed by **Black Byrd**, **Body Heat**, **Sweetnighter**, and **Mem-**

**Marian McPartland** will be reunited with **Joe Morello** for the first time in 20 years on an upcoming live recording gig set for Gulliver's in Paterson, New Jersey. The session will be released on **Halcyon**.

Rumors abound that several major record companies are readying yet another price hike.

Guitarist **Joe Beck** has signed with **Polydor**. In addition to re-cording, Beck will also produce for the label.

## Mercer Memorial

forced and they are funny.)

Mel then did something that few lyrics can stand: he read them as poetry. He took Rimsky-Korsakov's *Song Of India* and spoke the Mercer words. Then he sang another classical tune with Mercer lyrics, *Glow Worm*, and closed with a beautiful rendition of the Rowles/Mercer *Morning Star*.

Two diverse speakers concluded the service. Actor Cliff Robertson and newsman Carl Rowen had never met Johnny Mercer. Both were touched by his feelings and moved by his passing. Robertson dramatized *One For My Baby* and *Days Of Wine And Roses*, two pathos-laden songs dealing with alcohol and love.

Rowen's column in the *New York Post* the day after Johnny passed away had so moved the

organizers of the memorial that they asked him to read it. Carl was forced to take two encore bows amid wild applause.

Earlier, Dinah Shore stated on film what we all feel about someone who has left a legacy. Duke Ellington, George Gershwin, Louis Armstrong, Cole Porter and now Johnny Mercer are never spoken of in the past tense. They are giants; how could they be otherwise? How can you say Duke was great when he is still with us? Mercer wrote the lyrics to Duke's *Satin Doll*, and, as Dinah said, "He will be with me every time I sing."

Later that afternoon, Mercer was toasted by Richard Sudhalter and a group made up of Bucky Pizzarelli, Major Holley and Bob Rosengarden, part of an outdoor concert series called "Music! A City Afternoon."

Jazz NEWS

## Hodeir At Harvard

CAMBRIDGE, MASS.—Andre Hodeir, noted French composer, critic and writer on jazz, taught in the United States for the first time this summer. Harvard University invited him to teach two jazz courses in Cambridge. Mr. Hodeir, who had spent time in New York in 1958 and 1962, taught a select group of students in jazz composing and arranging, plus a general class in the evolution of the jazz orchestra.

Hodeir is a graduate of the National Conservatory of Paris and has been a professional violinist and film score composer. He has led an experimental jazz group entitled Jazz Groupe de Paris (recorded on Savoy), was editor of *Jazz Hot* magazine (1947-50), has recorded his significant jazz opera, *Anna Livia Plurabelle*, on Phillips, and has had his music performed by musicians such as

Django Reinhardt, Don Byas, the Modern Jazz Quartet, James Moody, Kenny Clarke and various European orchestras. He is currently editor of *Panorama de la Musique* in France. Hodeir's music combines European structure and form with jazz elements and incorporates what he calls "stimulated improvisation" into many of his scores.

Hodeir's texts—*Towards Jazz*, *Worlds Of Jazz* and *Since Debussy*—have been translated into English and his *Jazz—Evolution And Essence* is one of the most respected books on jazz aesthetics.

Harvard's jazz program began last year with guest lecturer John Lewis of the Modern Jazz Quartet. Thomas Everett, trombonist and director of bands at Harvard, assisted both Lewis and Hodeir during their lectures.

## JAZZLINE BENEFIT



Hubert Laws gets his db plaque, as Bobbi Humphrey, Freddie Hubbard, A. J. Smith and friends look on

NEW YORK—If you were to dial 212-421-3592 you would get a recording. So what's so unusual about that when we have dial-a-prayer, dial-a-joke, dial-a-baby-sitter and even dial-a-mugger in this town? The above number is likewise peculiar to the Apple in that it will tell you what's happening, where, when, and sometimes for how much. JAZZLINE, partially sponsored by Jazz Interactions, also puts out a printed list delineating the goings-on in New York. Funds for the continuance of this vital service have become such that a benefit was recently given to allow it to carry on.

Art D'lugoff, who contributes many Monday nights to worthy causes, once again opened his Village Gate and Top of The Gate clubs to Julie Coryell, the producer of an affair that featured her husband, guitarist Larry, and a host of others. At the upstairs room, Larry was featured in a series of duets with Miroslav Vitous, Joe Beck (all acoustic instrumentation was used here), and downstairs with his own Eleventh House and an all star conclusion.

In between we heard from Jeremy Steig and Eddie Gomez in an unusual coupling, with Steig using echoplex and wah wah, while Gomez played it straight with bridge pickup only. The most exciting moments came from a new Latin-jazz group called Seguida. They mixed tempi, segueing from mambo to bossa to hustle. It all worked especially well, owing to the fine musicianship of this 11-piece ensemble.

The jam session held in the cavernous lower club included Coryell, Lenny White, Beck, John Lee, Dave Liebman, Al DiMeola, Onaje Allan Gumbs and Ray Mantilla. Contrasting sounds could be heard upstairs with the acoustic guitars of Gaby Diederich and Brian Keane holding forth.

Freddie Hubbard presented Hubert Laws with the latter's 1975 down beat Critics Poll award.

## Laser Light Warning

The following comes to us courtesy of Dr. Leon Goldman, director of the laser laboratory at the University of Cincinnati Medical Center:

With the increasing popularity of laser light displays at band concerts, there is apparently little concern about the potential hazards of this fascinating light for the musicians and also for the audience. The high-power lasers used in these displays are hazardous for the eyes. In the semi-darkness of most of the concert areas, the pupils of the eyes are opened wide and the possible impact of the laser beam on the eyes is increased. If certain powers are reached and certain areas of the eyes are contacted, burns can result inside the eye, with effect on the vision. If the impacts are around the periphery of the eye, the

burns may not be perceived.

Each band using these high-output laser systems, especially the argon lasers, should have a definite program as regards the safety, both for the musicians and for the audience. This can be developed through the manufacturer, whose responsibility it is to outline a safety program, or to representatives of the local radiation divisions of the local health departments, or to the Federal Government. The State radiation officials are becoming more aware of this problem, and if a safety program is not considered and planned for and approved, it is possible that laser displays will not be permitted by local authorities.

With planned safety programs in advance, the beautiful light patterns are safe for the musicians and for the audience.

down beat NEWS

## New Releases

The latest from A&M's Horizon line includes *Closeness*, **Charlie Haden**; *Wave Of Dreams*, **Sonny Fortune**; *Brown Rice*, **Don Cherry**; *And Friends*, **Mel Lewis**; *Commitment*, **Jim Hall**; *25th Anniversary Reunion Concert*, **Dave Brubeck**, **Paul Desmond**, **Eugene Wright**, and **Joe Morello**; and *Look Softly*, **Jimmy Owens**.

*The All-Star Sessions*, **Elmo Hope**; and *But Beautiful*, **Kenny Dorham**.  
Inner City adds are *Saxophone Improvisations/Series F*, **Anthony Braxton**; *Sonata Erotica*, **Jean-Luc Ponty**; and a 1973 violin collaboration by **Ponty** and **Stephane Grappelli**.

Among recent vinyl is *Turning Point*, **John Coltrane**; *Yardbird Suite*, **Bob Dorough**; and *The Bethlehem Years*, **Dexter Gordon**.

The newly-formed West Coast label **Pausa** has issued *Gerry Mulligan Meets Enrico Intra* and *Genuine Cowhide*, **Delbert McClintock**; *The Legendary Perfect Album*, **Christine McVie**; and *Crosswords*, **Larry Hosford**.

RCA has released a new one by the **Toshiko Aklyoshi/Lew Tabackin Big Band** entitled *Tales Of A Courtesan*.

Recent winners from **Muse** include *Bird Gets The Worm*, **Cecil Payne**; *Slow Down Baby*, **Richie Boger**; *Rope-A-Dope*, **Lester Bowie**; a reissue of *Raindrops*, **Steve Kuhn**; and *Love Dance*, **Woody Shaw**.

**Fantasy's** reissue series continues with six from **Prestige** and six from **Milestone**. Prestige winners are *Messages*, **Hank Mobley**; *Green Haze*, **Miles Davis**; *Altology*, **Phil Woods**; *House Of Byrd*, **Donald Byrd**; *Early Bones*, **J. J. Johnson/Kai Winding/Bennie Green**; and *One And Two*, **Mal Waldron**. The Milestoners are *In Person*, **The Ionious Monk**; *Spring Leaves*, **Bill Evans**; *Skins*, **Mongo Santamaría**; *The Toughest Tenors*, **Johnny Griffin/Lockjaw Davis**;

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# STUDIO SLIDEMASTER

## URBIE GREEN

by Herb Nolan

**M**obile, Alabama. It sounds slow and easy with humid summer nights laying on the gulf city like a damp cloth, and azaleas blooming around aging, white-pillar remnants of the South's architectural fling with the Greek Revival.

It's where Urbie Green comes from, and though he left for the road and bands at 16, there's still that relaxed, mellow demeanor stemming from the rural country life around Mobile.

Green is a young looking 50 and reminds you a little of Pat Boone; he has a quiet way bordering on shyness that had to come from the South, not New York City, where he does most of his work these days.

"There were some fine dixieland players down there," he remembers, "one musician in particular who was a great influence was a cornet player named Bill Lagman. He played somewhat like Bix Beiderbecke; he had a real nice jazz attitude, he wasn't flashy or anything, he was just trying to play good music. He got me off to what I consider a nice start." (Until his death earlier this year, Lagman was the number one band leader in Mobile, and he'd been holding down that spot since Green's high school days.)

Then there was the radio and records, the sound of the big bands, Tommy Dorsey at first, then others . . . and trombone players Jack Teagarden, Lawrence Brown, J. C. Higginbotham, Jack Jennings, and Trummy Young. And oh yes, two older brothers who played the trombone.

But before the trombone there was the piano: Urbie Green was one of five children and his mother began teaching the kids the piano at a tender age. She didn't know a lot about music—she played by ear—but she knew a few fundamental things about reading. "It was enough to get us started," said Green. "We practiced by playing the sheet music for the popular songs of the day because we didn't have practice books. That's probably why I never got to be very good on the piano. But it did develop my harmonic sense, I guess.

"I'm all for any instrumentalist getting a good legitimate background in music if it is possible," continued Green, who recalled that when he was in school jazz was a dirty word "except to those of us who loved it."

"It wasn't possible to get much music background down in Mobile, I really learned more after I got on the road playing with bands. Before that I used to practice just sitting around trying to improvise or by copying records. But if I were to listen to myself play—as an outsider—I think I would hear people other than trombonists, guys like Dizzy Gillespie and



Charlie Parker; I think they had a lot to do with shaping the way I am trying to play. I used to listen to Lester Young a great deal, too, but during the late '40s I discovered Charlie Parker. I'd known about Dizzy, but Charlie Parker kind of came out of nowhere for me—there was nothing like him around. I tried to devise some techniques that would permit me to express those kinds of groups of notes.

"The trombone is a weird instrument, it's not like any other instrument, and you have to figure out a lot of sneaky ways to do things; you have that slide to work with, there are no valves or keys, so you have to figure out how to get around and articulate certain types of phrases. The tongue is involved a lot more than on other instruments, and if you don't tongue a lot of notes you'll get a slide from one note to another instead of a separated sound."

Urbie Green was trying to explain what is often so difficult to articulate—his development as a musician, especially a musician playing improvisational music. Music, of course, is a nonverbal art form that is technical, emotional, and often very personal. Describing it is like trying to fill your pockets with smoke.

In the early 1950s, Green emerged in the context of Woody Herman's Third Herd as one of the most influential trombone players around, combining articulate speed—fast clusters of notes—with a beautiful, full warm sound. It was a sound that became a classic model for young players learning the instrument. It still is.

Sound? Green continued to probe his playing, turning it over and over as if he hadn't thought about examining it for a long time.

### SELECTED GREEN DISCOGRAPHY

21 TROMBONES—Project III S-5014  
21 TROMBONES—VOL. II—Project III S-5024  
BEIN' GREEN—Project III S-5066  
BIG BEAUTIFUL BAND—Project III S-5087  
GREEN POWER—Project III S-5052

"There are so many things involved, the condition of your lip and so forth, but I think the first thing you have to have is an idea about what you want to sound like—you have to know something about the sound you like before you can produce it.

"I think another thing that was very important for me was singers—good singers. I liked their vibrato—it varies from one musician to another, from no vibrato to fast and medium vibrato. For example, I like Perry Como's vibrato a lot, it's not too fast or too slow it's nice and even.

"Louis Armstrong is one of my favorite vocalists," added Green after a pause. "It wasn't just the sound of his voice but the music he was making with it; he had as natural a phrasing as anybody I ever heard. I like to hear a jazz musician who has a good interpretation of the melody, rather than just his improvisational ability. I think it's important to have a good understanding of the melody of a song. When I'm playing a melody I like to play it as if it could be sung the same way as I was playing the lyrics."

In pursuit of a better sound and control over his instrument, Green spent about a year at the request of the LaBlanc company designing a Martin trombone. (The previous night working with a trio in a new Chicago night club, he had started trying it out. It felt good, he thought.)

"It was a perfect situation," he said about being asked to design a horn, "because I had been looking for something a little larger than what I had been playing. It was also a good opportunity to try out some ideas I had. The instrument (model 4501) has a 500 bore, not too big, not too small, and it's made of very light metal so it feels comfortable to hold. I also experimented with lead pipes in an effort to produce the best kind of tone you could come up with along with response and intonation."

Green has also been experimenting with mouthpieces for the past six years, and now uses a Jet Tone made by Bill Rattenburger. "He made several different depths—a medium depth cup, one deeper and one shallower—but

all of them have the same rim. Most of the time I play the medium, but if I've been off for a few days I use the shallower one until my lip gets back to where I want it. The deeper cup always gives you a nicer low tone with a little rounder sound, while the shallow cup makes the high notes come out easier. Actually, it doesn't hurt my lip to change mouthpieces because they all have the same rim." Green admits that he'd never been inclined to fool around with mouthpieces until he got involved with Jet Tone. Before that he'd been using an old King 28.

Urbie Green says that he doesn't consider himself a full time jazz player. He likes to spend time—as much as possible—with his family on their small Pennsylvania farm. He also does a lot of studio work and school clinics.

"One of the things the kids seem concerned about is how you get into the studios. I really don't want to encourage them to go all out for that because I didn't want to get into them in the first place. I just kind of stumbled into it, it wasn't my ambition to be a studio player, but it's not as bad as I thought it would be.

"The way I work, I'm able to come and go as I please and keep a lot of other things going. But so many people get tied up there and you never hear from them again—they stop thinking about music. It's so easy to get lazy.

"It's great to play with those guys," said Green turning positive, "in the sense that you go into a date and there are no problems, they just play it down; it's in tune and there are very few takes. In the studio you are not necessarily concerned about being yourself, you just do

Urbie has also added a little electronics to his playing to break up the routine. The device is called an "octave voice" and it produces a sound an octave lower, along with the natural note being played. "I don't use it all the time, maybe one number out of a set. I don't like to make too big a deal out of it, but it breaks up the monotony a little bit. When you are the only horn you don't want to bore people to death with the trombone sound all night. A lot of people hate that electronic device, but if you don't overdo it it's okay."

A local music writer hadn't cared for it too much and said so in print. "It's just a little toy," responded Green in defensive irritation. "I'm not crazy about it myself—it's just kind of fun. You have to have some fun with music; some people I think get a little too serious about it. I still love the spirit of a good old dixieland band myself, and I'd like to see more of that spirit in contemporary music. I don't mean sounding like a dixieland band, but the attitude of having fun—I like to have fun when I play. You can't get anymore harmonic than the great classical writers anyway; you might get your emotions going a little more, so far as harmonies go. I'm not the most thoroughly schooled musician in the world, but I haven't heard any new notes in years and years. It's the attitude and spirit and emotion you play with that are very important."

His voice drifted off as if looking for a place to rest. "I guess there are some true artists who don't care whether the audience responds or not," he said finally, "but then you might as well play in your own house and not let anybody hear it.

"I mean I'm a real jazz fan, from Louis

them went out and started their own groups so they'd get a chance to play more. I remember with Woody's band my featured number was *Skylark* and with Gene Krupa's band I had one on *My Silent Love*—that was my big spot during the night—but playing the same tune each night was kind of rough."

Urbie eventually went on and formed his own bands and worked in others, often as an addition to Count Basie's trombone section; he led Tommy Dorsey's band for an engagement at the River Boat in New York City; he recently joined Woody again to accompany Frank Sinatra. Over the years he has made about 30 records.

He has just signed a new recording contract with Creed Taylor's CTI records. He had been associated with Taylor years before when Creed was an a&r man for ABC Paramount and Bethlehem, and later worked CTI dates as a sideman on albums by Stanley Turrentine and others. Dave Matthews, yet another Woody Herman graduate, will be doing the writing for Green's new CTI recordings.

"We'll be doing a variety of things, like some old standards with a new twist or some new tunes. It's hard to put a label on the music—trombone music, I guess. If you call it jazz, that word means so many different things to different people; it seems like we need a new term or something, but then I've been saying that for 20 years." Urbie smiled a short, easy smile. "Some say jazz and it means ragtime or dixieland, and some people say jazz and it means avant garde or the Benny Goodman swing era. I wouldn't mind at all being put in a jazz/rock or disco setting if it is good musically. I'm sure that anything Dave Mat-

***"I'm not the most thoroughly schooled musician in the world, but I haven't heard any new notes in years and years. It's the attitude and spirit and emotion you play with that are very important."***

what they ask as well as you can. I think it's good to have to do something you wouldn't choose to do because playing jazz all the time can be harmful in certain respects. The reason is you are playing only what you want to play rather than something written, and you can get lazy ignoring written music. If you play only what you feel like playing it becomes more difficult to play what you have to play.

"I think I could just be doing nothing but solo work—playing jazz—but then I'd be traveling all the time and that's no way to raise a family. I enjoy playing clubs," he added, "that's why I still do it, it's fun and it sort of keeps me in shape in that area of music. There's very little jazz involved in studio work, there might be a jazz interpretation or a jazz rock element, but very little solo work. It's mostly very simple music, nothing too difficult, but then every once in a while along comes something rough and you have to be ready."

These days Green has been traveling alone (without a band) when he goes out, often taking his family with him, and picking up the rhythm section wherever he is working. Usually there are no arrangements. "We just hope we start and end together and something interesting happens along the way. It's easier to move around without an organized group, especially when you are not doing that all of the time. Of course, there's nothing like having your own band in some respects, but then playing with different people you don't fall into set routines and patterns. If things are too organized you might lose something."

