

DECEMBER 2, 1976 60c

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music magazine

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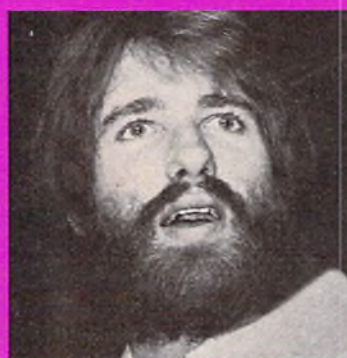


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# DRUM BEAT!

• **Rim Shots Clinics** are already scheduled for early 1977. They include: David Friedman on January 22 at the University of Michigan and Bobby Christian at the Mid East Instrumental Conference in Pittsburgh, March 4 - 5. The Friedman - Samuels Mallet Duo is scheduled to appear for a clinic and concert at the University of Northern Colorado on April 23.

• **Spotlight** A basic general reference book on percussion, "The Drummer: Man" by Gordon Peters has just been released by Kemper-Peters Publications. The book contains 368 pages of historical and informative percussion facts.

Percussionist Al Payson has released a new text book "Percussion in the School Music Program" which is designed to acquaint the non-percussionist with the techniques and uses of the percussion instruments. Available through Payson Percussion Products.

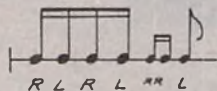
• **Trappings** - Response to Reader Questions:

Common problems relating to the beginning mallet player include: holding the mallet too tight with the fingers, thus not allowing any "mallet give" in the hand. Very often one or both mallets are held too far forward or back along the shaft. Thumb and index finger are not supposed to be opposite each other. Keeping the index finger loose and straight out along the mallet shaft will provide a more relaxed control. Bar striking should be mostly a wrist movement stroke, rather than too much use of the arm.

• **Pro's Forum** - Duane Thamm

Q. How can a half-drag be played between two fast notes?

A. I recommend what is called a "high half-drag." This is actually playing the softer grace notes with the high right stick, instead of the normal lower stick.



*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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|--|--|--|--------------------------------------|
| editor<br>Jack Maher   | associate editor<br>Marv Hohman<br>assistant editor<br>Tim Schneckloth | production manager<br>Gloria Baldwin   | circulation manager<br>Deborah Kelly |
| publisher<br>Charles Suber   |  | education editor<br>Dr. William Fowler |                                      |
| contributors: Chuck Berg, Leonard Feather, John Litweiler, Len Lyons, Howard Mandel, Charles Mitchell, Herb Nolan, Robert Palmer, A. J. Smith, Lee Underwood, Herb Wong. |  |  |                                      |

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

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

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

### Correspondents:

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

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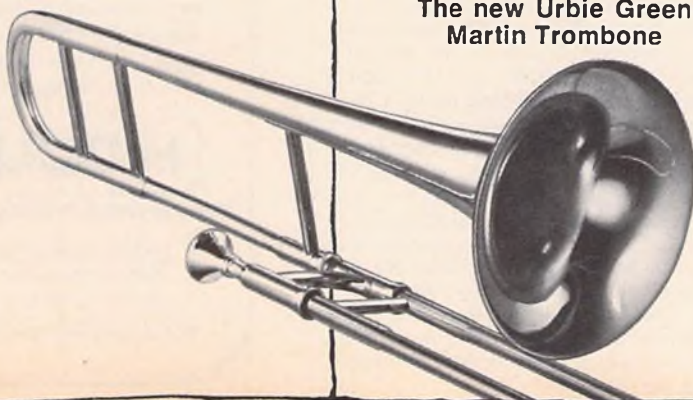
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## education in jazz

by Gary Burton

Before you select a music school, you should understand what makes a "well schooled" musician.

To start with, there is a certain amount of fundamental knowledge which one has to have. You must understand



how harmony works and how rhythm works and that sort of thing. The standard approach to music education is very

backward to me. Most schools teach you the mechanics of their instruments for a year or two, and then they start to teach you music which lasts for another couple of years. And then, if you're good enough—pay enough dues—you get to try improvisation as if it's the final pot at the end of the rainbow. It's as if you would teach people how to read by having them memorize words without telling them the meanings for years, and finally saying, okay, now, these words go together in sentences like this.

However, Berklee is unlike any other school. Berklee continues to offer training of the most direct and useful nature, with emphasis on music that is happening today . . . and it's aimed toward producing musicians of individual musical personalities.

Berklee was my school, where I found out what I wanted to know and needed to know. I was encouraged to be my own musician and given the skills and confidence necessary to approach the career I wished to follow.

I'm teaching at Berklee because of what I have noticed doing clinics and concerts throughout the country. At Berklee I can do my own music and work with people with whom I feel comfortable and creative in a professional sense. At the same time I am able to work with students from whom I get new ideas. The feedback is great. I also get the chance to experiment with different ensemble combinations. At Berklee I can do it all.

And so can you.

*Gary Burton*

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## the first chorus

By Charles Suber

Last time we outlined some of the more serious problems facing school music programs around the country. This time we offer a proposal which, if vigorously implemented, may bring aid and comfort to all of us.

Research is badly needed—not for archives but for reasoned arguments with which to convince school boards, administrators, and legislators, and to assist communities help themselves. Specifically, we need documented proof that music instruction and performance really do: motivate students to stay in school and work more productively, increase skills in reading and math, and when improvisation is offered, provide a key to increased creativity in other disciplines.

When the research is done—positive results could be had three to six months after inception—it must be made into a useful tool, its points honed by professional communicators.

While the research package is being developed, teams of music education experts (MEETs?) must be organized to present the documented proof. Each team should minimally include a general music teacher, an instrumental teacher, and an administrator fluent in budgetese. MEETs would be available to quickly answer a cry for help from any community which finds itself in distress. Besides the research package, the teams would carry a kit of materials designed to assist the locals with organization, publicity, tactics, and other items developed by the Save Our Music Education (SOME) committee in the Chicago fight of 1972.

The most practical way to get the research done, packaged, and used is for the American Music Conference (AMC), the education arm of the music industry, to take the lead here and now and arrange a summit meeting with the Music Educators National Conference (MENC). Researchers would be provided by the MENC from among its 40,000 members, the research packaged by the AMC, and the whole program coordinated by both organizations whose well being is so inter-related.

There are five regional meetings of the MENC during the Spring of '77. Each meeting should address itself to the immediate problems facing school music. Plans for these 1977 meetings must be made now before their programs are finalized.

Also, it is not too soon to start planning for the 1978 MENC biennial convention to be held in Chicago (April 12-16). Working and building on the '77 regionals, the 1978 Chicago convention could be a powerful force in (re) establishing music in the schools on a new firm base suitable for the 1980s and beyond.

Both Theodore Tellstrom, the executive secretary of the MENC, and Nelmatilda Woodard, Supervisor of Music for the Chicago Board of Education, have expressed their support of this suggested calendar and agenda. So have several board members of the AMC.

Other proposals on improving the basic school music curriculum to make it more attractive and beneficial to the community will be made in other issues and forums. We welcome your comments and suggestions.

Next issue: the results of *down beat's* 41st annual Readers Poll and features on Jim Hall, Hampton Hawes and Air, with Nat Adderley wearing the Blindfold. **db**



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**Wilder Backlash**

The article on Alec Wilder (db, 10/21) was a delight. To choose between the playing and writing talents of Ms. McPartland is a choice I find most difficult to make. . . . And to write about Mr. Wilder was a stroke of genius. The quarter page of actual quotes by Wilder should be posted in every music publishing office and in every school rehearsal hall. . . .

It has often been stated that Wilder's writing is too good for the average man. Perhaps this is true, but I would also hope that we have progressed enough to begin to fully appreciate his music. Much of this lack of appreciation by the masses could also be directed toward the direction of other giants such as Claude Thornhill and Stan Kenton.

Genuine trailblazers seem to get lost in the shuffle of day-to-day pop junk that has always flooded the market.

Randy Taylor Dayton, Oh.

I can agree with some of Alec Wilder's opinions on commercial music, styles of clothing, and so on. . . . But the possibility that I could be as hateful and destructively critical as this man makes me really want to ease off my own biases.

I hope Mr. Wilder realizes that there are more important things in life than V-crotch women's pants. Let's crawl out of our closets, Alec!

Jubal Cantando Seattle, Wash.

After reading the observations of prunehead

Wilder, one can only remark upon the noxious odors emitted by the putrified pedant.  
William School San Francisco, Cal.

Regardless of what Alec Wilder thinks, I intend to hold fast to my feed bag reticule and let my freak flag fly. Sheets to the wind, Wilder!  
Andy Thomas Ann Arbor, Mich.

**Eno Vs. Graf Zeppelins**

Thanks for the fine review of the three Eno albums (10/21) by Mikal Gilmore. If anyone deserves to be covered in your magazine, it is Brian Eno.

As for the record review section, Gilmore can always be counted on to displace the heavy air dumped by Graf Zeppelins Mitchell, Tesser and Litweiler.  
Bob Westerholt Alexandria, Va.

**Eclectic Crumb**

Thanks for including the article on George Crumb (db, 10/21). Composers like Crumb deserve a much larger and broader audience, yet they receive extremely limited media coverage.

It seems to me that the eclecticism of Crumb's sources gives his music a wider appeal than most "avant garde" material. Hopefully, your article will encourage some jazz and rock fans to check out Crumb's work.  
Harold Pierce Kansas City, Mo.

**Corean Landscapes**

Chick Corea is the Dave "Baby" Cortez of the '70s. Rinky dink, indeed!  
Bob Halliburton Tallahassee, Fla.

When it's all said and done, Chick Corea will prove to be the composer of the last half of the 20th century. His beautiful compositions will most assuredly withstand the test of time. He belongs in the Hall Of Fame, in a most conspicuous position.  
Thomas L. Mumford Champaign, Ill.

**Quack Quack**

The unholy coupling of jazz/rock/funk/soul/what have you has at last produced its most ridiculous and heinous idiot son. I'm speaking about none other than the farcical and disgusting single known as *Disco Duck*, performed by something known as the Cast Of Idiots.

Is this what it's all come down to? Have we nothing to look forward to except more stupidity, more nonmusicality, more bad taste? Where are the true musicians now that we need them?

Alexander Comfort Philadelphia, Pa.

**Equal Time Issue**

What gives with station WRVR in New York? Are they prejudiced or something? I have been noticing that they play almost exclusively the recordings of black artists. Sometimes a whole five hour broadcast will go by, with maybe one white artist at the very end. . . . Until recently, the music on the station was referred to as "Black Music." That is . . . until they got into financial trouble and began asking for donations. Then it was referred to as "American" music.

How about some equal time for the many fine white jazz artists out there, instead of the repeats of the same artists so frequently?  
Jack Singleton New York, N.Y.

**Danny Seraphine**

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## MANN HEADS ATLANTIC

GIUSEPPE FINO



LOS ANGELES—Atlantic Records recently announced that Herbie Mann, an Atlantic star since 1959, has been made head of the company's jazz a&r department. Mann will have control over the type of artists to be signed and the kind of jazz the label plans to record.

Herbie thus fills the vacancy

left by the departure of Joel Dorn, who left the company to do freelance producing. The current Atlantic jazz roster includes Jean-Luc Ponty, Billy Cobham, George Duke, Les McCann, Klaus Doldinger, Jan Hammer, Stanley Clarke, Willis Jackson, and Lou Donaldson, not to mention the Mann himself.

## Brass Conference Set

NEW YORK—The 5th Annual Brass Conference will be held here from January 7-9 at the Americana Hotel. All members of the New York Brass Conference will be admitted free, with the Conference planning to award some 100 scholarships.

A salute to Dr. Renold Schilke is planned for the final day of the meeting, with all members re-

quested to bring their instruments to take part in a "big brass bash."

In addition to lectures and recitals, the Conference will highlight exhibits of various manufacturers. All those interested should contact:

New York Brass Conference  
315 West 53rd Street  
New York, N.Y. 10019

## NEWPORT GIVEAWAYS

NEW YORK—The two concerts that were to benefit others besides George Wein and his Newport Jazz Festival/NY, proved successful.

The Midnight Jam Session at Radio City Music Hall raised sums for both Rahsaan Roland Kirk, recovering from a stroke, and Reverend John Garcia Gensel's St. Peter's Church.

Kirk, who also appeared at a dramatic moment during the festivities, received about \$6000 to aid in paying doctor bills. Reverend Gensel received about

\$12,000 which will go toward the Duke Ellington Center at the nearly complete St. Peter's Center in Manhattan.

The other concert which raised funds for the jazz community was one that Benny Goodman gave at Carnegie Hall during that July week-and-a-half. His group raised \$13,000 for Jazz Interactions, a non-profit organization that aids aspiring musicians with workshops and other programs. It also offers concerts, notably outdoor concerts during the summer months.

## Porgy And Bess Returns

NEW YORK—Where does one begin to describe a masterpiece? Do you analyze an early Picasso in terms of the associations and criteria that existed when it was completed, or do you try to view it in retrospect? In either case, you're bound to run acropper of something that doesn't fit. Why not just admire it for what it is: a masterpiece?

So it is with *Porgy And Bess*, the Gershwin/Gershwin/Heyward folk opera. The Houston Grand Opera had the guts to go with someone's suggestion that they produced a *Porgy* the way George Gershwin would have liked to see it. (He never saw it as an opera; the original producers thought it not box office enough.) This production is truly magnificent in its scope, depth and sincerity of performance.

We are all familiar with the tunes that have become standards, either because we saw them performed in concert, heard them sung by a myriad of performers, or sung them ourselves in school choruses. Off-hand, the performers of record (most due to the Hollywood version) have been: Lena Horne/Harry Belafonte, Louis Armstrong/Ella Fitzgerald, Sammy Davis, Jr./Carmen McRae, Diahann Carroll/Andre Previn, Mel Torme/Frances Faye, Miles Davis/Gil Evans, and the most recent version by Cleo Laine/Ray Charles with Frank DeVol as ar-

ranger. There have also been numerous operatic versions, including a complete opera on London Records.

The original P & B were Todd Duncan and Camille Williams, who toured with a concertized version in more recent times (1957-8). Today's version is loaded with fine performances, including Abraham Lind-Oquendo as Porgy, Esther Hines as Bess, Delores Ivory-Davis as Serena, and George Robert Merritt as Crown.

The most intriguing areas of the new production are the themes that jump at us from all sides. We might expect the familiar to be dull and redundant. No way. *Summertime* is still the lullaby to beat; *A Woman Is still A Sometime Thing*; Sportin' Life's (Larry Marshall) two features, *It Ain't Necessarily So* and *There's a Boat Dat's Leavin' Soon For New York*, retain their brilliant irony.

This was by no means the first time the complete opera was performed here. Jean Dalrymple's City Center Company did one in 1964 which starred William Warfield, Veronia Tyler and Robert Guillaume, and there was another one in the '50s with Warfield, Leontyne Price and Cab Calloway. The Houston Grand Opera Company's record stands intact for authenticity; they also produced last season's *Tree-monisha* (db, 2/12/76).

## STAFF ADDITION

In the wake of the departure of associate editor Charles Mitchell (now ensconced in a comfortable gig as associate producer of NET's Soundstage), db's crew has been buttressed by the addition of assistant editor Tim Schneckloth. Hailing from the homy environs ofavenport, Iowa, T. S. formerly served time with the well-known security magnates Merrill Lynch, Pierce, Fenner & Smith.

A lifelong music fan and devotee of various musical genres (from country & western to jazz

to punk rock), 26-year-old Tim adds another touch of eclecticism to the contemporary music mag.



## New Releases

Newcomers from Columbia include *It Looks Like Snow*, Phoebe Snow; *Space Traveler*, James Vincent; *Portrait*, Burton Cummings; *The Best Of Floyd Tillman*; *Living Alone*, Marle Cain; and *Elementary*, Wah Wah Watson.

New World Records has released the second set in a

Rockefeller-tunded anthology of American music. As in the case of the first ten discs, this new set of the same number (the entire series to number some 80 albums) will be sent to music departments of 7000 educational institutions and music libraries.

The New Worlders include *Songs Of The Civil War*; *Chamber Music*, Lou Harrison, Ben Weber, Lukas Foss, Ingolf Dahl;

*The Wind Demon And Other Mid-Nineteenth Century Piano Music*; *Hills And Home: Thirty Years Of Bluegrass*; *Works For Piano: 1926-1948*, Aaron Copland; *Original Recordings 1901-1926*, the Sousa and Pryor Bands; *Symphony No. 4/Diamond* and *Symphony No. 6/Mennin*; *Little Club Jazz: Small Groups In The Thirties*; *Jive At Five: The Style Makers Of Jazz: 1925-1945*; and

*Country Music In The Modern Era*.

IPS Records has released a new disc featuring Andrew Cyrille and MAONO. Called *Junction*, the set has Ted Daniel on trumpet, David S. Ware, tenor sax, Lisle Atkinson, bass violin, and Cyrille on drums and percussion.



## potpourri

The Owl Party threw some the phrase "mainstream," and wrinkles into this fall's state served as one of jazzdom's fore-elections in Washington. Owl, most critics, has retired from ac-which stands for "Out With tive journalism.

Logic, On With Lunacy," placed seven candidates on the November ballot, including Olympia bar owner Red Kelly, the party's founder and gubernatorial candidate. Kelly was a bass player in Harry James' band for 20 years, and he's joined on the ticket by his 70-year-old mother-in-law "Fast Lucie" Griswold (Secretary of State), James' Band pianist-arranger Jack Percival (Treasurer), and classical guitarist Don "Earthquake" Ober (Land Commissioner). Jack Lemmon is up for Lieutenant Governor.

The annual convention for the National Association of Jazz Educators is slated for January 20-23 at the surfside Holiday Inn at Daytona Beach. Joel Leach of Cal State Northridge is directing.

Annette Peacock is America's latest jazz expatriate. The keyboardist, who has played with Albert Ayler ('63) and Paul Bley, is now living in England and performing dual piano concerts with Peter Lemer.

Stanley Dance, who documented the Swing Era, coined

Pennsylvania's West Chester State College held their second annual jazz festival, Jazz Farm '76, during October. Tom Walts' scuzzy Saturday night opener was followed by Sunday morning's jazz worship service with the Howard Hanger Trio. Traditional New Orleans jazz was heard at a free picnic on the Alumni House lawn, which preceded Sunday evening concerts by the Revolutionary Ensemble and the Sonny Fortune Quintet. Other performances included Thad Jones/Mel Lewis, Dave Liebman with Richie Belrach, and the Billy Cobham-George Duke Band. db

## Percussion Symposium

MADISON—A faculty of leading percussion artists and educators will conduct a full week of instruction at the 6th International Percussion Symposium, from July 24-30 of next year.

The campus of the University of Wisconsin in Eau Claire will be the site for the symposium, which will feature specialists tracks in drum set, mallet keyboard, marching percussion, performance in total percussion and a generalist track for educa-

tors and non-percussionists.

Beginning and advanced levels will be available in all specialists tracks with undergraduate credit through the University of Wisconsin Extension Division.

For complete details and application, write to:

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610 Langdon Street  
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Madison, Wisconsin 53706

## Atlantic City High Hopes

ATLANTIC CITY—At a meeting for the press of the entire metropolitan area, representatives from Resorts International, a major leisure outfit, explained what it was doing to bring about gambling in New Jersey, specifically in the resort city of Atlantic City.

RI, currently owner of Paradise Island, among others, has purchased the largest hotel in the area, perhaps the largest in the world, the Chalfonte-Haddon Hall, and plans major conversions and alterations, including game rooms housing all of the accoutrements that we are used to seeing in Las Vegas.

What does this have to do with music? President I. G. Davis explained that what the tables have done for Vegas, they can do for New Jersey. "We expect to bring the finest talent in the busi-

ness back to this area," Davis said. "Atlantic City is located within easy access of Philadelphia, New York City and the other shore areas of New Jersey, thereby making this a three state interest."

Atlantic City, a once booming resort area in the southern part of Jersey, has fallen on hard times. It is now so seasonal that the place becomes a ghost town at certain times of the year. Dubbed by someone as "Newark-by-the-sea," it has slid into a decaying process that has become all too familiar to most of us. The jocular reference to Newark is a nod in that direction.

Some performers have already come out for a "yes" vote on the referendum that will appear on the November ballot in New Jersey.

## FINAL BAR



JOSEPH L. JOHNSON

Quentln Leonard Jackson, trombonist extraordinaire, friend to all, and gentle person, recently passed away in New York following a heart attack. He was 67.

"Butter," as he was universally known, was best known for his work with Duke Ellington.

Jackson came to the Duke's band via his brother-in-law, Claude Jones, who had played with Ellington. The stint lasted from 1948-59. He rekindled the plunger tradition that was started by Joe "Tricky Sam" Nanton. Others have tried, with few succeeding. Prior to Ellington, he spent years with Gerald Hobson ('27-28), Wesley Helvey ('29-30), McKinney's Colton Pickers ('30-32), Don Redman ('32-40), Cab Calloway ('40-45), Redman again on a European tour in '46, and then back to Calloway. After Ellington, he freelanced, finally joining Count Basie's band.

In recent years, the round gentleman was seen peopling the Thad Jones-Mel Lewis Orchestra, of which he was an integral part. He was the senior man in the band, but was given an enormous amount of solo space. On *Suite For Pops* (Horizon) he was featured toying with Dee Dee Bridgewater's wordless vocal on *The Great One*. When the band was in the studio recording *New Life*, Butter was recuperating from an operation. He made an appearance during a solo that, all other things being equal, would have been his. There was a definite look of weariness about him, and his eyes watered.

