

JUNE 2, 1977

60c

the contemporary  
music magazine

# downbeat®

**BIG BANDS**  
**MATRIX IX**  
**THE DUKE ELLINGTON ORCHESTRA**

**GREGORY HERBERT**  
TERRITORY BAND  
**Bill Berry**  
ED SHAUGHNESSY

HOW TO  
**CLEAN UP YOUR WRITING ACT**

# BIG BANDS



# THE DUKE ELLINGTON ORCHESTRA

# MATRIX IX

# GREGORY HERBERT

**TERRITORY BAND**


# Bill

# Berry

★★★★★  
**ED SHAUGHNESSY**

HOW TO  
**CLEAN UP YOUR WRITING ACT**

2701043 220953 117816 DB \*\*  
 PAM VAN OOST A10  
 ACHTERHAKKERS 9 P A1  
 DORDRECHT NETH 042  
 475



**custom-crafted  
for a sound and feel  
as uniquely yours  
as your fingerprints**

Fashioning an instrument from the finest materials with meticulous care is one thing. Handcrafting is quite another.

Benge does both with an extravagance that surpasses the latest state of the art.

Beyond that, Benge lets you choose from a variety of bell tapers and bore sizes.

Lets you position thumb throws, finger rings, finger hooks and slide knobs to suit yourself.

You even choose among a number of trigger and water key options.

The result is a trumpet with a sound and feel as uniquely yours as your fingerprints.

No wonder a Benge—custom-made to bring out the best that's in you—is more than a horn. It's a way of life for symphony, jazz, pop, rock, and recording artists.

Ask at your dealer's about a Benge trumpet, cornet, or our new flugelhorn.

It only stands to reason Benge must be as selective with its appointment of dealers as you are with customizing your horn.

As a result, you may find it more convenient to write direct for the name of the Benge dealer nearest you.

Claude Gordon's booklet, *HOW TO PRACTICE TO DEVELOP YOUR HIGH AND LOW RANGES*, is free on request. Write: King Musical Instruments, Inc., 33999 Curtis Boulevard, Eastlake, Ohio 44094



**BENGE**

TRUMPETS  
CORNETS  
FLUGELHORNS  
MOUTHPIECES

1640 S. Sinclair, Anaheim, CA 92806

Distributed exclusively by King Musical Instruments, Inc.

# Premier introduces the Resonator. It gives you more sound on the outside because we've put a second shell on the inside.

Premier's Resonator drum outfit is a totally unique concept in percussion.

The secret is Premier's patented "shell-within-a-shell" design, which gives you more sound with less sweat.

Sandwiched between the inner and outer shells is one of the best sound conductors known to modern technology. It's called air. And wait till you hear that air come alive. Tap it easy. Hit it hard. Do anything you want... the Resonator will answer with more sound than any ordinary drum outfit you've ever played.

A powerful sound is only one part of the Resonator's unique story. The other is the quality of that sound. It's a round, fat voice that's projected out where you want it. Far out. It won't die 20 feet from your sticks. So let the other guys turn up their amps.

You can stay right with them.

Don't be just an ordinary drummer. Test drive the Resonator. It's the only drum outfit of its kind, and you can only get it from your Premier dealer.

Premier products are distributed by Selmer, the people

who really understand what music is all about.



**Premier**

**Selmer®**

Box 310, Elkhart, Indiana 46514

## Contents

- 12 **Big Bands:** "Reassessments And Projections," by George T. Simon. A noted chronicler/historian reminisces on and predicts the future of one of jazzdom's major movements.
- 14 **Mercer Ellington:** "Extending A Tradition," by Arnold Jay Smith. If Mercer has his way, the timeless element of the Duke's music will remain in the musical forefront. Nevertheless, contemporary surprises should be expected.
- 16 **Ed Shaughnessy and Bill Berry:** "Territorial Imperatives—Genus Californica," by Patricia Willard. The units of Shaughnessy and Berry are bucking the tide of the present day music industry. Their home turf of California serves as a proving ground for their collective experiments.
- 18 **Matrix IX:** "Nonet in Search Of The Future," by Tim Schneckloth. Big chief John Harmon and his tribe have recently pow-wowed a deal with RCA. Will the public buy their musical peace pipe?
- 20 **Record Reviews:** Return To Forever: Rahsaan Roland Kirk; Keith Jarrett; Jean-Luc Ponty/Stephane Grappelli; Jean-Luc Ponty; Stephane Grappelli; Stephane Grappelli/Bill Coleman; Pat Martino; Dom Um Romao; Leon Redbone; Horace Silver; Patato; Steve Reid; Waxing On—Albert King; Jimmy Dawkins; Edith Wilson; Son Seals; Homesick James; Tarheel Slim; Big Chief Ellis; B.B. King.
- 33 **Blindfold Test:** Roger Kellaway, by Leonard Feather.
- 34 **Profile:** Gregory Herbert, by Bill Kirchner. Roger Glenn, by Bob Ness.
- 37 **Caught:** Rod Levitt Octet, by Fred Bouchard; Sonny Rollins, by Bill Kirchner; Paul Motian Trio, by Roger Riggins.
- 40 **How to Clean Up Your Writing Act,** by Dr. William L. Fowler.
- 44 **Retrospective:** Willie Maiden—1928-1976.

### Departments

- 6 First Chorus
- 8 Chords & Dischords
- 9 News
- 10 News/Final Bar
- 44 City Scene

Cover Design/Art: Kelly/Robertson

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

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

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

Record reviewers: Bill Adler, Jon Balleras, Chuck Berg, Larry Birnbaum, Mikal Gilmore, John Litweiler, Howard Mandel, John McDonough, Dan Morgenstern, Herb Nolan, James Pettigrew, Russell Shaw, Kenneth Terry, Neil Tesser, Pete Welding.

### Correspondents:

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

Printed in U.S.A. Second-class postage paid at Chicago, Illinois and additional mailing offices. Copyright 1977 by Maher Publications, all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Published biweekly, except monthly during July, August and September. We cannot be responsible for unsolicited manuscripts and photos. Nothing may be reprinted in whole or in part without written permission from the publisher. Subscription rates \$11.00 one year, \$18.00 two years, payable in advance. If you live in any of the Pan American Union countries, add \$1. for each year of subscription, to the prices listed above. If you live in Canada or any other foreign country, add \$1.50 for each year. down beat articles are indexed in the down beat '77. Microfilm copies by University Microfilms, 300 N. Zeeb Rd., Ann Arbor, Mi. 48106

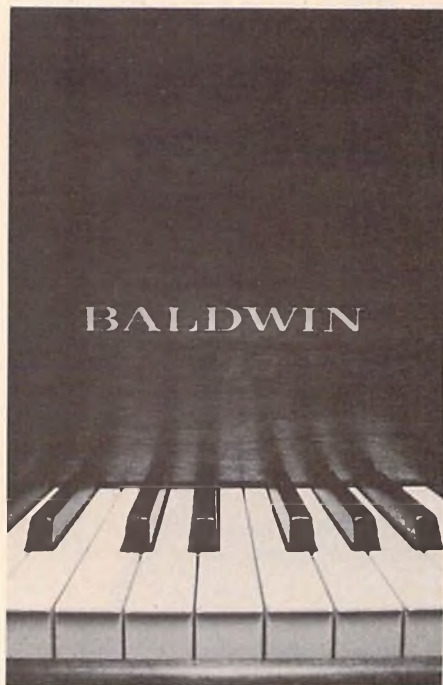
MAHER PUBLICATIONS: down beat, MUSIC HANDBOOK '77 down beat daily.

If you're moving, please let us know four weeks before changing your address and include a current down beat address label with your new address and zip code.

POSTMASTER: Send Form 3579 to down beat, 222 W. Adams Street, Chicago, Illinois 60606.



CABLE ADDRESS downbeat  
Members. Audit Bureau of Circulation



## Dave Brubeck's Accompanist



# Stick with the Band

That band on the butt end of the stick tells you it's a Genuine® Pro-Mark Handmade Drumstick . . . the world's finest.

Other Drumsticks may look like Pro-Mark, but if you don't see the band, it's not our brand.

## pro-mark

Write for Free Literature  
10710 Craighead, Houston,  
Tx. 77025

\*Beware of Imitations.



# The Dick Grove Music Workshops Are Going On the Road . . .

Music By Mail differs from any other correspondence course you know about. Here are four big reasons why:

## 1 Two-Way Tapes

You are in personal contact with your teacher throughout each course via our unique two-way tape cassettes. Most important of all: you will have the same teacher for the duration of each course.

## 2 Consultation & Placement

Before enrolling you can write to Dick Grove, detailing your musical problems and goals and indicating the course you want to take. By return cassette he will discuss your choice and advise you further. **No charge for this consultation.** After you've enrolled you are sent your musical proficiency test which Dick will evaluate personally. Based on your test results—plus what you've written about yourself—you will be assigned to the level of work that is just right for you.

## 3 Top Professionals

The author of each of our exclusive courses will have personally trained your individual teacher. This assures you that the author's intent is fully carried out by the instructor. And each of our authors is an acknowledged star in his field. At the conclusion of each course you have mastered, you will receive a MBM Certificate of Completion.

## 4 First Class

All lessons and materials are sent to you by First Class Mail or UPS, whichever goes fastest to your locale. And all postal charges from us to you are included in the low tuition fees. Incidentally, **all overseas correspondence goes via Airmail** (also included in the tuition).

THE DICK GROVE MUSIC WORKSHOPS  
12754 VENTURA BLVD., SUITE 2,  
STUDIO CITY, CA 91604  
(213) 985-0905

### ... and the next town we play could be yours!

Music By Mail is Dick Grove's revolutionary new concept for teaching today's music by correspondence. Using classroom-tested materials and techniques, backed up by his thirty years as a professional performer/arranger/composer/teacher in the entertainment capital of the world, Dick has developed this unique series of courses for those of you who are unable to attend his Music Workshops in Studio City, California. Now you, too, can learn to play the best in Jazz, Rock and Pop at about half the cost of comparable private lessons.

Use the coupon below and we will rush you our new hot-off-the-presses **Music By Mail** brochure

Send to: **MUSIC BY MAIL**  
Dick Grove Music Workshops  
12754 Ventura Blvd., Studio City, Ca 91604

Dept. DB-5

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

I am also interested in:  Dick Grove Publications  
 The Dick Grove Music Workshops  Please put my name on your catalogue mailing list

I am primarily interested in:

- |   |  |
|---|--|
| <input type="checkbox"/> Sightreading       | <input type="checkbox"/> Keyboard                                |
| <input type="checkbox"/> Harmony and Theory | <input type="checkbox"/> Guitar (Rock and Jazz)                  |
| <input type="checkbox"/> Song Composition   | <input type="checkbox"/> Drums                                   |
| <input type="checkbox"/> Big Band Arranging | <input type="checkbox"/> Improvisation (for all key instruments) |
| <input type="checkbox"/> Synthesizers       |  |

## education in jazz

Woody Herman

Some of my bands' best young talents have, down through the years, come right from Berklee. These college-trained players and writers have contributed much in the way of new music and new ideas without losing any of the values of our previous herds.

My experience with Berklee musicians, and with school music programs in general, reflects the higher standards needed today for a successful professional career in music. I find that it is no longer a luxury to have a very good, comprehensive musical education. It is a must! Young people today have so much to say that is valid that it is up to us to help and encourage them to find a way.

The musicians I see now have been exposed to more and they've had guidance at the very early levels which wasn't available years ago. A young musician can learn more now in two semesters than it took us years to find out. It's a different system, a different world. And Berklee is a big part of it.

For example, take arrangers. I've always looked to members of the band for writing. This is the best way to get material tailored to the band's personnel. An inside arranger knows the musicians' strengths and styles. We've been fortunate to have several writers from Berklee, such as Tony Klatka, Alan Broadbent, and Gary Anderson. I remember when Tony left our trumpet section to study at Berklee and what he said when he came back. He said that he had learned things in one week that explained what he had been thinking about for five or six years!

Berklee and the whole school jazz movement are not only creating a source of new musicians. They are conditioning the public to a better music. What's been happening is that the high schools' and colleges' heavy involvement in jazz is creating a sophisticated audience that will be the best in the world in a few years.

It all starts with education. To any young musician who is sincerely interested in furthering his musical education, there is no better school that I could recommend beyond Berklee.

*Woody Herman*

for catalog and information write to:  
**BERKLEE COLLEGE OF MUSIC**  
 Dept. D  
 1140 Boylston Street, Boston, MA 02215

For those who cannot attend Berklee at this time... a special  
**CORRESPONDENCE COURSE** includes

- Modern Harmony
- Improvisation
- Arranging
- Jazz Composition, etc.

For information write to:

**BERKLEE PRESS PUBLICATIONS, Dept. D**  
 1265 Boylston St., Boston, MA 02215

## the first chorus

By Charles Suber

**H**ere is an update on the state of music education as we see it.

The energy problem and attendant inflationary pressures compound the schools' basic problems of shrinking enrollments and shrinking budgets. Schools forced to cut expenses look first at what is "non-essential." More often than not music (and art) head the list. Things are so tough that even inter-scholastic sports are being cut and driver education is threatened!

School music is vulnerable for several reasons.

School budget makers have never been told, or if told, not convinced that music can be essential to every student. It isn't that educators do not talk about the virtues of music; they're always holding meetings and conferences... with each other. And there is still no documented evidence that music can do thus and such for children and beyond.

Too many school music programs are elitist (do not involve enough students to gain the attention of the community) or are downright bad. Too often the tenured teacher is only along for the bus ride. Even if experienced or new teachers are eager and willing, they are not prepared or equipped to run a genuinely innovative music program in which all students can participate.

Those interested in better school music programs lack leadership, and therefore lack the clout to get what is needed. Consumers, parents and students are not organized and lack the information or incentive necessary to organize. Music teachers are organized to the point of immobility. The role of school entertainment director is more comfortable than being an activist on behalf of their students or their jobs. The music industry—mfrs., publishers, retailers, et al—are also organized but have been too splintered and timid to fight for a \$2 billion market that depends on music education for its existence.

Even the still growing school jazz programs and class guitar programs cannot stem the worsening national condition. For despite dedicated educators and talented players, these programs do not reach enough students to make a difference.

Another sad fact is that jazz does not yet have academic equity with "serious" music. Proof: there are only five or so colleges which require any jazz course for a music degree.

What it all comes down to is that no one program—especially one that is not acceptable to the establishment—is likely to make school music "essential" in the minds of the bill payers. Concerted action by consumers, teachers and business is vital.

In the next column we'll see what the American Music Conference, the Music Educators National Conference, et al, are up to. Next issue: The jazz-rock scene with Jeff Beck, Phoebe Snow, Ira Sullivan, Ed Blackwell, Gerry Nicwood and several others; plus the Richmond bill for public funding for the arts. db

## GIARDINELLI'S "PRO SHOP"

- THE WORLD'S LARGEST SELECTION IN STOCK OF PROFESSIONAL BRASS AND WOODWIND INSTRUMENTS
- TRUMPETS IN ALL KEYS.
- TROMBONES IN ALL BORES.
- FRENCH HORNS. CLARINETS. SAXES. FLUTES—ETC
- OVER 3000 NEW INSTRUMENTS IN STOCK TO SELECT FROM

COME, CALL OR WRITE FOR THE INSTRUMENT YOU WANT, AND MENTION THIS AD.

FREE CATALOG  
Specify Instrument

**GIARDINELLI BAND INSTR. CO.**

151 W 46th Street  
 New York, New York 10036  
 212 / 575-5959

## "I'm as excited about SUPER LUNG POWER & BREATH CONTROL IN 5 MINUTES A DAY

as when I screamed my first double high C, it's a MUST for EVERY BRASS PLAYER, because it WORKS."

Those are the words of Mr. A. A. Adam, brass teacher & author of the book that will help you develop the power to handle the SUPER HIGH RANGE of your instrument, play with TREMENDOUS, THUNDEROUS VOLUME, yet as SOFT AS A WHISPER, INCREASE ENDURANCE & PROJECTION. In addition be able to execute the intricate DYNAMICS of all music from JAZZ to SYMPHONY with EASE and PRECISION. Will not interfere in any way with your present practice routines, in fact it will ENHANCE them. PROVEN RESULTS; and you can prove it to yourself for less than the cost of a record album or a private music lesson. All U.S.A. and foreign orders shipped promptly.

ONLY \$6.00 (please add 60¢ postage & handling).  
 Send cheque or money order to:

**BOLD BRASS STUDIOS**  
 BOX 77101, VANCOUVER, B.C., CANADA, V5R 5T4

## ADOLPH SANDOLE

presents

Jazz instruction books for the serious musician.

Jazz Improvisation II, Journeyman ... 232 pp. \$15.00  
 Jazz Piano Left Hand ... 40 pp. 6.00

Piano Solos, for the advanced player:

Book I, Reflections for Piano, 40 pp. \$5.00  
 12" LP record 5.00  
 Book and LP together 8.50

Book II, Poems of Granada, 40 pp. 5.00  
 12" LP record 5.00  
 Book and LP together 8.50

Jazz Improvisation I, Apprentice  
 (Beginner's) ... 222 pp. 12.50

Arranging & Harmony for Stage Band 32 pp. 5.00  
 The Art of Songwriting 32 pp. 4.00  
 Jazz Tunes 32 pp. 4.00

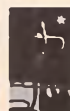
Music Primer (revised), for the  
 absolute beginner 48 pp. 3.00

Veni, Vidi, Non-Vici, prose  
 commentary 80 pp. 3.00

Send check or m.o., no cash. Overseas, add 7% for mailing. Send 25¢ for catalog and cassette correspondence course information. Allow 15 days for delivery, US.

**Adolph Sandole**

1619 Broadway Room 605 New York, NY 10019



**THE EVOLVING BASSIST** by Rufus Reid. The finest book to date, with 146 pages for the doublebass and the 4 and 6 string electric basses. Develop strong modern jazz sounds and strong bass lines from chord symbols. Includes transcribed solos and a selected discography. **\$12.50**

**EVOLVING UPWARD—BASS BOOK II** by Rufus Reid This book is directed to the jazz inspired bassist who wants to know how to properly approach and execute in the thumb position on the doublebass. Expand the range of your bass lines and also the potential of your creativity with confidence in the upper register. Explicit photos even show how to set up your bass. **\$7.50**

Check or M.O. plus 60¢ handling/postage.  
 Foreign orders add \$2.50  
**MYRIAD LIMITED** P.O. Box 757, Teaneck, NJ 07666

# Sole Control.

It's a new concept in sound effects pedals from Maestro. Much more than just on-again, off-again, these pedals you can really play. With the sole of your foot.

The new Maestro Stage Phaser is one of them. It gives you the wild, gyrating, phase shifting sound of a rotating speaker. But with an incredible amount of playability and control.

For starters, the Stage Phaser's got Balls. That's an illuminated foot control wheel that lets you effortlessly adjust the intensity of your phasing effect...from a haunting whisper to a jet-like growl.

Stage Phaser also lets you toe instantly into three phaser speeds—two preset, one totally variable. In the variable mode, an illuminated speed wheel lets you sole tune the speed of

your spin to the mood and tempo of your music.

With all these clever controls, where's the on/off switch? Well, there's no little button to grope for. The whole pedal is a switch...just step on it anywhere. Even on a dark stage, you can't miss it.

More about the sound. Stage Phaser duplicates the braking and accelerating effect of rotating speaker without a trace of noise or cut in response. And, if you plug it into a two channel setup, you get an eerie, spatial, stereo-like sound that turns your axe into a whole new instrument.

So why settle for some ordinary turn-on? Check out Stage Phaser soon at your local Maestro dealer. And get yourself some real sole control.



Balls wheel allows effortless control of phaser effect intensity. Illuminates when AC Adapter used.

Status light glows when unit is on, easily visible on a dark stage.

Raised, three-position rotary speed selector lets you choose between fast and slow preset or a totally variable mode.

Entire pedal acts as on/off control. Step on it anywhere—the massive cast aluminum base holds its ground.

Speed wheel has large, easy to read calibrations, operates at the touch of a toe. Illuminates when AC Adapter used.



**MAESTRO**  
Another quality product from Norlin

## Latin Error

There's a bit of an error in Charles Suber's quiz in your 4/21 Latin issue.

Shorty Rogers' *Afro-Cuban Influence* is no "Latin-jazz standard" since there is no such composition. *Afro-Cuban Influence* is the title of an LP Rogers made for RCA Victor (LPM/LSP-1763) in 1958. The recording contains two Rogers compositions in the Afro-Cuban idiom, *Wuayacanjanga Suite* and *Viva Puente*, but *Afro-Cuban Influence* is an album rather than a composition title.

Further, no Rogers compositions, however worthy, ever became "standards."  
Todd Selbert New York, N.Y.

## Responsive db

Not too long ago I received a questionnaire from *db*. In my reply, I said that one thing I would like to see more of in future issues was coverage of Latin music. The very next issue I got was filled with articles on Latin music. Now that's what I call a responsive magazine. I hope there will be a lot more of this in the future with more emphasis on forms that are not, by your definition, jazz.

Keep it up.  
Lee Ballinger Warren, O.

## Pittsburgh Remembered

A super interview that Primack had with Walter Bishop Jr., in the March 24 issue. It's truly sad that the recognition of these grand old masters is arriving so late and that our society has been so unjust and narrow minded towards those who pioneered all of the wonderful exciting music these stalwarts literally sweat blood to produce and entertain

us with—what a crime!

Bishop mentioned the date he and Bird played to an almost empty house at Johnny Brown's club in Pittsburgh. East Liberty is a section of Pgh and not a town per se and during that era was really jumping with live jazz on both sides of the street for maybe three or four blocks. Johnny Brown's was on the same avenue but separated from where the black clubs ended by maybe five blocks. If I remember correctly the cover charge at Brown's was pretty heavy, it wasn't a jazz room and attracted the white supper club set. I caught George Shearing, Marjorie Heims and Denzil Best (can't recall who the bass player was if in fact there was one) and very vividly remember the audience was anything but jazz oriented. I was about sixteen at the time and, of course, Tommy and Stan Turrentine, Carl Arter, Linton Garner, Tommy Turk and the Joe Westray Band were setting Pgh on fire with their special brand of music. People were very aware of what was going on, the juke boxes were dealing in jazz and we had some good jazz shows on radio. With all of this I can't seem to remember any announcement that Bird would be on the scene. And over the years I often wondered why Bird never played our city!

As a long time reader of *db* my hat goes off to those of you who care enough to keep these grand old giants like Bishop and Dexter in your pages.

Ed Thomas Riyadh, Saudi Arabia

## Valuable Profiles

This is to thank you for the profile article on me that appeared in the February 24 issue. You perform a valuable service for musicians,

not only in the exposure gained through such an article, but also by providing a forum where ideas can be shared among musicians and their audience.

It was a pleasure talking with Arnold Jay Smith. Thanks again.  
Peter Erskine New York, N.Y.

## Building His Own

First, you have a good magazine and I enjoy it very much.

I am a 20-year-old musician—drums, percussion, electric bass and a few odds and ends. I am also interested in building instruments—percussion instruments, that is. I've built a smaller scale copy of Harry Partch's cloud chamber bowls and also a strangely tuned xylophone and a few even weirder things. What I'm wondering about is if you could supply me with the address of Peter Engelhart, who I believe builds instruments for Airtro and Guilherme Franco, or any other percussion builders. It is my desire to become an apprentice to a builder of percussive sounds.

Michael Vogelmann Los Angeles, Cal.

## Banking On Miles

After seeing such noted jazz artists as Buddy Rich, Maynard Ferguson, Doc Severinsen and others record disco albums that would gag a maggot, I solemnly swear to do the following should Miles Davis record a disco album: I will drop my trumpet into the Pacific Ocean, donate my record collection to the Mormon Tabernacle Choir, give up music and spend my life selling Girl Scout cookies.

Tom Jackson Emmett, Id.



# Ludwig's front runners for the Drummer's Revolution.

Now, Ludwig offers three ways to get ahead with your foot. With your choice of three of the finest drum pedals on the market. Speed King, the time-tested, fast action pedal preferred by professionals. The

effortless, quick-response Ghost pedal. And the adjustable giant for even the biggest bass drums, the Caroline.

Get your feet into gear in the Drummer's Revolution. Step into our

front-running pedals at your local Ludwig Dealer.

**LUDWIG**<sup>®</sup>

**The Ludwig Revolution rocks on!**

Ludwig Industries • 1728 North Damen Avenue • Chicago, Ill. 60647



## Diz Swings Herd



GIUSEPPE PINO

SAUGUS, MASS.—An amiable detente of North Shore suburbanites and big band buffs at the Chateau de Ville recently witnessed a little jazz history in the making: Dizzy Gillespie was guest star with the Herman Herd. Woody, experiencing his first downtime since he received a broken femur from a Kansas car crash, gave his personal benediction by phone from St. Mary's Hospital, Manhattan, Kansas.

Charlie "Whale" Lake, a Revere impresario who was bandboy with the Third Herd, foresaw a boffola with Dizzy spending this week (along with Carmen McRae) as artist-in-residence at Harvard University. Charlie got gleeful approbation from agent Willard Alexander, did the footwork, and—presto! There was Diz, all ears and beaming up in the crackling trumpet section during the band's second set, soloing with sotto-voce grace on *Easy Living*, spattering the red-veloured walls on *Apple Honey*, with leader/tenor Frank Tiberi pacing things to encourage a bevy of jitterbuggers. New to the sax section that night was Boston-bred Billy Drewes. Some debut!

As an extra treat, Claude Hopkins played some keyboard solos to end the evening. Claude, who teaches at Berklee, came up with singer Mae Arnette after his piano recital at Elma Lewis' School for Black Arts in Roxbury, and tried his chops on Pat Coil's Rhodes piano via *Georgia Brown* and some spirited blues. Dizzy's reverent introduction noted, "Even I used to call him *Mister Hopkins*." Diz also recalled that the last time he played with the Herman Herd was during a snowstorm in Salt Lake City, way back when. Carmen McRae would have been there, too, only she broke her toe that morning.

## MARIAN MEETS SHALIT

NEW YORK—Pianist Marian McPartland and a group consisting of three other women made a guest appearance on the *Today Show* recently. The remainder of the group included Vi Redd on tenor sax, Dotty Dodgion, drums, and Lynn Milano on bass.

Gene Shalit did a brief, inane

interview with the group including the obligatory and unnecessary comments about women in jazz. He did make one important note. "Dotty Dodgion is the first woman to have played with Benny Goodman... and lived," he told his nationwide audience.

## WILSON REJOINS BERKLEE

BOSTON—Composer/arranger/trombonist Phil Wilson has rejoined the internationally-acclaimed faculty of the Berklee College of Music, where he had taught previously from 1965-74. Originator of the Berklee Trombone Jazz Choir (the only permanently organized group of its kind in the world) and conductor of the Berklee Thursday Nite Dues Band, Wilson's achievements cover a wide range.

He has conducted world pre-

mieres of his compositions with the Boston and Westchester symphony orchestras. A frequent lecturer and clinician at major universities, he has appeared as a soloist on many national television shows.

Chairman of the Jazz Department at the N.E. Conservatory for the past three years, Wilson will rejoin a Berklee faculty which already includes vibraphonist Gary Burton, big band leader Herb Pomeroy and saxophonist/author John LaPorta.

## MAKOWICZ MAKES DEBUT

NEW YORK—Adam Makowicz, who was recently voted the number one European jazz pianist in the Jazz Forum Readers Poll, made his U.S. debut in May. He appeared at New York's Cookery. Makowicz's performances were sponsored by the International Jazz Federation.

Willis Conover, after hearing a

Makowicz recital in Warsaw, made a public statement that Makowicz easily belongs among the top ten jazz pianists in the world today.

During his stay at the Cookery, Makowicz made his U.S. recording debut as well. He has prepared a solo album, to be released by Columbia.

## Dolphy Spotlited

NEW YORK—In its continuing tradition of broadcast jazz festivals, WKCR-FM recently offered 60 hours of Eric Dolphy. The festival began April 1 and ran through April 4. Covered were some of the rarest Dolphy material, such as sessions with Chico Hamilton from the late '50s.

Complementing the music were interviews with Eric's former associates, pianist Richard Wyands and bassists Ron Carter and Peck Morrison. Wyands related Dolphy's early

experimentation in a makeshift studio in L.A. He also remembered the first sessions with Oliver Nelson (re-released as *Images* on Prestige) and the disparity of styles between the two.

The Dolphy festival was preceded by spotlights on Coleman Hawkins and others, some of which started out as hour-long celebrations and turned into marathons due to overwhelming listener response. WKCR-FM is broadcast by Columbia University.

## PLANETARY FREQUENCIES

NEW HAVEN—Did you ever have one of those musical ariats when you were young? You know, the kind that you swung around your head at varying speeds and that made a slight but distinct whirring sound? Did you ever think that that's what the planets do when they traverse the sun? Professor Willie Ruff of Yale University and his colleague Professor John Rodgers recently played a tape recording of what they said were sounds that the planets are producing every moment of life.

Ruff, you may remember, was the french horn-bassist of the Mitchell-Ruff duo (Dwike Mitchell was his partner). He is now assistant professor of music at Yale and the music he played here ranged from Mercury's high-pitched whistle to Jupiter's bass rumbling. Ruff and Rodgers used a computerized music synthesizer and utilized calculations and notations set down more than 350 years ago by Johannes Kepler, the 17th century German astronomer. Kepler had worked out the laws of planetary motion and an elaborate hypothetical music based upon them.

The song of each planet was determined by its velocity, which in turn was determined by its distance from the sun. The position of all the planets at any given time would determine the chord of celestial harmony.

Ruff was exposed to Kepler's ideas by composer Paul Hinde-

mith, who was professor of music when Ruff was an undergraduate at Yale.

"When I studied with Hindemith," Ruff said, "I had just come from the world of bebop. Hindemith was an idol of mine, but all I could get from him was Kepler, Pythagoras and Boethus. I wanted to learn how to write modern jazz and I was thrown into scientific hypotheses. It became a challenge to find out if Hindemith was right."

This is what he discovered: *Mercury*, the highest pitched, closest to the sun, fastest moving, ascending and descending shrill chromatic slide, sounds something like the sprite melody of a piccolo.

*Earth and Venus* are limited in range because their paths are more circular than elliptical. Venus changes from major to minor sixth, earth changes a minor second. "Just as Kepler said," Ruff explained, "Earth's song is mi-fa-mi: misery, famine, misery."

*Mars* has an F-minor scale, starting with F above middle C and peaking at high C.

*Jupiter* is often below the level of human hearing. When it can be heard, it is like the distant rumble of a subway train.

Together, the music of the planets (unlike Holst's) made his audience "woozy, dizzy, like motion sickness." Maybe Professor Ruff should get Quincy Jones to do an "authentic" soundtrack.

## potpourri

The **Hurley Woods Festival** (6-19), **Jackie and Roy** (6-26), will be held for the first time this year from June 20-July 30 near Woodstock, New York. A number of distinguished artists associated with the **Creative Music Studio, Speculum Musicae** and the **Schoenberg Quartet** will be in residence.

The **Second Annual Percussion Seminar for Music Educators and Drummers** will be held on the Florham-Madison campus of Fairleigh-Dickinson University of Madison, N.J., on July 28-31. The four-day event will be under the sponsorship of Premier Drums and Avedis Zildjian Company. **Horacee Arnold** will be featured in a clinic on contemporary drum set playing and the 20-piece jazz-rock band **Seismograph** will create clinical tremors.

Saxophonist **Marion Brown** recently toured Europe with a quartet composed of **Jack Gregg**, bass; **Brandon Ross**, guitar; and **Steve McCraven**, drums. The quartet toured Germany, France, Holland, Belgium and Switzerland.

A small line in the bankruptcy column of the New York Times recently, read like this: Ruby Braff: liabilities \$9,541; assets \$150.

Another rich roster of jazz artists are slated to perform for the 7th annual **Concerts-in-the-Park** program in Kansas City this summer. Under sponsorship of the Kansas City Parks and Recreation Department, the free series kicks off May 29th with **Zoot Sims**, followed by **Art Farmer** (6-5), **Charlie Mingus** (6-12), **Hank Jones** and **John Lewis**

Pianist **Cecil Lytle**, jazz director at the University of California, San Diego, conducted the music for a May 18 world premiere of **Storyville**. The original music comedy about the famed Storyville district of New Orleans was written by **Ed Bullins** and composed by **Mildred Kayden**.