Armstrong to Miles and Freddie Hubbard and Dizzy—who is one of my real champs—but I can't say I enjoy any of the new people more than the old ones—I like them all. I don't see anything better about new music or anything better about old music. We're getting real deep here," he said with a self-conscious suddenness, letting the subject slip away.

Over the 30 years or so that Urbie Green has been a professional musician, big bands have been an important part of his music; he's played in them and led them, and two of the most stimulating experiences have been his associations with Gene Krupa's band and Woody's Third Herd. He joined Krupa in 1947 and stayed for four years, then went to Woody Herman and stayed another three years.

"I was one of those guys who used to join a band and stay for awhile," said Green. "It doesn't seem like musicians do that much nowadays. I enjoyed both those bands in different ways. Gene's band was more arranged, while Woody had a lot of head arrangements going. There was a time when Gene's band was really very good, he had some fine players like Don Fagerquist on trumpet—an excellent jazz player—Al Porcino, playing some lead and all the high notes, and Charlie Kennedy. It was a good solid band with good arrangements. There were four trombones too, which was nice.

"The only trouble with the big band was you had 15 guys sitting up there all night long waiting to play a solo, you had to wait too long between solos. I guess that's why a lot of

thems is involved with would have some good musical quality to it.

"I enjoy different kinds of settings instead of just one thing; I like tunes with good chord progressions to them and I also like just plain old basic blues. I think variety is nice: to play straightahead jazz all night could get a little tiresome, like playing bossa novas all night might get a little boring, or jazz/rock all night. There is a tendency with some groups around today to sound like they are playing the same tune all night; they do a tune and then go into another one and it may be different but the sound ends up the same. It's nice to change the mood and the pacing. There's not much difference in playing *Perdido*, then going to *Shiny Silk Stockings* and *Take The A Train*. The same thing applies to rock material, many groups when they play a ballad can't just leave it a ballad. They have to double it up and before you know it, it's just like the tune they played before. I think pacing a program is very important, whether in a club or while making an album."

Green suddenly remembered another thing that kids in schools ask him about. "One of the hardest questions I get is 'How do you play jazz?' It's a difficult question and I don't think I have come up with a good answer yet. I think it has to do a lot with listening to other people and mostly playing by ear, as far as I'm concerned. It doesn't hurt to get as much harmony and theory as you can, but I think basically it still is playing by ear, playing sounds that you hear rather than something that comes from a mathematical formula." db

# Moving Into Tomorrow

## AZAR LAWRENCE

by Len Lyons

When the young reedman, Azar Lawrence, last played on the West Coast with McCoy Tyner's band, a local critic claimed that Lawrence's saxophone style owed more to John Coltrane than his musical identity could bear. If true, the failing was natural enough for a fledgling artist and understandable on other grounds as well. Not only was Coltrane's influence a predominant one during Azar's formative years, but the two bands he traveled with after leaving his Los Angeles home were led by Trane's erstwhile colleagues, Elvin Jones and McCoy Tyner. He could have resisted Coltrane's influence only by resisting the very genre he was working in.

In any case, with the release of his new Prestige album, *People Moving*, it will no longer be said—at least not for the foreseeable future—that the sound of Coltrane echoes too conspicuously through Lawrence's playing. For one thing, Lawrence plays less tenor than alto, his first reed instrument. And in contrast to his extended soloing in Tyner's group, *People Moving* uses a heavily charted format packed with backup horns, voices, and synthesizer effects. Lawrence also recruited Skip Scarborough to arrange and produce the album; and although Scarborough's Midas touch hadn't yet been revealed when he first played his music for Azar, his tune, *Lover, Let Me Be Lonely*, has since turned to gold for Earth, Wind & Fire and his *Can't Hide Love* is still on the charts. Lawrence calls the album "a sample" of the music he wants to present theatrically, somewhere between the styles of Marvin Gaye and Sun Ra. Certainly *People Moving*, with its personnel of "crossover" musicians (Paul Jackson, Harvey Mason, Patrice Rushen, to name a few) takes a buckshot approach, aiming simultaneously at the jazz, soul, and pop markets. Azar, in fact, stated that he was aiming at a "universal" audience.

Though it may seem that Azar has made a complete stylistic turnabout, he is quick to point out that it is simply another zig or zag in the zig-zag progress of his career. "This is a change of direction only in the eyes of those who have watched me for a short period of time," he said. "I've played a lot of different types of music. McCoy's was only one—one of the highest. But I've played with Miles (a Carnegie Hall concert, recorded but not yet released), the Horace Tapscott big band, the Watts 103rd Street Band, War, Ike and Tina Turner—although that was very brief. To work in L.A. you have to play the music—all kinds of music. If you have a family to support, like I did, you play with the rock and roll bands, too. I worked at Candy Finch's after hours club from 2-6 a.m. for \$15."

Lawrence's roots seem to be multiple, and although the public eye focused on only one of them during his three years with Tyner, Azar hasn't severed himself from the others.



JAN PERSSON

There seems, too, to have been an evolution in his public personality. The intense, if not frantic, aura of energy that surrounded him during his apprenticeship with McCoy has given way to a more measured, relaxed, confident manner. "I seem to be finding some balance in my life," he agreed, "but I'm still searching for more."

\* \* \* \*

**Lyons:** Before we get into these new developments, I think it would be important to know which musicians were strong, early influences on you.

**Lawrence:** Well, Coltrane—needless to say. Yusef Lateef. Sonny Rollins. And Eddie Harris. That's who I opened up to first; he was my first idol. Most of the listening I did was with the drummer, Reggie Golson (Benny Golson's son), who came to L.A. from New York with an abundance of records. I didn't even have a sound system. By the way, Reggie and Elvin Jones were very close, which is the way I got into Elvin's group. Anyhow, Reggie and I used to go back to my house after school and play because my mother (Imogene Lawrence, a piano teacher) had a piano, and my parents would let us play all night. A brother named Michael Stanton, who plays piano on every track of *People Moving*, was there, too, and in a way he was responsible for everything I understood about playing with a pianist before I left L.A. He's with Chico Hamilton

now. Another piano player, Herbie Baker, who got killed since in a car accident, was incredible at 17. Freddie Hubbard was trying to hire him then; McCoy's heard of him, too. He was responsible for a lot of what I learned.

Black Arthur (Arthur Blythe) should be added to the list. We'd get together and he'd show me chords, scale things, how to get around the instrument. He was in the Horace Tapscott band while I was playing with them, and just being around a musician of his caliber who was playing my instrument was a vehicle for transferring the knowledge. It was an inspirational thing, the same as if I were playing next to Sonny Rollins in a band, or anyone on that level.

**Lyons:** How did Reggie Golson get you into Elvin's band, and what did you learn from working with Elvin?

**Lawrence:** Reggie called me up one day and wanted me to go to the airport with him—said there might be a gig in it, so I went. He wouldn't tell me who we were picking up, but we got there and Elvin came walking off the plane. Right away Reggie started telling Elvin, "Hey, he's a good tenor player. Azar's a good tenor player." So we moved Elvin and his drums up to a hotel in Hollywood, and Reggie tells him one more time, "This is a good tenor player here." Elvin said, "Yeah, he might be playing with me if he wants to." "Shit," I said, "You know I want to now. Tell me when and where. I'll be there." He said he'd come back to town to get me, but I'd heard that one before.

A few months later, I got a call from Elvin, who had just come into town. We met, and I think we were right across from Nair's Drum Shop when he introduces me to someone as his new tenor player. He hadn't even heard me yet. When I finally auditioned I was so nervous I stumbled over the things I was reading, and Elvin says, "You better sharpen up your eyes, baby." Afterwards, I thanked him for letting me try out, like I was sure I didn't make it, you know. "Shit, you with me ain't you?" he says, and we became best of friends.

Elvin is a master of musical forms. He orchestrates while he plays. If you don't know

### SELECTED LAWRENCE DISCOGRAPHY

#### as a leader

BRIDGE INTO THE NEW AGE—Prestige P-10086

SUMMER SOLSTICE—Prestige P-10097

PEOPLE MOVING—Prestige P-10099

#### with McCoy Tyner

ENLIGHTENMENT—Milestone M-55001

SAMA LAYUCA—Milestone M-9056

ATLANTIS—Milestone M-55002

#### with Woody Shaw

MOONTRANE—Muse 5058

#### with Elvin Jones

NEW AGENDA—Vanguard USP 79362



exactly where you are—if you don't have a strong sense of form, you'll get lost. Pretty soon, you'll feel like you're out there in the ocean. I also got a chance to play some good music that a lot of younger cats don't get to play—the standards and so on. I couldn't have handled McCoy as long as I was able to if Elvin hadn't laid down the foundation for me.

**Lyons:** How did the switch from Elvin's band to McCoy's occur?

**Lawrence:** I went down to catch McCoy at the Vanguard, and Alphonse Mouzon, who was with McCoy then, offered to introduce me to him. I'd met him before through Reggie, but Alphonse said, "You haven't met him til you've met him in New York." Okay, cool. He invited me to come down another time and sit in, which I did. After we did one tune, I just packed up again, like with Elvin, McCoy caught me on the way out and asked me if I liked playing music. "It's my life, brother," I told him. Some time later, he called me, Elvin was off at the time, and I went. We did Montreux first, I'd been with him for only two weeks, and he wrote some of the music hours before. We practiced it once, then again at the sound check, and then we played the gig.

**Lyons:** That became the *Enlightenment* album?

**Lawrence:** Yeah, I didn't like my performance on it in some areas, but the album came off well as a whole.

**Lyons:** What did you learn from working with McCoy?

**Lawrence:** McCoy was the next level after Elvin, and I learned so much I haven't really been able to put it into practice yet. I'm still

could read just about anything. He's another one who was very important in terms of helping me understand my instrument. In fact it was in his hand that McCoy first heard me, way before I auditioned for him. I wrote a tune for him, called *Tapscott's Blues*, which is on Woody Shaw's *Moontrane* album.

Anyhow, when I was playing alto—that was before high school—I really practiced a lot. Mostly the rudiments, scales and chords. No telephone calls. I locked myself in my aunt's garage and practiced for six or eight hours. For a while I had a teacher, but not for long. I hadn't touched the alto for a long time before I played it on this album. In fact I rented one.

**Lyons:** Do you still practice regularly?

**Lawrence:** Oh yes. If I miss a day, everybody knows it. That's what's so hard about staying up here in Berkeley where the studio is. I can't practice very long in the hotel room, but I can't afford to miss a day. I practice long tones and scales. When I'm home (New Jersey), I get with Yusef Lateef and Pharoah Sanders to work together. Pharoah is a master of sound on the tenor, and he's been very helpful to me. He gets a true, inspiring sound on the instrument, which is very rare. Yusef laid down scales and so many things for me to work on that I haven't been back to him in two months.

**Lyons:** While we're on these technical issues, what kind of equipment works best for you? Horns, reeds, and so on?

**Lawrence:** Well, first of all, the way I approach technique is that I want the technique I need to express myself. I don't want more than I can handle. What I'm using for equip-

self. Everything is great in its own place. At that time I wasn't incorporating them into my sound—of course, I didn't have a band, either; but I had used them before. Now, I am putting them into my sound. It's a growth process. I've opened up to different things, like alto flute and oboe and playing alto on the album. It wasn't the time for me to use them before, but now I am more open to electric instruments. In fact, before I left Los Angeles with Elvin, I had used electric instruments in various contexts. So these things are not new, but they are a change from my first contact with the public.

**Lyons:** Do you think the acoustic period with McCoy will turn out to be a side trip?

**Lawrence:** Who's to say? I might use the acoustic situation again. I'm open to change—whatever's conducive to expressing what the times dictate. That's my job as a musician. The music is a tool. Raising the consciousness of the people through music is the task I have. We're not just on the planet to have a good time. The Creator has a mission for everyone. These electronic instruments seem to have a place because electricity is definitely one of the forces of nature. Who's to say it's not natural today?

**Lyons:** Considering the extended playing you were able to do in McCoy's band, does your present format allow you enough self-expression?

**Lawrence:** I think it's compacted into a smaller area. The structure of the situation dictates a certain thing, and we're not limited for what we're doing. When Charlie Parker and Cannonball played with strings, they were basically laying down the same thing, but they didn't play the same as they would in the club. Personally, I'm getting away from the club atmosphere. I'd rather do concerts.

The whole approach on *People Moving* is different. The reason it's called 'commercial' to my understanding is because the album is a preview of what one would actually get in a live concert situation. It's a sample—that's the word. If you noticed the way everything was placed on the record, you'll see it can all be produced live. We didn't just throw something together that we could only do in a studio. In the real presentation, I'd like to get into voices, dancers, lights, and so on. It's something I've had in mind for a long time, and this is the first step in that direction. I'm consciously drawing from Miles Davis, Marvin Gaye, and Sun Ra. If you see Marvin Gaye's show, you'll have an idea what I'm aiming at, but I have to find my own valence. I'm drawing a lot from the Brazilian brothers, too.

**Lyons:** Is there anything we haven't covered that you'd like to talk about?

**Lawrence:** I'd like to say something about my brother, Vincent Hollier, whose illustrations are on my albums. He's expressing what the music is about in terms of color-relationships. There's a synthesis to point out there—a synthesis of all the art forms. My brother is very expressive of the new-age music.

**Lyons:** What is the new-age music?

**Lawrence:** Well, approximately every 2000 years there's a new age hooked up with the procession of the vernal equinox. We're moving into the Aquarian Age, astrologically. You know that song, "This is the dawning of the Age of Aquarius." You can see it in the way people are thinking. The Aquarian thinking—well, I'm *not* defining it—but it will be an age of more brotherhood, people will relate more to communities, it'll be a more spiritual age.

## ***"I'm open to change—whatever's conducive to expressing what the times dictate. That's my job as a musician. The music is a tool. Raising the consciousness of the people through music is the task I have."***

learning what I've learned. I guess the big thing is the maturity of my sound. Tone, ideas, melodic content, hearing something and working on it to develop it. It was coming out of the same harmonic thing, but McCoy was one of the founders of that thing, so I was learning how to do it for real. All the different colors and textures he can get. If there's such a thing as *every chord being played*, during one week McCoy's played them all. I just tried to hear what was happening and be in tune with it. I approached it as *our* music, even though I know the brother was writing it. I just felt it was from the Creator, and I think he felt the same way.

**Lyons:** How did your work with McCoy terminate?

**Lawrence:** Well, I had been doing some of my own band things along the way, keeping him informed of what I was doing. I wasn't planning on being with him for the rest of my life, and I knew he didn't want me with him the rest of my life. So we had a basic understanding of what would happen eventually. At a certain point, McCoy thought it was time for me to do my own thing, and I felt likewise. A few of our differences came up when we knew it was going to happen, but basically, it went down smoothly.

**Lyons:** Getting into the present, what prompted the use of alto on *People Moving*?

**Lawrence:** I started out on alto, although after a few years I was hearing the tenor sound, so I went to it. During high school I played with a lot of big bands on tenor, like Horace Tapscott's band. After I left Horace, I

ment is the H. Cuff horn—some of the time. He makes a very good tenor, but I also use the Selmer sometimes. The reeds I'm using are No. 5's right now. I just rented the alto, so I can't say too much about that.

**Lyons:** Would you call your present style 'crossover' music?

**Lawrence:** That's kind of jargon, a category for the record companies. Yes, I guess it's a culmination of my musical experiences, if 'crossover' means a blending or synthesis. But all the rhythms came from Africa. Who's categorizing? Who's drawing lines? It's all music; that's my approach. We want to go forward. We're searching. We don't want to lose any quality. I just want to 'find it.' If you don't make moves, if you don't change, how are you going to find anything?

**Lyons:** How was Skip Scarborough chosen to produce?

**Lawrence:** I met him through Ernest Straughter, who's on the album and also worked with me in Horace Tapscott's band. Skip played some of his music for me on piano, *The Awakening* and *Can't Hide Love*, which is just making the charts this week. I hadn't heard any of the records he produced. I just liked the way his music sounded, and we seemed to be thinking alike.

**Lyons:** Another change from the past is your use of electronic instruments. When I asked you about them two years ago, I remember your saying, 'They're good for those who like them,' which I took to be a diplomatic put-down.

**Lawrence:** No, the statement speaks for it-

db

# EJE THELIN

## TRIALS and TRIBULATIONS OF A SWEDISH TROMBONIST

by Lars Westin

*"Improvised music is the most immediate and direct form of art, as it is the only one in which the listener becomes a participant in each event. Due to this fact the music itself is only the acoustic materialization of an instant emotional and spiritual interaction among everyone present."*—Eje Thelin

Although only in his late thirties, trombonist Eje Thelin has a long and diversified career behind him. He started in his early teens as member of a very popular dixieland group in Sweden. By the mid-'50s, Eje played one of the trombones in a quintet that was Sweden's answer to J. J. & Kai. This was followed by stints in several well-known groups, one of them led by American drummer Joe Harris.

Early in the '60s, Eje made extensive tours all over Europe with his own quintet which eventually became an international group with the addition of Polish bassist Roman Dylag and Belgian pianist Joel Vandrogenbroeck. Eje also played with the George Russell Sextet and fronted his own quartet (with drummer Billy Brooks, bassist Palle Danielsson and tenor saxist Barney Wilen) before leaving Sweden in 1967, due to lack of engagements and an overall lousy situation for jazz in his native country. For five years, Eje worked as music teacher at the university in Graz, Austria, with breaks for tours to Germany, France, Belgium and several other countries with a quartet he co-led with pianist Joachim Kühn. It was during this time that Eje started to be considered as "the trombonist" in Europe. Followers of *db* might remember that he topped the "new star" section on his instrument in a poll in 1970, a recognition that no other Swedish player has had since baritonist Lars Gullin in 1954.

During his five year stay in Austria, Eje only made a couple of short visits to Sweden. Late in 1972, however, he made a definite move back to Stockholm with the intention of forming a new group. Eje soon found out that there had been very few changes for the better on the Swedish jazz scene. To keep his group together, it was necessary for him to work abroad. He has continued to do this since his new group was formed in 1973.

In his present group, Harald Svensson plays piano and electric keyboards. Though still in his early twenties, Harald is one of the most expressive and original talents that have come

18 □ down beat



PAUL GERHARD DEKER

up in Sweden in a long time. Bassist Bruno Raberg was brought right out of the Ingesund Music School into the group. On drums is LeRoy Lowe, a native American who has been living in Sweden since the late '60s and is one of the most open-minded and versatile musicians around.

Eje Thelin has appeared with this group in almost every European country, as well as in the U.S. a few years ago. The unit's first album was released last year on the Caprice label (which is run by the Foundation for National Concerts, a governmental institution), and was recently voted as the best Swedish jazz record of 1975, which gave Eje the Golden Disc award from Swedish jazz magazine *Orkester Journalen*.