Butter was struck down while attempting to make a post-surgery comeback. "I'll be back," he had recently told this reporter. "I can't make those one nighters, or too many of those flights of stairs, but I'll be here." He was referring to the Village Vanguard and its narrow, steep staircase leading to and from the front door. He had started the comeback by making the pit band for the Broadway revival of *Guys And Dolls*. Alto saxophonist Norris Turney was with him during intermission when the chest pains started. He died before dawn the next day.

Helen Enneco, friend to Ellingtonians of years past, noted, "Duke is gathering all his boys again."

Connee Boswell, singer and actress, died recently in New York. She was 68. Ms. Boswell was being treated for cancer at the time of her death.

One of a singing family, Connee was the most famous of her sisters, all of whom started singing in the late 1920s. She always performed from a sitting position, since she had been stricken with polio as a child. A cleverly designed gown covered her lower extremities and made it appear that she was standing.

Between 1936 and 1960, Connee recorded standards like *I Cover The Waterfront* and *Stormy Weather*. From Broadway, she made a hit recording of *They Can't Take That Away From Me* and from an operatic aria she recorded *Martha* and made it swing.

Ms. Boswell appeared on the screen in *Artists And Models*, with Jack Benny (1937), and sang *Whispers In The Dark*, winning an Academy Award for the "best presentation of a song in a motion picture." There were other movies and Broadway shows as well.

One of her ambitions was to aid the handicapped. Along with Ed-die Cantor and others, she founded the March Of Dimes, the original goal of which was to wipe out polio, then called infantile paralysis.

Frank Sinatra, Sammy Davis, Jr. and Harry Belafonte had called her "the most widely imitated singer of all time." Bing Crosby, with whom she sang and recorded, stated: "She was a great artist and she had a marvelous feel for popular American music."

The sister act, with Martha and Helvetia (Vet), were precursors of groups from the Andrews to the McGuires. The big bands all vied to back them, both Dorseys, Goodman, Nichols and Redman, among them.

Besides singing, Connee played 'cello, piano, sax and trombone. Vet survives her.



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HERB NOLAN

## DAVE FRIEDMAN and DAVE SAMUELS

# TWO MAN PERCUSSION CRUSADE

by herb nolan

It has the dimensions of a crusade. When Dave Friedman and Dave Samuels talk about music and mallet instruments it's an evangelical trip that'll turn agnostics into believers. Doubters will be convinced that not only the vibraphone but other instruments in this percussion family should and will emerge from the musical limbo they've drifted in since Red Norvo first popularized the xylophone in the late 1920s. They're creating some music they hope will make the point.

In their effort to reveal the potential in exploiting the unique and broad spectrum of mallet instruments, Friedman and Samuels formed an ensemble they call simply "The Mallet Duo" and for more than a year they've been giving concerts, playing clubs and doing clinics for Ludwig. The duo has made two recordings: *Winter Love*, *April Joy*, recorded in 1975 for the Japanese label East Wind (EW 8019, not yet available in the U.S.), and *Futures Past*, recorded this year for Enja and scheduled for release here in November.

The Japanese session features Friedman and Samuels playing vibes, marimba and bass marimba in solo duets and with support from Hubert Laws playing piccolo and flute, and bassist Harvie Swartz. A record of tremendous lyrical and emotional depth, it is perhaps the initial step into the vaguely charted world of mallet music where the territory is continuing to be defined.

"Basically we are trying to get mallet instruments out of the closet," says Samuels succinctly. "They really have had very little impact in the past 20 years. They've been present and there have been individuals who have brought the vibes to prominence on occasion but the truth is the instrument is not functioning in the music scene as much as it should be. There is no reason why it can't."

"This is especially true of the marimba," Dave Friedman continued. "It's an instrument

that has had absolutely no exposure except in a few instances. Bobby Hutcherson had done a couple of things on marimba, but basically the instrument has been approached in an over-simplified manner, I think, where little thought was given to sound, where little thought was given to a broader spectrum. . . . It's strange the instrument never reached any prominence at all," Friedman said thoughtfully.

In the tiny world of mallet music the vibes are the most evident, yet they too struggle for a more complete jazz identity. Joachim Berendt, discussing the vibraphone in *The Jazz Book*, is intrigued by the instrument's limited visibility, because as a percussion instrument with melodic capabilities the vibes seem like the ideal jazz instrument.

"If the vibraphone . . . has been slow to assert itself," Berendt postulates, it may be due to its inability to allow for production of a horn-like sound. The sound of the vibraphone can only be influenced indirectly, by way of its electrically adjustable vibrato—or by foregoing any electrical adjustment—or through the force with which it is struck. . . ."

"There is an inherent problem in projection on the instrument," Samuels points out. "It was solved in our case because there are two of us and the other instruments we might add don't generally mask what we are doing. Also there is an amplification system out now made by Barcus-Berry utilizing transducers under each bar which is very efficient and effective."

"If you could attach it to the marimba as well," Friedman added, "it would give the marimba a whole new sound."

"Frank Zappa was the first to use an amplified marimba in his band and it was an incredible sound live," said Samuels. "That's been one of the problems—vibes players have always been restricted in the kind of music they could play because they can't project.

Microphones are basically useless in any kind of sound context—there's no isolation—there's constant bleeding, consequently you lose part of the quality of the sound. Notes just don't come out, and without the notes there ain't no music."

Dave Friedman echoed what Samuels had said earlier: "It's really high time something happened. I mean this isn't even a renaissance for mallet instruments because they were never really out there. It's just high time they came out of the closet, or out of their cases, or wherever they have been hiding."

With the Mallet Duo, the first working unit of its kind, Friedman and Samuels are exploring the musical possibilities; they are heading into spaces few have entered and as a result, most of the music is their own writing. People confronting the duo for the first time, watching two musicians in intense concentration hunched over vibes and marimba with a total of eight mallets (both players are of the four mallet school) probing intricate improvisational patterns, there is a feeling of formal structure that's almost mathematical. But as Friedman will tell you very quickly, it really isn't so.

"That's a general criticism of the instrument (vibes)," Friedman concedes. "It comes across sounding very structured because it has a unique articulation to the point where everything seems to come out that way. This is particularly true in recording, but in live performance it doesn't come across that way at all. Actually we are hoping to loosen things up a little bit and get away from traditional structures, especially in terms of head, solo, head—sort of open it up a little bit. We seem to have excellent rapport in terms of time and parallel harmonic thought. We'd like to do more of the free improvisation kind of thing."

"We have nothing to go on," said Samuels, "so the longer we play, the more possibilities we come up with. We write specifically for the sounds and colors we get on the instruments, and that seems to change the longer we play. But we definitely don't want to get caught up in that traditional format Dave mentioned—playing head, solo, head and taking it out. With these particular instruments it doesn't work. . . ."

What Friedman and Samuels are doing is not easy to describe; it doesn't come with an easy, ready-made category. "It's weird," said Samuels, "we played the first album for a lot of musicians and they came up with impressions of what we were doing that are really far out. This one guy said it sounded like African drums and someone else was talking about gossamer."

"Because it's so new in a sense," Friedman speculated.

"Yeah, you can't relate it to any other style because it doesn't sound like anything else."

"It's always interesting to me," Friedman continued, "that any time anyone hears something new they immediately have to categorize it or they don't feel comfortable. It's also one way not to experience something."

"I really can't think of one strong influence on our music," offered Samuels, "we have extremely different tastes in what we listen to."

"I would say David is a little more interested in the electronic possibilities," Friedman interjected, "and I'm sort of a provincial. I'm really adamant about keeping it as acoustic as possible and still expanding the form possibilities as much as we can. I think David wants to do more with electronics, especially in recording. . . ."



# ZOOT SIMS

## ELEMENTAL ELEGANCE

by michael bourne

**Z**oot Sims is a definitive jazzman. For 35 years—from big bands in the '40s, as one of The Four Brothers with Woody Herman in '47-49, on and off for years with Benny Goodman, through countless gigs at clubs with Al Cohn and others, 14 years at The Half Note in New York and on tour around the world, and more and more on records—he has played elemental jazz. He's more Pres-styled than almost any other tenor saxophonist playing, but the Zoot Sims sound is always present, always straightahead. He's never revolutionized. He's a swinger. To listen to Zoot Sims over the years, it's as if he's become the music he's listened to, a sound with the innocence of Coleman Hawkins, the heart of Ben Webster, the brilliance of Lester Young, with a large dose of the blues. But it's always Zoot Sims himself, whether swinging at Carnegie Hall or swinging in the streets, as at Newport in New York '76. This interview took place at The China Song, a musicians' hangout in New York. Even during the interview people walked up to Zoot and talked about jazz. . . .

**Bourne:** I remember several years ago a review of your show at The Half Note in which you were considered the exemplary jazz man, always straightahead and swinging. You've evolved along with the music, but you've never been among those who've changed the music.

**Sims:** I can't. I can't come up with anything new. I just play what I can and what I feel. But when I'm on the stand I'm just as serious as any musician who ever lived. I don't take it off the stand too much. But as soon as I put it into my mouth, it means everything in the world to me.

**Bourne:** What were your beginnings?

**Sims:** I'm from California, outside of Los Angeles. I started in grade school with my two brothers. They needed people for the band, so my brothers said okay, and I said okay. I started on clarinet, and then I dreamed of a tenor. I finally got a tenor because you had to play saxophone to get in the bands. So jazz came



JAN PERSSON

### SELECTED SIMS DISCOGRAPHY

#### featured

ZOOTCASE—Prestige P-24061  
WAITING GAME—Impulse A-9131  
SOPRANO SAX—Pablo 2310-770

#### with Al Cohn

ZOOT SIMS' PARTY—Choice CRS 1006  
BODY AND SOUL—Muse MR 5016

#### with Bucky Pizzarelli

ZOOT SIMS AND FRIEND—Classic K Jazz CJ 21

#### with Joe Venuti

JOE & ZOOT—Chiaroscuro CR 128  
JOE VENUTI AND ZOOT SIMS—Chiaroscuro CR 142

#### with Oscar Peterson

THE GERSHWIN BROTHERS—Pablo 2310-744

#### with Count Basie

BASIE AND ZOOT—Pablo 2310-745

very naturally. I came from a musical family anyway.

**Bourne:** Jazz was the popular music then.

**Sims:** It was commercial even. Good jazz was commercial then. My first band was Bobby Sherwood, which a lot of people have never heard of. That's the first band that I went on the road with, went across the country with, hit New York with. Then I went from band to band. I went into the Army, and I came out and went with Herman in '47. I left in '49 and came to New York. I've been in New York ever since.

**Bourne:** What was the origin of the name Zoot?

**Sims:** Bobby Sherwood. I got it before then, but he really made it popular. We used to do radio broadcasts and occasionally I got my name into down beat.

**Bourne:** Did you wear a zoot suit?

**Sims:** Everybody did. But that isn't how I got it. This band I worked with in California had all these music stands with all these funny names: Scoot, Zoot, Root, and all that stuff. That was really popular in those days. Mine happened to be that, and a couple of guys went with me into Sherwood's band and they kept it going.

**Bourne:** John Haley Sims was too elegant for swing?

**Sims:** I had nothing to do with it. It's a catchy name. It just happened.

**Bourne:** Who'd you listen to then?

**Sims:** Coleman Hawkins, Ben Webster, Chu Berry, Sam Donahue, all the guys in the big bands. That's the tenor players I listened to. And then a little later I got to Pres. In '43, I really got interested in Lester Young.

**Bourne:** Was it a natural reaction and assimilation in your playing?

**Sims:** When you're young like that, you're in such awe of the way they play, you build yourself around those sounds. You get your style from people like that.

**Bourne:** You started with imitation. . . .

**Sims:** Of course, but I never learned anybody's solo. It's the overall sound, the feeling. I don't think I sound like anybody but me.

**Bourne:** I remember at the Newport tribute to Ben Webster you sounded more in the spirit than anyone.

**Sims:** Ben was a hell of a player.

**Bourne:** You were friends with Lester Young.

**Sims:** Yes, and Ben. I learned a lot from them. I looked up to them, as people and as musicians. I realize they went through a lot more than I did, but musically they had as much fun as anybody I can think of. Thank God they had that.

**Bourne:** Your first fame was in the Four Brothers with Woody Herman. You were virtual stars, like the rock stars today.

**Sims:** Our name did get around a little. But when I left Woody's band in '49, I stayed in New York and I scuffled for a long time, many years. I didn't work very much. But those were bad years for jazz anyway. '49-50 were two of the worst years in jazz; a lot of great musicians were not working, people who were much better known than I was. I scuffled quite a while around New York. I used to work Birdland a lot, Monday nights, and I worked a place called Le Down Beat for about a year. And then Kenton called me up in '53 and I was there about six months, went on tour in the States, went to Europe, and then I went to California.

**Bourne:** Except for the Four Brothers, there



# Steve Gadd

by arnold jay smith

Stephen Gadd is eclecticism personified—he has played trap drums for a mind-boggling array of artists spanning the musical idioms. “I don’t believe in labels and I make it a practice to play that way,” the 31-year-old drummer told me early one morning. “I get off on a good session no matter what or who it is.”

It had to be early, very early, in the morning because Gadd’s schedule didn’t permit an interview at any other time. A representative artist roster looks like this (the order of appearance came from the head of the subject):

Joe Farrell; Chick Corea; George Benson; Don Sebesky; Bob James; Chuck Mangione; Van McCoy; Faith, Hope and Charity; Melba Moore; Nancy Wilson; Roland Hanna; Paul Simon; Phoebe Snow; Judy Collins; James Brown; Gladys Knight; Jackie and Roy; Joe Cocker; Patti Austin; Andy Pratt; Bette Midler; and on and on through a narrative of Kahlil Gibran’s *The Prophet*, as read by Richard Harris. He is on everyone’s “most wanted” list and he makes new devotees with each session. Nancy Wilson has been known to go on about how she insists upon having at least a dozen musicians in the studio with her while she runs down the tunes for an album (she is not one for tracking). Recently, Miss Wilson volunteered a joyously lavish expletive in the direction of “this eastern cat on drums, what’s his name?” Then she quickly answered her own question. “I wouldn’t think of doing another album without him.”

Steve recently moved his equipment and studio to New York City from upstate Woodstock. He is currently ensconced in a loft in the fur district of Manhattan, comfortably ensconced, at that. “We are very delighted with this place,” Karen Gadd remarked. “The kids sleep in the vault and we have built other rooms.” I turned and, sure enough, there was a safe-type door with its combination lock and lever handle. “It certainly is safe,” she remarked.

Steve was born in Rochester, N.Y., practically with the proverbial drumstick in his hand. “I have been playing drums, or pots and pans, or whatever, since I was three. I don’t ever remember not having a drum or a piece of wood in front of me when I was a kid.”

As nearly as he can remember, an uncle, a drummer in the army “gave me a pair of sticks, made this round piece of wood, and showed me how to handle the sticks. I played with marches at every free moment.”

There were other diversions, since Steve’s family was very close. There were horses (a younger brother is an expert horseman) and strong, close vibes between father, mother and children. “They were always behind us. That’s a very good feeling. They never pushed us, but you knew they were there all the time.”

The elder Gadd passed away recently, and the loss was keenly felt by Steve. “He would  
14 □ down beat

## HAVE SKINS, WILL BEAT



L. JAFFE/M. DUPONT

take me to the smokiest clubs in Rochester, drink with me, and stay to hear the great organ groups that passed through town. Wild Bill Davis was there while his future saxophonist, Jimmy Tyler, was across the street.

“My uncle and I would sit and play along with records on that piece of wood. Gradually, I acquired, or rather someone acquired for me, a bass drum, then a snare drum and later for birthdays I would get a hi-hat, things like that.” In 1957 that converted field drum and accoutrements were replaced by his first real set.

“It was Gretsch and I still have it. My brother and I used to tap dance at a little club. All of the acts would put on a favorite record and sing, play or dance along. Eventually, I did the same. The kind of dancing we did was not the clean *East Side West Side* routines, but more like the Four Step Brothers, or Bill ‘Bojangles’ Robinson. I am still a lover of Sammy Davis’ dancing. I wish he’d do more.”

Not being much of a book reader, formal education passed him by. “I took private lessons from Bill and Stanley Street, famous percussionists from Rochester. Bill was a professor at Eastman School of Music for years. When Stanley had a stroke, he would bring in

former students of the Eastman School. We were taking lessons in a music store and as people graduated from Eastman, they entered the armed forces and returned to teach us in this music store, while taking graduate courses or playing in the orchestra (Eastman Rochester Symphony). John Beck, tympanist with the orchestra, and all-around teacher and nice guy, was one of them. I later studied with him in high school.

“I don’t remember ever consciously deciding to go into music professionally. It was just something I kept on doing. I didn’t have the grades to make Eastman so I applied to Manhattan School of Music, went there for two years and transferred to Eastman.”

Tap dancing has been recommended by Buddy Rich, Louis Bellson and Mel Torme, among others. According to Steve, “There are certain things in tap dancing that you can apply to the way you use the bass drum. There is no one thing that I did as a tap dancer that I can honestly say I do as a drummer as a result. There are certain people who do with one foot what I would like to do with both. I can still hear patterns that a miked, tapped shoe makes. A man by the name of Steve Condos hardly moves and makes those rhythms. John T. McPhee is another good dancer.”

As far as the routine of studio work goes, Gadd seems well-adjusted to the rigorous pace.

“I really like the variety of my life right now. Sometimes the rhythm section might not provide what the producer has in mind. That makes it awkward. It’s like anything; if you are in a band playing polkas and everybody is into it, it feels good; you’re playing what you are supposed to be playing. I enjoy it when everyone’s head is in the same place.

“I do a lot of studio work, but for the past 18 months I have been at Mikell’s with what has become Stuff. I like clubs. The live concert thing loses a lot of the sensitivity and the intimacy. In clubs you’re close to the audience; you can be subtle and appreciated. Of course, the ultimate goal is to pack a large hall, which involves sound companies and everything. There are those musicians who get the sophisticated systems together and it works out well. But from my experience, they are in the minority. I like live dates, but in clubs, not halls. One night things, with a different hall and different acoustics, are not for me, not yet.”

Steve is another musician reluctant to put a label on contemporary music. “To me, jazz was when Miles Davis had Ron Carter, Herbie Hancock and Tony Williams in the band. That was great ‘jazz.’ Once you put a label on music it ceases to have meaning. Okay. Jazz is less repetitious than some other forms: the 4/4, changing rhythms rather than the eighth note/back beat kind of thing. That’s the only thing I will say is strictly jazz—that other



forms of music are based on repetition, finding something that feels good and laying on it.

"When Tony came into the picture, it created a different trend for drummers. His whole approach stood out and Herbie and Ron seemed to respond to it. He had no set patterns. He was filled with surprises, things you had never heard before. When I played with Ron and Herbie later it was beyond the style that Tony had set down. When I listened to him I would say, 'How can I do that,' or more likely, 'What was that I just heard?' I promised myself that if I was going to play that kind of music I would try and approach it that way. There were subtleties and explosions, but the time was there. It was in control. A lot of it was difficult to grab onto, though."

Unlike many musicians, Steve refuses having been influenced by many others along the way. "I remember getting out of college in New York and returning to Rochester where I got a gig with Chuck Mangione. It was after he got off Art Blakey's band and Chick Corea was the pianist. Chick was really into the way Miles' rhythm section was playing at the time. He would dance behind soloists just that way and he wanted me to do the same thing Tony was doing, or at least close enough to make it feel right. Chick's piano playing was the opposite of ponderous, not like bebop. Chick always knew where 'one' was but he didn't play it all the time. There were a lot of rhythmic things going deceptively around 'one.' For awhile the band was very awkward until, finally, Chick approached me one afternoon

"I listen to all of them, but I try to lock into the bass player. Richard Tee (keyboards) is a very rhythmic kind of player, so I listen to him a lot. Next is the rhythm guitar player (Gale). It's the whole rhythm foundation that you try to make strong so that the soloists can move over it. The rhythm section doesn't get busier; it just keeps on feeling good. I like studio players. The people in Stuff are all studio musicians. I like the studio thing because of the variety."

As far as interchange of ideas goes, Gadd says, "I don't think in terms of what they have gotten from me. If we get a track that feels good, it isn't from me, but from the whole rhythm section. Everybody adjusts to what the good of the whole would be. I think of it in terms of the music, not what I am capable of technically. All I have to do is play. If playing the bass drum on 'one' every bar feels best, I'll do it."

Steve has been approached to go on tour, more than several times. "Chick (Corea) called me after that article in *down beat* (db News, 9/9/76), about my doing the next album and maybe going out to do a promotion. The impression that I got was that he really didn't want to approach this the way he did before, making a record and going out on tour for the rest of the year. There are other kinds of music that he wants to get into, other fields. Personally, I don't like the committal thing where I *have* to be on the road, or I *have* to be here or there. I think it's important to do the live dates, but I also like what I do in the city.

tension of one head is uncomfortable to play on. If you wanted to play some fast, precise things on a low sounding drum with a soft head, it would be harder to play than on a drum that was tuned tighter. You can get one-headed tom-toms to sound good. But while they are sounding good, the head may end up being a little bit looser.