**Horace Tapscott** and his **Pan Afrikan Peoples Arkestra** are playing the last Sunday of each month at Holmes and 85th in L.A.

**Joyce Music Publishing** has recently put out volumes on **Claude Thornhill**, **Buddy Rich** and **Harry James**.

Dutch radio NOS is hosting the **International Laren Festival**, to be held just east of Amsterdam on August 8-13. Major jazz acts will soon be announced.

The **Phil Nimmons Quartet** will be in residence at an August 1-12 jazz workshop at Banff's School of Fine Arts.

**Ohio State University** will feature **Woody Herman's Thundering Herd** at their summer jazz institute, June 28-30. Classes will be held in theory, improv, scoring, arranging and groups of various sizes. Contact **Joseph Levy**, School of Music, OSU, 1899 College Rd., Columbus 43210.

## Sacred Music Tribute

NEW YORK—Now in its 20th year, the Whitney Museum's "Composers' Showcases" recently presented a tribute to Duke Ellington in somewhat of an unusual fashion. There weren't the ordinary eulogistic medleys of his greatest songs, played by the usual assortment of pianists and alumni. This was a lovingly molded, mostly proseless approach starring pianists **Don Shirley**, **Eubie Blake** and **Billy Taylor**, and a sacred music collage featuring **Toney Watkins**.

**Shirley** played two medleys that he has molded into an Ellington montage. The works were premiered last year at Town Hall and received much ballyhoo. While his approach is strictly classical, the tunes were intermingled with one another, segueing back and forth.

**Blake**, who claimed to be "faking" a part of **Mood Indigo**, used his immense warmth and raconteur skills. Taylor's **Echoes of Ellington**, while in the same general approach as **Shirley**, was more direct. Each tune had its beginning and end, except when Taylor introduced one tune with the bridge of another. Taylor's amazingly deft left hand elicited audible gasps from the over-flow audience.

The sacred music part of the program culled from all three of Ellington's **Concerts of Sacred Music**. Vocalists **Watkins** and **Gardner** performed with their usual excitement, rendering excerpts such as **In The Beginning God . . .**, **God Has Those Angels**, **David Danced** (tapped by **Buster Brown**) and **Is God A Three-Letter Word For Love?**

10 □ down beat

## New Releases

New **Blue Note** bombshells include **Friends And Strangers**, **Ronnie Laws**; **Phantazia**, **Noel Pointer**; and **Robbie Krieger And Friends**, **Robbie Krieger**.

**John Tropea's** latest for **Marlin** is **Short Trip To Space**.

**ABC** adds include **Reflections In Blue**, **Bobby Bland**; **Big Daddy's Place**, **Wayne Henderson**; **Yes, We Have No Mananas**, **Kevin Ayers**; **Eleven Sides Of Baker**, **Ginger Baker**; **Music Let's Me Be**, **Les McCann**; and **Moroccan Role**, **Brand X**.

**Arista** has released **The Montreux/Berlin Concerts**, a double disc by **Anthony Braxton**; **Home In The Country**, **PeeWee Ellis**; and the debut album by the **Hollywood Stars**.

The latest in **Mercury's Emclude** **Friends And Strangers**, **Arcy** reissue series includes **The Quintet, Volume Two**, **Clifford Brown**; **Composer's Concepts**, **Dizzy Gillespie**; **Kirk's Works**, **Roland Kirk**; and **Recorded Live**, **Sarah Vaughan**. Other new **Mercury** releases are **Helen Merrill/John Lewis** with support from **Richard Davis**, **Hubert Laws** and **Connie Kay**; and **Slow Traffic To The Right**, **Bennie Maupin**.

The **Muse** catalog has added **Iron City**, **Grant Green**; **Stolen Sweets**, **Houston Person**; **At The Berliner Jazztage**, the **Woody Shaw Concert Ensemble**; **Remembering Me-Me**, **Clifford Jordan**; and **A Place Within**, **Link Chamberland**.

**Polydor** has released a new album by the **Jack Bruce Band** called **How's Tricks**. db

## Russian Jazz Turns 50

NEW YORK—Jazz was not invented by the Russians, but as long ago as 1927 the music was being performed there. The date was April 28 and the venue was the State Academy Choir Hall, Moscow, USSR.

The 1927 orchestra was organized and directed by **Joseph Schillinger**, who opened the concert with a scholarly lecture on "The Jazz Band and Music of the Future." In November of the following year, Schillinger came to the United States by invitation of a committee headed by **John Dewey**, the pioneering American educator, and became a U.S. citizen in 1936.

He is the same Schillinger whose major works, **The Schillinger System Of Musical Composition** and **The Mathematical Basis Of The Arts**, are taught throughout the world to this day.

They were published after his death, at the age of 47.

As in America, jazz was held in esteem by scholarly interests in Russia before it became a popular idiom. Hence, the reason for the performance hall not being a theatre. Program notes indicate that the lecture spoke of jazz as the music of the masses, of its revolutionary role in rejuvenating music. That must have gone over big with the post Leninists.

There was little jazz played, only **Paul Whiteman** things with a couple of symphonic charts by **Frank Black**. Mrs. Schillinger, writing in 1949 and as reprinted in 1976 by **DaCapo Press**, is quoted as stating that Schillinger never dreamed that he would come to America and teach his idols: **George Gershwin**, **Benny Goodman** and dozens more.

## FINAL BAR

**Bennie Green**, trombonist and long-time Las Vegas musician, recently died of cancer after a long illness at La Jolla, California. He was 52.

**Green** joined **Earl 'Fatha' Hines'** band in 1942, following high school and local gigging around Chicago, where he was born. After the army he rejoined **Hines** and stayed until 1948, when he worked briefly with **Gene Ammons** and **Charlie Ventura**. It was while with **Ventura** that he earned his popularity through night club and concert work. He returned to **Hines** once again in a small group context, where he remained until 1953 when he formed his own combo. **Bennie** backed **Sammy Davis, Jr.**, **Tony Bennett**, **Tom Jones**, **Roger Williams** and **Tony Martin**, among others, in Vegas. He was also featured at **Newport Jazz Festivals** in **Newport** and **New York**, as well as at a **Duke Ellington Sacred Music Concert** in N.Y.

**Green's** background also included trombone chairs with **Dizzy Gillespie**, **Count Basie**, **Stan Getz**, **Woody Herman**, **Milt Jackson** and **Herbie Mann**.

**Bennie** is survived by his widow, daughter, a brother and sister.

# "Nobody has learned how to play the trumpet. It's endless."



Leblanc Duet No. 3, featuring Maynard Ferguson

We're having a beer and bratwurst with Maynard Ferguson at Summerfest, an annual two-week music festival on the shore of Lake Michigan in Milwaukee, Wisconsin. Last night, his overdrive band and double-high-C trumpet perfection set an attendance record at the Jazz Oasis here. Now, as he talks, he holds a slide/valve trumpet he recently designed, the M. F. Firebird. Tonight, he'll hold another multitude in awe. And soon, he'll be relaxing pool-side, at his home near Shangri-la.

**Ferguson:** We live ninety miles north of Los Angeles, in Ojai. It's a beautiful valley. It's where they shot the original Shangri-la, for "The Lost Horizon."

**Leblanc:** *It must be hard traveling away from a place like that.*

**Ferguson:** I don't get tired of traveling. I'll go thirteen hard weeks, but then I'll take a month off. Our agent would book us every day of the year, twice, if we'd let him. But I find your band and music becomes stale if you don't take a break.

**Leblanc:** *Your music is anything but stale. How do you describe it?*

**Ferguson:** "Today." That's how I'd describe my band. "Today." I'm a great believer in change. You have to have change in your music . . . because that's where the real artist comes out, when you take a shot, as opposed to playing it safe. Nobody has learned how to play the trumpet. It's endless.

Learning to play something only opens up the challenge to learn to play something else.

**Leblanc:** *Is this what gave you the idea to design new Instruments, too? The three that Holton's come out with?*

**Ferguson:** You have a hair of an idea, and from that grows another idea. Then you put it together. What I really admire about the Holton people is that, when I come up with an experimental horn, they realize that we're going to experiment with it until we get a product. And that's what happened with the Superbone. I crushed three Superbones in my bare hands before we figured out the right braces.

**Leblanc:** *Your Bb trumpet — the M.F. Horn — did that take trial and error?*

**Ferguson:** They just didn't pull one off the line and stamp it "M.F. Horn." It was a trial and error thing. I said let's try it larger, let's try a bigger bell on it. Let's try less of a flare, more of a flare. All this takes time and energy.

**Leblanc:** *After all you put into it, what comes out?*

**Ferguson:** It's a large-bore instrument. That bigness gives you a mellow sound. When I play in the upper register I want it to sound beautiful. Screeching high notes — squeaking out high notes — that's a thing of the past.

The M.F. Horn has the size, the dimension, the timbre, the taper. But in the final essence, how does it play? The final decision rests with the players. For me, it's the best horn on the market.

**Leblanc:** *Don't quite a few players think your M.F. Horn is different from the one they buy?*

**Ferguson:** Right. Klds — sometimes — they'll have an M.F. Horn and they'll come up and want to play mine. To see if there's anything special about my horn. I say, "Well, you take my horn and I'll take yours, if you like." They're astounded by that. But, you know, they always take theirs back.

You can take your music to where Maynard Ferguson always performs. The ultimate. With instruments designed by Maynard, crafted by Holton.

For full-color spec sheets, just call, toll-free, (800) 558-9421. Or write to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wisconsin 53140.



**HOLTON** 

# BIG BANDS

## Reassessments and Projections

by george simon

**I**t was exactly 40 years, or two generations ago, that the big bands were beginning to swing at their height. The year was 1937, a year that was to produce some of the most memorable of all big band hits—definitely a musical year to remember.

But here it is 1977, another 40 years later, and many of us not only joyfully recall and listen to, but even keep on buying some of those 1937 hits by the big bands, like Count Basie's *One O'Clock Jump*, Bunny Berigan's *I Can't Get Started*, Bob Crosby's *South Rampart Street Parade*, Tommy Dorsey's *Marie and Song Of India*, Duke Ellington's *Caravan*, Benny Goodman's *Sing, Sing, Sing*, Jimmie Lunceford's *For Dancers Only*, and even Guy Lombardo's *Boo Hoo*. 1937 was indeed a good year.

Obviously, the music of the big bands must have had something to have survived so long and so well. Admittedly, the current nostalgia wave has piqued some people's interest. But there's got to be more to it than just a longing for the past. As I see and hear it, the music still projects such vitality that it attracts listeners of all ages, ranging from social security check collectors to all those teenagers who keep writing me about how they discovered some of their parents' old 78s up in the attic or in some closet, and how they began listening to them and became hooked on the same sounds of biting brass and sensuous saxes, backed by a charging rhythm section that permeated the best of the big band recordings. (In the case of our kids it happened a little differently: we took them to hear Benny Goodman and Woody Herman and Harry James in person, where they could actually feel those sounds as they stood directly in front of those brilliant horns.)

In addition to its vitality, the best of the big band music has survived (Lord knows, much of it did not survive and didn't deserve to, for there was some horrible junk that we tend to forget) because of its honesty and its professionalism. For the best of this music has always been and sounded very real, devoid of the current sort of hype that tries to turn pure amateurism into commercial success. Producing really good big band sounds has always required solid musical training, embellished with long spans of experience—many years sometimes—and a dedication to the music itself that differs from the sort of purely financial motivation that later on was to "inspire" too many pop musical performers.

Still another factor made this music stand out from the vaudeville that had preceded it and the large concerts that followed it. This was the personal, often "me-to-you" aura that brought performers closer to their audiences than most other forms of popular music have been able to do. The reason for it is simple:

the big bands were right *there* to play for you—you could see them, hear them, feel their sounds without any sort of amplification, and even touch them. The barriers that segregate today's so-called "superstars" from their followers just didn't exist. In fact, I can't think of any bandleader who ever thought of himself as a superstar. Instead, idols like Glenn Miller and Tommy Dorsey and Duke Ellington and Harry James, not to mention idolized singers like Frank Sinatra, Doris Day, Ella Fitzgerald and Bob Eberly, often stepped down and away from their bandstands just to mingle personally with their adoring fans.

Opportunities to hear and to get to know the bands existed everywhere—in ballrooms, theaters, hotel supper rooms, night clubs, road houses, college proms, tobacco warehouses, armories in big cities and small towns. Hundreds upon hundreds of bands would be appearing in person on any given night. In New York, which was my home base of operation, the choices could be staggering—the brilliant, far-away Benny Goodman at the Hotel Pennsylvania, the subtly witty Jimmy Dorsey a block away at the New York, the mercurial, fun-loving Tommy Dorsey a few blocks farther north on the Astor Roof, the sleepy-eyed, very alert Count Basie at the Strand Theater. And there might be Harry James at the Hotel Lincoln, Les Brown nearby at the Edison, Guy Lombardo of course at the Roosevelt, Sammy Kaye at the Commodore, much farther uptown the great, wonderful Duke Ellington at the Apollo Theater, the ever-musically Benny Carter at the Savoy Ballroom, and then even farther up, the emerging Glenn Miller at the Glen Island Casino. And on and on.

Of course, recordings and disc jockeys helped to promote the music of the big bands, though their roles were not as all-pervasive as they are today. For radio also had its live broadcasts with bands blowing their wares directly to you from spots all over the country like the Aragon and Trianon Ballrooms and the Sherman Hotel in Chicago, the Palomar and Palladium Ballrooms in Los Angeles, Frank Dailey's Meadowbrook "on Route 23, the Newark-Pompton Turnpike, in Cedar Grove, New Jersey," Elich's Gardens in Denver and the Blue Room of the Hotel Roosevelt in New Orleans. And then there were all those radio commercials series that focused on the big bands—Benny Goodman and Bob Crosby for Camel cigarettes, Glenn Miller and Harry James for Chesterfields, Tommy Dorsey for Philip Morris, plus the Cola Cola Spotlight and Fitch Bandwagon and other such series. In fact, so important were those live broadcasts to the successes of the big bands that some even showed up at noon on Sundays to broadcast in front of no audiences at all in

empty night clubs or road houses, while others willingly played weekly gigs (and even longer) at a financial loss, just so long as the spots had a radio wire over which they could be heard.

It was a series of those remote broadcasts in the summer of 1935 that seemed to trigger the whole big band craze. Certainly the times were ripe for something exciting to happen. We were in the midst of a great depression, and depressions cry out for changes of all kinds, including, naturally, music. Just as the kids that came along in the '50s and '60s were looking desperately for their own "thing," so did the post-war babies of World War I want some sort of music with which they could identify.

Musically, the pattern had already been set by several pioneers. The greatest, creatively, was of course Duke Ellington. But probably even more directly influential was Fletcher Henderson, whose simple, easily understood, swinging style big band catalyst Benny Goodman was later to adopt. There had been others as well: Jean Goldkette and Ben Pollack with their jazz-focused big bands that gave blowing room to some fine soloists, and even Paul Whiteman, misnamed "The King Of Jazz," whose sleek style won over many who had been looking down on anything connected with jazz. It was Whiteman who gave plenty of exposure to jazzmen like Bix Beiderbecke, Jimmy and Tommy Dorsey, Frankie Trumbauer, Jack Teagarden, Joe Venuti and Eddie Lang. And, even before the big band era bloomed in the mid-'30s, high-swinging, very musical outfits like McKinney's Cotton Pickers and Jimmie Lunceford and Don Redman's bands had been drawing customers into the segregated black ballrooms and theaters, while Glen Gray and the Casa Loma Orchestra had been giving white college kids a taste of what was to come.

What did come arrived in the summer of 1935 when Benny Goodman lit the big band spark at the Palomar Ballroom in Los Angeles. His reception by the kids out there was tremendous, and both his music and their enthusiasm swept across the land via a series of broadcasts that reflected the pulsating excitement of the music and the cheering reactions of those who began jamming the ballroom to hear the man they soon dubbed "The King Of Swing."

I was writing for *Metronome* at the time, fresh out of college where I had been leading my own band, thrilled at the opportunities (a thrill that abated little during my 20 years with the magazine) to listen to the music I loved so much while also getting to know all of its practitioners. I'd joined the magazine (at \$25 a month—how's that for dedication!) about the same time that Goodman was developing his new band—in fact, in the spring of 1935 I'd reviewed the band at its Roosevelt Grill opening, raved about its musicianship and insisted it was the ideal band for the room, unaware that the management felt so differently that it had given Benny his two weeks' notice after opening night because the band played too loud. My enthusiasm reflected the attitude of the era's young swing enthusiasts, while the management's attitude mirrored that of the businessmen who still had to be convinced that big band swing music could be profitable. (Actually, now, two generations later, such a dichotomy still exists: those with a feeling for music judge a performance on its musical merits, while those with a strong bent for commercialism judge it on its

moneymaking value.)

As the kids of the '30s began supporting the swing bands, the businessmen stopped firing them just because they didn't understand what they were doing, and soon opportunities for many more bands opened up. The emphasis was on exciting instrumentalists who also had a feeling for swinging sounds and who had paid enough dues to know basically what and what not to do. Thus, along came Tommy and Jimmy Dorsey and Artie Shaw and Bunny Berigan and Charlie Barnet and a host of others who had known one another around the New York recording and radio studios and who had developed a certain amount of maturity thus gaining the respect of other instrumentalists. To them came those "other instrumentalists" and after awhile they also began organizing their own bands—Gene Krupa, Harry James, Lionel Hampton and Teddy Wilson out of the Goodman band, Tony Pastor and Georgie Auld out of Shaw's, Ray McKinley and Bobby Byrne out of Jimmy Dorsey's, and Buddy Rich out of Tommy's.

However, not all the kids swung over to swing. Especially in the more conservative areas, like parts of the midwest, the new and, for those days, at times overpowering sounds brought negative reactions from those who preferred to go to ballrooms and hotel rooms strictly for dancing and romancing. Those of us who liked music for music's sake, rather than for the dollars it might bring, tended to put down what we called "Mickey Mouse" bands, so-named because they projected all the fluidity and grace and excitement and emotional depth of a Mickey Mouse cartoon character. But Guy Lombardo and Sammy Kaye and Kay Kyser (who later improved his music tremendously) and Blue Barron and Jan Garber and Shep Fields and Gray Gordon and many others drew their share of followers with their simpering saxes and clippety-cloppety brass and passive rhythm sections. "In 1934 and 1935, if you didn't play like Lombardo," Guy recently insisted, "you couldn't get a job. Today our business is as good as, if not better than it's ever been before." Once primarily a business man, always primarily a business man!

While Lombardo may have influenced the Mickey Mouse musicians, it was the great black bands who really paved the way for the white swing bands that were to reap most of swing's financial rewards. Goodman has never stopped crediting Fletcher Henderson for the development of his band's style. And the most respected of all bandleaders, Duke Ellington, was unabashedly copied by Charlie Barnet, Hal McIntyre and others. I'll never forget Duke's response when I once asked him how he felt about having been such a major influence on big bands, and how, even though he had been leading a band much longer than Goodman and Shaw and the Dorseys and all the other white leaders, his band for years, because of racial restrictions, could not be booked into important hotels and clubs and even theaters. "George," he said in his relaxed and regal manner, "I just took the energy it takes to pout and sat down and wrote some blues."

Other black bands created styles that the white bands adopted. Glenn Miller admitted that he wanted his band's swing numbers to sound like Jimmie Lunceford's and Count Basie's, a wish that was never fulfilled. But though Glenn never did come up with the sort of swinging sounds he was out to get (except,

of course, for his remarkable Army Air Forces Band later on), he did succeed, through a very shrewd combination of good musicianship, imagination and an uncanny feeling for knowing how to play to his public, in creating the most successful of all the big bands. "I don't want to have the greatest swing band," he insisted, "I want the greatest all-around band."

But that was an honor that a number of us felt, yours truly included, belonged to Tommy Dorsey. For there was a band that covered the whole swing and sweet spectrum magnificently with great musicians, great charts, great precision, and a magnificent mixture of high-flying swing (some of it based on the Lunceford band's style) and the mellowest of musical moods. At various times it featured Bunny Berigan, Bud Freeman, Davey Tough, Buddy Rich, Ziggy Elman, Charlie Shavers and Buddy DeFranco, all playing some thrilling jazz, with Tommy on trombone and singers like Jack Leonard, Jo Stafford and the Pied Pipers and, of course, Frank Sinatra, who could make you believe even the most mundane of ballads. One other band, Claude Thornhill's, came along later and managed to echo Tommy's versatility, intermingling fabulously progressive swinging sounds with gorgeous ensemble work on ballads. But Thornhill's band arrived on the scene just a little too late and disappeared too quickly.

In many ways, the most personal link between the bands and their followers were the vocalists, who through their combinations of music and lyrics could relate most directly with everyone, including those who couldn't tell a trumpet from a tenor sax and who might not even give a damn. So many of them were important—Ella Fitzgerald with Chick Webb, Doris Day with Les Brown, Bob Eberly and Helen O'Connell with Jimmy Dorsey, Ray Eberle, Marion Hutton and Tex Beneke with Glenn Miller, Dick Haymes and Helen Forrest and Kitty Kallen with Harry James, Sarah Vaughan and Billy Eckstine with Earl Hines, Perry Como with Ted Weems, Ginny Sims and Harry Babbitt and, later on, Mike Douglas with Kay Kyser. And, of course, Peggy Lee with Benny Goodman, who once told me, "I learned more about music from the men I worked with in bands than I've learned anywhere else." Doris Day has credited her band-singing experience with "having taught me how to work in front of people and also how to deal with them." And Sinatra, long after he had left the big band scene, kept advising young singers to "get a job with a band. I would sing and sing. If a leader gave me 40 songs a night to sing, I would tell him to give me 60. There's no teacher like experience."

The experience that band singers gained stood them in great stead when in 1942 the musicians' union, in what proved to be one of the costliest blunders in the history of the labor movement, instituted a recording ban against the major record companies. The victims proved to be not the companies, which continued to record, but the big bands themselves. And whom did the companies record? Why, the singers that the big bands had been promoting so handsomely and who began making records backed by vocal rather than instrumental groups. So it wasn't long before the big names in popular music were not Dorsey and Goodman and James and Miller and Shaw, but big band graduates like Sinatra and Como and Fitzgerald and Day and Lee and Stafford and Eckstine and Haymes.

The major portion of the recording ban was

lifted late in 1944 and for awhile the bands did make a comeback, with the more progressive but less danceable sounds of Woody Herman and Stan Kenton giving an indication of the emerging concert era. But it was really never quite the same, and certainly the old enthusiasm had pretty much disappeared. For the musicians, many of whom had returned home after years away, the thought of going out on one-nighters had little appeal. Inflation had set in and the costs of running a band, including travel, created higher admission prices that didn't appeal to potential customers who were being weaned away from all live entertainment by television (which unfortunately found little time for big bands).

By 1950, many of the big bands had disappeared, though Ellington, Basie, Herman, Kenton, James, the Dorseys, Lionel Hampton, Les Brown, Goodman (occasionally), and the Glenn Miller Band, led first by Tex Beneke and then Ray McKinley, hung on tenaciously. Lombardo continued as though there was no yesterday or tomorrow, and Lawrence Welk came out of the hinterlands to take over as the most successful band on TV. Musically, though, with the exception of the brilliant Sauter-Finegan band, one of the most musical and adventurous of all big bands, nothing artistically worthwhile emerged.

And that wasn't surprising, because the '50s turned out to be probably the most arid period in the last half century of popular music. A new generation of performers and audiences had begun to take over and they were really out to do their thing, and nobody else's. They replaced the disciplined, well-modulated, often complex sounds of the big bands with their own self-indulgent, strident, simplistic rock-singing to the non-swinging accompaniment of one or two guitars, a loud electric bass and pounding drums. The amateurs definitely were taking over from the professionals.

Then in the '60s, the musical juices started flowing again. Certainly the Beatles had something to do with it, providing wit, imagination and genuine creativity to prove that music still could possess beauty and style and originality. In so doing, they began to open the ears of the new generation a bit more widely. Maybe there was something more to music than just three chords after all! Rock singers and groups began to expand, adding horns to their instrumental accompaniments, and soon instrumental groups like Blood, Sweat and Tears, Chicago, Dreams and Chase, (which, incidentally, I've always felt built the strongest bridge between rock and jazz), began attracting young listeners with new, and often very exciting, and innovative musical sounds.

The increasing interest in instrumental music spread into the schools where many receptive educators, many of them jazz and big band musicians who had turned to teaching because of drastically diminished employment opportunities, encouraged students to create their own music, offsetting earlier, less inspiring educators who had seemed most concerned with getting students to render rote readings of the *William Tell Overture*.

Often the results of this new approach proved to be both mind and ear-boggling. Big bands (often called "stage bands") began mushrooming not only in colleges but also in high schools, and, according to one source, over 13,000 such bands are now enthusiastically blowing their big band sounds. The caliber of the music has risen to an all-

**"The whole idea is to keep working at any cost; the rest will be settled by the band and the audience itself. We are working toward becoming more artistic and more jazz-oriented and we want to become more creative. We have our work cut out for us if we are to keep up with the burgeoning talent all over the world."**

# MERCER ELLINGTON

## Extending A Tradition

by  
arnold jay smith

**E**ven though Mercer Ellington was in Copenhagen at the time of this transatlantic phone interview, the connection was almost as good as being there. We got right to the point and covered a lot of ground quickly.

In conversation, Mercer refers to his father as "Pop" or "the old man." Since one tends to get personally involved in such a situation, the terms were picked up by the interviewer.

**Smith:** What was your experience with bands other than your father's?

**Ellington:** Virtually nil. We had what we called the farm team. We had an agreement that instead of me doing anything commercially, I would have a band that would just play club dates, the unadvertised social clubs. The result was that we kept a band in and around New York for approximately eight or nine years. When Duke ran short of a man it usually came out of that band. This was in the early '60s. The first band that I had was gotten together in Julliard School of Music in 1939. We had guys like Calvin Jackson and Billy Strayhorn at one point. They were first in my band before Pop's. Also Clark Terry, Cat Anderson, Wendell Marshall. And Carmen McRae was our first vocalist. She came along to hang out and play some piano. She was a pretty good pianist, you know. Anyhow, we had a piano player, so we asked her to sing. She said, "I can't sing. I want to make it as a piano player." We all know she made it as a piano player, now don't we? She became our vocalist.

I had been in the army (WW II) and when I got out we reformed the band with Carmen, playing the Savoy Ballroom for several months. Carmen went out on her own and I had talked Al Hibbler into playing with the orchestra, as we had a string of dates that needed a singer. For some reason he suddenly decided that he didn't want to go on the tour. I got sued, lost our bus and fell into a financial mess. So I had to get out of the band business.

**Smith:** Step back a bit. What did you do before the band?

**Ellington:** I was a math major, of all things. I went from high school to Columbia University as a math major. One day I was listless after having all my work done and my teacher asked me why I didn't get excited about having all my work completed. I told him that I was tired after having seen the Basie bus go off in the morning. He said, "You have no business being a mathematician," and the next day I transferred to Julliard.

**Smith:** What was your musical background performance wise?

**Ellington:** I had a few lessons on saxophone. But I wrote as early as 14 years old. My old man recorded it. It was called *Pigeons And Peppers*.

14 □ down beat



NORMAN L. HUNTER—COURTESY EBONY MAGAZINE

**Smith:** Your other composing, the "hits" as they were, did they come about as a necessity of the band?

**Ellington:** When you consider that all through the '30s I laid in bed half-asleep and halfway listening to the piano-player, I grad-

ually got interested in the idea of writing. I asked him about teaching me and he said something about going out and getting a book or going to school. He gave me Frank Skinner's book on arranging. I read that and started doing some things for small combinations. When I was in Julliard I decided to get into it more fully. Before that what I did was mostly by ear. I knew nothing about theory until after Julliard was two years under my belt.

I received a certificate in composition and Pop sent for me from California. It was now 1941 and I stayed out there helping him during the BMI-ASCAP fight. He could not record or broadcast anything of his own, so both Strayhorn and I went out to write things of our own. From Strayhorn came *Take The 'A' Train* and from me came *Things Ain't What They Used To Be*. Things were going along just great, but I got drafted. Now, I wasn't playing with the old man at all; that didn't come until the '50s. And it wasn't until 1963 that I joined the band as a trumpet player. Before that it was Eb horn or valve trombone.

**Smith:** Were you with other bands? Did you write for anyone else?

**Ellington:** There was a six piece affair headed by Calvin Jackson for the summer of 1939. I did play with Sy Oliver in the army with Buck Clayton and some others. Oh yeah, there was Cootie Williams' band. But I'll tie that in later.

**Smith:** I'm talking about tunes like *Blue Serge*.

**Ellington:** Not for other bands. All my tunes came up at about the same time. *Blue Serge*, *Jumpin' Punkins*, *Moon Mist*, *A Girl In My Dreams Starts To Look Like You*. But they were all for Pop.

**Smith:** Tell us about the personnel in your bands.

**Ellington:** Wendell Marshall (bass player) was Jimmy Blanton's cousin. He had come to New York to make it on his own and he was waiting to go with someone who had more work than we did. We worked twice a month or so, when suddenly we started working steadily and Wendell went on the road with us for about a year. That's about the time Oscar Pettiford came out of Pop's band and in went Wendell. Farm team again. We had broken up again after that year-long tour and Pop took trombonist John Saunders (now Father John Saunders), trumpeter Herbie Jones and Jimmy Hamilton. Now Jimmy wasn't actually a part of my band, but I had heard about him and caused him to take up with the old man. So I had a good deal to do with what the personnel of the band was in the 1948-9 era. Aaron Bell, another bassist, also went with the band through me.

Ironically, I have trouble finding a good

bass player these days. After the ones I sent up to Pop, I find it difficult finding one who can handle what we do.

**Smith:** With all these dealings with people, your experience in the management of a band was a natural follow-up.

**Ellington:** Now I'll tell you about Cootie's band. When I came out of the army, even right before I went in, when Cootie first organized, I managed his band. This was about 1940 and I was working with my old man. But I managed to do some things with Cootie at the same time. He had a great band with guys like Charlie Parker. The reason I became the road manager for Cootie was that he remembered that I was a math major. He said it was just a matter of arithmetic and he put me on the bus and we went out.

**Smith:** What does it take to manage a band?

**Ellington:** You have to be a mind reader, a mathematician, a detective, it takes all of those things and more, particularly with musicians. When you're out here as a musician you can do whatever you want, but when you're in the army and you tell another musician what to do, he'll go to the guard house first before doing what you tell him. You can never really force an artist to do anything. You have to psyche him into doing what is proper, or what you want him to do at the time. For instance, Paul Gonsalves, a great musician, one of the most beautiful cats in the world; you couldn't depend on whether Paul was going to do something unless you fought him through his mind.

You can't irritate them because you get it back in performance. But you have to have some kind of discipline, whether you get them when they wake up in the morning or whether you have to track them down wherever they are shacked (that's the detective part). You have to tell them where to meet, schedules, etc. And of course, you have to have the confidence of the other musicians to help you do your job. You're never a boss; you're one of the guys.

Dealing with Cootie as road manager helped me in my current role no end. I think I get along with the guys in the band very well. We work with an incentive motive. We try not to make changes if at all possible. I pay them enough money so that if someone offers them a gig, they have got to improve their way of life.

**Smith:** So you are looking out for their future by paying them good money now.

**Ellington:** But in bad times you can't cut salaries even though you are paying better than average now. In Duke's band, when times were good, they were fine. But when times were bad, he couldn't make his sidemen understand any cuts in pay. As a result you had a hell of a time getting a raise out of Duke Ellington in the last 15 or 20 years. If you worked you got your due.

**Smith:** I assume added chores received commensurate pay. What about you as a writer? Did you write tunes or riffs for the musicians in the band?

**Ellington:** When I was out with the old man I got my lessons. Writing can be a matter of assignment. Ellington never told me what to do; he just told me what was bad when I wrote it. I'd redo it. He gave me an assignment when he went out to the Casa Mañana. I know that was 1941 because that was the same time Stan Kenton organized his band. Duke told me what to do. Like, "here's a background, now write a melody." Or "write a background and

only use so many chords." Or "write a melody that has nothing to do with, and no notes are in, the background that you're writing." "Write three backgrounds for this particular melody."

