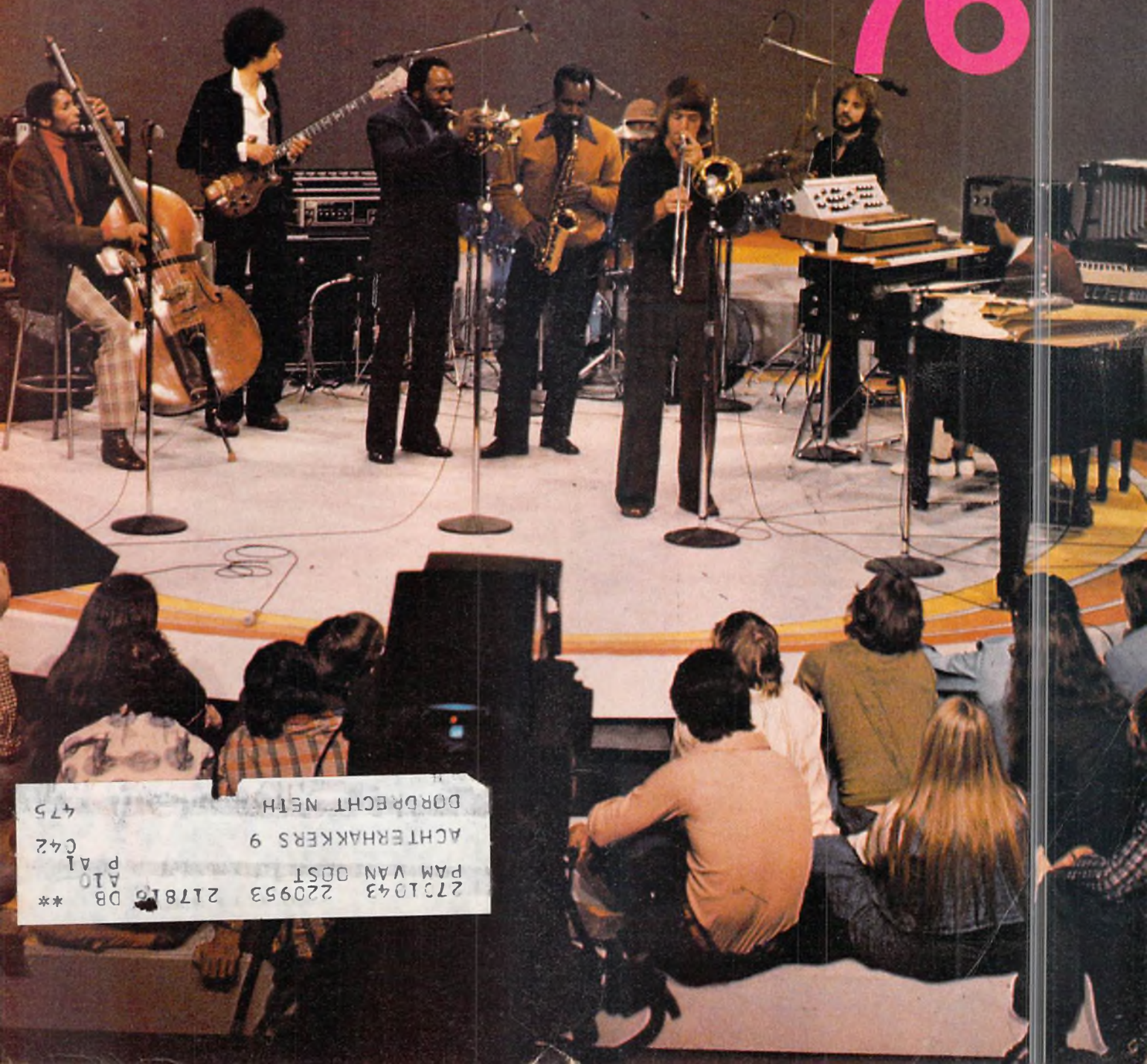


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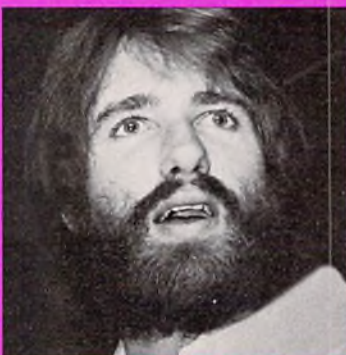


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by Clark Terry

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Clark Terry

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the first chorus

By Charles Suber

The voting's over. Several thousand readers, mostly musicians from all about the world, have had their say in *down beat's* 41st annual Readers Poll. The results, like today's music, reveal neither surprises nor trends.

Chick Corea, Thad Jones, Wayne Shorter, and McCoy Tyner—and their associates—again dominate the principal poll positions in this post-Miles Davis-Mahavishnu period. The winners and near winners come from all over the jazz and near jazz spectrum. (If any jazz related style seems to be less favored by *db* readers it is the funk, formerly soul, sound currently marketed by Quincy Jones, Donald Byrd, Stanley Turrentine, Ronnie Laws, Herbie Hancock, et al.)

Mainstreamer Woody Herman has been voted into the Hall of Fame, a timely tribute to his 40th anniversary as a band leader. The band, a haven and workshop for talented writers and players, continues to play well in Peoria and beyond.

Melody maker Chick Corea repeats as #1 Composer (third year); #1 Electric Pianist (second year); #2 Jazz Group (second year); has two Jazz Albums in the top ten (second year); and has garnered an impressive number of votes in five other categories.

The non-electric McCoy Tyner is another repeat big winner: #1 Jazzman of the Year (second year); #1 Acoustic Pianist (third year); plus his Jazz Group and two of his Jazz Albums are in the top five (second year).

The Thad Jones/Mel Lewis Band is #1 for the fifth straight year, with Thad himself well-placed in both the Composer and Arranger categories. Arranger Toshiko Akiyoshi and the Toshiko/Tabackin Band make the Readers Poll for the first time. (She and the band were each #1 TDWR in the '76 International Critics Poll.) Gil Evans, whose big band charts are so fresh and innovative, is #1 Arranger for the ninth (non-consecutive) year.

Weather Report—with Wayne Shorter and Joe Zawinul—did well again this year: #1 Jazz Group (fourth year) and #1 Jazz Album (third year). Shorter wins the #1 Soprano Sax spot (seventh year) by a 6-to-1 margin. Zawinul wins the #1 Synthesizer award from Herbie Hancock, who slipped in all the slots. The newest Weatherman, Jaco Pastorius, makes his first appearance in a Readers Poll (#2 Electric Bassist behind Stanley Clarke), following the critics naming him #1 TDWR on the strength of his own first Epic album.

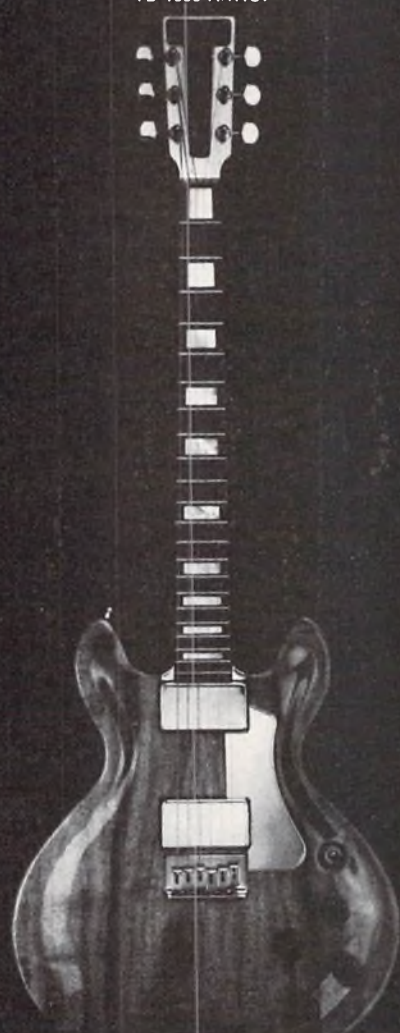
George Benson comes closest to being this year's Stevie Wonder (whose standing in the poll suffered from a recording hiatus). Benson's top-of-the-charts album, *Breezin'*, projected him to #1 Guitarist and among the top five as Male Singer, Jazzman of the Year, and Rock/Blues Musician.

For the second year, Jeff Beck (#1 Rock/Blues Musician and Album) and Earth, Wind & Fire (#1 Rock/Blues Group) share top honors in the non-jazz categories. There were very few crossover votes this year. Only Beck, Benson, and Corea made the poll in both the rock/blues and jazz modes. The only dual mode groups are the Brecker Bros., New York Mary, Return To Forever, and Weather Report. Benson's *Breezin'* is the only album to

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S. A. Belichenko Novosibirsk, USSR
Siberian Jazz Brotherhood

Open Up Out There

As a form of music appreciated by relatively few people, it is agonizing to me that jazz is (and always has been) beset by constant and often vicious stylistic infighting. Jazz is a word that means different things to different people, yet one thing it has always stood for is creativity, whether set to a funk beat, a rock beat, a swing beat, or no beat.

Keeping this in mind, I say to all jazz lovers: Open up your mind to the many styles that make up this diverse music. In a word, listen.

Jonathan Rosenberg Croton-on-Hudson, N.Y.

Shaw Clawed

In Russell Shaw's review of Michel Legrand And Friends (*db*, 10/21) he makes the remark that Legrand "makes like he is bucking for the Chuck Mangione 'I Have A Degree In Jazz So I'm A Heavy Artist Award.'"

Let me tell Mr. Shaw that Chuck Mangione is a heavy artist. He is also one of the more honest and most inventive artists in jazz today. He would be that with or without his degree in jazz. Mr. Shaw leaves me with the impression that he has a very closed mind when it comes to anything that is the least bit innovative.

Scott Apelgren Rockledge, Fla.

Cage Shagged

In the article on George Crumb (10/21), Ken Terry credits John Cage with pioneering inside-the-piano effects in the '40s. The truth of the matter is that these techniques were already employed two decades earlier by another American composer—Henry Cowell. A notable example of this is *The Banshee* (1925).

The issue in itself is probably not that important, it's just that I hated to see Cage, an artistic fraud if ever there was one, receive credit for something that Cowell, a really innovative musician, actually accomplished.

Rob Shepherd Washington, Ia.

Fusion Flush Farrell?

Because I am a big fan of most multi-talented reedmen like Braxton, Shorter, and Rivers, I must express my distress when one such as Joe Farrell succumbs to Fusion Flush Muzak. In a recent scene at the Village Gate, Farrell's band emerged as one of the loudest and most seamless groups I've ever seen. . . .

I hope Farrell makes a point of reading *db* letters. I mean, a favor is a favor.

Robert Soto New York, N.Y.

BG Reigns

John McDonough's review of Benny Goodman's concert (11/4) at Ravinia was, like BG's music itself, outstanding. I attended the event and was both excited and inspired by the musicianship of Goodman, who still

reigns as the ultimate clarinetist. . . .

Benny's artistry is every bit as great as that achieved by Vincent van Gogh. It is gratifying that Goodman . . . has been showered with well-deserved acclaim while he is still alive to enjoy it.

Dan Bied West Burlington, Ia.

Entertainment Or Expression?

I am 15 and a faithful reader of *db* and would like to say a few words about what I read. It seems that nine out of ten times that I read about musicians, they always have something to say about their music. It seems they get to the point where they have to analyze every note, and every song has to say

something.

Sometimes I think if they just sat down and wrote a tune that they could enjoy they would be better off. Music is entertainment, right? Why not always enjoy it, whether playing it, writing it, listening to it, etc.?

I think a lot of musicians get caught up and confused in this thing of expression, communication and religion, and it has had quite an effect on bad and good music. Sure, you have to have something to write about, but remember you are still writing music no matter what you're thinking. I mean, I don't care if Chick (Corea) sat down and wrote *Spain* in 15 minutes or traveled all over Spain for years before writing it, it's still the same fantastic song.

Ed Del Papa

Sharon, Pa.



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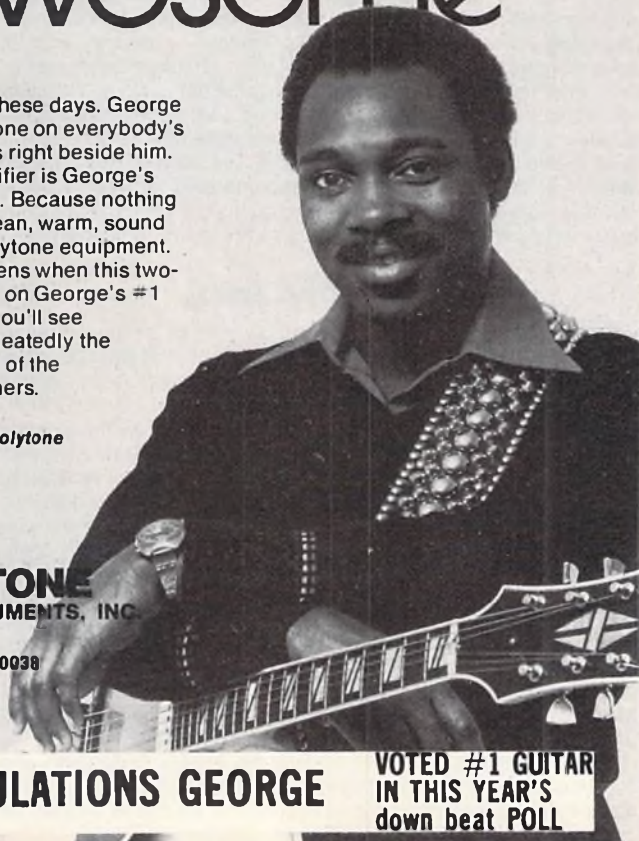
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VERYL OAKLAND

LOS ANGELES—Flora Purim, being *500 Miles High*, a live set chartopping female vocalist on recent *db* Readers Polls, has signed a new long term contract with Warner Brothers. Purim had been a stalwart of the Fantasy stable for the last few years, her most recent Fantasy recording recorded at Montreux '76. Although Ms. Purim must fulfill contractual obligations with Fantasy and one more album is due that label, her initial Warner release can be expected sometime in early '77.

Chicago Playgrounds

CHICAGO—Although it has only been open since early fall, the north side entertainment complex called the Ivanhoe has proven itself to be this city's fastest rising showcase nitery. Run by Ratso's entrepreneur-gone-bigtime Bob Briggs, the Ivanhoe not only features a theatre holding some 500 plus, but houses several bars, an exclusive restaurant called the Darwin, and a budget eatery known as the Junque Food Junkie.

The Ivanhoe wasted no time in undertaking the most ambitious booking policy in Chicago, scheduling name entertainment on weeknights as well as weekends, often for solo shots. Recent Ivanhoe acts have included the Billy Cobham-George Duke Band, Richie Havens, Gil Scott-Heron and the Midnite Band, Vicki Sue Robinson, David Bromberg, Jerry Jeff Walker, Tom

Waits, and the Nitty Gritty Dirt Band. The financial success of these concerts has been mixed, with consensus feeling that the club is only breaking even.

The Ivanhoe has also opened its cabaret lounge, the debut act being Joe Masiell. Entertainers slated to perform there in the near future are Sylvia Syms, Hildegard and Bobby Short.

In the same neighborhood as the Ivanhoe, a 17,000 square foot, two-tiered discotheque is ready to open. The Flight Of The Phoenix is the brainstorm of one Jim Boukas, who plans to make the Phoenix "a country club in the city." Boukas' prospective entertainment policy includes booking Las Vegas-type entertainers some four or five times a month. Memberships to the club are being sold for \$100 apiece. The disco has hosted 5000 people at pre-opening showings.

Heavenly Jazz

NEW YORK—To some all jazz is heavenly, or at least heaven sent. But a series of concerts for the Day School at the Church of Heavenly Rest has taken it literally. A four concert package has been put together by Paul Weinstein, with an assist from Ira Gitler, to benefit the Day School. The first concert was an imaginative combination of three differing styles of piano attack: Roland Hanna, (strong and assertive), Dave McKenna (stride), and Jimmy Rowles (effortless musings). Each did a set of his own and the three shared a blues we'll call *Blues Et Trois*. Rowles and Hanna closed with *Where Or When*. Bassist George Mraz was aboard to supply some much-needed bottom.

The second concert was a Dick Hyman quintet date comprised of Bob Wilber, Pee Wee Erwin, Milt Hinton and Bobby Rosengarden, who performed a number of recreations from the pens of Scott Joplin, Jelly Roll Morton, Louis Armstrong and James P. Johnson. Hyman has taken the five to Nice and elsewhere with the same program. It was quite enjoyable, with Dick's own arrangements adding to the letter perfect transcriptions.

The upcoming concerts will feature the talents of Al Cohn and Zoot Sims (January 9) and Barry Harris (February 13). All proceeds go toward the Day School's operations. The church is located on Fifth Avenue at 90th Street, NYC.

10 □ down beat

KING KONG TO MEET WEATHER REPORT?

LOS ANGELES—An ecstatically excited Wayne Shorter recently told *db* of Weather Report's first exposure to the upcoming movie colossus *King Kong*, the expensive remake of the 1933 classic.

Shorter and Report coleader Joe Zawinul recently attended a private screening in the home of Federico De Laurentiis, the son of producer Dino De Laurentiis. Both men were astounded when Federico expressed interest in having Weather Report provide some of the integral soundtrack for the three hour event, which features the scoring of veteran Hollywood chartmaster John Barry. Wayne was overwhelmed by the movie, claiming that "they

have made a major, major, major breakthrough, revolutionary. . . . The photography, the areas they show in this film are unreal. . . . Oh man, King Kong is going to be mean."

As this goes to press, Weather Report is consulting with the De Laurentiis' as to if, how, and where the group will be able to complete the prospective soundtrack insertion in time for general release of the film. The release date has been set for the week preceding Christmas.

As far as other WR changes go, Alejandro Acuna has moved into the permanent drummer position, with a new Puerto Rican percussionist, Manolo Badrena, joining the group.

Morgenstern To Rutgers

NEWARK—Dan Morgenstern, former *down beat* editor and the last editor of *Metronome*, has been appointed administrative director of the Institute Of Jazz Studies at the Rutgers University

Newark campus.

Dan will occupy quarters at Bradley Hall under the auspices of the School of Creative & Performing Arts. The Institute has been inactive for over a year.

Year Of The Duck

LOS ANGELES—According to a recent issue of *Billboard*, the Top 100 has been graced by no less than 15 disco-oriented tunes that have attained the No. 1 position in '76.

Among the disco chartoppers are *Love Rollercoaster*, the Ohio Players; *Theme From SWAT*, Rhythm Heritage; *Love Machine*, the Miracles; *December 1963*, the Four Seasons; *Disco Lady*, Johnnie Taylor; *Boogie Fever*, the

Sylvers; *Love Hangover*, Diana Ross; *You Should Be Dancing*, the Bee Gees; *Shake Your Booty*, K.C. & the Sunshine Band; *Fifth Of Beethoven*, Walter Murphy & the Big Apple Band; and *Disco Duck*, Rick Dees & His Cast of Idiots.

The radio magazine made a comparison between the year-long disco siege and the peak of the Four Seasons; *Disco Lady*, success enjoyed by the Beatles from '64-66.

Cab Unretired

NEW YORK—Cab Calloway likes to say that he has retired. His book, *Minnie The Moocher And Me* (Crowell), written with Bryant Rollins, is selling well and his in person dates to promote the book have received wide publicity.

At a recent benefit for the Overseas Press Club of America Foundation at the Biltmore Hotel, Earl 'Fatha' Hines introduced Cab as "the man my father took me to see." (Actually, Hines, at 71, is two years Calloway's senior.) Others on the bandstand were Doc Cheatham (71) who played trumpet and sang, Budd Johnson (66), tenor sax, J. C. Heard (59), drums, Hank Jones (58), piano, and George Duvivier, (the child of the group at 56), bass. All were alumni of the Cab Calloway band, which at one time included one brash, young trumpeter named Gillespie. Diz, by the way, was once accused of a spitball throw that landed on the leader's head and cost him his job. Later, Milt Hinton admitted the errant missile incident was his doing. Milt was on hand to receive accolades by Duvivier on a piece called *Bass-ically, The Blues*.

Hinton himself will be honored at a special tribute at Jack Kleinsinger's "Highlights In Jazz," on December 16. Cab will be on hand to add a hi-de-hi, or two, as will Richard Davis, Ron Carter, Jon Fad-dis, Al Cohn, Panama Francis, Budd Johnson, Hank Jones, and bassist Chet Amsterdam, who has some enlightening stories to tell about hiring practices of yore.

So Cab Calloway is retired, eh? He's livelier than ever and continues to please his audience with the addition of his daughter, Cecilia. Which goes to show that pros never retire.

DESERT SMOKE

LAS VEGAS—350 jazz-hungry aficionados recently packed this city's newest hangout, the Attic, for the sounds stirred up by current **db** poll winning bassist Ron Carter and six time former winner Sarah Vaughan.

The Sunday afternoon musical affair was an official Las Vegas Jazz Society (one and a half years old) concert, held at The Attic to initiate it into a now six member list of Vegas jazz clubs, including the Tender Trap (Blue Monday guest artist policy), the Colonial House, the Jazz Room, the Big Apple, and the New Town Tavern.

The event was co-mced by jazz society chairman Danny Skea and member Jay Cameron, both local showroom musicians and part-time jazz players themselves. Monk Montgomery, inimitable L.V.J.S. president and inspirational founder, was unfortunately absent due to a recent successful operation.

The anxiously anticipative audience (including Vegas resident Joe Williams) was pre-cooked by local guitarman John Palmer's sextet Verity.

Ron Carter's ear-tripping trio was composed of himself, Harvey Mason on drums, and Dave Grusin on keyboard. The Carter group got down with a short but supercharged set including their intrepid interpretation of *Three Little Words* and Ron's solo rendition of *Willow Weep For Me*.

Undoubtedly the smash of the concert was the performance of

Sassy; she was introduced by Ron Carter, who announced it as the first time they had performed together. Ms. Vaughan's encore-demanding vocal recipes were exuberantly served up, the appetizer being *The Man I Love*; succeeding courses included *I Got It Bad And That Ain't Good*, *Send In The Clowns*, *I Remember April* and *East Of The Sun*.

That same Sunday evening hornman Freddie Hubbard blew his heart out at the New Town Tavern; the club is located across town from the Attic (Strip-near) in the center of black Vegas, the "Side," the city's depressed westside ghetto of over 40,000 people.

The Hubbard unit speed-chopped their way through two super sets. In the audience were two jazz greats who were gigging at other places, drummer Frank Butler (the Jazz Room) and trombonist Benny Green (the Big Apple). When asked what he thought of jazz in Vegas, Freddie said, "Monk has had me down here twice. I think it's a great thing. It gives the people a chance to hear the music, but it still isn't on the Strip. I think jazz could work in the lounges with some of the guys playing now."

Jazz has finally and hopefully forever taken roots in the Entertainment Capital of the World. Dave Grusin summed up everyone's ignited feelings by saying, "I'll tell you, man, everybody who came up here came out of love for Monk!"

Dexter Returns



RON HOWARD

NEW YORK—After a four year lapse, tenor saxophonist Dexter Gordon has returned to the United States. The response has been nothing short of stupendous. "It's almost as though we were in Europe and he was visiting them," someone quipped.

Indeed, the response was overwhelming; the cheers were wild, the adulation widespread. His first stop was Storyville, where he played with the rhythm section from Woody Shaw's new group. Woody was on hand to add to the festivities, but it was Stafford James on bass and Louis Hayes on drums who propelled the bebop lines and soft balladic nature of Gordon. Pianist Ronnie Mathews laid down some strong chords as the evening lengthened.

Dexter appeared to be as sharp as this reporter has ever seen him. He pops quotes in and out of his smoking choruses with an ease not often witnessed. His fondness for extended codas

elicited cheers from all of his audiences.

The age groups were many, with those who remember his neophyte days and those who know him only as a legend both in attendance. There were more instrument cases visible than on any other evening in recent memory. At the Village Vanguard, there were lines up the narrow stairs and out into Seventh Avenue South. Many musicians of stature fell by, not merely to greet the man, but to dig on him as well.