"There's a point where the top head will give the most resonance. There is a tension point at which you can get the maximum vibration out of it. It might have a real loose tension. When you add the bottom head, you can tighten the top head and loosen the bottom and still get that desired low pitch. In effect, you are utilizing a tighter top head for more resilience while you are loosening the bottom head for pitch.

"The usual first tom-tom is a 12 inch; then they gradually get larger. My first size is 10 inches and that's small compared to the studio cats who are going to larger sizes. Big drums are not the answer. If you start with a fairly large drum and tighten it, you might be choking it up. With a small drum you can keep it looser and still get a natural higher pitch.

"For cymbals, I basically use two: a ride and a crash. I like a sizzle sometimes, but not one that you play time on. When I recorded with Paul Simon, he would ask for an occasional small sizzle sound. One that just went 'pssss.'

"And I carry them with me, never letting anyone else pack them. They are a personal thing. They are harder to replace. The more you play them, the dirtier they get, and that dirt creates a whole personality for the cymbal. The sound changes with age. A lot of new ones ring too much so I'll put a strip of tape on it for more definition. Some rock bands polish theirs, I guess because they never really use the subtle sounds of the thing, always hard and open. The more they ring, the bigger the sound, the better.

"I use two Zildjians: K. and A. (Avedis). I've got a K. crash, K. ride and a K. hi-hat. I recently purchased the A. The bell is bigger on the A., which is why I bought it. I would use the K. for a jazz job. They don't blend in with too many instruments, but the A. has a higher pitch and blends well. It's also better for recording; it's clearer. The A. is too clean; the K. has that garbage can cover effect when you play time on them. The bell of the A. is more effective, though.

"If I play behind a singer, it all depends on his style. For an r&b date I would probably use both of them, the K. on the main area and the A. on the bell. Even then it's hard to say. Both have a distinct sound. It's being aware of what the section of the tune is supposed to sound like."

Steve utilizes "toys," otherwise known as miscellaneous percussion instruments, to a limited degree. "I prefer traps. I once bought a set of artillery shells and sawed them off at different lengths, but I don't play them much. I keep them in a heated room. They don't need the heat, but the drums do. A 65-70 degree heat is good so that they don't get damp, then dry and rusty."

Playing in as many situations as he does has allowed Steve to form his own opinions. He has done big band and small group dates. Within each category there are smaller ones: orchestral settings, brass and woodwind groupings, rock and soul groups, jazz and exotic ensembles. Are there "druthers" involved and does he take advantage of them?

"If it sounds right, it is right," Gadd stated.

***"If it sounds right, it is right. . . . Sometimes when I am the first to go into the studio with the rhythm section and all the other parts are added later, I never know if it came down the way it went in. But that's what you deal with when you have the sophisticated methods of today's recording."***

and suggested we get together at the club where we were playing to work things out. I could feel things were not falling into place the way they should.

"I went down there with the intention of working some choruses and patterns out, but Chick just got behind the drums and started playing. The thing to do at the time was to keep the hi-hat going on two and four, but he would just play the cymbal. All of a sudden he would just crash the cymbal, let both sticks drop on the snare drum and roll; it was all so free. He was aware of the time, but it appeared spontaneous.

"Hearing Chick do that, and listening to Tony, helped me understand what Tony's approach was. You wondered how he thought of doing that stuff. It was that hard, technically. The whole thing about Miles' rhythm section was that they were all striving in one direction. If you were trying to play like Tony Williams and the piano player was trying to play like Oscar Peterson, it would be like fighting each other. That's the same reason Ray Brown and Ed Thigpen worked so well with Peterson, getting that big, together sound all the time."

Stuff is a band composed of Cornell Dupree, Richard Tee, Gordon Edwards, Eric Gale, and Christopher Parker, that Gadd has been performing/jamming with of late in New York. Their first record has just been released on Warner Bros. When Steve is playing with the unit, he stays on top of the sound by listening closely to the others.

I get calls from all those people I looked up to and now I get the chance to play with them. I have been doing a lot of running and I would really like to organize my time more. I like a variety of things and if I could do that with Chick I would go out with him. Just playing dates does not sell an album; the record company has to do that."

When he does go on the road, he doesn't always cart along his traveling drum set. "It all depends on where we are doing a concert. I have done concerts where I have just taken a trap case and rented drums. It becomes awkward when you are in a studio during the days and you have to get everything out to the airport. You can get a rental set, specifying exactly what you want, and spend a little time tuning it.

"My own personal set is a Gretsch bass drum with Pearl tom-toms. I bought a set of eight Pearl Concert Tom-Toms because I was in a band where I was using all eight. Right now I use four. There are two on the bass drum: a 10 inch and a 12. The two on the floor are a 9" x 13" and a 14" drum. I had bottom heads put on all the drums because you have more control over the tone that way. I have no inside tone controls.

"I feel that any dampening, any muffling, should be done from the outside. The inside tone controls press up as you tighten them, which is going against what you're doing, choking it. If you dampen the sound from the outside, the whole head will move naturally.

"In order to get the drum to sound good, the

continued on page 40



# RECORD REVIEWS

Ratings are:

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

## JACK DEJOHNETTE'S DIRECTIONS

UNTITLED—ECM 1074: *Flying Spirits; Pansori Visions; Fantastic; The Vikings Are Coming; Struttin; Morning Star; Malibu Reggae.*

Personnel: DeJohnette, drums, tenor sax (track 4); John Abercrombie, electric and acoustic guitar; Alex Foster, tenor and soprano sax; Mike Richmond, electric and acoustic bass; Warren Bernhardt, electric and acoustic piano, Clavinet, cowbell.

\*\*\*\*\*

Critics and missionaries ply a similar trade, each telling an unknowing populace about a private, and oftimes very personal, deity.

One of these years, that tiresome perpetual triad at the top of the drum category in the Readers Poll, namely Cobham-Jones-Rich, will be totally smashed by the top drummer in the world, Jack DeJohnette. His work on *Untitled* is definitely his best to date; an unabashed tour de force, and all at once a textbook, a testament, a dictionary of rhythm.

Of late, DeJohnette has achieved and reached a rare middle ground—that being between the oft-indulgent volume and pyrotechnical flashiness of the Cobhams and Whites and silence-punctuated, haunted stalking of Altschul and Motian. His drumming combines the best of both worlds. It employs the techniques of stop-time dead air, the various trap components are beaten softly, yet the potential for explosion is inherently obvious, if rarely realized.

On the longest cut, the hypnotizing, magical *Flying Spirits*, the drummer adapts the above pose, additionally serving as a tonal choreographer for the brilliant young saxophonist Alex Foster. Definitely out of the Garbarek school, the soprano-tooting Foster reacts instantaneously and obediently to DeJohnette's many subtle signals, bass drumming indicating desired mellowness, subtle timeshifts necessitating the onset of bicycle horn time.

As a world-traveled artist, DeJohnette employs other planetary rhythms in his successful quest for the elusive universal beat. *Pansori Visions* is pure brilliance; Mike Richmond's endlessly repeated one note bass plunk, some of Abercrombie's most sitar-type runs and a tabla-simulating conga give the composition an authentic Indian flavor. And *Malibu Reggae* is just what you'd think, even after a short, almost cocktail, hired wedding orchestra intro.

Nitpicking for any possible flaws, one has to fret if ever so slightly at Abercrombie's lack of focus. His role here is quite limited, and with the exception of *Pansori*, decidedly trivial, not affecting the course of events. Yet disappointment at not hearing the full genius of Abercrombie is most definitely neutralized by the discovery of pianist Warren Bernhardt, whose tinkling throughout the enrapturing

*Morning Star* is just the type of stuff which fathers appropriate euphoria.

Ah, hell. I've listened to this for the last three hours, and I'm in heaven. If this is not one of the dozen or so best drum albums in the history of vinyl, then I'm more off base than an AWOL GI. —shaw

## JOHN KLEMMER

BAREFOOT BALLET—ABC D-950: *Barefoot Ballet; Forest Child; Crystal Fingers; Whisper To The Wind; Poem Painter; At 17; Talking Hands; Rain Dancer; Naked.*

Personnel: Klemmer, tenor sax, echoplex, African wood flute; Dave Grusin, electric piano; Chuck Domanico, bass; John Guerin, drums; Larry Carlton acoustic guitar; Joe Porcaro, percussion; Bernie Fischer, bass, alto flutes (track two).

\*\*\* 1/2

John Klemmer has moved a long way from the intense, Coltrane-based sheets of sound and the flirtation with electronics of a couple of years ago. His world is now light, airy, highly melodic and predominately acoustic.

*Barefoot Ballet* is an extension of Klemmer's very successful *Touch*; it is a continuation of feeling and exploring simple melodic lines. To some extent Klemmer is working within a rather confined musical space, and one wonders if he'll be able to take it much further. It's a pleasant highly listenable format—it's subtle and seductive—and never intrudes, content to move at its own pace. Indeed, there is the illusion of one track flowing into another without a break, like one long composition, working and reworking the same melodies at different tempos, occasionally building to emotional peaks then drifting back into that familiar melodic groove.

Klemmer's use of the echoplex here is confined and highly controlled. He uses it to play against a single note or phrase, and it's not an end in itself, never cluttering his strong, warm sound.

Pianist Dave Grusin, guitarist Carlton, drummer Guerin and bassist Domanico provide the light, almost restrained support the music seems to require. If you could paint it, it would be shimmering silver. —nolan

## JAN GARBAREK— BOBO STENSON QUARTET

DANSERE—ECM 1075: *Dansere; Svevende; Bris; Skrik & Hyl; Lokk; (Efter Thorvald Tronsgard) Til Vennene.*

Personnel: Garbarek, saxes; Stenson, piano; Palle Danielsson, bass; Jon Christensen, drums.

\*\*\* 1/2

Aside from the on-again-off-again Stanley Turrentine and the increasingly slumberous John Klemmer, Jan Garbarek is the most likely candidate for saxophone hero of the masses yet to emerge in the '70s. The trouble is he can't find a band to stick and grow with. Inarguably, he has done some of his most splendid playing with Keith Jarrett. But the mind and instincts of an improviser differ from those of a composer or arranger, and the latter's turf is what is at stake on *Dansere*. As a mood-setter, *Dansere* is—on an immediate basis—a profoundly effective recording, but it is also a cautiously wrought work that never attempts to transcend its rather narrow concept of mood. On the plus side, it finds Garbarek among one of the most sympathetic and familiar rhythm sections he could hope for, and it firmly establishes his willingness to share co-billing with a lesser known—and lesser proven—talent, pianist Bobo Stenson.

The lengthy title track simultaneously de-

picts *Dansere's* potency and deficiency. Jan etches a long, slightly eerie Arabesque theme over a mercurial, percussive crest, relying on his exotic tone to set the temper of the piece. Stenson's crystalline arpeggios burst through the stormy undercurrent and slowly frame a recurrent ostinato that is meditative and thoughtful, in the same vein as Bill Evans' best. The ostinato mates with Palle Danielsson's bass pattern, leaving Garbarek free to pursue his impulses, which he does only briefly, stretching his tenor to its uppermost, strained degree. Like classical music, though (in which Garbarek and Co.'s roots are as firmly entrenched as they are in jazz), the instrumental appearances are tightly plotted, a formula that generally hinders jazz musicians. Is this a sonata or an extended piece for a jazz quartet? In either case, it's hardly a work of improvisation.

*Svevende, Skrik & Hyl, Lokk, and Til Vennene* (go ahead, try to pronounce them; it's a lot harder than *Night In Tunisia* or *Aisha*) suffer from a similar, plodding plottedness, with only Garbarek's steady, assured saxophone voice and the band's convincing cohesiveness salvaging some of the best passages. *Bris*, a seemingly elegant ballad, suffers at first from an unnecessary demonstration of the band's polyrhythmic abilities, then surges, without warning, into a similarly inappropriate aggressive latin tempo.

After repeated listenings to *Dansere*, or even a wholly concentrated one, a somnolence sets in that causes one to wonder why, given the immense aggregate talent for this affair, the Garbarek-Stenson Quartet (and Stenson is really given too little room to evince his intuitions) settled for such an obdurate performance. The effect is akin to a conductor standing before the London Philharmonic, about to conduct Richard Strauss and saying, "Play it all *moderato* and *mezzo piano*, every inch of it!" C'mon guys; swing just a little. —gilmore

## EARTH WIND & FIRE

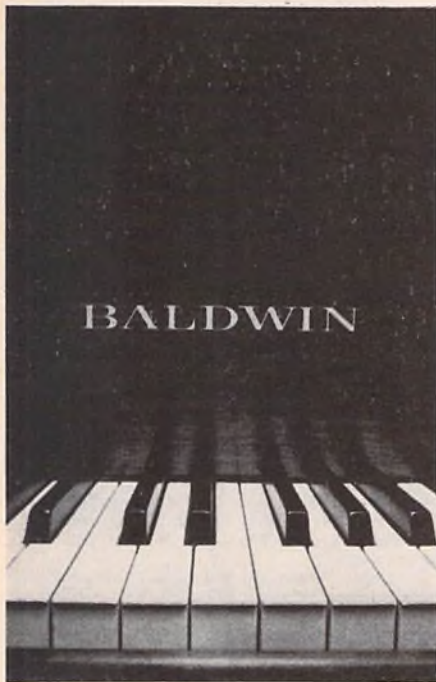
SPIRIT—Columbia PC 34241: *Getaway; On Your Face; Imagination; Spirit; Saturday Night; Earth, Wind & Fire; Departure; Biyo; Burnin' Bush.*

Personnel: Maurice White, vocals, kalimba, drums, timbales; Verdine White, vocals, bass, percussion; Philip Bailey, vocals, congas, percussion; Larry Dunn, piano, organ, Moog; Ralph Johnson, drums, percussion; Al McKay, guitars, percussion; Johnny Graham, guitars, percussion; Andrew Woolfolk, saxes, percussion; Fred White, drums, percussion; Lew McCreey, bass trombone; Charles Loper, trombone; Steve Madaio, trumpet; Charles Findley, trumpet; Tommy Johnson, tuba; Sidney Muldrow, Marilyn Robinson, Arthur Maebe, David Duke, french horns; Don Myrick, saxes; Louis Satterfield, trombone; Michael Harris, trumpet; Oscar Brashear, trumpet; George Bohanon, trombone; Jerry Peters, piano; Charles Veal, concertmaster; Harvey Mason, percussion; Ken Yerke, Harris Goldman, Carl La Magne, Winterton Garvey, Joy Lyle, Asa Drori, Sandy Seemore, Haim Shtrum, violins; Rollice Dale, David Campbell, Marilyn Baker, Paul Polivnick, Lynn Subotnick, James Dunham, Denyse Buffum, Barbara Thomason, violas; Dennis Karmazyn, Harry Shultz, Ronald Cooper, Marie Fera, cello; Dorothy Ashby, harp.

\*\*\*\*\*

Leroi Jones (Amiri Baraka), writing some 13 years ago, expressed his bafflement at the fact that so much beauty continues to exist in America "despite its essentially vile profile." In the years since he wrote that, things, economically, have not improved, especially in the nation's largely black urban centers. And still the music emerging from the cities' black spokespersons remains almost uniformly positive and beautiful. Stevie Wonder and Earth,





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Wind & Fire, in particular, carry on in spectacularly undaunted fashion.

Indeed, Earth, Wind & Fire is so unfailingly positive they seem a trifle unreal. Their faith in the saving power of love and brotherhood (expressed here on *Spirit* and *Burnin' Bush*) is incongruously reminiscent of the salad days of the Summer Of Love.

And, as admirable as is their sense of responsibility, their awareness of their power as superstars, they occasionally get irritatingly, self-righteously admonitory (as on *Saturday Nite*).

Still, still, still. . . . When I first heard *Getaway* on the radio, I just about jumped straight out of my skin and through the roof. It is the perfect single, so outrageously, outstandingly energetic, it utterly overshadows anything allowed us on the AM dial for years.

In fact, the whole of *Spirit* is just bursting with good feeling and great playing. Particular gems include every tune Charles Stepney arranged. Stepney, who passed away just after the completion of this album, will live on through the grandeur of his work on *Getaway*, *Imagination*, *EW&F* and the instrumental *Departure*. His horn parts bristle with a type of staggering punch unequalled since the heyday of the Maestro of Muscle, Count Basie.

In sum, *Spirit* provides in generous measure just the sort of energy and inspiration one needs when life in the material world starts to get too grim. *EW&F* continue to make it so easy and so pleasurable to getaway. —adler

### LARRY CORYELL

ASPECTS—Arista AL 4077: *Kowloon Jag*; *Titus*; *Pyramids*; *Rodrigo Reflections*; *Yin-Yang*; *Woman Of Truth And Future*; *Ain't It Is*; *Aspects*.

Personnel: Coryell, electric and acoustic guitar; Gerry Brown, drums; Terumasa Hino, trumpet and flugelhorn; John Lee, bass; Mike Mandel, keyboards and synthesizers; Mtume, percussion; Danny Toan, rhythm guitar; Steve Khan, acoustic guitar; Mike Brecker, tenor sax; David Sanborn, alto sax; Randy Brecker, trumpet.

\* \*

This is a very good disco album. It's tighter than the Silver Convention, Mike Mandel's keyboards are much more inventive than K.C. and the Sunshine Band, and most of the tracks are eminently more danceable than anything the Salsoul Orchestra has done lately.

Need we annotate the fare herein? Mr. Coryell opens up with a hackneyed, beaten-to-death, two minute electric guitar solo with just the right amount of robot-mutant blue notes, backed by the heartbeat bass of John Lee. Following this exercise, Mike Mandel takes over for a spell, twisting a few knobs, playing synthesizer like a poor typist. Next enter the Breckers, who along with fellow guest Dave Sanborn, sound like refugees from some mid-line college stage band, who know when to bleat and honk like a bunch of programmed, ballsless honkies, with about as much respect for the spontaneity of the true jazz tradition as Elizabeth Ray has for virginity.

By giving us album after album of little but this tired, pointless tripe, Coryell deserves a fate worse than criticism; he should be patently ignored. If he was some amped-out kid in a Racine, Wisconsin garage who had just found some guru and went out to the music store to explore his newfound fantasies, he could be forgiven. But there is *no* excuse for the Black Sabbathisms at the beginning of *Kowloon Jag*, or the minor chord *deja vu* we experience throughout.

It was five years ago at this time that Cor-

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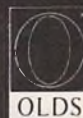
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yell was called "the first important new guitarist since Reinhardt and Christian." Just like the high school valedictorian turned panhandler, he has failed to capitalize. Occasionally, there are flashes; the brilliantly sensuous *Peaceful Mind* album with Ralph Towner, and even the one acoustic work on this record, the percussion-infused *Rodrigo Reflections*. It may be that Coryell has a more varied compositional sense on the wooden instrument, but as long as he restricts those exercises to sporadic flings, we'll never know. Meanwhile, we are stuck with more product, more driftwood, more drone. —shaw

## OLIVER NELSON

A DREAM DEFERRED—RCA CYL2-1449: *Self Help Is Needed; I Hope In Time A Change Will Come; 3, 2, 1, 0; Black, Brown And Beautiful; Black, Brown And Beautiful; Requiem, Afterthoughts; The Creole Love Call; Echoes Of Harlem; Duke's Place; Martin Was A Man, A Real Man; What A Wonderful World; Stolen Moments; African Sunrise; Heidi; Meditation; Top Stuff; The Spy Who Came In From The Cold; Dumpy Mama.*

Personnel: Nelson, alto and soprano saxes, most arrangements; with over 200 performers, including Johnny Hodges, Count Basie, Lonnie Liston Smith, Lee Ritenour, John Guerin, Randy Brecker, Joe Farrell, Ron Carter, Grady Tate, Hubert Laws, Leon Thomas, Shelly Manne, and many, many more.

\*\*\*\*\*

The years covered in *A Dream Deferred* represent Oliver Nelson's tenure with Flying Dutchman, a period in which his talents as a composer flourished, and his opportunities as an arranger multiplied geometrically. It was the '60s-yielding-to-'70s era, and though many of us were unaware of it, Nelson was omnipresent. He was, as Nat Hentoff so aptly describes in his liner notes, a "musical ecumenist." In that sense, *A Dream Deferred* is an account of more than one man's flowering on a particular label.

For just as he was a walking dictionary of jazz saxophone, Oliver Nelson was also the living syllabus of jazz arrangement and composition. He could (and did) perform both functions for everyone from Louis Armstrong to Leon Thomas, Johnny Hodges to Gato Barbieri, Bill Evans to Lonnie Liston Smith, and Eric Dolphy to Tom Scott. He wrote several chamber music pieces (still unrecorded to my knowledge), and a wealth of scores for film and television. In some way, in some place, we met Oliver several times in our lives. We may not have known his name, but we certainly knew his presence.

The four sides here are sequenced in a roughly chronological order, with nearly half of them culled from what, to my mind, were Nelson's finest Flying Dutchman efforts: *Black, Brown And Beautiful* and *3 Shades Of Blue*, the latter with Johnny Hodges. From *Black, Brown And Beautiful* we have *Self Help*, featuring Frank Strozier blowing a bluesy alto sax over an undercurrent of streamlined trumpets and grainy woodwinds, which shift gradually into a Latin rhythm; *I Hope In Time A Change Will Come*, a lonely, melancholy track that promotes Nelson's meditative soprano sax voice, as personal as it is universal; *3, 2, 1, 0*, a literally rocketing performance, propelled by Bobby Bryant's urgent trumpet; *Black, Brown And Beautiful*, a heartbreakingly elegant composition, with Oliver playing a lead as eloquent and expressive as Sinatra's most sensitive vocalising; and *Requiem, Afterthoughts*, a solemn and capricious melody, befitting the dichotomous title.