I had to be very careful because in those days when I'd write something they would broadcast some of them. He would take some of this crap and put it right on the air. It was nerve-racking.

**Smith:** A tune like *Things Ain't What They Used To Be* sounds more like a riff while *Blue Serge* sounds more formal.

**Ellington:** Some things suggest themselves. You hear something and you write it down as fast as you can. The old man, particularly in the last 15 or 20 years, never wanted to lose any musical thoughts. So he always had a portable tape recorder with him as well as a paper and pencil. He developed a cryptic code so that he could write these things down quickly. He always had a great ear and if he needed a tune he'd get a load of nickels and play a jukebox. By the time his nickels were gone, he had a tune.

Some things do come as a result of riffs but you get lucky and it comes out sounding like your own. W. C. Handy took a lot of stuff that had been around for years and was lucky enough to put it all together into one song, *St. Louis Blues*. Look what happened to *Happy Go Lucky Local*. Jimmy Forrest was in the band at the time and he went into a studio as a leader looking for a fourth tune. He came up with his solo on pop's *Local* and it came out *Night Train*. Pop never sued because he felt that his tune wouldn't have gone anywhere anyhow and Forrest made it happen.

**Smith:** What ever happened to Mercer Records?

**Ellington:** It's still alive. Originally it was a production company that recorded Duke Ellington. When he became a producer himself, he used the license to record and optioned it off to various companies. Mercer was started by Leonard Feather and me in 1950. Eventually they all got optioned off, but we have some early Louie Bellson and very early Chick Corea. The most successful records we had were Oscar Pettiford and tunes like *Perdido*. And Al Hibbler, who did *Slow Boat To China* and *White Christmas*. We started at the same time as Atlantic, Riverside and Blue Note.

**Smith:** With your earlier band, were they all your tunes?

**Ellington:** Most were mine, but we played standards and stole some from the old man's book. Mind you, we only had ten men so we had five sax parts and hid the trombone player inside three saxophones. I played Eb horn, which was originally a mellophone, but it looked so stupid that I found an Eb valve trombone and that made more sense. Now I have an Eb fluegelhorn.

**Smith:** What do you call your band?

**Ellington:** We still call it the Duke Ellington Orchestra for identification. Eventually it will be called the Ellington Orchestra for continuance. My son Edward is in it playing guitar and he will take it from me. We want it that way. There are so many who have taken up the name of Ellington Alumni Bands that it gets confusing. Now there's confusion from the people who hear the band for the first time. They call me Duke! Some call us the Mercer Ellington Band, so I'm just going to set back and let the whole thing settle itself.

**Smith:** What kind of material do you play?

**Ellington:** We've added *Wanderlust* and *Jeep's Blues* out of the Johnny Hodges small group recording sessions. I'm discovering Duke Ellington quite a bit these days. We are in the process of expansion and subtraction. We are expanding the small group things because we want to be identifiable as Ellington, and we are doing the authentic old man's stuff. When we did the Alvin Ailey Ballet (db 1/27/77) we did things like the *Liberian Suite* which I thought was never properly recorded. We brought the entire suite out for a concert called "Ellington Is Forever" at the Cathedral of St. John The Divine (N.Y.). Ailey had discussed doing it with the old man but it didn't come to fruition until we got together. In the original Ailey performance of the *Suite* done during an earlier season, I was in the orchestra on french horn. I was listening to all the other major works, like *The River* and *Night Creature*. The result is that now we are preparing to play *The River* as part of our book. We are also looking into the other Ailey production numbers like *Caravan*. We expect to go on a sea excursion in June during which we will play five nights. Each night we will be doing a different extended work. While we would like to continue playing what they expect from Ellington, we would like to give them something different. We have already done *Three Black Kings* in concert and we'd like to continue those.

**Smith:** How many items like *TBK* are left unfinished by Pop?

**Ellington:** I must have five or six of them. There are other excerpts that I can develop because he wrote right up to the last. We've got these notebooks and the cryptology and lots of partials. Let me tell you what he told me from the start. You don't compose and then arrange. You do the whole thing at one time. The things I'm finding are practically orchestrations by themselves. *TBK* was not complete when we first got it. It had to be extended, connected and even some rewrites were necessary. The major part of the work was done by the old man and this is true about some of the things we have left. We need greater strength to introduce something which is completely new. We need greater recognition before we can get into it, unless we are on a European tour where we can really get into new things, where it would be expected and desired. For the U.S. we need to do things that have his stamp on them. We still have to be stamped and recognized before we do other things.

We run across criticism about being a rock band, doing rock numbers. Right now we have about six numbers which are rock, and Duke Ellington arranged four of them! The opening tune from *Afro-Eurasian Eclipse*, *Chinoiserie*, is a rock tune. Also one with a cryptic title on it, *XMFY*, or something like that. We don't identify 'em; we just play 'em.

**Smith:** Getting back to the small groups of the Ellington band, have you thought further about any of those tunes?

**Ellington:** From Barney Bigard's group we play *Brown Suede*. There were others from Hodges' groups, and there's an amazing amount of Billy Strayhorn we haven't done too much with. We wouldn't dare attack the ballads because it is still too obvious the way they had been played, *Passion Flower*, *Daydream*. We get complaints about the standard Ellington repertoire, and why we don't play more of it, or play it in the "original" way.

**Smith:** What do you look for in musicians

# Territorial Imperatives— GENUS CALIFORNICA

by patricia willard

## Ed Shaughnessy's Energy Force

Tuesday night at nine o'clock, C&D Music on Sepulveda Boulevard in the San Fernando Valley is closed. But the spacious rehearsal studio in the rear is alive with action. The Ed Shaughnessy Energy Force is generating currents of excitement.

Composer Felton Sparks appears simultaneously intense and relaxed as he listens to this big band he has been writing for more than two years rehearse his *Bash!* Half way through, tenor saxophonist Tommy Peterson is dissatisfied and questioning. Either the reeds are rushing or the brass is dragging, he insists. Nobody agrees. Sparks continues to observe as Ed Shaughnessy asks for a playback of the work-tapes that are a part of all his band's rehearsals. Everyone listens carefully. There is a democratic, cooperative spirit among the members of the band. Several offer suggestions, and *Bash!* is played again to everyone's satisfaction. Next up, a number by saxophonist Glen Garrett. . . .

Thursday afternoon at 1:30, Ed Shaughnessy arrives early for his daily rehearsal and taping of the *Tonight Show*. Four years ago, he was featured in *down beat's* big band issue because he was a very important big band drummer—he had been with the *Tonight Show* band for nine years then. Today he is one of the best known drummers in the world from his nightly television exposure and personal appearances with Doc Severinsen's orchestra, and he is drawing attention as the drummer-leader of Energy Force.

The corridors at NBC's Burbank studios look like backstage at a jazz festival. As Shaughnessy heads for his dressing room, he is greeted by Frank Rosolino, subbing that day with Severinsen. A few feet away, reedmen William Green and Bill Hood, guitarist Al Viola and Harry "Sweets" Edison are on a break from the taping of a Frank Sinatra special in Studio 4.

Shaughnessy has time to talk about his band. "Stan Kenton told me when I first organized Energy Force in the fall of 1974, 'Eddie, if your band is playing and practicing pretty regularly, don't expect anything to really come together for about two years. That's the way it was with me. That's the way it is with most bands.' I've learned," Ed affirms, "that Stan is a hundred per cent right.

"Even though we've had excellent reviews from the beginning, it's only in the last six to eight months that our focus really has come together. I know that sounds as if I have no control over my own band. I do, but the growth process happens by playing. I bought a lot of music during our first year that we would never play now, not because it's not good but it doesn't fit the band we are now."

Energy Force replenishes itself from within as well as attracting material from the rich resources of Los Angeles' creative musical community. Garrett and trumpeter Ron King have contributed some of the most contemporary

charts. Trombonist Bob Payne also helps shape the band's aural image. "All three of these guys are dynamite writers," Shaughnessy exclaims, "and because they've been participants for more than two years, they know how we play and feel. They can hear the band while they're writing. There've been some very talented composers and arrangers who have brought excellent music to us but they'd never heard us. Consequently their stuff just wouldn't work.

"From outside the band, Sparks, Bill Holman, Tommy Newsom and Curt Berg have produced charts of enduring value to Energy Force. Curt does what you might call our impressionist-type pieces with the kind of colors Gil Evans kindles in a band. He gives Glen and Gil Herbig the opportunity to double on bassoon, oboe and english horn. There's a thrill in coming off a hot, funky, get-down piece with straight-life saxophones and roaring brass and rhythm and getting into the quiet colors of Curt Berg. Nobody in my listening time ever has handled both ends of the spectrum better than Woody Herman. I still am inspired by the way his '40s band could



PATRICIA WILLARD

scream *Caldonia* or *Apple Honey* and go directly into Ralph Burns' lovely *Early Autumn*. And Duke, too—from the foot-tappers to Harry Carney's exquisite little tone poems on bass clarinet. I believe you can play many different styles of music and retain a strong identity."

While Energy Force projects the talents of all its musicians, Shaughnessy puts his stamp on its sound both with his drums and with his musical taste and ideas. "Forming a band's direction is more difficult for a player-leader who does not write than for a writer-leader, of course," he admits, "but I do lay out outlines and some rhythmic and melodic concepts. I'm just not equipped yet to do the whole number—you know, orchestrate every note. I hope to be able to in the future."

Amid high praise for Energy Force in a March 1977 review, a major critic observed that, blindfolded, he might have mistaken the band for that of Louie Bellson, Buddy Rich or Bill Holman playing the same arrangement. Presumably, the arrangement was one of three Holman has written for Ed, and while the comparison puts Shaughnessy's band in good company, the very distinctive styles of the four drummers (Nick Ceroli is with Holman) alone should allay any confusion.

On the subject of Bill Holman, Ed enthuses, "Bill has a great, individual style, and he listens to our band a lot. Our library is enormously richer for the three Holman originals he has done for us. Bill has a good roots feeling yet he stays contemporary. He's a classic writer. It would be like the symphony never playing Beethoven if we didn't play Bill Holman.

"Music changes and evolves. That's why I have such special admiration for people like Stanley Getz, Sonny Rollins, Maynard Ferguson and Gil Evans—all the guys who come from the bebop era but stay current with the new music. They're not just sitting back on past laurels, figuring the way they played 15 years ago is swell for now. It might be swell but it's not all there is. Maynard is bringing a remarkable amount of fresh, current music into the big band scene. When you hear Stanley Getz today, he's still Stanley Getz, the great original sound . . . the great original conception . . . but he's playing Chick Corea music, he's playing Joe Zawinul, and he's fitting Stanley Getz in with that music and using it as a foundation to take off from. Buddy Rich always has kept his ear to the ground. He plays radically differently than he played in his band of 20 years ago. These are the people who accept what's happening and use it as part of their message."

Long in demand as a clinician, Ed reports a trend in young musicians' interests: "Five years ago, 75 per cent of the questions at clinics were about rock techniques. Now I get that percentage of requests for demonstration of jazz drumming. They accept rock as an important element in today's music but they're more into some pretty stone jazz things. Chick Corea is probably the single most popular artist because he takes rock rhythms and applies them to jazz so creatively, and, in the fusion, keeps a very high level of improvisation going."

Ed recently added three small concert toms to his Pearl drums set-up. "I've played a rather large drum set for 20 years but the intricate melodic patterns in today's music as well as the need sometimes to cut through the electronic bass and guitar rhythm made me decide to expand my number of toms to seven," he explains.

"When I was very young, I was greatly inspired by Louie Bellson. [Note: Shaughnessy, at 48, is less than five years Bellson's junior.] Many, many years ago, Louie had popularized the two bass drum set-up but when I started to play them I was into what we then called 'odd times'—3/4, 5/4 and 7/4—and when I played a solo I could hear in my head two different tones that I wanted to be able to get from my feet, so I started playing two different-sized bass drums.

"I play a 24-inch standard big band bass drum on the right and a 20-inch on the left. They sound about a fourth apart melodically. I can play boomp-dingk-dingk-boomp-dingk-boomp-dingk-dingk-boomp-dingk—that's a



5/4 pattern—and between the two feet you can hear that high-low sound which is very effective, whereas Lou is very effective with both drums tuned approximately the same.

"Five of my tom-toms—a six-inch, eight-inch, ten-inch and two 13-inch, each tuned differently—are single-headed. On the floor, I have a 16x16 and 16x18, which are two-headed. The smaller ones, having one head, speak out a little more but for fullness and the real deep bottom sound, and in a big, powerful band, two-headed bass drums are best. They have guts. Billy Cobham, who certainly is most well-known for his very fine rock playing—has all two-headed drums. Many drummers today playing both musics have mixed sets. We perform so many kinds of music on the *Tonight Show* that my mixed set works well. You have to make a set-up that fits both what and how you play.

"All my cymbals are Avedis Zildjian. I have a Rock 21, which is 21 inches across and great for jazz in the main part. And on this big pump they've developed, you can play the very contemporary rock and Latin rhythms. It's like a giant cowbell but more musical. I use 15-inch New Beat hi-hats because they get a very sharp sound and two 18-inch crash cymbals elevated rather high so they can be pulled in closer over the other equipment and are easier to get at. I have a large pang cymbal for its kind-of-garbage-can-effect and a small crash cymbal for little sounds, so that's five suspended cymbals and a pair of hi-hats.

"Electronics are like salt in a recipe to me. Use just enough and it's very tasty. It's a color in the band. Just don't wear people's ears out with it. Electric bass, for certain rock-oriented numbers, is *the instrument*, so we're

lucky to have Joel DiBartolo who plays with a very warm and almost woody sound on jazz tunes and gets a sound almost like an acoustic bass. He is a very good bass player. Peter Woodford is top-notch on electric guitar, Denny Christianson plays fine electronic trumpet once or twice a night, and I have two electronic drum numbers now—*Evoe* by Hank Levy and the fast section of Curt Berg's three-part suite, *Patchwork*.

"I use inch-and-half miniature Maestro microphones taped to the far side of drum-heads. They feed into a mixer, which feeds into a reverb unit, a ring modulator, sometimes the Echoplex unit, and I control the pitch of the drums electronically with a pedal next to the hi-hat. My left foot goes either from the second bass drum to the hi-hat or to the electronic pedal, depending upon whether I'm in an acoustic or electric passage of *Evoe*, for instance."

Ed Shaughnessy credits other big bandleaders' experience for much of his success to date. "We've borrowed a very effective rehearsal technique from Benny Goodman," Ed relates. "I sit on a stool in front of the band and rehearse 12 horns without any rhythm. When they can carry the rhythm and the time without the rhythm section giving them a kick in the can, so to speak, then that band has got its time really together. Or, on a piece we feel we have down pretty good, the rhythm section suddenly will stop playing, and the horns often hear that they're not playing the figures with as much swing as they could. So they begin to swing a little more. When the rhythm comes back in, the band sounds terrific. If a band can make you tap your foot without the rhythm section, you'll really get jumping when

the rhythm section plays. I don't know quite how to say this," Ed smiles, "but some of our most effective rehearsals are when I don't play.

"Stan Kenton, Buddy Rich, Doc Severinsen and Don Ellis all have been supportive with good ideas, advice and cross talk. Doc, whose big band really packs the people in wherever he plays, cautioned me two years ago, 'Remember, when we're all starting out, very often we outnumber the audience. We had many nights when we were bigger than they.' We're past those days now but it helped in the beginning to be reminded that every band faces that.

"And Doc has been behind us all the way. I build my schedule around his. He makes it possible for me to break loose from the show to fulfill the important dates Willard Alexander and Dennis Justice book for us. I'd like to take Energy Force out to other parts of the country for from four days to two weeks several times a year. Doc is all for our doing it. We're happy being a Los Angeles-based band, and we have no ambitions to take to the road full time. I turn down Eastern offers to bring our charts and three or four key sidemen and pick up the rest of the band in another city. No matter how fine those players are, it has to do with the fact that you can't substitute two years of sitting down alongside each other, knowing each other, arguing, getting along and feeling the music come out. I really don't have the ego hots so much to be a bandleader as to be the bandleader of this particular band with this particular approach. I prefer to do fewer dates and have the real band.

"That's what I call Energy Force," he laughs, "*the real band!*" **db**

## Bill Berry's L.A. Band

**B**ill Berry's L.A. Band began in New York, really, except that it wasn't called "L.A." until the following year—1971—when it unexpectedly became Los Angeles-based.

Conn cornet player-composer-arranger Berry was an appreciative 39-year-old alumnus of Herb Pomeroy, Woody Herman, Maynard Ferguson, Duke Ellington, Thad Jones/Mel Lewis, NBC staff and the territory bands of the midwest and had a steady gig with the Merv Griffin television show when he put together his band in Manhattan.

"I'd been doing a lot of writing, and I wanted to hear it played," Bill recalls. "My wife and partner, Betty, finally talked me into getting my own band. I had been a charter member of Herb Pomeroy's and Thad and Mel's and many in between. Great as they all were, they didn't fit exactly my conception. If you want to play your own music at your own tempos with the musicians you want, then you have to hire them . . . very simple. Then you have to know whom to hire. That's the hard part.

"We started with George Dorsey, Roger Pemberton, Carmen Leggio, Richie Kamuca and Al Epstein in the sax section; Bill Watrous, Britt Woodman and Joe Ciavardone, trombones; Danny Stiles, Ziggy Harrell, Bobby Millikan, Bob Hamilton and George Trifon, trumpets. And the rhythm section was Dave Frishberg, piano; Malcolm Cecil Smith,



PATRICIA WILLARD

bass; and either Jake Hanna or Grady Tate alternating on drums.

"We almost got started . . . the night before the first rehearsal Richie was out of town, and I had no idea whom I could call to sub. When Willis Conover suggested Jimmy Giuffre, I said, 'Jimmy won't want to come to a free rehearsal with a new band. . . .' Willis called him, and he *did* want to come. Shirley and Willis Conover just happened to be at our house for dinner that night, and that's how

Willis got involved in our band. Dick Gibson had leased the Roosevelt Grill for the World's Greatest Jazz Band, and Willis got Dick to give it to us for nothing on Sundays for rehearsals and for performances. Willis hired us for three *Voice Of America* shows, and he suggested we apply for a National Endowment grant to help cover music stands and copying and the other necessities we couldn't afford. We got it. By the time we were two months old, we were subbing for Thad and Mel at the Village Vanguard."

In less than six months, the Griffin Show packed its band and moved to Hollywood. That placed the leader and three members of the Bill Berry Band—Kamuca, Hanna and Benny Powell, who had joined them by then—on the West Coast. Almost immediately and by entirely unrelated circumstances, Woodman and Frishberg moved to L.A. They urged Bill to reassemble the band. Bill resisted. He admits that his most overwhelming reason was that the only alto saxophonist he knew in California who could bring the sound he wanted to the band was Benny Carter, who was not available.

"I had a helluva lot of nerve even asking Benny but I believe in going for the best from the beginning. Then one night in February of '71 I was in a little club in the Valley with my parents, and this guy walks up to me and says, 'Hello, my name is Murray McEachern, and I'd like to play alto in your band.' That's the truth. My mother and father were absolutely knocked out but I was a little confused. I always had thought that Murray McEachern was a famous trombone player but the only questions I asked were of some other musi-

continued on page 41

# MATRIX IX

## Nonet In Search Of The Future

by tim schneckloth

On the first impression, the personnel of Matrix IX seem like members of a rolling fraternity house. They arrive at their gig four hours early mainly to enjoy each other's company, rehash stories about their last tour, joke around, discuss music. It can be an unnerving experience for an outsider to try entering into this scene. You immediately sense that the band is bound together in an uncommon and organic way.

Camaraderie among members of large ensembles is certainly not unusual. But there is something different here. For the members of Matrix IX, the band seems to represent just about everything: job, home, friendship, recreation. The players are young, and most of them have been together through college and the band's difficult first years. As lead trumpeter Mike Hale puts it, "We don't have any other friends."

There is no sense of competition between members, no infighting. Jealousy?

"Never," trumpeter Jeff Pietrangelo says emphatically. "We want to stay out of a competitive thing. Nobody's on an ego trip. We're just trying to put the good word on Matrix. When the other trumpet players play great solos, I'm happy for them." Everybody in the band stresses this fraternal unity. It's a solidarity that's almost scary at times.

But it all makes sense when the band goes into their first number. The music is complex and eclectic, yet the band plays it with an almost breathtaking tightness and clarity. The sound sometimes resembles a combination of a classical brass choir and one of the funkier fusion bands, but it works. Everything has a sense of will and cohesiveness that is singularly impressive.

They call John Harmon "Chief" ("they" being Kurt Dietrich, trombone; John Kirchner, sax and flute; Fred Sturm, trombones; Larry Darling, trumpet, fluegelhorn and synthesizer; Jeff Pietrangelo, trumpet and fluegelhorn; Mike Hale, trumpet; Randal Fird, bass; and Michael Murphy, drums), and they refer to him as the spiritual leader of the group. Electric pianist Harmon is 41, 15 years older than the band's next oldest member, and it's an understatement to say that he's been around—he is a prototype for the highly trained, itinerant jazz musician, a man who never seems to stop paying dues, a jobber in piano bars from Budapest to Bermuda. His story is a long and tangled one that is inextricable from the history of Matrix IX. And the band's story is probably told best in his words.

Harmon took a degree in music from Lawrence University in Appleton, Wisconsin and was promptly drafted into the Army in 1958. "I was stationed at Fort Leonard Wood," he recalls, "and all the musicians would filter through there. So there was a rash of really fine players. I met Garnett Brown down there.

"They have a place in every army band for a piano player. I would play mostly NCO and



officers' clubs. Sometimes we'd hire out off post. At the time, I thought it was a drag, but I guess it turned out okay."

After his discharge, Harmon made the traditional move to New York and began the standard scuffling, broken up by several long gigs in Bermuda piano bars. Then in 1963, he left for a stay in Europe. "I went over on a USO tour leading a trio that backed the show. The tour terminated after nine weeks so I stayed over there—bummed around, did some free lance gigs. I got so acclimated to the lifestyle over there that I just sort of hung around."

Returning to the States, Harmon started graduate work at the State University of New York at Buffalo. "I went to Buffalo with a girl friend and ended up staying five years. It turned out to be a blessing too. I got to study with a guy named Pousseur and he was an incredible guy to be around."

When his alma mater, Lawrence, began making noises about starting an official jazz program, the administration made overtures to Harmon. "I came back to Wisconsin in '68 but they didn't make the decision to hire me at Lawrence until 1970. I was pretty bitter. So, anyway, I started applying for regular jobs. I made 57 applications and got 57 rejections—mainly because I was so top heavy on my education. It was all music. You fill out these applications and they want to know the last six jobs you've had. Well, my last six jobs spanned maybe a year and a half. So on the record it looks like you're a drifter, but for a musician, six months is a long gig. So I went on unemployment for a while. Finally a local motel complex hired me as a musician. I also did a lot of teaching locally in Oshkosh."

During this waiting period several of the present members of Matrix IX were students at Lawrence and had started their own renegade jazz program. Around 1970, the administration finally began to react to the pressure of Fred Sturm and others to hire Harmon and get the jazz program off the ground. "Lawrence just called me one day and said 'Come down for the interview,' Harmon recalls. "I said to myself, 'You assholes. You know what I've been doing for the last two years?' But I wasn't about to argue.

"The money was so flimsy, though. They had a very small government grant for a part-time jazz instructor. As it turned out, I was working as full-time as you can get on a part-time salary.

"There was no precedent, so I had pretty much of a free hand. But I ended up getting screwed. One year I introduced a course in improvisation . . . and the only effective way I could see to do it was one-on-one. So I had like 37 private students but I wasn't getting private student pay. So I ended up working my ass off and getting nothing. I begged them. But the base salary was putrid anyway. I hesitate to say what I was making. It wasn't enough to live on."

In spite of these problems, Harmon applied himself to his project with a dedication matched only by the enthusiasm of his students. It didn't take long for the hard work to pay off.

"In the second year of our existence ('73) the Lawrence University Jazz Ensemble (LUJE) won two major festivals—Eau Claire and Elmhurst—and we didn't even have a bass player. In fact, one of the reasons we were unique was our instrumentation—that and the fact that we played original music, Fred's and mine. We weren't being compared because the stuff was our own. And there was this great interlocking friendship that held us together.

"The year we won, the band did not have a real saxophone section. It stunk. It was terrible. We beat those guys bloody just to get a saxophone sound for the ensemble. There was only one sax major; everybody else was a flute major. One guy wasn't even a music major. But we had a tremendous brass section. And that spirit—everybody helped each other out."

A few months later, in the summer of '73, Harmon came up with the idea of Matrix. "That summer was a troublesome time for me. I was separated, in the process of divorce and was feeling pretty . . . you know. I knew I was getting the old shaft from Lawrence and I knew they'd never take me on as a so-called full-time professor. I had demanded they do something like that on my last year there and they said, point blank, no. Fred and Kurt Dietrich had already graduated. It wasn't that the band wasn't good—it was a fine band. But there were these really close friends and I became very close to these guys too. I wasn't just a faculty officer—we'd go drinking all the time.

"One night, in a local haunt, I was getting drunker than hell with a couple of friends of mine, and Gil Evans came on the sound system. And I said, 'Let's form a band! Why can't we? We got all these great players!' It just popped out. I'd seen the word 'matrix' years ago. I said, 'Let's call it Matrix!' Everybody said, 'Yeah, yeah!'

"And the next day, hungover like mad, this drummer I was living with says, 'Don't welch on this now.' And it just started taking shape.

"When the guys came back to school that fall, we'd already picked out the guys we were going to use—the best guys in the LUJE band. We figured we could get Fred. By then he was down at North Texas State and was doing real well down there. We were almost hesitant to ask him because he'd made the One O'Clock Band and everything. Anyway, when we approached the guys that fall with the idea, they just went crazy. It was like a dream come true to step out of college and go to work on a band that's exactly what you want it to be."

Dream or not, Matrix's beginning had



MARK OLIVA

some nightmarish moments. The band's first two years include a catalog of the mishaps that can accrue to a young and naive band trying to make it in the music business.

"Our first job was May 29, 1974 at Lawrence's student union," says Harmon. "And we played that Saturday at a place called J. W. Puddy's in Appleton. Then we got a job for about five weeks on the outskirts of Appleton. From there we just started getting farther and farther away.

"Our early history was one fumble after another. Our first manager was a psycho, a real sickie. After seven or eight months, we discovered we were being ripped off to the tune of somewhere between three and five thousand dollars. He was skimming every salary, and he even sold false stock in the band."

To make matters worse, the band was lacking a sense of direction. In order to eat, everyone was making painful compromises and sacrifices. As Harmon says, "We were playing garbage, we were playing boogie rooms. It was all copycat music. You know... 'We're the band that sounds more like Chicago than Chicago.' Total horseshit. But we had to keep alive to a point at which we'd built our book up. And when (March '75) we reached the point where we wanted to do only our own music—whoosh!—no more work."

In April '75 an opportunity came up that Matrix IX saw as a possible turning point. If it fell short of their expectations, it wasn't due to a lack of effort on their parts. "We got a job with the Milwaukee Symphony performing our original works with them. The band sat down and wrote letters to every major person in the recording industry we could think of, just on the off chance that they would come see what we hoped would be a history making event. We put so much time into promoting this thing. We were trying everything.

"Well, the big night arrived. The concert went off beautiful. We had a fantastic time, got really good reviews. We did Fred's *Childhood's End* and a piece I wrote called *Ulysses*. The place was pretty well packed, but none of the big industry people showed up. John Hammond, though, had the class to send us a good luck wire.

"So that was going to be our big thing. It was going to set us free. Well, if we'd held our breaths waiting for the phone to ring, we'd all be dead. 'Cause nothing really happened—no big move.

"Then Chuck Suber invited us to play the *down beat* Happening at the NAMM convention and that introduced us to our next manager—a Chicago outfit. They were going to make stars out of us. At the time, we were badly in need of management. We'd been ripped off, we needed work, we were hungry. So this

seemed like the ideal answer. They said they had all these contacts. But it didn't work out. It almost broke the band up. Morale got so low. Guys were having to go back and work at Manpower places, car lots, farms, painting."

Then came a real turning point. Willard Alexander, agent for Basie, Herman, Kenton, Ferguson, et al expressed interest in the band. Alexander made no showbiz promises of fast bucks and stardom; he told the band that it would take time and hard work. So he began booking them into the clinics and festivals that remain the band's staples to this day.

Now, under Alexander's guidance, the band is heading into a promising new era. One of the most memorable bookings was last year's Monterey Jazz Festival. By all reports, the band got an incredible response for an unknown group. And the performance prompted Leonard Feather to award the group his annual Golden Feather award as combo of the year. "It's just a matter of time," Feather prophesied, "before the group becomes to the jazz/rock of the late '70s what Blood, Sweat & Tears purported to be to the '60s."

The group has recently secured a recording contract with RCA Records and audience acceptance seems to be building to a peak. Without exception, the group's recent festival performances have been met with ecstatic response from both listeners and local press. The band is snowballing toward something, but nobody is sure exactly what it is. The future is still cloudy. As Jeff Pietrangelo says, "Things are starting to work. I can't see an end to it. Right now, I'm just going to do it till I don't feel like doing it anymore."

**T**here are many groups in contemporary music that dislike labels. For Matrix IX, however, the problem is acute—they detest labels with a passion. Part of the reason for this is the strong classical and 20th century element in their music. The classical factor is one that doesn't seem to figure into any of the readily available pigeonholes. In Pietrangelo's words, "One of the main directions of the group is trying to merge classical, jazz and everything. We're not a jazz group, rock group or jazz/rock group."

"The labeling thing has been both good and bad," Fred Sturm adds. "It's funny because since we came out of the Lawrence University Jazz Ensemble, people want to put 'jazz' on it. In order to get you work, they have to put 'rock' on it. So they say, 'big new big band jazz rock group.' All of us got more distressed when we saw it. It got to be a pain in the ass. We're trying to be so many things."

John Harmon tries to define it further: "A

lot of the music that we wrote was intended to be programmatic. It's not just a hip head and an out-chorus with solos in between. A lot of the stuff we're attempting is trying to paint some sort of picture with the implements we have at our disposal. If we fail, we fail. But I think the attempts are different from the labels they hang on us. Our aim is to be *musical*. A lot of it has been experimentation that has failed. You'd be amazed how much stuff has been Xed out of the book—there are two hours of material at least that we could bring up right now."

"I was thinking that most of the people who listen to us are either jazz fans or rock fans," Sturm muses aloud, "and the stuff that is *new* to them isn't really new as far as music is concerned. The stuff that we're doing that sounds strange has been done 50 or 60 years ago—people like Stockhausen, Stravinsky and people like that. We've been fortunate in getting into that area along with the rock and jazz elements. I think our innovation as a band has been putting together a new combination of things. Like, if I think my tune on *Last Generation* is in the same ball park as Legati or something, then I'm crazy. We're just doing new combinations—like putting things over a rock undercurrent. If you lay down a good strong undercurrent, something that people can relate to, you can get away with putting some weird stuff on top of it.

"There seems to be more and more *room* all the time," Sturm continues. "I don't know if it's the whole big 'natural' thing that's going on, with people going back to the basics and all that, but it's like that honesty. We can get away with it, where ten years ago we couldn't.

"Musically, this whole new wave of lyricism that's been coming in—the European things, for instance—has been really good for us too because guys don't have to worry about getting up there and laying tons of licks on an audience. If you're just personally expressive, you can do so much more with the situation. You feel freed-up. You don't have to put on an air to anyone.

"If you're not putting up a front to anybody, you don't have anything to defend. You're always putting your best foot forward and if that's not as good as somebody else's, well, we'll be the first to admit it. Like, when we went in to do a concert with Weather Report, we were all standing there with our tongues hanging out—it's an admiration, not any kind of competitiveness. Sometimes we may shuck on our practicing, but we're doing our homework, listening to who the big boys in the class are. This band is in such a neat stage because everything sounds so new that there's nobody out there that's ready to chop us."