Of special notice was *It's You Or No One*, a ballad that was taken at breakneck tempo. It has an arranged line with room inside for stretching out, and Dex received his lion's share. His treatment of *Polka Dots And Moonbeams* closed out the night.

The current tour is expected to last two and a half months and will canvas the major venues in the country. Oh yes, there will be record dates as well.

potpourri

Our apologies to **Zoot Sims** (S-i-m-s) for misspelling his name on the cover of the last issue. Mistakes will happen and we pulled a boner this time.

As we go to press, the good citizens of **Atlantic City, New Jersey** have legalized across-the-board gambling, thus making the boardwalk city the eastern version of Las Vegas (see **db**, 12/2). Just what this portends for the music scene remains to be seen, but we will keep you posted as developments occur. Look for a resurgence in Monopoly popularity.

Benny Goodman recently filled a hall in Czechoslovakia to double capacity. Making his first trip to the European country, 4,000 eager fans applauded Benny as if he were an old friend. "It reminded me of the early days' audiences when people would almost hang from the chandeliers," BG quipped.

From December 15-17, the **Matteson-Phillips Tuba Ensemble** (six tubas strong) will perform at Chicago's Jazz Showcase during the National Midwest Band Clinic. **Louis Bellson** will appear on drums, **Tom Ferguson** on piano and **Jack Peterson** on guitar.

Drummer **Paul Motian**, who recently received a grant from the National Endowment For The Arts, has formed a new trio with saxophonist **Charles Brackeen** and bassist **David Izenzon**. Motian has been associated with both **Keith Jarrett** and **Bill Evans** in the past.

Dave Brubeck recently toured South Africa with his three sons, **Danny, Chris, and Darius**. While there he used a local black bassist named **Victor Ntoni**. Although most concerts were for segregated audiences, Dave did manage to play for a multi-racial crowd at the non-profit Johnan-

nesburg Jazz Club, where he sat in with **Spirits Rejoice** and a seven piece black group. All received standing ovations.

The **Jazz Institute** of Chicago recently chose its officers for the upcoming year. **Don DeMicheal** was elected president; **Ken Soderblom**, vice-president in charge of programming; **Wilbur Campbell**, vice-president in charge of membership; **Bill Traut**, treasurer; and **Kit Perrigo**, executive secretary.

The reorganization of the Jazz Institute began some ten years ago, with the help of **Harriet Choice** and **Dan Morgenstern**, among others. It will present its first program December 14 at the Jazz Showcase, in conjunction with the local chapter of NARAS.

The 1976 **Gene Krupa Award** was recently given to drummer **Sonny Greer**. The Krupa Award,

which is presented by the Professional Percussion Center, was delivered to Greer by **Sam Ulano** at the recent Drum Fair in New York City.

The group **War** has completed the taping of a 90 minute radio special that traces the history of the band from its ghetto origins up to the present. The special is called *Platinum Jazz/The Story Of War* and was produced by George Burns of Burns Media Services, Los Angeles.

Danny Gottlieb has replaced **Bob Moses** as drummer in the **Gary Burton Quartet**.

Tim Welsberg was one of the winners at the October 3 Eagles Celebrity Tennis Tournament at the L.A. Tennis Club, receiving new sneakers and a tennis racket for his efforts. **db**

Jazz News

"If we're anything"

The backstage people speak

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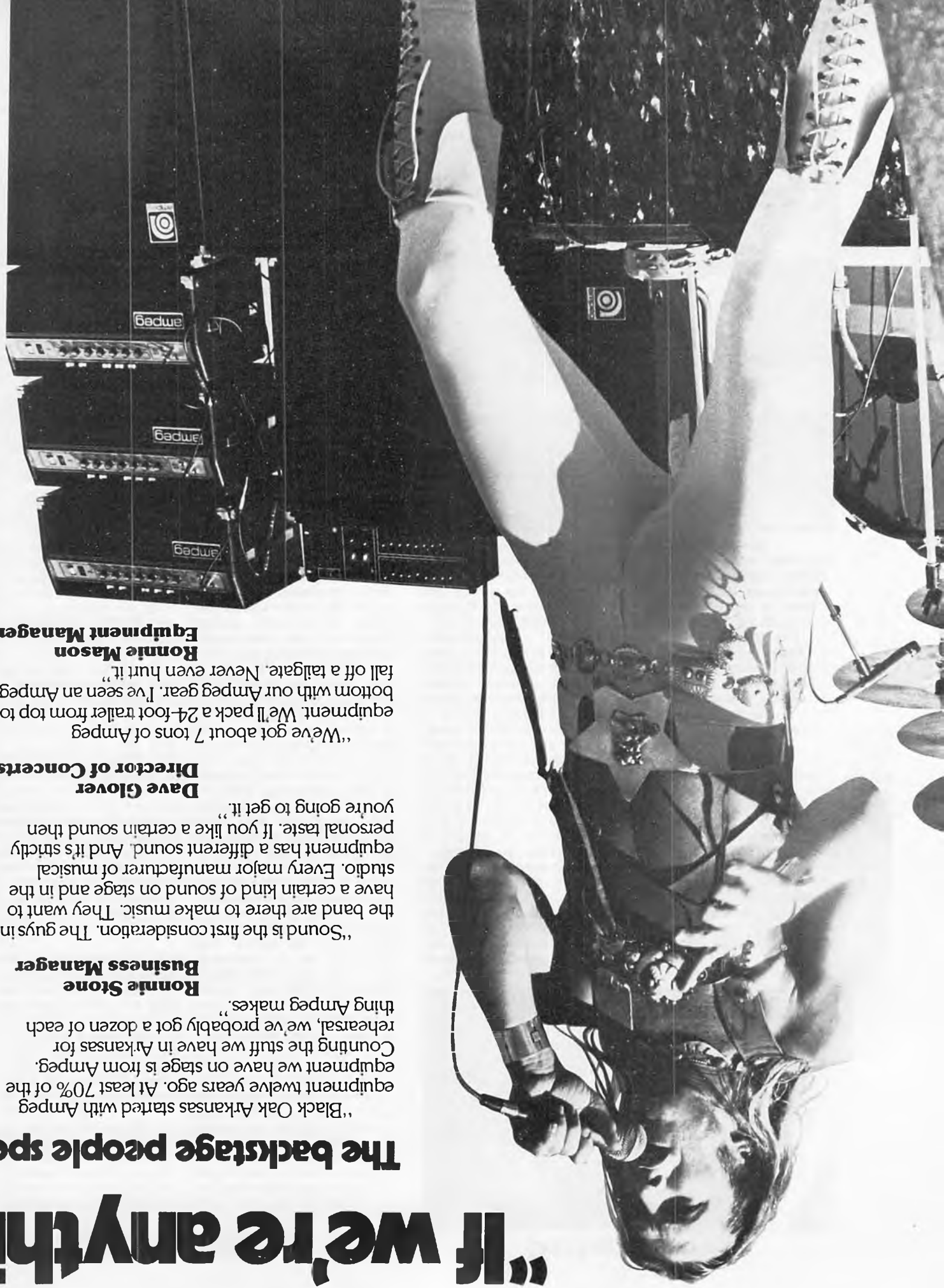
**Ronnie Stone
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"Sound is the first consideration. The guys in the band are there to make music. They want to have a certain kind of sound on stage and in the studio. Every major manufacturer of musical equipment has a different sound. And it's strictly personal taste. If you like a certain sound then you're going to get it."

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"Last year we did about 180 performances. On a normal tour we average two to three thousand miles a week. The Ampeg equipment gets a lot of wear and tear."

Ronnie Stone



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"You'll never walk in and see Black Oak with one amp here and one amp there. That's not Black Oak. Black Oak is a big stack of Ampegs sitting on the stage."

Ronnie Stone

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Dave Glover

"If it was easy everybody would be doing it."

Ronnie Stone

"We're a cult following band. We've got a lot more going than just the music itself. Kids are really into us for a lot of other reasons. Like what we believe in. The farm. What we stand for."

Ronnie Stone

"Our first goal has already been accomplished. That's to go back to Arkansas and buy a lot of land and have everybody settle down there as one community. We've got that now so we feel very fortunate."

Dave Glover

"We have some heavy Black Oak fans. And God love every one of them. Jim Dandy is the one most kids pick out. He's an exceptional person."

Ronnie Stone

"They're having a spring festival this year here in Dallas. It's a free admission concert. People donated a bag of old clothes to get in. Radio station KZEW is sponsoring it for the Goodwill Industries."

Dave Glover

"We do a lot of free concerts. We just did a benefit up home for the cancer fund. Another concert paid for a new school in Arkansas. Then we got a hospital wing built. This is where it's at with Black Oak. People give to us. We give back to them."

Ronnie Stone



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JIM HALL

The Slow, Refined Triumph Of Class

by chuck berg

My first introduction to Jim Hall's masterful playing came in 1962 when I first unsleeved and played Sonny Rollins' *The Bridge*. On varied material such as *Without A Song*, *The Bridge* and *God Bless The Child*, Hall's sensitive accompaniments and lean solos were integral parts of the chemistry that made Rollins' release the classic it is.

Since then I've had an opportunity to hear Hall's recorded work with such mature players as Art Farmer, Paul Desmond, Jimmy Giuffre, Bill Evans and Ron Carter. In each setting, Hall has displayed that sparseness, attention to detail and finesse that have made him one of the most sought-after guitarists over the last decade and a half. And now with the release of *Concierto*, *Jim Hall Live* and *Commitment*, Jim Hall is starting to gain the same level of recognition and respect from the public that he currently enjoys among musicians.

The Jim Hall story commenced on December 4, 1930 in Buffalo. Subsequent childhood stops included Columbus, Geneva and Cleveland, Ohio. It was in Cleveland, however, that Jim got his first guitar and gigging experience. After graduating from the Cleveland Institute of Music as a theory major in 1955, he was off to California for an engagement with Chico Hamilton. Aside from his associates listed above, Jim has also recorded and worked with such talents as Ella Fitzgerald, Red Mitchell, Lee Konitz, Stan Getz, John Lewis, Sonny Stitt, Zoot Sims and Hampton Hawes. Such credentials are a further indication of his colleagues' esteem for his prodigious abilities.

I met Jim for our interview at his Greenwich Village apartment. It soon became apparent that, like his music, Jim Hall is articulate, thoughtful and a listener who responds to the most subtle conversational nuances. His commitment to both the art and craft of music is equally obvious. As we talked, Jim provided a beautiful low-key contrapuntal acoustic line that gracefully wove itself into our dialogue.

Berg: Is this the guitar you used at Carnegie Hall for Newport?

Hall: Yeah. A guy named Jimmy D'Aquisto made this. It's a beautiful looking thing but it's not yet completely broken in. The low end still doesn't speak the way I'd like it to. I'm hoping I can continue to play it without any amp because I like that.

Berg: I was surprised to see you using the acoustic at Newport because, with the exception of *Concierto*, all the records of yours that I've heard have been with electric.

Hall: Yeah. I overdubbed the acoustic for the background of *Concierto* with this guitar. But I've always played acoustic guitar. I started out on it when I was a kid. And the only reason I got into amplification at all was to be heard a little bit. So it was initially an acoustic guitar with a microphone on it. Now, the electric guitars mostly have the pickups built right into them. But I started with acoustic guitar and for years didn't even own an amp.

Berg: The D'Aquisto seems to have a smaller body than the standard orchestral guitar.

Hall: Yeah. It's all in the technique of knowing what to do. The neck is really kind of narrow, and the reason for that is that Jimmy D'Aquisto knew my playing. Jimmy plays the guitar himself, so he wanted something that would speak fast, you know, sort of a solo instrument. It was expensive, \$1500, but the way instruments are priced now that's not an awful lot. Another nice thing is that I can take it out to him on Long Island and have him keep working on it whenever I want to.

Berg: By the way, I really liked the transition from acoustic to electric on the concert.

Hall: Thanks. That's good to know because I was concerned about that for a number of



VERYL OAKLAND

reasons. Most of the concerts I heard at Carnegie were very over-microphoned. Made me nervous as hell.

Berg: I agree. The sound work for most of the festival was mediocre at best.

Hall: Well, my feeling was that it shouldn't have been miked at all. The only possible problem might have been with the drums. But Terry Clarke, who played with me that night, thought that he should play brushes, which I think he did most of the time. He played sticks just a little bit, which is a heck of a thing since drummers usually want to play full out. Anyway, I wanted to try to use the acoustic.

With the electric, I rehearsed my steps here at home because sometimes if I get nervous I put the guitar down and the cord gets tangled up or something. So I worked on it, and I walked it out and decided where I'd put the guitar. I'm glad it worked out alright.

Berg: Do you really get nervous?

Hall: Sometimes. I never know exactly when and it takes strange forms too. Occa-

sionally it turns into a kind of body rigidity. I wasn't nervous at Carnegie. But sometimes there's another kind of disorientation that will happen. When I play I usually close my eyes. Then I have to open them and look around to orient myself about where the bass player is, where he's actually standing. Then I realize, for instance, there are people way off to my right that I wasn't aware of, that I maybe wasn't including. If you work in a club you can get used to that after a few sets or a few nights, but with a concert there's only one shot.

Berg: I would also think that a club is more relaxed because of its informal setting. The spotlight isn't quite as intense as it is at a Carnegie Hall.

Hall: Yeah, that's true. I feel that in a club I have a feeling for the sets and a feeling for the shapes of the pieces. But I do get nervous in a funny way because I'm never exactly sure what form the nervousness is going to take.

Berg: Well, nervousness is something that has affected practically everyone at one time or another.

Hall: Yeah. Art Farmer told me once that the support in his diaphragm would go. You see the same problem with students. I've learned some things that I feel have almost be-

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COMMITMENT—A&M/Horizon SP-715
JIM HALL LIVE!—A&M/Horizon SP-705
JIM HALL: JAZZ GUITAR—Pacific Jazz 79
JIM HALL IN BERLIN—Milestone MSP 15245
WHERE WOULD I BE?—Milestone MSP 9037
ALONE TOGETHER—Milestone MSP 9045
CONCIERTO—CTI 6060
MODEST JAZZ TRIO (with Red Mitchell & Red Kelly)—Pacific Jazz 8886

With Sonny Rollins

THE BRIDGE—RCA LSP-2527
NOW'S THE TIME—RCA LPM-2927
THE STANDARD SONNY ROLLINS—RCA French FPL 2 7036
WHAT'S NEW?—RCA LPM-2572

With Paul Desmond

TAKE TEN—RCA LSP 2569
EASY LIVING—RCA LSP 3480
DESMOND BLUE—RCA LSP 2438

With Art Farmer

INTERACTION—Atlantic SO 1412
LIVE AT THE HALF NOTE—Atlantic SE-1421

With Bill Evans

INTERMODULATION—Solid State (UA) UAS 5640
INTERPLAY—Riverside 9445

come techniques. If someone is there for the first time, I'll hand him my guitar and say, "See how this feels." Then I'll walk out of the room for a while. That way he feels like he's doing me a favor by trying out my guitar. And that helps get him settled in. But I didn't feel nearly as nervous as I thought I'd be at Carnegie. One of the things that makes me nervous is the logistics of making sure the guys are going to be there and the tunes are figured out, that kind of stuff. I'm usually reassured when that's taken care of and when the sound seems to be at least passable.

Nervousness is a complicated kind of thing. On the surface it may seem like a simple kind of idea—you're afraid that you're going to goof up or embarrass yourself. But it can also continue even as you get more skillful and have some successes because you start to demand more of yourself. On the one hand you know that people have accepted you, but on the other hand you don't want to disappoint them. That has to do with the fact that you do

something well and that you care a lot about it. I don't get nearly as nervous about playing tennis, which I do terribly, as I do about playing the guitar because that's what I'm supposed to be good at. With tennis there's nothing at stake because I don't have anything to prove.

Berg: Jim, you mentioned that you've been in the studio working on your second album for Horizon. What's the new album about?

Hall: The main idea was to have the guitar in a bunch of different settings. For example, my wife Janie writes tunes and sings, not professionally, but around the house. So I had been trying to work out a way that I could get her on a record in an appropriate setting. That was one thing I wanted to do.

Initially it was to have been duets with people like Paul Desmond, who unfortunately couldn't make it. I got Don Thompson down from Canada, fast, because he was about to go on a bicycle trip across Canada which was a dream that he and his brother have had for a long time. So anyway, he came down and we did some things with piano and guitar. And then I started thinking about Art Farmer. I didn't know if a duet would be good with flugelhorn. I just wasn't sure about that. In any case I ended up using a rhythm section with Art for a quintet date. We did three things with the quintet.

Berg: Who was in the rhythm section?

Hall: Tommy Flanagan played piano, Ron Carter bass and Allan Ganley drums. John Snyder over at Horizon has been really beautiful about all this because I wanted to get peo-

"It seems that a lot of people have started to hear me play and it's a funny feeling in that I don't think that I'm doing anything different. I picked up a clipping the other night and it said something about 'Jim Hall: Rediscovered Jazz Guitarist' or something like that. I've just been sitting right here."

ple that I had a special kind of feeling for, some association with. Art and I obviously had that because of the quartet we had. And Tommy Flanagan and Ron and I had a trio together for a while back in the early '60s at the Five Spot. And, of course, Ron and I played a lot of duo things together. Tommy and Ron are both very special people to me. I was flabbergasted that I was able to get all these guys.

Allan Ganley and I played at Ronny Scott's years ago in London. He played with Tubby Hayes and Johnny Dankworth and was really a busy, I mean busy work-wise, drummer around London. Anyway, we had a really nice trio at Ronny's for about five or six weeks and we've remained good friends. He's a fantastic tennis player too. When he moved down to Bermuda, I thought it was because the weather is always great for tennis. So I go down to Bermuda every once in a while so he can help me with my tennis game. Anyway, I thought he would be the perfect drummer. So, I kind of hand-picked the whole rhythm section.

We did a tune of mine, a thing that I wrote for the date called *Walk Soft* which is based on *Speak Low*. We did *Indian Summer*, which is a Victor Herbert tune. We also did a thing that Don Sebesky arranged based on Tomaso Albinoni's *Adagio In G Minor* that's a little bit like the idea on the *Concierto* album. Then Janie and I went in for about four hours and we got a nice take on *When I Fall In Love*, which I tied in with a ballad Tommy Flanagan and I did of *My One And Only Love*. Then I did a duet with Terry Clarke, a calypso thing of

mine that we played at Newport called *Bermuda Bye Bye*.

Berg: Oh right, that was very nice. As a matter of fact, when I heard it at the concert it reminded me of some of the things you have done with Sonny Rollins.

Hall: He was the guy that got me interested in all that. In fact, in the trio with Don and Terry we used to play *Sr. Thomas* every night. So I wanted to try to write a calypso but it was hard to make it sound different from *Sr. Thomas* because everything is so influenced by that. Sonny was a terrific influence, in a lot of ways, personally and musically.

Berg: What were some of the specific influences?

Hall: Well, first of all, his competence. I don't have to say anything about that. He's just an incredible, unbelievable player who can do just about whatever he wants to do. There are other great horn players but his musical mind is what was really interesting to me. He somehow came up with a lot of ways of playing that, to me, with my music school background, were very compositional. For example, he would take a little fragment and develop it in a number of ways which was something he arrived at on his own somehow. Very few jazz players were into that kind of involvement and that kind of approach. That was one thing.

His chance-taking was another fascinating thing to me, the way he'd just dive into things. He would change tempos in the middle of a tune, change keys, even change tunes. If something started to feel tired to him, he would just

shake it out. This was different from other groups that I had played with because there was a tendency to be very rehearsed. But Sonny didn't have any of that. We rehearsed a lot, but every night was a surprise. The rehearsals made us feel comfortable with a tune, you know, but then that night he was liable to do anything with the tune. He would play unaccompanied things that were sometimes just staggering. And he'd do those beautiful fantasies that he does, fantasies on a tune.

He also had a fantastic way of reaching an audience that really impressed me. And he was aware of a kind of commitment, not exactly an obligation, about reaching people. I think he'd stay after it until it happened. And I believe that he felt some kind of special feeling about people paying their money to come hear him which motivated him that much more. You know that if you go to hear him you're going to hear 100% of what he has at that moment.

Berg: Did your experiences with Sonny translate into new ways of thinking about your own music?

Hall: I went through a period when I did a lot of tempo changes. That was with the trio with Tommy Flanagan and Percy Heath who played with us for a while before Ron came in. I did a lot of it then, going in and out of different keys and stuff, because I had just been with Sonny before. Actually Jimmy Giuffre was interested in that sort of thing, too, in having the instruments take different roles within a piece. But now I do a lot of spur of the moment

shifts in the order of solos. So I'm kind of calling signals all the time with the rhythm section. Sometimes I'll play alone for a while. Part of the idea is to keep it fresh for myself and to keep the spontaneity. It's not that I mind something being arranged but I don't like it to feel predictable.

So Sonny gave me the courage to see that that's possible, with the right people anyway. Sonny was also very fair about everything on the road. He was careful to make sure the money was taken care of, all the leader things that sometimes get overlooked. He took a lot of pride in how the group looked. We worked out uniforms that looked good on everybody, even for me, the palest guy in the group. He was very aware of details. He was very serious about everything he did. Sonny was really special to me. The fact that he was such a giant and that he would pick me to work with him did a lot for my self-confidence, although I did feel on the spot every night having to follow his ferocious solos.

Berg: Another aspect of your skill that impresses me and every one else I've talked to is your ability as an accompanist.

Hall: Really? That's nice because I actually like to accompany. I enjoy that. For a while, obviously, I was very interested in it because I was working in a kind of partnership on recordings with Desmond, Art and Sonny Rollins. In fact, most of the groups I've been with haven't used a piano. So I listen a lot to piano players, Tommy Flanagan and Jimmy Jones, who was with Sarah Vaughan when I first started playing with Jimmy Giuffre. I listened to

John Lewis, too. I was very close to John for a long time so I guess I incorporated a lot of that stuff without really thinking about it.

Berg: Let's get back to your album for Horizon.

Hall: I feel kind of good about the record in that it's a personal kind of statement. It doesn't sound like a typical jazz record. Some people might not like it, but it has a lot to do with me personally and I figure that's what it's supposed to be about.

Berg: Will you be using more acoustic guitar?

Hall: This is the second time recently that I've used it, and I would like to start to be able to use it more. I don't really like or dislike loud music but I don't like it to be loud all the time. So I think there should be a place for something soft. But I like it loud if it feels like it should be loud.

Berg: At the concert I was intrigued by your amplifier, that old brown box sitting up there next to you on a chair.

Hall: It's a Gibson. A real old Gibson tube amplifier. A GA 50. That's as much as I know about it. I think I've had a couple of them of about the same vintage and the only problem with them is that they don't have a lot of power and they tend to distort at low levels. But I think the distortion is part of the charm in a way. I mean it doesn't sound like a hi-fi amp.