*3 Shades Of Blue*, as represented in this collection, is Nelson's sojourn into Ellingtonia



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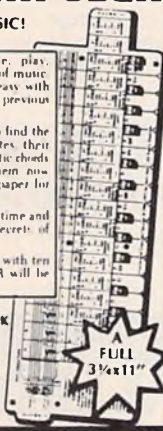
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(with the exception of a second, more fragile and strangely beautiful version of *Black, Brown And Beautiful*). Interestingly, Oliver's marriage of strains and textures to melodic and harmonic motions was as keen and omniscient as the Duke's without being a cunning counterfeit. Johnny Hodges' inimitable alto voice leads these tracks, lingering teasingly at the end of a measure in *The Creole Love Call*, while swinging gracefully and seductively throughout *Echoes Of Harlem*. The most unique treatment, however, Oliver saves for the classic *Duke's Place*, updated by Leon Thomas' perculating, slightly comedic, scat passage. This second side ends with two sundry, oddly juxtaposed selections: the funereal yet majestic *Martin Was A Man, A Real Man*, and the naively optimistic *What A Wonderful World*, with a typically wondrous Louis Armstrong vocal wasted on unworthy material. Surely a more appropriate Nelson/Armstrong track could have been chosen.

The remaining selections are flotsam; a few float, a few sink, but without the edges the picture would have been distorted. *Stolen Moments*, *African Sunrise* (with the Count Basie Band), and the powerfully sensual *Heidi* display Nelson's affecting command over the elements that conjure emotion and drama in music. *Meditation*, *Top Stuff*, *The Spy Who Came In From The Cold* and *Dumpy Mama*, are well-intentioned experiments and larks, but—with the exception of *Top Stuff*—amount to little of lasting interest.

I hope Nat Hentoff doesn't mind my quoting his eulogistic summary of Oliver Nelson, the man and his music, but it's a thought worth repeating: "To have such a man gone at the age of 43 means all kinds of dreams deferred—all the writing and playing and teaching yet to come." Oliver had taste, wit, energy, vision, and, God knows, ample talent to fill a river. The only thing he lacked, in the end, was enough time. *A Dream Deferred* plays like an unfinished symphony. But listen anyway.

—gilmore

## BENNY CARTER

THE KING—Pablo 2310-768; *A Walkin' Thing*; *My Kind Of Trouble Is You*; *Easy Money*; *Blue Star*; *I Still Love Him So*; *Green Wine*; *Malibu*; *Blues In D Flat*.

Personnel: Carter, alto sax; Milt Jackson, vibes; Joe Pass, guitar; Tommy Flanagan, piano; John B. Williams, bass; Jake Hanna, drums.

\* \* \*

There's a blithe, mischievous logic to a Benny Carter solo, as if the notes were created to slide across the beat in glancing clusters. They will swoop into steep ascents, pause as if to leap a beat, break into tiny fragments, and evaporate. Notes seesaw back and forth with a lazy sort of elegance, always loping just a touch behind the beat.

His control of volume is as fascinating and mercurial as his grip on time. Phrases sound curiously inside out as he backs in and out of his notes with whimsical ease. The almost complete absence of vibrato gives his lines a statuesque sound. Notes will begin with a whisper, suddenly swell into rich fullness between beats, and then either dissolve into another phrase in which strong clarion eighth notes alternate with others barely touched or abruptly end with a subtle oomph of emphasis. At other times he'll open with an aggressive attack, pinch the note after half a beat, slide it up or down a step, and bottom it out with a hollow slur.

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first LP in about 10 years. Unfortunately the tempo at which he functions most effectively—medium fast—is represented on only one track, *Easy Money*. Carter is particularly well supported by Jake Hanna's stimulating drumming here.

This is mostly an LP of slow ballads and easy tempos. It's all lovingly crafted by Carter and Milt Jackson with taste and style. But little excitement or significance develops. It's too sophisticated to sound sappy. That's good. But it's too reserved to really light any fires and that's too bad.

—mcdonough

## ANDREW HILL

**DIVINE REVELATION**—Steeplechase (Danish) SCS-1044: *Snake Hip Waltz; Here's That Rainy Day; East 9th Street; July 10th; Divine Revelation.*

Personnel: Hill, piano; Jimmy Bass, alto and soprano saxes, flute; Chris White, bass, bass guitar; Leroy Williams, drums.

★ ★ ★ ★

In the past two years, producers Michael Cuscuna and Nils Winther have certainly done their bit to insure Hill against further disappearances from the LP picture like the one that extended from 1969 until '74. But one remains skeptical about any increase in overall visibility for the composer. After all, this is tough music, rarely undemanding for musician (despite Hill's ability to construct attractively simple melodies) or listener, requiring constant creative imagination within uncommon structures. Moreover, Hill's recent output, like that of his early days on Blue Note, has been uneven.

*Divine Revelation*, however, compares favorably with any of his latest work. Recorded with Hill's working group of 1975, the disc of-

fers a more coherent ensemble sound than, say, *Spiral* on Arista-Freedom, where Cuscuna was playing mix-and-match with the personnel. Vass is discriminating in his alternately broken and glib choices of phrasing, which set well against the rhythm section's restless shifts. In this technique and also his arid tone, Vass resembles Wayne Shorter, though not as skilled melodically and perhaps even more rhythmically sophisticated. White begins merely solidly on *Snake Hip*, but shows more as the disc progresses. His Fender work on the side-long title piece has a lovely tune and an oddly complementary smoothness against the usual irregular rhythmic breaks. Leroy Williams is utterly impressive, exactly the kind of drummer Hill needs, fearless on the attack and tonally, dynamically resourceful. His drum vocabulary is far-reaching. Both White and Williams share their leader's talent for the well-placed odd accent, and each moment finds at least one of them throwing some new wrinkle into the act of group improvisation.

As an "in-between" player, Hill himself sits on the interface of the Tatum/Powell and Bley/Taylor regions. The common shorthand used in both areas was created by Thelonious Monk, and it is not unreasonable to hear Hill as something of a Monk of the musical Left. Even as the Powellian filigrees of his long *Divine Revelation* solo stop short of where Cecil Taylor might have picked them up, they are set against rhythm and harmony that is unmistakably Monk-derived. Hill is constantly supportive as an accompanist (more so than Monk, certainly), but his soloing remains idiosyncratic. Lines will frequently spill over with almost more ideas than a tune's foundation

would appear to be able to handle; then he will drop to a terse, nervously succinct poetry, and at times merely mark time with a disjointed, unprofound phrase or two.

His dominating solo on the title piece, like the recent Arista solo concert, should have been, if not better sustained, then at least self-edited. It suggests Hill works better in creative conflict with accompanying rhythm, but *Rainy Day* gives evidence to the contrary. A performance of perfect length, it features a mutant, dissonant stride in the Monk manner, but is significantly more Tatum-like in the right hand. An honest, unique interpretation, leading to the conclusion that the problem is not solo Hill, but solo Hill at length.

Finally, his music requires a sharp, if not utterly aggressive emotional vibrancy from the instrumentalists in order to counterbalance its techno-cerebral demands. It's the kind of attack given by Eric Dolphy, Tony Williams, Kenny Dorham, Richard Davis, and Joe Henderson on Hill's best Blue Note, *Point Of Departure*. I miss this quality on Hill's most recent Aristas and Steeplechasers with only occasional exceptions: Ted Curson and Cecil McBee on *Spiral*, Leroy Williams here. But it takes courage to make music this unfashionable in today's marketplace. If Hill gets continued support, his *Point Of Departure* for the '70s will surely come.

—mitchell

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To But We Do; I Wish I Knew; Round Trip Part I; Round Trip Part II; Is Glo There?; Down In Brazil; African Drums; No Time.

Personnel: Side one—Harris, drums; Maxine Sullivan, vocals; Herb Hall, clarinet; Doc Cheatham, trumpet; Marshall Brown, valve trombone, euphonium; Dave Burrell, piano; Ron Carter, bass (tracks 1 and 3); Jimmy Garrison, bass (tracks 2 and 4). Side two—Harris, drums, finger cymbals; Bill Willingham, vocal; Keith Marks, flute; Francis Haynes, steel drums; Howard Johnson, baritone sax, bass clarinet; Dave Burrell, piano, Indonesian balaphone; Cecil McBee, bass; Ron Carter, bass; Sunil Garg, sitar; Titos Somba, conga, quica, finger cymbals, Lingala; Coster Massamba, conga, Lingala; Leopoldo, percussion.

★ ★ ★ ★

From *Ragtime To No Time* is the 360 Degree Experience's first release, although the group's nucleus (Beaver Harris, Dave Burrell, and Ron Carter) has been playing off and on together since 1968. In the album's liner notes, producer Timothy Marquand cautions the prospective listener that *FRTNT* "is not a chronological survey of jazz styles. It is about . . . an underlying sense of community that improving musicians feel when they gather to express themselves. . . . The circle expands to welcome those who share by listening." A valuable truth is at work in that statement (bringing Doc Cheatham and Dave Burrell together in the same capacity is an applaudable feat), but too often "non-commercial" recordings wave a flag that is, in reality, a self-evident and common property. By qualifying the listener's perceptions beforehand, and brandishing such heady, rhetorical phrases as "with honest and creative playing communal ties are strengthened," the advocates of such purist prescriptions may be doing their music a disservice. Which would be a shame, for *FRTNT* offers some magnificent music, the sort that even the most ingenuous of jazz listeners will find recurrently appealing. Better Beaver Harris than Herbie Hancock at this point, but for most record buyers or radio programmers, that requires a protean leap-of-faith.

Marquand's disavowals aside, *FRTNT*'s two sides do conveniently break down into respective samplers, each affording a dramatically different and effective approach to jazz. The leitmotif, a linking device in this instance, is a series of "transitions," brief, intrusive drum solos that succeed more in disrupting mood than establishing continuity. Beaver Harris, who has filled the drummer's chair for Sonny Rollins, Archie Shepp, and Thelonious Monk, is the central character, a sensitive, witty trappingsman and a multifaceted composer, with a particularly fine ear for ballads. Friend and pianist Dave Burrell arranged and conducted the entire affair.

The first side deals exclusively in pre-'40s forms, although all compositions are new. The instrumental highlights include *A.M. Rag*, with Burrell's affable phrasing, and *It's Hard But We Do*, a hot, New Orleans gone Chicago-style stomp, featuring Herb Hall's wailing clarinet solo. But the emotional apex comes in a pair of ballads sung by '30s star Maxine Sullivan (*Can There Be Peace?* and *I Wish I Knew*), supported by the late, much-loved Jimmy Garrison on bass. Maxine sounds like a cross between Carmen McRae and Abby Lincoln these days, deliberate and humane, but lines like "Without human rights/Life could only be a blight," are better left to campaign-slogan hacks.

Portions of the second side are resplendent, namely the steel drum and baritone sax exchanges on *Is Glo There?*, and the entirety of *Round Trip, Part Two*, which is subject to Bur-

rell's imaginative tutelage and weaving of unlikely percussive and melodic textures. And yet too many of the finer moments are fragmentary, in the end diffusing the project's effect. It's tiresome to have to skip through a record for your favorite moments. But once you find them on *From Ragtime To No Time*, you'll keep returning to them. —gilmore

## THE SPINNERS

HAPPINESS IS BEING WITH THE SPINNERS—Atlantic SD 18181: *Now That We're Together; You're All I Need in Life; If You Can't Be In Love; The Rubberband Man; Toni My Love; Four Hands In The Fire; The Clown; Wake Up Susan.*

Personnel: Spinners—Henry Fambrough, Billy Henderson, Pervis Jackson, Bobbie Smith, Philippe Soul Wynn, vocals; Tony Bell, Sr., Bobby Eli, guitars; Thom Bell, keyboards; Bob Babbitt, bass; Andrew Smith, drums; Larry Washington, percussion. MFSB, Carla Benson, Evette Benton, Barbara Ingram, background vocals.

★ ★ ★ ★

Since their move to Atlantic and producer Thom Bell some four years ago, the Spinners have set the standard for very polished nightclub vocal soul. And though *Happiness* lacks transcendently distinctive hit material like *Mighty Love, I'm Coming Home*, or their highly successful collaboration with Dionne Warwick, *Then Came You*, the whole of it is luminous with both the refined gleam of their satin consciousness and the need for love hatched in any citizen in the heartless center of the city.

Bell's arrangements are, for the most part, so lush and dreamy—those homogenized swelling strings!—that they'd often border on an empty, static sentimentality if it weren't for the quality of the lyrics and the tough variety of the vocals, especially Philippe's leads.

But the shining star of the Spinners can be, according to the demands of the occasion, vulnerable, tender, wise, ecstatic, humorous, afire with love, or any combination of the above within one song. Philippe's sincerity totally animates *You're All I Need In Life* and the excitement he feels as he tells of the musical powers of *The Rubberband Man* (the album's one uptempo raver) is violently contagious.

The only truly sour note here is the embarrassingly egalitarian cover art that, one imagines, is an attempt to broaden the group's already broad appeal into bland TV prime time—you know, the Spinners go Tony Orlando and Dawn. Still, don't be fooled, the title of their latest is accurate and that's because they remain true to themselves. —adler

## MICHAL URBANIAK

BODY ENGLISH—Arista AL 4086: *New York Polka; Afterglow; Zad; Sevenish; Body English; Quintone; Lyricon; Satin Lady; Zomar Land.*

Personnel: Urbaniak, violin, violin synthesizer, Lyricon, organ, polyMoog; Ursula Dudziak, voice, percussion, synthesizer; Harold Ivory Williams, electric piano, miniMoog; Joe Caro, guitar; Basil Fearrington, bass guitar; Steve Hordan, drums; Bernard Kafka, voice; Earl Bennett, conga (tracks 5, 8).

★ ★ ★

This latest Urbaniak work shows a musician and composer breaking out of a stereotypical mold, one of formula Dorian modes and clockwork solos. Not that the input of humanity inherent in Urbaniak's ethnic background was ever absent; it is much more refined and spirited here.

*New York Polka* is one of the more interesting cuts. It's beginning is most unusual; a rooster crow segues into a kind of barnyard rural Americana melody similar in concept to

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Aaron Copland's *Hoedown*. While the central theme perpetuates throughout the composition, the persistent bass line of Basil Fearington adds the necessary rhythmic input. One of the important new electric bass players, he shines throughout.

If there is one fault of the record, it is that Urbaniak simply does not give us enough of his virtuoso playing, preferring at times to doodle on keyboards. At best, his work on synthesizer and Lyricon is functionally adequate, but for him to waste a whole track on a strange, even gimmick-prone axe, such as his lengthy extravaganza on *Lyricon*, is a waste of precious vinyl. Even *Zomar Land*, with its atonal excesses, is better left to his considerably more eclectic BASF albums. Stick to the violin, Michal, and continue to explore. Your albums will be the better for it. —shaw

## JON FADDIS

**YOUNGBLOOD**—Pablo 2310-765: *Here 'Tis; Gershwin Prelude #2; Round Midnight; Be Bop; Samba De Orpheus*.

Personnel: Faddis, trumpet; Kenny Barron, piano; George Mraz, bass; Mickey Roker, drums.

★ ★ ★ ★

What a refreshing album. Eschewing the sundry trappings of the "contemporary" electronic/rock/disco scene, Faddis continues to mine the mainstream lode. And in the process, the youngblood trumpeter demonstrates a new maturity and independence.

*Here 'Tis* is Gillespie's low key blues in featuring Jon's playful mute work. The trumpeter's audacious reworking of Gershwin's *Second Piano Prelude* captures the tragic overtones of a mysterious nocturnal cityscape. *Round Midnight* spotlights Jon's high register bravura and concludes with a dash of Latin fire and a show-stopping cadenza. *Be Bop*, another Gillespie chestnut, is an up-tempo fusion of fluid technique and vivid musical imagination, while the samba backdrop for *Samba De Orpheus* provides the perfect springboard for Jon's impish oscillations between teasing understatement and full blown declamation.

That Jon plays so well is in part a tribute to the superb rhythmic support of Barron, Mraz and Roker. As for Barron, his soloing exhibits the polish and elan of such keyboard masters as Barry Harris, Hank Jones and Roland Hanna. His musical savoir faire is especially prominent in the *Gershwin Prelude*, where his compass freely swings from refined subtlety to robust earthiness.

Benny Green points out in his liner notes that Faddis's primary stylistic elements—"the tight muted tensions, the double-tempo runs, the whimsical quotes from other songs, the lingering intros and codas, the half-valving"—derive from Jon's idol and close friend, Dizzy Gillespie. But while Diz's influence is evident, Faddis is clearly developing his own strong voice. And someday, Faddis will in turn be a beacon for another generation of aspiring young trumpeters. —berg

## PAT METHENY

**BRIGHT SIZE LIFE**—ECM 1073: *Bright Size Life; Sirabhorn; Unity Village; Missouri Unpromised; Midwestern Nights Dream; Unquity Road; Omaha Celebration; Round Trip/Broadway Blues*.

Personnel: Metheny, 6-string guitar, electric 12-string guitar; Jaco Pastorius, bass; Bob Moses, drums.

★ ★ ★

Pat Metheny's guitar playing is best described as intelligent embellishment. On the last several Gary Burton albums, he served

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firstly as an element of tonal balance for Burton's own subdued voice, secondly as a lyrical yet frugal soloist, and finally as a composer. I say "finally" because, in his entire tenure with the Burton Quartet/Quintet, Metheny has never contributed a single composition to their recorded repertoire. Now, however, here he is, another in the long line of Eicher's offspring, with a solo album comprised nearly completely of his own compositions: some excellent, some superfluous, yet nearly all so restrained as to be soporific. While the beauty of the sleek interplay between Metheny and sidemen Bob Moses and Jaco Pastorius is irrefutable, so is its aloofness. Clearly, *Bright Size Life* is the sort of music you must patiently probe, not the sort that compels your concentration.

Metheny's signature, aside from his tasty fills, is his linking of delicate, *legato* riffs with facile runs in octaves and sixths. To his detriment, he too often fails to promote his best ideas or licks with any noticeable variation in dynamics. Conversely, bassist Pastorius, who similarly avoids the concept of "biting attack" as if it were a lethal blemish, offsets Metheny's flat affect with a keen knack for curvacious slurs, smooth punctuations, and rotund harmonic support. (But then Pastorius possesses a rare sensitivity. For some of his best work to date, check out his solos on Ian Hunter's superb *All-American Alien Boy*.)

Still, when it comes to kicking a little life into his record, into forcing the trio into its rightful role as interactive entity, it usually takes Bob Moses—good old, reliably crazy Bob Moses—to accomplish the chore. In a pair of hard bop tunes, *Missouri Uncompromised* and Ornette Coleman's *Round*

*Trip/Broadway Blues*, Moses drives the band to a level of verve otherwise absent, inspiring Pat to a blurring disjunct solo in the former, and engaging Jaco for a sprightly percussive dialogue in the closing seconds of the latter. The few times Metheny's graceful soloing flair outshines his accompaniment occur in *Omaha Celebration* and *Unquity Road* (Pat should take a course at Berklee in writing song titles), where he isn't afraid to juxtapose simple, rock-style variations alongside dissonant, spacious ones. But the trio coalesces for its most stunning, and ominous, performance on the somber, masterfully executed *Midwestern Nights Dream*, with its tense minor-key tone and rippling, oceanic effect.

With a little less dynamic suppression on the part of producer and principal, and a loosening of the seams, so to speak, *Bright Size Life* might have lived up to its title. —*gilmore*

## WAXING ON . . . .

Are we in the midst of a jazz renaissance? Is there a new awakening to improvised instrumental music? While any response to these and related questions must be conditional, one brief for the affirmative would have to center on the reissue phenomenon. Consider the following: the Blue Note twofers; RCA's resurrected Bluebird label; Fantasy's issuance of vintage Prestige, Riverside and New Jazz; Polydor's unearthing of the Verve collection; the reemergence of the Chicago sound via Vee-Jay; and the appearance of the avant

garde Freedom trademark under the auspices of Arista. What does this vinyl avalanche signify? Several things, I think.

First, the record companies are apparently trying to put their investment eggs in several baskets, rather than seeking only pop blockbusters. This seems premised on the growing realization that a catalogue stocked with unspectacular but steady sellers is a means for attaining some stability in an industry whose instability is notorious. Equally important is the solid nucleus of industry decision-makers whose dedication to good music has prompted them to target jazz for investment and promotion.

On the other side of the record business equation is the consumer. In the tides of the classic supply-and-demand flow of the marketplace, the consumer has clearly indicated that when presented a choice, his/her tastes (and purchases) are broad and eclectic. This breadth and depth indicate a healthy catholicity and, in the case of jazz, an expanded group of students and connoisseurs anxious to sample such divergent styles as dixieland, swing, bebop, jazz-rock and free.

If the customer is to return to the marketplace for subsequent purchases, the product must have substance. The case of Arista's handling of the Savoy catalogue is illustrative. The first Savoy release included eight twofers of unusually high quality. In addition to fine playing by masters such as Parker, Young, Coltrane, Adderley and Lateef, authoritative liner notes and attractive packaging helped make the series second to none. Because of its well-received debut last spring (check, for example, Neil Tesser's perspicacious review, *db*,

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July 15, 1976), Arista successfully established Savoy as a valued and sought-after product. The recent release of Savoy's second wave is therefore an event of more than passing interest. Included are twofers from Dizzy Gillespie, a stable of white saxophonists, Dexter Gordon, and single-disc albums by Donald Byrd and Herbie Mann.