Sources aside, perhaps the most interesting

# RECORD REVIEWS

Ratings are:  
 ★★★★★ excellent, ★★★★ very good,  
 ★★★ good, ★★ fair, ★ poor

## RETURN TO FOREVER

MUSICMAGIC—Columbia PC 34682: *The Musician; Hello Again; Musicmagic; So Long Mickey Mouse; Do You Ever; The Endless Night.*

Personnel: Chick Corea, acoustic piano, Rhodes piano, mini-Moog, Clavinet, Moog 15, poly Moog, ARP Odessey, vocals: Stanley Clarke, electric bass, piccolo bass, acoustic bass, vocals: Gayle Moran, Hammond B3 organ, poly Moog, acoustic piano, vocals: Joe Farrell, tenor sax, soprano sax, flutes, piccolo, flugelhorn; James Tinsley, trumpet, piccolo trumpet; Jim Pugh, tenor trombone; Harold Garrett, tenor and bass trombone, baritone horn.

★ ★ ★ ½

Chick's stated intention on the liner is "musical fun with no barriers of musical style or type of audience." While he has always enjoyed a substantial non-jazz following, this latest edition of RTF should garner him a larger pop listenership than ever before. Indeed this is the slickest package to come along since *Songs In The Key Of Life*—richly textured, brilliantly performed and impeccably produced, it features a newly added brass section and the Flora-like vocalizing of Gayle Moran. Unfortunately, between composing, arranging, producing and performing, Chick has spread himself rather thin and a good deal of the freshness and spontaneity of earlier RTF incarnations has been sacrificed.

A db reader recently questioned the virtues of eclecticism and in this case I'm inclined to agree. Corea and company really run the gamut here, from baroque to romantic, flamenco, rock, jazz, funk, you name it—but while individual fragments may sparkle, the larger whole fails to gell except at the level of high class MOR. The vocals are a major drawback, not so much for the singing itself, although Stanley Clarke is no George Benson—but the unembellished syrupy melodies and insipid Pollyanish lyrics detract considerably from the impact of the instrumental work even as they broaden the album's commercial appeal.

The individual performances, if you can pick them out from amid the confection, are highly impressive. Returning Returner Joe Farrell does some beautiful soprano and flute work, drummer Gerry Brown snaps, crackles and pops throughout, and a stalwart Stanley, co-leader and composer on two of the numbers, is as nimble and tasty as ever. Moran's style, which leans toward the classical, is the perfect foil for Corea's own, and their keyboard duets are a model of compatibility. Chick himself is in fine form on both acoustic and electronic instruments, producing some stunning guitar runs on the synthesizer now that Al DiMeola is no longer with the group.

Corea also uses his various gadgets to create some ethereal effects which, while contributing to the overall sheen of the recording, tend to obscure the other instruments. The bridge

passages in the brass are evidently the fruit of Chick's orchestral ambitions but, polished though they may be, they are generally less meaty than the solo work. If Chick pursues his present course, I expect he will become bigger and better than Quincy Jones or even Stan Kenton. But personally I wouldn't mind hearing a return to the less cluttered, less arranged, less pretentious and less commercial Forever of the past.

—birnbaum

## RAHSAAN ROLAND KIRK

KIRKATRON—Warner Bros. BS 2982: *Serenade To A Cuckoo; This Masquerade; Sugar; Los Angeles Negro Chorus; Steppin' Into Beauty; Christmas Song; Bagpipe Medley; Mary McLeod Bethune; Bright Moments; Lyricon; Night In Tunisia; J. Griff's Blues.*

Personnel: Kirk, tenor sax, flute, manzello and Lyricon; Milton Suggs, bass (tracks 3 and 5); Hilton Ruiz, keyboards; Stephen Turre, trombone; Tony Waters, percussion; Walter Perkins, drums; Mattathias Pearson, bass (tracks 1, 7, 10 and 12); Sonny Brown, drums (tracks 1, 7 and 12); Todd Barkan, percussion (tracks 1, 7 and 12); James Madison, drums (tracks 2 and 11); Richard Tee, keyboards (tracks 2 and 11); Cornell Dupree, guitar (tracks 2 and 11); William S. Fischer, Arp String Ensemble (track 2); Ruddley Thibodeaux, tambourine (track 2); Gordon Edwards, bass (tracks 2 and 7); Jerry Griffin, drums (track 10); Billy Butler, guitar (tracks 6 and 10); Trudy Pitts, organ (track 6); Alfred Brown, viola (track 6); Selwart Clarke, viola (track 6); Sanford Allen, violin (track 6); Kermit Moore, cello (track 6); Bill Carney, drums (track 6); Romeo Penque, reeds (track 9); Charles Persip, drums (track 9); Charles "Buster" Williams, bass (track 9); Howard Johnson, tuba (track 9); Milton Grayson, Arthur Williams, Randy Peyton, Maeretha Stewart, Hilda Harris, Adrienne Albert, and Francine Carroll, background vocals (track 9); Michael Hill, vocal (track 3).

★ ★ ★ ★

Rahsaan Roland Kirk has always been a restless, eclectic musical stylist, reshaping his horizons from band to band, often within the same record. Just prior to the release last year of the luminous *The Return Of The 5000 Lb. Man*, Rahsaan suffered a stroke that nearly incapacitated his physical ability to play music. But Kirk's a strong-willed man, and within months he was recording and playing concerts with the same congenial fervor that has always marked him. *Kirkatron*, like *5000 Lb. Man*, is the embodiment of Rahsaan's "pop" vision, a solid collection of mostly familiar themes dressed up in Joel Dorn's epicurean production and heightened by the saxophonist's free-wheeling urbanity. For all the defensive enthusiasm about funk and fusion jazz, *Kirkatron* offers the real, visceral thing, an experiential music, exciting without being heady, arousing without being overpowering.

Kirk employs singers on *Sugar*—a vocalisation of Stanley Turrentine's satiny tune—and *Bright Moments*, featuring a chorale and a Latin swing tempo. Both selections are more notable for Rahsaan's bubbly saxophone interludes and Hilton Ruiz's sensitive piano support than the fairly sterile singing, but the overall effect is a congruous one. The two tracks with the rhythm section from Stuff, Dizzy Gillespie's *Night In Tunisia* and Leon Russell's *This Masquerade*, prosper more, providing a relaxed blue funk atmosphere for Kirk's innate romanticism. Of the three cuts culled from Kirk's latest Montreux Jazz Festival appearance, the concluding *J. Griff's Blues* is the most potent, with Rahsaan blowing two tenors at once, extracting a brightly variegated, breathless line from one while the other holds a single note, drone-style.

Surely, with an album as warm and accessible as this one, Rahsaan Roland Kirk can achieve a long overdue breakthrough into the popular market. His vision remains uncom-

promised and his music stays faithfully close to its jazz origin. We're lucky to have somebody so broadminded. Next time, Rahsaan, play *Misty* for me.

—gilmore

## KEITH JARRETT

HYMNS/SPHERES—ECM 1086/87: *Hymn Of Remembrance; Spheres (Movements 1-9); Hymn Of Release.*

Personnel: Jarrett, organ.

★ ★ ½

First off, it doesn't swing; it's important to defuse that kind of booby-trap criticism before it even surfaces. In its best moments, *Hymns/Spheres* gathers up its disparate elements and forges from them music of sweeping emotionalism, gratifyingly lucid mind-work, or a full-blown majesty as undeniably stirring as it is pompous. The nine-movement, 90-minute piece *Spheres* is itself held together by the underlying concepts of its multifaceted sections. But it doesn't swing, and its failure to do so is no flaw. It wasn't *meant* to.

That's only part of the controversy that is practically guaranteed to surround Jarrett's latest undertaking, a series of improvisations performed on the 18th century Karl Joseph Riepp organ at the Benedictine Abbey in Ottobern, Germany. The Abbey is a good deal less familiar to jazz listeners than the Vanguard, and that is to the point as well: this music bears no relationship whatsoever to the jazz idiom.

The brief *Hymns* present no difficulties. *Remembrance* is a solemn yet joyful march filled with the nobility of spring, while *Release* is appropriately anti-climactic to the sound and fury that is sandwiched between them. But the broad range of material comprising *Spheres* is another story. At one end is the directionless aural mud that bogs down whole movements; at the other, the sonorous, clairvoyant swells that the organ affords. The instrument holds an easily understood appeal for Jarrett: its orchestral scope of color and texture (bolstered by Jarrett's novel "half-stop" technique, similar to half-valving on a brass instrument) gives full vent to his storied romanticism. He can now fully control the "orchestra" he has written for in the past. More important, the organ's phalanx of overtones is ideal for Jarrett's fascinating exploration of the harmonic series. When he juxtaposes dissonant chords, he also creates a sort of choral overview of eerily clashing ghost-pitches that echo the main action. (While Jarrett also manipulates overtones on his solo piano pieces, a Steinway is no match for Karl Joseph Riepp.)

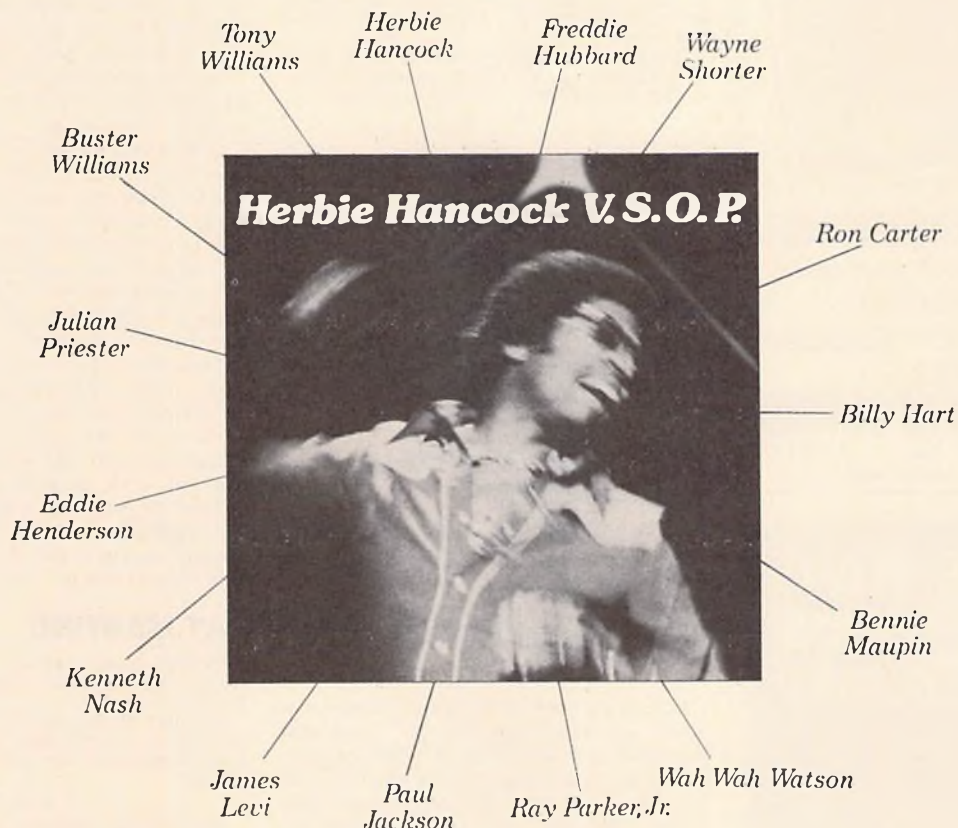
But if these virtues give *Hymns/Spheres* its brilliance, their abuse provides the tarnish. The crashing dissonances slip into crushing bores; and, with its ponderous gravity and gigantism, the organ is uniquely capable of emphasizing the most bombastic elements of Jarrett's work.

I've said nothing about the playing itself, because I suspect it is consciously limited for the purposes of the work. Jarrett's concern here is with his monolithic blocks of chordal sound; Bach-like inventions tripping blithely along the manuals are not the plan, and if you're expecting Jarrett's keyboard skills to be simply translated to the organ, you're barking up the wrong apse. The main problem, though, is that Keith Jarrett takes himself far too seriously on *Hymns/Spheres*; he's weakened the music's virtuous power by refusing to contrast it with inroads of humor. *Hymns/*

# Herbie Hancock's Class Reunion:

Recorded at the Newport Jazz Festival, 1976.

Join the class reunion and hear contemporary jazz history with "V.S.O.P." (Very Special One-time Performance), Herbie Hancock's new, live double album, the only live recording from Newport 1976.



**"The one person whom I consider to be the link between each of the three bands, the one common denominator, is Miles Davis. I really considered the concert to be a tribute to Miles Davis, and this record to be a tribute to Miles Davis.**

**"The idea was to bring the past up to date. I had no intention of trying to play like I did, but take music we had played in the early and middle sixties and let the music happen from our contemporary frames of mind."  
—Herbie Hancock**

"V.S.O.P." By Herbie Hancock and friends,  
on Columbia Records and Tapes.

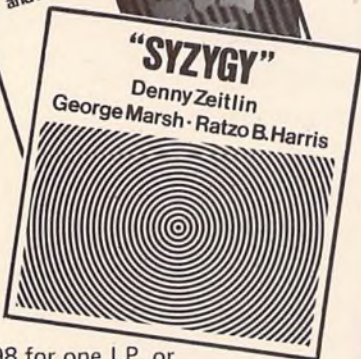
Produced by David Rubinson & Friends, Inc.  
Ron Carter appears courtesy of Fantasy Records. Paul Jackson and Bennie Maupin appear courtesy of Arista Records.



# DENNY ZEITLIN

**SPECIAL OFFER**

Expansion  
Denny Zeitlin  
with George Marsh  
and Mel Graves



\$6.98 for one LP, or  
**\$10 FOR BOTH ALBUMS!**

"A stunning display of instrumental virtuosity" says *Down Beat*

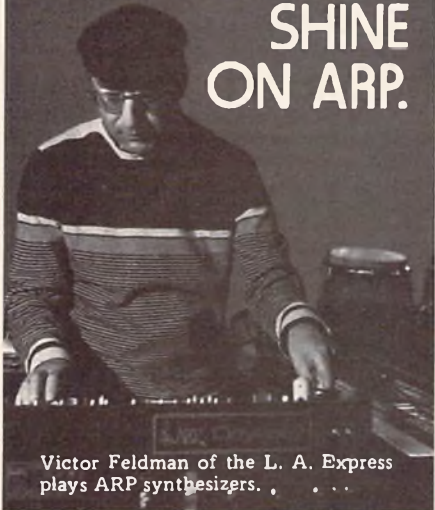
"Extraordinary" says *S. F. Chronicle*

Available directly from

**1750 ARCH RECORDS**

1750 Arch St., Rm. D, Berkeley, CA 94709  
(California Residents add 6% tax)

## THE STARS SHINE ON ARP.



Victor Feldman of the L. A. Express plays ARP synthesizers.



DB6-2-77  
Please send information on ARP synthesizers to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Return to: ARP Instruments, Inc.  
320 Needham Street  
Newton, MA 02164

*Spheres* didn't need to be recorded in church to give that holier-than-thou feeling, and it's precisely that self-righteousness that ultimately overshadows all that it offers. —*tesser*

## JEAN-LUC PONTY/ STEPHANE GRAPPELLI

PONTY/GRAPPELLI—Inner City 1005: *Bowing-Bowing; Golden Green; Memorial Jam For Stuff Smith; Violin Summit No. 2; Valerie.*

Personnel: Ponty, Grappelli, violins and violas; Maurice Vander, acoustic and electric pianos; Philip Catherine, guitar; Tony Bonfils, bass; Andre Ceccarelli, drums.

\*\*\*\*\* 1/2

## JEAN-LUC PONTY

SONATA EROTICA—Inner City 1003: *Preludio; Pizzicato Con Fuoco E Con Echo (Did You See My Bow?); Appassionato; Con Sensualita; Accelerando E Rallentando.*

Personnel: Ponty, electric violin; Joachim Kuhn, electric piano; J. F. Jenny Clarke, electric and acoustic bass; Oliver Johnson, drums; Nana, percussion.

\*\*\*\*\*

## STEPHANE GRAPPELLI

HOMAGE TO DJANGO—Classic Jazz 23: *Sweet Sue; Tears; Avallon; Manoir De Mes Reves; Clopin-Clopat; Daphne; Blues; Swing Guitar; Are You In The Mood; I Wonder Where My Baby Is Tonight?; Djangology; Sweet Chorus; Swing 39; Oriental Shuffle; Minor Swing; Venez Donc Chez Moi; Nuages; I Saw Stars; Fantaisie; Dark Eyes.*

Personnel: Grappelli, violin; Alan Clare, acoustic and electric pianos; Marc Hemmeler, acoustic and electric pianos (tracks 1, 3, 4, 15); Ernie Cranenburgh, guitar; Lennie Bush, bass; Chris Karan, drums.

\*\*\*\*\*

## STEPHANE GRAPPELLI/ BILL COLEMAN

STEPHANE GRAPPELLI/BILL COLEMAN—Classic Jazz 24: *I Got The World On A String; St. Louis Blues; Ain't She Sweet; Moonlight In Vermont; It Don't Mean A Thing; Stardust; Where Or When; It's Wonderful; Chicago.*

Personnel: Grappelli, violin; Coleman, trumpet; Marc Hemmeler, piano; Guy Pedersen, bass; Daniel Humair, drums.

\*\*\*\*\* 1/2

Jazz fans know who the hottest French violinists are. How fortunate that Ponty and Grappelli, separated in age by at least two musical generations, have met, can work together and can create good fiddling through their common dedication, overcoming stylistic differences.

Their collaboration is particularly revealing, and exciting. The sweet singing tone of the elder Grappelli is positively dapper compared to the impetuous electricity and bristling immediacy of the younger Ponty. The set, recorded in December of 1973, is entirely made up of tunes by Jean-Luc. But Stephane is most generously highlighted, going beyond his standard repertoire without seeming stranded in unfamiliar territory. *Bowing* and *Summit* are among the most hummable heads. The rhythm section works well behind both men, pushing like rockers to drive Ponty, and shifting from back beat to swing and back while Grappelli glides over them.

Ponty's *Sonata Erotica*, recorded at the Montreux festival 18 months before he met Grappelli in the studio, was the product of a post-Zappa, pre-Mahavishnu pause in the violinist's career. The loosely structured *Sonata* is erotic by virtue of its textural range, not its skimpy melodic ideas. Ponty uses echoplex—percussively!—pizzicato, bow-striking-wood, two string stops. He maintains interest throughout the development, which is im-

provisatory and adventurous. His sidemen create steadily and, while all sound comfortable, their contributions mesh somewhat unsurely. The results encourage repeated listening, but familiarity with the whole breeds doubts about the work's success.

Grappelli's *Homage To Django* is a happy two album affair. Though there is not a guitarist to take Django's place (despite all Catherine's effective labors), the fiddler who fronted the Hot Five recaptures Reinhardt's spirit. Stephane's still in love with the sound, the songs, the playing out of melodies until their complexity demands reining-in.

Most of the selections were written by Grappelli or Django, or collaboratively by the two. In a sense, they are songs that reflect another era, with a pre-War Parisian sophistication that remains charming today. But music can stand outside time, and this music still lives. The mostly young band accompanying Grappelli understands his music and is neither slavishly loyal to old arrangements nor insistently iconoclastic.

Grappelli gets together with his peer, trumpeter Bill Coleman, for the final album in this quartet. Their recreations of the hoariest standards are delightful. Not a single tune here begs to be recorded again, but they deserve to be played if musicians can get so much fun from them. Coleman sounds like a kid discovering new ways to tease phrases; his chops are marvelously maintained.

There are other violinists currently active—most notably Joe Venuti, Leroy Jenkins, Vassar Clements and the slew of salsa men who fiddle out of the Cuban charanga tradition. Venuti excepted, all would like to leave a body of work as consistently pleasing as Grappelli's, and only a few are blessed with the imagination and determination of Ponty. Luckily, we can expect more fine work from both these Gallic gut-strokers. —*mandel*

## PAT MARTINO

JOYOUS LAKE—Warner Bros. BS 2977: *Line Games; Pyramidal Vision; Mardi Gras; M'wandishi; Songbird; Joyous Lake.*

Personnel: Martino, guitar, EML 101 synthesizer, percussion; Delmar Brown, keyboards; Mark Leonard, bass guitar; Kenwood Dennard, drums, percussion.

\*\*\*\*\*

Pat Martino deserves no little credit for turning out one of the most pleasant fusion dates this year—especially in the dingy light of his earlier, plugged-in yet powerless Warner Bros. LP. Betting that the accomplished young guitarist could trim the weak excesses and mold what was left into a hard-blowing, cohesive electric quartet would not have been my idea of shrewd investing.

But the surprising *Joyous Lake* is blue-chip—a lean, usually unpretentious document of Martino's successful adjustment to electric music. Unlike his previous album, a scatter-shot attempt featuring a variety of musicians and styles, this one is the strictly focused domain of Martino's working group; instead of relying on names and formats, *Joyous Lake* gains its variety from the versatility of its compositions and performances. Indeed, taking things a bit further in this direction would have helped: of the six tunes, two (*Visions* and *Songbird*, which sports Martino's strongest solo) are uncomfortably similar, and a third (*Mardi Gras*, with its loping bass line, quick tempo, implied triple meter and spacious, soaring melody) hails from the rather tired *Star Trek* school of fusion themewriting.



**Now  
you can help  
your music  
for a song.**

As an imaginative tool for overdub sessions, for demos and for experimentation, the TEAC A-3340S is the most popular multi-track tape recorder in the world.

Since it was designed to expand your imagination, imagine this: participating TEAC dealers are having a special sale on the A-3340S.

So for everyone who's ever dreamed of owning an A-3340S, it's now priced lower than you ever dreamed possible. But you have to hurry. You have to get into your TEAC dealer before he's out of the A-3340S.

And while you're there, check his prices on the Model 2 Mixer and other multitrack studio accessories.

**THE  
FIRST & ONLY  
A-3340S SALE!**

**TEAC.**

The leader. Always has been.

TEAC Corporation of America  
7733 Telegraph Road  
Montebello, California 90640

In Canada TEAC is distributed by White  
Electronic Development Corporation (1966) Ltd.  
©TEAC 1977

MB-20



Model 2

**Y**amaha's the most complete line of professional band instruments to come from one manufacturer. They're all products of total Yamaha

expertise in sound technology, design and manufacturing. They're elegant, they perform superbly, and their unflinching tone quality has made them used and hailed by professionals around the world.

For artists who demand the ultimate in design and

tonality, Yamaha also produces custom professional instruments. Every one is totally Yamaha, even down to blending of the metal alloys and fabricating of every tool and instrument part. And continuous testing insures that every instrument meets Yamaha's





rigorous quality-control standards.

That's why there's a special sonority to the sound of Yamaha. It's understandable, too, when you realize that for 90 years Yamaha has produced many of the world's finest musical instruments. Without

compromise, Yamaha works with only the finest craftsmen, materials, techniques and quality standards.

Add justifiable pride in the products and you'll realize why every Yamaha is built to be a classic in its class. Play or hear the instruments, and your ear and judgment

will prove our point. The best way to see for yourself is by seeing your Yamaha dealer...and this unexcelled professional instrument line.



**YAMAHA**

Yamaha International Corporation  
Box 6600, Buena Park, CA 90622



# FREE!

with your new or renewal  
**down beat** subscription  
any one of the

## SUPER Albums

listed here is **YOURS FREE**

if you

### SUBSCRIBE NOW

**AJ RETURN TO FOREVER**  
Music Magic

**AK BENNY CARTER/  
DIZZY GILLESPIE**  
Carter, Gillespie, Inc.

**AL KEITH JARRETT**  
Shades

**AM WEATHER REPORT**  
Heavy Weather

**SUBSCRIBE TODAY**  
get your **FREE** album  
plus

**21 Big Issues**  
of **down beat**

**21 issues packed**  
with the music scene ...  
**News, Personalities,**  
**Interviews, Record Reviews**  
**Blindfold Tests, Caught,**  
**Profiles, Music Workshop ...**  
and lots more.

down beat/SUB

222 W. Adams St. Chicago, IL 60606

Start my subscription for 21 issues and send  
my **FREE** album.

Circle one: **AJ AK AL AM**

— **HERE'S MY \$11.00**—all U.S.A. addresses

— **HERE'S MY \$12.00**—Pan-American Union  
Countries

— **HERE'S MY \$12.50**—Foreign countries and  
Canada

New Subscription     Renewal or extension

Please Print 1067

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

No billing for foreign orders, please send check or MO

But *Joyous Lake's* depth lies in its performances, and particularly in the leader-drummer axis that is still endemic to any solid band. Percussionist Dennard brings an angular, rough-edged but never choppy conception to the traps; his fine drumming is the opposite of syncromesh-smooth, but he keeps things in high gear at all times. The Martino-Dennard alliance is especially important since the second soloist, keyboardist Brown, displays an electric piano style lacking clarity or distinction. Only his synthesizer break on the title tune shows any real agility or direction. Bassist Leonard is right on cue, contributing as much imagination as his limited, ostinato-laden role in this music will allow.

As for Martino, his technical prowess and improvisational skills are best employed when he breaks out of the evenly-paced scalar forays that often populate his work. His solos' structural virtues are exemplified when they appear in contrast: on *Visions*, for instance, he shifts his solo into a conventional 4/4 jazz feel to intriguingly complement the offsetting rock beat of bass and drums; during *Mardi Gras'* funky development section, he avoids the bathetic lure of the rhythm, using it instead as a contrasting catapult to solo on a more significant plane. To round things out, Martino also exhibits the most advanced and controlled use of the still-new guitar synthesizer to be heard on record. The water's not perfect on *Joyous Lake*, but it's still inviting, and it's deep enough so that you won't hurt yourself on the way in. —tesser

## DOM UM ROMAO

**HOTMOSHPERE**—Pablo 2310-777; *Escravos de Jo; Mistura Fina; Caravan; Spring; Pra Que Chorar; Amor En Jacuma; Cisco Two; Tumbalele; Piparapara; Chovendo Na Roseira.*

Personnel: Romao, drums; Celia Vaz, conductor/arranger; Claudio Roditi, Alan Rubin, trumpets, flugelhorns; Jack Jeffries, Tom Malone, trombones; Sonny Fortune, Ronnie Cuber, Mauricio Smith, Lou Del Gatto, woodwinds; Ricardo Peixodo, Sivuca, guitars; Pat Dixon, Ulysses Kirksey, cello; Ron Carter, acoustic bass; Juan (Tito) Russo, electric bass; Dom Salvador, piano; Steve Kroon, percussion; Julie Janiero, Gloria Oliveira, Sivuca, vocals.

\*\*\* 1/2

Dom Um Romao is one of the major percussionists in the wave of Brazilians who over the last 20 years have enriched the lexicon of North American jazz, rock and pop. His Afro-Brazilian accents were important facets of groups led by Oscar Brown, Gil Evans, Astrud Gilberto, Sergio Mendes, Antonio Carlos Jobim and Weather Report. Now with his third album—following *Dom Um Romao* (Muse—MR 5013) and *Spirit Of The Times* (Muse—MR 5049)—Romao has further established himself as a leader of vision and imagination.

For *Hotmosphere*, Romao has expanded his broad palette to include elements of the big band. In this endeavor he has been served well by the arranging and conducting talents of Celia Vaz. Artfully shifting between unison vocal/instrumental lines and fully scored ensemble passages, Vaz has set each tune so as to reveal its emotive core while at the same time providing dynamically charged space for the soloists.

In general, the music is bright, upbeat and bubbling. *Mistura Fina* (Fine Mixture), for example, is a lightly textured sketch with an engaging soprano lead, soprano/voice unison interlude and soprano solo. More gritty is Vaz's bristling arrangement of *Caravan* which launches surging alto and trumpet flights. Though similar, *Tumbalele* is what Romao



## Blackbyrd's Gold Series

The music of the Blackbyrds now available in stage band arrangements and method books.

### Donald Byrd's Method & Symmetrical Music

From the Movie

"CORNBREAD, EARL AND ME"

- |                         |                    |
|-------------------------|--------------------|
| 1. Cornbread            | 4. Riot            |
| 2. The One-Eye Two Step | 5. Soulful Source  |
| 3. Mother/Son Theme     | 6. At the Carnival |

From the Album **THE BLACKBYRDS**

- |                 |                    |
|-----------------|--------------------|
| 1. Do It, Fluid | 4. The Runaway     |
| 2. Gut Level    | 5. Summer Love     |
| 3. Reggins      | 6. A Hot Day Today |
|                 | 7. Funky Junkie    |

From the Album

**THE BLACKBYRDS FLYING START**

- |                      |                      |
|----------------------|----------------------|
| 1. I Need You        | 5. Walking in Rhythm |
| 2. The Baby          | 6. Future Children,  |
| 3. Love is Love      | Future Hopes         |
| 4. Blackbyrds' Theme | 7. April Showers     |
|                      | 8. Spaced Out        |

From the Album

**THE BLACKBYRD'S CITY LIFE**

- |                            |                 |
|----------------------------|-----------------|
| 1. Rock Creek Park         | 4. All I Ask    |
| 2. Thankful 'bout Yourself | 5. Happy Music  |
| 3. City Life               | 6. Love So Fine |
|                            | 7. Flying High  |

Send for complete catalog and information.

**BLACKBYRD PRODUCTIONS, INC.**

1625 Woods Drive

Los Angeles, CA 90069

(213) 656-3239

AMERICA'S GREATEST MUSICAL EVENT

Newport Jazz Festival  
New York

JUNE 24 -- JULY 4

If you're not already on the mailing list write for detailed program information to: Newport Jazz Festival, P.O. Box 1169, Ansonia Station, New York, N.Y. 10023

## AMERICA'S OLDEST AND LARGEST EXCLUSIVE PERCUSSION CENTER



Complete stock of famous name brand percussion instruments and accessories

Owned and operated by Maurie Lishon  
18 Years staff percussional CBS-WBBM Chicago

226 S. Wabash Ave.  
922-8761

Chicago, Ill. 60605  
922-1300

calls a "samba de rua" (street samba); here, the tune's simplistic structure is fused with basic, uninhibited rhythmic patterns to create the celebratory aura of Romao's native Rio at carnival time.

While the playing and singing are at a generally high level of competence and inspiration, several of the instrumental solos are not. On *Pipaparapa*, for instance, the fine trumpet outing of Claudio Roditi is followed by a struggling Mauricio Smith whose apparent unfamiliarity with the changes make his solo an exercise in awkwardness. Perpetrators of other lapses, such as the tepid altoist on *Amor En Jacuma*, are difficult to identify because of the incomplete and rambling liner notes of Christine Jacobsen. In spite of these shortcomings, Romao has provided a nicely balanced set of ebullient performances which should have wide appeal. —berg

## LEON REDBONE

DOUBLE TIME—Warner Bros. BS 2971: *Diddy Wa Diddy*; *Nobody's Sweetheart*; *Shine On Harvest Moon*; *Crazy Blues*; *Sheik Of Araby*; *Mississippi River Blues*; *Winin' Boy Blues*; *If We Never Meet Again This Side Of Heaven*.

Personnel: Redbone, vocals, guitar and throat trombone; Milt Hinton, bass; Jo Jones, drums; Bob Greene, piano; Don McLean, Eric Weissberg, banjo; Dominic Cortese, accordion; Jonathan Dorn, tuba; Yusef Lateef, soprano sax; Ed Polcer, Joe Wilder (track 2), trumpet; Ed Barefield, clarinet; Vic Dickenson, Dick Rath, trombone; Kermit Moore, cello; Selwart Clarke, viola; Lewis Elgy, Sanford Allen, violin; William Kruse, Frederick Mount III, Andrew Smith, Mark Bentley and Jerry Teifer (track 3), background vocals; Dixie Hummingbirds (track 11), background vocals.

\*\*\*

First audit can be deceptive: an impression of Redbone's lazy carelessness is altered by a careful examination of the subject matter. We find that Leon, fronting an armada of old-style tuba, trombone and trumpet players, is a contemplative, deliberate craftsman, who under the aegis of producer Joel Dorn, has managed to suck some powerful musicians into a whirlpool of slick, carefully manufactured railway hobo musings.

This probably lies at the core of Leon's mass appeal; the ultimate anti-hero, for whom love and rejection is expressed in terms borrowed from the rural blues tradition, with a significant dose of vaudevillian showmanship to boot. Despite the fact that constant immersion in this one idiomatic hybrid can tend to limit one's artistic horizons, Redbone continues to receive generally high marks.