The solid reputation Eje has, at home as well as abroad, should be a very secure basis for a career as a professional jazz musician in Sweden. But times are as hard as ever, he says. "An award like the Golden Record adds maybe another two or three jobs to the dozen or so that we get in Sweden during a year, but it doesn't mean very much outside this country. In contrast to many other musicians, I refuse to play for the lousy money that is generally paid by the clubs in Stockholm, money that hardly takes care of beer and cabfare for the evening. Many of these jobs are also taken by amateurs who make their living elsewhere and who find it salutary to get away from the wife and kids in the evenings now and then. We work full time with our music and we want to play under acceptable circumstances and for decent money, conditions that are very seldom fulfilled in Sweden. Now and then, we arrange our concerts ourselves and then we

know, at least, that nobody else is making money from our music."

The jazz scene in Sweden has been declining for 15 years. There is not a single full-time jazz club in Stockholm, for instance, except for a small beer and dixieland place where "Happy jazz only, please" is written on the wall. The musician's union hasn't moved a finger for the jazz musicians, and most of them have therefore found membership useless. The jazz musicians in Stockholm have founded their own organisation, the Federation of Swedish Jazz Musicians (FSJ), but even that hasn't been very effective, according to Eje.

"For 15 years, the jazz musicians have begged the city council for a place of their own, for rehearsals and concerts. But no! In 1975, the Committee of Culture rented the discotheque club Fasching in the center of Stockholm for the jazz musicians to run, but only Sundays thru Thursdays when it wasn't interesting for the club owner to keep his discotheque open. Beside the money for the rent, FSJ was given only a small amount to keep the place going. This meant that everybody had to play for the door, minus a \$25 fee for the door man. As there was no money for advertising, there were also very small audiences. The place was closed in May because there was no money to keep it going. During this time the politicians in Stockholm put up more than a million Swedish crowns, equal to 250,000 dollars, to private theatres who play musicals and light operettas. I refused to play at Fasching because I felt that the conditions were unfair. I think the jazz musicians are digging their own graves when they accept such

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# RECORD REVIEWS

Ratings are:

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

## ANTHONY BRAXTON

CREATIVE ORCHESTRA MUSIC 1976—Arista AL 4080: Six tracks, three to a side, titled with Braxton's unreproducible schematics.

Personnel: Braxton, alto sax, contrabass clarinet, clarinet, soprano sax, flute; Roscoe Mitchell, alto sax, soprano sax, bass sax; Seldon Powell, alto sax, clarinet, flute; Ronald Bridgewater, tenor sax, clarinet; Bruce Johnstone, baritone sax, bass clarinet; Kenny Wheeler, Leo Smith (also conductor side one, tracks one and three, side two, track two), Cecil Bridgewater, Jon Faddis (also piccolo trumpet), trumpets; George Lewis, Garrett List, trombones; Jack Jeffers, Earl McIntyre, bass trombones; Jonathan Don, tuba; Muhal Richard Abrams, piano, conductor (side two, track three); Frederick Rzewski, piano (side one, track two); Richard Teitelbaum, synthesizer (side one, track two); Dave Holland, bass, cello; Warren Smith (also bass marimba), Barry Altschul, Philip Wilson, percussion; Karl Berger, vibes, percussion.

\*\*\*\*\*

IN THE TRADITION, VOLUME 2—Steeple-Chase SCS-1045: *What's New*, *Duet*; *Body And Soul*; *Donna Lee*; *My Funny Valentine*; *Half Nelson*.

Personnel: Braxton, alto sax, contrabass clarinet; Tete Montoliu, piano; Niels-Henning Orsted Pedersen, bass; Albert "Tootie" Heath, drums.

\*\*\* 1/2

Listen to this music first, a few times without even looking at the notes. Once you're aware that the music can be dug and responded to on a very basic level for its richness of color, emotional directness (!), and technical subtlety, then it might be worthwhile to go back and figure out how Braxton regards its structural content and development.

In point of fact, Braxton's three Arista albums are the best he's recorded, and *Creative Orchestra Music 1976* should give the lie to those detractors who choose to evaluate his work in their own backyards, rather than on Anthony's own musical terms. I find that his music now breathes more easily and naturally within its varying disciplines and self-imposed constraints. Generation Sound's superior recording job has made crystal clear Braxton's skilled ear for resonances, as well as his uncanny knack for placement of sound against sound, sound against silence, silence against silence. Finally, the compositions and improvised ensembles are rhythmically more relaxed (in terms of facility and reflex, not tempo), and consequently more convincing.

As an example, most of Braxton's previous "open-ended," texturally-oriented, small group improvisations have examined the structure of individual sounds, occasionally in chance confluence, set on a silent landscape. The two such pieces here are different, or rather, more. Using the larger ensemble as a broader palette, Braxton attends more to a regulated pulse that has definite temporal precision. The first improvisation breathes liter-

ally, as reed sighs (presumably from the composer and Roscoe Mitchell) are echoed by Teitelbaum's synthesizer winds. The second of the two sets a tinkly piano, chimes, and marimbas together as a constant lightener of a deep, somber tone created by heavy, slow, funereal ensemble passages. There are three wonderful duets here too: Braxton's flute with Abrams, shad(ow)ed by Holland; Holland's cello with List; and a Zen Braxton-Mitchell conversation on contrabass and bass saxes. The variety is unprecedented.

Braxton's use of Roscoe Mitchell is most effective, however, on the closing composition, designed especially to feature the two reedmen. The complex format is uncommon for Mitchell, but his utterly personal sound—such an influence on Braxton's stylistic formation—is adapted effortlessly, without loss of identity. In this respect, Braxton has learned Duke's greatest lesson, to paint with, as Gil Evans would say, the "personal wave forms" of his players.

Other debts to Ellington are more tangible in the dynamics and reed scoring of the albums opener, a dense, direct swinger, and the middle piece on side two. Braxton notes that the latter uses "the traditional vamp (as) a propellion (sic) device," which I take to mean that the rhythm section walks conventionally under soloist Wheeler, abetted by droning ensemble interpolations. Subsequently, Abrams joins Holland and Warren Smith to create a purely exquisite filigree in their accompanying figure to an unfortunate Braxton contrabass sax solo—the only awkward, uncomfortable moment on two sides.

I saved the best for last, the "parade" piece that closes side one. It's the most obviously spectacular from a programmatic standpoint, but beneath the shock value of its humor lies, as always, skillfully executed, seriously composed music. The opening sequence is taken a little too fast for marching, but it's vibrant. The ensemble then paints itself into a rhythmic pattern which launches Leo Smith's screwy flight into the upper register, breaking out of the rigor. Braxton gets his clarinet say, over some staccato triplets and ensemble chord commentary, before the last parade, a true march, on top of which that master mainstream technician, Faddis, sings gaily with piccolo trumpet.

Unfortunately, such spirit and energy is only to be found on one track of the second volume—the outtakes—of Braxton's fill-in for Dexter Gordon two years ago in Copenhagen. That cut is *What's New*, an aggressive performance which features Braxton's alto as a descendant of Parker via Dolphy and little of the much-touted Konitz influence. But it's Braxton's alto that we're hearing, still his main axe; his fluent, logical lines are spoken with an ironically hot and dry tone. Though Montoliu, a dextrous Powellian, occasionally sounds slightly intimidated by the altoist's phrasing, the rhythm section (a magnificent one for any date) generally kicks it out, fearlessly mainstream. There's also a fair *My Funny Valentine*, actually phrased the way Miles might.

The rest of the date is of little value, except to collectors. It includes part of an unsatisfactory take of *Half Nelson*, an inconsequential Braxton-Pedersen duet to the "outside," and a dreadful contrabass clarinet reading of *Donna Lee*. Crossing somewhere between a growl and a mutter, Braxton's sound here reminds me of the voice of Arte Johnson's dirty old man

character who used to mash Ruth Buzzi's dowdy spinster on *Laugh-In*. The comedy here is unintentional, however, and I wonder if Braxton is happy with this performance's total lack of definition. While I'm not as sour about his contrabass work in general as even some of his ardent fans, this track and the aforementioned Arista sax solo suggest that there are reasons why the contrabass instruments are not appropriate for solo, though they still add to the textural range.

One hopes that the *In The Tradition* discs will offer more to the listener than the mere realization, "Gee, he can play bebop." There are lessons to be gleaned about the assimilation of one language into a new one, for instance, and how a certain melodic logic in jazz has remained constant through various mutations of form and style. But *Volume Two* doesn't address these concerns terribly coherently. Stick to *Volume One*. Present in *What's New*, however, is the same vitality that permeates *Creative Orchestra Music 1976*, a spirit unique to those who have achieved new-found fluency in languages of their own creation. This is Braxton's least specific, but perhaps most significant tie to a jazz tradition of serious progress and innovation. —mitchell

## THE CRUSADERS

THOSE SOUTHERN KNIGHTS—ABC BTSD-6024: *Spiral*; *Keep That Same Old Feeling*; *My Mama Told Me So*; *Til The Sun Shines*; *And Then There Was The Blues*; *Serenity*; *Feeling Funky*.

Personnel: Wayne Henderson, trombone, vocals; Wilton Felder, tenor sax, vocals; Joe Sample, keyboards; "Stix" Hooper, drums, percussion; Larry Carlton, guitar; Robert "Pops" Popwell, bass, vocals; Arthur Adams, guitar.

\*\*\* 1/2

The Crusaders, by now a household word in the recording business, have weathered through a number of stylistic transitions without ever losing their basic musical signature. From hard-bop through a disappointing though necessary pop-jazz phase, up to today's juicy amalgam of rock, r&b and jazz, they have always retained a sharp-edged Texas gospel fundamentalism that has often been imitated but never duplicated. While *These Southern Knights* offers few Crusader surprises, it is a further honing of their current, more serious, style of instrumental innovation begun with the inclusion of guitarist Larry Carlton two years ago.

The tunes, divided evenly among all the members of the group with Sample grabbing the additional one, are melodically and harmonically stronger than those appearing on last year's *Chain Reaction*. And the addition of pleasing vocals on two tunes helps reduce the sense of instrumental overkill. Finally, the music is goosed along by the presence of bassist "Pops" Popwell, now a permanent member of the band. In the improvement category, Sample has got to rate at the top. He has often employed clichéd gospel chords and phrases in many of his electric piano solos. On *Knights*, Sample never succumbs to the obvious, as he reveals lines and phrases hitherto not heard from him. His angular comping on Popwell's brief *Funky Feeling* is especially refreshing, reminding one of Hancock's distinctive chording.

Though the music is well recorded, and Carlton, Sample and Hooper literally burn on their axes, the album does not represent a major step forward for the Crusaders. Felder, though at times emotionally provocative (*And Then There Was The Blues*), is by-and-large a

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predictable and ultimately limited player on his instrument. Henderson makes himself felt both in the chorus lines and in his occasional solo, but his is finally a muted involvement. *Those Southern Knights* most certainly will not disappoint any Crusader fan and might even gain them more followers. But aside from the catchy *Keep That Same Old Feeling*, *Knights* contains little of great memory. —townley

## PAUL DESMOND

THE PAUL DESMOND QUARTET LIVE—Horizon SP-850: *Wendy*; *Wave*; *Things Ain't What They Used To Be*; *Nancy*; *Manha De Carnival*; *Here's That Rainy Day*; *My Funny Valentine*; *Take Five*.

Personnel: Desmond, alto sax; Ed Bickert, electric guitar; Don Thompson, acoustic bass; Jerry Fuller, drums.

\*\*\*

Paul Desmond is helping keep alive an important strain of American improvised music that while not quite an endangered species is nonetheless under assault from hyper-electronics, monochordal tunes and synthetically processed funk. Eschewing these and other *au courant* fetishes, Desmond continues to probe the infinite world of the standard tune. In doing so, he employs an almost classical approach centered on such time honored aesthetic principles as proportion, balance and grace.

In this new two-disk venture, Desmond is assisted by three Canadians who are among the most sensitive accompanists on the scene. Guitarist Ed Bickert, who played so brilliantly on *Pure Desmond* (CTI 6059) again demonstrates an understated eloquence matched only by masters such as Jim Hall. Filling out the foursome with impressive clan are bassist Don Thompson and drummer Jerry Fuller.

The quartet's sophisticated and witty conversational prowess is focused most intensely on Desmond's wistful *Wendy*, Jobim's undulating *Wave* and Rodgers and Hart's melancholy *My Funny Valentine*. In Ellington's *Things Ain't What They Used To Be*, Desmond takes on a more hurried, tougher edge until he suddenly seems to realize that he, by his own admission, is "the world's slowest alto player." Overall, the album succeeds in capturing the always potent but delicate chemistry of musicians improvising before a live audience. The clientele of Toronto's Bourbon Street was obviously a stimulating catalyst.

My only reservation concerns those few segments that are so relaxed they tend toward somnolence. Perhaps it is only Desmond's effort to achieve the sound of a dry martini. The altoist, with olive in cheek no doubt, comments in the liner notes that "there are moments on these records which could justifiably be said to sound like *three* dry martinis." Perhaps a splash of vermouth is all that's needed. —berg

## SAM RIVERS

SIZZLE—Impulse ASD 9316: *Dawn*; *Flare*; *Flame*; *Scud*.

Personnel: Rivers, tenor and soprano saxes, flute, piano; Ted Dunbar, guitar; Dave Holland, bass, cello; Barry Altschul, drums; Warren Smith, drums, vibes, tympani.

\*\*\*

Here, as on most Rivers albums, there is a sense of surrealistic energy that permeates throughout. He is a skilled composer of racehorse tempos who, like the Pollyanna at dockside who flirts with the sailor yet never succumbs, toys around with the trappings of quasi-atonality yet never quite makes the break. At times, therefore, it is tempting to

wish for a definition of direction, or a bold step towards the abstract concepts he teases us with yet never delivers.

In place of an innovative musical plank, we have a noncommittal, versatile musician who frequently gets lost in the maze of his own confines. Take *Scud*, for instance. There is the familiar tenor attack, an approach which increases both in speed and emotional intensity with each passing bar. Soon it turns into a wailing, roaring statement, yet just when things are picking up, there is a pause and he winds down. Then before you know it, there's an ambivalent and inconclusive coda. What are we to make of this? Is a little birdie tapping him on the shoulder and saying "enough time in the playpen?" That would be quite unfortunate, for given his virtuosity on many instruments, more could be expected.

While he fails on tenor, he gives us some creditable moments on other instruments. After an introductory dreamcloud cello melody by Dave Holland, Rivers directs his flute in pleasant, Steigian directions, an approach he has often shunned in favor of more chaotic postures. He gets passing marks on the soprano sax-rendered *Flare*, and plaudits for his somewhat deaccelerated chop block chordal piano modes on *Flame*, sounding like Tyner without the pyrotechnics. On this slice, as on the others, Holland shines.

Then there is Barry Altschul, one of the great drummers of our day. His usual muted pose would be inappropriate in this rather busy setting, but he lives up to the handyman role through liberal doses of timely bashing and rolling. Near the coda on *Dawn*, he proves this by frantically pounding behind Rivers' slightly deranged flute.

All together, however, there are too many nagging little doubts throughout. Despite the aforementioned fine licks, there is an occasional feeling of incompleteness and lack of purpose beyond a cultivation of frantic chic. Ideas are too often aborted before bearing full fruit. If it were not for the rhythmic sensuality little substance would be present. —shaw

## SANTANA

AMIGOS—Columbia PC 33576: *Dance Sister Dance*; *Take Me With You*; *Let Me*; *Gitano*; *Tell Me Are You Tired*; *Europa* (*Earth's Cry Heaven's Smile*); *Let It Shine*.

Personnel: Devadip Carlos Santana, guitars, background vocals, percussion, congas, jurro; Tom Coster, acoustic piano, electric piano, Hammond organ, synthesizers, Clavinet, background vocals; Ndugu Leon Chanler, drums, timbales, remo roto-toms, percussion, congas, background vocals; Armando Perazo, congas, bongos, background vocals, vocals (track 4); David Brown, bass; Greg Walker, lead vocals.

\*\*\*

The cover's a give-away, a guaranteed stand-out among new releases, recalling the simpler, more naive blacklight era of the late '60s. The spirit of San Francisco incarnate, and after all, if we still have room in our hearts for Country Joe McDonald and the re-formed Fish or Jefferson Starship, why not Santana?

Ah yes, why not, it makes a lot more musical sense in the long run. Carlos Santana has been the only significant Fillmore refugee to evince continuous and considerable musical growth in the '70s (the Dead have yet, really, to make it past *Aoxomoxoa*), venturing into extended jazz forays, embracing the progressive and loving spirit of John Coltrane in collaborations with John McLaughlin and Alice Coltrane, and even going so far as to renounce "worldly" music in a *db* interview of a couple

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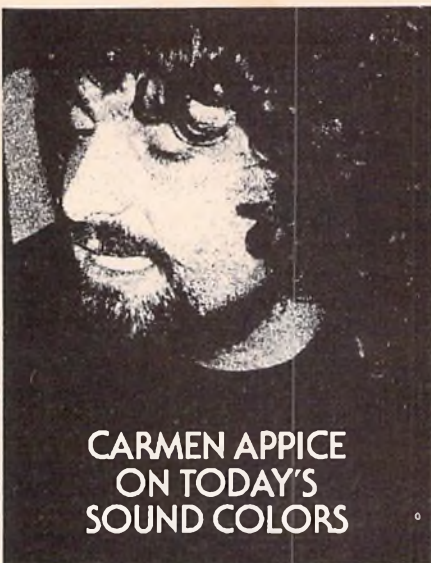
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Albany, NY	WQBK	103.9	Saturdays	11 PM	Pittsburgh, PA	WYDD	104.7	Sundays	11 PM
Baton Rouge, LA	WFMF	102.5	Wednesdays	10 PM	Princeton, NJ	WPRB	103.3	Fridays	11 PM
Baltimore, MD	WKTK	105.7	Mondays	12 MID	Richmond, VA	WGOE	1590 AM	Sundays	3 PM
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Houston, TX*					Seattle, WA	KYAC	96.5	Mondays	11 PM
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of years back, a development stemming from his adherence to Sri Chinmoy's teachings. But, as we've been told, Carlos is "back on earth," making worldly, classically funky Santana music once more, although still a disciple of Sri Chinmoy. *Amigos* is the album many Santana fans have hoped for since *Santana III*, and is an undeniably secular venture.

Or is it so secular? Resoundingly, *Amigos* drives home an important point, one that shares company with Return To Forever's communication theme: if music fails to make its listeners feel, to raise their spirit, so to speak, or move their bodies, is it more spiritual than music that fulfills those needs? Obviously, Carlos has come to believe the answer is no, and in his reply, he offers music of affirmation, music with a clarity of purpose, unlike *Borboletta*, which floundered self-consciously for direction.