The Gillespie sides, *Dee Gee Days*, were cut in 1951 and 1952 for the short-lived Dee Gee label, whose masters went to Savoy after bankruptcy. The independent company, whose name derived from Diz's initials, was set up by the trumpeter and a young jazz enthusiast from Detroit named Dave Usher. The music is heavily blues-oriented and features vocals by Joe Carroll, Freddy Strong, Melvin Moore, Milt Jackson and Diz. Overall, it is a unique blend of straightahead bebop, buoyant good humor and show biz. That it works so well is a tribute to Diz's talents as a musician and entertainer.

Musical high points include Diz's impeccable solos on *Tin Tin Deo*, *Birk's Work* and *The Champ*; a blues-tinged sample of early Coltrane in *We Love To Boogie*; exotic ambiences supplied by Stuff Smith's violin for *Caravan* and *Time On My Hands*; some excellent choruses by Milt Jackson and Kenny Burrell; and high intensity rhythm work from stalwarts such as Wynton Kelly, Percy Heath and Art Blakey. Among the show biz routines are an infectious *School Days* with Joe Carroll's campy vocal; an engaging Gillespie and Carroll duo, *On The Sunny Side Of The Street*; and *Pops' Confessin'*, an affectionate homage to Louis Armstrong. The package also includes Leonard Feather's informative notes, which

locate this phase of Gillespie's work within the larger frameworks of the trumpeter's overall career and the early '50s recording industry.

In his comprehensive annotations for *Brothers And Other Mothers*, Mark Gardner turns a Miles Davis assertion—all white tenor players of the '40s and '50s sounded alike—into a question. As the music amply demonstrates, Stan Getz, Al Cohn, Brew Moore, Allen Eager and baritone saxist Serge Chaloff shared a deep affection for the Lester Young approach. Equally demonstrable is each player's unique sound, attack, and sense of swing. There is, for example, a wide difference between the light fleeting lines of Getz and the more robust earthiness of Cohn. The set emerges, then, as an anthology of related yet highly individual saxophone stylists.

The Getz tracks from 1949 feature Al Cohn's swinging charts, Stan's smooth sailing out front, and flowing horn ensembles played by Getz, fellow tenorists Cohn and Zoot Sims, and trombonist Earl Swope. For Cohn's 1950 session, the saxophonist's broad singing tone and melodic inventions are nicely backed by George Wallington's piano, Tommy Potter's bass and Tiny Kahn's drums. The 1947 cuts showcasing Serge Chaloff contain fine examples of the baritonist's hard-edged, fluid drive and Red Rodney's steaming trumpet. Brew Moore's dates from 1948 reveal his mellow tone and clearly articulated lines, while Allen Eager's sessions from 1946 and '47 display a more aggressive, energetic attack. *Brothers*, in addition to being a must for saxophone aficionados, is the kind of forceful documentation that should lead to new evaluations of the

neglected Cohn, Chaloff, Moore and Eager, and to the recognized master, Getz.

The Dexter Gordon set, *Long Tall Dexter*, is a marvelous miscellany of cuts recorded in 1945, '46 and '47. Throughout, Dex bears down with his inimitable approach forged from the lexicons of Hawkins, Young and Parker. It is also apparent that Gordon is one of the vital links connecting the Hawkins and Young schools to the further evolutions wrought by John Coltrane. These currents and Gordon's career are precisely set forth in Dan Morgenstern's meticulously researched liner notes.

The 1946 session teamed Dex with trumpeter Leonard Hawkins and the superb rhythm section of Bud Powell, Curley Russell and Max Roach. This is a crisper and more bop-oriented set than the 1945 session and points the way to the kind of driving two-horn quintets that emerged in the '50s under leaders such as Art Blakey and Horace Silver. The first 1947 date couples Gordon with bop baritonist Leo Parker and features good straightahead blowing from the horns and Tadd Dameron at piano. The second 1947 set matches Dex's swirling tenor with Fats Navarro's biting trumpet. The third 1947 session is a septet date while the concluding track is a poorly recorded take of a long rambling Elk's Club jam. Regardless of the context, the Gordon imprimatur is clearly stamped on each session.

The 1955 Donald Byrd collection, *Long Green*, places the 22-year old trumpeter alongside Frank Foster, Hank Jones, Paul Chambers and Kenny Clarke. As J. R. Taylor points out in his notes, Byrd's 1955 style

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straddled two extremes: Miles Davis's dry asceticism and Clifford Brown's effusive extensions of bop. It was an admirable fusion that unfortunately has been eclipsed by Byrd's current preoccupation with disco funk.

Frank Foster's *Winterset* is a gritty roadmap that brings out each player's best. Byrd's effective alternations between economic Davis-style lyricism and Brown-inflected multi-note cascades and Foster's no-nonsense swinging, contrast nicely with Jones' eloquent understatements and Chambers' fine arco work. On the B-flat blues, *Gotcha Goin' 'n' Comin'*, Byrd's solo is a moving dramatic construction progressing from simplicity to complexity; Foster builds his provocative solo on tensions derived from juxtapositions between the Hawkins and Young traditions. Also impressive are Byrd's readings of the ballads *Star Eyes* and *Someone To Watch Over Me*.

The aptly named Herbie Mann set from 1957, *Be Bop Synthesis*, is the sleeper of the series. Mann, who plays both flute and tenor, is joined in the front line by altoist Phil Woods and vibist Eddie Costa; the rhythm section includes Joe Puma's guitar, Wendell Marshall's bass and Bobby Donaldson's drums. The overall format balances tightly-voiced two or three-part heads with one or two-chorus solos unobtrusively backed by brushes, walking bass and sparse chording from guitar. Stylistically, the bebop mentioned in the title is synthesized with the cool ambiance of the so-called West Coast approach to produce music that is diverting, well-played but not terribly earth-shaking, Woods' outings excepted.

As Doug Ramsey implies in his annotations, the album's real star is Phil Woods. The altoist's passion, daring and inventiveness are consistently high and therefore represent some of the best examples of early Woods currently available. The surprising revelation, however, is Mann's tenor playing. His big warm relaxed sound, nice command of the lower register, and Getz/Sims/Cohn-like improvisations are arresting. In fact, this set and *Early Mann* (Bethlehem BCP 6011) reveal a far more adventurous tenorist than flutist. Also noteworthy are the fine ensemble and solo contributions of Puma and Costa.

In sum, the five new Savoy's should have solid appeal to several distinct segments of the record buying public. They offer the historian and scholar new or long unavailable evidence to help in reassessing the shifting tides of jazz's development. They offer the educator prime materials for courses dealing with jazz improvisation, history and aesthetics. They offer the young instrumentalist marvelous examples of harmonically-based mainstream playing. And they offer the general music listener vitally alive performances which more than hold their own against much of what is being produced today. —berg

- Dizzy Gillespie, *Dee Gee Days* (Savoy SJL 2209):\*\*\*\*
- Stan Getz, Al Cohn, Serge Chaloff, Brew Moore, Allen Eager, *Brothers And Other Mothers* (Savoy SJL 2210):\*\*\*\*½
- Dexter Gordon, *Long Tall Dexter* (Savoy SJL 2211):\*\*\*\*½
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# BLINDFOLD TEST



## Doug Carn

by Leonard Feather

Doug Carn was destined from birth to become a part of the world of music. His mother, Gwendolyn Seniors Waitman, was music coordinator for the public school system of St. Johns County, Florida, and it was with her that he began his piano studies at the age of five.

He took up alto saxophone at nine, organ at 13, oboe at 15, and studied composition and oboe at Jacksonville University. He completed his studies in 1969 at Georgia State College in Atlanta.

Though he has led his own jazz groups off and on since 1961, he worked briefly with Lou Donaldson, Stanley Turrentine and Irene Reid. He first came to national prominence with a series of albums for the Black Jazz label featuring his then wife, Jean Carn, singing some of his original lyrics based on jazz instrumentals.

More recently Carn was working with the Philadelphia Community College Choir, expanding his vocal writing techniques. He has formed his own label, Tabliki Records. Now known as Abdul Rahim Ibrahim, he recently expressed his philosophy: "I am a devout, orthodox Muslim by faith. I strive to express the Islamic ideal of the oneness of God (Allah) as manifested through creation—music being only one aspect of that creation."

This was Carn/Ibrahim's first blindfold test. He was given no information about the records played.

**1. BAYETE (TODD COCHRAN).** *Njeri* (from *Worlds Around the Sun*, Prestige). Bayete, piano, composer; Thabo Vincar, drums; Hadley Caliman, flute; Bobby Hutcherson, vibes.

Well, if you're dealing with stars, I would give that five stars. I think that's definitely good music. The first thing that I recognized about it was the cymbal work of a drummer who I think is Mike Carvin, who was on my first album, *Infant Eyes*—a very good drummer. And the vibes I recognize as being Bobby Hutcherson, so I would say the album itself is probably this guy from up in the Bay Area, the pianist, Bayete—Todd Cochran. The music is very pastoral—it almost has a chamber music quality and I just think music like this should be institutionalized and it's a shame it's not more popular than it is.

**2. EDDIE HENDERSON.** *Inside You* (from *Heritage*, Blue Note). Henderson, trumpet; James Mtume, composer; Patrice Rushen, synthesizer.

To me, that's more movie score background music than really jazz, you know? I would assume that the trumpet player is the leader on the date, so I would guess that it's Eddie Henderson. If it's him, he's a fine trumpet player, but on that particular cut he doesn't seem to get into too much, and it doesn't really seem to be his purpose—he just seems content with making a mood, a sort of background thing that people can listen to.

As far as who the other musicians are, the charts they're playing are more or less stereotyped and I couldn't really discern anybody's style. So I would give it four stars for a movie theme and two stars for jazz. Maybe it could have got four and a half or five stars for a movie theme if it had real strength, but they were using that string synthesizer, so ... you know ... right on.

Like I say, I know Eddie Henderson and he's a good trumpet player, but you know a lot of musicians are—you can't really say he's confused, because you don't know what a person's purpose is; but everybody is trying to fit in with this whole pattern and they try to do different things—and a cat will say you gotta lay back—you can't play too much, just give 'em a conversation piece. But the production really wasn't bad. I think they could have had real strings, maybe.

**3. BARBARA CARROLL.** *Feelings* (from *Barbara Carroll*, Blue Note). Carroll, piano, electric piano (overdub).

Whoever that is knows his instrument and is a good piano player. I don't know if the whole album is solo piano, but he has what they call the prerogative of genius, to play whatever he wants to play, because he can play. I don't know who it is or the name of the tune, but I would say that he's a good musician and is definitely qualified to express himself in that manner if he wants, so I would say four stars.

I thought I recognized the changes, but those chord changes are more or less standard in the classical approach to music, you know, the guy's just out there improvising on them, so it's hard to tell.

**4. MCCOY TYNER.** *Impressions* (from *Trident*, Milestone). Tyner, piano; John Coltrane, composer; Ron Carter, bass; Elvin Jones, drums.

I recognize McCoy Tyner, of course, and I guess this is a track from the *Trident* album. I remember hearing another tune from this same album on the radio—a tune named *Celestial Chant*, and what they did was, they played something off of Herbie's *Manchild* album and right after that they played *Celestial Chant*, and he starts off with a

harpichord playing a rock type rhythm, so when the whole trio started playing it was just as strong as the electric stuff.

So this is telling me something, because in my music I try to be creative and original and organic—then I try to be commercial to some extent too. So I said "Wow, here it is!" So what it started me thinking about was how to improve techniques of recording to really get the sound. So I think McCoy is about the only person that's developed the—at least to this point—bebop language. You know, bebop's like a language, and when Dizzy started playing it, other guys picked up on it because they understood what it meant. I think that's what he's doing—the mathematical part of it, the rhythms are close to taking the bebop language to another level. With the modes added.

I remember once when McCoy came out here at Shelly's, before Shelly closed up—I think you did a review on it and said it was kind of blurry, and stuff ... and it was. So like what happened, now they have what they call a Barcus Berry pickup that they put right in the piano in clubs where you can hear what's happening, and I think what was happening during this period was that McCoy was sort of in a warp between where he was and going into something new.

So I think artists who really establish themselves over a long period of time will eventually go through these stages. John Coltrane died while he was in a transitional stage—and a lot of people say that he went out, but I just think it's like when you're leaving the gravitational pull of earth you go through that G force before you really get out into space. At this point, McCoy is clearly established ... from where he was when he was with John and going further into his own identity.

That's Elvin and Ron Carter on this album. The name of the album is *Trident*, but they should have named it *Champions At Play*. They didn't do nothing but go into a studio and jam. I know they didn't rehearse.

**5. THE DUKE ELLINGTON ORCHESTRA UNDER THE DIRECTION OF MERCER ELLINGTON.** *Happy-Go-Lucky Local* (from *Continuum*, Fantasy). Lloyd Mayers, piano; Ricky Ford, tenor; D. Ellington/B. Strayhorn, composers.

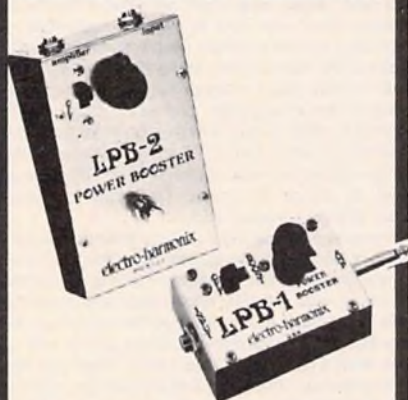
Yeah, I should recognize the piano player, because the piano player plays like my mother, you know; my mother plays that kind of piano (*laughs*). The tune was *Night Train*. The band might have been Duke Ellington, but I don't know if Duke was playing piano. It might be Mercer with Duke's band. So all I can say about that is that it's definitely part of the heritage and it's good to preserve it. But like I said, the way the band sounded was like Duke's band, but it didn't sound like him on piano, and the tenor player didn't sound like Paul Gonsalves, so I would just guess at it being Mercer.

I'll tell you this, man, and I'm ashamed to say this, but I only heard Duke once, you know? Because I was so involved with bebop and trying to be on the forefront of something new ... but like a friend of mine said, "Look man, Duke is at the Rainbow Grill." And I was in New York and I went and heard him and I was completely flabbergasted to see that old man, Duke, with all that power and aura about him—the way the band swung.

But I think Mercer is doing good, because the first gig Mercer played, he played before more people than Duke did in his whole life, when he did that football game on satellite before 60 million people. So I think it's good they're keeping the band going. But I think Mercer should do one of two things, like get his own thing happening with his own music or try to reproduce Duke's stuff more authentically. Like the piano didn't really do it too much justice—I was really confused when it first started off, because I started thinking about a lot of different things. But then when the band came in I thought I recognized that sound. But it ain't the same thing. It don't have that excitement, that life, and I think that was only because of Duke's spiritual force and presence. I don't want to say that they can't get that again, but ... I would have to give it three stars. **db**



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# Profile

## JIMMY MADISON by bill kirchner

Jimmy Madison's drumming is, to quote one of his colleagues, "so tasty." More specifically, Madison, unlike lesser percussionists, does not trample on soloists' toes, nor is he inclined toward displays of mere manual dexterity. Tastefulness, though, is only part of his ability; he is also a powerful, driving player who can be inspiring in just about any context. How many young drummers have the versatility to back Marian McPartland, James Brown, Carmen McRae, Lee Konitz, the Dave Matthews big band, and George Benson? Add to these credentials an abundance of other experience—jazz, jazz-rock, r&b, and assorted studio work—and one has an idea of Madison's talent.

Born in Cincinnati in 1947, Madison displayed his first signs of musical potential at the age of four ("My mother took me to somebody . . . and I didn't want to do what the guy wanted me to at the time."), but he began playing "for real" at eight. When he was twelve, Madison began playing local engagements, which he continued to do throughout his high school years.

After graduation, Jimmy entered college; in 1966, however, he dropped out and went on the road with trumpeter Don Goldie. Upon finishing his stint with Goldie, Madison planned to enroll at North Texas State University, "but I never made it." Instead, he went to New York City in 1967 to join Lionel Hampton's band. During that period, Elvin Jones, who had been an early musical influence on Madison, became a personal influence as well.

"Elvin was really good to me as a person as well as a musician," Madison relates. "I was married, and . . . at that point my marriage was getting kinda messy . . . and my wife and I split up. And I was all messed up. So, I went down to a place called Pookie's Pub . . . I walked in, weighing about ten pounds less than I do now, which isn't very much. And Elvin saw me and said: 'Goddamn, you look like you lost about 300 pounds,' and he picked me up with one arm and swung me around. Then he got me together—he talked to me, patted me on the back, bought me a drink, told me I should take some vitamins. And he said to go up and play. That was a beautiful gig that night—it was Frank Foster, Bill Crow on bass. . . . It made me feel about a million percent better. . . . I really dig Elvin as a man; I think he's a beautiful cat."

Madison played with Hampton for six months, but when a planned Hampton tour of the Far East was cancelled and work became scarce, Jimmy returned to Cincinnati. In 1969, though, he returned to New York, this time for good. "After about a week, a friend of mine got me a gig—twenty dollars a night for two nights a week. . . . A lot of people were helpful. [Bassist] Mike Moore, who I grew up with in Cincinnati, had gotten here before I did. . . . and he introduced me to Marian McPartland, and I started working with her for a while. She was very helpful to me; she introduced me to a lot of people."

Gradually, then, Madison became very much in demand, backing a number of top artists. "I worked for James Brown . . . all along. . . . Mostly TV shows—we did the Carson show, David Frost . . . ; we used to do the Dick Cavett show every couple of months. Some record dates, and I went to Europe with him once. . . ." Among Madison's other employers were Bobby Hackett, Rahsaan Roland Kirk, Lee Konitz, Chet Baker, and Joe Farrell.

Madison also has been a frequent participant in New York recording sessions ("but not like some of these guys that work day in and day out"). His studio dates have consisted of jazz (including recent CTI albums with Joe Farrell, Grover Washing-



ton, Bob James, Ron Carter, and George Benson), a few jingles, and some Top 40. When asked, though, if he would like to make studio work his principal source of income, he replies: "No, not really. . . . I like to do some studio work . . . but I wouldn't want to spend my life making commercials. I'd rather play gigs and record dates—*music* music. I think I'm basically a gig player more than anything else."

Jimmy has, however, put his studio experience to creative use, having converted his two-room Manhattan apartment into a small recording studio. Using a four-channel recording setup, he frequently tapes informal sessions; in addition, he can produce professional-sounding "demos." "You learn a lot from hearing yourself," Madison says. "When you just play and it's gone, you can't really get a feeling of what you're doing as well as when you can sit back and listen to a really good recording of it. I think that . . . when musicians tape their groups, it's a great . . . learning device."

Madison is currently enjoying the musical and financial benefits of touring with George Benson, playing in major cities throughout the U.S. "It looks like it's going to go for a while—I'm hoping. It really sounds nice, and I'm really enjoying playing with the band. And with George—George is a monster!" Aside from this association, Madison plays (on Monday nights at Stryker's) with the Dave Matthews big band; he also continues to accept calls for free-lance gigs and record dates. And he's had "a few bites" from record companies for a date as a leader.

Unlike many young musicians, though, Madison is not particularly eager to form his own working group. "Right now, I like being a sideman more than anything just because my only responsibility is to get to the gig on time; I don't have to worry about money and agents and all that craziness. I'd like to do . . . more studio work. These days, if somebody's doing good, they're doing good all over the place—they're doing some records and some gigs and whatever." Judging from his track record, we'll probably be hearing more and more of Jimmy Madison—all over the place.

Note: some of the albums on which Madison can be heard are: Marian McPartland, *Ambiance* and *A Delicate Balance* (Halcyon); Rahsaan Roland Kirk, *Rahsaan*, *Rahsaan* (Atlantic); Joe Farrell, *Upon This Rock* and *Canned Funk* (CTI); Mark Murphy, *Bridging a Gap*, *Mark II*, and *Malden Voyage* (Muse); Dave Matthews, *Live at the Five Spot* (Muse); and Carmen McRae, *Ms. Jazz* (Groove Merchant).



# JOHN PAYNE

by arnold jay smith

When I first heard a pressing of John Payne's *Bedtime Stories*, on his own Bromfield label ("That's the street I was living on at the time," Payne told *db*), I was impressed to the point where I took the recording to my reed-playing brother, who was also a recording engineer, to verify my belief that I had stumbled onto a fresh innovator. That pressing is still in his hands some months later and the finalized version is out on Arista (AL 1025). My determination to speak to Payne was realized at the first annual Vermont Jazz Festival high on the slopes of Mount Ellen, Waitsfield, Vt.

Payne's was the only "new" band in the two-day event which included the likes of Bill Evans, Dave Brubeck, Buddy Rich, Maynard Ferguson, George Benson, Jack DeJohnette, Gary Burton, and Chuck Mangione with Esther Satterfield. The ideas which flowed from Payne's group impressed the assembled masses so much that they asked him back for an encore despite the fact that he had opened the first day's program and the stars had yet to come out.