The tunes on this latest release are a crazy quilt mixture of theme songs from early Hollywood talkies and several blues and country standards. In each instance, Redbone is equal to the task. His vocal abilities are nonparalleled, evidenced by some rapid scat singing on *Sheik Of Araby*, the elegantly pitched whine on *Crazy Blues* and the septum-dominated *Melancholy Baby*.

Despite Redbone's undeniable taste, the contributions of the all-star cast must receive mixed ratings. Kudos must especially go to one Jonathan Dorn, whose toots on the often droll tuba give the instrument exposure in an ambience that parallels the subtleties of Redbone. Yet despite the strong points, many of the instrumental tracks are quite undermixed; soloing, even by the skillful Redbone, is rarely undertaken. Even one or two of the hired hands are weak: the haphazard banjo playing of a barely competent Don McLean on *Mississippi Delta Blues* scarcely enhances the package. Overall, however, Redbone and colleagues play their parts well. —shaw

IT ISN'T JAZZ, IT ISN'T ROCK  
IT ISN'T JAZZ-ROCK ... -IT'S  
**VANESSA**, NORWEGIAN,  
UNIQUE AND BLOODY GOOD!



## BLACK AND WHITE

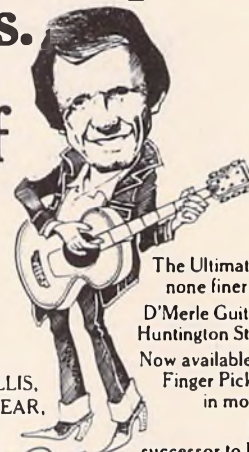
If not available at your local dealer, copies can be obtained at N.kr. 45.- (postage incl.) from Compendium. Pre-paid orders only.

Compendium Records  
Bernt Ankers gt. 17, Oslo 1, Norway



Fidardo 3

“If there's one thing I'm s-s-sure of, it's this... I get the b-b-b-best, truest, most vibrant s-s-sound from D'Angelico guitar s-strings. I wouldn't pick on anything less. And that's the s-s-straight stuff from this down home country b-b-boy!”



MEL TILLIS,  
ENTERTAINER OF THE YEAR,  
TELLS IT LIKE IT IS.

The Ultimate in Strings and Picks,  
none finer... perfect for pickin'.  
D'Merle Guitars, Inc., P.O. Box 153,  
Huntington Station, New York 11746.  
Now available: D'Angelico Flat Picks,  
Finger Picks and Thumb Picks,  
in most popular sizes.

D'Merle  
successor to D'Angelico, New York.

**D'Angelico**  
NEW YORK

## HORACE SILVER

**SILVER 'N VOICES**—Blue Note BN-LA 708: *Out Of The Night (Come You); Togetherness; I Will Always Love You; Mood For Maude; Incentive; New York Lament; All In Time; Freeing My Mind.*

Personnel: Silver, piano; Tom Harrell, trumpet and fluegelhorn; Bob Berg, tenor sax; Ron Carter, acoustic bass; Al Foster, drums; Monica Mancini, Avery Sommers, Joyce Copeland, Richard Page, Dale Vergo, Alan Copeland, voices.

\*\*\*\*\*

*Silver 'N Voices*, Horace Silver's most ambitious vocal project to date, fuses ethereal Quire-like harmonies with melodically rich bop and soul (not to be confused with funk) configurations. Like Rahsaan Roland Kirk's recent choral experiments, in which vocals become grain implements and hook devices, Silver's approach confines the chorale to introductory and conclusive roles, crystalline instruments that pad the songs' edges. Clearly, this is not "vocal jazz"; the singers form a great, voluptuous net, anonymous and unyielding. Yet it swings—joyously. Silver's lyrics, appropriate to their context, are unremarkable and dispensable, providing more of a groundwork for harmonic form than provocative reflection.

As effervescent as the vocals are, though, it is the instrumental performances here that stick the most. Silver's right hand punctuates the left's congenial chording with hectic, round-edged blue staccato runs, jarring and graceful like Cecil Taylor at his most inscrutable. Saxophonist Bob Berg's solos are firmly blues-rooted, albeit a dissonant, introvertedly systematic form, while trumpeter Tom Harrell provides the consonant counterpart, blowing winding flurries with the ease and ooze of liquid glue. While all three soloists pay obeis-

ance to blues canons, it is the most cerebral and urbane blues imaginable.

*Silver 'N Voices* is a warm, swinging, effusive affair. The airy, luminous vocals commingle with the brisk, doughty instrumentation in an oddly reassuring manner. It's an affable and durable piece of artistry, further evidence of Horace Silver's witty, expansive talents.

—gilmore

## PATATO

**READY FOR FREDDY**—Latin Percussion Ventures LPV 419: *La Ambulancia; Quedate Sin Amor; Canto A Chango; To y van Hecho; Como Suena Mi Son.*

Personnel: Carlos "Patato" Valdez, vocals, conga, quinto, Iya; Mario "Papaïto" Muñoz, vocals, conga; Virgilio Marti, conga, chorus; Julito Collazo, quinto, Omele, chorus; Nelson Gonzalez, tres, chorus; Orestes Vilato, bongo, cascara, bell; Bobby Rodriguez, bass; Alfreddito Rodriguez, piano; Roberto Rodriguez, trumpet; Joe Manozzi, trumpet; Angel "Cachete" Maldonado, Itotele.

\*\*\*\*\*

The name of Carlos "Patato" Valdez has long been a touchstone among devotees of Afro-Cuban drumming. The diminutive veteran of jazz and Latin sessions is one of the acknowledged masters in the tradition of Chano Pozo and Mongo Santamaria, masters who have preserved the heritage of West Africa and extended it, in terms both of music and geography, far beyond its native shores. This is Patato's second album on the fledgling LP Ventures label and it features, with slight augmentation, the same basic ensemble as the first. Contemporary players join elders in the Cuban tradition to create in a style which, while incorporating some modern influences, remains always authentic, always true to its roots.

Appealing if a bit overlong, is *La Ambulancia*, a relaxed, slightly plaintive guajira, writ-

ten and sung by percussionist Papaïto. The instrumentalists get a chance to stretch out a bit here, and there are nice solos by Nelson Gonzalez on tres (a three-stringed guitar of Hispanic origin), Roberto Rodriguez, a trumpeter in the traditional conjunto style, and Alfreddito Rodriguez on piano. The pace picks up with some hot percussion on *Quedate Sin Amor*, but for me the meat of this album is to be found on side two.

A number of recent Latin releases have featured bits of bata drumming, hitherto confined to the religious ceremonies of Santerismo, the largest of the Afro-Caribbean cults. This cult derives from the beliefs and practices of the Yoruba people of Nigeria, whose descendants in Cuba call themselves the Lucumi. The three double-headed, lap held bata drums, called Iya, Itotele, and Omele or Okonkolo, in descending order of size, are themselves sacred objects and may be played only by believers. On *Canto A Chango*, sung in Yoruba to the deity of storm and lightning, Patato and Julito Collazo, both fixtures of the Santero community, are joined by Cachete in what may be the best bata drumming to be heard on records.

On *To y van Hecho*, the percussionists return to the congas in a driving tribute to the Santeros of Puerto Rico; the chant at the finale is of ancient derivation, harmonized beautifully by Patato and Nelson Gonzalez. The last cut, *Como Suena Mi Son*, is the most modern on the album, displaying jazz and even rhythm and blues influences within a traditional format—Bobby Rodriguez lays down a bass pattern that might be deemed funky, if that term is appropriate.

With today's widespread awareness of African and African-derived percussion in both jazz and popular music, not to mention salsa, *Ready For Freddy* should be of great value to those who

# listen to your cymbals. others do!

## says Harvey Mason.

Harvey Mason, West Coast superstar and recording artist, comes to the East Coast. He's seen here at the Zildjian factory with Len Di Muzio, Manager of Sales and Selections of the Avedis Zildjian Company.

Together they are selecting the cymbal sounds Harvey wants. Cymbal makers since 1623, the Avedis Zildjian Company knows exactly what he means.

Harvey Mason can be heard on his own personal albums:

"Marching in the Streets;"

"Earth Mover;" and

"Funk in a Mason

Jar." He has also

recorded on

George Benson's latest al-

bums "In Flight"

and "Breezin'"

and on

Brother

Johnson's al-

bum "Look

Out For

Number

One"

اڤديس  
زِيلْدْجِيَان  
ZILDJIAN CO.  
GENUINE  
TURKISH CYMBALS  
MADE IN U.S.A.

Avedis Zildjian Co.

First with the finest in Cymbal sounds since 1623

wish to delve more deeply into this rich mother lode of musical culture. And oh yes, the liner note informs that the album title is merely one of Patato's favorite expressions. Yes, well why not?  
—birnbaum

## STEVE REID

**RHYTHMATISM**—MS 1001: *Kai; Rocks (For Cannonball); Center Of The Earth; C You Around; One Minute Please.*

Personnel: Arthur Blythe, alto sax; Michael Keith, trombone; Les Walker, piano; David Wertman, bass; Reid, drums; track 3—add Chris Capers, trumpet; Charles Tyler, baritone sax; Melvin Smith, guitar; uncredited percussionists.

★ ★ ½

The Reid band really does sound like someone's basement tapes, with untuned piano, rhythm section on top, horns in the background, and three tracks that don't sound like they begin at song's beginning (the added horns in *Center* play a total of eight notes). Apparently New Yorkers all, the set has an air of having been done in place of making money.

The *Kai* trombone solo isn't a million miles removed from Roswell Rudd's art, and Keith is the one player who isn't stifled by the modal context and stiff rhythm. That rhythm section, especially Walker, who seems to be doing Fats Domino's impressions of McCoy Tyner, obscures the horns' sounds. Blythe chooses to stay within the modes, occasionally calling on the ideas of McLean and early Dolfy for aid without the raw power of the one or the technique and consistency of the other. His tuning is inconsistent, the spacing of his phrases is not varied enough for proper impact, and his ideas themselves are often wholly uninteresting. In the two-beat *Center* he plays for all the world like a Chico Hamilton sideman (which, of course, he is).

Reid's band is prone to semi-rock rhythms, but the harmonic outlines are currently fashionable, also: plain old pedals. Reid's one solo is the LP's last minute, an extract that reveals no more than an appreciation of Elvin Jones. Elsewhere he and the bass are okay, excepting Wertman in parts of *Rocks*. The listener can't help admiring the courage it took for the players to produce the LP themselves, but the result doesn't justify the energy expended this time.  
—litweiler

## WAXING ON . . . .

These days it is very easy to become depressed about the state of new blues records (or the lack of them). Not only has death claimed so many great blues artists in recent months, but the spectre of disco has shown its ugly head in too many forms: to paraphrase a famous quote, "Never has so little been done by so many."

In the main, however, the following albums serve as notable exceptions. Authentic blues—and its purveyors—are getting harder and harder to find, but some fine proponents of this priceless art form are still very much with us.

Over the past few years, live blues recordings—with the possible exception of B.B. King's *Cook County Jail*—have been abysmal failures, resulting mainly in near-parodies of the artists involved.

Albert King's double *Live* LP is most remarkable, a stunning departure. Cut at Montreux last year, the set shows Albert in a

contemporary setting with as much or more energy and spark as ever before. And that's keeping the *Born Under A Bad Sign* classic in mind. With the support of an enthusiastic, nearly riotous audience (thankfully mixed down far below rave levels), Albert tears his music loose with all the intensity that you'd expect from a truly great bluesman. His band—James Washington, keyboards; Nate Fitzgerald, Steve Wilson, Wayne Preston, horns; Joe Turner, drums; Lonnie Turner, bass—broil up a nearly flawless stew behind Albert's growling, throaty vocals and razor-sharp guitar phrases.

While a few tracks, most notably *Kansas City*, seem a bit frantic and unnecessary, these are in the vast minority and are completely overshadowed by the entrancing versions of *That's What The Blues Is All About* and *As The Years Go Passing By* (which features an excel-

lent guitar solo from guest Rory Gallagher). On the latter tune, Albert & Co. literally outdo the *Bad Sign* original with their sheer magnetism and tidal wave force.

Ignoring the set's few drawbacks like an overextended jam here and there, the new King has to be one of the best blues releases in recent memory. An absolute joy.

While in the past, Jimmy Dawkins has been accused of erratic performances, his *Blister-string* LP serves as a near-complete rebuttal. The Chicago axeman apparently doesn't know the meaning of an unnecessary note or pass. His unusual, trebly, pinched chordings are as effective as the bark of a guard dog, fronting the at-times rough but always solid band: Jimmy Johnson, rhythm guitar; Sylvester Boines, bass; Tyrone Centuray, drums. Guest piano man Sonny Thompson adds some delightful fills on each track, a wise inclusion.

# HI-FLY KARIN KROG ARCHIE SHEPP



#### Personnel:

Karin Krog (vcl), Archie Shepp (ts), Charles Greenlee (tb), Jon Balke (p), Arild Andersen (b), Beaver Harris (drm), Cameron Brown (b), added on STEAM. Krog/Shepp only on SOLITUDE. Recorded: Arne Bendiksen Studio, Oslo, June 23 1976. Engineer: Bjørn Lillehagen. Producer: Karin Krog, Frode Holm.

Compendium Records

Bernt Ankers gt. 17,

Oslo 1, Norway

## A UNIQUE ALBUM OF BEAUTIFUL BALLADS

### FREE! The BIG 5 Bargain Book

A contemporary music education catalog celebrating the 5th anniversary of one of the music/record industry's fast growing, small, young firms. Featuring special big bargain combination packages of approximately 200 records, cassettes, books, practice & playalong kits, arrangements & scores for musicians and music educators everywhere by top pros & teachers, such as: RAY BROWN, HOWARD ROBERTS, RUSS GARCIA, EARLE HAGEN, VAN ALEXANDER, ROY BURNS, JACK SMALLER, JACK WHEATON, DICK GROVE, JOE CSISDA, etc. Write for it today. FREE!  
FIRST PLACE MUSIC PUBLICATIONS Dept. DB-39  
1247 Lincoln Blvd., Santa Monica, CA 90401

### FREE details. A DIFFERENT KIND OF RECORD CLUB

Discounts up to 73%, no "agree-to-purchase" obligations. All labels, Schwann catalog of thousands of titles; classical, pop, jazz, country, etc. Discount dividend certificates. Newsletter; accessories; quick service. 100% iron-clad guarantees. Write for free details.

dmc DISCOUNT MUSIC CLUB, INC.  
650 Main Street, New Rochelle, N.Y. 10801

Dept. 10 0677

The bone-crushing side one opener *Feel So Bad* sets up a tall precedent, held through the pumping instrumental *Chitlin' Con Carne*—which offers some of Dawkins' best six-string work on the entire album. The following *If You're Ready* unfortunately ends up as a mindless, boring raveup, perhaps made more so by the excellence of the previous numbers.

Dawkins' vocals, in the main, are urgent and compelling enough, but completely overshadowed by his piercing guitar passages. Nowhere is this better shown than on the closing *Welfare Line*, unquestionably the album's peak and one of the most arresting compositions to come along in quite some time. On the chillingly painful 7:47 plea/complaint, Dawkins and band far outstrip any prior cuts with a punch that leaves the listener riveted. When this album came in the door, a comment was overheard which accurately sums up Dawkins' outing: "Damn, it's too bad that more blues records like this aren't coming out."

It's a delicious sensation to find an album like Edith Wilson's, one without a weak track on it. Also featuring Little Brother Montgomery and the State Street Ramblers, *He May Be Your Man (But He Comes To See Me Sometime)* serves up 11 ultra-tasty tunes in the vaudeville/blues/jazz/swing vein. Apart from Edith's superb vocals, the keynote of this collection is swing, and the Ramblers can really put it down.

From the titletrack to *Twiddlin'*, from *Popa-Mama Blues* through *That Same Dog* (showing a fine vocal duet between Edith and Montgomery), the ambience is all upbeat, with scores of solos pinned by Montgomery's outstanding piano moves.

Just about the only critical points are occasional guitar bloopers from Ikey Robinson (who seemingly turns right around in the next bar to hand out thrifty rhythm or banjo work) and the notion that Montgomery seems sometimes content to fall far back in the group's stellar interaction. Perhaps this is due to the mix (98% fine) which places the pianist several times in the left channel only. But that's only a gnat's eyelash when confronted with so much talent assembled on one LP.

Son Seals, another of the younger Chicago blues guitarists, has come up with a praiseworthy second release for Alligator, *Midnight Son*. Although his electric axe phrasings are not as pyrotechnically flamboyant as those of Dawkins, Seals demonstrates greater control and subtlety.

Seals' band is comprised of Harry "Snapper" Mitchum on bass, Bert "Top Hat" Robinson on drums and an excellent horn section. His tunes are more reserved than some of his peers, yet no less intense, for Seals is a master of the use of absence and pacing.

On the quicker shuffles, like Ray Charles' *I Believe (You're Trying To Make A Fool Out Of Me)* and the originals like *On My Knees*, Son can churn with the best of 'em. But it's on the slower songs—notably *Going Back Home*—that he really shines, rolling off dark, smoky guitar lines that perfectly complement his slightly restrained, totally credible vocals.

Offering up seven original songs plus the Charles tune and an outstanding remake of Junior Parker's *Telephone Angel*, *Midnight Son* is one of the finer releases in recent months.

Trix records is a very esoteric, one-man label operation out of Rosendale, New York,

whose owner, Pete Lowry, insists on absolute authenticity. Most Trix releases consist of blues done by relatively obscure but very talented artists who have, for one reason or another, little chance with the larger companies. Most of the albums are painstakingly compiled over long periods of time and in this writer's opinion, they fill a priceless gap.

If some of the Trix artists lack the polish and professional flash of other contemporaries, they invariably showcase the raw, gut-level feeling and honesty that is, after all, the backbone of the blues; in addition, many times the listener will find an unhoneed brilliance not witnessed on more "uptown" sides by established artists. It's safe to say that these sides are intended for the serious listener and aficionado. You won't find traces of ennui reflected on a single track.

Alden "Tarheel Slim" Bunn is a North Carolina native who eventually migrated to New York and had a marginally successful career as a performer and session man in the '50s. *No Time At All* marks the first recordings Slim has done since the early '60s. Accompanied in places by Big Chief Ellis, a tremendous if unrecognized blues piano player, Slim's best efforts come on the acoustic tracks where he's using a National Steel (both finger-picking and bottleneck). *My Baby's Gone* is an especially fine adaptation of an early Lucille Bogan recording. Most of the tracks here are Slim's loose revisions of titles dating back 50 or more years and they come off nicely without exception.

Wilbert "Big Chief" Ellis is a Washington, D.C. player whose influences go back as far as blues piano itself. His album *Big Chief Ellis*

**"Whitney Balliett always finds the person behind the horn."**

—Alec Wilder

Earl Hines, Stephane Grappelli, Pee-wee Russell, Mary Lou Williams, Buddy Rich, and the Modern Jazz Quartet are among the musicians whose thoughts on improvising are captured on stage and in unguarded moments by *The New Yorker's* jazz critic in this collection.

"Trying to put music—especially improvisatory music—into words is somewhat like trying to bottle an ocean breeze. Yet it's not entirely impossible, as Whitney Balliett demonstrates. First of all, of course, he knows how to listen as a musician listens. But how he makes the words sound on the page is a mystery, however clear the result."

—Nat Hentoff

# IMPROVISING



Sixteen Jazz Musicians and Their Art  
Whitney Balliett

\$10.95

**OXFORD UNIVERSITY PRESS**  
200 Madison Avenue, New York, N.Y. 10016

Featuring *Tarheel Slim, Brownie McGhee And John Cephas*, is an extraordinary example of how to use the left hand in blues piano. This is not to infer, however, that Chief doesn't possess an agile right paw, for his top triplets and arpeggios roll with the fluidity of a mercury testing meter.

Ellis' high register, somewhat sleepy voice and rumbling bottom chords are best shown on *Prison Bound* and *Louise* and his nearly effortless trilling right-hand patterns swell on *Fare You Well, Mistreater*, with aid from John Cephas' acoustic guitar. This disc is a must for any student of top-notch blues piano.

Among most listeners and critics, Homesick James has the rep of being merely a pale shadow of Elmore, having played mostly cliched electric slide licks through his sporadic recording career. *Goin' Back Home*, however, is a surprise to all. Comprising his first sessions in over three years, the album offers a little-known and exciting aspect of Homesick: acoustic guitar.

Apart from a couple of sides cut in Europe a decade ago, H.J. has not been recorded playing acoustic since the latter '30s, and some of the tracks here are mind-bending to say the least. Any indifferent listener to Homesick (myself included) cannot help but be overwhelmed by the intricacy and finesse of these acoustic tracks—especially the bottleneck forays like *My Gal Blues* and *Weep And Mourn*.

James also shows that he can stretch out on *Homesick's Contribution To Jazz*—mistakes included, it is truly an aspiring improvisational piece. If it weren't for the dedication of a man like Pete Lowry, the overlooked mastery of Homesick James might never have been brought to light.

The worst problem with B.B. King's *King Size* is the omnipresence of a lush, drowning, over-orchestration. When the word got out that B.B. had forsaken his fascination with wah-wah, the expectations were understandably high. But, when "The King" comes out with a melange of semi-saccharine arrangements—with his guitar prowess hidden deep in the mixes—the disappointment is fairly obvious. When a giant the stature of B.B. has to resort to a stringy re-hash of *Got My Mojo Working*, something is indeed amiss. It might be a case of management/direction (those gremlin forces that have ruined so many blues peoples' careers), but I must believe that a man like B.B. has not run out of chops. Perhaps it's time for another live LP. Any player who can raise 80,000 people to a series of standing ovations does not need to resort to this kind of ineffectual mush. —pettigrew

Albert King, *Albert Live* (Utopia CYL2-2205): ★★★★★

The Jimmy Dawkins Band, *Blisterstring* (Delmark DS-641): ★★★★★

Edith Wilson with Little Brother Montgomery and the State Street Ramblers, *He May Be Your Man (But He Comes To See Me Sometime)* (Delmark DS-637): ★★★★★

Son Seals, *Midnight Son* (Alligator 108): ★★★★★

Homesick James, *Goin' Back Home* (Trix 3315): ★★★★★

Tarheel Slim, *No Time At All* (Trix 3310): ★★★★★

Big Chief Ellis, *Big Chief Ellis, Featuring Tarheel Slim, Brownie McGhee, And John Cephas* (Trix 3316): ★★★★★

B.B. King, *King Size* (ABC 977): ★

# GET 'EM KILLER JOE!

*The original Killer Joe is back.*

*Benny Golson, saxophonist extraordinaire, who sessioned with Art Blakey (one of the original Jazz Messengers), Ray Charles, Dizzy Gillespie, Art Farmer and Oscar Peterson, is breaking new ground with "Killer Joe," his new album.*

*Benny's sweet sax has sweetened many a session, a movie score, or an arrangement. On "Killer Joe," not only is he featured on soprano sax (for the first time in his recorded career), but he's giving Disco music his infectious, rhythmic, swinging soul.*

*"Killer Joe" teams Benny with some hot talent: Willie Bobo, Stanley Clarke, Ernie Watts, Chuck Findley, George Bohannon and others. Dance to it, move with it, the new "Killer Joe"*



**"Killer Joe," from  
the eminently talented  
Benny Golson.  
On Columbia Records  
and Tapes.**

© "COLUMBIA" MARCAS REG. © 1977 CBS INC.



**Make  
Acoustic  
Instruments  
Amplified  
Not  
Electrified**

# AD TRANSDUCERS

*FL-1 Flute Pickup*



AVAILABLE FROM **KAMAN** DISTRIBUTORS

C. Bruno

Coast Wholesale

# Quality Standard for Amplified Music in 100 Countries... Dynacord

Presenting, in the foreground, Dynacord's 5-in-1 music machine: The Eminent 200. A unique solid-state, portable sound system. In one precision-engineered package, you have an eight-channel mixer unit; power amplifier and multi-head echo/reverberation unit; 7-band graphic equalizer; built-in monitor amplifier of 25 watts; and self-powered capability of 220 watts.

The Eminent 200 is backed by the 30 years of experience that Dynacord has had as the leading manufacturer and designer in Europe of sound reinforcing equipment. Dynacord's insistence on superior quality and engineering has made its products top favorites in over 100 countries around the world.

In the background: the Dynacord Mosquito Box with heavy-duty, full-range loudspeakers. Adjustable flaps allow sound waves to be channeled in every direction.

Also shown is the Echo-Mini, a versatile echo and reverb unit. Features include an endless tape system, sliding sound head, two inputs, and tone controls.

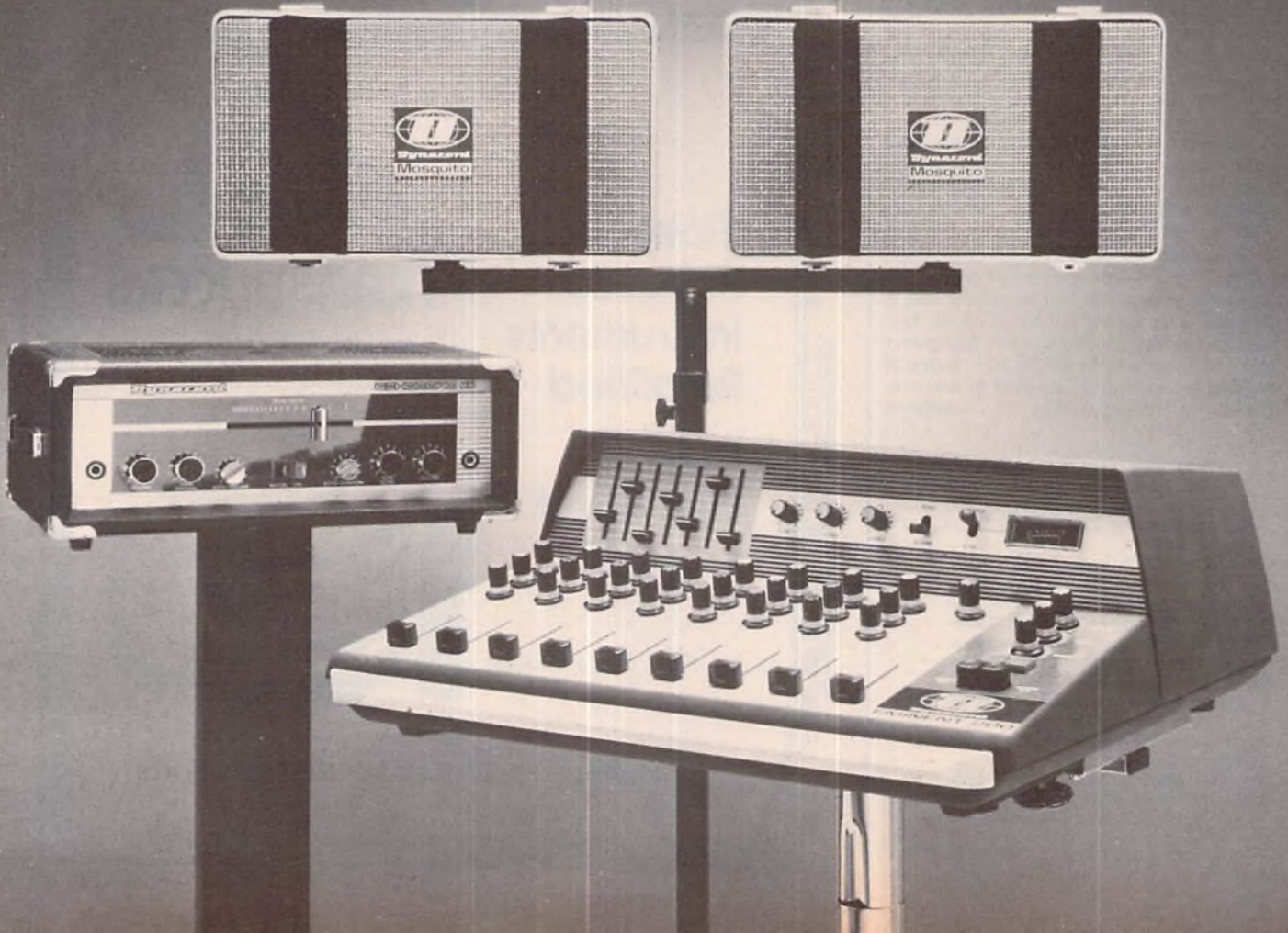
Three quality products by Dynacord... part of the complete line of over one hundred Dynacord, Stramp, and Echolette products.

## DYNACORD

Stramp                      Echolette

For additional information, write Dynacord, Inc.,  
P.O. Box 26038, Philadelphia, PA. 19128.  
Telephone: (215) 352-4015.

Visit Dynacord at Booth 4174 at the NAMM show in Atlanta.





# BLINDFOLD TEST



## Roger Kellaway

by Leonard Feather

The anomaly of Roger Kellaway is hard to explain. Here is a musician who spends ten hours a day writing music, whose listening time has been devoted for many years almost exclusively to 20th century classical music, who nevertheless is one of the most dazzling and eclectic jazz pianists on the contemporary scene.

His explanation: "I spent a great deal of time from the age of 12, when I first discovered jazz, and actually it was modern jazz at that time, absorbing everything I could hear. Then I spent about four years in dixieland, working mainly as a bass player. Meeting a lot of the dixieland people, I got to absorb a different kind of life style. Meanwhile I had discovered Oscar Peterson and learned from him about the will to drive and be exciting. I guess these two experiences were coupled with my desire to try to play anything of value. When I hear a particular style that really knocks me out, I like to try to do it."

At the time of this, his first blindfold test ("I'd been resisting it for ten years"), Kellaway had been nominated for an Oscar for his adaptation of the music for *A Star Is Born*. After practicing to prepare for the gig, he returned to his first love, the piano, for a few warmly acclaimed nights at Donte's. He was given no information about the records played.

**1. MARIAN McPARTLAND AND HANK JONES.** *Yardbird Suite* (from *Solo/Duo*, Trio Records). McPartland, piano; Hank Jones, piano.

Well, I'm really amused that you played that. I haven't the slightest idea... of course it reminds me immediately of the Dick Gibson party, and it could have been one of those parties for all I know. It sounds like two piano players who don't play with each other very often, or may never have, and it doesn't come off to me. There's a few moments where they played the song again near the end of the track that sort of comes off—there's some interaction, some nice contrapuntal waves that happen that are very nice; but on the whole, as far as rating the track, I couldn't rate it any better than a two, and that's only for the musicianship that's going on that I hear.

It ain't Kellaway and Hyman! I wish it was, and I wish we were recording. Let me give you a reaction in terms of what I feel about what I've heard in relationship to Dick and I playing together. What I have just listened to is, in my opinion, what two piano players sound like playing together that may never have played together before. When Dick and I play together, we're pianists on one level and we're also composers on another level. That's what makes the interaction between Dick and I so interesting, I think, because we both can sense a need for accompanying and then taking over and creating space or creating a sound for the other person to play on, and that's purely from an arranging or compositional or orchestral sense. And we never practice—we never even see each other. But that's essentially what's going into it. And of course with Dick's chops—talk about eclectic. Putting the two of us together is an insane idea. With Dick's technique, he's always practicing, so there's no way to go about it in terms of making any kind of chops contest, or stylistic contest, so we just go right to the music.

I haven't heard piano playing that's as light a style as that in a long, long time, and there's an interaction that goes on in that record that's mostly coincidental. It isn't like, when I'm playing with Hyman, there are deliberate things that happen. We can cause things to happen—he can cause me to do something, I can cause him to do something, and I think that that again comes from the compositional aspect.

**2. CHICK COREA.** *Love Castle* (from *My Spanish Heart*, Polydor). Corea, piano, composer.

As far as the sound of that, it reminds me of something I saw on television about a year ago—it was Chick Corea, and if that is Chick—not really listening to piano players very much, I don't know if that's him or not, but it's the same general kind of thing. The thing that I'm most pleased about on that track is the vocal sound, when it comes in—and another pleasing thing is the form of it. I'm not really impressed with anything else.

The synthesizer mix—I don't know whether that's a Fender bass through a synthesizer or whatever it is, but I found in maybe the first couple of minutes, I found that sound very annoying and very out of place. It should have been an acoustic sound to me, although the synthesizer solo I enjoyed very much. But I liked the voices when they came. I felt a very calming vibration. It was very nice—the most pleasant aspect of the record to me.