Berg: The tone that you get is something that is, excuse the pun, one of your hallmarks. Even though the guitar is electric, there's a

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READERS POLL

hall of fame

- 323 Woody Herman
- 242 McCoy Tyner
- 197 Ella Fitzgerald
- 165 Oscar Peterson
- 164 Maynard Ferguson
- 153 Rahsaan Roland Kirk
- 127 Chick Corea
- 122 Fats Navarro
- 106 Dave Brubeck
- 106 John McLaughlin
- 104 Max Roach
- 101 Oliver Nelson
- 94 Keith Jarrett
- 73 Stan Getz
- 63 Bill Evans
- 59 Sun Ra
- 55 Bill Chase
- 55 Frank Zappa
- 55 Lee Morgan
- 50 Gene Ammons
- 50 Jimmy Garrison
- 48 Stevie Wonder
- 47 Elvin Jones
- 43 Art Blakey
- 42 Albert Ayler
- 42 Benny Carter
- 42 Herbie Hancock

jazzman of the year

- 462 McCoy Tyner
- 386 Keith Jarrett
- 354 Chick Corea
- 304 George Benson
- 207 Rahsaan Roland Kirk
- 197 Anthony Braxton
- 126 Maynard Ferguson
- 85 Dizzy Gillespie
- 84 Oscar Peterson
- 83 Phil Woods
- 74 Joe Zawinul
- 73 Miles Davis
- 68 Bill Watrous
- 66 Stanley Clarke
- 60 Charles Mingus
- 50 Woody Herman
- 48 Chuck Mangione
- 45 Freddie Hubbard

jazz group

- 837 Weather Report
- 472 Return To Forever
- 326 McCoy Tyner
- 197 Oregon
- 151 Crusaders
- 139 Chuck Mangione
- 126 Charles Mingus
- 95 Keith Jarrett
- 88 Art Ensemble of Chicago
- 84 Jack Reilly Trio
- 81 Supersax
- 77 Miles Davis
- 62 New York Mary
- 59 Brecker Bros.
- 49 Bill Evans
- 46 Lookout Farm
- 42 Gary Burton

big jazz band

- 1480 Thad Jones/Mel Lewis
- 384 Maynard Ferguson
- 333 Count Basie
- 302 Toshiko Akiyoshi/
Lew Tabackin
- 300 Woody Herman
- 248 Buddy Rich
- 208 Manhattan Wildlife Refuge
- 176 Sun Ra
- 172 Gil Evans
- 143 Stan Kenton
- 140 J.C.O.A.
- 63 Doc Severinsen NBC
Orchestra
- 50 Don Ellis





rock/blues group

- 455 Earth, Wind & Fire
- 197 Steely Dan
- 179 Chicago
- 151 Bob Marley and the Wailers
- 144 Frank Zappa/
Mothers of Invention
- 136 Santana
- 134 Blood Sweat & Tears
- 107 Jeff Beck
- 104 New York Mary
- 104 Tower Of Power
- 80 Return To Forever
- 66 Yes
- 64 B. B. King
- 62 Brecker Bros.
- 55 Little Feat
- 55 Stevie Wonder
- 55 Weather Report
- 45 Fleetwood Mac
- 42 Crusaders

rock/blues musician

- 540 Jeff Beck
- 348 Stevie Wonder
- 179 Frank Zappa
- 179 George Benson
- 168 Bob Marley
- 109 B. B. King
- 98 Carlos Santana
- 87 Peter Frampton
- 74 Chick Corea
- 70 Herbie Hancock
- 69 Bob Dylan
- 52 Bruce Springsteen
- 52 T-Bone Walker
- 51 Maurice White
- 43 Paul McCartney

rock/blues album

- 296 Jeff Beck
Wired
- 196 Earth, Wind & Fire
Gratitude
- 147 George Benson
Breezin'
- 129 New York Mary
New York Mary
- 120 Steely Dan
The Royal Scam
- 116 Santana
Amigos
- 105 Chicago
Chicago X
- 52 Bob Marley
Rastaman Vibration
- 48 Frank Zappa
Bongo Fury
- 45 Return To Forever
Romantic Warrior

jazz album of the year

- 312 Weather Report
Black Market
- 287 McCoy Tyner
Trident
- 180 McCoy Tyner
Fly With The Wind
- 175 Keith Jarrett
Koln Concert
- 172 Return To Forever
Romantic Warrior
- 158 George Benson
Breezin'
- 156 Chick Corea
The Leprechaun
- 125 Maynard Ferguson
Primal Scream
- 113 Anthony Braxton
Creative Orchestra Music '76
- 98 Jack Reilly
Tributes
- 69 Oscar Peterson/Dizzy Gillespie
Oscar Peterson/Dizzy Gillespie
- 53 Thad Jones/Mel Lewis
New Life
- 50 Miles Davis
Agharta
- 49 Clifford Thornton
Gardens Of Harlem
- 48 Jaco Pastorius
Jaco Pastorius
- 47 Thad Jones/Mel Lewis
Suite For Pops
- 47 Jean-Luc Ponty
Aurora
- 47 Ralph Towner
Solstice
- 43 M.J.Q.
Last Concert
- 42 Stan Kenton
Kenton '76
- 42 Keith Jarrett
Arbour Zena

composer

- 706 Chick Corea
- 511 Keith Jarrett
- 316 Charles Mingus
- 202 Thad Jones
- 161 Joe Zawinul
- 159 Chuck Mangione
- 147 Anthony Braxton
- 123 McCoy Tyner
- 107 Jack Reilly
- 88 Quincy Jones
- 84 Carla Bley
- 84 Stevie Wonder
- 64 Toshiko Akiyoshi
- 63 Horace Silver
- 55 Clifford Thornton
- 46 Bob James
- 42 Frank Zappa
- 42 Ralph Towner

arranger

- 546 **Gil Evans**
- 451 Thad Jones
- 364 Quincy Jones
- 323 Bob James
- 224 Don Sebesky
- 154 Toshiko Akiyoshi
- 127 Chick Corea
- 106 Chuck Mangione
- 84 Michael Gibbs
- 82 Frank Zappa
- 80 Charles Mingus
- 71 Joe Zawinul
- 67 Carla Bley
- 62 Anthony Braxton
- 60 Pat Williams
- 60 Clifford Thornton
- 50 Keith Jarrett
- 48 Alan Broadbent

acoustic bass

- 1301 **Ron Carter**
- 486 Stanley Clarke
- 386 Ray Brown
- 374 Dave Holland
- 337 Charles Mingus
- 178 Charlie Haden
- 147 Niels-Henning Orsted Pedersen
- 137 Eddie Gomez
- 137 Richard Davis
- 78 Eberhard Weber
- 78 Rick Petrone
- 68 Buster Williams
- 66 Andy Gonzalez
- 59 Cecil McBee
- 51 George Mraz

electric bass

- 1890 **Stanley Clarke**
- 482 Jaco Pastorius
- 230 Ron Carter
- 224 Alphonso Johnson
- 182 Steve Swallow
- 175 Eberhard Weber
- 122 Rick Petrone
- 53 Bob Cranshaw
- 52 Chuck Rainey
- 47 Miroslav Vitous

flute

- 2113 **Hubert Laws**
- 212 Sam Rivers
- 183 Herbie Mann
- 162 Rahsaan Roland Kirk
- 155 Joe Farrell
- 155 Yusef Lateef
- 137 James Moody
- 94 Jeremy Steig
- 83 Frank Wess
- 64 B. Militello
- 64 Paul Horn
- 56 Dave Liebman
- 56 Tim Weisberg
- 55 Lew Tabackin
- 54 Bobby Humphrey
- 50 Ian Anderson
- 42 Jan Garbarek

guitar

- 931 **George Benson**
- 546 Joe Pass
- 340 Jim Hall
- 335 John McLaughlin
- 307 Ralph Towner
- 270 Al DiMeola
- 224 John Abercrombie
- 162 Jeff Beck
- 144 Kenny Burrell
- 144 Pat Martino
- 60 Larry Coryell
- 56 Pat Metheny
- 55 Carlos Santana

acoustic piano

- 1175 **McCoy Tyner**
- 965 Keith Jarrett
- 592 Oscar Peterson
- 256 Bill Evans
- 242 Chick Corea
- 140 Cecil Taylor
- 134 Jack Reilly
- 71 Roland Hanna
- 66 Dave Brubeck
- 50 Count Basie
- 48 Herbie Hancock
- 47 Thelonious Monk

electric piano

- 1765 **Chick Corea**
- 575 Herbie Hancock
- 287 Joe Zawinul
- 257 George Duke
- 130 Bob James
- 125 Jan Hammer
- 90 Kenny Barron
- 87 Bill Evans
- 56 Patrice Rushen

organ

- 858 **Jimmy Smith**
- 246 Count Basie
- 239 Larry Young
- 200 Jan Hammer
- 195 Sun Ra
- 153 Jack McDuff
- 116 Keith Emerson
- 109 Brian Auger
- 105 Shirley Scott
- 101 Miles Davis
- 100 Groove Holmes
- 80 Jimmy McGriff
- 76 Chick Corea
- 75 Charles Earland
- 64 Chester Thompson
- 53 Johnny Hammond
- 52 George Duke
- 45 Joe Zawinul

synthesizer

- 1025 **Joe Zawinul**
- 762 Jan Hammer
- 524 Herbie Hancock
- 516 Chick Corea
- 357 George Duke
- 176 Sun Ra
- 64 Richard Teitelbaum
- 59 Keith Emerson
- 42 Stevie Wonder





soprano sax

- 1624 Wayne Shorter
- 253 Jan Garbarek
- 230 Gerry Niewood
- 203 Joe Farrell
- 183 Dave Liebman
- 161 Zoot Sims
- 141 Grover Washington, Jr.
- 125 Azar Lawrence
- 98 Steve Lacy
- 70 Woody Herman
- 67 Steve Marcus
- 67 Bob Wilber
- 67 Tom Scott
- 63 Sonny Fortune
- 50 Anthony Braxton
- 48 Sam Rivers
- 43 Pharoah Sanders

alto sax

- 890 Phil Woods
- 510 Paul Desmond
- 378 Sonny Fortune
- 370 Anthony Braxton
- 300 Dave Sanborn
- 130 Ornette Coleman
- 120 Lee Konitz
- 108 Grover Washington, Jr.
- 83 Sonny Stitt
- 80 Benny Carter
- 73 Art Pepper
- 67 Jackie McLean
- 46 Cannonball Adderley
- 45 John Handy
- 42 Arnie Lawrence

tenor sax

- 766 Sonny Rollins
- 386 Stan Getz
- 309 Jan Garbarek
- 189 Zoot Sims
- 176 Mike Brecker
- 162 Stanley Turrentine
- 151 Grover Washington, Jr.
- 144 Wayne Shorter
- 134 Rahsaan Roland Kirk
- 129 Dewey Redman
- 125 Gato Barbieri
- 123 John Klemmer
- 113 Frank Tiberi
- 105 Joe Henderson
- 80 Dexter Gordon
- 74 Tom Scott
- 60 Billy Harper
- 60 George Adams
- 57 Joe Farrell
- 55 Dave Liebman
- 48 Sam Rivers
- 46 Azar Lawrence
- 45 Archie Shepp

baritone sax

- 1570 Gerry Mulligan
- 571 Pepper Adams
- 416 Bruce Johnstone
- 143 Cecil Payne
- 118 John Surman
- 116 Howard Johnson
- 101 Pat Patrick
- 66 Hamiet Bluiett
- 62 Rahsaan Roland Kirk
- 59 Steve Kupka
- 42 Ron Cuber

clarinet

- 846 Benny Goodman
- 557 Rahsaan Roland Kirk
- 477 Anthony Braxton
- 217 Woody Herman
- 188 Perry Robinson
- 162 Bennie Maupin
- 160 Jimmy Giuffre
- 140 Buddy DeFranco
- 87 Dewey Redman
- 71 Eddie Daniels
- 56 Alvin Battiste
- 50 Phil Woods
- 46 Tom Scott
- 45 Pete Fountain

trombone

- 1593 Bill Watrous
- 206 J. J. Johnson
- 197 Urbie Green
- 162 Roswell Rudd
- 155 Julian Priester
- 129 Wayne Henderson
- 107 Garnett Brown
- 98 Carl Fontana
- 97 Bruce Fowler
- 97 Raul de Souza
- 80 Frank Rosolino
- 76 Albert Mangelsdorff
- 66 George Lewis
- 66 Clifford Thornton
- 57 Phil Wilson
- 56 Curtis Fuller
- 55 Jim Pugh
- 52 Vic Dickenson
- 52 Al Grey
- 49 Jim Knepper
- 48 James Pankow
- 45 Grachan Moncur III

trumpet

- 736 Freddie Hubbard
- 708 Miles Davis
- 610 Dizzy Gillespie
- 382 Maynard Ferguson
- 190 Jon Faddis
- 165 Randy Brecker
- 154 Woody Shaw
- 139 Clark Terry
- 104 Kenny Wheeler
- 87 Chuck Mangione
- 77 Doc Severinsen
- 71 Clifford Thornton
- 66 Lester Bowie
- 60 Roy Eldridge
- 60 Chet Baker
- 55 Don Cherry
- 50 Charles Tolliver

violin

- 1796 Jean-Luc Ponty
- 521 Stephane Grappelli
- 372 Joe Venuti
- 272 Leroy Jenkins
- 250 Michal Urbaniak
- 150 Jerry Goodman
- 101 Lakshinarayana Shankar
- 84 Mike White

vibes

- 1593 Gary Burton
- 1039 Milt Jackson
- 362 Bobby Hutcherson
- 235 Lionel Hampton
- 140 Roy Ayers
- 87 Karl Berger
- 83 Cal Tjader
- 64 Dave Pike
- 63 Red Norvo
- 62 Ruth Underwood
- 52 Terry Gibbs

drums

- 636 Billy Cobham
- 598 Elvin Jones
- 497 Buddy Rich
- 406 Jack DeJohnette
- 228 Steve Gadd
- 206 Tony Williams
- 157 Lenny White
- 136 Joe Corsello
- 130 Louie Bellson
- 114 Art Blakey
- 101 Harvey Mason
- 96 Max Roach
- 57 Barry Altschul
- 55 Ed Blackwell
- 52 Philly Joe Jones
- 50 Ndugu
- 46 Michael Walden
- 44 Paul Motian

percussion

- 1790 Alrto
- 271 Guilherme Franco
- 221 Mtume
- 130 Ralph MacDonald
- 130 Ray Barretto
- 83 Don Um Romao
- 82 Joe Corsello
- 59 Bill Summers
- 56 Don Moya
- 56 Jerry Gonzalez
- 52 Collin Walcott
- 49 Billy Cobham
- 46 Ruth Underwood

miscellaneous

Instrument

- 1079 **Rahsaan Roland Kirk**
(manzello, stritch)
- 269 Toots Thielemans
(harmonica)
- 218 Paul McCandless (oboe)
- 190 Bennie Maupin
(bass clarinet)
- 154 Collin Walcott (sitar)
- 128 Frank Tiberi (bassoon)
- 120 Howard Johnson (tuba)
- 102 Anthony Braxton
(bass clarinet)
- 98 Yusef Lateef (oboe)
- 95 Maynard Ferguson (bh)
- 60 Clifford Thornton (sh)
- 56 Stevie Wonder
(harmonica)
- 48 Wayne Shorter (Lyricon)
- 46 Tom Scott (Lyricon)

vocal group

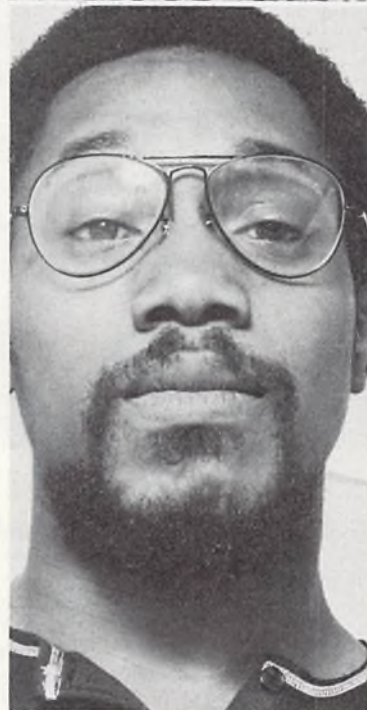
- 676 Pointer Sisters
- 388 Earth, Wind & Fire
- 311 Manhattan Transfer
- 266 Jackie & Roy
- 196 Steely Dan
- 181 Singers Unlimited
- 105 Spinners
- 98 Four Freshmen
- 76 Bob Marley and the Wailers
- 76 Beach Boys
- 70 Chicago
- 57 Mothers of Invention
- 56 Persuasions
- 56 Yes

male singer

- 548 Mel Torme
- 462 Joe Williams
- 203 Al Jarreau
- 169 George Benson
- 162 Stevie Wonder
- 146 Leon Thomas
- 136 Lou Rawls
- 122 Ray Charles
- 111 Jon Lucien
- 106 Tony Bennett
- 91 Frank Sinatra
- 87 Milton Nascimento
- 77 David Clayton-Thomas
- 70 Joe Lee Wilson
- 63 Mark Murphy
- 60 Jon Hendricks
- 48 Gil-Scott Heron
- 45 Mose Allison
- 43 John Anderson
- 43 Andy Bey
- 43 Gino Vannelli

female singer

- 842 Flora Purim
- 512 Sarah Vaughan
- 491 Ella Fitzgerald
- 295 Betty Carter
- 191 Esther Satterfield
- 168 Dee Dee Bridgewater
- 155 Phoebe Snow
- 151 Urszula Dudziak
- 129 Carmen McRae
- 125 Cleo Laine
- 85 Natalie Cole
- 76 Joni Mitchell
- 76 Sheila Jordan
- 52 Gayle Moran
- 50 Nancy Wilson
- 47 Helen Humes
- 46 Linda Ronstadt
- 45 Minnie Riperton
- 45 Aretha Franklin



"In Air's context you constantly have to be prepared. When I pick up one instrument I start preparing for the next at that moment."

AIR

IMPOSSIBLE TO PIGEONHOLE

by john b. litweiler



ANNE BENOLKEN

“We adapt to what Jeanne Lee does because she's so close to what we're doing so often,” says Henry Threadgill, multi-woodwind artist of the trio Air. “A lot of writers try to pigeonhole us. But this is our fifth year together, and you can't possibly hear in one night all that we've been playing, or that I've been writing in 15 years.” True, Air's AACM background and occasional collaborations with vocalist Lee and singer-pianist Amina, plus others Henry has in mind for the future, hardly suggest the variety of methods and material they offer. For example, “They've not heard us play the real country blues in New York, though we've done heavy urban blues there. . . .”

The current success of Air, now New York-based with multiple travels, is heartening. Bassist Fred Hopkins, the first of the three to settle East, continues studies for an advanced music degree, meanwhile teaching and performing with outstanding modernists: drummer Sunny Murray, pianists Randy Weston and Andrew Hill, saxists David Murray, Oliver Lake, Anthony Braxton and Black Arthur Blythe. Drummer Steve McCall's move to New York found him entrenched in Ted Curson's dynamite new band, and only Threadgill has maintained ties with Air's point of origin, Chicago. The individuals are quite diverse, and this is Air's strength. The shared mastery of jazz, indeed the whole 22 □ down beat

black music tradition, joins the joy of creating as an entity to make Air a wholly remarkable force in today's music.

They had hibernated 13 months while McCall worked in Europe (largely in Spain). They rejoined last September, and I first interviewed McCall and Threadgill after their concert reviewed in *db* (March 25, 1976). Later, Threadgill updated Air's progress (a highly significant LP for the Why Not label in Japan, festivals, colleges, clubs, concerts) up to this summer.

Threadgill: Air began in the winter of '71-'72. . . .

McCall: *The Hotel* is a play, and it was put on in connection with the Columbia College (Chicago) drama department.

Threadgill: They wanted something definite in the play: the music of Scott Joplin. We arranged this, and then I wrote some additional music.

McCall: Then the first concert we did after that play was the ragtime concert at the University of Chicago (wherein Threadgill sang and played *musette* in his blues, “*Like a bad wind blowin' down a dusty road / Spittin' tobacco and tellin' lies*”).

Threadgill: There was a coach house where I was staying on 48th Place, and a coach house next to that. A lot of musicians stayed in those buildings. I used to see Fred Hopkins all

the time and heard him play one day. We started talking, and said, “We have to get together.” Immediately I knew I wanted to play with someone who had that type of conception and fullness, out of that great Wilbur Ware tradition. . . .

McCall: There's a line of Chicago bass players that I'd take back to Israel Crosby, because I heard Wilbur say that many times. Israel, Wilbur, a guy named Spratley, Bill Yancy, Malachi Favors, Charles Clark, and Fred, in that order. . . .

Hopkins, 29, is Air's youngest member. Malachi Favors' structures and frequent lyricism appear the sources of his art, refined in many classical and soulful settings, and jazz groups as diverse as Mercer Ellington and Kalaparusha And The Light. Air's publicity sheet points out that he studied with Joseph Guastafeste, the Chicago Symphony's principal bassist, and perhaps most significantly, Captain Walter Dyett, Chicago's extraordinary legend. While working with AACM groups, Hopkins pursued traditional training by performing in the Civic Orchestra, the Chicago Symphony's AAA squad.

Threadgill: When I was in high school I was studying baritone, and the teacher told me to try the clarinet, too. About the time Joseph (Jarman) and Roscoe (Mitchell) started getting together, I decided I was going to be an altoist, just from listening to them. Then I was thinking more seriously about the flute—I just started hearing them as a little more range and color, in terms of voice, to express something I really can't get into on just one instrument.

When I was 15 or 16, I had an invaluable experience. There was a band I liked, a guy downtown named Eugene Hunter, who told me I could come in when they met Monday nights and start learning how to read the charts. These were all big studio dudes. That's where I learned to read big band, right there, you dig? For awhile I was the only black cat down there; I had to go to all the trouble of going to the Loop, being there until midnight, coming back home on the train dragging this big horn around. Simply because you can stand up and play a solo doesn't mean you can play in a big band. I've played in big bands with people who could play their ass off but couldn't blend with everybody else. It's just like a choir where somebody'd stick out like a sore thumb.

(In the early '60s Henry played in a sextet with saxists Joseph Jarman and Roscoe Mitchell, both of whom influenced his conception.)

We played all the Blakey and Silver charts, some Charlie Parker and Jackie McLean tunes. We had a lot of original material, and a lot of Wayne Shorter music—we had that stuff just about verbatim. But by then Joseph and Roscoe had already been playing the music of Ornette Coleman. Actually, Air gets more structured than back then.

(Henry toured with gospel singer JoJo Morris through much of 1965-67.)

JoJo's mother was also a gospel singer, and she came up in that tradition. At one point Cannonball Adderley asked her to join him and she declined. She had always been studying opera, and she goes back and forth to Europe about once a year. I'm looking forward to her first album: that'll be it, everyone's going to know about her.

(Henry's Army period, then, was spent with

HAMPTON HAWES

Challenging the Charts, on Wood

by len lyons



VERVYL OAKLAND

The career of pianist Hampton Hawes is currently an illustration of an ironic adage that comes from the French: the more things change, the more they seem the same. When he last took public inventory of his life, the result was an autobiography, *Raise Up Off Me* (written with novelist Don Asher, published by Coward, McCann & Geoghegan). It describes the preoccupations of his early years. One of them was heroin. Eventually, it took him to a federal penitentiary in Texas, although a Presidential pardon from JFK in '63 cut his sentence in half. Then there were women—his wife, and the one who was tearing him away from her. Finally, there was music and "that weird patron saint of strung-out musicians" who was always coming to his rescue in the nick of time.

All that has changed. Hampton Hawes is not strung out and doesn't need rescuing. He is straight with the law and with his health, except for smoking too many Pall Malls. He is even single. Yet, in another sense, so little has changed that when asked how he would re-title a hypothetical autobiography of the years since his release from prison, he replied: "To be frank . . . I probably wouldn't change the title at all." The meaning of "raise up off me," incidentally, falls somewhere between "get off my back" and "give me a break."

Judging by the recognition he's received, Hawes should be sitting on top of the jazz world. He was first noticed as long as 20 years ago, when he won *db's* New Star Division poll in '56, and award certificates are still going up on the trophy wall of his new Los Angeles

apartment. This year he was presented with a Bicentennial Award by the State of California for his contribution to black culture in America, and *Raise Up Off Me* won a Deems Taylor award in '75. Hamp observed, however, that for him, "the battle never ends"—his battle for financial solvency, a stable life-style, and a comfortable niche for a bebop pianist whose style has been tempered by the two-handed influences of Art Tatum and Oscar Peterson.

The battle is not going well. Except for a concert at Carnegie Hall, Hawes has not worked outside his native California for the past two years. In addition to club dates, his new manager, Bernie Gelb, has placed him behind the keyboard with more popular acts like Joan Baez and Seals & Crofts; but Hamp has been too much his own man to remain anyone's accompanist.