John is an anomaly—a relative newcomer to jazz at age thirty. "I was editing mathematics books full time before the Bromfield release. It created some noise and sold a few copies around, so we sold it to Arista," he began. "They were not all that interested in it at first, but once we toured with the band and it started to catch on, they latched onto it."

At 26 Payne was at Harvard studying philosophy and working 9 to 5. His first professional gig came with Van Morrison's *Astral Weeks*.



"I played the horn parts and everybody seemed satisfied. It was an all acoustic album with Connie Kay and Richard Davis—very unusual."

While backing singers in the Boston area, a break came his way. He was asked to back Bonnie Raitt on one of her albums and producer Michael Cuscuna was impressed enough to look further. "This reedman struck me as one of the most versatile, tasteful and fluent saxophonists that I have ever heard," Cuscuna later wrote.

There were stints with David Bromberg and others. The decision to gamble with his own band came in 1974.

"It's very hard to try to start a jazz band from the grass roots. Everyone who has made it played with Miles or somebody, and they got their reputation. I just started a band in Boston. Louis Levin, who writes most of our material as well as playing the keyboards, has been with me the whole time. He has been the musical core of the group.

"Gerry Murphy, drums, has been with us almost from the start, while Scott Lee joined us a year and a half ago. The newest member of the group, Ricardo Torres, Latin percussion, has been with us for about a year.

"It's also not easy producing your first albums. You learn a lot—how it differs from a live performance, what goes into the production end, like that.

"You must bear in mind that you are going to hear it over and over again, not like a live performance where you play it once and done. It's gotta be something that's going to last. So anything that we put down we have listened to many times and we made sure that we didn't get sick of it. There are things that can just have an energy and can be

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great live. I know of people who have done live recordings and they were incredible, but when you got the studio recording of the same tune, it doesn't really happen. Even when you hear the recording of the live gig, it may not have the same magic it had while you were out there. I'll listen to something to death and once it comes out I'll rarely listen to it. Later, after maybe six months, I'll listen to it again and sometimes hear something I didn't hear the first time. It should be a good statement of a happening at that time, even if the band has evolved further. It's continually educational and the validity of the music lasts; a retrospective education, feedback and continuation."

The band's second album, *The Razor's Edge*, was released in September. John has particular feelings about the band and the new release.

"There are two things going: artistic satisfaction and airplay. That means shorter cuts without just playing commercial, cover stuff, which we don't do. We have a lot of tunes on the front side (five) and four of them are under four minutes, but they don't seem that short. When you're approaching a new group, you don't know them yet. Even if the fourteen minute sides are artistically perfect, they are not going to get played. When you're Miles, you do what you want to do. We are also trying to be a crossover band and appeal to people who aren't just jazz enthusiasts. We want to be as successful as possible without compromising our integrity.

"Sometimes we don't feel like stretching. When we play a club, maybe about the third set I'll get up and just start playing alone for five or ten minutes. Then someone else will get up and we'll start a jam and then maybe go right into one of our tunes of it. We may end up in a medley with a whole improvised section where the form is improvised as well, then slip into compositions. But when you are playing your first major jazz festival (reference to the Vermont Jazz Festival) you go with your tried and true stuff. We are not going to play the blues when we have Bill Evans and Dave Brubeck following us. They are masters at it.

"I'd like to expand, musicianwise. Scott Lee is an excellent bassist; he handles both electric and acoustic well. It's difficult to find someone who handles each as though it was the only axe they play.

"We are trying for a distinctive sound, one that will differentiate us from others. On the topic of the blues again, why play something as 'ordinary' as the blues, jazz, folk, or rock, or whatever? Why shouldn't we play something that the audience will feel can only be found in our band? Okay, up here (Vermont) we are pretty well known; we are, after all, still in New England. But there are outsiders out there and we want them to hear something different to get to know us better. Doesn't everybody play the blues? We are stressing why this band, artistically, is worthy of being given some notice.

"We also believe in authenticity. With the addition of Torres in the percussion department we have a genuine Latino. His influence has been amazing; we really play the Latin things with fervor, getting into the temple. It's one of our goals to play as Latin as the Latin bands, to be as funky as the funk bands, to play ballads as well as any band that plays ballads. We are trying to be a band that plays a vast span of instrumental styles. Each of us likes to play different kinds of music. We even get programatic. How can you not get pastoral over all of these mountains? Check out the sunset, beautiful. Go out in a boat or glance over the ocean from a cliff. It's even fun to try to duplicate some sounds with the keyboards. There are no preconceived notions about what we are going to play. Anyone can bring in a tune and we will run it down. Of course, over the years you build up a sound and you tend to play tunes that best represent that sound."

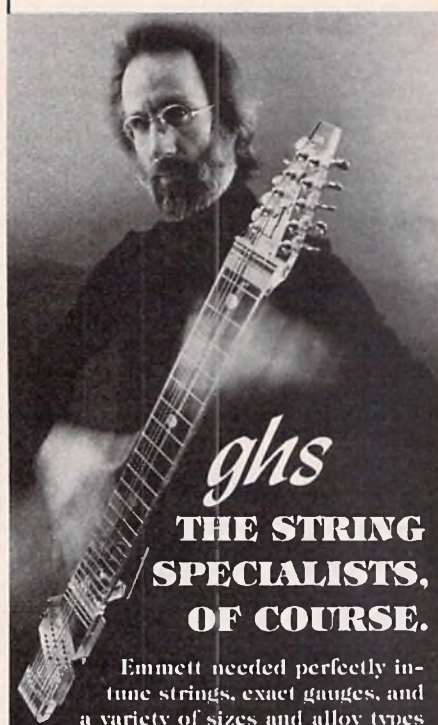
The John Payne Band is not a leader with followers. It appears to be a cooperative unit where everyone has a say. However, it cannot be leaderless. Payne's impetus gives the quintet a tone and direction.

"It is not a guy with sidemen; it is very much a band."

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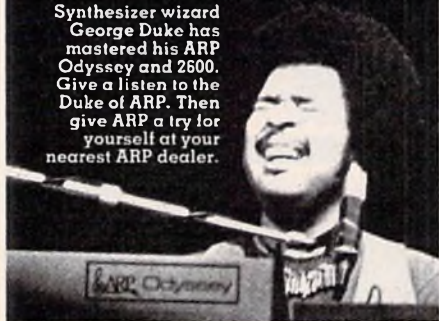


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## PHIL WOODS

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**Personnel:** Woods, alto sax; Mike Milello, piano; Steve Gilmore, bass; Bill Goodwin, drums; Harry Leahy, guitar.

With the addition of Harry Leahy to this fine quartet, one would think that another voice would result, or at least some color variations—perhaps that familiar chunk-a-chunk of a strumming rhythm guitarist would evolve. But none of the above occurred. Leahy, a stalwart of the New Jersey clubs, is a pro. His single-note runs and his chord comps are properly placed. His fills are there just as they should be, but he seldom gets off the ground. If Phil wants another solo voice, he's going to have to develop it and breath life into it, as he seems to have done with Mike Milello.



VERYL OAKLAND

But Phil Woods doesn't really need anybody. Therein lies the problem. Woods is so full of fire and brimstone that his sidemen seem superfluous. His lines are direct and exciting, and his drive will not be abated by anyone. There is nothing on this musical earth that can interrupt a Phil Woods flight.

*Cheek To Cheek*, standard fare by anyone's critical analysis, was made to jerk around and eventually dance rhythmically. The power of Phil's runs left me breathless. The basis of the piece was not the original melody, but a new one, created by Woods and wrapped around a riff figure based on the chords. It was not a bebop innovation; it was like an entirely new tune with an entirely new line, taken from the bass clef. The rhythm section could only chug along, as if to interrupt with a simple solo would be almost an imposition.

Bach's Prelude to the 2nd Partita was the

basis for Milello's *A Little Piece*. The Gallic flavor evoked a boulevardier attitude and a ballad mood. The opening chorus was taken by Woods and Leahy only, and it was here that Harry came through. His touch was like Jim Hall's in some respects—definite, yet searching; quick, but clean. Phil's ballad work was strong. He is a master of the ironic touch-

es that pervade tunes like *Piece*. He worked the slurs in the middle range and slowly built to octave key range on the out chorus for emphasis to the story he was telling.

*High Clouds* was a bright bossa nova which utilized guitar in the line (what else?). What was interesting here was that Woods punctuated the rhythm changes with a different mel-

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ody each time. He was untouchable—his fire seemed to get hotter with each break. He was leaving his accompanists in his dust. In fact, they almost seemed to get in his way at times.

The treble entendre of the title of *Monkin' Business* caught no one unawares. As soon as this bebop line was unveiled there were smiles all around. Based on *Ain't She Sweet*, this Milello tune had all the inferences of The-lonious' intervals, and Mike was not monkey-ing around during his beautifully structured solo. It was his best of the set. Goodwin, who has played in all kinds of contexts from studio dates for Music Minus One to big band charts with the National Jazz Ensemble, sometimes took breaks which became obtrusive. They were often misplaced and too loud. He is a much better drummer than I heard here to-night. But Woods just rolled right along, being

bothered by nothing. His face was contorted into intense concentration as he received inspiration from Milello.

Judging from what I have seen recently, it is my opinion that a future album should be called *Phil Woods Sans Rhythm*. His intensity is too much for most sidemen.

—arnold juy smith

## JOE PASS Jazz Showcase, Chicago

Personnel: Pass, guitar.

Joe Pass didn't look nervous even though his amplifier chord was running through a puddle of water. A convivial Jazz Showcase full of college-age listeners hushed as Pass shifted in a naugahyde chair atop a small

stage. He was surrounded by audience and Pass correctly assumed they were largely guitar freaks.

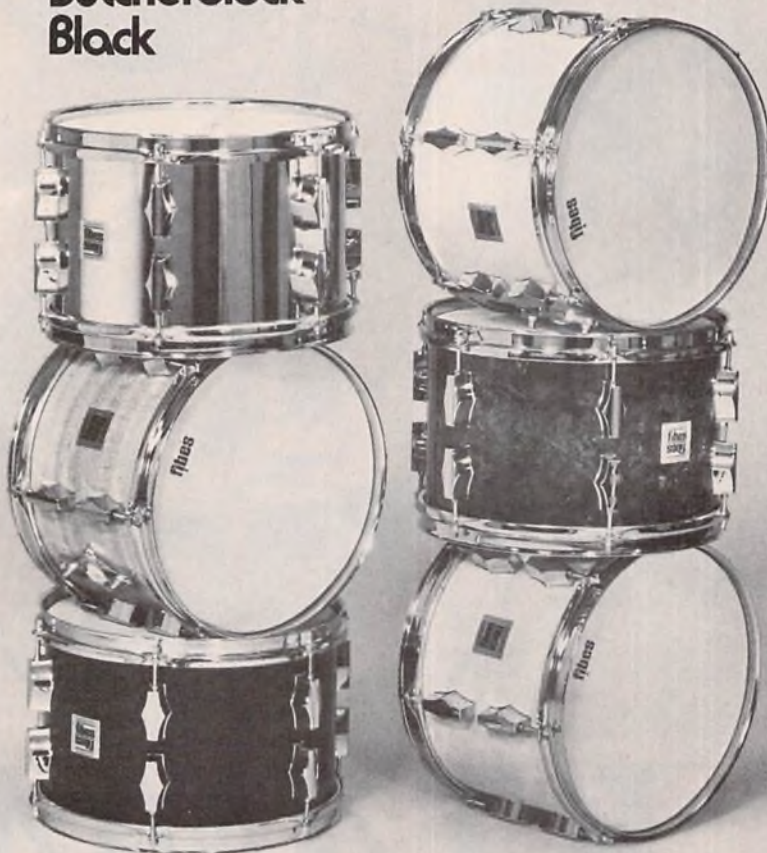
Pass, in a solo setting, is an attraction to any serious student of the 6-strings. His light, tight tone provides a full range of dynamics—although he has no use for high voltage volume settings. His fingers reach the most extended chords with great ease. The distinct articulation of each succeeding idea bespeaks pride in and control of immaculate technique, and those ideas could charm followers of Segovia as well as those of Charlie Christian.

Of course, charm can wear thin. Pass is not a revolutionary whose dramatic leaps leave his fans gasping at his innovative courage. But he is an inspired craftsman, happy to share his craft and inspiration with those who come out to hear him.

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RAY TOWNLEY

His material is familiar and almost predictable, including *You Are The Sunshine Of My Life*, *This Masquerade*, *500 Miles High*, *Here's That Rainy Day*, *Cherokee*, *Misty*, *Satin Doll*, and *Green Dolphin St*. But what he does with that repertoire! His fingers slip and slide while he bobs his head or taps his feet to maintain rhythm. There are always two voices in opposition and intersection—sometimes sub-themes implicit in the original melodic statement, sometimes contrasting effusions that are stripped away from the song like filmy petticoats, leaving the understructure bare. By applying an odd rhythm to the usual pace, he comes up with appealing mutations, and, as Pass possesses an authoritative pulse, he can at any time remind his lost listeners of his variation's heritage.

George Benson's hit sounds different coming from Joe—more delicate, more freely associating, with an ambience of back porch practicing rather than slick performance. Chick Corea's composition is broken down into its component parts, melodic fragments that seem folkish. On *Misty* Pass weaves triplets through the strings as if he is using a harp for a loom. There are passages of "stride guitar"—E string octaves plucked as grace notes to chords. On *Cherokee* he twangs a fast flock of 16th notes around the jumping progression.

"Who cares what notes you hit on one like that?" asked Pass of the players in his audience. "You just want to get through the chords without adding or dropping a beat. Also, my



strings are sticky," he confided. "A guy once told me to put powder on the strings, so I did—that was the worst thing to do. They got all gummy. You can wipe the strings with a cloth, too, but I've never found that to work."

After more than an hour of plucking, the self-effacing guitar player looked up. "Well, I think I'm finished; I played all my licks—twice." But the crowd didn't believe him, and they were right not to. He didn't repeat himself with a phrase, encoring through *Dahoud*, *Feelings*, *All The Things You Are*, and *It's Alright With Me*.

Also, the amp chord never shorted, and Pass seemed safe from shock.

—howard mandel

## ARTHUR BLYTHE QUARTET

The Brook,  
New York City

**Personnel:** Blythe, alto sax; Joony Booth, bass; Steve Reid, drums; Mohammed Abdullah, congas.

The Brook is a new performing loft with hardwood floors, big, soft cushions and a relaxed atmosphere. Arthur Blythe is a new face on the East Coast as well, attracting notice through his own concerts, as a sideman with Chico Hamilton (who believes Blythe is the best saxophonist he has had since Dolphy), and on records by Julius Hemphill (*Coon 'Bidness*), Steve Reid (*Rhythmism*), and Hamilton (*Peregrinations*).

What sets Blythe apart from a myriad of other recent arrivals to New York via Chicago, St. Louis, and other points Midwest and

West is the relative simplicity, maturity and coherence of his style and playing. He is a very rhythmic, soulful altoist, whose indebtedness to people like Bird and Dolphy lies just below the surface of his very personal approach.

Most of the evening's music was based on bluesy, riffish, sometimes nearly dissonant thematic fragments which were developed slowly and thoughtfully in a continuing chain by Blythe and his rhythm section. Reid, it should be mentioned, is one of the better young and unheralded drummers around, and his complete control and varied attack were inspiring. Abdullah was an ideal seasoning for Reid's substance. Joony Booth is not a new name at all, having played with many bands of all complexions going back to the Sixties. He revealed, as usual, a wealth of ideas, but the impact of his playing was diminished not a little by an annoying rattling and scraping of strings against wood.

Blythe is a wonderful musician to listen to for many reasons. He does not use a lot of superfluous notes to impress, or hide a shallow spiritual core, as many do. While he can play free, he seems to prefer to base his improvisations on more traditional sources, at least in feeling, since his roots are rarely blatantly apparent. Blythe impresses as a secure, relaxed player with a fully developed, identifiable style and clear tone, all of which puts him ahead of many of his contemporaries, who are much more derivative and unsure in direction. They could learn from Blythe by allowing themselves to be influenced more directly (as by Bird and Dolphy), instead of learning from musicians who are only imitating others. Otherwise, the dilution can become oppressive.

—scott albin

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isn't an outright milestone in your career. You simply played on.

**Sims:** I had to. That's all I know how to do and all I want to do. You just hang in there. If you just believe in yourself and know what you want to do, you've got it. Things have worked out fine.

**Bourne:** Someone said you exemplify the difficult life of the mainstreamer, that you play but don't always get the attention.

**Sims:** I never thought about terms. I never knew what they meant. I just played. I had to play. I get nervous when I don't play for a couple of weeks. I love to play, more now than I ever did.

**Bourne:** Was there ever a time you had to do something else?

**Sims:** I painted houses for a while in California, because I couldn't get hired out there, '53-54, when I left Kenton's band. I was so tired. I went back home for about a year and a half. When I first got there, I worked for a while, and then it got so I had to paint houses. But then Mulligan and I did a concert and Gerry called me up from New York and I went back. I joined Gerry with a sextet, and I've been back ever since.

**Bourne:** What effect did the changes in the music have on you, what Charlie Parker was doing?

**Sims:** I loved Charlie Parker. He's refreshing to me right now whenever I hear him. I'm not a very studious musician. I didn't learn everything that Bird did. Something must have rubbed off, because I listened to him so much.

**Bourne:** So many of the swing musicians reacted against bop.

**Sims:** Charlie never affected me that way. I was in the Army when I first heard Charlie Parker, and I must say my mouth was probably agape. It never offended me, never. I didn't believe what they could do with their instruments.

**Bourne:** Did you want to do it yourself?

**Sims:** I could never do what Bird did; I know that to this day. I only play music because I love it so much. And I make a living at it.

**Bourne:** Was there ever a time when it wasn't love, that it was just for money?

**Sims:** I really didn't get into the studio scene, not much. I never turned anything down, but I never really got into it, and I'm glad. My life is really in nightclubs. That's my life and it's been pretty good. 14 years at The Half Note, and I used to go on the road from there and come back. But now I make a lot of these concert tours.

**Bourne:** You've played off and on with Benny Goodman for 30 years. One of the compensations of your life must be that you get to go around the world.

**Sims:** I guess I've been to just about everywhere.

**Bourne:** Were the European audiences always more aware?

**Sims:** The first time I went to Europe was 1950, but they knew the history and they knew what you were.

**Bourne:** Did it ever bother you, the difference in the audiences, lionized in Europe, scuffling in America?

**Sims:** No, because I like the way people like jazz here. They have beautiful audiences in Europe. But I think over here people might take it for granted, but they know why they like it in a different way. They feel it more.



Things have changed here a lot in the last few years as far as jazz is concerned. I've seen that as I travel around. The audiences are more appreciative and younger, which is a good sign. I see no problem with jazz in this country. A lot of people think that jazz isn't appreciated in this country, but I don't go for that.

**Bourne:** *Time* magazine discoursed on jazz as America's music in their Bicentennial issue, and wrote about you: "Zoot Sims, 50, the veteran tenor saxophonist, now straddles all styles." Are you aware you straddle? Are you aware you're 50?

**Sims:** I'm aware of that! I think I have changed as far as styles go. I've matured a lot. I used to lack confidence, and now I feel I have a lot more polish. I do what I can do and I enjoy it, because if you don't enjoy what you're doing, when you're in front of people, they feel it. I've been in front of people most of my life and I think that's true. If you're not having any fun out of it, they feel it. I think you should have fun; that's what it's for.

**Bourne:** What did you feel about the New Thing? Some musicians reacted against Ornette Coleman like they did against Charlie Parker.

**Sims:** Ornette Coleman never offended me at all. But there is some music that I just couldn't get with, all this screeching. It just didn't move me. I can hear that in the traffic.

**Bourne:** Ornette and John Coltrane didn't bother you like that?

**Sims:** I didn't like everything. Charlie Parker knocked me out the first time I ever heard him. He had that Kansas City background. He was probably one of the best blues players I ever heard in my life. Blues are hard to play. And his vibrato and his tone, it just knocked me out, pleased my ears. This new free form

music just didn't do anything for me. I'm too set in my ways. I've enjoyed a lot of things Ornette played.

**Bourne:** But you didn't want to play any of that.

**Sims:** I can't!

**Bourne:** You paid dues for years. How many years was it before you were secure?

**Sims:** I still don't get to play all the time I want. I'm not a very good businessman. I would say the last seven years I got some good recognition and I'm making a good living. That's not many years when you figure I've been playing 35, but I've enjoyed every minute of it.

**Bourne:** You record more now.

**Sims:** I had a dry spell for ten years.

**Bourne:** *Waiting Game* was the last I remember before the recent several, which you sang on.

**Sims:** We won't talk about that!

**Bourne:** You've played so often with Al Cohn.

**Sims:** We've been together off and on since '57. It's easy for Al and I to play together because we've been doing it so long. We feel each other. We play similar styles, and Al can write his ass off. It's not easy to write for two tenors. We've got a good book.

**Bourne:** Who else do you enjoy playing with?

**Sims:** Just give me an excellent rhythm section and I'm satisfied. I've always dug the piano players, Hank Jones, Ross Tompkins, Jimmy Rowles, Tommy Flanagan. I don't get to play with Barry Harris very often, but I'd like to. There's some good piano players. You can't go wrong with people like that. They're confident and, not only that, they're sympathetic. Some of those people, maybe they'd

rather play with somebody else, but if they're playing with me, they're gonna play for me, which I appreciate.