**3. STAN KENTON.** *Too Shy To Say* (from *Journey To Capricorn*, Creative World). Kenton, piano, conductor; Stevie Wonder, composer; Mark Taylor, arranger.

Well, I have to assume that's Stan on piano. I couldn't even rate that as a piece of music. If you were to put that band together, physically, just the way the sound comes out—the way they mixed it—

it would be quite amusing. Everything's all over the place. It's like a stereo mix—you've got saxes over here and you've got trumpets in another place, you've got tuba in another place, and the drums all over the place.

It's one of the things that really annoys me about recording. If it's a new recording, chances are it's a 24-track mix and they did it with computer mixes, and probably Phil Ramone is the only one I know of who could really handle a computer mix and still make music, because he already knows what music is to begin with. Most of the people I've worked with don't, in my opinion.

I didn't like the arrangement—it sounded very sloppy to me. It sounded like a bunch of school kids. As far as the piano, root position in sevenths is about one of the most uninteresting sounds to me I could think of in all of music. I guess what I'm saying is the track didn't appeal to me. I wouldn't rate it at all. It doesn't have any interest for me. If it is Stan, I could give him personally a very high rating, just for his attitude towards kids and in trying to institute a growth, you know, and a pattern of causing the interest in jazz to grow—I would always give him that.

**4. GEORGE DUKE.** *Chariot* (from *I Love The Blues, She Heard Me Cry*, MPS/BASF). Duke, keyboards, vocal; Tom Fowler, bass.

The way I feel about that, it's jerk-off music. It doesn't go anywhere, it doesn't do anything. As far as a rating, I could give it a minus five, if we can go the other way. There's absolutely nothing going on. It could be a potential successful commercial record, but what's wrong with it to me was the bass. The bass isn't mixed hot enough, so there's no integration of the music that's going on. Everything is very shallow, the bass is too far back... if the bass was brought forward, it would cause an integration of all the other music going on, so at least it would have a danceable quality—more danceable than it is.

I don't really even care who's on it. It was of no value to me at all. There are a million records around like that, but they just sound like people trying to make bucks, and they probably spent a lot of money making that. Too bad, because we're all in competition with that, and the people who hold the purse strings seem to want that. Too bad.

**5. CECIL TAYLOR.** *Lena*. (from *Nefertiti, The Beautiful One Has Come*, Arista). Taylor, piano, composer; Jimmy Lyons, alto sax; Sonny Murray, drums.

Send for the piano tuner!... Does this go on forever?... I don't know who was playing piano, but I could have found more value in the track if that were the only person I was listening to. If there's a bass in there, it's a phantom. Get rid of the sax player and the drummer for sure. In fact, I spent most of my time trying to listen past them. The piano player on the level of sound and color—not so much on the level of musicality—but some of the coloristic things he was doing reminded me of the old Cecil Taylor things that I listened to briefly. The guy's definitely got some chops—I'm assuming it's a guy.

If the intent was to have three people play and have absolutely no musical integration—it's a five. They really succeeded in doing that. There isn't anything integrated about it at all, and it's just a mish-mosh of banging, mostly from the drummer's standpoint. The sax player doesn't play anything interesting. The piano player goes in and out of places that I'm curious about because from an avant garde aspect I like colors and I like, at certain moments, just going at the keyboard to see whatever comes out. I spend a lot of time doing that when I play at home. I just go and see what happens.

I would find it very hard to rate. As a track, judging it from the standpoint of what he played and what just came out as a total, I'd say it would be a one. If you could play me the track with just the piano player, I think it could be a lot higher, because it sounds like the pianist is studied and has a command of the keyboard.

# Profile

## GREGORY HERBERT

by bill kirchner

Picture, if you will, a tenor saxophonist with the lyricism of Wayne Shorter, the gutsiness of Gene Ammons, the dazzling facility of John Coltrane and the rhythmic power of Sonny Rollins. Or better yet, listen to him. His name is Gregory Herbert and he's possibly the finest young tenor player in jazz.

Herbert will probably be surprised to hear himself described in these terms. He's a modest, likable man whose ambitions are simply "to play the music I feel and make people feel good by doing it." Those who have heard him with Woody Herman and, more recently, with Thad Jones and Mel Lewis know that he is fully capable of fulfilling such ambitions. (I recall one performance of Thad's *Don't Git Sassy* where Gregory generated some of the most rollicking, infectious swing I've ever experienced.) But aside from being an emotionally satisfying musician, Herbert is an important one. His playing is a compendium of modern jazz tenor styles, and he has synthesized these styles into a totally personal approach.

At 30, Gregory Herbert has perfected the talent that he exhibited as a teenager. Appropriately, one musician who recognized his potential was Miles Davis. "I started playing alto when I was 12," Herbert reminisced, "and my father was always 'in my corner,' encouraging me. So when I was 16, he went to the Showboat in Philadelphia and asked Miles if I could sit in. At this time, I knew enough about jazz to hear that Miles was quite a character to get along with, and I was scared to death. But I could play blues and I knew the changes to several tunes, so I went up and played with him—he had Herbie Hancock, Ron Carter, Tony Williams and George Coleman with him—and he was nice as pie. And he said in that gravel voice of his, 'Hey, young man, you play your ass off.'"

Herbert's father soon landed the somewhat bashful Gregory an even better opportunity. "When I was 17, my mother and father and I were in Atlantic City, and Duke Ellington was appearing at the Steel Pier. My father somehow found Duke and asked him if I could play with him. So we went all the way back to Philadelphia, got my alto, came back, and reluctant little Gregory goes up and plays *Perdido* over the microphone during a live radio broadcast. Soon afterward, Harry Carney's mother got sick, and Duke called me and asked me to fill in for Russell Procope while Russell subbed for Harry on baritone. So I played lead alto for a couple of months. And I was playing parts, like on *Diminuendo And Crescendo In Blue*, that were way over my head. But I got a lot out of being around such fantastic musicians.

"Duke treated me like a son. At that time I was very heavily into John Coltrane, and that's all I could see. I guess Duke heard that I had something, and he said, 'I think you have something to develop, and I want you to find your own style.'"

Gregory laughed as he recalled his experiences with the great altoist (and longtime Ellington sideman) Johnny Hodges. "Johnny Hodges was always very nice to me, but he believed in not giving anything up for free. He would play something on the piano, and I would ask him, 'What's that?' And he would say, 'I'll charge you a quarter for that chord.' So I would give him a quarter and he would show me. Later, he had a mouthpiece that someone had given him, and he said, 'You want this mouthpiece, young man?' I said yes, and he said, 'Give me a dollar.' This was Johnny Hodges, man; I loved him."

After spending the summer of 1964 with the Ellington band, Herbert enrolled as a music major at Temple University in Philadelphia. For a while, he had difficulty in reconciling his own musical preferences with the demands of a so-called "legit" music program. This problem, though, was resolved with the help of a good teacher. "Ron Reuben played bass clarinet in the Philadelphia Orchestra and taught saxophone at Temple. He appreciated jazz, and he motivated me to listen to other kinds of music. Through him, I got to appreciate great classical musicians like [oboist] Marcel Tabuteau and [flutist] William Kincaid. Ron also demonstrated to me the possibilities of sound, of playing one note beautifully."



JUNKO ITO

Besides studying music formally, Gregory played with various groups in Philadelphia, including one with a fellow sideman named Pat Martino. "He's a fantastic guitar player with great feeling," said Herbert. "It was a great experience to know somebody right there in Philadelphia who was only a couple years older than me and who played that well." As a result of his association with the guitarist, Herbert, playing alto and flute, made his jazz recording debut on a Martino album (on the Prestige label) called *Baiyina*.

Herbert took courses at Temple University for seven years, but he never graduated. "I left so that I could play and develop myself and not have to take detours and do what other people wanted me to do. So I started really practicing 12 hours a day on tenor, alto and flute. I was also working around town with organ trios and doing a lot of listening. Shortly after that, I went with Woody Herman."

In view of Herbert's present stature as a tenorist, it's ironic that when he joined Herman in 1971, playing this instrument was a struggle for him. "I had played tenor before, but my strong instrument was the alto. I was singing on the alto—it was my voice. But I had to become a tenor player because Woody was the only alto player in the band. At first, low register tenor was really throwing me for a loop, because most alto players, including myself, tend to play in the middle and high registers. So it helped me as a saxophone player to get into the tenor, because you really have to play all over the horn. Especially the way I try to play now; I want to get the low register like Gene Ammons and the high register like Coltrane."

Gregory's four years with the Herman Herd were

vital to his development as a soloist. He was featured (playing tenor, flutes, and piccolo) on Herman staples (e.g. *Woodchopper's Ball* and *Caldonia*) and on newer material, and soloing every night on these tunes was a constant test of his inventiveness. (For recorded samples, listen to such albums as *The Raven Speaks*, *Giant Steps*, *Thundering Herd*, *The Herd At Montreux*, and *Children Of Lima*, all on Fantasy.) Herbert credits his teacher Ron Reuben and Herman sax section leader Frank Tiberi with making him aware of the importance of "basics"—getting a beautiful sound on each note, using space, having mastery of scales and chords—and because of these influences and his own sensitivity, he became an exceptional ballad player. Hear, for example, his exquisite work on *Summer Of '42* (*The Raven Speaks*) and on *Never Let Me Go* (*Children of Lima*). And for an indication of his command of fast tempos and of harmony, try the Herman version of Coltrane's *Giant Steps*.

Like many other Herman alumni, Herbert spoke warmly of Woody. "I loved him—it was like having my father on the road with me. He appreciated me and had as much confidence in me as a father would have. I certainly respected his singing and playing the alto every night; he's got a great feeling for music, for playing in context. And he's a great blues player. He plays what he feels and what he knows, and it sounds damned good to me—I'd rather hear that than a bunch of meaningless notes. So we understood each other musically and had a great relationship. That's the reason I stayed on the band for four years. I didn't want to leave, but finally I knew I had to in order to further develop myself."

By good fortune, one of Herbert's last engagements with Woody was in Chicago, where the Thad Jones-Mel Lewis band was also playing. Jones, Lewis and reedman Jerry Dodgion stopped in to hear the Herman band, were impressed by Gregory's playing, and immediately asked the young saxophonist to join the Jones-Lewis band as a substitute. Two months later, he became a full-fledged member and remains so at this writing. For Herbert, it's a chance to work with (as he put it) "the greatest jazz band in the world"; at the same time, the Jones-Lewis band's relatively limited travel schedule leaves him time for other musical activities.

Gregory declared that "Thad Jones gives me music that I'm proud to play, something that I can really feel." It's instructive to hear the tenorist solo on charts that the band has played for a decade—*Don't Git Sassy* and *The Second Race*, for instance—and give each composition a definitive interpretation. This striking ability stems from Herbert's emphasis on playing "in context." "When it's time to take a solo, if you're not going to contribute to the music, or if you're just going to play what you've been practicing lately, don't play. I happen to really love Gene Ammons—that's my man as far as playing with feeling." Gregory's Ammons-ish side comes through during his solo on Thad's *Greetings And Salutations* (recorded on *New Life, Horizon*). The solo is a textbook example of playing "in context" and "with feeling."

Excepting tours with Jones-Lewis, Herbert spends much of his time either in New York or at home in Philadelphia. He's excited about a New York-based quartet he's working with that includes pianist Harold Danko, bassist Chip Jackson and drummer Joe LaBarbera. And for the last couple of years, he's been playing with Chuck Israels' National Jazz Ensemble, a repertory big band that explores music ranging from Jelly Roll Morton compositions to new works. With the Ensemble, Gregory often returns to his first love, the alto; his lead and solo alto can be heard to advantage on the band's album for the Chiaroscuro label.

We discussed the possibility of Herbert recording as a leader and he indicated that he would like to record with West Coast musicians-producers Dave Grusin and Larry Rosen, whom he greatly respects. He seemed a bit hesitant, however, about taking this step. "Actually, I've been afraid to make this initial record because I was afraid that it wouldn't be good; I want it to be as good as possible, because if I do one record and it's a bomb,

# Foot Control for any Special Effect

Electro-Harmonix introduces Hotfoot, the pedal control that lets you do with your foot what you used to have to do with your hands. While your hands are busy playing, your foot is free to vary the parameters: phasing depth or speed, sustain, distortion, echo or delay effects... anything you once had to turn by hand — even if it's made by other manufacturers.

One simple connection is all you need. There are no interfacing problems, no batteries or extra cords to carry about — Hotfoot easily switches from one device to another in seconds. Because it contains no electronics, Hotfoot is one pedal that will never be obsolete.

And, for those who would like their feet to give them a little more of a hand, there is Hotfoot Pan, which also lets you pan between two amplifiers and/or effects for some interesting performance dynamics.

Versatile, reliable, and simple —  
Hotfoot and Hotfoot Pan are at  
your local Electro-Harmonix dealer.

## HOT FOOT



electro-harmonix

27 West 23rd Street, New York, N.Y. 10010

maybe I won't get another chance. At this point, I'm not interested in playing hip. I want to play something that knocks me out and knocks other people out, that uplifts them. But I'm not going to record any music that I don't feel; I'm not going to lie to people—or to myself."

## ROGER GLENN

by bob ness

Flute and vibes player Roger Glenn, son of the late trombonist Tyree Glenn, has a considerable number of recordings to his credit. His own album, *Reachin'*, on Fantasy, came out in the autumn of 1976, but his recording debut was in 1969 with Mary Lou Williams on *Peace Through Music*. He has three albums with Mongo Santamaria (*Mongo '70*, *Mongo's Way*, and *Mongo Live In Montreux*), and two with Donald Byrd (*Blackbyrd*, and *Street Lady*). He is also on Bobbie Humphrey's *Fancy Dancer*, Johnny Hammond Smith's *Gears*, Bill Summers' *Feel The Heat*, and recent albums by Dizzy Gillespie, Pete and Shelia Escovedo, Carlos Santana, and David LaFlamme.

Glenn was born in New York in 1945 and he cites his family as his main musical influence. His mother played a lot of Latin music on the phonograph and radio, his older brother (Tyree Jr.) was into rock, and his father played jazz with Cab Calloway, Duke Ellington, and Louis Armstrong among others. One of his strongest memories is sitting in on vibes with Joe Cuba's Sextet at the World's Fair in New York in 1961-2.

"My music is whatever I feel at the moment," Glenn says. "I dig playing jazz, Latin, or rock if it's well done. My father played trombone and vibes, and I can remember when he would push the vibes right up to the crib and I would bang on them from there. Ethel Waters had given him those vibes. I started playing clarinet in fourth grade. My father gave me a flute for Christmas when I was in junior high school and in two weeks I was playing it in a Latin-jazz group. A little later I took up the saxophone."

His father had told him to remember one thing, "You can't eat down beat." Meaning, among other things, that he should have something else besides music to fall back on. Glenn went to a black college in Texas, Bishop College, where people like the Crusaders and "Fathead" Newman had been, and to a college in Ohio where he was a math and physics major. His wildest dream was to be an astronaut. When the army came in 1966, he enlisted and joined the army band for one year at Ft. Dix and two years in Hawaii with the Army Band of the Pacific. Billy Cobham and Grover Washington, Jr. were in the same band. He was discharged in 1969, sat in with a few of his father's groups and then hooked up with Mary Lou Williams and Mongo Santamaria.

"I really feel that we work off our environment," Glenn says, "what we see, hear, breathe, eat, who

we talk to. I think younger musicians should avoid concentrating too heavily on just one or two artists because then they'll never really come out of themselves. I don't recommend getting every record a certain artist makes and memorizing all their solos. When you run into them, dig 'em and then move on and get your own thing going.

"As far as being in the Black Classical Music tradition, I'm a black man and I try to play what I feel. If it's accepted and people feel that it's part of that tradition, fine. But I don't think that my album, *Reachin'*, in the strictest sense, is pure jazz. It's a mixture of jazz, Latin, and rock. If you really want to nit pick, the rhythms all revert back to Africa. It was beautiful what Coltrane did and what Dizzy did and Duke. As for myself, I love playing and I'm confident of my abilities, but I'm just not the type of person to say that I'm as good as those guys and that I'm going to stretch the boundaries like they did."



PHIL BRAY

I've seen Glenn work in both the studio recording scene and as leader of a group at Keystone Korner in San Francisco, and he is clearly a superior musician in each situation. In the studio his good spirit, wit and musical suggestions are a welcome addition to whatever the arranger/producer already has in mind. On the bandstand he is one of the most adept musicians I've seen at handling an audience, introducing the music, and generally taking care of business. And he's a fine player on both vibes and flute, which is his main instrument. His playing is well-grounded and he can

take it out with any of the magic carpet devices he has for his flute.

"Working with my father for a number of years as I did established my roots in jazz. It gave me a chance to experience the foundations of the music. I think every young musician should have that kind of experience, however they can get it. Mary Lou Williams used to say a very hip thing about the secret to playing 'out' music is to be able to play 'in.' Pharoah Sanders and others are not just playing a bunch of weird notes and squeaking. To play like that you have to have a very good sense of rhythm and be able to create that tension.

"At one time I was playing in a group with my father at a club in New York called the Roundtable and opposite us on the bill was a middle-Eastern group with a belly dancer. I used to sit in with them, and that was an ear training course right there because we got into quarter tones. After awhile I got super-sensitive as far as hearing the notes between the notes of conventional jazz. It's important to get tastes of all kinds of music because then, when you get into the music of today, you can really hear it and understand it and play it. To play avant garde well you have to know all these things, otherwise you might just as well throw garbage cans out the window."

Since his father was an active and well-respected musician in the '40s and '50s, Glenn met and was around many of the legends of the music. He remembers as a little kid, he and his brother running through the legs of Duke Ellington in dressing rooms and of always seeing Duke and Louis Armstrong in their underwear cooling out after a concert. The full impact of being around them didn't set in until later. "They were around so much that they were just like other people. Rubbing elbows, so to speak, with those legends was taken for granted."

We talked for a moment about the scuffling that goes on among musicians and of the public pressures. "I don't believe in the competition that is always placed upon musicians—who's the best? For example, I've done a lot of playing with Dizzy and Dizzy is a monster, but there have been days when Dizzy just wasn't happening. So what? It happens to everyone. You wake up and you just don't have that feeling. Hubert Laws and I were talking about this one time and we both wondered why it should be. What anybody plays is unique in that no one else can really play that way.

"I've heard musicians who weren't very good come out with things that were amazing. It's the giants who can consistently produce—the majority of what they play is really burning. But I still don't think it should be so competitive because music is supposed to bring about togetherness and expression. People always want to divide it up into little groups. So-called 'purists' do that and really what they're doing is comparing you against some other artist who in his way was or is doing something different. Big band purists used to charge the beboppers with diluting the form and said that small groups would never make it. Coltrane ran into all kinds of controversy and now they're trying to find every note he ever played and interpret it."

A musician usually starts his career as a sideman for "name" musicians and in studio work until he gets the chance to become a leader himself and record his own album. Roger Glenn is at this point in his career and, as he says, "The main thing now is to see what kind of reaction people get from the album. These days no one comes down from the mountain or out of the jungles like an ape and plays without influences. The music on my album is what I've played and wanted to play for a long time.

"I picked the guys to record *Reachin'* and I feel that the spark was there. I'd like to get some gigs going for the group and I'm involved in various promotional trips—interviews and things—in the hopes of getting the word out more. That's what a musician does. An album is one thing. It's a means of getting yourself out there so people know you, but what it really boils down to is personal contact. Records are a glorified calling card so people will come to a club to see you. A studio musician can make a good living doing just that, but a 'recording artist' has to play gigs."

db

A Tradition  
of Excellence





Wm. S. Haynes Co., Inc.

12 PIEDMONT ST., BOSTON, MASS. 02116  
617-482-7456

# caught...

Levitt: Vivid Memories . . .

Rollins: A Purist Opinion . . .

Motian: Quiet Beauty . . .

## ROD LEVITT OCTET

Stryker's  
New York City

**Personnel:** Levitt, trombone, leader and arranger; Tom Harrell, trumpet and fluegelhorn; Buzz Renn, George Marge, Kenny Berger, reeds; Sy Johnson, electric piano; Jack Six, bass; Ronnie Bedford, drums.

Rod Levitt has been nurturing and refining his rehearsing octet around New York for some 15 years now. A vet of the Gillespie and Gil Evans bands and the Radio City Orchestra, Levitt at 47 is a warm, jolly man who plays expansive backwater trombone and writes charts that are highly sophisticated, great fun, and nicely swinging.

On recent Mondays in Manhattan, you could hear them pipe up at Stryker's, a comfy jazz venue where Dave Matthews' big band and Joe Puma with Sheila Jordan also perform. I came in between sets and the band was deployed in various relaxed postures at the tables and the long mahogany bar, jawing and sipping with their substantial turnout of friends and fans. Among them were RCA producer Mike Lipskin, for whose label Rod has arranged and conducted albums by Cedar Walton and Blue Mitchell, as well as three scarce sides for octet with a quorum of the same guys. Also obviously digging the scene was Chuck Israels, with whose National Jazz Ensemble Rod often plays trombone. Rod blared a mock call-to-arms to bring his straggled mates to their stands; by the time he gave the countdown, they were very present.

*Babylon* has a light swinging theme with filigree brass triplets that lead into bluesy riffs with jumping octaves. Rod—whose enthusiasm and burry tone are reminiscent of Phil Wilson—took a brief, gutty solo, and Sy Johnson ambled briefly on a crisp piano. Tom Harrell took his first of several superb fluegelhorn spots. *42nd Street* sported a Giuffrèish Eastern vamp, a proclamation for Ken Berger's baritone, and a plungerbone/bass duo. More of that duo opened *San Francisco*, short and sweet with lots of eight-bar bon bons, right off the old RCA *Solid Ground* (1966).

Rod packs volumes into a short chart. He says it in a clean and brief manner and gets out. So do the soloists. *Rio Rita* was a mad three-minute rhumba from an obscure musical that featured Buzz Renn's wailing alto and George Marge's clarinet.

Johnson's feature found him peeking slyly between walls of full-throated ensemble; Six got a slow mosey and a big hand on his. The reeds excelled, individually and collectively, on set-stretcher *A Minor Rebellion*.

Encores were in order. Slithering glissandi every which way brought in *All I Do Is Dream of You*, which immediately simmered down to an eloquent Harrell over Ronnie Bedford's subdued shuffle on dry snare and hi-hat. Contrast is one of Rod's most effective devices.

Rich under-writing is another. The stately Latin finale, with baritone melody picked up by ominously unison horns and peppered with tutti chords, had sumptuous solos by Harrell and Marge that were made more delicious by the ensemble's layered sostenuti. Under it all was

a slinking bass and Bedford's whangs on a 28 1/4" medium ride cymbal (a Christmas present specially milled by Zildjian).

Overall, it was an evening of vivid memories and sheer serendipity. —fred bouchard

## SONNY ROLLINS Showboat Lounge Silver Spring, Maryland

**Personnel:** Rollins, tenor saxophone; Mike Wolff, piano, electric piano; Aurell Ray, guitar; Don Pate, Fender bass; Eddie Moore, drums.

One of the most depressing trends of the '70s has been certain great jazz musicians' embrace of unchallenging music that leads them to play far below their capabilities. Sonny Rollins is now one of those musicians.

To readers who have no use for "purist" jazz writers, let me say this: if Rollins doesn't want to play *Sonny Moon For Two* or *Oleo* anymore, he has the right to move on to something else. One would expect, however, that one of the giants of modern jazz could come up with music that is at least as good. This has not been the case so far. Rollins' new repertoire consists mostly of banal funk and West Indian-flavored tunes, and there is little in this new music to inspire any creative improviser. (True, Sonny's classic *St. Thomas* is a simple calypso, but these new ditties don't begin to approach the charm of *St. Thomas*.)

As a result, Rollins—at least on the night I heard him—sounded strained on this "contemporary" material. Worse still, he turned in mediocre solos even on the new jazz originals in his book. (Significantly, most of those tunes were nothing to write home about, either.) On this straightahead material, Rollins alternated between paraphrasing the rhythmic characteristics of the pieces and echoing some of the most shopworn phrases in John Coltrane's "sheets of sound" vocabulary.

And remember that magnificent, tubular Rollins tone? In its place, Rollins substituted a grating timbre reminiscent of Gato Barbieri's. While I'm not a Barbieri fan, I accept the premise that the Argentinian's sound is an integral part of his style. Coming from Sonny, though, this sound was an affectation, and an anemic one at that.

Revealingly, the only time that Rollins even approximated his former powers was on a standard, *Easy Living*. For a moment, the Sonny Rollins who dazzled a generation of jazz listeners came out of his shell. But only for a moment.

Rollins' rhythm section, whose chief attribute was loudness, met the limited demands of most of the music, and Wolff and Ray played some pleasant solos. Period.

I'd be willing to concede that this was merely a bad night for Sonny, except that I've heard similar reports about other recent Rollins appearances. I'm writing this review with a good deal of sadness, for I remember an evening at the Village Vanguard five years ago when a tall, goateed tenor saxophonist gave one of the most memorable "live" performances I've ever heard. Oh, well—perhaps

Frank Zappa is right. Maybe jazz musicians will forget how to improvise and will get really good at playing disco music. —bill kirchner

## PAUL MOTIAN TRIO Creative Music Studio Woodstock, New York

**Personnel:** Motian, percussion; Charles Brackeen, tenor and soprano saxophones; David Izenzon, bass.

This was the premier performance of Motian's recently formed trio which includes bassist David Izenzon (who is, more than likely, best remembered for his work with the Ornette Coleman Trio of a few years back) and reedist Charles Brackeen (who has done concerts with several bands bassist Izenzon has assembled over the years and was an integral member of a great ensemble known as the Melodic-Art-Tet). Motian wrote most of the material for the evening, and one was immediately struck with the quiet beauty of many of his tunes. It seems that his writing depends pretty much on the advanced harmonic and sonoric implications that both bassist Izenzon and reedist Brackeen bring fully into view; that's to say that Motian's tunes seem to have a shifting harmonic base that at some point dictates the melodic content of his music.

Reedist Brackeen exhibits a gentle, harmonically rich tone that is almost surreal in its final effect. On the final selection, for example, Brackeen was found on soprano sax and his work was so real, so strikingly touching that one almost had the feeling that his mind was being transported to another, and considerably more beautiful, world. Brackeen served time as a street musician and the quality and sensitivity of his tone suggest an essential knowledge of the contours of cities and neighborhoods and a feeling for the beauty of people.

Motian and bassist Izenzon create the textural shading for the melodic implications of reedist Brackeen's pronouncements—where it is left up to the saxophonist to whirl melodic cascades of notes that attempt to fill the spaces left due to the masterful re-distribution of the harmonic and rhythmic parameters of the music brought about by Motian and Izenzon.

The trio swings beautifully, but I was particularly impressed with the moody, plaintive side of the group's playing (and it was also on such material that bassist Izenzon showed the rare beauty of his arco playing—it is, undoubtedly, some of the most exquisite bass violin playing in all of improvised music). It seems, too, that each member of the band has a substantial area of investigation to cover that is highly pronounced and considerably broader than in most groups of this size. One could possibly say that the advanced harmonic foundations of this music dictate a more than standard requirement for the players, thus allowing them to cover a lot of new musical territory almost automatically. —roger riggins

time high, buoyed by the students' enthusiasm and the programs of schools like North Texas State University and Berklee College in Boston, students are now encouraged to spend their scholastic days and nights creating nothing but their own musical sounds. "Those kids are fantastic," Woody Herman, who has hired many of them directly from the campuses, recently noted. "Why, they can learn these days in two or three semesters what it used to take us years to figure out!"

The on-campus exposure of so many student bands helped to renew interest in the name bands themselves, who not only began playing concerts and dances at the schools, but whose leaders and sidemen frequently engaged directly in the teaching process by holding clinics on the campuses where they performed.

Soon new big bands began to emerge—the Thad Jones-Mel Lewis band, Clark Terry's, Don Ellis', Bill Watrous' and others. And of course the renewed interest in big band sounds has benefited such established leaders as

Basie, Herman, Kenton, Buddy Rich, Harry James, Maynard Ferguson, the Glenn Miller Orchestra and the Duke Ellington band, which under his son, Mercer, has added a new generation's touch to the great man's music.

Benny Goodman has told me that if he wanted to, he could probably work with his big band every night of the year, while the Willard Alexander office, the most dedicated and loyal of all big band bookers, reports that 1976 was its best year ever and that 1977 looks as if it will be even better.

To Count Basie, the comeback of the big bands means more than greater financial returns and stability. Referring to the polite, yet invariably enthusiastic receptions his music receives on campuses, he considers it a vital means of bridging "this thing called the generation gap. We've been like getting away and not even trying to meet the kids in any kind of way. But it's a little different with them. They are always sitting around and thinking—and listening, too. They're trying to dig us.

"But if there's going to be hope for the big bands," he points out, "they're going to have to play a little different music. Maybe you can

for the band?"

**Ellington:** We call around to schools, Southern University, Texas Southern, Berklee, New England Conservatory, and others, to see who's around doing what. If they fit the job we just go ahead and get 'em. By the time we scout them we don't even have to audition; we know they are going to fit in.

**Smith:** What do you suggest that young musicians strive for?

**Ellington:** Identification. That's what made the early Ellington bands so great. Each man had something that set him apart from someone else. The band with Johnny Hodges was something different without him. When Johnny went on his own for awhile I did a number of his charts. We hit the top with *Castle Rock* and then we began to have trouble. That was about 1954 and that about settled the breach between pop and him. About 25% of the charts for my ten-piece band were those I did for Johnny's band.

I'd bring those back except for our weekday gigs. We get a great deal of country clubs to play. When you play those they are looking for *Sophisticated Lady*, *Satin Doll* and *Mood Indigo*, you know, the recognizable tunes. The stuff like *Rock Skippin' At The Blue Note* is most effective in concerts. When it gets to the dances, you've got to go pretty much down the middle. It's not really compromise, but I'm trying to play the kind of Ellington that keeps the people on the floor. When we play cabarets, that's the time to show off our book. You play that music the least and the most knowledgeable people listen to it. So you really have to rehearse for the challenge. You also keep the guys interested by rehearsing it even though we don't get the change to air it as much.

Even at the dances, we'll trick 'em. We'll play *Satan Doll* and come right behind it with *Lady Of The Lavender Mist*. They are on the floor and if we can get into it fast enough, they'll just grab each other and start dancing again. Sooner or later you have to come up with something that is recognizable. I mean, we do play *Star Dust*. If there's too much of a lull and I can't get them out there, we'll play it. Right behind that we'll swing into a ballad like *Warm Valley*. That way you get them for two numbers in a row.

Oddly enough, the numbers I play the least are my own . . . and I used to raise hell with my old man for not doing them. As things developed, other people in the band wrote around each other. Hodges became quite a businessman with his own publishing company. The piece he added to *Things* . . . was his own and I only get credit for the theme, not the tag.

**Smith:** As far as your band is concerned, where do you want to take it?

**Ellington:** I would like to continue to work under the conditions that are creative. I would like to be able to write more music of my own and develop more things that the old man left for us. At the same time I would like to play the other things he'd done, on demand. We are at the point now where we are recognized as a going group. We played the inaugural ball; we contribute to festivals.

**Smith:** But you want to remain with the Duke Ellington stamp.

**Ellington:** I don't think I have a choice anymore. I arranged two tunes for Basie once and he threw them out saying that they were too

continued on page 44

# Ralph MacDonald Knows!

If Ralph doesn't, who does?

We're talking about quality percussion. Being the most in-demand studio percussionist, Ralph MacDonald can't afford to play games.

Not when your reputation is on the line with each recording.

If you're as serious about your music as Ralph MacDonald is about his, do as this leader does and . . .

**Trust the leader™**

**LATIN PERCUSSION**  
P.O. BOX 88 • DEPT. 08 • PALISADES PARK, N.J. • 07650



Check out Ralph's latest record  
**SOUND OF A DRUM**



Send 50¢ for catalog.

Ellington for him. What I am saying is that it is so ingrained in me that I can't write any other way. You don't write and race around and settle estates and so forth. The Houston Opera Company wants to do *Queenie Pie*, which is an opera written by Pop. I have just finished a biography of Pop with Stanley Dance. With all of that going you really don't have a chance to sit down with a pencil like you did before. I had some doubts that the success I had as a writer was because I was with the old man. The proof of my ability came as a result of a tour and chart for Della Reese of *Bill Bailey*. (It sold a million copies.)