Studio work, however, has come his way and seems to be the brightest light on the horizon. MGM paired him in a duo with bassist Charlie Haden, and Contemporary Records has teamed him with Ray Brown and Shelly Manne on a recently released album. Still, his current goal, a touring band with Steely Dan guitarist Denny Dias, remains a hit record away, and the closest he has come to date is *The Challenge*, a recent RCA release recorded in '68. What is most interesting about *The Challenge* is that it is an album of Hawes on acoustic piano, unaccompanied. If there is a moral to this story it is that Hampton Hawes is well-received when he is heard, but the problem of exposure is a perennial one. Until it is solved, *Raise Up Off Me* may continue to be his story.

Lyons: What frustrates you most about the music business?

Hawes: Too much good music is lost by the business people and merchandisers. They're only in it for one reason—and I'm not putting them down for it—but that reason is to make money. I'm not saying they don't like music or appreciate it, but coming down to the nitty-gritty, it's about money, not culture. There ain't a record company I can go to where they don't know me and like the way I play, but it

stops at that. When you start talking about a contract, whether someone likes the way you play or not ain't got anything to do with it. It's whether you can sell records, and that's where the confusion comes in.

Lyons: What makes people think you can't sell records?

Hawes: I don't know if they think that. My records are still selling from the '50s. Now that's steady. But it takes a long time for royalties to build up. It's like interest being paid off on an investment. In terms of sales, I was thinking of immediate returns, like a gold record. But that's very rare for instrumentalists. Billy Preston and Herbie Hancock are the only ones I know who have done it.

Lyons: Yet *The Challenge* has done very well.

Hawes: I never thought a solo album by me recorded in '68 would be on the charts. One thing I've decided about my work is that it's going to be on acoustic piano. Almost every album I've made on acoustic—like the albums in the '50s—is still selling. That's where I can use my pianistic abilities. I think the electric that Hal Rhodes made is the best in the world, and I ain't found one that could touch it. I believe there's a place for the instrument and if I play one, that's the one I'd play. But one thing I've learned is that when you play solo, there's nothing else you can play but acoustic. It shows the most personal relationship I have with wood. See, there's one thing an electric piano can't be, and that's wood.

Lyons: You told me not too long ago that you felt closer to the instrument than anyone else playing now.

Hawes: If I said that, I want to clarify it. I don't know how close anyone else is, though I can feel how close they are when I hear them. I should just speak for myself. I feel closer to the wood than I have ever felt. There's a time when you get in touch with your instrument—and I'm not religious—you feel spiritually that it's talkin' back to you. The only person I know who had it all the time was Charlie Parker—or maybe Miles—but they were born that way. I have to be visited by it, and I'm being visited now. Consequently, I'm doing something with the piano that nobody else is doing.

Lyons: Are you still finding opportunities to work with Denny Dias?

Hawes: I've had about five bands recently, but Denny has always been there. He's the nucleus. He understands what I'm trying to do, and even when he doesn't understand it, it's cool, because he does the right thing. So when I play the music I write, and it's a quartet, I use Denny on guitar. Since he's playing with Steely Dan, there are times when he's hard to get. The idea with Denny is to have something musically good that can be merchandised without going against anything in my soul. I don't want to sell records just to sell records. I want to sell them to be in a position where I can do more with my music and let everyone know I have a lot of music to be heard.

Lyons: Now that Bernie Gelb has you working with more commercial acts, are you tempted to pursue that direction, or are you waiting until the wheel of fortune comes around to what you've been doing?

Hawes: It's going to have to happen that way because I can't program nothin'. I have to play what I feel because if I can't play what I feel, there ain't no use in me playin'. I do try to write melodic things, catchy, sometimes, but that's as far as I can go. I can't change my

SELECTED HAWES DISCOGRAPHY

THE CHALLENGE—RCA 1508
NORTHERN WINDOWS—Prestige 10088
SPANISH STEPS—Black Lion 122
SEANCE—Contemporary 7621
AT THE MONMARTRE—Arista-Freedom 1020
PLAYIN' IN THE YARD—Prestige 10077
HERE AND NOW—Contemporary 7616
BLUES FOR WALLS—Prestige 10060
UNIVERSE—Prestige 10046
FOUR—Contemporary 7614
FOR REAL—Contemporary 7589

RECORD REVIEWS

Ratings are:

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

STEVIE WONDER

SONGS IN THE KEY OF LIFE—Tamlia T13-340C2: *Love's In Need Of Love Today*; *Have A Talk With God*; *Village Ghetto Land*; *Contusion*; *Sir Duke*; *I Wish*; *Knocks Me Off My Feet*; *Pastime Paradise*; *Summer Soft*; *Ordinary Pain*; *Isn't She Lovely*; *Joy Inside My Tears*; *Black Man*; *Ngiculela—Es Una Historia—I Am Singing*; *If It's Magic: As*; *Another Star*; *Saturn*; *Ebony Eyes*; *All Day Sucker*; *Easy Goin' Evening (My Mama's Call)*.

Personnel: Wonder, vocals, keyboards, and drums; Mike Sembello, lead guitar; Raymond Pounds, drums; Nathan Watts, bass; Ben Bridges, rhythm guitar; Gregory Phillinganes, keyboards; Hank Redd, alto sax; Raymond Maldonado, trumpet; Trevor Lawrence, tenor sax; Steve Madaio, trumpet; guests include Ronnie Foster, Minnie Riperton, Syreeta Wright, Deniece Williams, Shirley Brewer, Dean Parks, Herbie Hancock, "Sneaky Pete" Kleinow, Jim Horn, and George Benson.

* / * * * * *

With all due respect, the "rating system" is a patrician device for elevating essentially subjective opinions to objective status, not so different from the premises of the grading system. Nonetheless, it is rather fulfilling to give a good pupil an *A* or *B* and slightly depressing (but occasionally a sheer kick) to admonish students who don't try hard enough with a *C* or *D*. How, though, does one approach the prodigy who technically deserves the highest of accolades, yet allows the grandeur of his work to obfuscate his perspective? Thus, the split rating above, the first I've ever felt compelled to give. But then Stevie Wonder's *Songs In The Key Of Life* is the first album which has stirred such ambivalent—nearly dichotomous—reactions within me in a long, long time. (The last one was the Stones' *Exile On Main Street*, which would still get a similar rating in my book.)

The Qualms: Stevie made people wait a long time for this double set, which is his right (although the delay had as much to do with monetary as musical quality, which is also his right). But it is *not* his right, in fact a breach of artistic responsibility, to allow Motown to indulge in such excessive, fatuous, *needless* packaging. First, it lists at \$13.98, all for an undistinguished looking jacket that, upon opening, unceremoniously dumps a third, smaller record (an EP) in your lap, not to mention a confusing, audacious 24 page folio. The whole shebang—lyrics and all—could have easily fit into the usual two-record, folding jacket format.

More importantly, though, since when has it become incumbent upon Stevie Wonder to project himself as a spokesperson—spiritual, political, or otherwise? *Have A Talk With God*? Thanks, but my editor's heavy enough. *Black Man*? I'm not trying to slight Stevie's intentions, but I think we have more effective

and less pedantic means at our disposal to impart historical lessons without catering to boring, endless recitations. I'm afraid many of us (myself included) have been screaming "genius" at Stevie Wonder for so long that it has impaired his judgment. "For I do believe it is that Stevie Wonder... must be carried on his mission to spread love mentalism," he declares in his opening liner notes. I'm sorry, but the man simply fails to qualify as a prophet or messiah. I'm not moved by Stevie the "leader," but rather Stevie the music maker.

The Acquittal: The music. I mean, my own reservations and Stevie's seemingly boundless capacity for naivete aside, so *much* music on this record blows me away that I often end up thinking: So what if Stevie is preachy and extravagant? So what if he's lost the intuitive thread that made *Talking Book* a landmark? "Just because a record has a groove/Don't make it in the groove," cites Stevie in his Ellington tribute, *Sir Duke*, and though his art may be more notable for its artifice at this point, when he strikes those first few chords, I can't help but capitulate.

The entirety of sides one and two and the first three tracks from the EP are the real meat of this sacred cow. *Love's In Need Of Love Today*, *Have A Talk With God*, and *Saturn* are gorgeous pieces, brimming with full, rotund harmonies and seamless, multilayered instrumental weavings. *Knocks Me Off My Feet* and *Summer Soft* are the kind of guilelessly sensitive songs so many of us have come to love Stevie for in the past, as close to offering personal feelings as this album gets. And while Stevie's head is definitely lost somewhere in the cosmic cloud of unknowing, his instincts are still terrestrial enough to reel off infectious rockers like *I Wish* (this album's *Superstition*), *Ordinary Pain* (with Shirley Brewer's delightful "reply" vocal), *Ebony Eyes*, and *All Day Sucker*.

But too many "endless endings" (which translates as filler) and not enough willingness to challenge the medium dilute *Key Of Life's* impact. *Contusion* may show Stevie can hold his own with Corea and the rest, and *Sir Duke* convincingly and enchantingly demonstrates his affinity for swing; but the closest Wonder comes here to breaking new ground is *Village Ghetto Land*, with its chilling, bloody imagery set against a deceptive, alluring string section. Maybe too close for comfort. More incisive insight of that order and less didactic, gratuitous (Gratuitous? At \$13.98?) moral and religious advice, and Stevie Wonder may still become the musical icon he so obviously longs to be. But I don't think music needs a "born again" Jimmy Carter. Nor even a soulful John Denver. —gilmore

DEODATO

VERY TOGETHER—MCA 2219: *Peter Gunn*; *Spanish Boogie*; *Amami*; *Black Widow*; *Juanita*; *I Shot The Sheriff*; *Theme From Star Trek*; *Univac Loves You*.

Personnel: Deodato, keyboards, synthesizers, percussion, ARP bass; Chris Parker (tracks 1, 2, 7), Paul Marchetti (tracks 3, 5, 8), Steve Gadd (track 4), Nick Remo (track 6), drums; Will Lee (tracks 1-2, 6-7), Anthony Jackson (track 3), Will Lee (track 4), bass; John Tropea, Jerry Friedman, David Spinoza, Ray Gomez, guitars; Rubens Bassini, percussion; The Ellington Sisters, vocals; Danny Mourose, tenor sax and flute; David Nadien, Gene Orloff, Max Ellen, Harry Lookofsky, Max Pollikoff, Emmanuel Green, Swart Clark, Joseph Mallin, Charles Lisbove, Sanford Allen (tracks 1, 2, 7), violins; Al Brown, Emmanuel Vardi, violas; Kermit Moore, Charles McCracken, Jesse Levy (tracks 1, 2, 7), cellos; Marv Stamm, Jon Faddis, Alan Rubin, John Gatchell, trumpets; Wayne Andre, Tony Malone (tracks 1, 2, 6, 7), trombones; Sam Burtis, (tracks 1-7), trombone; Tony Price

(tracks 1, 2, 6, 7), tuba; Hubert Laws, Romeo Penque, William Slapin, William Hammond (tracks 1, 2, 7), flutes.

* 1/2

Eumir Deodato is a very competent arranger, crafting sound textures that are perfect for two minute top of the hour easy listening station fadeouts to the network news. As a musical chemist he takes no chances; those who dread surprise in their lives doubtlessly find the structured world he presents a balm to their souls.

Where's the indictment? Well, let's borrow from the *Star Trek* television show, which incidentally has its title track played here. "This is not a living and growing civilization," said Mr. Spock about a planet where everyone strolled around narcotized and choreographed by a super-computer named Landru. How appropriate it is then that Deodato seems to be taking his orders straight from the post-convention communique of the latest MOR radio programmers convention. Briefly, do not explore, keep the cuts short, stick to familiar themes.

As a keyboard player, Eumir is sufficiently adept, yet rarely solos. Propping up the repetitive bass backbeat with the most hackneyed type of chordal maintenance, Deodato prefers to let his sidemen do most of the work. There are occasional flashes of competence; Sam Burtis' mellow trombone on *Amami*, a funky sax solo by Mourose on *Juanita*. However, all is generally predictable; swirls of strings are used to castrate some potentially exciting Brazilian themes; tinkertoy synthesizer effects are employed to simulate the wanderings of the U.S.S. Enterprise on the *Star Trek* number, and Deodato follows the same tack on *Univac Loves You*.

The crowning insult, however, is the idiotic female chorus on *Star Trek* and *Peter Gunn*, as these funkified mamas (over a syncopated drone) repeat the names of these themes with all the combined intelligence and fervor of lobotomized chorus girls.

Finally, speaking of lobotomy, Deodato is not at all unlike the Big Nurse in *Cuckoo's Nest*, who stifled the individual creativity of her patients and merged them all into a drab whole. The fact that such brilliant musicians as Wayne Andre and Jon Faddis would settle for anonymity in this slightly electrified clone of a Mancini session brings such similes to mind. —shaw

GINO VANNELLI

THE GIST OF THE GEMINI—A&M SP.4596: *Love Of My Life*; *Ugly Man*; *A New Fix For '76*; *Omens Of Love*; *Fly Into This Night*; *War Suite*; *Prelude To The War*; *The Battle Cry*; *To The War*; *Carnal Question*; *After The Last Battle*; *To The War (Reflection)*; *Summers Of My Life*.

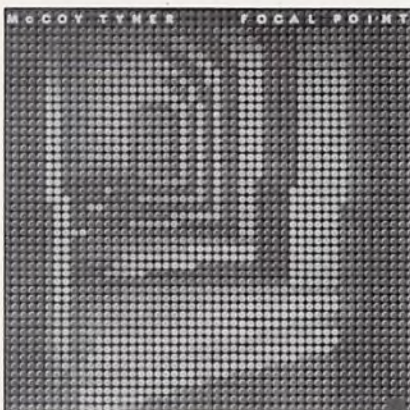
Personnel: Vannelli, vocals, acoustic piano. Clavinet; Joe Vannelli, electric piano, acoustic piano, Clavinet, synthesizer; Richard Baker, organ, synthesizer, synthesizer bass; John J. Mandel, timpani, percussion; Graham Lear, drums; Dido, congas, cauca, timbales.

* 1/2

When it's time to hand out awards for pretentious overproduction, Vannelli and *Gemini* are going to be heavy contenders. At the beginning of side two a three-part piece called *War Suite* appears (comprised of three instrumental tracks and a song that says war is okay if "the sanctities of your creeds are terrorized"). It is such a shallow, overblown extravaganza that one can only compare it to Cecil B. DeMille producing music for supermarket sound systems.

Vannelli is a good pop vocalist with an

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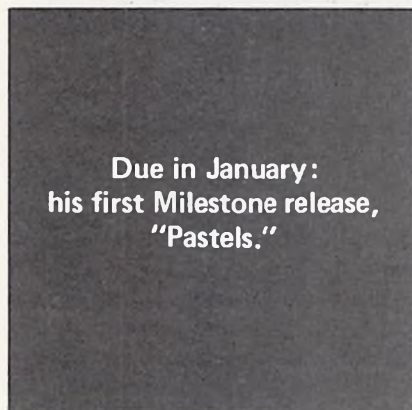
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abundance of sex appeal—sort of like Tom Jones mingled with Sergio Franchi—whose music is the kind of thing one would expect to hear in a Las Vegas lounge. It's a predictable style that is long on contrived dramatics and emotion but often short on substance. The songs here (penned by Gino) address themselves mostly to love and war. In fact, side two is almost completely dedicated to the subject. *Carnal Question*, for example, wonders "If I came back/Just a cripple from the war/Would you hold me close/Just like you did before?" Then there's a number about loving life as an "ugly man," and another about the demise of the psychedelic '60s and how "our heroes blew their minds with X and Ys and LSD." It's relentless banality of the kind found in a sophomore English class.

Vannelli's brother Joe handles keyboards

and synthesizer with a certain amount of flash and energy, but once again it's musically shallow and gimmicky—the synthesizers seem to be continually soaring over everything else in an effort to create the effect of majesty.

If you are a Vannelli fan, and insist on playing *The Gist Of The Gemini*, crank the stereo way up so the sound terrorizes your frontal lobes.

—nolan

CLAUDE BOLLING

CONCERTO FOR CLASSIC GUITAR AND JAZZ PIANO—RCA FRL 1-0149.

Personnel: Bolling, piano; Alexandre Lagoya, guitar; Michel Gaudry, bass; Marcel Sabiani, drums.

Bolling's *Concerto* isn't nearly as strong as his highly praised and commercially successful *Suite For Flute And Jazz Piano*, which fea-

tured classical flutist Jean-Pierre Rampal. But it is consistently pleasant, and two of its six movements are little gems.

In the first of these sections, subtitled *Serenade*, classical guitar arpeggios run along beneath a free-flowing jazz piano line, while Sabiani's tasteful drumming adds a bossa nova beat. Here Bolling as composer succeeds in imbuing his earlier classical/jazz fusion with a Latin flavor.

But in other movements where he experiments with Latin music, jazz and classical admixtures disrupt the mood. In addition, there is a definite conflict between the jazz style of bassist Gaudry and the less syncopated classical idiom of Lagoya.

This kind of philosophical incongruity never surfaced in the Bolling/Rampal collaboration. Because Rampal was allowed a good deal of latitude for improvisation, he dovetailed perfectly with Bolling, Sabiani and Max Hediguer (who preceded Gaudry as bassist). Lagoya, like Rampal, is a superb musician; but except in *Africaine*, where he leads off with a taut jazz riff, he doesn't get much of an opportunity to improvise on this LP.

Ironically, for all of Bolling's preoccupation with structure, there is little thematic integration in his *Concerto*. On his next release, hopefully, he'll go back to playing for fun.

—terry

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BOB DYLAN

HARD RAIN—Columbia PC 34349: *Maggie's Farm; One Too Many Mornings; Stuck Inside Of Mobile With The Memphis Blues Again; Oh, Sister; Lay, Lady, Lay; Shelter From The Storm; You're A Big Girl Now; I Threw It All Away; Idiot Wind.*

Personnel: Dylan, vocals and guitars; Mick Ronson, David Mansfield, guitars; T-Bone Burnette, guitars and background vocals, piano; Steven Soles, guitars and background vocals; Rob Stoner, bass and background vocals; Howard Wyeth, drums and piano; Gary Burke, drums; Scarlet Rivera, strings.

Bob Dylan, more than any other performer in rock, has a way of catching people off guard. Ten years ago he wouldn't have sung *A Hard Rain's A Gonna Fall* and he couldn't have written *Shelter From The Storm*; five years ago he would have ignored requests for *Stuck Inside Of Mobile*, and substituted *Lay, Lady, Lay* instead. Yet now he sings all of them from the same stage with equal passion while traversing the whole range of his diverse repertoire and guises with disarming ease.

Hard Rain, only the second live album Dylan has chosen to release in his 14 year recording career, is a partial soundtrack for the recent NBC-TV special of the same name. A little of that milestone has been mercifully left out (the title song, notably), a little tragically left out (*Mozambique*, duets with Joan Baez on *Blowin' In The Wind* and with Roger McGuinn on *Knockin' On Heaven's Door*), and over half never appeared on the broadcast (*Mobile, Oh, Sister, Lay, Lady, Lay, You're A Big Girl Now, and I Threw It All Away*). In either case, *Hard Rain* is a Dylan *tour de force*, not the Rolling Thunder Revue event many viewers and listeners anticipated. We are spared the asinine excesses of Baez doing the funky chicken and Bob Neuwirth playing jester to the king, but we are also robbed of some magnificent music, including Roger McGuinn and Joni Mitchell's solo spots, Dylan's revived versions of *When I Paint My Masterpiece* and *Tonight I'll Be Staying Here With You*, and his halting but touching remake of Johnny Ace's *Never Let Me Go*. Maybe Bob's awaiting the release of the mythical *Rolling Thunder* movie

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before officially committing those treasures to vinyl. Otherwise, he risks turning his legacy over once more to the scruples of bootleggers.

Regardless, *Hard Rain* stands on its own as damn fine rock, a side of Dylan many of us have too long missed. Dylan's imposing vocals and upbeat rhythm guitar coalesce with the band's rhythmic resiliency and impulsive instrumentation for a cathartic, intoxicating effect. Citing highlights on an album of this nature is a superfluous effort, although one can't help noting how nice it is to finally hear fully-fleshed versions of *One Too Many Mornings* and *You're A Big Girl Now*. The most transcendent, piercing performances act as bookends for the second side, *Shelter From The Storm* with Dylan's raging slide-guitar interludes that help to evoke the implied maelstrom, and *Idiot Wind*, delivered with all the incisive irony and threatening electricity the

song deserved in the first place. And just listen to how Dylan frames the phrase, "I can't help it if I'm luc-keec..." With no apologies to anyone, Bob Dylan is simply rock's most expressive, inventive singer, one who constantly stretches and tests the genre's parameters.

At a time when artistry and creativity are too often measured in standards of purist technology and antiseptic performance, *Hard Rain* stands out as a paragon of raw defiance. Along with *Before The Flood* and *Blood On The Tracks*, it is one of the essential artifacts of '70s music. —gilmore

VARIOUS ARTISTS

THE VOICE OF THE BLUES—Yazoo 1046: *Gain' Up The Country* (Barbecue Bob); *Decatur Street 81* (The Georgia Browns); *Ground Hog Blues* (Rambling Thomas); *Keep On Trying* (Tampa Kid); *Selling That Stuff* (The Hokum Boys); *Corrine Corrina Blues* (The Too Bad Boys); *I Want You To Lead Me On* (Sis-

ter O. M. Terrell); *Jefferson County Blues* (Sam Butler); *Come On Over To My House Baby* (Oscar Woods); *Laughing Rag* (Roy Smeck); *The Voice Of The Blues* (Irene Scruggs); *She's A Hum Dum Dinger From Dingersville* (Jimmie Davis); *When The Saints Go Marching In* (Blind Willie Davis); *She's Coming Back Some Cold Rainy Day* (Georgia Cotton Pickers).

CASEY BILL WELDON/KOKOMO ARNOLD: BOTTLENECK GUITAR TRENDSETTERS OF THE 1930s—Yazoo 1049: Weldon—*You Just As Well Let Her Go*; *Go Ahead, Buddy*; *Lady Doctor Blues*; *The Big Boat*; *Hitch Me To Your Buggy And Drive Me Like A Mule*; *You Shouldn't Do That*; *Back Door Blues*. Arnold—*The Twelves*; *I'll Be Up Someday*; *Busy Bootin'*; *Sagefield Woman Blues*; *Back To The Woods*; *Salty Dog*; *Feels So Good*.

Despite the emphasis on blues guitar and harmonica on the part of today's young blues fans, blues is and always has been fundamentally a vocal music. So much so in fact that no successful career in the blues has been launched or maintained solely on the basis of instrumental proficiency. There have been no exceptions to this observation. For all his phenomenal skills and vast influence as a guitarist, B. B. King is first and foremost a superlative blues singer every one of whose r&b hit recordings was a vocal performance. Likewise, Little Walter Jacobs, while defining and extending the role of the harmonica in modern blues, made and kept his great popularity and recording success as a vocalist who appealed greatly to blues audiences. Blues is pure and simple a vocal music, a fact every blues performer acknowledges.

This being the case, it's not at all surprising that over the years bluesmen should have devised various ways of using instruments to approximate the dips, slides, slurs and all the other tonal ambiguities of the vocal blues. One of the most effective ways of "vocalizing" the guitar is to slide a smooth, heavy bar-like object up and down its strings which, when plucked, then produce a whining sound. The skillful manipulator of this technique—called "slide" or "bottleneck" style—can wrest a staggering variety of voice-like effects from the instrument, often using it as an extension of the voice, to complete partially sung phrases—to make it talk or sing. It's also one of the oldest of such techniques, perhaps ultimately of African origin, recent research indicating its use over wide areas of the Deep South in the late 19th century where it frequently was employed in conjunction with crude, home-made one-string instruments called "bo (or bow) diddleys" long before there appeared a performer using that name.