*Amigos* has all of Santana's familiar post-psychedelia, pre-fusion elements, the complex, tightly integrated rhythmic layers, the stinging, joyous riffs, and catchy, irresistible hooks, plus an agile, rousing vocalist to boot in Greg Walker, who is more interested in melody and expression than lyrical content. (A fortunate trait, given the quality of lyrics.) To a greater degree than in any previous Santana band, the emphasis here is on funk, with *Dance Sister Dance*, *Let Me*, and the lovely *Let It Shine* being the obvious favorites. Yet it is a more diverse brand of funk than is presently the norm, one that affords the musicians room for improvisation and progressive statements, such as Carlos' beautiful, extended solo on *Europa* (this album's *Samba Pa Ti*) and Tom Coster's brief free-form excursion at the end of *Tell Me Are You Tired*.

Carlos' guitar playing is as incisive and eloquent as ever, and, in spite of an effort to vary his tone and play off to the side, it remains the signature of his and the band's music. Yes, *Amigos* feels good, a truly infectious musical experience, but as one who feels this band's best albums were *Caravanserai* and *Welcome*, I can't help but miss some of that wild-eyed excitement with which Carlos greeted the challenge of new forms. —gilmore

## ALBERT KING

TRUCKLOAD OF LOVIN'—Utopia BUL 1-1387: *Cold Women With Warm Hearts*; *Gonna Make It Somehow*; *Sensation, Communication Together*; *I'm Your Mate*; *Truckload Of Lovin'*; *Hold Hands With One Another*; *Cadillac Assembly Line*; *Nobody Wants A Loser*.

Personnel: King, lead vocals, guitars; Joe Sample, Bert de Coteaux, and Jerry Peters, keyboards; Wa Wa Watson, Billy Fender, and Greg Porec, guitars; Charles Rainey and Henry Davis, bass; James Gadsen, drums; King Erisson, congas; Lani Groves, Maxine Willard, Denise Williams, Julia Tillman, Dec Ervin, and Jeanie Arnold, backing vocals.

★ ★ ★ ★

Even if this giant of a bluesman sang off-key and played out of tune on every track (he does the opposite, and at least as good as ever before), the choice of material alone would call for a three-star rating here. What a joy to hear King applying his mammoth torque wrench of musical ability to such tracks as *Cadillac Assembly Line* and *Nobody Wants A Loser*—at the precise moment when your ears have become narcotized with the avalanche of Lobotom-Rock! Albert and company work exceedingly well together on song after song, exemplified by his sparse, piercing single-string phrases and growling, innuendo-filled vocals on *I'm Your Mate*.

Without exception, the players here work beautifully behind King; the passes and bot-

# readers poll instructions

ballot  
on opposite page

Count down has begun for the **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. Tear off 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.

vote now



toms are functional, tasty, and right to the point—especially that of drummer James Gadson, whose high-hat flirtations and exceptional right footwork are a study for any aspiring blues drummer.

Vocally, King has never been in better form than on the salacious tittletune, when he happily snorts, "I've got a truckload of lovin' / And I've gotta have a place to park. . ." This, chillun, is proof that the blues are not a beaten-to-death idiom, with no space left to go. Not when someone like Albert King is showing this much vitality, spontaneity, and sheer heartfelt energy.

The only drawbacks (and they are slight ones at the most) are the overly lush string arrangements that Coteaux has chosen in places; at their best they enhance, but in some other instances they're like putting Sears fake mag hucaps on your new Volvo station wagon.

In the past, when Albert King has said "blues power" he has meant it, and this LP is no exception. Heaven and Zeulah both help the flash/rock or plodding "fusion" act that has to follow this guy—on stage or turntable.

—pettigrew

## RAMSEY LEWIS

**SALONGO**—Columbia PC 34173: *Slick; Adufu Oodu; Rubato; Salongo; Brazilica; Nicole; Seventh Fold.*

Personnel: Lewis, acoustic and electric pianos; Derf Reklaw Raheem, flute, percussion, vocals; Byron Gregory, acoustic and electric guitars; Jimmy Bryant, Clavinet; Ron Harris, electric bass; Steve Cobb, drums, vocals; Tang, vocals.

Session personnel (in alphabetical order): George Bohanon, Oscar Brashear, Garnett Brown, Bobby Bryant, Larry Dunn, Janice Gower, Fred Jackson, Jon Lind, Harvey Mason, Al McKay, Mtume, Ndugu, Jerry Peters, Jerome Richardson, Jorge Strunz, Ernie Watts, Verdine White, Martin Yarbrough.

★ ★ ½

Ramsey Lewis has skillfully hammered his way through a parade of musical fads for some 20-odd years. Ramsey's drummer during his *In Crowd* period, Earth, Wind & Fire's Maurice White, has now become his mentor. White put Lewis back on the map two years ago with his treatment of the *Sun Goddess* LP. But since then, faltering ideas, an unreliable touring group, and plummeting record sales have quickened Lewis' resettlement amid the pack.

*Salongo* once again carries White's EW&F shield of funky gloss, with smooth vocals flowing in and out of heavy rhythms and tasteful horn arrangements. While the title cut, written by guitarist Gregory, is a Zaire expression, "We come together to create something beautiful out of love," the LP's first tune, *Slick*, is a more apt description of the music contained within. It also offers some of the album's brightest moments with its rapid fire double-time patterns.

The musical offering is surprisingly light on African motifs, especially since the jacket claims Olatunji as a research assistant. Instrumentally, bassist Ron Harris, saxophonist Don Myrick and utility infielder Derk Reklaw Raheem stand out. Harris' thick, plucked bass lines anchor the gliding *Brazilica* and they also form the unifying center for the exit on *Seventh Fold*, while Myrick's two solos on side two lend the proceedings some badly needed fire. Raheem's tune, *Adufu Oodu*, is the most unusual of the bunch, with the vocals seemingly electronically filtered and his own bird-like flute stating the melody down the middle.

Lewis' own playing is indelibly his—soft,

simple vamps highlight the rhythmic base of the tune. But I always will prefer Ahmad Jamal's somewhat similar technique: his chops are superior and his chordings more intriguing. But it doesn't really matter, for Lewis plays as little as is possible. In all, a typical Lewis disc: pleasing but forgettable.

—townley

## STEELY DAN

**THE ROYAL SCAM**—ABC 931: *Kid Charlemagne; The Caves Of Altamira; Sign In Stranger; The Fez; Green Earrings; Haitian Divorce; Everything You Did; The Royal Scam.*

Personnel: Donald Fagen, keyboards and lead vocals; Victor Feldman, keyboards and percussion; Paul Griffin, Don Grolnick, keyboards; Walter Becker, guitar and bass; Larry Carlton, Dennis Dias, Dean Parks, Elliot Randall, guitars; Chuck Ramey, Rick Marotta, Bernard Purdie, drums; Gary Coleman, percussion; Chuck Findley, Bob Findley, Slyde Hyde, Jim Horn, Plas Johnson, John Klcmmmer, horns; Venetta Fields, Clydie King, Sherlie Matthews, Michael McDonald, Tim Schmit, back-up vocals.

★ ★ ★ ★

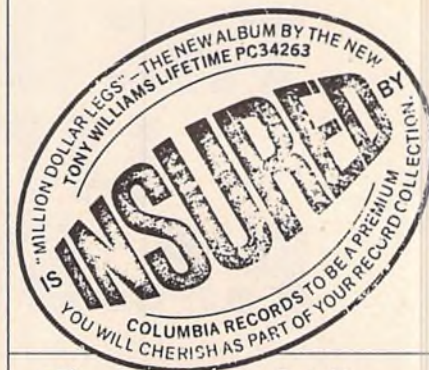
Over the course of five albums, Steely Dan have turned from being shrewd shapers of fetching hits to becoming insular craftsmen of arcane concepts, a motion widely regarded as a sophisticated progression, but just as often interpreted as illusory aberration. In any case, their musical constructions have become more complex, and their lyrical imagery more frugal, culminating in the Haiku-disco exercise, *Green Earrings*, on their latest album, *The Royal Scam*. The Dan have also become a pared conceptual unit, from six members to the present creative nucleus of Donald Fagen and Walter Becker (songwriters and resident auteurs), who are happier in the aloofness of the studio than the vulnerability of the stage. In that light, *Royal Scam* is their most revealing album to date.

And what does it reveal? In their typical, inscrutable narrative style, Becker and Fagen depict a scenario overrun with escapees and murderers, derelicts and deceivers, without aligning their own sympathies. Whether they relate their tales in the first or third person, one doesn't feel that the Dan get any closer to the lonely adulteress of *Haitian Divorce* than they do the jealous lover of *Everything You Did*. They remain equitable in their distaste and temperate in their emotions.

That same calculated approach carries over to their arrangements, where Becker, Fagen, and an army of studio musicians have left nothing to chance. The volatile rhythm sections and restrained horn and guitar passages merge to give the album a unified design, which also tends to render the texture too samey, closer to disco than rock. Fagen's graphic vocals—as unique and adaptive as Dylan at his best—are left to carry the melodic weight, inevitably and impressively commanding the focus of every performance.

But for this listener, Steely Dan, for the first time, inspire reservation more than awe. *Royal Scam* lacks the drive of *Countdown To Ecstasy* and the affability of *Pretzel Logic* (their best albums). When I want to hear accounts of moral and emotional degeneracy, ones that will move me, I turn to the first-hand accounts of Lou Reed and Neil Young, not the cunning pedantry of Donald Fagen and Walter Becker. Steely Dan may be the Jerry Brown of rock, just as coolly ambitious and studiously humorless, and, for all my misgivings, just as deserving of our serious attention. Look cynical and never smile; people will admire you every time.

—gilmore



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## JOANNE BRACKEEN

**SNOOZE**—Choice CRS 1009; *Nefertiti*; *Circles*; *C-Sri*; *Zulu*; *Sixate*; *Old Devil Moon*; *Snooze*.  
Personnel: Brackeen, piano; Cecil McBee, bass; Billy Hart, drums.

★ ★ ★ ★ ★

*Snooze* marks the recording debut of pianist Joanne Brackeen. While reflecting her playing experiences with Joe Henderson and Art Blakey, and the new school of keyboardists (e.g., McCoy Tyner, Cecil Taylor, Herbie Hancock, *et. al.*), Brackeen demonstrates a strong, powerful style that, though related to the above, is all her own. Brackeen, joined by Cecil McBee's inventive, propulsive bass and Billy Hart's crisp, sizzling percussive backdrops, offers here an intense, challenging set.

Supported by a superb technical facility which allows her to fully express her inner musical visions, Brackeen's approach includes provocative shifts between cascading single-note lines and dense two-handed chordal slabs; long complex breath-taking runs and terse pointillistic clusters; and forceful fortissimo arcs and delicate pianissimo arabesques. Brackeen, while maintaining a metrically based flow that constantly swings, tantalizes the pulse by surging slightly ahead or lagging a bit behind.

*Nefertiti* opens with Brackeen's introspective, rubato statement before segueing into a medium tempo exploration of Wayne Shorter's chordal markers. With Miles Davis' *Circles*, Brackeen floats through alternating light/sunny and dark/brooding triple metered atmospheres. *C-Sri* is the keyboardist's harmonically embellished, up-tempo 12-bar blues in C. Joanne's *Zulu* features fiery pianistics and an engaging, free-form dialogue. After an attention-grabbing, stop-start opening vamp, the pianist's *Sixate* slides into a rolling 6/8 magic carpet ride. Scraping away the encrustations of nostalgia, Brackeen successfully revives Burton Lane's *Old Devil Moon*. Another Brackeen 6/8 sketch is the dream-like *Snooze*, whose spell is snapped by the ringing of a phone.

The electric, laser-like performances add up to the announcement of a highly original and accomplished young talent. Undoubtedly, the pianistic voice of Joanne Brackeen will be a major force in the evolving currents of contemporary music. —berg

## CHET ATKINS AND LES PAUL

**CHESTER & LESTER**—RCA APL1-1167: *It's Been A Long Time*; *Medley: Moonglow/Picnic; Caravan; It Had To Be You; Out Of Nowhere; Avalon; Birth Of The Blues; Someday Sweetheart; Deed I Do; Lover Come Back To Me*.

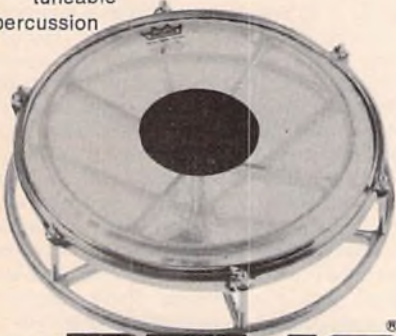
Personnel: Atkins and Paul, lead guitars; Henry Strzelecki or Bob Moore, bass; Paul Tandell, Ray Edenton, or Bobby Thompson, rhythm guitar; Randy Goodrum, piano.

★ ★ ★ ★ ★

From the popular point of view, "supersessions" are meetings of personalities, not talents, who trade riffs based upon a common musical disposition. Such affairs are only randomly meritorious, because the principals are too prone to lengthy displays of technical prowess and too shy of the substantive vocabularies necessary to nourishing rapport. While the concourse of musical diversity has fared best in the company of jazz musicians, enough notable examples abound in the country and rock idioms to justify the generic application of the concept.

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One would be hardpressed to find musicians possessing attitudes more manifold or talents more virtuoso than those of electric guitarists Les Paul and Chet Atkins, and equally hardpressed to categorize their styles. Is *Chester & Lester* a country, jazz, rock, or "pop" album? In truth, it's a little of all of those (I know retailers who have had heated arguments about where to file the record) and much more than any of them: it is a vivid one-volume history of the electric guitar, a bonafide "supersession," regardless of how superfluous the term has become. *Chester & Lester* would be significant alone for marking Les Paul's return to the record scene (his first appearance in ten years), although its musical caliber fully balances its historical import.

Paul's fluent, witty lexicon has changed little over the years; he still brandishes a crisp, staccato lead style, adorned with his characteristic vibrato and offset by descending, glissando runs on the turnarounds. By contrast, Atkins has gradually refashioned his technique over the course of his career; he is, today, a more assured, "cooler" musician with an innate flair for jazz scales and phrasings. Where Chet's solos are melodically complex and meticulously architected, Les' extemporisations are virtuously simple and refreshingly ingenious.

Together, they interact with a richness and joviality rare to jam sessions. In *It's Been A Long Time* and *Lover Come Back To Me*, Atkins and Paul spin potent counter melodies and eloquent embellishments, while such big-band standards as *Caravan* and *Avalon* are newly-driven with rockabilly rhythms (reminding one that Chet was the guitarist for many of Elvis' early RCA sessions). Throughout, the rhythm section's versatility is simply staggering.

Every person who claims an affinity for the guitar, musicians and listeners alike, should make *Chester & Lester* required listening. Along with Jeff Beck's *Wired*, it defines the profile of the modern guitarist. —gilmore

### RED RODNEY

THE RED TORNADO—Muse MR 5088; *For Dizzy; I Can't Get Started; Red Bird; The Red Tornado; Nos Duis Ga Tarde; The Red Blues.*

Personnel: Rodney, trumpet; Bill Watrous, trombone; George Young, tenor sax, flute; Roland Hanna, piano; Sam Jones, bass; Billy Higgins, drums.

★ ★ ★ ★ 1/2

The odyssey of 49-year-old trumpeter Robert Chudnik, better known to the music world as Red Rodney, is the stuff from which Hollywood movies are made. In the '40s there were gigs with the bands of Jimmy Dorsey, Les Brown, Claude Thornhill, Gene Krupa and Woody Herman. There was also an unforgettable stint with Charlie Parker during which Chudnik was dubbed "Albino Red" in order to pass as black so that Parker's group could work Jim Crow jobs that otherwise prohibited integrated bands. Problems with drugs, several successful years as a society bandleader in Philly, and lucrative gigs in Las Vegas are but a few other chapters in Rodney's career. Today, events are starting to fall in place for this exponent of bop. He's playing the music he loves, is getting work, and is again back in the studio.

Red has said that jazz is a happy music which must have a good swinging beat. That outlook, along with his thorough schooling in the lexicon of bop, infuses the performances included in *The Red Tornado*. Putting together a solid front line and an equally solid rhythm

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section, Red has selected a balanced set of tunes which amply reflect the leader's buoyant positivism.

Hard-core bop is neatly represented by George Young's ever-shifting *For Dizzy* and Rodney's swirling *The Red Tornado*, Red's homage to Parker's *Ko-Ko. I Can't Get Started* features Red's smoky, slightly cornetish colored lyricism, while *Red Bird* is a modal sketch alternating between Dm and Ebm in the manner of Miles' *So What* and Trane's *Impressions*. The up-tempo bossa backdrop on *Nos Duis Ga Tarde* provokes a lively string of loose but taut meditations, whereas Rodney's *The Red Blues* returns the sextet to arching blazing boppish arrows. In spite of a few rough spots, overall, the music is ebullient and infectious.

Deserving of special mention is George Young. His big-tone tenoring, silvery flute work, and *For Dizzy* composition mark him as an important new voice on the contemporary scene. —berg

## WAXING ON . . . .

To the growing ranks of reissuedom, we can now add Verve—or, more accurately, Polydor, which is repackaging many of the recordings that originally appeared on the Verve label. (Polydor has chosen to retain the older company's name and identifying trademark, much as Arista did with the recent Savoy reissues, thus allowing these albums to gain marketable prestige from their historic

parentage.) And Verve, in the '50s and early '60s—a period in which all this material's original Verve issuance is safely nestled—meant Norman Granz and the wide variety of jazz artists and sessions he produced.

There is no doubt that Granz was a pioneer in jazz entrepreneurship (and his recent success with his own Pablo label indicates the longevity of his approach). Justly famed for his Jazz At The Philharmonic jam sessions in L.A., Granz in 1944 made history with the first "live" recording of a jazz concert (which was also the first JATP concert). It's now preserved on the JATP twofer in this series. His recordings were released on a number of labels, including Mercury and his own Clef and Norgran labels, until 1957, when his entire catalog was transferred to Verve. That collection is the source from which this first batch of Verve reissues is drawn.

Granz wasn't perfect. His sessions often grouped musicians from his recording "stable," and some of the pairings—Charlie Parker and Buddy Rich being the most celebrated example—were strange, to say the least. By the middle and late '50s, Granz had become adept at producing the relatively simple "blowing session" — like the Gillespie set here — which filled a record with perhaps four tunes featuring extended soloing in well-worn frameworks. It's a method which accounts in part for today's overwhelming deluge of LPs on Pablo. But Granz hit his stride often, as do the Verve reissues. Cleanly, professionally—almost slickly—packaged, each twofer presents discographically noted material, with liner notes of surprisingly consistent quality; and the remastering, under the watchful eye of series producer Robert Hur-

witz, has resulted in clear, crisp sound. Since we are rating, at least in part, the repackaging of music which has been previously issued, all these considerations bear upon the success of the series.