**Bourne:** Who do you listen to now?

**Sims:** I don't really listen to many young up-and-coming people. I don't know who they are. You know who I listen to a lot? Louis Armstrong. I go on kicks; I listen to Louis for a while, Sonny Rollins, a variety.

**Bourne:** Your recent records are so diverse: with Joe Venuti, with Bucky Pizzarelli, the LPs with Count Basie and Oscar Peterson. The weirdest was the record with Phoebe Snow. It was weird to listen to Zoot Sims on the Top 40.

**Sims:** I didn't know who Phoebe was until that record. I did it with the earphones, but she was in the studio and I got to hear her and know her. I think she's a great talent. She's a good musician. You know, as a result of that record, you'd be surprised how many young people come up to me now, just because of that record; I mean real young people who are into that only. I was on the side that really made it, *Poetry Man*. That was a hell of a song.

**Bourne:** Will that be the last time you're on the Top 40?

**Sims:** Probably. But I wasn't on the Top 40; she was.

**Bourne:** What next?

**Sims:** Concerts, to Nice with George Wein, come home and go to Norway for a festival, come home and go to Washington.

**Bourne:** You play and tour the world, even get a tan.

**Sims:** Traveling is not easy. It's a great experience, but it's work. You get up early and catch a train. The easiest part is getting on the stand and playing. The hard part is getting there. db



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"It's a nice combination being on opposite sides, we work well enough together so we don't have ego battles, we just talk things out and ... ah ... there aren't any problems luckily."

"I think there are ways to play the instrument," said Friedman, "where you can achieve a kind of electronic effect and still maintain the overall acoustic warmth of the instrument. You can use different mallets, for example. That's something people have rarely done. I mean most vibes players come on stage with one set of mallets, or record with one set of mallets, and get sort of a uniform sound when they could use different kinds of mallets. Or you can use brushes on the vibes and get a whole different kind of effect. And there are different ways one can strike the notes where you don't have to resort to electronics and still maintain that natural acoustic sound. Plus there are a lot of mallet instruments that are rarely used, such as the bass marimba." Friedman was enthusiastic. "The bass marimba is a fantastic instrument, it's almost like a bass and you can even play it with your fingers. The pitch of the instrument is in the bass range but the timbre—the quality of the sound—is completely different. And there are other instruments that haven't been used at all, including things like orchestra bells, xylophones, chimes and steel drums, which can be used in a certain way."

"The mallet instruments have the largest spectrum of any section of instruments anywhere," said Samuels. "I mean they have it covered; it's comparable to a string section in an orchestra going from bass up to violin. ..."

Friedman went on: "It just depends on the context you choose to use them in. ... Unfortunately there is a conditioned emotional response to the mallet instruments which creates a barrier. ..."

"It's a barrier," said Samuels, "but it is also something in our favor in the sense that audiences have never experienced something like this. If they come to listen to music and they have an open attitude, the response has always been excellent. Right now we have just been using vibes and marimba, but we plan to expand that with bass marimba, bells and xylophone. There are after all logistical problems as to how much you can take on the road, how much you can carry without hiring a road manager. Eventually we'd like to surround ourselves with a whole family of mallet instruments. ..."

"If you look around at what's going on," Samuels continued, "there is a real return to acoustic music in combination with electric music. A lot of groups are doing that, and a lot of people have switched completely from electronics back to acoustic."

In January of this year both Samuels and Friedman taught at the Institute for Advanced Musical Studies in Switzerland. In addition to a concert at the Institute, they performed throughout Europe. "It's amazing the difference I feel between European and American reaction to what we have to offer, especially in terms of a kind of chamber jazz. The Europeans really have a tremendous tolerance for it, while American audiences get impatient and go more for the big sound. You know, the two second catharsis, then off to get something to eat and watch TV. But Europeans. ... I mean Keith Jarrett has proven it with his solo concerts all over Europe, and I don't think he

can do that kind of thing here—he has to bring a group and maybe he does half an hour of solo. But in Europe he may do a two hour solo concert and get rave reviews. To sit in a concert for an extended period of time and not lose interest is something different and I think the Europeans have a capacity for it."

On the other hand, Friedman points out that the duo has performed in clubs with a reputation for noise like Stryker's in New York and have had rapt attention from their audience. "It was an amazing reaction, the same with concerts we have done, there's an amazing enthusiasm. Part of it may be visual. We definitely perform in a very naked setting—there are no passengers in this band. ..."

Dave Samuels and Dave Friedman are among the vanguard of well-schooled young musicians who are exploring the limits of their art, searching for fresh concepts. For a vibes player it can be like peering through a rain-splattered window at a landscape with fuzzy boundaries and a limited community of players. The schools of vibes playing can be reduced to very simple terms: the two mallet approach (Milt Jackson) and the three or four mallet approach (Gary Burton). The differences in sound and style, then, are not always instantly apparent, and where one must look for the creative stamp of the individual is in his music or in subtler areas like touch on the instrument, attitude, content and sound.

Like most vibes players, both Friedman and Samuels started out playing drums. "It seems that when a musician is involved with drum set playing you get to a point where you want to work with all the components of music," said Samuels explaining why drummers more than others turn to the vibes. "You have to go to another instrument in order to do that and

continued on page 40

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"Sometimes when I am the first to go into the studio with the rhythm section and all the other parts are added later, I never know if it came down the way it went in. But that's what you deal with when you have the sophisticated methods of today's recording. It allows you the luxury of doing it again. It has come down to the fact that the mixing has more to do with the final product than the way it went down. The engineer is *really* important, since he's the one who makes the whole thing work. Disco things are easier than jazz things. There are no sudden changes; you set your levers and go. No abrupt crashes, tempo changes, or dials that go to 'distort.'"

It must be discomfoting to know that they (those great 'theys' who leave tape on the studio floor) will snip you out if they don't like you, and you will never know it, even when you hear the record.

Wherefore Steve Gadd? He receives calls and letters from prospective students, but is unable to take them on. His schedule is so demanding that he hasn't even got time to compose items for himself or for Stuff. One detects some reticence in regard to teaching and composing, a slight insecurity as to his ability in those directions.

"As far as teaching is concerned, I want to

know that I will have time to understand the problems of my students, to get my ideas across to them. I want to be able to offer them something that they could not get from playing only. That takes time. I'm not ready for that trip yet.

"As for composing, I don't know anything about harmony and things like that. During the last part of grammar school and through high school, I was into playing with drum corps, fine, rudimental musicians with fantastic technique. I got into writing parts and that helped my reading. Reading music is boring to me and I don't like practicing on a pad. With those guys there was enthusiasm. But I was into jazz and they were into technique. I would write some left-handed stuff that was really challenging, not only to play, but to get it down on paper. Ralph MacDonald writes, but he has Bill Salter who helps with the harmony parts. When I was with Herbie Mann, he wanted each of us to write two pieces. I wrote the melody and I had the piano player tell me what changes should be under that melody.

"The idea is to go into the studio with an open mind, with no preconceived notions. I *enjoy* trying to sound like other people. You feel what is desired of you and you consciously go in there and *be* that way. To play what's right for the music is the important thing." db

mallet instruments have been the closest to the drums—for no particular reason. It's true that you do play the vibes with mallets and it is part of the percussion family. But so is the piano. It's weird that there aren't more pianists that play vibes, that's an easier transition than going from drums to vibes to be sure..."

"The only similarity is that you hit things," added Friedman. "Also I guess it's part of the traditional percussion family. If you are doing studio work you have to play snare drum, vibraphone, xylophone and marimba while you are not usually called upon to play piano."

Friedman switched from drums to marimba when he was 17 and decided to become a classical marimba soloist. He went to the Julliard School of Music to achieve that goal and didn't really start getting interested in jazz until he was about 23 years old. At that point his interest in jazz began to grow wildly to the point where he sold the marimba, bought a set of vibes and vowed never to play another classical piece. Well, his ultimate move into jazz was not quite so relentlessly myopic. After graduating from Julliard (he has a masters degree from that school), Friedman immersed himself in contemporary and modern music along with jazz.

One of the first groups—in a commercial sense—that Friedman worked in was Tim Buckley's, one of a very few on the popular music scene to employ a vibes player. Later he worked with Hubert Laws, Horace Silver, Horace Arnold, Jackie and Roy, Joe Farrell, and Wayne Shorter, as well as being sort of the house vibes player at CTI Records. Dave Friedman is presently an instructor and lecturer at Manhattan School of Music, and in addition to concert and studio work around New York City he leads his own quartet with drummer Bruce Ditmas, bassist Harvie Swartz and vocalist Joan LaBarbara.

Samuels started playing vibes in college where he was studying psychology. After graduating from Boston University, he taught percussion and jazz improvisation at the Berklee School of Music. Moving to New York in 1974, Dave Samuels worked and recorded with Gerry Mulligan, Carla Bley and Arnie Lawrence. He is now, besides working in the duo, a member of Gerry Niewood's new band.

"There's a tremendous interest in the vibes," said Friedman. "We found that out doing clinics... marimba, too... In fact we're going to come out with a book that will be a compilation of all our duo pieces. There is a lot of enthusiasm for that sort of thing. I imagine after the book is out there will be mallet duos springing up all over the place."

"It'll definitely help," added Dave Samuels. "To expose the vibes we have to cover all the areas, I mean doing concerts, clinics, giving lessons, doing lectures, it's all part of the basic goal which is to get people to play the instrument. Because the more people play vibes, the more pressure that puts on writers. You really have to work all areas from the top down and the bottom up. It's a long term process but that's our major goal."

"Buddy Rich is playing marimba," offered Samuels.

"He's going to cut everyone. I can't wait to hear it."

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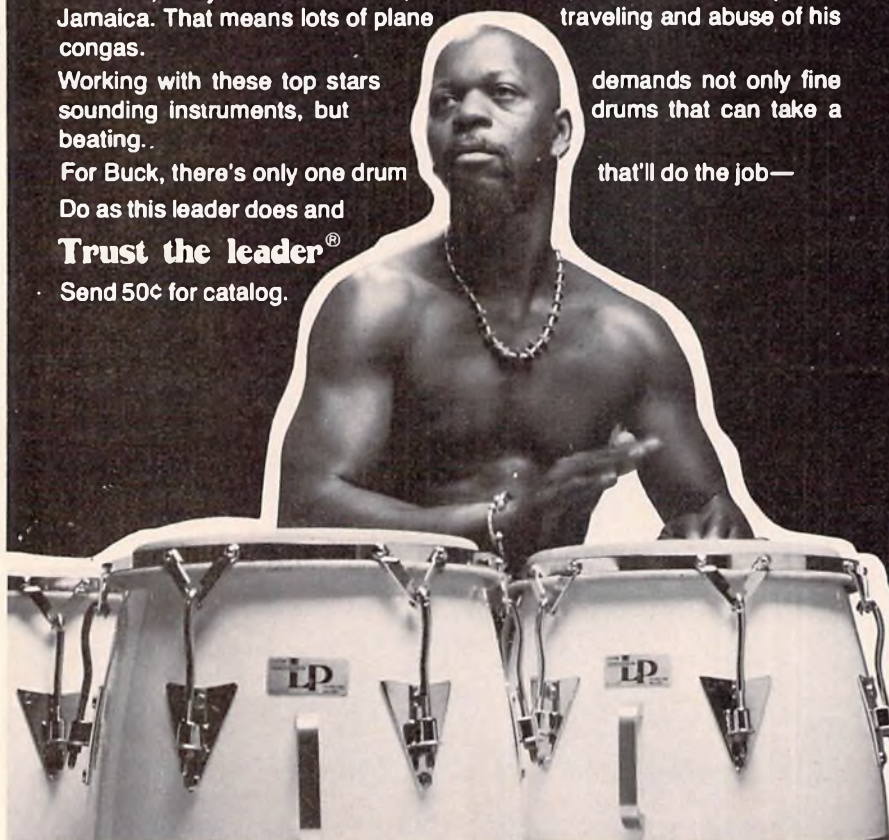
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**SKYLARK,  
HAVE YOU ANYTHING TO  
SAY TO ME?**

by vern hansen

**S**kylark, have you anything to say to me?" The author of that line found that his muse, the Skylark of Song, had, indeed, plenty to say to him. And what she secretly whispered to him he audibly echoed to the melodies of America's top composers, for all the world's delight.

At 15, in Savannah, Georgia, he wrote his first song for his sister. "And I've been writing a long time—steadily!" he declared with marked emphasis nearly 50 years later on a network TV show. Johnny Mercer, one of our all-time great songwriters, was defined by jazz critic Whitney Balliett as "our finest practicing lyricist" when he made his last public appearance at New York's Town Hall in January, 1973, to sing his own songs with pianist Jimmy Rowles.

I'm probably the last guy with whom he ever collaborated (a sad distinction), on a song called *Mistletoe Mansion*. I had sent it to him on tape at Christmas, 1974. "Thank you for your warm little song," he wrote after the holidays. "I had all my family here with me this year and it really helped to make our Christmas." He dropped into his letter several suggestions for lyric changes with a postscript: "Of course, you don't have to accept any of them." A couple of his ideas were so memorable they were irresistible, but the song was so well-knit already I didn't know right off what to do with them. So I let the matter incubate for several months, then reworked the lyrics and sent Mercer a final copy during the summer of 1975. It was then that he became ill, was hospitalized, and underwent brain surgery from which he never recovered.

We first exchanged letters about songwriting when I was in Iowa radio (WMT) in the 50s. "Look me up when you come to California," Johnny said. I won't forget the day we went swimming together in the bay near his Newport Beach home. We dried ourselves off on his patio afterwards, discussing music above the shrill obbligato of his pet Mynah bird, Sam.

When there came a lull in the conversation, as there often does, he stretched out on a lounge chair and opened the daily paper to have a look at the headlines. Then I said to him, "Johnny, what do you think of the music business today?"

He had a soft speaking voice and a pleasant Dixie drawl. When I asked the question he put down the newspaper and looked at me over the top of a pair of black-rimmed reading glasses. "I love all songs—and song—writers," he advanced, giving equal emphasis to every syllable in the word, caressing them all with meticulous and loving enunciation. "I don't work much in the pop field now," he continued, "but once in awhile I write something I think is kind of cute. And instead of

continued on page 44

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## HOW TO alter arpeggios

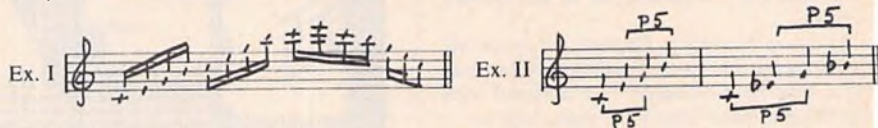
by Dr. William L. Fowler

Melodic instrument players enter harmonic territory through the archway of the arpeggio. They take a rapid transit route up and down successive notes within successive harmonic structures. Once settled in chord-land, though, once arpeggio figures have become as familiar to them as chord forms are to keyboarders, the single-noters, too, can express themselves harmonically, for flashing along its component notes identifies any chord just as surely as sounding them simultaneously. (Ex. I)

While the exact repetition of a chord in successive octaves might add a little interest to an arpeggio—the interest of pitch area expansion—a few non-chord notes sprinkled above the boss chord will add a lot more. And when those added notes form their own pattern, when they exhibit their own musical logic, they tend to fit harmonically. For those blowers and bowers who'd like to add a little non-random ear-piquing to their arpeggios, here are some methods to aid in achieving the non-mundane.

#### METHOD I—Extended perfect fifths.

Because it is the first different-letter-name interval to appear in the overtone series, the perfect fifth is both harmonically strong and smooth sounding. When alternate components in a chord form perfect fifths, the chord itself therefore sounds strong and smooth. (Ex. II)



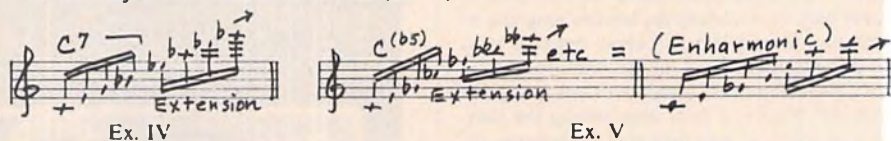
Extensions forming perfect fifths between alternate components can continue as far as the pitch range of any instrument will allow without losing harmonic propriety, even when chromatic alterations of lower notes appear in the upper extensions. Here, for example, are perfect fifth extensions above each of the four basic triad types—major, minor, augmented and diminished:



#### METHOD II—Extended perfect fourths.

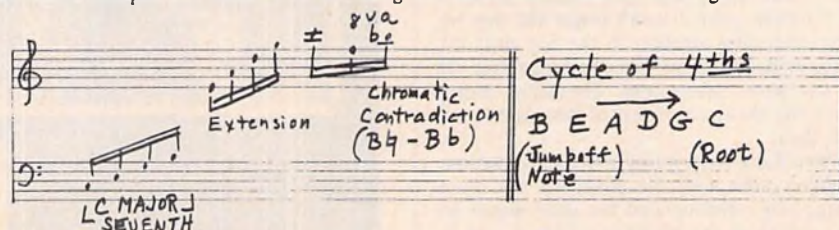
Because the perfect fourth interval itself suggests harmonic motion, it often fits well into extensions above such motion-suggesting chords as the dominant seventh. (Ex. IV)

Or the major triad with lowered 5th. (Ex. V)

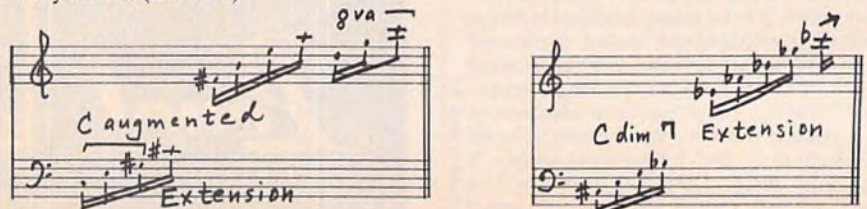


In both the above examples the inherent tension of the chord increases through the chromatic contradictions induced by the perfect fourth extensions.

When the jump-off note for a perfect fourth extension, though, precedes the root along the cycle of fourths, the resulting arpeggio will play catchup through a string of diatonic scale notes and chord components before ever reaching the chromatic contradiction stage:

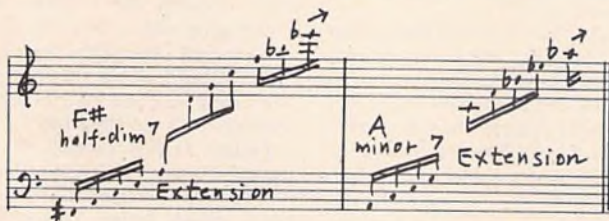


And just getting back to the root letter above an augmented triad takes eight perfect fourth extensions! (Ex. VII). Perfect fourths above a diminished seventh chord might seem ambiguous to many an ear. (Ex. VIII)

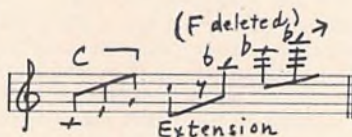




They're not so ambiguous, though, above a half-diminished or a minor seventh:



Perfect fourths, lacking the harmonic stability of perfect fifths, often require aural evaluation of their harmonic effects above a chord—a string of them sometimes negates the harmonic value of the chord they are decorating. An offending note, though, can be left out of an arpeggio.



#### METHOD III—Common-tone polychords.

When two chords have one note in common, no matter which component of each that one note represents, the chords can be joined in a polychord arpeggio by changing from one chord to the other at their common tone. In the following example, the note E is both 3rd of the C triad and root of the E<sup>7</sup>, while the note D is both 7th of the E<sup>7</sup> and root of the D triad:

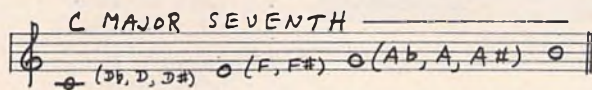


In polychord arpeggios, the clearer each chord, the more distinctive the total structure. Such simple chords as major and minor triads generally combine with major, minor, dominant or half-diminished sevenths without undue harmonic confusion. But again, as in perfect fourth extensions, the possible harmonic negation of some notes by other notes bears watching. Here are some possibilities for polytonal arpeggios:

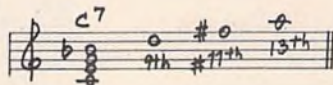


#### METHOD IV—Superimposed passing tones.

Between the four components of every seventh chord lie three unused letter names, each susceptible to chromatic alteration:



Lined up in a scale through the chord, they would be passing tones between chord components. Superimposed above the chord they would be extensions by third:



Although such an arrangement of notes can be regarded as nothing more than a thirteenth chord and arpeggiated as such, the treatment of those extra letter names as passing tones between chord components in actual repetition of the original chord an octave above its first sounding will add two dimensions to the arpeggio process—stepwise motion and melodic resolution of chromatically altered tones. From the many chromatic possibilities among alterations of the three extra letter names, here are a few, each intended to suggest further possibilities:



One final observation about altered arpeggios—the higher in pitch alterations lie and the faster arpeggios move, the more easily can listening ears assimilate them.

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giving it to my agent, I bring it in myself. I get a polite reception but after they spin my audition disc they say, 'Sorry, it isn't what we're looking for.'" He paused and then added, "I go away scratching my head. After all, I'm somewhat of an established writer, and I think I should know what to take to a record company, and what not."

That just about said it all.

But before I could make comment, he jumped up from the lounge saying, "I just remember my wife is having a birthday. How about coming down to Newport Village with me and helping me pick out a card?"