The technique of slide—or bottleneck—guitar apparently has been used through every stage of the blues' development and history and in every one of its stylistic permutations. Certainly it predated the early 20th century vogue for Hawaiian guitar, though this popular musical idiom did much to help introduce new elements to blues slide guitar. Noted performers include Son House, Blind Willie McTell, Robert Johnson, Tampa Red, Blind Willie Johnson, Kokomo Arnold, Casey Bill Weldon, Muddy Waters, Robert Nighthawk, Elmore James, John Littlejohn, Hound Dog Taylor and a host of others preceding and following them.

These two collections from Yazoo, the premier blues reissue label, provide a generous sampling of a number of interesting, effective and diverse ways blues musicians have used the technique from the late 1920s to the early '50s. The operative word is "diverse," for the one fact that emerges most clearly from listening to the two sets is that each and every per-

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former approaches, and turns the technique to his own singular expressive ends. There is no one bottleneck style—nor, apparently, even much in the way of regional consensus—so much as there are myriad ways of playing slide guitar, perhaps as many as there are individual slide guitarists.

With its cheek-by-jowl mixture of raw country blues, suave city blues, vaudeville music and, in comparison, rather insipid hillbilly and pop music of the 1920s, *The Voice Of The Blues* set has something of the rag-tag about it; still, it is very instructive in indicating something of the amazing breadth of individual approaches to bottleneck guitar, as well as suggesting the interactivity of black and white, folk and popular music in the South. In all, the album offers a very good representation of southern folk and folk-based performances which, despite wide stylistic differences, have in common a strong and effective use of slide guitar.

A high level of performance quality is maintained through the set, the absolute gems of which are Barbecue Bob (Hicks') stunning *Goin' Up The Country* (1928); Rambling Thomas' somber and thrilling *Ground Hog Blues* (1932); a swinging instrumental *Selling That Stuff* (1929) by the Hokum Boys (guitarist Tampa Red and pianist Georgia Tom Dorsey); Sam Butler's lovely *Jefferson County Blues* (1926) and a delightful reshaping of *Sittin' On Top Of The World* by the Georgia Cotton Pickers (guitarists Barbecue Bob and Curley Weaver and a harmonica player, possibly Eddie Mapp), as well as hillbilly artist Jimmie Davis' lilting and bawdy *Hum Dum Dinger*, with fine idiomatic bottleneck work by Edwin "Snoozer" Quinn, the McComb, Miss., jazz guitarist then living (1930) in New Orleans. The whole set is splendid, however, and there's not a dull or less than interesting moment in the 14 selections.

Likewise, the *Bottleneck Trendsetters Of The 1930s* is an excellent and wholly valuable addition to blues discography. Despite a relatively brief recording career (1930-38), James "Kokomo" Arnold was one of the most influential bluesmen of the between-the-wars period, a strong, engaging singer, extraordinarily fluent instrumentalist and composer of a good number of songs that have become blues standards. He is without doubt one of the fastest bottleneck players ever to have recorded, and there are numerous examples of his blinding speed scattered through his seven pieces. Speed notwithstanding, Arnold was always a compelling, richly emotional and exciting performer thoroughly committed to the bedrock blues. In striking contrast is Casey Bill Weldon, whose music was much more diffuse in its origins and impulses, embracing "hokum," popular song, hillbilly music, and Hawaiian guitar music as well as a number of other genres, though he was a capable bluesman too. Ironically, the greater "sophistication" of his music, for all its fluency, gives his recordings a much more dated sound than Arnold's affectingly honest, impassioned and ageless handling of the more naive blues forms. Weldon's very eclecticism got in the way of direct, heartfelt expression, and that's what keeps us listening to Arnold, not his speed or virtuosity. But Arnold had his priorities in perfect order.

Kudos to Nick Perls for two very worthwhile, well-conceived and -executed sets which, hopefully, will stimulate further research. Their value as musicological documentaries notwithstanding, the ratings are

solely for the enjoyment the albums afford the listener. The music's beautiful. —welding

BOBBY HUTCHERSON

WAITING—Blue Note LA 615-G: *Waiting; Prime Thought; Roses Poses; Don't Be Afraid (To Fall In Love Again); Searchin' The Trane; Hungin' Out (With You)*.

Personnel: Hutcherson, vibes, marimbas; James Leary III, bass; Emanuel Boyd, soprano and tenor sax, flute; Eddie Marshall, drums; George Cables, piano; Kenneth Nash, percussion; Hadley Caliman, Mguanda Dave Johnson, flutes (track 1).

★ ★ ½

Despite its silly and downright ugly packaging, inside this is a rather attractive album. The playing is straightahead, and producer Dale Oehler has added smooth, mildly funky touches here and there that might give it some commercial juice.

The cooks here move well, thanks to a creative, tenacious Marshall. Hutcherson's marimbas offer unique, woody color: he handles them with bubbling fluency. But it would have been nice to hear Bobby (and everybody else, for that matter) work on a few more interesting sets of changes. A couple of the tunes sound as if they might be a little tricky, especially *Prime Thought*, but the blowing sections generally drag out those old ostinato patterns to bat around one more time.

Waiting is probably too seamless and uniform in tempo (medium up to steaming, with few diversions) and texture. Still, it's done with taste and gives Hutcherson room to move. I'll listen to it again. —mitchell

FANIA ALL-STARS

DELICATE AND JUMPY—Columbia PC 34283: *Desafío; I'll See You Again; El Himno de Amor (Anthem Of Love); You've Lost That Lovin' Feeling; Picadillo; Fania All-Stars' Cha Cha Cha; Foofer Soofer; Lullaby From Rosemary's Baby; Sabrosa*.

Personnel: Johnny Pacheco, flute and percussion; Robby Valentin, bass; Ray Barretto, congas; Nicky Marrero, timbales; Roberto Roena, bongos; Papo Lucca, piano; Steve Winwood, electric guitar (track 5); George Annis, horn arrangements (track 5); Gene Page, arranger-conductor. Unidentified string section, additional personnel.

★

This record has nothing to do with *salsa*, despite enthusiastic claims to the contrary in an insulting press release inside my review copy. I've heard the Fania All-Stars playing reasonably creative non-salsa before, on most of an LP called *Latin Soul Rock*, which also featured Jan Hammer and Billy Cobham. But I was shocked to find much of *Delicate And Jumpy* little more than Barry White strings (i.e., Gene Page strings) with bongos in the background. I wonder how many innocent buyers this sneak attack will snare, and I wonder what purpose it serves. Why did Columbia go to all the trouble of engaging in a distribution deal with Fania (or vice versa) and then put this bogus album on the market, an LP that probably would sell more copies under someone else's name? If it's been determined by Columbia (or Fania) that *salsa* deserves a shot at America, then let the All-Stars play what they play best—Latin music. Hell, they don't even play here.

Cooling down, I still give one star, for Tito Puente's *Picadillo*, the only composition here by a *latino*. It gets into a nice groove that recalls that *Latin Soul Rock* LP. Plus, Winwood plays with an attractive economy and real feeling for what's happening around him. The next track, *Cha Cha Cha*, opens with Pacheco's funky flute, but soon degenerates into a tasteless gloss. The rest of side two consists of lame disco-soul charts with a brass accent; side one

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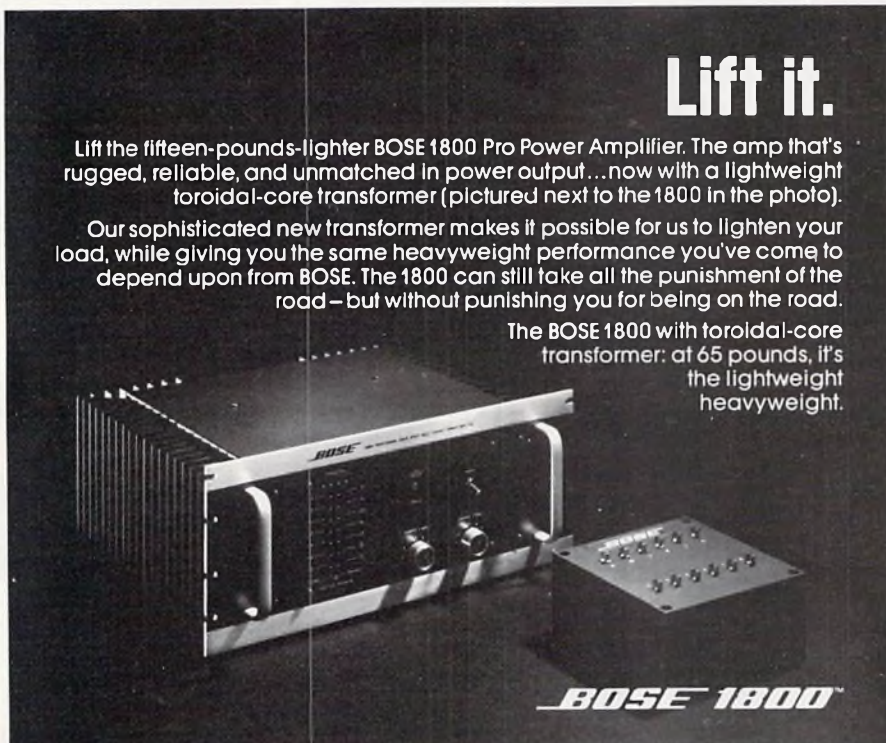
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features the Love Unlimited sound. In all cases, the Latin percussion sounds like an afterthought. *Que pasa? Nada.* —rozek

ROY ELDRIDGE

WHAT'S IT ALL ABOUT—Pablo 2310-766: *I Still Love Him So; The Heat's On; That Thing; Recado Bossa Nova; Melange.*

Personnel: Eldridge, trumpet; Budd Johnson, tenor sax; Norris Turney, alto sax; Norman Simmons, piano; Milt Jackson, vibes (tracks 4 and 5); Ted Sturgis, bass; Eddie Locke, drums.

★ ★ ★ ★

The delights on this album come from several directions. First is Budd Johnson. More than any other member of the group, this is his record. Check out his entrance on *Love Him So*, the tightening noose of tension and lickety-split precision of his climax on *Heat's On*, and the rocking gutsiness of his bent notes and slurred phrases on *Melange*. This album would be outstanding for Johnson alone, his distracting use of tremolos notwithstanding.

But there's more. Roy is in superior form. His tone will never be as massive as it was five, ten or twenty years ago. But he makes the most of his resources here. He sounds pent up and ready to explode on *Heat's On*. Yet he's never out of control, fast and straight to the essence with rapier-like accuracy. This is Eldridge very near the top of his current powers. *Melange* finds him more restrained, digging hard into the rock-solid foundation laid out by Locke and Sturgis. Only on *That Thing*, where he gets a very irritating muted sound, is he a genuine disappointment.

Altoist Turney has never sounded as responsive and aggressive as here, at least not on his various Ellington sessions. He rises to his best efforts with the others on *Heat's On* and *Melange*. He opens *Love Him So* in his Hodges groove before Roy shifts tempo and takes everyone for a ride.

Jackson plays only on *Melange* and *Recado*, the latter being the better showcase for his facile swing. His contribution on *Melange* is solid but anticlimactic after Johnson.

The rhythm section is above average and actively drives the others when at its best.

—mcdonough

THE THAD JONES/ MEL LEWIS BAND

THAD JONES/MEL LEWIS & MANUEL DE SICA AND THE JAZZ ORCHESTRA—Pausa PR-7012: *First Jazz Suite (Brasserie, Father, Sing, Ballade, For Life); Little Pixie.*

Personnel: Jones, flugelhorn; Lewis, drums; Jon Faddis, Jim Bossy, Steve Furtado, Cecil Bridgewater, trumpets; Jimmy Knepper, Cliff Heather, Billy Campbell, Quentin Jackson, trombones; Jerry Dodgion, alto and soprano saxes, flute; Ed Xiques, alto and soprano saxes, clarinet; Billy Harper, tenor sax, flute; Ron Bridgewater, tenor sax, clarinet; Pepper Adams, baritone sax; George Mraz, bass; Roland Hanna, piano; Dee Dee Bridgewater, Manuel, vocals.

★ ★ ★ ★ ★

Capturing the complexities and the excitement of a big jazz band like the Thad Jones-Mel Lewis orchestra is not an easy proposition. There is an illusive factor involving music, musicians and recording conditions that is hard to pin down. But when the equation works, it works well.

In 1972 the Thad Jones-Mel Lewis band recorded in London the debut work of Italian arranger-composer Manuel De Sica (son of film director Vittorio De Sica) and it is a work that seems tailored for the band. Titled *First Jazz Suite*, the five part composition explores the wide range of colors the unit is ca-

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pable of—its power and its seductive warmth. De Sica exploits the band's abilities at complex section playing; he gives full reign to the unmatched Hanna-Mraz-Lewis section; and he demonstrates that he knows well how the band can be used as several smaller units within sections of his composition.

First Suite is both a simple and difficult piece, with a lyric thematic melody (stated on Thad's mellow flugelhorn) that threads its way through the five parts. There are subtle woodwind passages and flashes of slightly out harmonics, and there is considerable attention to big band dynamics. De Sica has also left the composition open, allotting sufficient space to the band's superb collection of soloists.

Brasserie opens with Jon Faddis' trumpet screaming over the trumpet section, then moves into a truly inspired Pepper Adams solo which at one point is unaccompanied, except for Mraz's full bass sound propelling him on. *Father* is a beautiful, almost poetic, theme featuring Thad's horn. *Sing* is an up tempo Bridgewater-De Sica scat duet, with their voices (dominated by Manuel's raspy sound) blending like another instrument with the band. *Ballade* utilizes Dee Dee's superb Sarah Vaughanish voice again, her scat vocal accompanied only by percussion, building in unison with the band.

Jazz Suite is not a ponderous or pompous work, it is a rich piece that swings relentlessly with an emotional dimension the band captures completely. It might also be mentioned that the recording is technically fine, something that isn't always the rule when big jazz orchestras are recorded.

In addition to the *Suite*, the album is rounded out by a long, cooking rendition of Thad Jones' *Little Pixie*, dedicated to De Sica and recorded live in Italy. *Pixie* shows the band at its blowing best. —nolan

WAXING ON

This latest batch of Prestige twofers includes, typically, several LPs each including John Coltrane, Arthur Taylor, Doug Watkins, Philly Joe Jones, and Jackie McLean, along with two leaders appearing on other men's dates as well. In this shameful era of heavy producers homogenizing musicians' work, it is a surprise to find some journalists still complaining about the blowing session recordings of Prestige's heyday. Freewheeling blowing characterizes three of these sets, and the groups led by the others were basically blowing groups. There's far more life here than in the latest beautifully wrapped product with the producer's photo on the back and the sidemen's names and recording dates omitted. If the music must stand on its own, so be it—did overdubbing ever help serious musicians anyway?

Really, the Donald Byrd collection contains a near-ultimate example of what a blowing date was supposed to be. *Dig* includes solos by Byrd, McLean and Art Farmer—two each—plus trumpet chases. The fast tempo and drummer Arthur Taylor generate considerable surface excitement. Farmer, working within his middle ranges, invents very good lines (and I far prefer his trumpet sound here to his later flugelhorn work), while the special "cry" of McLean's style gives the lie to

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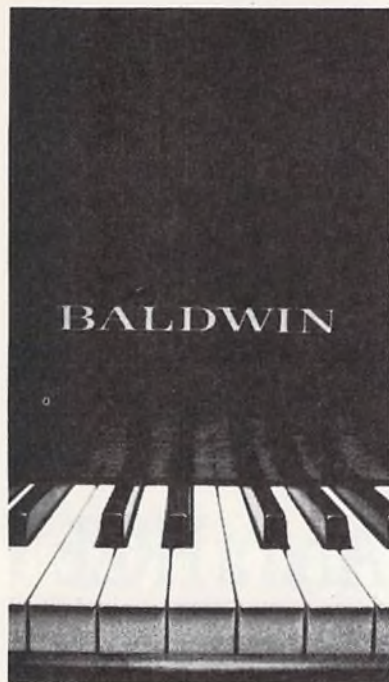
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the fluent, overtly pleasant cast of his lines. Byrd's flair covers for multiple sins of indirection, so that his fleetness and detailing of melodically dry lines are what we notice. Unfortunately, he is little better in the rest of the LP (he is certainly *not* the kind of player who should be permitted to do *Round Midnight*) and Farmer is little more satisfactory, though his ballad works rather nicely. But the rhythm section is in heavy dealing form (cheers to A. T. and pianist Barry Harris), and McLean adds distinctive touches to the affair.

The other LP in the Byrd album is a quintet date, and his contribution is largely hack work. But Phil Woods is the altoist, creating a solo probably as straightforward as he ever offered in *Dewey Square*, elsewhere adopting the posture of a gentleman saxophonist. Don't consider this a criticism: his work has unusual authority (note *In Walked George*), and the personal way he organizes Parker phrases in *Once More* demonstrates a strong personality. In fact, his seriousness of purpose in *Lover Man* offers a kind of dignity few saxophonists have ever succeeded in projecting. Again, respects to the drummer, Charlie Persip; bassist Teddy Kotick is reliable, but pianist Al Haig is not.

Woods' own album offers less concentrated alto playing than his date with Byrd's quintet. It's the mid-'50s Phil and Quill team, with both altoists featuring similar styles comprised of the more accessible elements of Parker combined with a sense of jump band sax derived from the '30s. Gene Quill, the somewhat funkier one with the less pliable tone, and Woods generally bring it off. For my taste Quill is the better in the quintet LP largely because of Woods' inconsistency of tone and a tendency to add bits of Hollywood funk and easy ideas when invention flags. '50s altoists faced with Parker almost had to take one or another academic point of view: like McLean or Lou Donaldson they might try to reproduce Parker at face value (neither succeeded, and their failures therein are their personal virtues), or like Phil and Quill, they might attempt a montage of Parker's ideas with, inevitably, the cutting edge smoothed.

But in the jam LP, with trumpeters Byrd and Kenny Dorham added, Woods takes on a ringing sound and welcomes the extroverted dueling atmosphere. All of his solos are good (Quill's lack only that extra Woods force of personality), and *Pairing Off* must be considered another special success of the blowing session format—only Byrd is weak, and drummer Philly Joe's delightful involvement draws attention from him. Actually, Byrd plays like an exhausted Clifford Brown throughout, while Dorham's rhythmic regularity suggests a Milt Jackson imitator on a new horn. The altoists are the power here, along with the drummer.

I fear critic Michael James was right when he noted that Hank Mobley's sense of timing has to be better than hairline perfect, or his soloing collapses. That is the fault of his first *Message* LP, and you nearly weep at his *52nd Street Theme* solo, it's so full of beautiful ideas muffled by anxious execution. This is the most dramatic example, but it happens time and again on the other tracks, and since Byrd (yep, he's here again) is in hardly better shape, the rhythm team of Barry Harris, bassist Doug Watkins and drummer A.T. can't rescue the date from a smoggy gloom. The other *Message* fares far better—the medium tempo of *Xlento* allows the gentleness of Mobley's art to shine

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through, and his playing on all of side four is lovely. His bounteous gifts as a ballad player are sweetly revealed in *I Should Care*—indeed, this is one of his really lovely ones—while the wonderful chorus by chorus movement-without-end of his *Crazeology* solo shows the best side of his 1956 style. Dorham (yep, he's back) generally shows his stodgy side, especially in the ballad, but the uplifting Mobley tenor solo and A.T.'s complementary art enliven the trumpeter into a solo that generates at least heat, if not light. Certainly the second LP makes this album worthwhile.

Mingus is a potentially dangerous influence if taken whole, as Mal Waldron was doing by 1956-57. His *Yesterdays* arrangement evokes starkness through theme distillation, but inevitably you mentally compare it with the same effect achieved so much more powerfully by Billie Holiday with her dramatic detailing and timing (it was recorded before he began working with her). The themes of *Way You Look Tonight* and *From This Moment On* are simply impossible, no matter how the changes inspire soloists, so Mal's slight rhythmic relocations seem more finicky than purposeful. Even so, he resolves his *Dee's Dilemma* ¾ theme in waltz time to pleasing effect, while best of all are his three-horn theme-in-the-round *One By One* and Mingusish setting of *Don't Explain*, with that strange held sax note entering the trumpet's theme exposition and the harmonized sax bridge. *Mal 1* is a quintet, with outgoing Waldron piano solos in *Bud Study* and *Shome*, and altoist Gigi Gryce sounding like a little piper next to the bold purposefulness of Idrees Sulieman's trumpet solos.

Mal 2 is two sextets, both with John Coltrane. *Pot Pourri* has a vigorous Waldron solo and Coltrane skipping happily, and if McLean's alto halts in places, trumpeter Bill Hardman lets fly a veritable storm of notes. It's a surprise to hear his poised work in two slower solos, then, and from this session *J.M.'s Dream Doll* must be singled out for the beauty of Mal's theme setting, with McLean playing the top line. The other group (Sulieman, Coltrane, altoist Sahib Shihab) works best of all—it may be the finest session of Shihab's career: his style may be vaguely related to Woods', but his sound and sense of imagery are far more hard core (hear especially his proud, funky *One By One* solo). Whatever Sulieman learned from Gillespie and Navarro, his sound, linear motion, remarkable confidence and absolute determination are wholly personal—otherwise his *Way You Look Tonight* solo might flare up in superficial form. One caution: what Mal calls the power of repetition, his "circular" piano style, sounds to me like mere fussiness. I've always admired his swing and rhythmic intentions in accompaniments, but there are murky places in his work, and he actually plays what used to be called "arranger's piano" herein most of the time.

There are certainly differences between Miles' quartet and quintet LPs, recorded only months apart. By mid-'55, when Clifford Brown was the center of attention, Miles had evolved a style seemingly determined to bring expressive virtues back to the instrument. In the St. Louis trumpet tradition, he returned to basics—phrases replete with church resolutions, broadly bent blue notes, most of all a profound sense of blues—that Gillespie, Navarro, Brown and their followers had largely eradicated from the postwar trumpet vocabulary. Miles' 1954 all-star blues dates had es-

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established his firm hold on the "modal" music he was to develop, and the splendid isolation of his musical personality had been wrought by fire before then. His playing in June seemed relatively conservative, given its respect for the changes, but many of the solos are very good. *Gal In Calico* is typical of the type of pop songs he would later choose, while *Night In Tunisia*, with its perverse tempo, brings out the lyric properties inherent in the changes. His restlessness is clear throughout the session, his loveliest passages are set off by "don't tread on me" lines.

It was not so much Coltrane's arrival as his own insistence on a group setting, and Philly Joe's growing assertion of asymmetry, that expanded his November session. If the drummer's methods appeared to protect Miles' nervous distance, they also allowed a more lyrical music to unfold wherein all his melodically-initiated dramatic devices could be pared. The complete clarity of his melodism, the direct communication of profound emotion through musical line that no other trumpeter bar Armstrong has matched, would flow freshly with his increased awareness of the possibilities of a freer sense of harmony. The beginnings are in this album. Coltrane's solos move from a swing style to Dexter Gordon to traces of what he, too, was to become, with already a distinctive big sound.

In the trombone anthology, turn first to the four Bennie Green 1951 jump band tracks. Hear the tough-edged sound of Green in *Green Junction*, notice the revival of Lawrence Brown's warm, funky style elsewhere (especially *Flowing River*), see how this unpretentious, swinging player is happily moving, ripe for the tenor sax screamer (Lockjaw Davis? "Big Nick" Nicholas?) to join. Then turn to the album's last track, *Say Jack* (1955) with Green's cotton candy solo and hilarious parody of a jump band routine (Green's flaccid calls, tenorist Charlie Rouse's roughneck responses). What went wrong? Green had studied J.J. in the meantime—J.J. with his usually weak melodic ideas and tone that he kept muted through his side one pieces (1949) to avoid as much as possible any chance of (horrors!) offering something urgent to his listeners.

The nadir was the coy, trivial J.J. and Kai set (1954), cute sound cocktails to dull the senses. Once a noble instrument in the era of Wells, Brown, Higginbotham, Teagarden, Harrison, etc., J.J. laid the horn low until its rediscovery by avant gardists in the '60s. Kai's eccentricities make him more interesting than J.J., and he has a more human tone—maybe that's why their duets (all of side three) are now largely forgotten. The best reasons to buy this collection are the four 1951 Green tracks and the sax stylings of Gerry Mulligan in embryo joining Brew Moore's variable but insistent post-Gray/Eager/Getz work in Winding's fine 1949 band (especially *Waterworks*).