Charlie Parker is at the top of the heap; indeed, the inclusion of a Bird twofer in a reissue series has become almost obligatory whenever the possibility exists. In the case of the Verves, it's quite appropriate, since Parker's work for Granz included the recordings with strings and the 1950 reunion session with Dizzy Gillespie. The former made a new, larger audience aware of the self-destructive genius in their midst, while the latter, featuring Thelonious Monk, bassist Curly Russell and Rich on drums, proved to be a mid-sized landmark, for the more initiated listener, along Bird's torturous career. The master takes of the Gillespie date, plus half of the pieces with strings, are included here, along with a 1950 quartet session (featuring *Star Eyes*) and some 1949 tracks that provide one of the earliest looks at Kenny Dorham. These tunes still bustle with the cutting-edge intensity of Parker's classics on Savoy, while the latter tracks display less raw urgency but showcase Bird's increasing maturity and successful forays into romanticism. Chris Albertson takes an unusual and thoughtful approach in his incisive, inclusive liner essay, and the album is an important addition to any fledgling Bird collection.

Parker's one-time idol, Lester Young—who is also enjoying a rash of reissuance—is featured in two contexts in the second Verve twofer. Opening the album is a 1956 date that features one of the finest rhythm sections one can imagine: Teddy Wilson, Gene Ramey on

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bass, and Young's bandmate from the Basie days, drummer Jo Jones. Both the dates included here offer Pres in a relaxed, sometimes buoyantly swinging mood; but these tracks from '56 tend to bog down in the trademarks of Young's style. Lacking some—but certainly not all—of the vitality of previous years, his milky tone and fantasyworld phrasing provide only selected moments, rather than whole performances, of real genius. The rest of the album, a 1952 setting starring Oscar Peterson and a marvelously sympathetic Barney Kessel, placed Pres in a more aggressive milieu, and he generally responded with heat, relative complexity and even brilliance. Pres, as liner annotator Ira Gitler points out, was *not* dead and gone in his declining years, although he was a changed man; it's all here to hear. What is valuable in any case is the opportunity to hear Young stretch out beyond the three-minute limit, as he does in almost every case.

Oscar Peterson was one of the earliest members of the Granz "stable," and he is again in action on each of four dates comprising the Billie Holiday twofer. Like her erstwhile friend Lester, *Lady Day* is supposed to have suffered so dreadfully in the last part of her life that her records of the period can serve only as shadows of past greatness. But this new compilation is one of the strongest tools with which to defuse the myth. Between 1952 and 1954, featuring a variety of obligato-spinning hornmen (tenorists Flip Phillips and Paul Quinichette, trumpeter Charlie Shavers), Billie recorded many of the songs already associated with her for Granz, and these performances slip off the turntable with assurance, grace and an uncanny talent under unearthly control. Jazz, among other things, is the translation of a performer's personal experience into music, and Billie by this time had plenty to draw upon. Later, her voice would go and the horror stories be borne out; but here, she is between the sweet swing stylings of her youth and the dissolution of the end, giving these tunes a unique impact. In some ways, this was her prime. The notes, by Billie's biographer Linda Kuehl, give a solid explanation of her life and the background of these sessions, but Ms. Kuehl's musical observations are a bit suspect, and her carping about Peterson's unsuitability as an accompanist is not supported by the evidence on wax.

Billie appears elsewhere on the Verve series, taking up an entire side of the JATP twofer with her 1946 concert at L.A.'s Embassy Theatre. It's a superb set, with *Billie's Blues*, *Strange Fruit* and *Body And Soul*, capturing the singer when her voice was prettier and her dramatic phrasing not quite so blockbusting as on her later records. The other three sides of this album recreate the trailblazing 1944 concert, the first on disc, and are a glorious reminder of how much pure fun jazz can be. Illinois Jacquet, who is starting to gain recognition as an important link in the saxophone's development, is growlingly alive with his big-toned swagger and crowd-delighting sax shrieks, while tenorist Jack McVea provides contrast with his more orthodox improvising. The concert also featured a young J. J. Johnson, the vibrant trumpet work of the little-known Shorty Sherock and, in the rhythm section, two keyboard players who consistently brighten every track—pianist Nat King Cole and guitarist Les Paul. Both would achieve fame in other ways—Cole as a singer, Paul as the inventor of

the solid-body guitar—but their work here is nothing short of brilliant. And their chase sequence on the simple-titled *Blues* must have been worth the price of admission by itself.

While the Dizzy Gillespie twofer offers some bountiful rewards—as a date that assembles Diz, Sonny Rollins and Stitt and drummer Charlie Persip would almost *have to*—there are some problems and some questions. One problem is the length of performance. As mentioned before, these 1957 dates—featuring each tenorist on two quintet pieces, then both Sonny's on another four tracks—are in a "blowing session" format that once in a while drags on a little too long. One question is why Rollins was tapped to solo on two vehicles better suited to Stitt, and vice versa; Stitt's pedestrian bop clichés on the otherwise fascinating *Haute Mon'* pull down the whole performance, whereas they would have fit more easily into *Sumphin'*, which stars Rollins. Still, there are pleasant surprises, such as the ferocious tenor exchange on *The Eternal Triangle*, as Rollins' modernizing perspective whips Stitt into one of the top performances of his life. Rollins is terrific throughout, as is pianist Ray Bryant, sparkling in his solos and comping. Bryant's brother Tom was the bassist, Persip plays with billowing, if a bit heavy-handed, drive, and Diz takes the wraps off for some slashing solos of his own. But not enough for me. These records are caught between the giant achievements of bop and the tremendously mature excitement of Dizzy's recent Pablo recordings, and they suffer somewhat in the comparisons.

Finally, to close out a series that opened with Charlie Parker, the long-awaited and much-needed Bud Powell reissue. It's titled *The Genius Of...* and it's an understatement. These are trios done between 1949 and 1950, featuring Max Roach, Ray Brown, Curly Russell—their names are their reputations—and featuring *Tempus Fugit*, an astounding *Cherokee*, *Tea For Two*, and solos from 1951: *Parisian Thoroughfare*, *Hallucinations*, *The Fruit*. Powell is often considered to have transferred Parker's style to the piano, a generalization with its truths and flaws. In the sense that he became the archetypal bopper on his instrument, Powell was indeed Bird on ivory, but the complexity of his textures and voicing—oft overlooked in light of his blinding speed and bludgeoning power—added new dimensions, and his mind worked in improvisational patterns as distinct from Parker's as the men themselves were different. These are classics, essential to an understanding of the bop era as well as the development of jazz piano. More important, they're some of the best piano tracks you'll ever hear, some of them the most frightening. Gary Giddins' notes are the best of the series. Bud lives, too.

—tesser

Charlie Parker, *The Verve Years (1948-1950)* (Verve VE-2-2501):

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Lester Young, *Pres And Teddy And Oscar* (Verve VE-2-2502):

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Billie Holiday, *The First Verve Sessions* (Verve VE-2-2503):

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Jazz At The Philharmonic, *The Historic Recordings* (Verve VE-2-2504):

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Dizzy Gillespie, *The Sonny Rollins/Sonny Stitt Sessions* (Verve VE-2-2505):

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Bud Powell, *The Genius Of* (Verve VE-2-2506):

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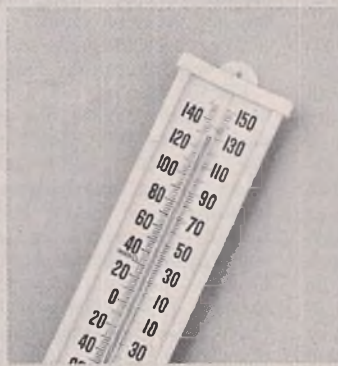
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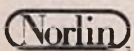
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# BLINDFOLD TEST



BRUCE TALAMON

## Urszula Dudziak- Michal Urbaniak

by Leonard Feather

By the time Urszula Dudziak and her husband settled in the U.S. in October of 1973, their international reputation in Europe was already considerable.

Born Oct. 22, 1943 in Straconka, Poland, Dudziak studied piano at a music school in Zielona-Gora and had classical voice training in Warsaw. Playing and singing with a school jazz band, she was discovered at 17 by the late Christopher Komeda, who wrote the music for Roman Polanski's films. She and Urbaniak worked with Komeda's quintet in 1963-4; in '65 they formed their own group.

Michal Urbaniak was born Jan. 22, 1943 in Warsaw, where he studied at the Academy Of Music. He visited the U.S. for eight weeks in 1962 with a hard bop group called the Wreckers.

In addition to experimenting with various electronic instruments (he with electric violin, Polymoog, Lyricon, etc., she with percussion synthesizer), both are gifted composers. In 1974 they began touring this country with their own group, Fusion. Their albums, on Columbia and later on Arista, attest to a highly individualistic approach to electrified music. Dudziak's *Newborn Light* on Columbia was a breakthrough in the use of the human voice via a synthesizer. This was the Dudziak's first blindfold test.

**1. JAN GARBAREK.** *Spiral Dance* (from *Belonging*, Polydor). Garbarek, soprano sax; Keith Jarrett, piano/composer; Palle Danielsson, bass; Jon Christensen, drums.

**Urszula Dudziak:** I like the theme, but the rest was kind of boring; I don't know, it didn't really move me. The saxophone sounded like Jan Garbarek. I would be more sure if you would play a solo.

**Michal Urbaniak:** I would say I didn't like production—it was too sterile—there is a classical approach to the music. It must have been a European production; but what I liked was the theme. It could have been written by Keith Jarrett, maybe by Dewey Redman—some of this type of music. I think it was Jan. Maybe Jon Christensen on drums and I would take a guess on Eberhard Weber on bass. Three stars.

**Urszula:** Same!

**2. FLORA PURIM.** *Conversation* (from *Open Your Eyes, You Can Fly*, Milestone). Purim, vocal; Hermeto Pascoal, composer; Alphonso Johnson, acoustic bass.

**Urszula:** I don't remember what the name of the record is, but it was sure Flora Purim, and Miroslav playing bass.

**Michal:** Miroslav's writing . . . is what struck me . . . a few bars. . . .

**Urszula:** I really liked the composition. It was pleasant, nice; I liked it. I'm not crazy about Flora's singing without lyrics; I prefer it when she's singing with lyrics, but I really appreciate that she's doing something.

**Michal:** I would agree. I don't have much to add. It sounded nice, the rhythm was good. Everybody played well. I think it should receive a good rating—let's say three and a half, four stars.

**Urszula:** Four stars.

**3. JEAN-LUC PONTY.** *Echoes Of The Future* (from *Upon The Wings Of Music*, Atlantic). Ponty, violactra (overdubbed).

**Michal:** This was very nice. It was Jean-Luc who did this piece, and I think he does beautiful things with his violins, violactras and electronics. I also

think he's one of the few guys who humanize electronics. He's been the frontrunner of violin since 1964, and I would give him four and a half stars for his performance. I think it's very nice, very meditative. . . .

**Feather:** Did you take up violactra after hearing him play it?

**Michal:** He told me about it existing one time when I was in Europe. We played together in Berlin.

**Urszula:** I love some things Jean-Luc does, but this thing—I don't know. I was kind of, you know, relaxed, but it didn't touch anything in me, it didn't move me. I wouldn't give four and a half stars. Three and a half.

**4. STAN GETZ AND JOAO GILBERTO.** *Izaura* (from *The Best Of Two Worlds*, Columbia). Getz, tenor sax; Gilberto, vocal, acoustic guitar; Heloisa (Miucha) Buarque de Hollanda, vocal. (Two drummers and five percussionists listed in overall personnel.)

**Michal:** Sentimental disco, '64. I mean, it's Joao Gilberto, and I don't know the girl singer; of course I know Stan Getz. I wish the rhythm section would be in the '70s, not in the '60s. I don't know when it was recorded. If it was recorded in the '60s it has more value to me. Stan Getz is beautiful as usual, and he's original—what I'm following in music in general—somebody who does something original and sticks to this, you know, even if it's to me a little outdated, it's still beautiful.

If it sounds old and it's done by a person who is coming from this . . . it's great and it will always be great, and I'm for it. It's difficult to rate. I would give four stars for Stan and the singing was very tasty, very musical, and I wish that the rhythm, especially the drumming, would be a little more up to date.

**Urszula:** I think the same as Michal actually. I like this Brazilian flavor. The first time I heard Astrud Gilberto's *Look Over The Rainbow*, Gil Evans was arranging this, and I love this record. . . . I don't know who this lady is, but I know this was Joao Gilberto. The singing was good. Three stars.

**5. GABOR SZABO.** *Theme For Gabor* (from *Night Flight*, Mercury). Szabo, guitar; Ritchie Rome, composer.

**Michal:** I hope I don't have to know who it was, and I wouldn't like to do a rating because it wouldn't be fair. What was played here was simply nothing, and anyone could play . . . piano, overdub guitar, and use echoplex, or whatever. . . . I mean, it was nothing. I don't see the need for music like this. And I might be hurting somebody who can play, so I don't know. It's a crazy idea, I mean I don't like pseudo-classical, pseudo-meditative, I don't know. The sound, the echoplex, the synthesizer in the background indicates that the record shouldn't be too old, which makes the thing even worse. I can't give it a rating—it's simply out of context. . . . it's not worth anything to me.

**Urszula:** Yeah. The same. I mean, I've heard the melody a thousand times. Nothing interesting no changes. It was kind of boring, and this is the worst thing that can happen to music.

**6. MAHAVISHNU ORCHESTRA.** *In My Life* (from *Inner Worlds*, Columbia). John McLaughlin, 12 string acoustic guitar, backing vocals, co-composer; Narada Michael Walden, lead vocal, piano, co-composer.

**Urszula:** Poor singing, no rating for the singing. And I like the few bars the guitar played—it was nice. For the guitar I give three stars; but I didn't especially like the composition. I wouldn't buy this.

**Michal:** This one I happen to know, and I give five stars to John McLaughlin for whatever he does. And you can see the business input into the music very clearly here, and I am not putting it down because that's what we all have to consider, one way or the other. Michael Walden's singing was sort of pleasant. I guess it might even be his tune. I don't know, it's out of context. I like Mike Walden's drumming, and I think he's a brilliant singer, but it's not my cup of tea.

I give five stars to John because I recognize him in that thing—he is the source of this guitar playing, regardless if it's electric or acoustic. By the way, I think the thing between acoustic and electric is blown up very much and unnecessarily, because John, whether he plays acoustic or electric guitar, is the same John McLaughlin and the lines he plays are mostly the same. He's using some effects electrically which he cannot use acoustically and he uses some acoustic things which he doesn't have electronically, and that's what electronics are to me.

**7. CANNONBALL ADDERLEY.** *New Orleans Strut* (from *Lovers, Fantasy*). Adderley, alto sax; Jack de Johnette, drums, composer; Alvin Battiste, electric clarinet; Alphonso Johnson, bass.

**Michal:** I didn't like it from the beginning. I have to tell exactly what was happening to me. I recognize the good rhythm section—I like this kind of rhythm section. There was nothing special whatsoever, but it was solid. It built up nicely. . . . beautiful collective improvisations on the end which I am a very big fan of, and I think in jazz we sometimes keep forgetting nowadays that jazz used to be, and jazz is, very collective—I mean, some people are forgetting.

Also I think somebody was playing electric clarinet—I must admit that this is fantastic, and I wished I had one for a long time, but this is a problem because I never had a clarinet and I can't play a clarinet. But if I would be, I would be playing electric clarinet. When I first heard Moog, the first synthesized sound, I said "Man, I wish I would play clarinet, because this is like the first natural synthesizer."

Altogether, it was solid, good, fine, nothing special except clarinet. I would give three and a half, four.

**Urszula:** I rate it three. I don't particularly like jam-sounding records. I prefer a different kind of bag.

**Michal:** Was it Alphonso Johnson on bass? **db**

# Profile



## LEO SMITH

by bob ness

At 35, Leo Smith is a trumpeter and composer who has been at the forefront of the New Creative Music since 1967 when he joined forces with the influential and historically important AACM in Chicago. Early associations there with Muhal Richard Abrams, Leroy Jenkins, and Anthony Braxton have produced a number of recordings as well as those under his own leadership with his New Delta Ahkri ensemble. Currently, he is part of the new Anthony Braxton quartet, along with Dave Holland and Philip Wilson.

Smith is also the author of a small but dense book/pamphlet pointing towards a further comprehension of the music he and his colleagues create entitled *Notes (8 Pieces) Source A New World Music: Creative Music*, published in 1973, and dedicated to "the pioneers of creative music in America ... [who] liberated the performer to a creativity of direct deliverance of a creative thought: music."

The book's contents, Smith emphasizes, "are very important to me in terms of my concepts and ambitions." In it he equates creative music with improvisation, meaning "that the music is created at the moment it is performed, whether it is developing a given theme or is improvisation on a given rhythm or sound (structures) or, in the purest form, when the improviser creates without any of these conditions, but creates at that moment, through his or her wit and imagination, an arrangement of silence and sound and rhythm that has never before been heard and will never again be heard."

This kind of meandering and closely argued thought is also found in Smith's conversation and it's delivered in a soft-spoken, almost down-home voice which always sounds very calm—almost sleepy. He lives in West Haven, Conn., an easy drive to the Eastern music centers, but he grew up in a small country town called Leland, Miss. His stepfather was a bluesman who played guitar, piano, drums, and sang throughout the midwest and deep south. He can remember men like Little Milton, Elmore James, B. B. King and many other bluesmen of the Mississippi Delta region coming over to visit and to play in his family's living room.

There was also the radio. "In Leland, I used to listen to the radio and hear all kinds of music—Harry James, Benny Goodman, and some fantastic pieces by Louis Armstrong who was always spoken of as the greatest trumpet player in the world. I imagine that subconsciously played a strong part

in my attraction towards the trumpet, but essentially I'm attracted to music. It doesn't matter that much whether I play the trumpet or whatever, although I do love the sound of the trumpet and I know thoroughly the whole trumpet dynasty.

"I'm attracted to music and to being able to create ideas to use to influence physical, spiritual, and psychic changes, as well as materialistic changes in the lives of those I know and those I may never see. I want to be able to channel music back towards the tradition of the musician (which is what John Coltrane, Albert Ayler, the AACM, and others were about) as somebody who didn't just play an instrument and send out notes in a relationship called art. I want to get back to the first tradition of the creative musician, which was to be able to perform, heal, be a spokesman and leader in the community and to be able to channel ideas of influence over great distances—and not be so centered on himself and 'success.'"