I said okay.

We were the only two in the card shop. Just me and the poet laureate of our American musical versifiers. It was quite a study: the great lyricist, Johnny Mercer, poring over the tepid offerings of Gibson, Hallmark, Norcross, and Rustcraft. He could have said "Happy Birthday" 50 ways better than any of them (as I'm sure he often did, for his original Christmas cards containing 50 or more lines of verse were rhyming gems).

We exchanged some laughs over the captions on the studio cards. He finally found one he liked and we went back to the house.

We began discussing songwriting techniques.

"Which comes first?" I asked, "the music or the lyrics?"

"Either one," he replied. "Sometimes they come together."

"Which is it for you?"

"Well, on movie songs they generally send the music over and I get three weeks, or what-

ever, to do them and send them back."

"That's all there is to it?"

He nodded. "Oh, there may be a phone conference with the composer. But I don't go anywhere near the set. I'm not needed."

Thousands of songwriters would have liked to ask him, "How do you get where you are?" He answered, "It takes a heap of believing." In addition, he admitted he'd had a lot of help from friends along the way. "I've had the opportunity of being able to work with so many of our best composers," he said.

Hoagy Carmichael was a bit difficult at first, Johnny stated. "After all, when I came to him he was already up there with *Star Dust*." They wrote *Lazy Bones* together in 1933. Then in addition to the wistful and winsome *Sky-lark* (in 1944), there was *When Love Walks By*, and other film songs with the famed Hoosier composer.

He offered me a martini and a pork chop, but politely deferred a cocktail for himself. "Never when I'm working," he said. "It takes away that fine edge."

I asked him about his habits when it came to writing. "Oh, I go to the typewriter every morning for a few hours," he responded, "but if nothing comes, I don't fight it."

Mercer had a remarkable ear for our American idioms. His ear was always attuned to the conversations that went on around him and it shows up everywhere in his songs. *P.S. I Love You*, *Make With The Kisses*, *Too Marvelous For Words*, *Jeebers Creepers*, and *You've Got Me Where You Want Me* are examples of songs created from the common vernacular, not to overlook his famous *One For My Baby*.

Our day together was fading into night and it was nearly time to go. We ended our conver-

sation that time with some talk about the situation between the U.S.S.R. and the U.S., which happened to be a bit tense at the time.

As Johnny opened the door for me he said, "I don't worry about the Russians. Let them come over here and take their chances on the freeways with the rest of us!"

Johnny Mercer created and left for us a legacy of some 1500 songs, one of my favorites being an enchanting little thing seldom heard called, *Spring, Spring, Spring*, dealing with, as you might suspect—birds. He very adroitly manages to rhyme the word "twittering" with "baby-sitting," to good effect.

When Johnny was here with us the country's songs were "in the very best of hands," to borrow a line from one of his own lyrics done to a Gene De Paul melody in *Li'l Abner*. Seldom has our popular music had such good custodial care as it got from Johnny. His was a poetic, ever youthful heart, blended with the playfulness of a court jester.

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Johnny Mercer did that for he was an eternalist. He loved to travel the world seeking out and admiring the great cathedrals. Like all man-made things they too will crumble. Rare old paintings crack, peel, and blister. Priceless manuscripts are turned to dust by time. But great songs, never. They belong to forever. Our stage musicals of the '20s and '30s are dead, but not their songs.

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their creators. For just as no melody is lost by transposing it to a different key, neither is a life lost by lifting it to another octave.

One of Johnny Mercer's long-time collaborators was pianist Harold Arlen, with whom he created *That Old Black Magic* and *Blues In The Night*. Johnny has now joined Harold somewhere over the rainbow, and when I think of that I think of the words of a French-woman, Madam de Stael, who wrote: "Divine wisdom, intending to detain us some time on earth, has done well to cover with a veil the prospect of the life to come; for if our sight could clearly distinguish the opposite bank, who would remain on this tempestuous coast of time?"

I think of Johnny Mercer as an envoy to that land who, perhaps, glimpsed it briefly years ago. And having glimpsed it, he sent all of our hearts heavenward also when he wrote:

"Skylark, have you seen a valley green with spring?"

Where my heart can go a journeying,  
Over the shadows and the rain. . . . db

# CITY SCENE

## NEW YORK

**Brooklyn College** (Brooklyn, N.Y.): *Preservation Hall Jazz Band* (11/21, 3 PM).

**Michael's Pub:** *Buck Clayton* (thru 11/27); *Anita O'Day* (opens 11/30).

**West Boondock:** *Armen Donelian* (11/18-21, 11/25-28, 12/2-5).

**Cow Bay Cafe** (Port Washington, L.I.): *Diane Sorel & Doug Richardson* (Fri. & Sat.).

**Stryker's:** *Dave Matthews Big Band* (Mon.); *Ed-die Daniels Quartet* (Tues.); *Lee Konitz Quartet* (Wed.); *Lee Konitz Nonet* (Thurs.); *Joe Puma & guest guitarist* (Sun.); call club for Fri. & Sat. schedule.

**New York Jazz Museum:** Jazz Film Festival (call museum for details. Different films every week).

**Fisher Hall:** *Great Performers: Gordon Lightfoot* (11/19, 21).

**King's Palace** (Brooklyn, N.Y.): Bi-weekly tribute to a living artist by *Harold Ousley*.

**Hofstra University** (Uniondale, L.I.): *George Benson* (11/17).

**Sam's Place** (Brooklyn, N.Y.): *Larry Young Trio* (11/18-20).

**Carnegie Recital Hall:** *Rio Clemente w/Milt Hinton & Ronnie Cole* (11/26).

**Carnegie Hall:** *Woody Herman 40th Anniversary Show* (11/20); *Ella Fitzgerald, Joe Pass, Oscar Peterson, Count Basie Band* (11/26); *Stanley Tur-rentine, George Benson, Freddie Hubbard* (11/27); *Pete Seeger* (11/28).

**Town Hall:** *Interludes: Gus Giordano Jazz Dance Co.* (11/17); *Dave Liebman, Richard Beirach & Lookout Farm* (11/24); *Louis Falco Dance Co.* (12/1); all concerts 5:30 PM.

**Richard's Lounge** (Lakewood, N.J.): *Cosmology* (11/18-21); *Steve Satten* (11/25-28); *Spiral* (12/2-5).

**Gulliver's:** (West Paterson, N.J.): *Steve Kuhn Quartet* (11/24); call club for balance of schedule.

**Ethical Humanist Society:** (Garden City, L.I.): In-

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**1872**—The World Peace Jubilee puts together a 2,000 piece orchestra and a 20,000 voice choir for Johann Strauss to conduct. Host city Boston supplies a goodly portion of the nearly 400 violinists.

**1930**—Atlantic City installs an unconventional organ in its auditorium, an organ so loud it can outblow twenty five bands all playing at once. One of its stops, the Ophicleide, can outblast six locomotive whistles in unison.

**1936**—Mildred and Patty Hill publish their most-widely-sung-of-all-time song, *Happy Birthday to You*.

**1961**—Disneyland beats out the Univ. of Texas Longhorn Band as Big Bass Drum champ by acquiring a Remo 10½-foot-in-diameter 450 pounder. (The Texas *Big Bertha* continues to get around in its tractor-trailer rig.)

**1966**—Leonard Bernstein demonstrates that classical concerts can draw, too, by attracting nearly 100,000 listeners to his N.Y. Philharmonic doings in Central Park.

**1969**—The spaced-out occupants of Apollo IX beam *Happy Birthday to You* back to planet Earth.

**1970**—The Harmony Company prepares for some future Jazz Giant by building a guitar almost nine feet long.

**1973**—Philip Crevier puts together all possible permutations of the C major scale, all 40,320 of 'em, for his composition aptly titled *Sadist Factory*. The premiere performance of this work for piano and organ goes on for exactly 100 tortuous hours.

**1973**—President Nixon views without alarm his inaugural parade band of exactly 1,976 players marching down Pennsylvania Ave., presumably a preview of big things to come in the '76 Bicentennial.

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ternational Art of Jazz Presents *Clark Terry Quintet* (11/21).

**On The Air:** WNYC-FM presents American Popular Song w/*Alex Wilder*, Host. *David Allyn* sings Harold Arlen (11/21); *Teddi King* sings Mildred Bailey (11/28). Programs air at 9:30 PM.

**Cookery:** *Big Joe Turner* (thru 12/7).

**Creative Music Studio** (Woodstock, N.Y.): Fall session (thru 12/13).

**Storyville:** Dixieland (Mon.); Jazz today (Tues.); American Song (Weds.); Jazz Classics (Thurs.); Groups and sessions (Fri. & Sat.).

**Tramps:** *Patti Wicks* (Sat.).

**Backstage:** *Patti Wicks* (when she's not at Tramps).

**Cafe Carlyle** (Hotel Carlyle): *Bobby Short*.

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

**The Kitchen:** *Art Ensemble of Chicago* (11/27).

**Muggs:** *Alan Palanker* (Wed.-Sat.).

**New York University:** (Loeb Student Center): Highlights In Jazz presents A Jazz Portrait of

*Hoagy Carmichael* w/*Helen Merrill, Jimmy Rowles, Richard Sudhalter, Chuck Wayne & George DuVivier* (11/17).

**Sonny's Place** (Seaford, L.I.): *Ted Brown/Tony Zano Quartet* (11/19-20); *Tone Kwas* (11/26-7).

**Central Synagogue** (St. Peters Church): Jazz vespers 5 PM: *Mark Manchello* (11/21); *Bob Berg* (11/28).

**Sweet Basil:** *Dave Liebman/Richard Beirach* (11/24-8); *Woodwind Quartet w/Paul McCandless* (Suns. in Nov.).

**Arthur's:** *Mabel Godwin*, piano.

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

**Blue Moon II** (Lake Ronkonkoma, L.I.): *Mickey Sheen* & his famous contemporary jazz all stars (Tues.-Sun.).

**Folk City:** *Albert Dailey & friends* (Sun. 4-8 PM).

**Village Vanguard:** *Elvin Jones* (11/23-28); *Thad Jones-Mel Lewis Orchestra* (Mon.).

**Village Gate:** Top acts weekly; WRVR live broadcast alternate Mondays.

**Damian's Jazz Club** (Bronx, N.Y.): Nightly jam; *Mary Connelly Quintet* (Mon.-Tues.); *Harry Shields & Bones of Contention* (Wed.); *Peter Ponzol & Pyramid* (Thurs.); *Lou Romano Trio* (Fri.-Sat.); *Kenny Kirkwood Trio* (Sun.).

**Fearn's Harness Shop** (Roslyn, L.I.): *Jeff Cohen, Bill Miller* (Thurs.).

**Madison Square Garden:** *Chicago* (11/19).

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

**Bottom Line:** *Ozark Mountain Daredevils* (11/17-8); *Ellie Stone* (11/19-20); *Patti Smith* (11/22-8); *Leo Sayer* (11/30-12/2).

**Surf Maid:** *Joanne Brackeen* (Thurs.-Sat.); call club for others.

**Westchester Premier Theatre** (Tarrytown, N.Y.): *Liberace* (thru 11/21); *Bill Cosby & Nancy Wilson* (11/26-8).

**All's Alley:** *Frank Foster & The Loud Minority* (Mon.); call club for balance of week.

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

**Bradley's:** *Jimmy Rowles*.

**Broadway Charlie's:** Jazz 'n' steak.

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

**Crawdaddy:** *Sammy Price & Doc Cheatham* (Mon.-Fri.).

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

**Gregory's:** *Warren Chiasson Trio* (Mon.-Tues.); *Brooks Kerr w/Sonny Greer & Russell Procope* (Wed.-Sun.).

**It's A Small World** (Harrison, N.J.): *Mack Goldberg Quintet* (Mon.); *Jimmy DeAngelis & Pat Mahoney* (Wed.); *Small World Jazz Ensemble* (Fri.); *Van Vixon* (Sat.).

**Jazzmania Society:** *Jazzmania All Stars* (Wed., Fri., Sat.).

**Jim Smith's Village Corner:** *Lance Hayward* (Mon., Tues., Thurs.-Sun.); *Armen Donelian* (Wed.).

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

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

**Mikell's:** Always top acts.

**West End Cafe:** *Franc Williams Swing Four* (Mon.-Tues.); *Jo Jones and Friends* (Wed.); *Swing to Bop Quintet w/Ed Lewis, Harold Cumberbatch, John Ore, Arthur Edgehill, Sonny Donaldson* (Thurs.-Fri.); *The Count Basie Alumni Band* (Sat.-Sun.).

**Environ:** Concerts. Call for information.

**Memorial West United Presbyterian Church** (Newark, N.J.): Jazz vespers (Sun. 5 PM).

**Information Unavailable At Presstime. Call Club Or Jazzline (212-421-3592):**

*Angry Squire; Barbara's; Blue Water Inn* (Seabright, N.J.); *Boomer's; Broady's; Cellar; Christy's Skylight Gardens; Bill's Meadowbrook* (Uniondale, L.I.); *Gerald's* (Cambria Heights, Queens); *Hopper's; Patch's Inn; Sparky J's* (Newark, N.J.); *Three Sisters* (West Paterson, N.J.); *Tin Palace; Jimmy Weston's; The Other End; The Ballroom; The Continental Restaurant* (Fairfield, Conn.); *The Dugout*.

## CHICAGO

**Jazz Showcase:** *Louis Hayes and Woody Shaw* (11/17-21); *Sun Ra* (tentative, 11/24-28); *Phineas Newborn* (12/1-5); *Rahsaan Roland Kirk* (12/8-12); *Dizzy Gillespie* (12/15-19); *Yusef Lateef* (12/29-1/2); call 337-1000 for details.

**Ratso's:** Name jazz and contemporary music nightly; call 935-1505 for information.

**Ivanhoe:** Name jazz and contemporary music nightly; call 549-3410 for information.

**Amazingrace:** Name jazz and contemporary music regularly; call 328-2489 for information.

**Rick's Cafe Americain:** *Bucky Pizzarelli* (11/2-20); *Billy Butterfield* (11/23-12/11).

**Transitions East:** *Muhai Richard Abrams Big Band* (Mon.); call 723-9373.

**Orphans:** *Synthesis* (Mon.); *Ears* (Tues.); *Joe Daley Jazz Quorum* (Weds.); *Ed Palermo* (Thurs.).

**Wise Fools Pub:** *Dave Remington Big Band* (Mon.).

**Harry Hope's** (Cary): Name jazz and contemporary music regularly; call 639-2636 for details.



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**Oceanus:** Joe Marillo Quartet (Weds.-Sun.).  
**Convention Center:** Average White Band/Ronnie Laws (11/3); Patti Smith/Southside Johnny and the Asbury Dukes (11/11); Barry Manilow/Lady Flash (12/11); Gino Vannelli (tent. in November).  
**Crossroads:** Equinox (Fri.-Sat.).  
**Southwestern College:** Jazz night (Tues., Music Dept.).  
**Albatross:** Nova (Sun.-Weds.); Island (Thurs.-Sat.).  
**Back Door:** Ian Matthews (10/30); Eddie Harris (12/8-9); Student jazz (Tues.-Wed.).  
**Safety:** Jazz jams (Sundays).  
**Le Cote d'Azur:** Island (Mon.-Wed.).  
**Joe's Fish Market:** Storm (Thurs.-Sat.).  
**UCSD (La Jolla):** Gus Giordano Jazz Dance Company (11/10-12); Atomic Cafe (11/16); Don McLean (11/19); Jazz Scholarship Benefit (12/3).  
**John Bull:** Rubaiyat (Wed.-Sat.).  
**Mississippi Room:** Bob Hinkle Trio.  
**Fat Fingers:** Kirk Bates/Fat Fingers House Band (Weds.-Sat.).  
**Sports Arena:** Black Sabbath (11/5); Eric Clapton (11/20); Willie Nelson (11/21); Ted Nugent (11/30, tentative).  
**Culpepper's** (San Carlos): Mark Augustin (Thurs.-Sun.).  
**Sanita Monica Civic:** Les McCann's Brother Francis (11/27).

## MONTREAL

**Place des Arts (Montreal)** Ella Fitzgerald Oscar Peterson, Count Basie, Joe Pass (11/28).  
**Rising Sun:** Various jazz groups nightly.  
**Cafe Campus:** Blues and jazz groups (Mon.).  
**Rainbow:** Various jazz groups (Mon.-Wed.).  
**Hotel Nelson:** Various groups (Tues.-Sun.).  
**Hotel l'Iroquois:** Various groups (Tues.-Sun.).  
**Mojo Cafe:** Sayyid Abdul Al Khabyr (Thurs.-Sun.).  
**Clevitos:** Dixieland (Fri.).  
**Friday's:** Al Peters Dixieland Band (Sat.).  
**Cock and Bull:** Al Peters (Sun.).  
**National Arts Centre (Ottawa):** Preservation Hall Jazz Band (11/15); Ella Fitzgerald, Oscar Peterson (11/21).  
**S. A. W. Gallery (Ottawa):** Jazz Ottawa Reed Workshop (11/14); Jazz Ottawa Members' Record Meeting (11/28).  
**National Library (Ottawa):** Jazz film festival (Thurs.).  
**Wildflower Cafe (Ottawa):** Frank Koller Trio (Thurs.).  
**Black Bottom (Ottawa):** Apex Jazz Band (Fri.).  
**Chez Lucien (Ottawa):** Capitol City Jazz Band (Fri.).  
**Bar Elite (Quebec City):** Jazz and other groups nightly.  
**L'Harmonique (Quebec City):** Jazz and pop groups nightly.

## KANSAS CITY

**Music Hall:** Ella Fitzgerald w/ Kansas City Philharmonic (11/13, 8 PM).  
**White Hall (Topeka):** Claude Williams w/ Frank Smith Trio (11/14, 2 PM).  
**Jewish Community Center:** Pat Metheny (12/26); call 361-5200.

**Uptown:** Gino Vannelli (11/17).  
**Plaza III:** Carefree (Nov.).  
**Pat O'Brien's:** Jim Buckley's Five on Fourth (Tues.-Sat.).  
**Ramada Inn (Kansas City, Kansas):** Sylvia Bell (Mon.-Fri. 4-7 PM).  
**Mr. Putsch's:** Bettye Miller and Milt Abel.  
**Jeremiah Tuttle's:** Pete Eye Trio.  
**Top of the Crown:** Means/De Van w/Lori Tucker.  
**Almeda Plaza Roof:** Frank Smith Trio.  
**Papa Nick's:** Roy Searcy.  
**Yesterday's Girl:** Carol Comer Duo.  
**Pandora's Box:** Saturday sessions (4-7 PM).  
**Busby's:** Name jazz; details 421-6191.  
**Signboard:** (Crown Center): Blend w/Leslie Kendall (Nov.).

## BUFFALO

**Trafalmore Cafe:** Live jazz (Wed., Fri., Sat.); Dexter Gordon (11/19-21); Virgil Day (11/26-27); Woody Shaw/Louis Hayes Quintet (12/3-5); Flight (12/10-11); Paul Battaglia (12/17-18); open jam sessions (Sun. 5-8 PM).  
**Stattler Hilton Downtown Room:** Helen Humes (11/9-28); Zoot Sims and Jimmy Rowles (11/30-12/12); Gap Mangione (12/14-1/2). Live broadcasts in stereo on WBFO on alternate Tuesdays (11/16, 11/30, 12/14). Monday open jam sessions featuring Buffalo-based musicians.  
**Mulligan's (Allen):** Live jazz; open jam sessions every Wed.  
**State University College at Brockport:** Live jazz Tues. at the Rathskellar.  
**Falcon Eddie's (South Buffalo):** Live jazz every Wed. with Spyro Gyra.  
**Jack Daniel's:** Live jazz with Spyro Gyra (Tues. and Sun.).  
**The Odyssey (Tonawanda Rd.):** New club featuring live and recorded jazz six nights a week.  
**Jafco Marina:** Live Dixieland jazz with New Dixie Minstrels (Fri. and Sat.).  
**Anchor Bar:** Johnny Gibson Trio (Fri.-Sun.).

## CLEVELAND

**The Theatrical:** Joe Venuti (11/18-25); Glen Covington Trio (11/29-12/11); Billy Butterfield (12/13-25).  
**The Agora New World of Jazz:** Tuesday jazz series w/ performances at 8 and 11 PM; Gato Barbieri (11/23).  
**Holiday Inn (downtown Cleveland):** Woody Herman (11/28).  
**Ramada Inn (Bedford):** Duke Jenkins Trio (Wed.-Sun.).  
**The Boarding House:** Gidney-Stevenson Duo (Tues., Thurs., Sat.).  
**E. J. Thomas Performing Arts Hall (Akron):** Akron Jazz Workshop, Roland Paolucci conducting, guest artist Pat Pace, piano (11/21).

**Late Flashes:** Hungry Joe's, a budding club in Huntington Beach, Ca., has booked Eddie Harris for two weekends in December (12/3-5, 12/10-12). The L.A. Four and Gabor Szabo will follow Eddie later in the month... Donald Byrd's November itinerary includes gigs at Chicago's Stingray Club (11/24-27) and Boston's Hynes Auditorium... Frank Zappa is scheduled to roll into St. Louis for a show at Washington University (11/21).

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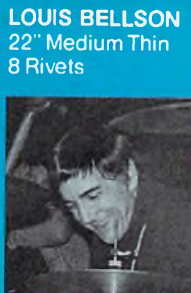
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