—litweiler

- Hank Mobley, *Messages* (Prestige 24063): *** 1/2
- Miles Davis, *Green Haze* (Prestige 24064): ****
- Phil Woods, *Allotology* (Prestige 24065): *** 1/2
- Donald Byrd, *House Of Byrd* (Prestige 24066): *** 1/2
- J.J. Johnson/Kai Winding/Bennie Green, *Early Bones* (Prestige 24067): ** 1/2
- Mal Waldron, *One And Two* (Prestige 24068): ****

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BLINDFOLD TEST



GIUSEPPE PINO

Nat Adderley

by Leonard Feather

During a 21 year career in the forefront of jazz, Nat Adderley has made a dual reputation as cornetist and composer, but except for an occasional record date he has never been active as a leader. (Even during the two year period when Cannonball had to break up the quintet, Nat went to work for J. J. Johnson and later for Woody Herman.)

With his brother's death in August of 1975, Nat took a while to adjust himself to the responsibilities suddenly thrust on him. To keep the group together with a substitute saxophonist would have been unthinkable. Nat spent much of the rest of the year helping Olga Adderley deal with her bereavement; he stayed out of the public eye almost entirely until early 1976, when he joined an all star package for a brief European tour.

A few months ago Nat finally started his own combo. Around the same time he gave up his long residency in Teaneck, N.J. and moved to Lakeland, a town in his native Florida. This blindfold test, his first since 8/7/69, was conducted soon after the beginning of this new phase of his public and private life. He was given no information about the records played.

1. BLUE MITCHELL. *Scrapple From The Apple* (from *Blue's Moods*, Riverside). Charlie Parker, composer; Mitchell, trumpet; Wynnton Kelly, piano; Sam Jones, bass; Roy Brooks, drums.

Hey, that's a good record. You know I just loved that. I don't like to rate records, but I really loved that record. That's my kind of thing. It sounded like something that was done during the late '50s, early '60s, you know, that style. Maybe Blue Mitchell, maybe Wynnton Kelly—I'm not sure. They played it! No jivin'.

You want me to give it a star rating? Let me clear up how I feel about it. If there's a record—a classic album, a classic performance—I would think it would be a five star record. That one, on that kind of a scale, would be a four or four and a half. A great performance, and of course Blue Mitchell plays!

You know, I thought that was Sam Jones on bass, but I was just afraid to say because he didn't really ... he was walkin' like Sam but he didn't skip around too much. Sam, you know, he'll give you a little skip-a-dee-boom now and then and I didn't hear it. Roy Brooks? Yeah, a good drummer. No wonder they played so well!

2. WOODY HERMAN AND THE THUNDERING HERD. *Spain* (from *King Cobra*, Fantasy). Chick Corea, composer; Gary Anderson, arranger; Andy Laverne, piano; Dennis Dotson, fluegelhorn.

I thought I heard, right in one little spot, the alto saxophone playing lead—and there ain't that many big bands—sounded just like Woody playing just in one little spot, but he never played again. I don't know who the players are, but it was a very good record. I think I saw Woody do that tune on a PBS broadcast. It was good then. It's very good now—another one of them four, four and a half star ratings.

The pianist did a very, very good solo, and the fluegelhorn solo was very fine also. I thought it was great. If that's Woody's band, he's got a great

band. My man. You know, I used to work with Woody. I don't think there's a better leader than Woody Herman. Beautiful dude. I'm glad you played that one.

3. ART BLAKEY AND THE JAZZ MESSENGERS. *Thermo* (from *Caravan*, Riverside). Blakey, drums; Freddie Hubbard, trumpet, composer; Curtis Fuller, trombone; Cedar Walton, piano; Wayne Shorter, tenor; Reggie Workman, bass.

That was a workout! Ain't nobody can play like that except Freddie Hubbard. That melody line at the beginning ... that can't be done ... no trumpet player can play that line ... except Freddie Hubbard who's crazy enough to not know that it can't be done!

In the saxophone solo—I don't know who it is—but in the middle I hear a big drum roll a la Art Blakey, and I said hey, maybe that's one of those groups that Art had. Right after that Curtis Fuller definitely played, so I said well now, if that's Curtis and that's Freddie Hubbard ... I don't remember who the saxophone player was at that time, but it probably was Hank Mobley or somebody. I figured out that it must have been Art playing the drums, because I kept hearing those big buildups with the rolls ... but somehow it got confusing because it sounded like Bobby Timmons playing piano and I couldn't remember that Bobby was playing during the time that Freddie was there.

Anyway, it's a hell of a record! Now that's four and a half stars, straight ahead. Freddie Hubbard wrote that? I ought to call up Freddie and tell him: listen you ought to be crazy to write a tune like that for people to play. You know what? I doubt very seriously if they got another record on that tune. I'll tell you truthfully, a song like that should be done for trumpet players who are studying in school, because that little melody line is really fantastically difficult to play. I can't even sing it!

4. FREDDIE HUBBARD. *Windjammer* (From *Windjammer*, Columbia). Hubbard, trumpet,

composer; George Cables, Clavinet.

O.K., Freddie! Get the money, Freddie! I'll tell you, I hear a lot of people making a lot of records that make a lot of money, and I've been playing jazz for a long time, and if there's anybody that can understand somebody making some money, I can. I'm a lot more charitable in my thinking about instrumentalists who make records that make money than a lot of other musicians and people who like jazz.

That's not a great musical effort by Freddie, and I do assume it is Freddie, but what's being played is still good. It's good music and it's a lot better music still than a lot of records I hear that sell well, and I assume this is a good selling record—I hope that it is because I certainly wouldn't want Freddie to make a record like that if it didn't sell. So when I go hear Freddie I expect him to play some music, and I expect to hear him play that song too, because that's what people are paying to hear.

I don't think that record was made for the same reason or with the same identical spirit as the previous one—I rate the record based on what I think it was meant to be, and on that basis it's a three and a half. That's also based on the fact that Freddie is a hell of a trumpet player and he always plays good music, so when his solo came he still played his behind off.

As far as what the rhythm section did, it's not a great challenging thing, but I think it accomplished what it was supposed to. It was supposed to maintain a rhythm that is a basic kind of feel, and it did and was done very well and very musically. I guess that was George Cables playing some electronic thing—I don't know which one it was—maybe synthesizer. But in any event it was very well done. And because Freddie Hubbard is so bad—he's one of the great trumpet players of all time, and he don't mess around when he plays. Just like Dizzy. Dizzy made some funny records—all through the years Dizzy made funny records, but he always played. So I can't write that off.

I heard some guys in New York talking about ... "Freddie Hubbard better play some music." And I'm looking at them, thinking the same thing probably that Freddie's thinking: "You better get some money!" Freddie's living very well, and these cats still standing up outside the place talking about artistic integrity. I think that when one makes a record in order to survive and plays some music in order to survive, that it does not detract from his artistic integrity, unless he never plays any music again. When one sells out and one is an excellent musician ... the reason I agree with making records like this is because there have been a lot of very inferior players who made a lot of money playing inferior music because they couldn't play anything else. So I don't see any reason why a guy who can really play should not earn some money in the process. Why have you got to starve in order to be great? I don't understand that.

So play that, Freddie, and get that money, but play some music too!!

5. ROY ELDRIDGE. *I Still Love Him So* (from *What It's All About*, Pablo). Eldridge, trumpet; Benny Carter, composer; Norris Turney, alto; Budd Johnson, tenor.

Benny Carter? I don't know who was playing that, but I'm reasonably sure Benny was playing. If it wasn't Benny, it was somebody playing just like Benny. I liked the record. At first the ensemble didn't come in so I thought it was Benny playing alto and then I figured they had a little break and Benny played trumpet. I wasn't really sure. But then I didn't really hear what the trumpet was talking about except that when the tenor played, then it sounded like Paul Quinichette.

Anyway, I liked it. What I heard of that I really liked. That's another four stars.

I wish I could have had a five star record today, and I was just thinking about four or five records that I know are five stars: four Duke Ellington songs played by Duke Ellington's band, one Miles Davis from *Porgy And Bess*, one Miles Davis from *Sketches Of Spain*, one Miles Davis from the *Milestones* album, one Miles Davis from *Kind Of Blue*, and a few other Dizzy Gillespies thrown in. **db**

Profile

NOAH YOUNG

by chuck berg



SHEILA ABRAMSON

Change is the key to understanding the current phase of bassist Noah Young's career. First is his name. In March 1975, guided by the precepts of numerology, Richard Youngstein transformed his appellation to Noah Young. The second change involves a move along the well-traveled road from New York to Los Angeles where Young hopes to establish himself on the busy West Coast music scene.

Young's credentials are impressive. They include concert and club performances with avant-gardists such as Roswell Rudd, Bill Dixon, Gunter Hampel and Perry Robinson; vocalists Della Reese and Sheila Jordan; David Izenzon's Bass Revolution which featured such substructure stalwarts as Dave Holland, Buster Williams and Jimmy Garrison; reed masters Lee Konitz, Robin Kenyatta, Sam Rivers and Jimmy Giuffre; and popular stylists of the Peter Nero mold like Neil Wolfe.

Young has also enjoyed a variety of studio situations ranging from jingles to TV to film. As for jazz-oriented albums, he has waxed performances with Paul Bley, Annette Peacock, Carla Bley, Karl Berger, Bobby Naughton, Fred Tompkins and Neil Wolfe.

Our conversation took place in Noah's comfortable upper West Side apartment and opened on the subject of the 31-year old bassist's musical roots. "I was originally a pianist. I played for about six years. I did concerts and was even on WQXR (the classical music station of the New York Times). But I was practicing to the extent that I wasn't having any fun with anything. My parents, who were also artists, really pushed so that when I was fourteen I got very uptight and stopped playing. And it wasn't until my senior year in high school that I felt the need to play an instrument again. I'd come to the conclusion after those years of inactivity that music was what I had to do.

"My father had brought home a set of Monk's Riverside albums. The bassist was Oscar Pettiford. As I was listening I was intrigued by this thing

going 'dum, dum, dum' because I had never really thought about bass. The bass was incredible. So I talked my folks into letting me rent one. When my father saw the size of it, he said 'take it back, go back to the piano.' But I said 'no, I like this better.' I then started playing along with records. So it was Oscar Pettiford that was actually responsible for me taking up the bass."

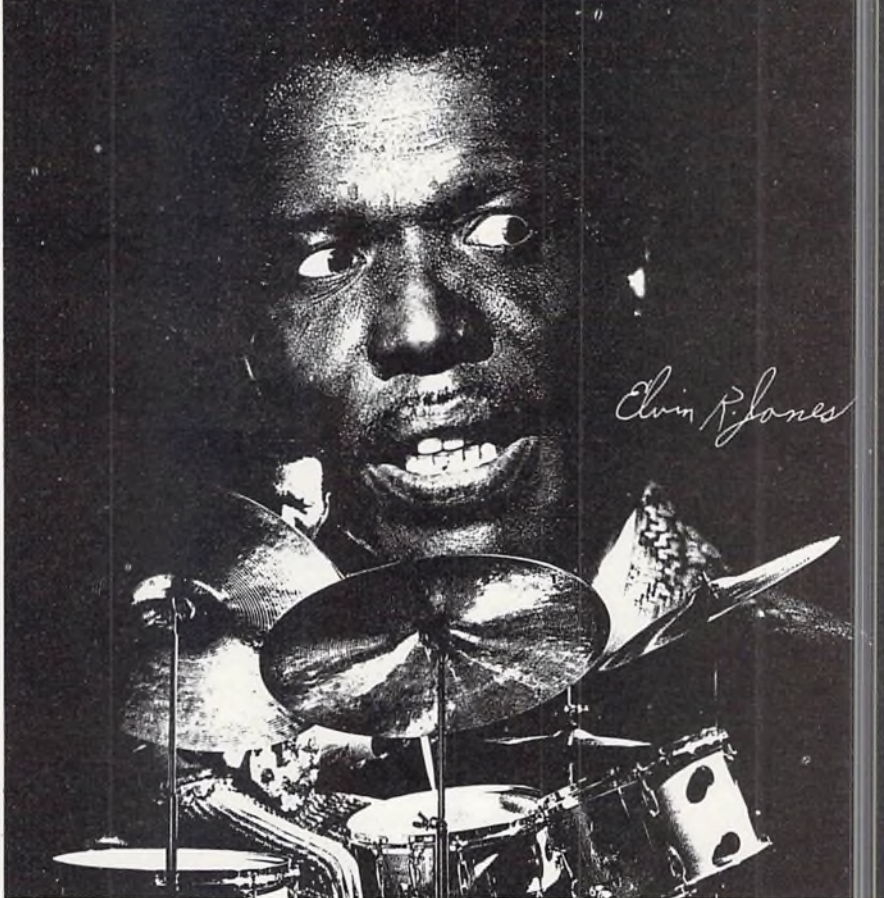
After high school, Young continued his education at the University of Missouri at Kansas City. "I really wanted to get out of New York. So when I got out there, I started in with classically oriented instruction. But I didn't play any jazz until my third year when I started getting calls to work in clubs. The first solid gig was with a trio led by Frank Mil-

ler who was really quite good. It was six nights a week playing standards, none of which I really knew. But Frank did a very interesting and nice thing. Every night he would write out bass lines to all the tunes we played minus the chord changes. So even though I didn't start getting into reading changes, it was a fantastic way for me to develop hearing his lines and seeing where I could go."

Noah next talked about musical influences during the Kansas City period. "Well, few people were interested in what was then called the avant-garde—Archie Shepp and people like that. I'd have to special order albums by Archie, Roswell Rudd, Paul Bley and Ornette. And when they came in, I'd get together with a few guys at the conservatory to listen and celebrate their arrival. One reason that I was interested in the avant-garde had to do with my attitude about playing. I felt that I should play everything. And to do that you have to listen to everything. But there was something special about the sound of the avant-garde that pulled me. There was a certain harmonic freedom and some-

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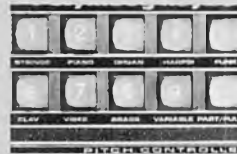
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thing that drew me soul-wise to people like Roswell and Archie.

"When I got back to New York after graduating from school, I wrote Roswell a letter and told him I was a bass player and would love to work or rehearse with him. But I didn't hear anything for about six months and I started thinking that breaking into the New York scene was really going to be rough. Then all of a sudden the phone rang and a voice said: 'Hello, Richard Youngstein? This is Roswell Rudd and we're going over some tunes and I'd like you to come down and rehearse.' I said 'fantastic!' But I was very nervous because I was coming out of college and had never been with name players. And Roswell was like my idol. I had read about him in *down beat* and here I was. So I was very nervous. But Roswell was beautiful about it. We rehearsed a piece and I screwed up some things that wouldn't ordinarily have happened. Anyway, he said: 'You'll get it man! Don't worry about it.'

"So I wound up working with Roswell at the time he had Robin Kenyatta. That group lasted about six months. Then Roswell changed the band and got Horacee Arnold and Karl Berger. All together, I was with Roswell for about two years. I also met Bill Dixon and did some concerts with him. During that time I really started to branch out as I met more and more people. Then I met Paul Bley.

"Paul seemed to be a dream person for the bass players of that time. That was largely because of his association with Gary Peacock. At any rate, a bass player could really stretch out with him and show his individuality. Fortunately, when I linked up with Paul we did one album called *Synthesizer Show* (Milestone 9033). He was just starting to dip into the Moog and Arp and wasn't all that familiar with them. For the album he wanted me to use some new electronics and as a result I wasn't very happy with what happened. But there are some very good tapes that Paul and I did with Barry Altschul which I hope get released."

Through his contact with Paul Bley, Young got to know bassist David Izenzon. "David had ten bass players for a group called Bass Revolution. I don't know if I can remember all ten, but there was Dave Holland, Steve Swallow, Jimmy Garrison, Buster Williams and, of course, David and myself. David had some very interesting ideas about performance. In one of his compositions we each had a number from 1 to 10. Then we would go around in a circle and #1 would play improvised choruses based on the chords from one of David's pieces. The accompaniment would be provided by the odd numbers (3, 5, 7, 9). Then #2 would begin and the rest of the even numbers (4, 6, 8, 10) would chord. Because of all the basses it was a very difficult thing to record. Again, the whole thing was a situation where I was surrounded by guys I had been hearing and reading about. Swallow was on my left, Dave Holland on my right, and I knew that when it came to me, I better play something good."

The subject then turned to some of Noah's favorite players. "Scotty La Faro was the pivotal player who helped in bringing about new roles for the bass as an accompanying and solo instrument. Also, Albert Stinson, who a lot of people have forgotten about. Albert used the bottom more than Scotty and really had the whole instrument covered. Of the younger players I really like Frank Luther, Frank Tusa and Stanley Clarke. Actually, the bassist that I really pattern myself after is Richard Davis. He was on a lot of those Blue Note albums and his playing was exactly what I wanted to hear. He's linked to the tradition because he keeps the time and can play the changes. And he has a fantastic ear and knows all the modernists like Berg and Schoenberg. So he constantly gives you stuff you don't expect but which fits in perfectly. I really respect Richard because he can play everything."

Over the past year Noah has been primarily working as one-half of the Neil Wolfe-Noah Young duo. "Neil is a pianist who used to record for Columbia. He probably wouldn't agree, but the records he did were very ornamented interpretive jazz like Peter Nero or Don Shirley. What we do now is ultra technical and I do a lot of arco work. Some people might call it commercial jazz, but that term has problems. We play pop tunes like *Sum-*

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mer of '42 and we do a lot of frantic up-tempo things that are sort of like bop. While it's not the avant garde, the gig has given me a chance to work on bass things that you can't really do in a traditional jazz setting."

I asked Noah about other playing experiences during the past year. "The reason I haven't been as active as I could have been is that I've been teaching at a school in the Bronx for emotionally disturbed children. Actually, this is my ninth year teaching. I work with a band up there and teach the kids all the instruments. Since I do that during the day, it means that I haven't had time to hang out and go to all the sessions. But that situation is now at the end of the line which is one reason I want to get out to L.A."

Young is enthusiastic about his prospects in the City of the Angels. "It's not going to be easy breaking in, but I know that whatever there is out there to play, I can play it. And since I enjoy playing a wide variety of styles, I hope to get involved in the whole studio scene. Going to L.A. looks really exciting because it's a whole new vista, just like New York was after college."

STEVE KINDLER

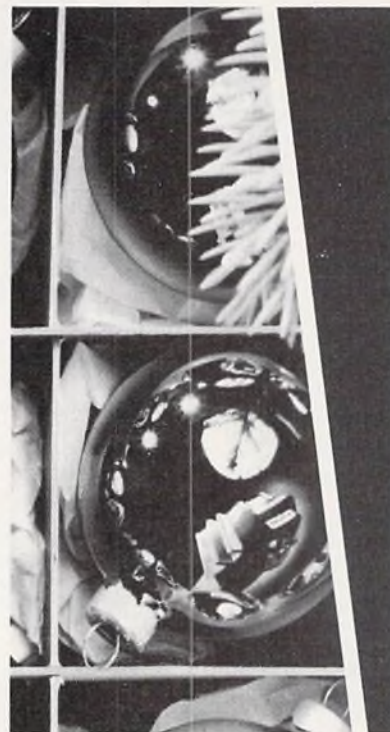
by michael rozek

Now 20, violinist Steve Kindler has only worked with major artists—John McLaughlin and lately Jan Hammer—since he was 18. So it is understandable that he already wanted to make his own mark on today's music.

Born in Portland, Oregon, Kindler is the youngest child of a large family. "My brothers and sisters are all classically trained musicians. George is David Bromberg's fiddler now. My sister Marilyn played violin professionally in classical orchestras, both here and in Europe. And Robert, a cellist, is currently working with the Honolulu Symphony. . . . My sister started teaching me violin when I was nine, and when I was eleven, I started learning from her teacher, Raphael Spiro. In the Thirties, he was the concertmaster of the Radio City Orchestra, which at the time was bigger than the New York Philharmonic. . . . Anyway, he honed and shaped my classical background until I was eighteen, when I left Portland to join Mahavishnu."

And how *that* happened is Horatio Alger-like, or, as Kindler puts it, "very supernatural. All through my teenage years I was only into classical music, playing and advancing in the local youth orchestra. But when I was sixteen, my brother the cellist, who was also into classical music but always liked other kinds, brought home a tape of *The Inner Mounting Flame*. It blew my mind. I'd never heard anyone playing like Jerry Goodman—with classical training but also with fire, with pure, spontaneous creativity. I listened to the record every night for ages . . . and then I caught the band in Portland. Seeing John up there in white with his twin-neck guitar, I was awe-struck, but I always thought that if I could be in Jerry's shoes, I'd be able to cut it . . . so finally I started jamming after finding some people to play with, particularly a guitarist named Larry Hertzberg, who was really into John's music. This was in '73 and '74, and by this time I had become the concertmaster in the youth orchestra, a position I'd always wanted to fill. So it was still largely a period of classical growth for me, even though I got all the Mahavishnu records as they came out, and got more and more into the band. And then it kind of all built up. Just as I wanted to quit the Junior Symphony, Carol Shive, one of the violinists with Mahavishnu, called from New York. She'd met my brother in Hawaii, and she asked me to be part of the band. It was something out of a dream."

Soon after Shive's phone call, Kindler joined the group for two weeks of pre-tour rehearsals in New



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York. "We went all over the country and to Europe," he remembers. "We even went to Portland, which was really a beautiful fulfillment... But I wasn't playing any solos. For a year, I just listened, and though I learned an awful lot from hearing John and Jean-Luc Ponty, I soon became disillusioned. All these selfish thoughts kept popping up in my mind, like, 'I could do it better, why don't they let me?' And then, when Jean-Luc quit, I was thrown into the spotlight."

Kindler then did another tour with Mahavishnu, appearing on the *Visions of the Emerald Beyond* LP. Then he left the Orchestra to devote more time to what had already become a consuming woodshed with the Jan Hammer Band. "With Jan," he admits, "I really got to play my ass off for the first time, trading off and all, and it was also tremendous meeting another Mahavishnu original. I mean, the Orchestra was the greatest band that ever was; there was no band like it before and there probably won't be another one like it again... For six months, we lived up at Jan's house near Brewster, New York and rehearsed. Then we went into the Bottom Line last fall for our first public gig, and since then *Oh Yeah?* has come out and we've been touring with Jeff Beck... I like playing hot Mahavishnu music, and as far as hitting the peaks of that kind of sound, I've heard Jan do it all the time... Sometimes Jan and Tony Smith, the drummer in our band, play so incredibly together you wouldn't be-



lieve it. Jan tunes his Moog so the lower end of the keyboard is a very deep bass, and the upper register is piercingly high; that way he can play bass and melodies at the same time. And like during *Twenty-One* and *Magical Dog* from the album, he and Tony are just so tight... I just hold my head and freak out...."

Past any group affiliations, though, Kindler the player has some very definite goals. "In today's music," he feels, "the sound of the violin is not as developed as it should be. When I listen to loud rock or latin or funk, I feel that the violin as we've heard it sounds misplaced... I've got some tunes on Jan's next album, and I hope they will expose the violin in different contexts. Then, I also have an idea about forming a band with my brother the cellist. Someday Robert and I could go out on the road with only a drummer and be a complete group, since the cello can play the role of bass as well as functioning as a solo instrument. This kind of setup might also help bridge the gap between Bartok or Stravinsky and pop... not to make any comparisons, but like Mahavishnu did, using an atonality that hadn't previously been explored in pop... yet for the majority of the public, the idea and the sound of tearing the shit out of a violin is very appealing. It kind of shows that musicians today have an incredible power over people. So right now I'm minding my p's and q's, waiting for the time and room to express myself." **db**

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WOODY SHAW-LOUIS HAYES QUINTET

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Personnel: Shaw, trumpet; Rene McLean, reeds; Ronnie Matthews, piano; Stafford James, bass; Hayes, drums.