During junior high school Smith moved from melophone to french horn to trumpet and he played in marching bands ("One of the strongest things I remember of the marching bands in the south is that they would play the marches as written and then improvise on them."), concert stage bands, and an 8-10 piece creative orchestra which played dance tunes, some original material, and a lot of Ellington pieces such as *Mood Indigo*, *Take The A Train*, and *Jeep's Blues*.

After high school, Smith traveled for about a year with groups playing blues, r&b, and soul music. He then went into the army for five years (he took a short discharge in order to get to Europe) and played in post bands in the south and in Italy and France, and was exposed to musicians from different backgrounds. He feels that the army experience was worth it ("even though I couldn't wait to get out from the first day I was in") because it gave him a chance to play every day and, "you had the time to sit and work on things, which is very important."

Just before he got out of the army in 1966 a sax player gave him Anthony Braxton's phone number in Chicago. Smith called him as soon as he got there in January, 1967, and eventually became part of the AACM, which is now in its 11th year and what Smith calls its third period.

"The AACM is one of the most thorough organizations in the world. I feel that it will be looked upon as one of the cornerstones of its type by future generations. So many people came together with so many different ideas and didn't feel threatened or inhibited, or felt they would be robbed of their ideas. It also operated at a very high learning level. The AACM, for us, was like an open forum and it gave everyone a chance to work in the solo form, ensemble form, and orchestral form, and to develop these areas simultaneously. A very wide spectrum of creative energy was happening there. We had painting exhibits, theater, dance, poetry, plays, critical interpretations of the music, and historical surveys of certain periods within the music."

When Smith first came into the AACM, he put together a trio with Braxton and Leroy Jenkins which was the basis for an ensemble that existed from late 1967 until early 1970. The association culminated in New York with Muse recordings under the group name, Creative Construction Company, and included Muhal Richard Abrams, Richard Davis, and Steve McCall. Their music was not always easily accepted and Smith remembers the big Belgian Festival during the summer of 1969 when the people "booed and threw chunks of mud and pop bottles on us. And our very last live performance as the CCC in Paris in January of 1970 was a riot. It began during the first set and during the intermission the intensity increased so that when we came out to play the second set they cut us off and wouldn't let us play."



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After the breakup of the CCC, Smith formed a group called Integral (with Henry Threadgill, Thurmond Barker, and Lester Lashley) that lasted about six months and then he moved to Connecticut. "In late 1970, I organized a group called the New Delta Ahkri ('Ahkri' is a word representing a perfect union) and the idea behind it was to create music of totally different orders and to have these centers of activity fluctuate in terms of involvement, intensity, and contribution."

The group has gone through a few personnel changes and now includes Anthony Davis on piano, Wes Brown on bass and flute, (their album *Reflection* is on Kabe), and in March of 1975 saxophonist Oliver Lake became part of the group when he's not with his own ensemble. Percussionist Paul Maddox recently joined them to make it a quintet. "Every member of the group contributes in an entirely different way from each other, and this is true to an *extreme*."

Smith has mixed feelings about New York and living on the east coast. "New York actually refers not just to New York City, but to the whole northeastern circle. In a place of such commerciality there's a lot of creative players and great musicianship, but I sometimes feel that they expose themselves in a mastership of craft rather than creatively. I think it's a good place to play and almost all of the great ideas occurred there, but the players, with a few exceptions, were not born there. The beautiful thing about living in the east is that you get credit for what you do and you get paid. In the midwest and west you can play a lot but you're considered 'local.' That puts a vibration on the listener, the public, and they don't feel responsible to come out and hear you."

On the subject of critics and criticism, Smith has definite views: "I feel that any form of criticism is not positive. 'Criticism' means 'correction' and that's impossible. I never have a 'bad night' because I don't accept that understanding of playing. I consider whatever I play at whatever time to be my absolute all. Most of the people writing in the

jazz magazines are what I would call buffs. Instead of writing record reviews, creative journalists might better devote time to studying the various periods of the music and prepare expert analyses of the form, structure, and aesthetics of the music.

"Instead of going to a concert and criticizing this player or that, write a poem or a novel section on that experience like James Baldwin and Richard Wright have done. Although I like Martin Williams' book, *The Jazz Tradition*, I don't think one white man should head an exploration into black music such as he is doing at the Smithsonian Institute. Instead, I think there should be a federation or panel of, say, seven people with three being black, one white person from America, one Japanese, one Englishman, and one from somewhere else."

Smith likes to think of the music and particularly of the players, historically, in terms of dynasties and of the different instruments as royal families with clearly traceable lineages. "I love all trumpet players and I love the way they play. I know the characteristics of the archetypal players and how the different lines came along. Trumpet playing came from Joseph Oliver. Louis Armstrong's early solos are identical in rhythmic shape and conceptualization to Oliver's. In Oliver's bands, the trumpet player began to take dominance in the different lines that were hooked together to make the ensembles. Very shortly the ensemble begins to break down as the essential deliverer of the music. Armstrong is an innovator because he saw where this kind of playing could go and he did it, beginning with early pieces like *Hot Potato*, *Weather Bird*, and *West End Blues*."

Smith's own playing reflects this close scrutiny and historical awareness of what has gone on before him. And the deeper the listener's awareness, the more of these musical references he hears in Smith—to Miles, Clifford Brown, Fats Navarro, Don Cherry, and to all the great players of the music, not just the trumpet players.

"I look at the music," Smith says, "in the sense of a mission and I look upon traveling to other

cities like the astronauts traveling in space, or in earlier times, like explorers traveling to other continents to discover what new places had to offer and also to spread their essential wisdom." **db**

## AL JARREAU

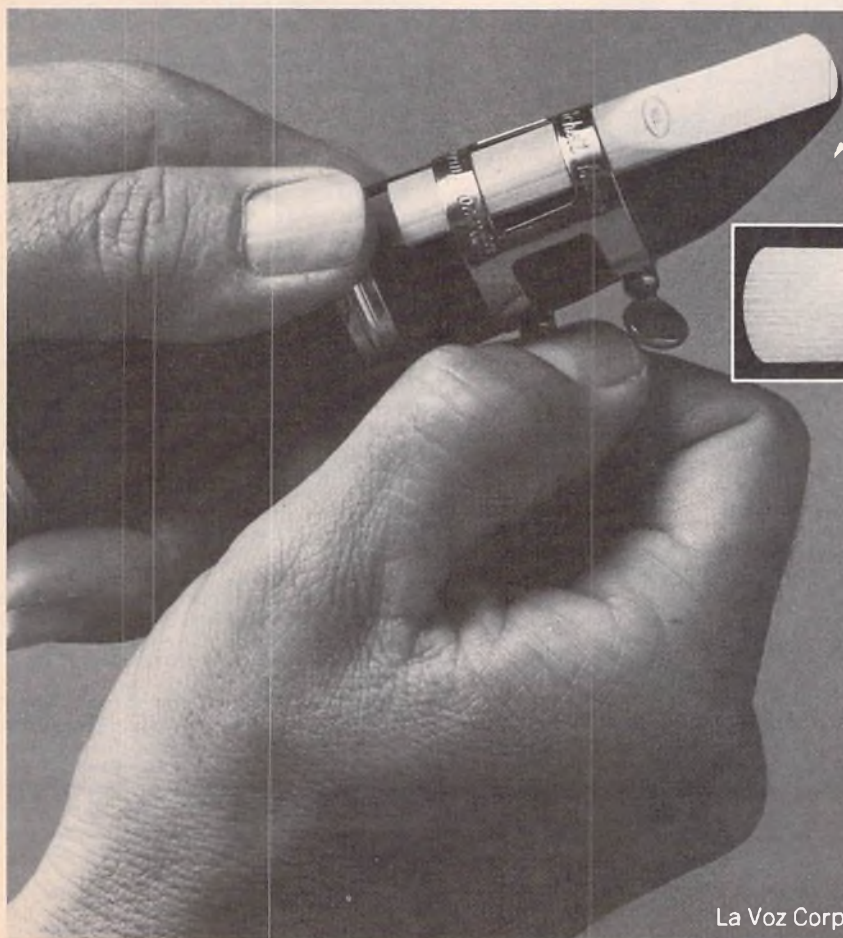
by lee underwood

His name is Al Jarreau. His 1976 European tour included club dates and concerts in Germany, Switzerland, Italy, France, and Holland. He sang for two sold-out weeks at Ronnie Scott's Club in London. He taped his own TV special in Hamburg. His performance for Eurovision was hailed by the French press as "the American triumph." Defeating a host of contenders, he won the German Music Academy's Award for Outstanding Male Vocalist of 1975.

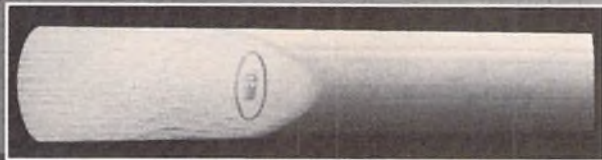
To those who have followed his continuing rise to international prominence, Al Jarreau's success as an improvisational vocalist and a songwriter more than satisfies his fan's hopes and expectations.

His 1975 debut album, *We Got By*, was a highlight for critics and fans alike. Lyrically, Jarreau is a celebrator of compassion, dignity, joy and love. Musically, he is a true vocalist, not just another pretty somebody singing a song. His melodic vocal improvisations are often as fast, as difficult, and as soaring as those of a saxophone. Incorporating a personal, non-referential array of flute sounds, train sounds, whispers, squeaks, bird-calls and passion-cries, Jarreau has virtually reinvented the art of scat singing. No fly-by-night pop singer, Al Jarreau is possibly one of those very special creators who someday might well become the yardstick by which others are measured.

Born March 12, 1940 in Milwaukee, Wis., Al was the fifth of six children. His father, Emile Jarreau,



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was a minister. His mother played the piano in church.

"I never got to hear my father preach in church," recalled Jarreau, "because the war came and he went to work in a munitions factory. But he preached at home—he preached everywhere!

"And I'm seeing that happen to me. I'm doing the same thing, taking up the ministry. only my pulpit is the barroom and the stage. My church is the world."

As a child, he sang in church, then in school plays, and in "ooo-shoo-be-doo" street corner quartets. Throughout the 1940s, he woke up in the morning and turned the radio to the jazz station and Daddy-O Dailey, "a hip, slick, rhyming, chiming, fast-rap, bebop disc jockey out of Chicago." In high school he sang jazz standards—*Laura*, *Lullaby Of Birdland*, *Moonlight In Vermont*, etc. Les Czimer, a Hungarian pianist, introduced him to serious

jazz vocalizing, encouraging him to improvise, to take chances, to stretch out.

Earning his way by singing, Jarreau graduated from Ripon College with a degree in psychology, then took his masters at the University of Iowa. After six months in the Army Reserve, he moved to San Francisco where he counseled for three years at the California Division of Rehabilitation.

He also worked three nights a week at the Half Note with George Duke's piano trio. In 1968, he quit the counseling job and trekked to Los Angeles, where he and guitarist Julio Martinez landed a job at Dino's on the Sunset Strip, a gig that led to Rodney Dangerfield's in New York. He also appeared on the David Frost show, the Mike Douglas show, and the Johnny Carson show.

In 1971, he left New York and went to Minneapolis, where he formed a rock group and began seriously writing his own material, including *Lock All*

*The Gates and Sweet Potato Pie*.

When the L.A. recording factories ignored Jarreau and his group, Al again went solo. He and guitarist Julio began playing weekends at a small North Hollywood club called the Bla Bla Cafe. They initially passed the hat for their earnings. "After two years, I was able to pay my rent and all expenses with two nights work a week."

Jarreau's big break came in January, 1975, when he appeared at Hollywood's Troubadour Club as the opening act for Les McCann. Warner Brothers heard him, liked him, and signed him that week. *We Got By* appeared in the summer of 1975, and his second album, *Glow*, was released in the summer of 1976.

After 15 years as a performer, Al Jarreau has finally emerged as a recording artist. "I just kept on doing what I do," he said, "never getting overly discouraged. I was aware that when the time was right, I would know it. Now the time is right, so right, in fact, that it's scary. It's a total affirmation of the positive flow of my life."

In his music and in his conversation, Al Jarreau brims over with that spirit of affirmation. "Every thought, whether positive or negative, is creative thought," he said. "So it is important to think positively and constructively about the things you want to unfold in your life.

"Proper thought is prayer. Prayer is proper thought. Thought and prayer are *casual* things. All the Source, God, wants from me is the highest good—peace, love, joy, actualizing my highest potential.

"I believe we are all rooted in that central core, that creative source of the universe—which is good, and which creates beautiful things. Like the lily, the mountain and the tree, we are all part of it. There are certain natural events that occur that we interpret negatively—floods, earthquakes, droughts, etc.—but these things don't have any positive or negative value in themselves. It is for us to understand the positive flow from which they come.

"I think the Source wants to recreate itself. It wants to recreate beauty. If it didn't, it would be at cross-purposes with itself. It would tend to destroy itself.

"Mankind, because he has thought and can remember and project and think, can think in a negative manner if he so chooses, but he can also turn it around and put it in a positive direction and make himself more beautiful and much, much stronger."

Al's first large audience was at the 1976 Montreux Jazz Festival. Al took only pianist Tom Canning with him. They were to rehearse with several noted European studio musicians and then perform. At the very last minute, the musicians cancelled on him.

"I had been ill," said Jarreau. "I was weak and feverish from heat stroke, and then, in Europe, I caught the flu. There I was, 10,000 miles from home, and sick. Then the musicians didn't arrive, and my performance time was coming up. What to do? The best that I damn well could." Accompanied only by his pianist, Jarreau received three standing ovations *during* the set.

"True," he said, "there have been times when I have not dealt with certain truths the way I should have, and I have had to learn to cope with certain moments of neurotic negativity in my life.

"I remember one time, for example, when I was scared, rolling on the floor in fear . . . rolling on the floor. I was so scared, I couldn't look at the moon. I was *afraid of the moon*. It was the first time I had ever confronted the profound realization of the inevitability of death.

"You see, I don't think any of the things we experience come to us by mistake or happenstance. They come to us in order to get us a little bit higher. God forbid that I should have to experience that ever again, but it did help me look at something I perhaps should have been looking at all along. That awareness of mortality helped me learn that although I will give up my body someday, my spirit is immortal.

"In the grand scheme of it all, there is *only* life. Alive . . . alive . . . *living*. Once I began to see that, it opened up another way of thinking for me. ☪

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B

**caught...** Bob Marley: Rastaman Soul  
 ... Left Bank Jazz Society: Louis Hayes, Junior Cook, the  
 Heaths, George Coleman ...

## BOB MARLEY AND THE WAILERS

The Auditorium Theatre,  
 Chicago

**Personnel:** Marley, vocals, guitar; Donald Kinsey, guitar; Earl (Chinna) Smith, guitar; Tyrone Downie, organ; Carlton (Carlie) Barrett, bass; Alvin (Seeco) Patterson, percussion; the I Threes (Judy Mowatt, Marcia Griffiths, Rita Anderson), vocals.

Once it looked like reggae music—an historically and culturally unique fusion of African rhythms, Caribbean sounds and American rhythm & blues—would never make the pop charts in the States, much less capture the fancy of our hype-prone youth. Then along came a dreadlocked Jagger who grew up in Trenchtown, Kingston, Jamaica, wore his guitar strapped over his shoulder like a semi-automatic, and followed the back-to-Africa religious cult known as Rastafarianism. His name, Bob Marley. And from all appearances at the Auditorium Theatre, Marley has succeeded in making reggae, which has already passed its prime in most of the rest of the world, the new cult of middle-class American kids.

The tour was the first concert tour for the Wailers in America, though last winter they performed at a number of key showcase rooms across the country. Obviously the sold-out house (approx. 3,900) had already crowned their new hero beforehand as they stood and stomped in wild applause before Marley could manage a single note out of his guitar. This, along with a steady aroma of ganga throughout the auditorium, set the tone for a highly dramatic, energy-charged show.

Marley's latest album, *Rastaman Vibration*, is also his most commercial, and the concert highlighted his subtle but definite shift toward rock'n'soul. The I Three backup singers added epiphonal grace to the proceedings while lead guitarist Donald Kinsey often broke away from the chicken-scratch pattern of most reggae guitarists to fill out the sound with some fine lead playing.

Meanwhile, Marley hopped around the stage almost as if his shoes were on fire. His natty locks bobbed up and down in wild animation and his Che Guevara costume brought back anachronistic memories of the '60s, though for Marley and the decaying Jamaican nation, revolution is still serious business. In the small confines of a club, with unruly Rastafarians dominating the front rows of tables, Marley seems larger than life, a bold figure who has come to charismatically lead his people back to Selassie land. Yet, in concert, he appears almost diminutive, more the youthful rebel than the matured revolutionary.

His concert set included such songs as *Trenchtown Rock*, with the insistent lyrics, "brutalize me with your music," *Roots, Rock, Reggae*, and the politically explosive *Rat Race*. When it came time to do his famous *I Shot The Sheriff*, transformed into a hit (two years ago) by Eric Clapton, Marley com-



TIMOTHY ISOM

pletely reversed the tone. While Clapton's version was melodic and listless, almost devoid of strong emotion, Marley's rendition was ominous and rebellious. He emphasized the "I" with a strong downbeat and two raised fingers from a clinched fist. It was Marley's braggadocio anthem to revolution. For an encore, he chose the demonstrative *Get Up, Stand Up*, something which the audience did in unison.

—ray townley

## THE LEFT BANK JAZZ SOCIETY OF D.C. FESTIVAL '76

Cramton Auditorium  
 Howard University

**The Louis Hayes-Junior Cook Quintet:** Junior Cook, tenor sax; Woody Shaw, trumpet; Ronnie Matthews, piano; Stafford James, bass; Louis Hayes, drums.

**The Heath Brothers:** Jimmy Heath, tenor and soprano saxes, flute; Stanley Cowell, piano; Percy Heath, bass, piccolo bass; Ben Riley, drums.

**The George Coleman Octet:** George Coleman and Frank Foster, tenor saxes; Mario Rivera, baritone sax; Frank Strozier, alto sax; Danny Moore, flugelhorn; Harold Mabern, piano; Calvin Hill, bass; Eddie Moore, drums.

For the past year, since the demise of Et Cetera, the only club in town with a full-bore jazz format, Washington's jazz lovers have often gone hungry for live music. There are signs, though, that the famine may be over: check out the musical feast tendered by D.C.'s Left Bank Jazz Society on a recent balmy evening. Many old friendships were renewed as the capitol city's jazz community made a strong showing, gathering to celebrate the long dormant Left Bank's return to activity. That return was nothing short of triumphant, riding high on a party atmosphere and an incredible roster of talent. Funding for the event came partially through a grant from the Commission for the Arts.