**Smith:** What of the Ailey experience? You said that you wanted to concertize the ballet scores. What of a dance company as part of the Ellington Orchestra?

**Ellington:** I would like that. We have already made inquiries as to the possibility of a tour with Ailey. If that proves unfruitful we hope to tour with the Ailey Workshop Company as part of our band. They would be an adjunct to us instead of us to them as it was during the "Ailey Celebrates Ellington" festival.

There's also a group in Philadelphia called the Philadelphia Dance Group. We are looking for those avenues that will set us apart. Jazz bands with modern dance groups is one. We still do sacred concerts, as well.

**Smith:** Is anyone within the band taking on some of the writing chores?

**Ellington:** Oh yeah. Am I glad you asked me. Percy Marion (reedman) and Barry Lee Hall (trumpet), who was with Ellington when he was alive but didn't know too much about his music, have both contributed to our book. Percy's new one has been recorded by us in an album not yet released. This is all in keeping in the tradition of the Ellington band. Sidemen will write for us.

**Smith:** What are you seeking from them? Do you want Ellingtonia or just band charts?

**Ellington:** I want what they think of. If I don't like it, however, we don't play it. I want creative feelings. Sometimes I'll assign something. I assigned Percy a Christmas medley. (Mercer himself arranged *Jingle Bells on short notice for his father.*) Percy writes more like Strayhorn, impressionistic. Barry is more in the Clark Terry bag, exciting, humorous.

Our baritone player, Bobby Eldridge, writes. His father was a musician and his uncle is Roy Eldridge. What happens is that the young cats write rock-oriented things, jazz-funk.

**Smith:** What about Bobby? So many writers have been looking for a successor to Harry Carney, more so even than one to the piano player.

**Ellington:** Bobby has one thing that Harry didn't. He has a creative possibility in the way he plays his horn. He may have a tendency to play like Harry because Harry was one of his father's favorites. You should hear him every night and you'll see the similarities.

We have other talents in the band, like the new pianist Mulgrew Miller. He hasn't had a chance to write anything yet, but he will.

You ask about the band here and now and where it's going. The whole idea is to keep working at any cost; the rest will be settled by the band and the audience itself. We are working toward becoming more artistic and more jazz-oriented and we want to become more creative. We have our work cut out for us if we are to keep up with the burgeoning talent all over the world. **db**

## We concentrated on the top. Because you don't play the bottom.

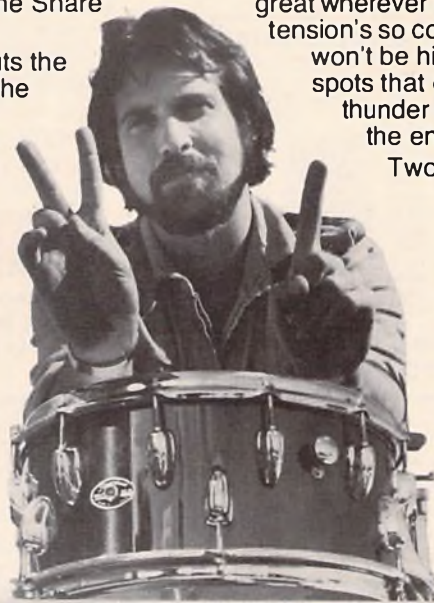


Bobby Colomby plays a stacked deck with Blood, Sweat & Tears. And that stacked deck is Slingerland's new Two-to-One Snare Drum.

Two-to-One puts the accent where the action is, with twice as many lugs on the top—12 in all—and total separation of the top and bottom lugs. Not only can you give yourself the finest tuneup, you'll stay tuned up through the longest concerts. And midway

through the concert tour, you'll still have that evenly balanced tension all across the head, so it still sounds great wherever you hit it. The tension's so consistent, you won't be hitting any soft spots that can turn your thunder into thuds by the end of the tour.

Two-to-One adds up to the first real breakthrough in snare drums since snares. You never sounded so good. Because the odds are all stacked up in your favor. Two-to-One by Slingerland.



**Two-to-One**  
by  
*Slingerland*

6633 N. Milwaukee Avenue, Niles, Illinois 60648 Call Toll Free: 800/323-4077

# HOFSTRA UNIVERSITY

The Division of Continuing Education and Department of Music present

## TWO CONTEMPORARY SUMMER PROGRAMS

### Jazz Studies Institute— July 18-29, 1977

• Jazz Drumming • Improvisation and solo development under professional supervision • Jazz Styles • Keyboards and Synthesizers • Combo Performance.

Faculty to include Charlie Perry, Billy Mitchell, Artie Doolittle, Visiting Artists\*

\*write for complete faculty listing.

### Electronic Music Workshop— August 8-19, 1977

• Recording Techniques • Studio Synthesizers • Musique Concrete • Performance Synthesizers

Directed by Herbert A. Deutsch, author of *Synthesis* and collaborator on the First Moog Synthesizer.

Both programs may be taken as workshops or for college or advanced standing credit. Residence halls available.

For information, write or phone:  
Division of Continuing Education  
Hofstra University  
Hempstead, NY 11550  
516-560-3313

### JAZZ PLAYERS—ALL INSTRUMENTS

EMILE DeCOSMO HAS CREATED THESE BOOKS GUARANTEED TO MAKE YOU HEAR PROGRESSIONS, PLAY BETTER JAZZ LINES THROUGH THE POLYTONAL RHYTHM SERIES

- The Cycle of Fifths .... \$2.00
- The II<sup>V</sup> Progression .... \$3.00
- The Blues Scale ..... \$2.50
- The Lydian Mode ..... \$2.50
- The Tritone Cycle ..... \$2.50
- The Dorian Mode ..... \$2.50
- The Mixolydian Mode ..... \$2.50
- The Byzantine Scale .. \$2.50
- The Ionian Mode ..... \$2.50
- The Diminished Scale .. \$2.50
- The Aeolian Mode ..... \$2.50
- The Polytonal Guitar .. \$2.00



**IMPROVE  
Your Playing  
1200%!!**

Send check or money order to:

EDC PUBLISHING DEPT. DB-172

1611 Kennedy Blvd. North Bergen, N.J. 07047  
Foreign Orders ADD \$1.00 PER Book FOR AIR MAIL

## 1977 NATIONAL JAZZ CLINICS

### 19th Annual BIG BAND Clinics

### 6th Annual COMBO/ IMPROVISATION Clinics

For complete information, write today!

#### NATIONAL JAZZ CLINICS

P.O. BOX 221,  
SOUTH BEND, IN 46624

Please send me free brochure with full details on 1977 National Jazz Clinics

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Instrument \_\_\_\_\_ Age \_\_\_\_\_

## HOW TO clean up your writing act

by Dr. William L. Fowler



Outside the tidy world of printed music and professional copywork lies Scrawlsville, the home of sloppy manuscript, a haven for wandering leger lines, misplaced accidentals and nebulous noteheads, a never-never land for copyists and sight-readers alike. Whenever handwritten manuscript strays across the borderline of legibility into Scrawlsville, fingers falter, pitches waver, rhythms limp, rehearsals drag.

Because performers normally gain their reading skills along the printed-music route, their ease and consequently their accuracy increases as hand-copy approaches the visual precepts of print. Scrawlsville writers should look into those precepts—they're to be found in a number of specialized manuals, manuals which together define current practice in manuscript preparation, reproduction processing, and music engraving:

Donato, Anthony. *Preparing Music Manuscript*. New York: Amsco Music Publishing Co., 1963. (An authoritative standard text)

Korkoschka, Erhard. *Notation in New Music*. New York: Praeger Publishers, Inc., 1972. (A look at avant garde writing techniques)

Myrow, Gerald. *Notography*. Chicago: G. I. A. Publications, 1976. (A practical course in kit form, including a step-by-step illustrated manual and the necessary tools and equipment to use the notography system)

Read, Gardner. *Music Notation, A Manual of Modern Practice*, 2nd Edition. Boston: Crescendo Publishers, 1969. (A scholarly treatise on notational principles and practice)

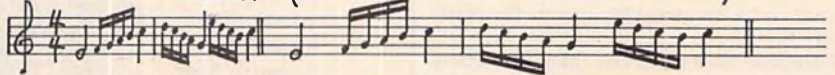
Roemer, Clinton. *The Art of Music Copying*. Sherman Oaks, CA: Roerick Music Co., 1973. (A comprehensive compilation from some thirty years of professional copying experience)

Ross, Ted. *The Art of Music Engraving and Processing*. Miami: Hansen Books, 1970. (What precedes the printed page)

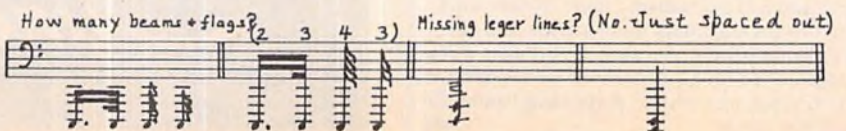
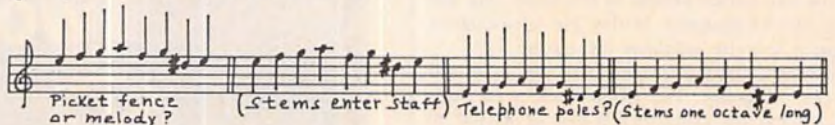
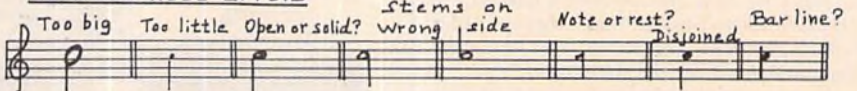
The legibility lessons to be learned from any or all these manuals can repay purchasers indefinitely. But those not aspiring to copyist status at least ought to avoid the pitfalls most likely to incur performance pratfalls. For such writers, here are some Horrible Examples plus corrective measures:

### Note-Heads And Stems

Seem crowded? (stretch out . . . .)



### Common Note-errors





cians in the place to be sure this guy really was Murray McEachern. He was, and I got the band together. I still don't know if he's ever played alto with any other band, and I really don't care. He is scary the way he plays alto—absolutely unbelievable.

"Murray is kind of a legend anyway . . . like he fell off the roof to try to get Duke Ellington on television. This violent windstorm . . . just about a hurricane . . . out where Murray lives, knocked over his TV antenna just before Duke was to be on the *Tonight Show*, so Murray climbed up on the roof in the middle of the storm to fix it. Murray broke his arm and his leg. When Ellington came on, Murray was in the ambulance on the way to the hospital. Murray also got kicked out of high school for ditching classes for a week to see Duke at a local theater. The principal asked him if he had learned more listening to Duke's band than he would have at school. Murray said, 'Certainly,' and was expelled permanently. That's perfect," Bill grins.

"For a solid year, Murray gave up more lucrative work to drive 120 miles round trip from Redlands, where he lives, just to play one-nighters with us several times a month. When he left to lead the Tommy Dorsey band full time, I might have disbanded if Marshall Royal hadn't appeared in L.A. . . . with almost magical timing, it seemed.

"Marshall's been in the band almost six years. Almost everybody has. At rehearsal, the day before Marshall's first night with the band, I called *Rockin' In Rhythm*. He played it note perfect. I told him that dozens of good alto players around the country had read our book but nobody else ever had played that tune

continued on page 42

**Rests**

Arpeggio? Quarter rest? (Arpeggio) (Quarter rest)

Whole or half rest? (Whole) (Half) How many flags? (Two) (Three) (Four)  
(16<sup>th</sup>) (32<sup>nd</sup>) (64<sup>th</sup>)

**Rhythm**

Find the hidden beat? (There it is!)

Where? (At the beginning) Off the mark? (Right on!)

**Accidentals**

What's altered? (A, C and E) The G minor scale? (Not until the accidentals precede their notes.)

This is a major scale?? (Not until those same pitches go along the alphabet!)

This requires twelve accidentals? (No, only three.)

Flat, sharp, or natural? (Almost all three.)

♭      ♯      ♮  
Flat   Sharp   Natural

Sloppyists aiming to emulate copyists might want to check where they are now by applying corrective measures while recopying the Scrawlsville Chopin excerpt which opened this article. As a checkout device, the original printed version follows:

Prelude in G Major (Excerpt) F. Chopin



**Apply Now . . .**

**For classes at the new Institute of Jazz Studies at North Carolina Central U. Durham, N.C.**

Under the direction of **Donald Byrd**

Courses of study include:

- Jazz history
- Arranging
- Improvisation
- Jazz and blues ensembles
- Business of music

Write now for complete information

Donald Byrd, Chairman  
Institute of Jazz Studies, Music Dept.  
North Carolina Central University  
Durham, NC 27707

Please send me, without cost or obligation, complete information on the Institute of Jazz Studies at N.C. Central U.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

right the first time. 'Thank you very much, Bill,' Marshall said, smiling, 'but this wasn't my first time. I played it with Duke in the movie *Check And Double Check* here in 1930.'" Bill tells the story with incredulous delight, adding, "This beautiful man had played it 42 years earlier so he already knew that one!"

Bill Berry is a warm, witty, happy human being who exudes music and good will toward everyone around him. A dynamic and respected bandleader and instrumentalist, he consistently conveys the impression that he is both exultant and somewhat awestruck by the rich, joyous sounds that pour forth from his band.

"Most of my guys work in the studios where everybody is required to be very accomplished and to sound very much alike," Bill explains. "For my kind of music, I don't want anybody to sound like anyone else. That's not original—that's straight from Ellington. For example, Lanny Morgan is my other alto player. He has no kind of similarity to Marshall. Richie Kamuca is an individualist from the Lester Young school, and Teddy Edwards plays more from bebop roots, so I can write something for tenor and choose which style of playing I want because I know who's going to play it. It's ideal. Every man in my brass section—Cat Anderson, Gene Goe, Blue Mitchell, Bob Ojeda and Jack Sheldon on trumpets and Bill Watrous, Jimmy Cleveland and Benny Powell on trombones—has a different sound, and that's on purpose.

"I try to pick guys who are compatible and who want to play swinging music. We don't have any 'lead' or 'first' players. We have 16 individuals, every one of whom, first and foremost, is a soloist. If half the band does not play jazz, then you have only half a jazz band. Several jazz players can make it swing, but only when you have one hundred per cent jazz musicians do you have a jazz band.

"Phil Elwood characterized us best in a great review in the San Francisco *Examiner*, calling us 'an incredible assortment.' Broke up the guys so much that we're considering using it as the title for our next Concord album."

The Berry library, too, is an intriguing melange with a wealth of Ellington and Strayhorn—some the actual originals, others transcribed from records—augmented affectionately by Bill's own Paul Gonsalves tribute, *A Little Song For Mex*, Roger Neumann's *Johnny Hodges Was Here* and Gene Goe's *Let's Hear It For Harry* (Carney). In the beginning, Conover contributed charts from his band, and Roger Pemberton, Phil Woods, John Bunch and Bill were represented. Today, the Bill Berry L.A. Band also plays the works of Billy Byers, Bill Holman, Dave Frishberg, Gene Goe, Murray McEachern, Teddy Edwards, Cat Anderson and Peter Myers; and Bob Ojeda, Jimmy Jones, Goe and Berry have more "in the process," according to Bill.

"Duke Ellington is the greatest orchestrator and composer the world has ever known, and we shall play his music because we want it to live forever," Bill states earnestly. "Just as the Los Angeles Philharmonic Orchestra is not trying to imitate the New York Philharmonic when it programs the same symphony, we are never trying to imitate Duke or Basie when we play their music."

Rehearsals are rare for the present Berry band. They are occasioned by new material, a 42 □ down beat

jazz festival booking or a record date. "I'm not going to call my band in every week to rehearse something we've been playing. Why? Maybe it could be cleaned up, ensemble-wise, once in a while. But to rehearse a band like mine, you need the audience there, too. They're the other half of the music. You just don't play your one hundred per cent capacity for rehearsal. Although we're working often between now and then, we have no plans to rehearse until the Concord Festival in July."

*Hello Rev* is the L.A. Band's latest album on Concord, recorded live—their favorite way—at the '76 festival. It is eloquent proof of Bill Berry's need to have his own band to play his fine compositions and arrangements. His outstanding solo talents are featured modestly, also. Bill and Betty produced the band's first album, *Hot And Happy*, and distributed it by mail on their own label (Beez) from their Woodland Hills home. Recorded at a concert/clinic at Aptos (California) High School and at Concord in 1974, it will be rereleased on the Concord label this year, and there is yet another Berry Band album in the can at Concord's vaults.

Bill Berry was born "on the road" while his dad, a bass player, was working a gig at Benton Harbor, Mich. His mother is an organist from a family of musicians whose patriarch was a turn-of-the-century concert and circus drummer in Canada. Bill abandoned piano studies when he was 11 because he heard more excitement from the horns of Louis Armstrong, Roy Eldridge, Charlie Shavers, Bunny Berrigan, Harry James, Buck Clayton and "Sweets" Edison than he could find in any keyboard. The Christmas he was 14 his father gave him an old cornet and his first lesson. "In his day," Bill points out, "string bass players also played tuba, and the fingering was the same so he could show me the basics.

"I was looking at down beat before I could read. My parents were charter subscribers. When I was a teenager, db had this column called *Sidemen Switches*. Who changed jobs in the bands was a big deal. When Tommy Dorsey stole two guys from another band, it was big news. They also had classified ads for what were called 'territory bands,' which worked strictly within a certain geographical area six nights a week. They were professional, working, making-a-living bands, and their ads read like: 'Need second trumpet player, second saxophone player, drummer, etc.' when actually, they needed hundreds because they had dozens of bands. I wrote them a letter when I was 17 and got my first job . . . no audition or anything . . . just come on and go to work. We played places like Strawberry Point, Iowa, and the bus was always breaking down. In the winter, the drinking water we carried stayed frozen. I made seven dollars a night and slept on the bus. I kept a room for two dollars a week in the town where we were headquartered. You could get a good meal for 75 cents. All I wanted to do was play my horn, so life was great. I did that for about a year although now it seems like a lot longer.

"Those territory bands were fantastically valuable training grounds . . . made up of kids coming up, like me, and guys who had been in the name bands and hadn't made it for one reason or another but could teach us a lot."

In 1955, after his discharge from the Air Force, Bill enrolled at the Berklee School of Music and joined Herb Pomeroy's band, alongside Charlie Mariano, Serge Chaloff, Boots Mussulli, Bob Friedman, Joe Ciavar-

done, Lennie Johnson, Joe Gordon and Chet Ferretti. "Jaki Byard played tenor with the band and intermission piano at The Stables where we worked twice a week," Bill relates.

"I studied trumpet at Berklee with a trombone player named John Coffee, and I learned that Herb Pomeroy is one of the most brilliant musicians and teachers of our era. He gets a band to make music out of those notes on the paper. We had two ensembles a week—the same guys playing the same arrangements. Herb taught one and another excellent musician taught the other. There was an absolute world of difference in what we played for the two men. Only Herb could make us swing, and I still don't know why or how.

"I left Boston with Woody, came back to Berklee and after playing a year with Dee Felice, a superb musician in Cincinnati, I went out again with Woody. I quit Woody for Maynard's band to spend more time in New York because Betty and I got married on Woody's band, and Maynard worked about six months out of the year at Birdland. Duke's New York press agent, Joe Morgan, hung out at Birdland a lot and used to tell me I ought to be with Ellington. Sure. Then one day in '61 I went to the Apollo to hear Duke's band, and Joe asked me if I wanted to meet Duke. Sure. While I was shaking hands with Duke, his road manager was asking, 'Would you be willing to leave town with us?' I said, 'What does it pay? and yes!' He never answered my question but now that I know what I know, I would have paid them anything.

"My first night with Duke was a dance at the Roseland Ballroom at Taunton, Mass., and there were seven trumpet players on the stand—Cat Anderson, Ray Nance, Shorty Baker, Howard McGhee, me and two guys whose names I never found out. I had a book eight inches thick . . . nothing numbered . . . nothing titled . . . only like a few chicken scratches on each part. The band started playing, and I just sat there. On one number, I turned to Cat, desperate, and begged, 'What do I play on the end of this tune?'

"Just grab a note that sounds wrong, and hold on!" he told me. Truth! About three-quarters through the evening, Duke pointed to me, and I played a blues. Three nights later there were four of us in the trumpet section. We all played Conns, too.

"The bus was two-thirds of our lives . . . often 16 hours a day. What I learned on the bus with Duke I couldn't have gotten anywhere else. With the other bands, all the guys were my own age. In Duke's band, everybody was old enough to be my father and were already on the bus when I was born. Those guys really knew what was going on."

"They changed our lives—musically, personally, psychologically and spiritually," Betty Berry interjects, remembering the weeks she spent on the bus with Bill.

Bill nods agreement. "They taught me how to eat, and they taught me how to play . . . everything else . . . most important, outside of music, is that I learned to accept some fool without putting him down. I watched Johnny Hodges be gracious to idiots who would come up to him at the end of a magnificent performance with, 'Saaaaaaay, aren't you Cab Calloway?' They asked Duke that a lot, too. I never heard anybody, even after all those hours on the bus, give a snide or short answer. But love is the whole story of that band.

"And love is what my band is about." That's how it sounds. db

characteristic of the band is their seemingly ego-less group attitude. Matrix IX is an ensemble that truly seems to think as a unit, not a collection of individuals. "There's a tacit understanding in the band," Harmon feels, "that nobody's going to blow the world down as a soloist. There are musicians out there that man for man can clean our clocks. But collectively we have something going that's really unique. And everyone has grown into this together—as a group we've mellowed into this realization."

The source of this gestalt-type unity is not particularly hard to trace. Dietrich, Sturm, Darling, Pietrangelo, Hale and Fird all matured together musically as students at Lawrence and have, almost literally, never stopped playing together (they are all between 22 and 26). With few exceptions, such as Sturm's year at North Texas State and Dietrich's work on a Masters at Northwestern, this core has been together nearly seven years—and always under the spiritual guidance of John Harmon. All along there has been a communal tightness. "We were always hanging out together at the local college pubs," Mike Hale remembers. "In the Lawrence conservatory of music, you had all the piano players and vocalists. They weren't too sold on the idea of jazz at the school. To them we were kinda like freaks."

Michael Murphy and John Kirchberger are the two new members—they've been with the band around five months—and the senior members are ecstatic about how they've worked out. "They've been a blessing," Sturm says. "I think the band changed a good 25% for the better when those guys joined. John's such a great soloist. And in the drum chair—I mean, we became *contemporary!*"

One of the things the future will certainly hold for Matrix IX is more educational activities, especially clinics. Everyone in the band is a trained jazz educator and each member seems to approach teaching with great enthusiasm. "That's a big thing with this band," Pietrangelo states, "clinics, publishing material for schools, things like that. This is the kind of teaching that I really like a lot. This way I get to play *and* teach."

"We all like teaching," Mike Hale adds, "we all get our rocks off teaching."

On the subject of equipment, Matrix IX stresses a pure, clear sound. It's a factor of utmost importance to them. For that reason, soundman Herb Butler is like a tenth member of the group. Butler is a remarkably conscientious worker who seems actually driven toward achieving sonic perfection. He sets up his Yamaha boards and banks of Bose speakers as early as possible and spends a considerable amount of time adjusting to the idiosyncrasies of the room. He controls the special horn effects from the board with unerring accuracy and seems, in fact, to know the band's charts as well as the musicians—he never misses a cue.

But in the final analysis, Matrix IX is not striving for any notion of perfection. Rather, they appear to be seeking a constant state of growth and evolution. As John Harmon says, "There's a Bertrand Russell quote that's fitting for us that we always want to maintain: 'Becoming is better than being.' That's the state we want to be in. We'll never arrive. That's not our goal. That's not the goal of any artist."



# JAZZ AIDS

by Jamey Abersold and Others

## A NEW APPROACH to JAZZ IMPROVISATION

by Jamey Abersold. \$8.95 per volume (LP & Booklet) A series of books & LP stereo records which allow you to learn to improvise at your own pace. Can also be used for classroom teaching. Each volume contains a stereo record and accompanying booklet. Booklet includes parts **FOR ALL INSTRUMENTS:** treble & bass clef, Bb & Eb parts in each book. Special stereo separation for rhythm section players: Left channel has Bass & Drums, right channel has Piano & Drums. The back-up rhythm section on records is outstanding! Makes you want to play. **The most widely used improvisation method on the market.**

**VOLUME 1 "A NEW APPROACH"**—Beg./Int. level. Contains Dorian minor tracks, Blues in F & Bb, 24 measure song, Cadences, Cycle of Dom. 7th's & one 11/7 track. Scales are written in measures and chord tones are notated. Chapters on Melody, Blues scale, Time, Modes, Exercises, Chords, etc.

**VOLUME 2 "NOTHIN' BUT BLUES"**—Beg./Int. level. 11 different Blues in various keys and tempos. This volume is truly fun to play with. Rhythm section on LP grooves! Scales and chord tones are written.

**VOLUME 3 "THE 11/7/7 PROGRESSION"**—Int. level. Probably the most important musical sequence in modern jazz. A must for all jazz players! Supplement includes 11 pages of 11/7/7 exercises to be applied with LP. 8 tracks to improvise with and practice in all keys.

**VOLUME 4 "MOVIN' ON"**—Int./Adv. level. A Challenging collection of Abersold & Dan Haerle tunes. Book contains melodies and needed scales/chords for all instruments. Only for the brave!

**VOLUME 5 "TIME TO PLAY MUSIC"**—Int. level. Similar to Vol. 4 except the songs are much easier. *Modal Voyage, Killer Pete, Groovitis*, etc. Next logical Vol. after Vol. 1 or 3. Lots of variety.

**VOLUME 6 "ALL BIRD"**—Adv. level. 10 songs written by Charlie Parker. Ron Carter, bass; Kenny Barron, piano; Ben Riley on drums. Record has excellent bebop feel! Best way to learn these famous tunes. *Now's the Time, Yardbird Suite, Donna Lee, Confirmation*, etc.

## FOUR EXCITING ADDITIONS . . . Rhythm section on records is outstanding.

**VOLUME 7—"MILES DAVIS"** Eight classics written by Miles Davis. Int./Adv. level. Unique way to learn 8 of the most popular songs of the Fifties . . . *Four, Tune Up, Vard Blues, The Theme, Solar, Dig, Milestones* (old Milestones), *Serpent's Tooth*.

**VOLUME 8—"SONNY ROLLINS"** Nine classic jazz originals written by Sonny Rollins. Int./Adv. level. Contains 8 of Rollins' most famous tunes, in their original keys . . . *Doxy, St. Thomas* (latin, then swing), *Blue Seven, Valse Hot* (one of the first 3/4 jazz tunes), *Tenor Madness, Solid, Pent Up House, Airegin, Oleo*.

**VOLUME 9—"WOODY SHAW"** Eight jazz originals written by Woody Shaw. Int./Adv. level. Rhythm section is currently with Woody Shaw and their familiarity with the songs makes it easier for you to play. Includes *Little Red's Fantasy, Katrina Balerina, Blues for Wood, Moontrane, In Case You Haven't Heard, Tomorrow's Destiny, Beyond All Limits* (Bossa Nova, slow), *Beyond All Limits* (Swing, up tempo).

**VOLUME 10—"DAVID BAKER"** Eight beautiful originals by David Baker. Int./Adv. level. One of the most prolific composers in jazz today. Tunes offer a wide variety of styles and tempos. Includes *Aulil, Le Roi, Kentucky Oysters, Passion, Black Thursday, Bossa Belle, Soleil d'Altamira, Le Miroir Noir*.



## PIANO PLAYERS—Six books of Piano Solos & Songs by FOUR all time Jazz greats.

Most all solos & songs are written for Two Hands with chord symbols just as the masters play them.

- CHICK COREA:** 16 tunes including Spain, 500 Miles High & La Fiesta . . . \$6.95
- BILL EVANS #1:** 6 transcribed songs . . . \$2.95
- BILL EVANS #2:** 5 transcribed solos & one song . . . \$3.95
- BILL EVANS #3:** 5 transcribed solos & 15 songs of records . . . \$3.95
- HERBIE HANCOCK:** Over 45 greatest hits . . . \$7.50
- HORACE SILVER:** 53 transcribed songs exactly as recorded including Sister Sadie, Nica's Dream, Nutville & Silver's Serenade . . . \$6.95
- JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY KEYBOARD PLAYER** by Dan Haerle. An important, intermediate method includes voicings, principles of chord function, substitutions, melody harmonization, etc. . . . \$4.95

## COMBO ARRANGEMENTS by Jamey Abersold \$4.00 ea. Trpt., tenor, alto, bone & rhythm section.

- Horizontal**—Modal Blues
- Bossa Nova De Jazz**
- Sunrise**—Easy Jazz Rock
- Blue Note**—Med tempo jazz
- Beatitude**—Latin Rock
- Hot Shot**—Easy Rock
- DAN HAERLE JAZZ-ROCK COMBO SERIES**—12 combo arrangements scored for Trpt., Ten., Alto, Bone, & rhythm section. Write for catalog. Each arr. \$4.00
- JOHN COLTRANE (combo arrangements)** transcribed from original Blue Note recording (*Blue Train, Moment's Notice, Locomotion, Lazy Bird*). Complete parts for trumpet/tenor/bone/rhythm. All 4 only \$8.50
- HORACE SILVER (combo arrangements)**. Complete parts for trumpet/tenor/rhythm. All 4 only \$5.00

## ARRANGING & COMPOSING for The Small Ensemble: jazz/r&b/rock by David Baker. 184 pp. . . . \$15.00

- JAZZ IMPROVISATION** by David Baker . . . \$15.00
- ADVANCED IMPROVISATION** (with 90' cassette) by David Baker. Spiral bound. 256 pp. . . . \$25.00
- Jazz Styles & Analysis: TROMBONE** by D. Baker. History of Jazz 'Bone via 157 solos. . . . \$15.00
- Jazz Styles & Analysis: ALTO SAXOPHONE** by Harry Miedema, edited by David Baker. 125 transcribed and annotated solos by 103 famous alto saxophonists . . . \$12.50
- Jazz Improvisation Method STRINGS: Vol 1, Violin and Viola** by David Baker. 160 pages . . . \$12.50
- Jazz Improvisation Method STRINGS: Vol 2 Cello and Bass Viol** by David Baker. 152 pages . . . \$12.50
- CONTEMPORARY TECHNIQUES for the TROMBONE** by David Baker . . . \$25.00

## "BIRD LIVES" by Ross Russell. Hardbound book of Charlie Parker's life. Outstanding book . . . \$10.95

- "JAZZ TRUMPET TECHNIQUES"** by John McNeil. Special book designed to help solve certain problem areas of jazz trumpet playing. A much needed book. (1st printing) \$2.95
- SCALES FOR JAZZ IMPROV.** by D. Haerle . . . \$6.95
- PATTERNS FOR JAZZ** by Jerry Coker et al. Excellent for daily practice . . . \$14.00
- IMPROVISING JAZZ** by Jerry Coker (paperback) . . . \$2.95
- THE JAZZ IDIOM** by Jerry Coker (paperback) . . . \$2.45
- LYDIAN CHROMATIC CONCEPT** by George Russell \$26.50
- THE EVOLVING BASSIST** by Rufus Reid. SPIRAL BOUND. For Electric and Upright . . . \$12.50
- EVOLVING UPWARD—BASS BOOK II** by Rufus Reid. Shows how to approach and execute in-thumb position for acoustic bass . . . \$7.50
- JAZZ CLINICIANS QUARTET Play for You**—featuring Jamey Abersold, alto & tenor; Dan Haerle, piano; Rufus Reid, bass; Charlie Craig, drums. Can also be used as play-a-long record for guitarist, bassist and pianist. Chord progressions for each tune. **STEREO LP 3** transcribed solos \$5.95
- CHASIN' THE TRANE** by J. C. Thomas. The music & mystique of John Coltrane (hardbound) . . . \$7.95
- THE PROFESSIONAL ARRANGER COMPOSER** by Russell Garcia. Standard text for big band writing . . . \$7.95
- CHARLIE PARKER**—30 tunes in concert key . . . \$2.95
- PENTATONIC SCALES FOR JAZZ IMPROVISATION** by Ramon Ricker. Study of Pentatonic scales in modern jazz. 6 transcribed solos by C. Corea, H. Hancock, K. Jarrett, J. Henderson, J. Farrell, and W. Shorter. 40 pages of licks and exercises. Spiral bound . . . \$7.95
- HUGE JAZZ FAKE BOOK**. 1,002 songs in concert key with chord symbols and words. 70 songs by H. Silver, 20 by S. Rollins, 20 by M. Davis, 32 by Duke, & more . . . \$19.95
- SEVEN SUPER SAX COMBO CHARTS** taken off record. 5 sax, trpt., bone (opt.) & 3 rhy. Write for list. . . . \$10 ea.
- TECHNIQUE DEVELOPMENT IN FOURTHS** by Ray Ricker. For advanced players. Loads of exercises . . . \$6.95
- EAR TRAINING BOOK w/2 cassettes** by David Baker. For JAZZ players. 151 pages. Excellent!! . . . \$20.00
- THE ART OF MUSIC COPYING** by Clinton Roemer. The music copyist Bible . . . for composer, arranger, student, teacher. Paperback . . . \$11.95
- STANDARDIZED CHORD SYMBOL NOTATION** by C. Roemer. A uniform system for the music profession. . . . \$3.95

Send check or M.O. Free postage in the USA for 3 or more items; add 50c postage for 1 or 2 items. Canada add \$1.75 per record; 50c for books. Canada send U.S. funds only. Foreign add \$2.00 for one book & LP set; 60c each additional set.