In spite of commercial pressures for cross-over fusion hits, many contemporary musi-

cians are pursuing individual paths which combine intense personal explorations with serious studies of the great traditions of jazz. The result is a varied musical language composed of many vigorous dialects. Of these, the neo-bop approach is one of the most exciting and accessible.

Spearheaded by groups such as those led by Woody Shaw-Louis Hayes, Ted Curson and Billy Harper, the neo-bop movement derives much of its form and inspiration from the Parker/Gillespie/Silver/Blakey lineage. The

music, which springs from defined harmonic, melodic and mensural substructures, is given highly personal inflections due to the use of original material and improvisational procedures coming from the so-called free approach. So while much of the playing tends toward the periphery of the composition's structural grid, there is nonetheless a driving, forward motion that cooks and swings according to the basic precepts of the mainstream tradition. One of the best illustrations of the neo-bop method is the music of the Woody Shaw-Louis Hayes Quintet.

Woody Shaw, whose performance credits include associations with Horace Silver, Art Blakey, McCoy Tyner, Herbie Hancock, Max Roach and Eric Dolphy, has clearly emerged as one of today's top trumpet voices. Hayes' equally impressive credentials include affiliations with Yusef Lateef, Horace Silver, Cannonball Adderley, Oscar Peterson and Freddie Hubbard. Together they have assembled a dynamic ensemble rounded out by saxophonist Rene McLean (yes, Jackie McLean's son), pianist Ronnie Matthews and bassist Stafford James.

The set I caught opened with Ronnie Matthews' rhapsodic interpretation of Thelonious Monk's *Crepuscule Per Nellie*. Making excellent use of space and angular Monkish lines, Matthews' homage to Thelonious was a tasty and subtle curtain raiser. The Quintet then launched into Shaw's electric *Moontrane* (also the title of Woody's 1974 Muse LP—MR 5058). The tight, swinging two-horn head paved the way for Woody's first foray. Shaw, whose stylistic roots include Dizzy Gillespie, Clifford Brown, Lee Morgan, Eric Dolphy and John Coltrane, forged his solo from contrasting episodes built up from sweeping diatonic lines, complex intervallic patterns, trills, half-value effects and daring probes into the tune's outer edges. Next was Rene McLean on tenor. Starting with short phrases, McLean gradually lengthened his statements to dramatic sweeps extending from the bottom to the top of his horn. As the spotlight shifted to Matthews, the texture thinned as Hayes made a deft switch to brushes. Nudged onward by James and Hayes, the pianist's development revealed an impressively mature tectonic sensibility. The last explosive stage of the *Moontrane* rocket was provided by percussive powerhouse Louis Hayes. While most drum solos impress me as insignificant sound and fury, Hayes', as usual, proved different. His control, finesse and lyricism are truly musical.

Matthews' effective arrangement of Wayne Shorter's *Contemplation* opened with the pianist's lush introspective ruminations. After the pungent horn line established the loose medium tempo, Matthews picked up his introductory strands to weave an intricate tapestry colored with empathic hues and accents from James and Hayes.

Gillespie's *The Eternal Triangle* was given a burning, boppish up-tempo treatment. Operating within the tune's structural parameters, Matthews, Shaw, McLean (on alto) and Hayes

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etched terse virtuosic solos. Last up was Tex Allen's *Four For Nothing*. The tune's relaxed, after-hours ambiance prompted appropriately meditative statements from Shaw and McLean.

The Woody Shaw-Louis Hayes Quintet seems destined for good things. Judging from the music, the warm on-stage and off-stage camaraderie, and Woody's pithy announcements, the band's esprit is obviously high. Combined with an increasingly crowded schedule and the success of Woody's second Muse release (*Love Dance*—Muse MR 5074) and Shaw's and Hayes' new release for Timeless (*Ichi-Ban*—Timeless SJP 102), 1977 should be a very good year. —chuck berg

MAX ROACH QUARTET Jazz Showcase, Chicago

Personnel: Roach, drums; Sulieman Hakim, alto sax; Cecil Bridgewater, trumpet; Reggie Workman, bass.

Max Roach walked on stage with drums and cymbals under his arms. "Actually, I had a heavy day and I'm late," he explained as he proceeded to set up his kit. During the assembly process, Max gave a mini-lecture covering such subjects as drums, New Orleans funerals, and racism. After dedicating the set to "the brothers and sisters, young and old, who are being wantonly murdered in South Africa," Roach launched into the hypnotic rhythm figure of *Tears*.



ALAIN BETTEX

The tune began with a call-and-response exchange between trumpet and alto leading into Hakim's solo. Hakim (one of Roach's students at the University of Massachusetts) is a remarkably energetic player who has assimilated his influences well. His solo gave a strong sense of contrast as he alternated between long blasts and flurries of considerable speed. Hakim's agility is unquestionable, but he needs perhaps to slow down a bit.

Bridgewater's solo began with a series of hesitant, short, staccato notes that formed a repeating pattern. This pattern evolved later into longer, more flowing lines displaying Cecil's sense of dynamics.

After a return to the earlier call-and-response and a storming ensemble interlude, Roach took the spotlight. Max maintained the tune's steady beat with his hi-hat as he explored the rhythmic patterns with rim shots



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on his snare and toms.

The group went directly into *South Africa '76* without a pause. The head blared over a much freer rhythm as Hakim and Bridgewater blew into crescendos and upper register shrieks. Hakim's solo was again extremely fleet and full of energy. Cecil took a more thematic approach, extending the feeling of anxiety that the tune evoked.

Workman's spot here was a virtuoso performance, his percussive effects and trills offsetting the careening swiftness of the playing thus far. Reggie remains a musician who believes in exploring all the elements and possibilities of his instrument.

Max's final solo was performed largely with brushes on his hi-hat. Even with this self-imposed limitation, Roach's playing had more than sufficient variety. His rhythmic curiosity and still evolving dynamic sense made the cymbals alternately sing, hiss, and roar.

Even though Roach's teaching activities have kept him underground for a while, he has not stood still as a musician. His current stage and recording efforts will surprise some but reward all.

—tim schneckloth

BARBARA CARROLL Hopper's, New York City

Personnel: Carroll, piano, vocals; Jay Leonhart, bass; Ronnie Bedford, drums.

To merely state that this striking redhead has been doing her piano-playing thing for more than a quarter century is codifying the obvious. To say that she has incorporated what she has experienced from 52nd Street days through the present and is turning out some of her best playing to date is more apropos, but still it doesn't hit the mark.

"I only play what I have culled from all that I have heard and felt," Ms. Carroll told me after one set at this unusual setting for a jazz club. "If I hark back to those that I have admired along the way, well, it's because I loved them when I heard them and I remember what I have learned."

Assimilate she has. Her opening tune, *Star Eyes*, was taken a cappella for chorus one, very down tempo at that. The second chorus was a medium four with the rhythm sneaking in behind her. The third chorus was stop-time into soft runs, while the pulsive left hand accented with full, rich chords. She threw in a little baroque, some sharp block chords in the out chorus and had one hell of a curtain raiser.

Those big chords were evident in *Send In The Clowns* too. This tune, a straight 3/4 waltz, suddenly shifted into blues territory as the signature changed to 4/4 and the form went from sixteen-bar song to twelve-bar blues. Thirds were flatted and unless you were listening intently you missed the melody entirely. Bedford changed gears to 6/8, which is fairly standard (if you're in 3/4), but the pianist remained in four. The transition was dramatic.

I asked Barbara if she realized that she loved to hark back to one chord which sounded like a sixth with a flatted seventh tacked on top. "I never stop to analyze what I play," she replied. "If I stopped to figure out if it was a thirteenth with whatever inversions, I would lose the spontaneity of it all."

In any case, *Fascinatin' Rhythm* had some fascinatin' rhythmic nuances. The chords were doubled in tempo while the rhythm kept the medium-up that the tune started in. There was an abstract at the conclusion that put some virtuosity back into the swing.

Lyrics play an important part whether they are expressed or insinuated. *This Masquerade* has become George Benson's vehicle now, but the tune was really tested here. Carroll's interpretation was no less meaningful with the Latin treatment she gave it. At one point she allowed a chord to descend without the slightest bit of subtlety, letting her fingers fall exactly where they should.

But subtlety is what *In Some Other World* was all about. The liner notes of her Blue Note album indicate that the slow, middle part of this waltz was written while her arm was in a cast due to a broken wrist. It is very slow with such wide-ranging chords that her arms were almost akimbo at one point.

The trio then swung into an medley of all-ways fresh Ellingtons: *I'm Beginning To See The Light*, *Prelude To A Kiss*, and *Satin Doll*. *Beginning* was merely hinted at while *Doll* was straight ahead and driving like crazy.

Everything Must Change has been done by the likes of Quincy Jones and Sarah Vaughan, and Ms. Carroll's version was no less professional. Her vibrato-less vocal was exactly what the tune called for. The seemingly unending chordal patterns at the conclusion were sung in the spirit of the theme of the song—nothing concludes, it just changes.

Which was where *My Romance* was at. The tempo was very up, with Bachian modes and fuguato figures leaping in and out. Even the block chords were tight and clipped.

Harking back to Ellington for our concluding statement, it was he who once stated that a *Satin Doll* was "a woman who was as beautiful inside as she was outside ... sort of beauty with utility." Let's give that description to Barbara Carroll.

—arnold jay smith



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an entertaining rock band—and 1969 found him in the house band of a 39th Street blues club.)

Buddy Guy, Mighty Joe Young, everybody else came through there. Sunday was really the day the blues people would travel, and they'd invite different people up to do their act. We started early in the evening, about 6 p.m., until about six the next morning. We were pretty free—as long as you played the feeling of the blues with a lot of conviction, you could play what you wanted to play however you wanted to play it. I could play the "outside" blues, no squabble about that.

A lot of blues musicians were especially dedicated to the sound. It's incredible what they could do with sound, whether trumpet or guitar or whatever. Then people came around like Ornette Coleman who sounded like they were speaking in their instruments—Eric Dolphy, John Coltrane. But it's no big thing. When it comes time to learn something, when the vocabulary gets extended, you're supposed to pick up on the extension.

The '70s proved to be Henry's most active AACM period.

Soprano is such a funny instrument. I know what my impulses would be—to play like Sidney Bechet, an extension of the clarinet. Switching instruments is very difficult inside a trio. People who teach have learned certain secrets for doubling for color in show bands. You read a passage on oboe and one on clarinet, and since they only use it for the moment they don't really have to stand up there for 10 or 15 minutes and explore the highs and lows and types of articulation. They haven't explored it in the terms of blowing for your life

that we've explored it.

In Air's context you constantly have to be prepared. When I pick up one instrument I start preparing for the next at that moment. I can't wait, because physical things start to happen that give me trouble. Your embouchure becomes too set. To have to get up and play one of those instruments with people on fire, that's another story.

Steve doesn't remember, but I met him at Joseph Jarman's first recording session (on which McCall played, in late '66).

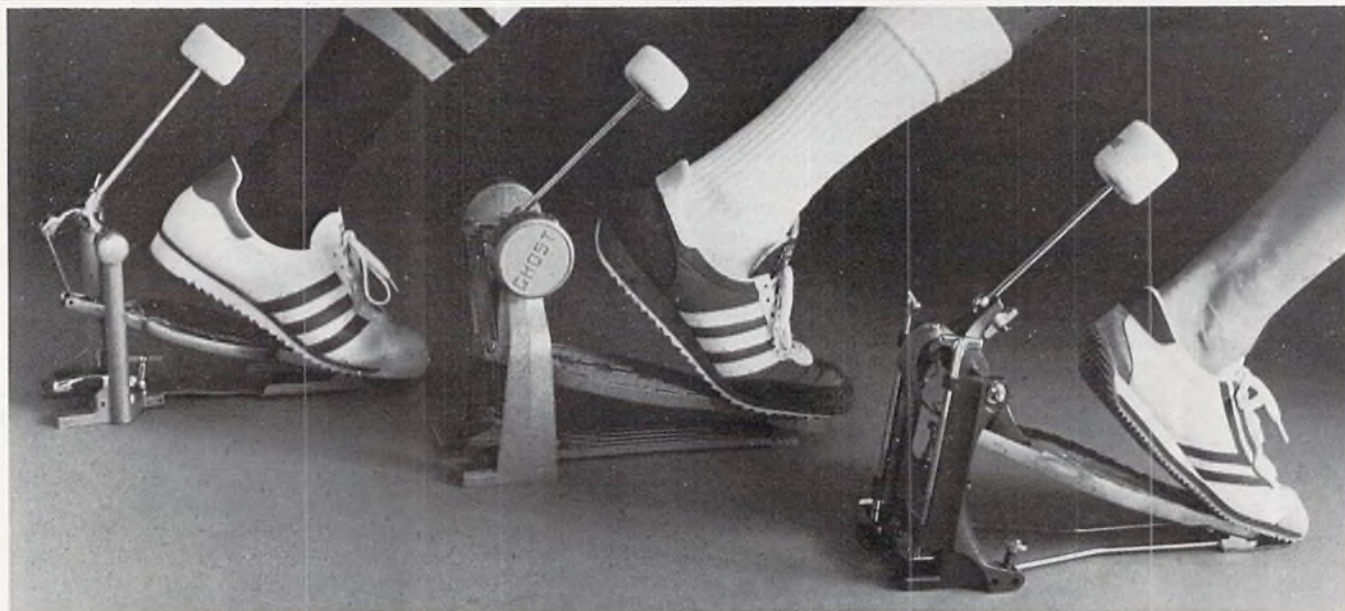
McCall's experience as a performer began in 1955, and continued over a decade mostly in Chicago. Since 1966, though, the drummer has spent as much time in Europe as at home, and the artists he's worked with are a mild Who's-Who of the period, from Ben Webster to Roscoe Mitchell. Gregarious, generous-spirited, he offers the curiously lyrical manner of Chicago's smoky streets, and the sensitive intensity of his music suggests his emotional/intellectual depths. His most significant associations have included Rahsaan's early bands, avant garde pioneers Donald (Rafael) Garrett and Muhal Richard Abrams, and more recently, saxists Fred Anderson and Marion Brown and, of course, Ted Curson and Air. He's something of a secret master of modern percussion.

McCall: I met Donald Garrett when I got out of the service. We really became close in terms of playing together. He had a big coach house, and all day long there'd always be musical activity: some guys'd be reading charts, or there'd be some kind of improvisation, or at least talking about the new aspects of music. He played John Coltrane a tape that he and Scotty Holt had made, just the two basses, and Coltrane invited him down to the gig.

Later Coltrane recorded with two basses. A lot of musicians who came through town, like Booker Little or Eric Dolphy, would call up Donald because they knew there'd be a lot of musical things happening.

We had a rhythm section of Jack DeJohnette, (piano, in the '50s and early '60s) Scotty Holt and myself, and we played quite a number of years with many, many different local bands. We were Gene Shaw's rhythm section for a long time at the Old East Inn (the trumpeter's own club). Out of necessity I moved away from strict bop techniques. But I realized the possibilities years before, when I heard what Wilbur Campbell could do with time. I was always fascinated by the way he used polyrhythms. In terms of my openness I think I was more influenced by him than by masters like Max or Blakey. The sound and touch of Vernel Fournier just wiped me out, too. James Pettis didn't play anything but cymbals. He'd come around on the job and say, "Steve, you just play around the drums." He'd just put up a set of cymbals beside the bandstand.

All these modern musicians—Henry, Fred Anderson, Roscoe, Joseph, my association with Richard Abrams and the various groups we had over the years—the music they wrote was so different that I began looking for new things. Fred Anderson and I go back to a session place where I was in the rhythm section. Cats used to leave the bandstand, so we'd play a whole set by ourselves, just drums and horn. Now the drums are a bottom instrument and drummers usually treat them as such: they play more on the drums than on the cymbals. Pettis had all these different cymbals. He would play the time and the tone, and just that



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certain area of cymbal tone qualities opened up a whole different thing to incorporate with the sound of my drum.

The Experimental Band really started when Eddie Harris and Marshall Thompson put out an open invitation to musicians to rehearse with them. They hoped to attract a greater number of professionals than they did. A lot of musicians turned out who hadn't been playing that long, so that originators shied away. But Richard (Abrams) and myself and some others decided to try to hold it together. Eventually, the owner of the C & C Lounge wouldn't let us rehearse there any more, so by that time, 1965, we organized the AACM.

You know, the AACM just came out of musicians getting together after the gig. All the South Side show people would meet at a restaurant at 53rd and Cottage and talk about conditions. A lot of guys in bands were restricted in terms of creativeness. We needed a place to play, so I went down to Abraham Lincoln Center—I knew everybody there from teaching music appreciation classes.

Steve's AACM career flourished with, especially, Jarman, Abrams, Anderson and Air. But long periods away from Chicago found him working in New York, and especially in Europe, where his last of three extended stays found him in Spain for a year, then France.

McCall: I was very impressed with Spanish music in general. The whole feeling of music is different, a certain harmonic thing they use, composers like de Falla and the strain of Spanish classicists. The core and heart of Spanish culture in general is really North African. Flamenco is to the Spanish people like the blues is to us. Somebody might be playing guitar on the front porch and some-

body'll come along and dance, somebody'll clap, somebody else'll sing. That happens just like that, especially in the area of Andalusia.

When we played those Joplin pieces, it was fun and a challenge. We used them as a point of departure: we gave each rag its full due, we stuck very close. See, rags are like little suites with three or four parts, so we found we could improvise on each change without losing the feeling of the rag itself. When you improvise, you use whatever knowledge you have to express what you feel about the musical form you're using.

Threadgill: I think the rags helped shape the group, because this was music we got into over a period of time. We work on concertos, marches, Mozart, James P. Johnson to warm up in rehearsal. It's important to do that to build an ensemble kind of thinking. (*The Why Not LP's best demonstration of this is Air Song, Henry playing flute, but it has alto and tenor sax songs as well, and for his baritone, The Great Lady Of The Riddle, or, Where Were The Dodge Boys When My Clay Started To Slide? The result, in interpretation and improvisation, is a rare kind of communal composition, perhaps the trio's most important feature.*)

A lot of times I'll have some concepts about a piece of music, but finally it's a total thing. You could come in with an idea and tell Fred and Steve, "I think we should approach it this way"—and they might accidentally do something else, and that's the direction they take. They say, "Well, I think I hear so-and-so." You seldom can set up a piece, then come to rehearsal and make it work. Everybody's got to feel one another's needs in the interpretation of a piece.

So you think, "I'll lay out of this part," or

"I'll overshadow all this and make it subversive to what I'm doing." Always you've got to be listening to what the other persons are saying and doing and suggesting as they play.

McCall: Guys like Cleanhead Vinson, Johnny Griffin, Wilbur Ware would play everything. The people responded to general musicianship and good feeling: it wasn't about categories, and it's not about that today. The American public is very sophisticated. After our concerts, people tell me, "I heard the blues," or "I heard classical influence," or "I heard different things, Art Blakey, a little Braxton there, or what's that? That's something I never heard!" We don't fit into a particular category, so we have the problem of promotion and exposure.

Threadgill: Now Braxton's records are doing well, and he hasn't made any concessions. It's all in the promotion, in what you put behind an artist. If you make good music available, people will hear it.

McCall: We have a style inasmuch as we've blended our three personalities into a single musical expression. We want to be a group with a very high musical concept, rather than a particular stylistic concept. We might play a piece just for its value as written, without improvising. Or in another piece we might never play the line, just improvise on a set of musical changes. All styles develop in an accidental way. It's about individuals merging their concepts with other individuals.

We're very young, musically. But while I've been out of the country, Fred and Henry were still getting together. So when I returned we got right back into rehearsing again. We get along very well as people, which is very important, too.



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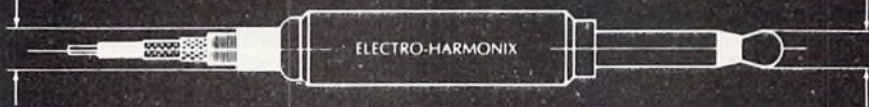
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Hall: The first electric guitar I heard was Charlie Christian's. I guess it's like what happens with ducks; the first thing they see becomes their mother. It was the first imprinting, so to speak, and it stuck with me. Also, I'm very much a fan of the saxophone, the tenor saxophone. It's hard to say what is my favorite instrument, but I love Ben Webster. I got to work with Ben some and even though I never got to work with Lester Young, that's the sound that I still have, that I'm stuck with. I think I try to get the guitar to sound like that.

As a matter of fact, for a long time I practiced getting the articulation to sound more like a wind instrument, an airstream, in order to take the pick sound out of the tone. I've gotten away from that a little bit, I think, because my concept has changed over the years. But I used to really practice that.

Berg: How would you describe the change in concept?

Hall: It's probably gotten a little harder, if that's the right word, just from hearing what other guys are doing now. And I guess maybe Sonny changed some of that for me. Also wider interval skips in the lines so that there aren't so many adjacent notes. Tal Farlow has been playing that way, using wider skips, forever. He's always played just fantastic.

Berg: Tal was terrific at Newport. And for me it was a special treat because I'd never heard him before.

Hall: Yeah, a lot of people hadn't. It was beautiful that he could come back like that. Everybody that I talked to was delighted. Tal was also a terrific influence and a good friend to me. When I first went out to California he was a spectacular guitarist even then.

When I worked with Jimmy Giuffre we rehearsed a lot and Jimmy helped a lot with that articulation stuff. He made me hear things that I had never been aware of. He got me to try to match the saxophone in playing a line because he could hear the clanking of the guitar pick where I had never really noticed it. He asked me to finger it in some different way so that it would take that accent out.

Berg: How do you do that?

Hall: There's stuff you can do with your left hand. Oh, for instance. . . . (Jim then played a line on his acoustic guitar).

Berg: Those slides sound almost the equivalent of a slur on a wind instrument.

Hall: Yeah. A lot of it is in the left hand and then leaving out pick strokes with the right. The only danger with that is that some of my right hand technique started to slow down a little bit. So I've had to work on that, which is a little like single tonguing on the trumpet. There seem to be some guitar players like George Benson who become absolutely great at picking. He's incredible. Fantastic hands. That's the kind of thing that I have to really work hard at. Other things I seem to be able to do a little easier.

Berg: Your picking on *Scrapple From The Apple* from the *Jim Hall Live* album sounded very clean to me.

Hall: Well, those two guys, Don (Thompson) and Terry (Clarke), really helped me a lot. They're really exciting, they get under you, they support you so well that they help my chops a lot because they really have a sparkle to begin with. It's fun.

Also, some of the things I've done with the trio I think I've learned from Jimmy Giuffre. I enjoy making something out of a group that's more than just a rhythm section and a soloist. I mentioned breaking things up before, like starting with drums or guitar or whatever. But more than that, it's fun for me to have each one of the instruments really be important. Since I played with just a bass for so long, each bass note is really important. You play off of the bass note, so you really concentrate on it. It seems if you can let the other players know or feel that they're really included in the thing, that they're not just accompanying you, they seem to rise to the occasion and almost play above themselves. That was an important discovery because there was a period where I'd go out and play a concert or a club with a new rhythm section. So I'd sort of have to put it together fast. It was fascinating to see that sometimes you could get a guy playing at what seemed to be way over his head, at least judging from what other people had said, just by giving him the feeling that he was important to the music.

When you think of the amount of pride or maybe some kind of crazy drive that gets a guy to be able to play professionally at a high level, you know that it must have taken hours and hours of development. So if you can acknowledge that, that he's there and that he's done that and that he's not just a background for you, it seems to pay off musically. It's also more fun, at least for me.

Berg: How do you feel about playing in big bands?

Hall: The physical impact of something like that is tremendous. You can get addicted just to the physical feeling of a band. There's also

a certain time feeling in a really good big band that is marvelous. There's muscle to it that I think a lot of younger guys miss out on. As a matter of fact, I enjoy playing rhythm guitar for that special feeling. It's physically satisfying, you know, to be part of a rhythm section.