Opening the show was the Louis Hayes-Junior Cook Quintet, blasting into trumpeter Woody Shaw's *The Moontrane*, the group, swinging tightly around the impeccable drumming of Louis Hayes. Their ensemble work was flawless, and each player turned in sub-



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stantial solos before the set was over. Junior Cook's bright tenor was challenging throughout, and particularly effective on Monk's *Pannonica*. Ronnie Matthews played daringly in and out of the McCoy Tyner bag, and bassist Stafford James provided a spell-binding interlude in the midst of *Book's Bossa*. But it was Shaw's trumpet that emerged as the most eloquent voice in this well-balanced quintet. Woody is a nonpareil melodist, flying through his solos with the fluidity of invention and technique that make him one of the strongest hornmen on the scene today.

A tough act to follow, make no mistake, unless the Heath brothers happen to be waiting in the wings. With Ben Riley sitting in for absent brother Albert, and the virtuoso support of Stanely Cowell's piano and *mbira* (thumb piano), the Heaths were more than up to the high standards set by the opener. Cowell's *Maimoun* provided a beautiful starting point for the foursome. A magnificently structured piece, *Maimoun* provides each player with thematic material that fits together just so, forming a lilting, symmetrical frame for solos by Cowell, Jimmy, and Percy. The latter's choruses were uncharacteristically weak, never getting beyond Cowell's dominating bass theme. Next was Jimmy's *Project S*, based on a rhythmically twisting theme (four bars in 4, followed by four in 6). The pace bellies up to twelve bar for solo work, where Jimmy did some heady tenor work, displaying the very personal rhythms required of a great tenor player. Riley's percussive outing turned the beat inside out and back again with narrative precision. An emotional but economical reading of Ellington's lush *Warm Valley* led into the irrepressible ebullience of Percy's *Watergate Blues*. The final bar came too soon for an aroused crowd, with the last note in Jimmy's logically careening coda to his *Smilin' Billy Suite*. This last piece, dedicated to Billy Higgins, is a haunting, spare example of Jimmy's compositional merits.

The George Coleman Octet, solidly built around the twin tenors of Coleman and Basie veteran Frank Foster, brings a fresh sound to the fore; the exposure they deserve could well make it a popular sound as well. Synthesizing the cool fullness of Gil Evans and the uninhibited group gropings of Charles Mingus, the group showed well on originals like Harold Mabern's *Waltzing Westward*, and performed miraculously vital transformations of several jazz standards. *On Green Dolphin Street* becomes, in their inventive hands, a study in the elasticity of time: Eddie Moore's drum solo leads to a double-time chorus of a written variation on the classic theme, followed by another Moore solo, a quadruple-time chorus, a ballad statement from Mabern's piano, and final release in the ensemble recapitulation of the theme. *Body And Soul* showcased a cutting session between Coleman and Foster: nobody's a loser when two adept improvisors deal with such a great tune, but Coleman got in last licks with a pair of choruses drawing on Coltrane and Coleman Hawkins, respectively and respectfully.

The evening ended slightly prematurely; Shirley Scott's trio, with Harold Vick's sax up front, had been scheduled, but Shirley never got her mojo working because nobody could get her Hammond working. Despite this disappointment, the collective appetite of D.C.'s faithful seemed sated, at least for the moment.

—bill bennett

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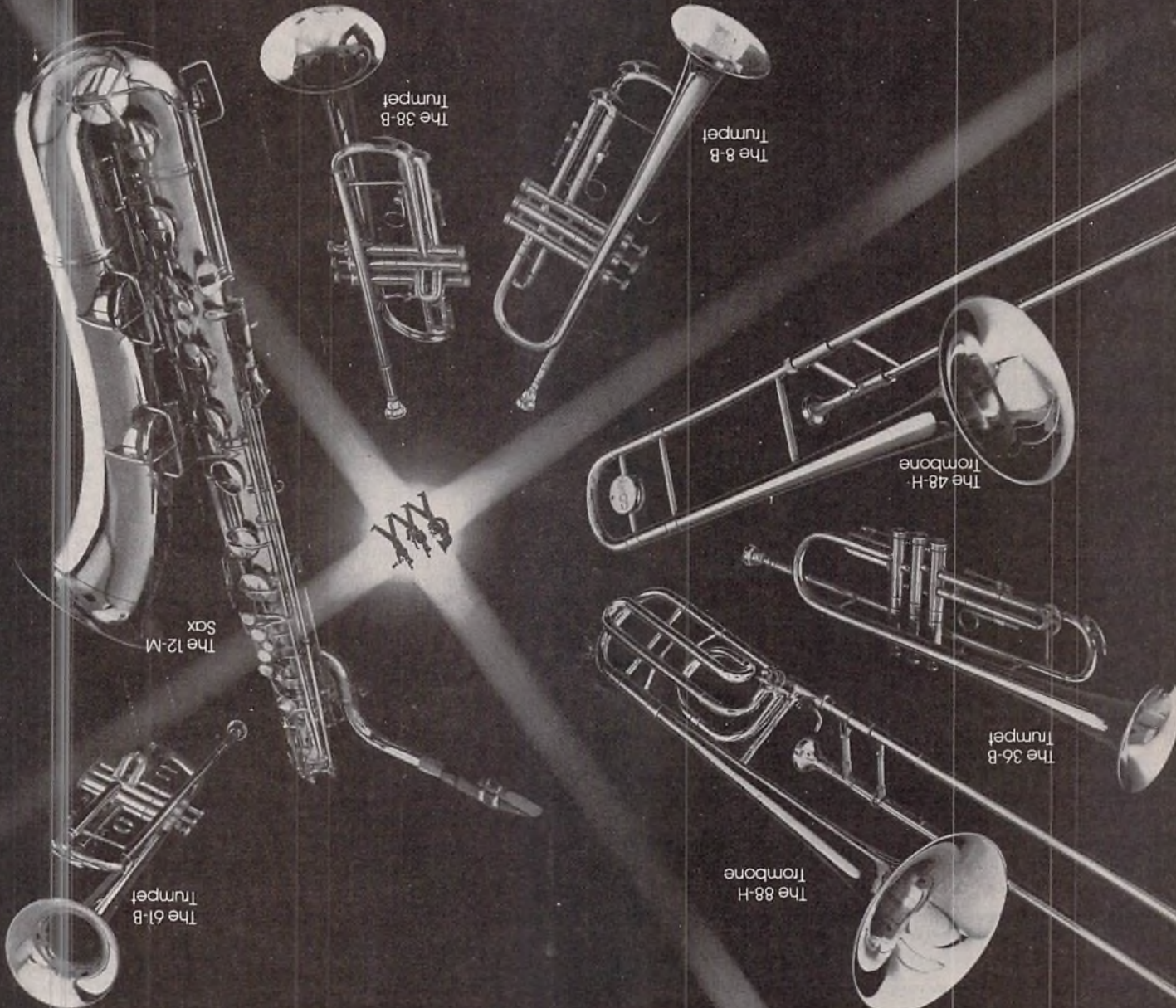
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The level of artistic achievement attained by any musician is determined by the amount and utilization of time devoted to the art. And because time utilization is so important to artistic growth, a plan for orderly procedure is necessary: even eight or more hours practice per day might accomplish little or nothing if the approach is illogical, and continued practice of bad habits simply strengthens those habits.

**Warmup** should be used to assure that skills already mastered stay available for use, skills like full range, smooth tone, dynamics control, articulation, phrasing, rhythmic patterns, and melodic embellishment. A brass warmup can be of any length (five minutes or more) and should always commence in the middle register. Active performers (six to nine hours playing per day) generally will not require a lengthy warmup, for they are assuring themselves of skill-retention through application. But if the types of performance in which players are active do not demand those skills, they must be included in the warmup. And the inactive player, say one who performs only on weekends or less often, not only needs a much longer warmup, but also a very disciplined one to avoid possible injury to the embouchure and to save something for the performance.

**Practice**, after a warmup, should be used to improve existing skills and to acquire new ones. Practice time must be directed to the specific goals of what skills need most to be improved or acquired. It will therefore not sound good—for the most part it will sound terrible. But practice is not for the ears of Aunt Tillie or for the next door neighbors: it is time to be spent in what Carl Sandburg calls "creative loneliness."

An accomplished player must work a minimum of one hour a day, including warmup, just to stay even on his instrument. To improve requires more time. And a student must work a minimum of two hours a day with no set maximum other than that dictated by fatigue.

**Rehearsal**, after a warmup, should be used to refine existing repertoire and to learn new literature. Rehearsal time must not be confused with practice time. In rehearsals, as in performance, players must endeavor to sound their very best.

**Performance**, again after a warmup, should be regarded as a culmination of all the time previously spent in practice and rehearsal plus all the experience gained from previous performances: the public deserves presentation of music at the most refined artistic level possible.

By concentrating on the specific purpose for each of these four musical activities, any musician will improve.

**Embouchure.** Literally tons of written material has been produced describing the embouchure, naming and elaborating on the specific function of each facial muscle. And books have been published containing only pictures of brass players' embouchures—all different. . . . But I recommend that the mouthpiece be placed on the embouchure in the proportion of approximately two-thirds upper lip and one-third lower lip and that the mouthpiece be comfortably centered.

**Breath Support.** Since the air column goes from the lungs through the embouchure into and through a brass instrument, it is essential that the entire lung be used for containment of air. Like pouring a bucket-full of water, the lungs can best be filled from their bottom up. Control of breath support determines volume, pitch, tone quality, and note emphasis. And that control evens out the scale on brass instruments.

**Articulation (attack).** The most common articulation is made by the pronunciation of the syllable, *Tu* (or *Too*). Some variations of this articulation are: *Ou, Du, Gu, Hu, Ku,* and *Thu*, plus the complete range of other vowel sounds, like A, E, I, or O. The correct attitude and position of the tongue prior to any articulation is relaxed in the lower half of the mouth. And the correct placement of the tongue during any articulation is wherever it makes contact in clearly pronouncing whichever syllable is being used. Clear articulation further requires coordination of air, tongue, embouchure, and valves (or slide). So that the length of the stroke will not vary, each finger should be kept in contact with its appropriate valve.

**General observations.** To keep the abdomen relaxed and flexible for a full supply of air, a brass player should sit or stand erect but relaxed. It is impossible to breathe correctly slouched in a chair.

The control (firm corners) of the embouchure is first to go when cheeks are puffed. And with the control also goes the tonal center in the sound. This bad habit of puffing cheeks, while generally confined to the low register, is too often found in both the middle and upper register (if there is any!). And the infamous "smiling method" (pulling back embouchure corners) for upper register playing and upward slurring is another bad habit. It results in a very thin and pinched sound, necessitates excessive pressure, and limits upper range. Then there is the bad habit of shifting the mouthpiece position up and down on the embouchure to accommodate upper and lower registers. Such shifting causes a player to develop separate embouchures for separate registers, which in turn limits both flexibility and consistency of tone throughout the range of the instrument. The brass player should develop one embouchure only for the complete range, keeping the firm corners of that embouchure in position without pucker or smile, and using the hinge of the lower jaw to change the size of the oral cavity for pitch register accommodation—open for low register, normal for middle register, and close for upper register. And the player

should select a mouthpiece suitable for middle register playing, for that is where about 90% of a performer's total note production is located (I call it the "cash register," because brass players earn most of their livelihood in music right there, although bonuses can be earned from time to time from special high or low notes).

None of these observations means that the instrument should be held rigidly, stiffly. But when motion between instrument and player does occur, the instrument itself should do the moving, not the player's head. Moving the head up and down while playing tends to alter or choke the flow of air.

And finally, brass players can constantly check for all their good and bad habits by putting a mirror in their practice rooms. Playing an instrument well is the natural consequence of commitment, proper guidance, study, and hard work. **db**



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(Ed. note: The complete four-movement work performed by Harvey Phillips and the Composers String Quartet is available on Crest Records.)

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miserable arrangements from the politicians."

There must be better ways to force the cultural department to accept jazz and improvised music as a form of art, and to give it the same financial support as they give to other forms of music, says Eje. The subservience of the musicians hasn't yielded much of a result.

"Maybe we should act in a more militant manner. Then they might be more inclined to listen to us; they would have to come to us instead of avoiding us when we try to contact them to tell them about our situation, our needs and demands. But for that, we need a stronger solidarity between the musicians, awareness and a well-planned program to fight for."

Another problem with Sweden is that the jazz scene has become very isolated. "There are very few guest appearances by foreign jazz

musicians and groups, and very little contact with what's happening in the other European countries. I'm talking about contemporary musicians and groups now, and not about the packages brought here by people like Norman Granz and George Wein. What about all the marvelous European musicians? No way! No attention is given to them by concert arrangers, club owners or critics, even if they by chance happen to be here and play for the door at Fasching. Sweden has become a gold mine for has-been musicians from America. Just look at our so-called jazz festivals! And the critics in Stockholm are raving about records by Clark Terry, Joe Pass and what have you, while a lot of exciting things are happening right around the corner."

Eje Thelin has, as you may have noticed, many complaints about the jazz scene in Sweden. Still, he intends to stay in Stockholm. "I have too many things that keep me here.

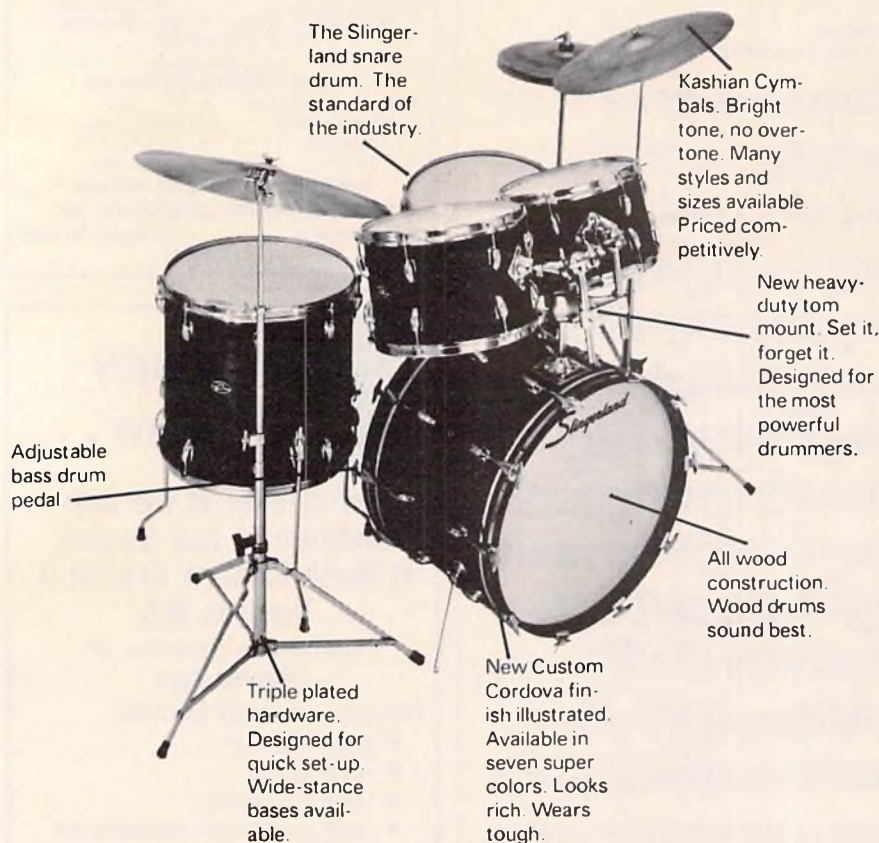
For one thing, my son. For another, despite the cultural problems, the general political climate in Sweden agrees with me. Relatively speaking, it's more liberal, the foreign policy is more moral and social system more just than other countries in which I have lived and worked. There are many things in Sweden which I would like to see changed, but in general the Swedish government is moving in the right direction, and it functions with honesty. Honesty is very important to me. I have to be honest in music, be honest to the people that I'm playing for and to my fellow musicians. There is no room for compromise. Honesty is an important quality in music and a condition that has to be fulfilled if you want to reach out, to communicate with people. I think we keep this quality very high in the group. Sometimes when we play, the communication is so strong and sincere that you feel good vibrations from it for several days. To be open and honest is not only important for communication among the musicians. It also opens a direct channel between the audience and the musicians. Improvised music is the most immediate and direct form of art, as it is the only one in which the listener becomes a participant in each event. Due to this fact, the music itself is only the materialization of an instant emotional and spiritual interaction among everyone present."

To be honest in music, you have to develop an instrumental technique that gives you freedom to express precisely what you want. Eje is constantly working on his own technical development, and the results, so far, are amazing. Eje is one of the most technically advanced trombone players in the world, moving faster and within a wider range than most of his colleagues, using a superb control of overtones and a large spectrum of different sound possibilities. During a studio recording with Eje a couple of years ago, I shuddered when I suddenly heard a whole trombone section out there as Eje stood playing in solitary majesty. Afterwards, Eje showed me how he could play three or four notes at the same time and even provide a further extension by singing through the mouthpiece.

"The trombone is an instrument with great possibilities," explains Eje. "It can be developed very far where technique is concerned, and I have only just started to go into its unknown areas. There is very much that can be done beyond its traditional limits. But technique cannot stand by itself. It, like the language, is only a tool for expressing what's inside. There are musicians with a highly developed technique who still do not play good music. Maybe they just have nothing to say, or maybe they aren't honest in their playing. There are also some truly great, strongly expressive musicians who play with a rather limited technique. The important thing is that you have enough command of the instrument to play what you think."

In discussing European musicians and groups, Eje says: "That's another thing about honesty, accepting who you are and where you come from. That is a thing that has been growing among European musicians during the last decade or so, adding a new quality to their music. Europeans have always used American jazz as a model for their own playing, but today many of us are free from that complex. Of course, the influence from America is strong and almost all of us have gotten into this music from listening to American jazz. But we also have our native musical traditions as parts of us, folk music as well as classical mu-

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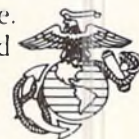
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**THELIN**

continued from page 44

sic. And the world of jazz is getting smaller and bigger at the same time, smaller because different countries aren't so far from each other nowadays and bigger because we now have a music scene in the western world that takes interest in what's being played in Asia, the Orient, Africa, South America and what have you. The influences come from everywhere and mix with American jazz and our own traditions. During recent years, a lot of European musicians have come up with their own, truly original music. Earlier, we had our own imitations of Coltrane, Ornette and J. J. Johnson—and I wasn't free from that myself when I was a kid. But today I really feel sad when I hear people stand up and play somebody else's phrases, tunes, sounds. . . . I mean, what's the use? I could play all those swing or dixieland or bebop phrases as well as anybody, but that's not me. That was somebody else's music in another time and another place."

The old Eje Thelin Quintet of the '60s was one of the most recognized and influential European groups. But today, Eje's music has outgrown bebop and other American influences present during that period. The compositions played are originals by Eje, with a few tunes borrowed from musician-friends like British reedman John Surman. The themes sometimes work as signals on freely improvised sets. They do play tunes, and they also have varied underlying rhythmic patterns, sometimes several different rhythms simultaneously. But the music of the Eje Thelin group evolves to a great extent from spontaneous creativity. This is made possible by the highly developed communication in the group and by its musical flexibility.

Each man is a soloist in his own right—this is not a trombone with a piano trio. And, though the music is entirely their own, there is at times some funky blues popping up, or some other thing that you recognize from elsewhere. "But that's a natural thing," explains Eje. "Those things are also parts of ourselves, of our backgrounds and experiences. Our backgrounds are quite different; both Harald and Bruno have classical training and experiences from rock music, Leroy has played blues and gospel music as well as different kinds of jazz and I myself have walked right through jazz history. But we don't copy music that was created by others, everybody has his own personal expression and doesn't imitate anyone."

The quartet works intensively in periods. In between, Eje sits right at the phone in his Stockholm apartment, trying to make up new tours for the group. This year, they have already played concerts in West Germany, Austria, Switzerland and Yugoslavia. Late this autumn they will tour the U.S. and maybe also visit Japan. And they have hopes for a new album.

"This time we would like to have several concerts recorded, and finish it off with a studio date right after a tour, when we're still inside the music. It's very frustrating, however, to make records with a group like this. We develop the music so fast that we feel it's already old when the time has passed between the recording and the release. But, still, records are a very effective medium if you want to reach out to new and larger audiences. We also feel that it's important to document our music in different stages of its development.

"Right now, I feel very much at home with this group. I'm doing what I want, and that's a very good thing to be able to say."



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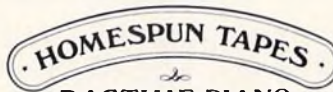
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## Perspective

### CLAUDE NOBS: CHEF de FESTIVAL

by Len Lyons

The Montreux International Jazz Festival—six consecutive days of jazz preceded by two weekends of folk and soul—celebrated its tenth birthday this summer. The event is healthy, mature, and shows all the signs of longevity. From its inauspicious birth as a low-budget (\$4000) showcase for European bands, its growth has sprawled to a \$300,000 enterprise, which has continued its policy of admission-free afternoon big band contests and now presents a well-balanced array of established groups at night. This year the genres ranged from the Preservation Hall Jazz Band to Sun Ra and from Stan Getz to Cecil Taylor.

Against the backdrop of America's two major festivals, Newport and Monterey, the Swiss event seems to have incorporated the best elements of both. Concerts are held indoors in the acoustically designed Casino, where each group is allowed at least an hour on the stand; yet there is as strong an emphasis on "festival" as there is on jazz. The lakeside, Alpine town looks as if it were modeled after a picture post card. There is a weekend long street fair, swimming and boating; though prices are high by anyone's standards, campers seem to be expected and welcome in the park and on the Casino grounds.

Claude Nobs is the festival's George Wein and Jimmy Lyons: he is its founder, producer, and creative guide. Born in Montreux in 1936, Nobs describes himself in his early years as floundering for direction and "habitually broke." He had his first taste of success at a school of gastronomy, where he studied to be a *chef de cuisine* for two and a half years, graduating first in his class. "It taught me a valuable lesson," he recalled. "For the first time in my life I found that if you wanted something badly enough, you could achieve it."

Nobs cooked up his first *piece de resistance* as a new employee in the Montreux Tourist Office. "The original idea was to use the approach of the Golden Rose Festival, a TV contest program which has been taking place here since 1964. . . . It was very hard to get a balanced night in those days because we never knew what type of music we were getting. It could be excellent or the type of thing you wouldn't even put in a local bar. We'd have one American group a year as an attraction. The first year it was Charles Lloyd; the second, Nina Simone."

As the festival's concept was well received, Nobs sought talent elsewhere. "There were simply not enough good European jazz artists." He could not lure American artists across the Atlantic with money—"Montreux fees have always been relatively small," he admits—so he instead provided sophisticated video and audio taping equipment. This cultivated the all-important support of the record companies.

Not confining himself to behind-the-scenes activity, Nobs also emceed each concert and, this year, played undeniably exciting jazz harmonica with the Newport All-Stars. Less of an entrepreneur than Wein, less of a raconteur

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than Jimmy Lyons, Nobs' style falls somewhere between the deejay and the avid fan. On the last day of the festival, he paused for this interview with db:

*What was the role of the record companies in helping the festival to expand?*

"For a period, we were receiving ever increasing support from them. It began as help with certain separate groups and evolved into a request for sponsoring a full evening for the purpose of recording. The accent was much too heavy on recording. (*Over 80 LP's have originated from Montreux, including Les McCann's Swiss Movement, which has sold over a million units.*) Sometimes the companies would bring in an array of their talent, which did not at all fit in with the concept of the evening. The concerts were far too long because of recording sound-checks, the tension of making a record, and so on. This has actually been the first year that the companies haven't controlled the night."

*Do you get the same amount of ticket sales for the folk and soul segments?*

"No. Jazz is definitely where we get our best and most consistent response. This year, Leonard Cohen and Gordon Lightfoot did very well for us, but there was nothing like the powerful activity we see for jazz."

*Do you have a desire to expand the festival again?*

"The moment you have an audience of over 3000 people I think the artist/audience relationship begins to suffer. I've promoted big stadium-like rock concerts with the superstars but I just don't like that sort of venue." (*Nobs produced the first Rolling Stones European concert in '64 and continues to produce them on the Continent.*)

*Of the three types of jazz you've mentioned—traditional, fusion and avant garde—where are you getting your best response?*

"From a commercial point of view, there's no question that our best box office was for Billy Cobham/George Duke, Weather Report, and the Crusaders, but the best box office acts don't always get the best response on stage. In fact, one of the great values of the three-concert format is that the audience is exposed to new artists. Monty Alexander was a fantastic success the other night, though it was Thad Jones/Mel Lewis and Stan Getz who brought people in to hear him."

*Are your future bookings determined by audience reaction?*

"No. I'm against booking an act two years in a row, unless there's been a significant change in personnel. Of course, I need attractions, but the principle I follow is good music and a balance of styles."

*What is your own taste in jazz? What kind of records do you have and what do you listen to?*

"Well, I have 10,000 LP's, about 4000 78's and 1000 hours of videotape, much of it from Montreux. What I listen to depends very much on my mood. One moment I'll listen to something light, that's funny, that makes me happy. Later I might put on the MJQ or Coltrane or Charlie Parker."

*What is your impression of the year-round jazz scene in Europe in the past year?*

"There's been a definite improvement in both the number of concerts and the attendance, but I think this is primarily for the jazz-rock bands. We still can't present the spectrum of jazz that's available in the States, except in the festival context. The biggest artistic contribution of America is jazz—period! Nobody can beat it." db

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**1861-1865**—Civil War bandmen play horns whose bells point backward toward the troops. (Casualty figures for musicians rise rapidly.)

**1896**—John Phillip Sousa raps a long tube around a player and points its bells forward, thus concocting the Sousaphone. A boon to the marching brass bassist.

**1922**—King Oliver adds Louis Armstrong to his band, thereby establishing a two cornet brass section.

**1932**—Ellington opens the era of the trombone section by adding a third bone, Lawrence Brown, to his band.

**1964-1975**—Through the influence of United States musicians like William Bell, Robert Nagel, Charles Gorham, John Barrows, Tom Everett, and Harvey Phillips, brass players worldwide organize into the International Horn Society, the International Trombone Association, the International Trumpet Guild, and Tubists Universal Brotherhood Association (T.U.B.A.).

**1973**—Back home in Indiana, Harvey Phillips originates the annual Octubafest, a week-long celebration of his chosen instrument.

**1974-1976**—Octubafests permeate the United States.

**1974**—Harvey Phillips amasses over 300 tubas (complete with players throughout the United States) for a Christmas carol concert, charts by Alec Wilder, at New York's Rockefeller Plaza. The Arizona delegation feels that the Grand Canyon would be a suitable locale for the next such event.

**1975**—All four brass societies band together into the International Brass Society.

**1976**—The first International Brass Congress, instigated mostly by American brassists, convenes in Montreux, Switzerland.

**July 27, 1976**—Arnie B. Larson and Bill Echols of C.G. Conn, Ltd., demonstrate odd brasses like the echo horn on the Today Show.

db

## CITY SCENE

### NEW YORK

**Club Sanno:** YoHo Music presents "Jazz In A Japanese Garden" (Saturday evenings).

**New York University** (Loeb Student Center): "Highlights In Jazz" presents "Jelly Roll, Joplin, James P and Others" w. Dick Hyman, Pee Wee Erwin, Mill Hinton, Bob Rosengarden, Carrie Smith (9/22).

**Carnegie Recital Hall:** Oliver Lake Quartet/Air (9/29).

**Folk City:** Albert Dailey and Friends (Sun. from 4-8 p.m.).

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

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

**Bottom Line:** Patti Smith (thru 9/12); Dion/Jane Oliver (9/13-15); The Meters (9/16-18); Tony Williams (9/20-22); Kenny Burrell (9/23-25).



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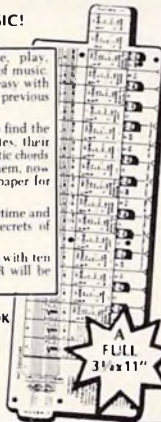
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## CHICAGO

**Jazz Showcase:** Clark Terry Big Band (9/12-13); Joe Pass (9/15-19); Art Blakey and the Jazz Messengers (9/22-26); Al Cohn-Zoot Sims (10/6-10).

**Amazingrace:** Frequent jazz, other name contemporary acts, call FAT-CITY for up-to-the-minute schedule.

**Ratso's:** McCoy Tyner (9/10-19); name jazz and contemporary music nightly, 935-1505 for details.  
**Single File Pub:** Louis Gerard and Paris Blues (Tues.).

**Orphans:** Synthesis (Mon.) Ears (Tues.).  
**Harry Hope's** (Cary): Jazz, folk, or rock—name acts—nightly, call 639-2636 for details.

**Enterprise Lounge:** Von Freeman (Mon.).  
**Wise Fools Pub:** Dave Remington Big Band (Mon.).

## LOS ANGELES

**Concerts By The Sea:** Norman Connors (8/31-9/12); Count Basie Orchestra (9/13); Jackie Cain & Roy Kral (9/14-19); Jimmy Witherspoon (9/21-26); Matrix (9/28-10/3); Joe Williams (10/5-10).

**Lighthouse:** Kenny Burrell (9/7-19); Pharoah Sanders (10/12-17).

**U.C.L.A.** (Royce Hall): Les Paul (10/2); Leo Kottke (10/3).

**El Camilo College:** Preservation Hall Jazz Band (9/25); Toshiko Akiyoshi/Lew Tabackin Big Band (10/12).

**Parisian Room:** Jazz all week; details 936-8704.

**Donte's:** Jazz all week; details 769-1566.

**Sand Dance** (Long Beach): Jazz nightly.

**The Cellar:** Les De Merle & Transfusion (Mon.); details 487-0419.

**Azz Izz** (Venice): Jazz nightly; details 399-9567.  
**Hungry Joe's:** Orange County Rhythm Machine (Mon.); Various Artists (Tues.-Sun.).

**Troubador:** occasional jazz; details 276-6168.  
**Jimmy Smith's Supper Club:** Jimmy Smith Trio & special guests (Thurs.-Sat.); jam session (Mon.).  
**Baked Potato:** Seawind (Mon. & Tues.); Don Randi (Wed.-Sat.).

**Roxy:** occasional jazz; details 878-2222.

**King Arthurs Restaurant:** Big bands every Fri. & Sat.; details 347-3338.

**Studio Cafe** (Balboa): Vince Wallace Quartet (weekends).

**Medallion:** Dave Mackay (Tues.-Fri.).

**Memory Lane:** O. C. Smith.

**Eagle Rock High School:** Concerts (2nd Sunday of month).

## SAN DIEGO

**Catamaran:** Jazz '76 (Sun.-Mon., 9 & 11 p.m.)  
**Balboa Stadium:** Steve Stills & Neil Young (8/21); Lynyrd Skynyrd, Aerosmith, Starz (9/10); Beach Boys (9/24, tentative).

**India Street Jazz Festival:** Aug. 21-22.

**Bon Vivant:** Joe Marillo Quartet (Fri.-Sat.).

**Crossroads:** Equinox (Fri.-Sat., tentative).

**Chuck's Steak House:** Ted Picou Quartet.

**Civic Theatre:** Helen Reddy (9/2, tentative); Quincy Jones, Brothers Johnson (9/4); Tower of Power (9/16); KPBS Benefit (9/19).

**Mississippi Room:** Bob Hinkle Trio (Tues.-Sat.); Jim Boucher (Sun.-Mon.).

**Wong's Golden Palace:** Taste, jazz (Thurs.-Sat.); Social Lubrication (Sun.-Wed.).

**Jose' Murphy's:** Joe Marillo Quartet (Thurs. & Sun.).

**Fat Fingers:** Kirk Bates & Fat Fingers (Tues.-Sat.); Satisfaction (Sun.-Mon.).

**Big Al's:** Latin Fever (Thurs.-Sun.).

**Boat House:** Cottonmouth D'Arcy's Jazz Vipers (Sunday).

**Ancient Mariner:** Rubyat, jazz (Mon.-Tues.).

## BUFFALO

**Century Theatre:** Roy Ayers (10/1); Billy Cobham (10/3).

**Passtime:** Live jazz every Fri.

**Clark Gym (University of Buffalo):** Steve Goodman and John Klemmer (9/18).

**Memorial Auditorium:** The Beach Boys and Jeff Beck (9/2) for Ticket info. call 716-854-7173.  
**Frank Sinatra** (Oct. 8) for info. call 716-855-1206.

**Jack Daniel's:** Live jazz with Spyro Gyra (Tues. and Sun.).

**Buffalo State College** (Rockwell Quad): 9th Annual Goodtime Festival featuring Loudon Wainwright III (9/26) info. call 716-278-8130.

**Niagara Falls Convention Center:** Rod Stewart (9/23); O'Jays (9/24) for info. on October dates call 716-278-8130.

**Trafalmore Cafe:** Live jazz Fri. and Sat. Name jazz on regular basis, call 716-836-9678.  
**Jerry Niewood** (9/10, 11, 12); **Paul Gresham Quartet** (9/17 & 18).

**Kilenhans Music Hall:** Bobby Blue Bland (9/13).

**Statter Downtown Room:** Jonah Jones (9/7-19); **Milt Jackson** (9/21-10/3); **Kenny Burrell Quartet** (10/5-10/17). Alternating Tuesday concerts will be broadcast on jazz radio in Buffalo, WBFO.

**Melody Fair:** Doc Severenson (9/12); **Chuck Mangione and Esther Satterfield** (9/24-25) call 716-693-7700 for info.

**Fredonia College:** Chuck Mangione Quartet (9/21); **Ensemble for Early Music** (10/8); **Judy Collins** (10/14). Info. call 716-673-3501.

**Mulligan's:** David Sanborn (9/16 tentative); **Jean Luc Ponty** (10/7-14), **Bobby Millitello** (9/25 tentative); for info. call 716-836-4267.

**Fillmore Room (University of Buffalo):** Birthright and Spyro Gyra (Oct. 8) call Pat Lovejoy for info. 716-831-5507.

**Shea's Buffalo Theatre:** Gino Vanelli (9/16); **Ella Fitzgerald** (9/17); **Polish National Symphony Orchestra** (10/6). Ticket info. 716-847-0050.

**Casper's On the Lake:** New Orleans/Dixieland jazz (Mon.).

**St. George's Table:** Jazz on the weekends.

**Ontario House** (Niagara Falls): Jazz Thur. through Sun.

## CLEVELAND

**The Agora Ballroom's New World Of Jazz:** E. 24th at Payne Ave. New club with Tuesday night only performances of national jazz acts. (9/14) to be announced; **Dave Brubeck and Two Generations of Brubeck** (9/21); **John Klemmer** (9/28); **Tony Williams & Lifetime** (10/5).

**Cascade Holiday Inn, Akron:** (downtown location): **Pat Pace Quartet** (Wed.-Sat.).

**The Theatrical** (Cleveland): **Shades of Time** (9/6-9/11); **Urbie Green Quartet** (9/13-9/25); **Glen Covington** (10/4-10/23).

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# "All of a sudden, when I started using Kustom, they could hear."

## **Rapping with George Duke.**

**We hear you're working on a new album to be released around the first of the year. How's it going, and do you have a title yet?**

"No, no title yet, but it's going very smoothly. It's the first time I've attempted to do an album where I play all the instruments. About half of it is acoustic piano, and the rest is layered synthesizer stuff."

**You use such a wide variety of keyboards — how many in all?**

"So far, only six: a Fender-Rhodes 88, a Wurlitzer electric piano, a Hohner Clavinet, an ARP String Ensemble, an ARP Odyssey synthesizer, and a Mini-Moog. And there's a variety of pedals and effects devices that I use as well."

**With six electronic keyboards, how do you decide which to use when?**

"Well, I basically use them for orchestration — if I want a timbre change, I change instruments. Those textural changes are really important, because there are so many groups around with just bass, guitar, piano and drums. Something



needs to change, something has to be different. I try to coordinate acoustic sounds and electronic sounds, make them work together."

**Six keyboards could give you a heck of a mixing problem. How do you handle it?**

"I'm using the Kustom XII mixer. It's clean, it's quiet and it allows me the flexibility of equalizing each instrument individually. It really cleans up your sound incredibly. I'm also using Kustom speakers, the next-to-largest model. \*They work great"

**How does your Kustom equipment hold up to the road?**

"That's kind of an interesting story. I had my Kustom speakers carpeted for road use, rather than buying cases for each one. The guy who did the work makes PA

systems for everybody from the Stones to whomever — he said he was amazed at how sturdy the Kustom cabinets were. We've had no problems, no breakage."

**Getting back to music, tell me about your long association with Frank Zappa and the Mothers of Invention.**

"I learned a lot about how to record, about running a band. And how to control an audience. Frank's a master at controlling an audience, taking them on his trip, you know. I think I contributed a lot too — it was a good give-and-take situation. He knew that I understood what he wanted."

**One last question about equipment. Has the Kustom stuff helped the band in any way?**

"Well, on-stage it cleared up a lot of problems. Clarity, to me, is the ultimate. I use two Kustom units behind me, and one on each side of the stage for monitoring, for the other musicians. They love it. For some reason, all of a sudden when I started using Kustom, they could hear. Much better than with the other system I was using."



Pictured above are George Duke and Billy Cobham on-stage at the 1976 Montreux International Festival. \*George uses 2 FLH-15 SRO's, 2 MT-15 horn cabinets and mixes with the Kustom XII SRM.



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