That feeling was one of the nice things about playing the Merv Griffin television show for about three and a half years. Muddell Lowe had done it and I had just gotten off the road with Art Farmer. That was my last road thing and I was lucky enough to get that job. Anyway, playing in that rhythm section with Jake Hanna and Art Davis (bass) was really nice.

When I was doing the show Richie Kamuca was playing tenor. I really miss Richie. I love his sound. Really, I miss all the guys in the band. But when you do something day after day I guess it's like living in the same house. You get irritated at the guys to the point where you don't even like the way they warm up their horns. But Richie always got a beautiful sound the minute he picked it up. It always sounded like he was trying to get a good sound. I really love his playing. And he just loves Lester Young.

Berg: Jim, have you thought about trying to come up with a more commercial approach, say something like *Jim Hall Goes Disco*?

Hall: I'm not sure about whether I could do that. I don't know if I could do anything else any better. As it's happened, I've been fortunate. I don't make a lot of money, but I make enough to get by so that I'm not in a panic. And I feel very lucky in that. I wish everybody could do that. I was nervous, for example, about leaving the Griffin show when it moved

out west. I was offered the job and the money was at least twice as much as what we had been making because it came under a different kind of contract. But the basic pay on the show in New York was something like \$250 a week, not what you would think of as a big studio job. Then when they went out to the coast it was at least twice that much.

The point is that I did a lot of thinking about it. My mother's in California and so is my brother. So I thought about going out. But I finally was able to say no because I would have felt like a junkie chasing a television show out to the coast and in another year I'd be more addicted, at a higher level. I knew that I just had to get out of it. And things worked out okay, you know. I found that I didn't starve to death. I did a few jobs, and then I did some more.

Berg: Your name certainly is becoming more prominent. You were featured at Newport and you have the albums on CTI and Horizon. Many of us who have known about you over the years feel quite gratified by your success. The feeling is that here is someone who is really deserving of the good breaks that are now coming your way.

Hall: It's funny. It's almost all happened in the last couple of years, almost without me realizing it. Obviously I don't feel like I'm doing anything different from what I always did except I hope I'm playing better.

Paul Desmond and Ron Carter, who have been with CTI, told me at different times that Creed Taylor was interested in recording me. But I had figured that no big company was really interested in what I had. As you know, it was true for a long time. Anyway, I went over and talked with Creed after Paul kept en-

continued on page 54

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couraging me to go and I did that one album, *Concierto*, for him. I didn't really have all that much to do with that record, however. It was mostly Creed's production. And I really don't want to get into that.

Anyway, it turned out to have been a good thing because it seemed to have attracted a lot of attention. And out of that I met John Snyder. John was working over at CTI. So when he got his other job at Horizon he called me. Also Don Sebesky, who's a really good friend, encouraged me. In fact, he called me and said John Snyder was going to get in touch. So all this happened without me knowing it, realizing it. It seems that a lot of people have started to hear me play and it's a funny feeling in that I don't think that I'm doing anything different. I picked up a clipping the other night and it said something about "Jim Hall: Rediscovered Jazz Guitarist" or something like that. I've just been sitting right here.

Berg: It may be that CTI and Horizon have done a better job promoting the records.

Hall: Yeah. It's hit me more and more how important promotion is.

Berg: Let me ask you about overdubbing.

Hall: That's an interesting subject because the little bit of overdubbing I've done has really made me aware of what happens with that produced kind of sound. It does something aesthetically to the product. I think it's confusing to me as a listener somehow because some part of me wants to know what's really there and what was added. It just doesn't work for jazz even though I've done a bit of it myself.

Berg: It seems that overdubbing and other studio techniques have given more power over

the product to engineers and producers. In fact, many producers start feeling like the main creator, or in film criticism terms, the auteur.

Hall: That's right. Since I've been around, the engineers have really got out of hand, to where some of them seem to act as if you're kind of a necessary evil to put up with. And they have a terrific kind of jargon they've built up over the years that's very distancing. It's a different breed of guys that seem to go into that. The point is, I think, that it has a killing effect on something that's as delicate as jazz. Maybe that's not the right word, but jazz has a precarious kind of life that's based on chance and spontaneity. The basic chemistry involves people feeding each other and responding on the spot.

Ron Carter and I talked about this a bit when he came in for the Horizon dates. He even has a feeling about getting it in one take, despite the fact that he's been on a lot of those produced records. I don't think I'm misquoting him but his feeling is that after you get a take, the later takes not only have less life but you're competing with the solo that you did before. Because you have some kind of memory of that first solo, something different happens with each additional take. So even if you get a take with flaws—for instance I've had some things on records with meter screw-ups and lost beats here and there—that's part of it after all. I'd rather have that—I'd rather *not* have that—but I mean I'd rather have that than the other thing.

Berg: There's a theory about so-called flaws that suggests they function like a signature, making the product a human artifact and therefore something to treasure. It makes it

unique.

Hall: Yeah, I think so. I've given that a bit of thought. We have one thing on the new record that's kind of produced in that I overdubbed the acoustic guitar a couple times and then we added a voice to support the melody. But that's just one track. And then on another tune I do an overdubbed thing with myself. But I think that's a little different because I'm still sort of accompanying myself and listening so it's kind of spontaneous.

Berg: I don't mean to say that overdubbing is evil per se because there are many places where it makes sense. But I think what a lot of people object to is that so much overdubbing has become almost formula-like.

Hall: Yeah. I think for jazz it has a mostly negative effect. It might be good in some other ways, like a montage of paper cut-outs in the visual arts.

Berg: Jim, what about future plans?

Hall: Well, I'll be doing a tour of Japan with Don and Terry. Actually that's why John Snyder at Horizon thought we should try to get another album out as soon as possible. But there are a couple of other projects I'm working on. I did some things with Red Mitchell in California last year. When we recorded, the idea was to get a duet album. But I didn't feel that we got an album's worth of material out of it. We had to do it in one night, you know. But there are a couple of tracks that are really good. So that's one thing. I'm also involved in writing some stuff for brass and strings. So maybe we might have a double album with a couple of those tracks I did with Red, some duets with people like Paul Desmond, and then some of the larger compositions using strings and brass. **db**



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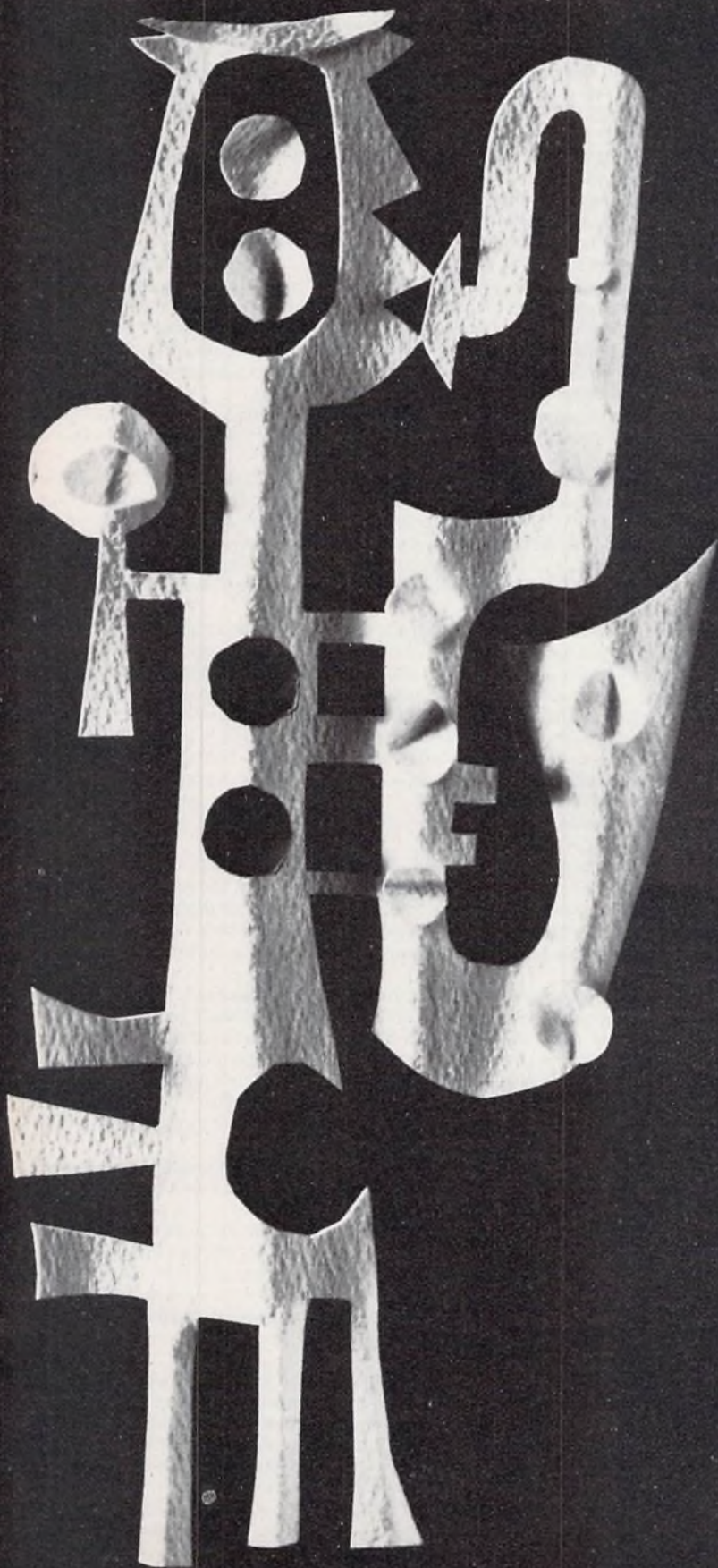
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HOW TO cook up a combo

by Dr. William L. Fowler

Chances are, when a couple of musical friends see eye-to-eye and hear ear-to-ear, they'll think of starting their own group. They'll look and listen for people who play certain instruments in a certain way. And should they find what they want in people and instruments, perhaps a new sound will emerge, perhaps a new style will start, perhaps even jazz itself will jump forward, as it did when Buddy Bolden formed his pioneer group, when Bird and his friends defined Bop, or when combos cooled.

So here are some thoughts about combos, thoughts which might aid searchers in their choice of instruments and instrumentalists. . . .

During a performance, someone must mark meters, someone must mind melodic lines, someone has to handle harmony. And when some one instrumentalist participates in more than one of these essentials, group efficiency increases. In that long-time favorite, the piano-bass-drums trio, for example, the keyboard triple-plays, furnishing rhythm, melodic line, and chord progression; the bass supplies further harmonic definition plus rhythmic drive and solos of its own; while the drums fulfill their prime timekeeping role, yet expand tonal interest through assorted extra scrape-, bang-, and brush-ophones. There's plenty of musical variety in such a trio, variety which only enhances the primary appeal of solid swing from three cooperative rhythm instruments. And there are plenty of examples wherein now-prominent jazz pianists have established their reputations in this now-standard instrumentation.

Guitarists, too, gain ideal support from a bass and drum background. Any instrument capable of furnishing harmony and melody does. The jazz combo can hardly find stronger roots than a bass line plus a drum beat.

But no new group need be restricted to the rhythmic propulsion of jazz. The infinite timbres of electronics invite experimentation, fresh social comment stands ready for singing, exotic foreign culture constantly arrives. In these times of musical eclecticism and audience thirst for the unusual, African thumb pianos and American synthesizers, harmonicas and oboes, narrators and wordless vocalists all might find their particular places in particular groups. The purpose of a group, the style of a group—these determine the appropriateness of instrumentation and member attitudes.

Suppose, for example, the purpose of some trio is to foster performer-audience intimacy and its style is to be transparent polyphony. Purely melodic, purely acoustic instruments would suffice: there's no need for keyboard harmony in a polyphonic texture nor any need for amps in intimate chamber music. Three different tone colors, though, would be advantageous, as would be three different pitch ranges. Flute, French horn and bassoon? Violin, clarinet and classic guitar? Both instrumentations ought to work. Jimmy Giuffre, though for his polyphonic trio of some years ago, carefully chose immaculate players as well as suitable instruments. To his own doubled woodwinds, he added Ralph Pena's acoustic bass and Jim Hall's electric guitar, thereby uniting men whose collective motto might well be, "Controlled suggestion in mightier than the bravura overstatement." Consequently, interposed among the melodic sculptures of three subtle phrasers, even the silences glowed.

Or suppose the purpose of a group is to intensify the moods and meanings of poetry through improvised music behind spoken words. The improvisors must match the reader's poetic insights; they must catch then mirror verbal emotion inflections; they must themselves comment, question and exclaim, but in wordless sound. Here the wrong instruments, say banjo and jug-bass, could shatter the performance. So could a guttural speaking voice. So could self-centered improvisors.

Down L. A. way, woodwind-doubler Ray Pizzi, guitarist Lee Ritenour, and poetess Frankie Nemko negated such potential problems while extending the purpose of their poetry-illustration group into education. While acting as visiting artists in a guitar master class at USC, they first demonstrated their *modus operandi*, then opened up the action to class members, who quickly discovered they could respond effectively in their own ways to Frankie's poetic sincerity.

Ray and Lee and Frankie remain enthusiastic over their art-brain child:

"Each performance is completely different," they point out, "dictated by the moods of the performers—and the mood of the audience.

"Although the words of the poetry may or may not be changed, the music is always changing. Sometimes, though, words are spoken directly from the experience of the music: a poem may be spontaneously composed from musical suggestions.

"There is great potential for this form of improvisational experience in the classroom. Words and music are a natural accompaniment to each other, and there is a circular movement that takes place between the two. The spoken word allows far greater room for exploration by the musicians than does the sung word because in speaking there are not such restrictions as key, rhythm or harmony. The rapport between the two musicians is, of course, essential and the rapport between each musician and the poet also flows, thereby setting up a three-way communication, which is then transmitted to the listener."

Although these two dissimilar examples of group purpose utilize somewhat similar instrumentation, other purposes might need quite the opposite. Any historical approach to combo make-up, for example, indicates duplication of then-standard instrumentation. Authenticity in a purely bop combo rests almost as much on the original bop alto-sax-plus-trumpet front line as on bop-style phrasing, and no sound can be classified as genuine traditional Dixieland without some gut-bucket trombone glistening under cornet/clarinet counterpoint.

Most of the established approaches, like those of straight-ahead jazz, pop, classical, tone-color exploitation, country-club dancing, ethnic, virtuoso-star-soloist, novelty-humor, or multimedia, carry built-in safety standards of instrumentation beyond which a group might risk public non-acceptance even while gaining private self-esteem. A few sure-fire, can-do-well stylistic

maxims should illustrate that yesterday's originality can become today's safety-tradition: Keyboard, bass and drums heat the beat. Vibes plus flute cool the color. Celli (and violas and violins) add classical quality. Tablas and sitars conjure guru visions. Wash-tub bass and scrubbing boards put true grit into any dirt band. Banjos plus tubas ring in a trip down the Mississippi. Ukés and marimbas waft soft Pacific winds. Bouzoukis bring on belly dancing. Timbales, claves, guiros, chocallos, cabazas and the like serve up spicy salsa. Guitars plus banjos corral country-Westerners.

Traditional safety, indeed! But still Supersax can take a new approach to bop by emphasizing Bird's solo lines in a multiple saxophone setting and Tony Rizzi's multi-guitar group can do the same on Charlie Christian choruses. There seems to be still more to do in established approaches even as synthesizers are signaling new tonal excursions in new combo formats.

Somewhere between the safety of tradition and the risk of total exploration might lie new keys for change among America's now-myriad combo formats.

HAWES

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thoughts about music. For people who are serious—not to say those who make money aren't serious, too—there ought to be someone to promote you, to give you exposure and sponsor you. I can't do it myself. Right now, I'm just freelancing. I don't have a record company, but you need someone out there to push you.

Lyons: On the subject of record companies, what is your analysis of not being renewed by Prestige?

Hawes: They treated me very well, but I don't think they had much time for me, and if they didn't want me, I was glad to get out. They've got the top piano players, who I happen to like, too, McCoy Tyner and Bill Evans. They don't need another piano player, so I've got to find somewhere else to play because I think I'm the third one.

Lyons: Generally speaking, do you feel you're a victim of the profit motive? Would you play better without the economic pressure or worse without the economic incentive?

Hawes: I think competition is good. If a person puts something out that's better than someone else and he gets more for it, that's all right. My viewpoint is that there should be a subsidy for music other than opera and symphony. That's considered cultural, but the music they call "jazz" has never got that. They'll get support through schools, sometimes, and they're beginning to give grants. The problem with complete subsidy is that although you may not have to worry about eating or where you're going to sleep, there could be controls. So it might have good points and bad points. I think there should be more emphasis on jazz as part of our culture. Maybe,

though, the reason I play the way I do is because of what I went through. If I didn't have to worry about economic pressure, I wouldn't feel the same. Maybe I wouldn't even want to play. Put it this way, I think there could be more opportunities for playing.

Lyons: When you're not playing, do you have a practice routine?

Hawes: Most of my practicing is writing, trying to create something. If I don't play for a while, I'll try to keep my technique up by just playing the piano. Maybe a few scales. I did look at a Hanon book once, but I couldn't get past page two because I couldn't read well enough. I can't read nothing, except chord changes. But I laid on page one for a long time—eight hours a day.

Lyons: Do you feel that not reading has been a disadvantage? Would you recommend schooling for musicians coming up now?

Hawes: Sure. I never would say anything against education because it gives you more tools to work with. Anyone starting out should acquire all the tools they can to put their talents to work.

Lyons: To what extent has your up-and-down personal life affected your performance?

Hawes: To me, music is a solace regardless of what's happening in your life. The groovier you've got your personal life going, the better you might feel. But what I've discovered is that the music saves me. It's always there to turn to. I feel good playing music when things are cool and when they ain't cool. I might feel better when I'm happy, but I don't think it affects my music that much. Music is so private and so personal that it's in a place where nothing can touch it. When it comes down to the music, it's there; it's got its own life. **db**

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Village Vanguard: *Elvin Jones* (thru 12/5); *Sonny Fortune* (12/7-12).

West Boondock: *Armen Donelian*, piano (12/2-5, 12/9-12).

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Lighthouse: Betty Carter (11/30-12/5); Tony Williams (12/7-12, tent.); Dexter Gordon (12/14-26); Kenny Burrell (12/28-1/9); Sonny Terry and Brownie McGhee (1/11-16); Joe Pass (1/18-23).

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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 Americana: Billy Butterfield (11/23-12/11).

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

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

Wise Fools Pub: Rog Pemberton Big Band (Mon.).

Ron's Pub: Tommy Ponce's Charlie Parker Revival Band (Sun.); Modern Jazz Quintet (Mon.); Jeannie Lambert (Wed.).

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FIRST CHORUS

continued from page 6

receive votes in both bins.

Grace Notes: This is Sonny Rollins' fourth straight win on Tenor Sax. He still has a way to go to match Stan Getz' 17 first place wins, or Gerry Mulligan's 23 consecutive wins on Baritone Sax . . . Benny Goodman first won on Clarinet in db's first poll in 1936 . . . Other longevity awards go to Rahsaan Roland Kirk who has served 15 years as #1 Misc. Instrumentalist . . . Jimmy Smith, 15 years #1 Organist . . . Gary Burton, nine years #1 Vibist . . . and Hubert Laws, five years #1 Flutist . . . Jean-Luc Ponty has been #1 Violinist since the category was established in 1971 . . . Airtio Morcira has been #1 Percussionist since his category was begun in 1974 . . . The closest races this year were on Trumpet and Drums: Freddie Hubbard glissed past Miles Davis, last year's winner, by only 28 votes; Billy Cobham whisked by Elvin Jones with a 38 vote margin.

If you wish to compare this year's poll with all the db polls since 1936, get a copy of the *MUSIC HANDBOOK '76*. You can make back the \$1.95 price and more by being the first kid on your block to know at least two poll winners whose last names begin with a Z. (No, not Gabor Szabo or Elman, Ziggy.)

I'm sure you will look over the poll carefully. If you can spot some trend, or otherwise wish to comment on the results, please let us know. Thank you all for voting so conscientiously. Have a happy holiday.

Next issue: The emphasis is on electronic music, with pertinent comments by Bob James, Carla Bley, Frank Zappa, Pat Williams, Mike Gibbs, Don Sebesky, and others.

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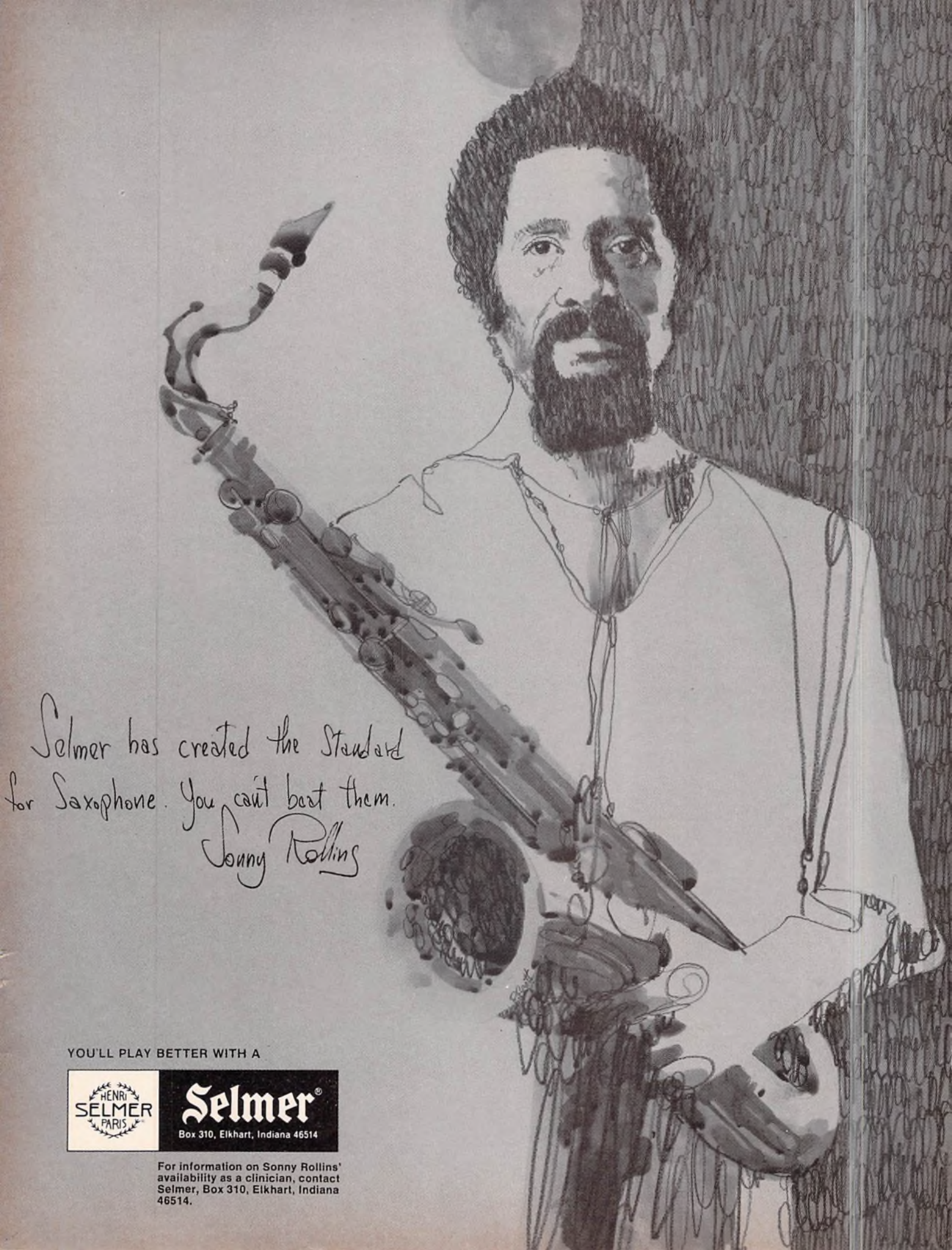
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