**JAMEY AEBERSOLD 1211-D AEBERSOLD DR., NEW ALBANY, IN 47150**

# Retrospective

## Willie Maiden 1928-1976

I was delighted when *down beat* called me, with a sincere interest in my memories of an old and dear friend, Willie Maiden.

*Dissipation Is The Road To Health, Happiness And Success* was the title of the book Willie always said he'd someday write, but Willie didn't feel like that a year ago.

Willie had polio and spinal meningitis during his years in the U.S. Army. That was where he continued to develop his musical talent, sticking to it after his discharge.

As he parked my car at a Hollywood restaurant in 1952, he said he wanted me to hear an arrangement. I didn't tip him at all. It's a good move I didn't, as I think he would have told me to shove it!

A week later in Hollywood, he brought in a great arrangement at a "Kicks" band rehearsal, as it is now called. A very opinionated, strangely establishment person on one hand and an incredible rebel on the other. After all, just go back and read the title of his book.

When we talk about Willie's music, as a composer and arranger, he was an incredible leader of his time, not too well documented and certainly deserving of more credit than he received. But, seeing as I'm not a reviewer or a critic or a contest reviewer, I refuse to comment as to whether he gets 1, 1½, 2½, or 5 stars. Willie Maiden: 10 stars, Signed Maynard Ferguson.

Willie was actually the road manager on the band, not unlike Bobby Militello right now on my current band. He handled no business whatsoever but he did handle the actual men in terms of getting them there on time. If you look back on my old lovable personnel, you will find he had a much harder job than Bobby Militello does nowadays, and Willie did it ex-

tremely well. I think his main phrase was, "First of all you do the gig and you do it great, and then you do your own thing." I think that's a great tribute to a guy who writes a book called *Dissipation Is The Road To Health, Happiness And Success*.

We played the Steel Pier in Atlantic City, New Jersey many times. We always had a marvelous time there. Willie was constantly on



Ferguson

Maiden

the guys about being on time and being early so that I never had anxiety about them. There were things like radio broadcasts and television shows, and you had to play quite a few hours. You always had to compete with the diving horse, of course.

The thing I remember most about it was something that happened, finally, after Willie Maiden had been with me for so many years. After a matinee, he fell asleep. I came by the hotel to walk to the end of the pier with the guys and discovered him. To show what a great attitude he had as a team player, we thought of nothing more humorous than not to wake him up and to go on to the gig without him, which is what we did. Willie Maiden ran a quarter of a mile. You must remember that he had one leg shorter than the other from the earlier polio and spinal meningitis. We really thought he would sleep the night through, but he came in 20 minutes late and cursing himself. He didn't want to hear the story of our humor.

Whereas I saw the humor, as well as every guy in the band, Willie saw none in it at all. He had blown it and he *fined* himself. He took money out of his pay, handed it back, and it finally ended up as a wonderful band party, because none of us knew what to do with it. Of course Willie enjoyed himself at the party but

definitely had to pay for the entire band, showing the rest of the cats that your gig comes first, no matter what your thing is and what your pleasure area is.

He was really an incredible person. If I haven't said as much as I would like to about his talent as a composer, arranger and player, it is just because (borrowing the words of Duke Ellington):

"If I have to explain it to you, then you haven't got the ability to enjoy a genius."

Love,

Maynard Ferguson

Willie Maiden

The thin wire running from his eyes and ears and brain and hands must have been perfectly strung because there was never any interference in the transmission. His music was alive. He followed the rules and he didn't follow the rules, because sound was his mistress, pliant and willing.

He looked like a ghost long before he died, like a lot of match sticks thrown up in the air and they came down Willie, burnt up by his spirit. Polio he'd had as a kid had left one side of him askew, and a thirst that wouldn't quit had mottled his sunken face. Some mornings dark glasses hid the melting eyes. He drained every waking second.

Music is a soul tool. Put it in a guy like Willie and the magic spreads out as far as the sound. It has a sensuous quality because it is not mechanical. The difference between a dancer and a doll, or a bird and a 707, a horse and a car. There's a song in me, there's a song in you, a story, a picture: most of them will never be born. Crippled souls we are. Nightingales without tongues.

A finely tuned human being hears or sees or thinks in clear, farout dimensions as naturally as we all breathe, and is lonely with his gift, so he spends endless hours on communication. Willie did this. Look at his sheets of music scores, his years of mastering chord progressions to embellish his own tunes or those of jazz greats like Duke Ellington or George Gershwin, arranging saxophones or piano or drums deep around a piercing lead trumpet or smooth around a vocal part.

So much passion—so much beauty, and to top it all off, a never ending supply of one-liners to fit all occasions—and so God damn generous with all of it.

Like a shooting star—free, all energy—he's gone.

—edith b. hazard

Coordinated by Marty Morgan.

db

Rich Matteson, top jazz artist and clinician, performs exclusively on Getzen and Meinl-Weston low brasses!

**GETZEN** THE COMPLETE AND ORIGINAL GETZEN FAMILY OF FINE BRASSES

ELKHORN, WISCONSIN 53121

## BIG BANDS

continued from page 38

still play your style, but it's got to bend their way—meet them halfway, at least—give it a little of their flavor. You just can't stay back there anymore. You got to step up a little bit. The kids are trying to step back a little toward you, so who are you not to step up a little toward them!"

How very, very true! And how great that such an important veteran as the Count recognizes that times do change and that he and the rest of the big bands must change and will change, just as his *One O'Clock Jump* changed the sound of music into a form that may easily remain with us, in one way or another, for at least another 40 years.

db

# CITY SCENE

## NEW YORK

**Village Vanguard:** Art Blakey Jazz Messengers (thru 5/22); Pharoah Sanders (5/24-29); Cedar Walton (opens 5/31).

**Office Bar** (Nyack, N.Y.): Danny Stiles Big Band (Wed.).

**Storyville:** Jazz Interactions presents Sudan Baronian's Taksim also Prophesi (5/22); J. I. Birthday Party (5/29).

**Larson's:** Ellis Larkins w/ Billy Popp.

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

**Surf Maid:** JoAnne Brackeen (Thurs.-Sat.): Nina Sheldon (Wed. & Sun.).

**Sweet Basil:** Jim Hall (thru 5/22; 5/25-29); Jack Wilkins (5/30).

**Westchester Premier Theatre** (Tarrytown, N.Y.): Frank Sinatra/Dean Martin (thru 5/29); Shirley MacLaine (opens 5/31).

**Town Hall Interludes:** Lainie Kazan (5/18); Sylvia Sims (5/25).

**Three Sisters** (West Paterson, N.J.): Vic Renicola & Teddy Zarella Quartet (Sun.); Dave Tesar Quartet (Mon.); Wild Fire (Tues.); Jazz Conformation (Wed.); North Jersey Jazz Co. (Thurs.); stars weekends; call club.

**Studio Wis:** Warren Smith's Composers' Workshop Ensemble (Mon.).

**Creative Music Studio** (Woodstock, N.Y.): Spring session (thru 5/29).

**Village Corner:** Jim Roberts Jazz Septet (Sun. 2-5 PM); Lance Haywood or Jim Roberts, piano other nights.

**Hopper's:** Kenny Burrell (thru 5/21).

**Palladium:** Return To Forever (5/20-21).

**Barbara's:** Bob January Big Band (Sun. 3-7 PM).

**Capitol Theatre** (Passaic, N.J.): Outlaws (5/21).

**Carnegie Hall:** Charles Aznavour (5/21 & 22); James Cleveland Gospel Concert (5/23); Don Shirley Trio (5/27).

**Axis:** Glen Moore/Mel Graves (5/21).

**Whaler's Inn** (Cold Spring Harbor, L.I.): Joe Coleman's Jazz Supreme presents Jazz & Brunch (Sun. 12-4).

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

**Angry Squire:** Jazz weekends.

**Barber Shop** (Pt. Pleasant Beach, N.J.): The only seven-day jazz gig on the Jersey shore.

**Beefsteak Charlie's** (12th St. & 5th Ave.): Jazz Wed. thru Sat.

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

**Blue Book:** Della Griffin.

**Bottom Line:** Top pop, jazz, rock.

**Boomer's:** Prima jazz acts (Tues.-Sat.).

**Cleo's:** Mabel Mercer.

**Cookery:** Adam Makowicz, piano (opens 5/9); Chuck Folds (Sat., Sun. afts.) Sammy Price (Sun. eves.).

**Crawdaddy:** Sammy Price.

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

**Gaslight Club:** Sam Ulano & the Speakeasy Four.

**Gerald's** (Cambria Heights, Queens): Jazz weekends.

**Gregory's:** Al Haig, Jamil Nasser & Chuck Wayne (Mon.-Tues.); Brooks Kerr, Russ Procope, Alicia Sherman (Wed.-Sun.).

**Hotel Carlyle** (Bemelman's Bar): Teddy Wilson.

**Jazzmania Society:** Mike "Mazda" Morgenstern Jazzmania All Stars (Wed., Fri., Sat.).

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

**Mikell's:** Call club for top acts.

**Patch's Inn:** John Bunch, Mike Moore (Mon.); Gene Bertoincni, Mike Moore (Tues.); Derek Smith Trio (Wed.); Tony Sheddherd (Thurs.-Sat.).

**Pip's Lounge** (Clifton, N.J.): Top jazz weekends.

**P.S. 77:** Bucky Pizzarelli (Mon.).

## db music shop

**Rates:** one insertion \$1.40 per word (\$21. minimum); three insertions \$1.30 per word; seven insertions \$1.25 per word; 13 insertions \$1.20 per word; 22 times \$1.10 per word. Payment must accompany copy except when placed by accredited advertising agency. **Word count:** count each word, symbol or number in body copy and company name; street address or post office box as one word; city, state, & zip code as two words. First words set in bold caps at no extra charge. No illustration or db box number permitted. All copy subject to publisher's approval. All advertisers must supply publisher with permanent address and telephone number. Deadline for copy and payment: eight weeks prior to cover date. down beat/Classified, 222 W. Adams St., Chicago, IL 60606.

### BOOKS

**CADENCE JAZZ MAGAZINE.** Sample \$1. Route 1 Box 1 Box 345, Redwood, NY 13679.

**AGENTS NATIONAL DIRECTORY,** 5,000 +, alphabetically by state. At music stores or send \$4.95 to PMS Publishing, 108 Mass. Ave., Boston, MA 02115.

**NYET-AMERICAN MUSICIAN ENCOUNTERS SOVIET UNION**—Thom Gambino, (Prentice-Hall hardcover) \$6.95. Sunrise Artistries, Box 125, Maspeth, NY 11378.

**ELECTRONMUSIC**—A delightful, informative handbook for the synthesist, composer, and teacher. Hand drawn and lettered. 176 pages. \$6.95. Money back guarantee. Electronic Music Labs, Box H, Vernon, CT 06066.

## 1,002 JAZZ TUNES!

New Fake Book. Giant collection of best jazz ever assembled. Play the finest jazz written & played by top stars—All Styles! 680 pages—Spiral bound. 3 1/4 pounds of jazz! Use on jobs or reading & improvising study. Try 7 days. Money Back Guarantee. 1,002 JAZZ TUNES—\$19.95. Order Now: **IMPERIAL CREATIONS** Box 66-DB, New York, N.Y. 10022.

### ET CETERA

**CHARLIE PARKER T-SHIRTS!** Also Ellington, Coltrane, Billie Holiday, Mangione, Lester Young, Dolphy, Clifford Brown, T. Monk, "Bebop Lives", Miles Davis. Original designs, satisfaction guaranteed. S-M-L-XL. \$6.00. BIRD LIVES, P.O. Box 4583, Boulder, CO 80302.

**MUSICIANS!** How to operate high-cash, little-known music business. Information free: KERN, 7249-D Fairbrook, Baltimore, MD 21207.

**NO ONE LISTENS** to your recordings? Can't get recordings on radio? Jalawa will help get recordings to discoteques, radio. Send recordings, \$5.00 for application, information to Jalawa Record Promoting Agency, 2734 Catherine St., Shreveport, LA 71109.

### FOR SALE

**KEYBOARDS**—New 71-note Polymoog-revolutionary dynamic keyboard; ARP, Oberheim, Freeman, Orchestron, Rhodes, Helpinstill, Clavinet, Chapman Stick, all at Gary Gaud Music, 172 Skokie Valley Rd., Highland Park, IL 60035, (312)831-3080.

### LIGHTING

**LARGEST MUSICIAN'S HANDBOOK.** Dimmers, Spots, Color Synthesizers, Foot & manual controls, Stroboscopes, Fog Kaleidoscopes, ... Send \$3.00 shipping: Roc-Tronics, 22-DB Wendell, Cambridge, MA 02138.

### INSTRUMENTAL METHODS

**JAZZ GUITARIST ENCYCLOPEDIA.** Ideas, runs, progressions, \$4.95, 9383 Goldengate Ave., Orangevale, CA 95662.

**JAZZ PATTERNS (GAMBINO)** \$6.95; Chord Substitution Manual (Minasi) \$3.25. Free Catalog—Sunrise Artistries, Box 125, Maspeth, NY 11378.

### INSTRUMENTS & ACCESSORIES

**UP TO 60% DISCOUNT!** Name Brand Instruments. Catalog. Freeport Music, 114T, Mahan St., W. Babylon, NY 11704.

### PROFESSIONAL SERVICES

**MUSICIANS REFERRAL SERVICE.** "Musicians looking for musicians." Call 24 hours (214) 690-0828; (800) 527-6180, toll-free.

\*\*\*\*\*  
**MUSICIANS!!**  
 \* PROFESSIONAL MUSICIANS' REFERRAL \*  
 (a subsidiary of Boyd Hunt Enterprises)  
 \* is the LARGEST national registry of individual \*  
 \* musicians seeking groups ... and groups seeking \*  
 \* new members. CALL TODAY!  
 \* (612) 825-6848 or Toll Free (800) 328-8660 \*  
 \* (not where prohibited by law)

### RECORDS & TAPES

**FAST RELIABLE JAZZ** record service—foreign orders welcome—send for FREE LP sales list **Jaybee Jazz**, Box 24504, Creve Coeur, MO 63141.

**OLDER JAZZ, SWING LPs**—lowest prices. Monthly lists. OC's, soundtracks, auctions! **TURNTABLE**, Box 1138D, Whittier, CA 90609.

**ALBUMS AND TAPES**—All labels, all categories. No purchase obligations, no membership fee. Discount Certificates. 100% guarantees. Free details. G. V. SOUNDS, P.O. Box 1238 db, Manassas, VA 22110.

**FREE JAZZ AUCTION LIST:** 10", 12" LP's and 45's. Elmwood Record Sales, Box 10232, Elmwood, CT 06110.

**JAPANESE JAZZ IMPORTS.** Send for free catalogue self-addressed stamped envelope to Rob Records, 1540 Broadway, Suite 704, N.Y.C., NY 10036

### NOTICE: RECORD RATERS WANTED

No experience required. Each month we ship you NATIONAL LP's to rate. You keep LP's. We pay postage. In return for your opinion, you can build your LP collection. A small membership fee is required. First come basis. Send no money. For application write **ALBUMS** Box 574, 13425 Watertown Plank Road, Elm Grove, WI 53212.

### WHERE TO STUDY

**DRUM INSTRUCTION.** Positive results within six weeks! The musicians you play with will notice the difference! Our students are among the most successful drummers in America. A revolutionary method taught in Manhattan or through tape recorded home study. For information (including a 20 minute recording), send \$1.00 to the Stanley Spector School of Drumming, 200 W 58th St., Dept. 398, New York, NY 10019. Phone: (212) 246-5661.

**SCHOOL OF CONTEMPORARY MUSIC** (Striving to build a new way). Jazz-Classical-Rock. Full or part-time study. Monthly enrollment—professional diploma. APPROVED FOR VETS. Jeffrey D. Furst, Director, 2001 Beacon St., Brookline, MA 02146. (617) 734-7174.

**HOME STUDY** courses in modern theory, arranging, and composition for beginners and advanced. Personal faculty attention. Applied Music School, 505 W. Hillsborough, Tampa, FL 33603.

**PLAY CONGA! PLAY ROCK DRUMS!** Home-study courses teach you fast! Details free. TIP Publishing Company, 1163 Anchor, Dept. DB, Phila., PA 19124.

**JAZZ COMPOSITION:** A complete correspondence course in composing for Jazz ensembles. Robert Doak, Box 15636, St. Petersburg, FL 33733.

### STUDY WITH CHARLIE BANACOS

Used by professional and students worldwide. Fast results and inexpensive. Mr. Banacos personally answers all questions and guides you in these home study courses. Send name, address and short resume for information.

### BOOKS

#### FOR PIANISTS, COMPOSERS, ARRANGERS

Voicings-Tonal Paralipsis Bk. I ..... \$2.95  
 Voicings-Tonal Paralipsis Bk. II ..... \$2.95  
 Voicings in Fourths ..... \$2.95  
 Voicings in Fifths ..... \$2.95  
 Voicings using Clusters ..... \$2.95

#### FOR ALL INSTRUMENTS

Pentatonic Scale Improvisation ..... \$15.00

#### CHARLES BANACOS MUSIC CO.

Dept. F, 33 Tyngsboro Rd., Dracut, MA 01826 U.S.A. (Mass. residents add 5% sales tax for books only)

## SUBSCRIBERS! SUBSCRIBERS!

## SUBSCRIBERS!

Please include a down beat address label whenever you write us about your subscription. The numbers on your address label are essential to insure prompt and accurate service.

### CHANGE OF ADDRESS

Please let us know six weeks before you move.

send to **Subscribers Service**  
 down beat  
 222 W Adams Street  
 Chicago, Ill 60606

## Ten by David Baker . . .

- arranging & composing** For The Small Ensemble: jazz/r&b/jazz-rock 184 pps., spiral bound. . . . . \$15.00
- jazz improvisation**, A comprehensive Method of Study for All Players 184 pps., spiral bound . . . . . \$15.00
- advanced improvisation** with 90' cassette. 256 pps., spiral bound . . . . . \$25.00

### Techniques of Improvisation:

- Vol. I, A Method For Developing Improvisational Technique (Based On The Lydian Chromatic Concept by George Russell)** 96 pp., spiral bound . . . . . \$9.00
  - Vol. II, The V7 Progression** 76 pp., . . . \$9.00
  - Vol. III, Turnbacks** 84 pps., . . . . . \$9.00
  - Vol. IV, Cycles** 260 pp., . . . . . \$15.00
- 
- Jazz Styles & Analysis: Trombone** 144 pps., spiral bound . . . . . \$15.00
  - Jazz Styles & Analysis: Alto Sax** by Harry Miedema, edited by David Baker 104 pps., spiral bound . . . . . \$12.50

### Jazz Improvisation Method For String Instruments:

- Vol. I, Violin & Viola** 160 pps., \$12.50
- Vol. II, Cello & Bass** 152 pps., \$12.50

Free Catalog — Free Postage

**NEW SOUNDS IN MODERN MUSIC**  
315 W. 53rd St., New York, 10019

- Dan Haerle Jazz/Rock Voicing** \$4.95
- Ramon Ricker Technique in Fourths for Jazz** \$6.95
- Roman Ricker Pentatonic Scales for Jazz** \$7.95
- Jamey Aebersold Play-a-long Books & Records**
- Series 1 to 10 \$8.95 each
- Vol I New Approach  Vol II Nothin' But Blues
- Vol III—4/17/1 Progression  Vol IV Movin On
- Vol V Time to Play Music  Vol VI All Bird
- Vol VII Miles Davis 8 jazz originals  Vol VIII Sonny Rollins 9 jazz originals  Vol IX Woody Shaw 8 jazz originals  Vol. X D. Baker 8 jazz originals.
- Miles Davis Complete** \$7.50
- Charlie Parker Complete** \$6.95
- Encyclopedia of Arranging Techniques** \$8.95
- Encyclopedia of Jazz Duets** (3 books in 1) \$7.50
- Tom Timothy's Modern Arranging** \$6.95
- Yusef Lateef Flute Book of the Blues**, Vol. 1, Vol 2 \$2.95 ea.
- Walter Bishop, Jr. A Study in Fourths** \$4.50
- Barney Kessel The Guitar** \$15.00
- Dr. Deutsch Jazz Concepts and Patterns** \$15.00
- Dr. Deutsch Symmetric Scales & Tonal Patterns** \$15.00
- Dr. Donald S. Reinhart Pivot System** \$25.00
- Joe Tarto Art of Improvisation Treble or Bass** \$7.50
- Rich Wald Creative Jazz Improvisation** \$4.95
- Colicchio Nu-Art Technical Studies** \$2.95
- Dr. Chas. Collin Lip Flexibilities** complete \$6.00
- Dr. Chas. Collin Complete Trumpet Method** \$15.00
- Stuart Encycl. of Modern Improvisation**, \$12.50
- Stuart Encyclopedia of Modern Jazz** \$12.50
- Encyclopedia of Improvisation—Stuart** \$12.50
- Eddie Bert (Trombone Method)** \$5.00
- Frank Motts (Rhythm Computer)** \$10.95
- David Baker (Contemporary Techniques for the Trombone Vol. 1, 2, \$15.00 each. Complete \$25.00**
- Geo. Tremblay Definitive Cycle 12 Tone Row** \$15.00
- Encyclopedia of Duets—Jazz Phrasing** \$7.50
- Gordon Delamont (Modern Harmonic Techniques) Vol 1, 2—each \$15.00**
- Delamont (Modern Arranging Technique)** \$15.00
- Delamont (Modern Contrapuntal Technique)** \$6.00
- Jerry Coker (Patterns for Jazz)** \$14.00
- Russell (Lydian Chromatic Concept)** \$26.50
- Encyclopedia of Rhythms & Jazz Patterns** \$15.00
- Russell Garcia (The Professional Arranger)** \$8.95
- Earl Hagen (Scoring for Films)** \$15.00
- Angelo Dellaira (Arranger's Workshop)** \$7.50
- Angelo Dellaira (Chord Workshop)** \$9.00
- Angelo Dellaira (Creative Arranger)** \$15.00
- Complete Encyclopedia of Chords** \$12.50
- Williams (Complete Trumpet Method)** \$9.00
- Collin-Schaeffer (Encyclopedia of Scales)** \$15.00
- Slonimsky (Thesaurus of Scales)** \$25.00
- Dan Rieligiano (Popular Jazz Harmony)** \$9.95
- Dr. Deutsch (Trpt. Pedal to Triple Hit C)** \$15.00
- Hank Mancini (Sound & Scores)** \$15.00
- O. Nelson (Patterns for Improvisation)** \$8.00
- Nelson's Advanced Duet** [6 bks in one] \$7.50
- Aaron Harris (Advance Trumpet Studies)** \$6.00
- Dr. Charles Collin (The Brass Player)** \$7.50
- Jerome Callet (Trumpet Yoga)** \$15.00

**NEW SOUNDS IN MODERN MUSIC**  
315 W. 53rd St., New York, N.Y. 10019

**Smucker's** (Brooklyn): All around showplace; call club for acts.

**Sonny's Place** (Seaford, L.I.): Only seven day jazz gig on L.I.

**Stryker's**: Dave Matthews Big Band (Mon.); Lee Konitz Nonet (Wed., Thurs.).

**Tin Palace**: Call club.

**Village Gate**: Always a top name act weekends.

**West End Cafe**: Franc Williams Swing Four (Mon.-Tues.); Jo Jones & friends (Wed.); George Kelly's Jazz Sultans (Thurs. & Fri.); The Countsmen (Sat. & Sun.).

**Studio Rivbea**: Two shows every Fri. & Sat. Call them for talent.

**Jazz Vespers** (St. Peters celebrating at Central Synagogue): Sun. 5 PM.

## LOS ANGELES

**Concerts By The Sea**: John Handy (5/10-15); Eddie Harris (5/17-6/5); Esther Phillips (6/7-12).

**Lighthouse**: Otis Rush (5/13-15); Elvin Jones (5/17-26); Bob Dorough/Bill Takas (5/27-29); Al Gaffa (6/14-19).

**U.C.L.A.** (Royce Hall): U.C.L.A. Jazz Festival (5/27-29) featuring Oliver Nelson Orchestra, Herbie Hancock, Rahsaan Roland Kirk, Dexter Gordon/Woody Shaw, Mel Lewis, Toshiko/Tabackin Big Band, Grover Washington, Jr., and Al Jarreau.  
**Santa Monica Civic**: Gato Barbieri (5/22); for further info call 393-9961.

**Hollywood Palladium**: Billy Preston (5/24); salsa concert w/ Ray Barretto and Johnny Pacheco (5/29).

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

**Cellar Theatre**: Les DeMerle and Translusion (Mon.); various artists (Sun. 3-5 PM and 8 and 10 PM); regulars include Milcho Leviev, John B. Williams, Emmett Chapman, Manolo, John Klemmer, Charles Owens and Benny Powell; call 487-0419.

**The Studio**: Ibedon Jazz Festival (5/20-22) featuring John Carter, Julius Hemphill, Oliver Lake and Patrice Rushen; call 559-4388.

**Odyssey Theatre** (West L.A.): Jazz every Mon.; details 826-1626.

**Hong Kong Bar** (Century Plaza Hotel): Monty Alexander Trio (5/17-6/4); Herb Ellis/Barney Kessel Quartet (6/7-25).

**Little Big Horn** (Pasadena): John Carter Ensemble and Bobby Bradford Extet (Sun. 4-6 PM; Thurs., 8-10 PM).

**Hop Singh's**: Top name jazz, rock and blues.

**The Improvisation**: Jazz every Mon.; details 651-2583.

**Roxy**: Rock, occasional jazz; call 878-2222

**Parisian Room**: Top name jazz artists all week; call 936-0678 for details.

**Sand Dance** (Long Beach): Jazz Thurs.-Sat.; call 438-2026 for information.

**Century City Playhouse**: New music concerts (Sun.); details 474-8685 or 475-8388.

**Redondo Lounge**: Jazz nightly; call 372-1420 for details.

**Baked Potato**: Barry Zweig (Mon.); Lee Ritenour (Tues.); Don Randi (Wed.-Sat.); Plas Johnson (Sun.).

## BOSTON

**Copley's**: Ray Santisi (5/17-22, 6/20-8/9); Jerry Tachoir (5/24-29, 6/7-19); Alex Ulanowsky (5/31-6/5).

**Scotch & Sirloin**: Maggi Scott 4 with Terry Keef & guests (Tues.-Sat.).

**Paul's Mall**: McCoy Tyner (5/16-22); Candy Staton (5/23-29).

**Zachary's Lounge**: Sir Charles Thompson (thru May).

**Jazz Workshop**: Willie Bobo (5/16-22); Yusef Lateef (6/6-12); Mose Allison (6/13-19).

**Merry Go Round**: Barbara Cook (5/16-28); Teddi King (5/30-6/11); Anita O'Day (6/13-25).

**Pooh's Pub**: Heat (Mon., Tm); Greg Hopkins/Wayne Naus Big Band (Tues. in May); Randy Roos & Mystral (5/18-22); Louis Levin & Nightfire (5/25-29); Bobby Green & Coleus (6/1-4); Baird Hersey & Year of the Ear (Sun. in June); Yoshiaki

Malta Funk Band (6/8-11); Isaacs Brothers (6/15-18).

**Wally's**: John Jacobson Quartet (weekends; Sunday jams, 3 PM).

**Jazz Coalition at Emmanuel Church**: Concerts, Sundays at 6 PM.

**Stone Soup Gallery**: Intimate jazz (Fridays).

**Pub and Grub**: Bo Winiker Swing 6 (Thursdays).

**Sandy's Jazz Revival (Beverly)**: Joe Turner & Lloyd "Chickaboo" Glenn with Roomful of Blues (5/13-22); Earl "Fatha" Hines (5/23-28); Dexter Gordon (6/8-12); Helen Humes & Ray Bryant (6/16-26).

## CHICAGO

**Jazz Showcase**: Dexter Gordon (5/17-21); Yusef Lateef (5/25-29); Big Joe Turner and Lloyd Glenn (6/3-5); Art Farmer w/ Heath Bros. (6/8-15); also in June Howard Roberts, Ernestine Anderson, L. A. Four; call 337-1000 for further information.

**Amazingrace**: Name jazz and contemporary music regularly; Country Joe McDonald (5/13-14); Doc Watson (5/15); Persuasions (5/20-22); Norman Blake/Peter Lang (5/27-29).

**Rick's Cafe Americain**: Joe Venuti (5/17-6/4); Red Norvo (6/7-6/25); call 943-9200 for details.

**New Ivanhoe Theatre**: Blood, Sweat and Tears (5/11-14); call 348-4060 for information.

**Quiet Knight**: Music nightly; call 348-7100.

**Colette's**: John Campbell Trio (Tues.).

**Enterprise Lounge**: Von Freeman (Mon.).

**Wise Fools Pub**: Rog Pemberton Big Band (Mon.); blues regularly; call 929-1510.

**Ratso's**: Lonnie Liston Smith (5/11-15); call 935-1505.

## MONTREAL

**Auditorium du Plateau**: Sonny Rollins (5/14).

**Rising Sun**: Archie Shepp (5/17-5/22); Toshiko/Tabackin Big Band (5/31-6/5).

**Rainbow Bar and Grill**: Various jazz groups (Tues.-Thurs.).

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

**Pancho's**: Jam sessions (Wed.).

**Cafe Prague**: Jazz Knights (Thurs.).

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

## DENVER

**Auditorium Theater**: Weather Report and Al DiMeola (5/14).

**Ebbets Field**: Gary Burton Quartet (5/16-17).

**Macky Auditorium**: Stan Getz, Bill Evans, and Steve Getz (5/20).

**Folklore Center**: Bill Rose (5/22).

**Zeno's**: Dr. Jazz (Tues.-Thurs.); Queen City Jazz Band (Fri. and Sat.).

**BBC**: Live jazz nightly; call 861-7877 for details.

**Global Village**: Occasional jazz; for details call 778-7214.

## LONDON

**Institute of Contemporary Arts**: Company (Derek Bailey, Hal Bennink, Steve Beresford, Anthony Braxton, Lol Coxhill, Tristan Honsinger, Steve Lacy, Evan Parker, Leo Smith, Marten Van Regteren Altena) Workshop Session (5/24-28).

**Roundhouse**: Company (as above) concert (5/29).

**100 Club**: Zbigniew Namyslowski (5/23); Champion Jack Dupree (6/10-12).

**Seven Dials**: Ike Isaacs/Davy Graham (5/19); Michael Garrick (5/26); Annette Peacock, Vic Ash, Allen Ganley (6/2).

**Ronnie Scott's**: Roy Eldridge/Tony Kinsey (5/16-28); Sarah Vaughan (5/30-6/11).

**Red Lion** (Hatfield): Monty Sunshine (5/23); Bill Brunskill (5/30).

**Phoenix** (Cavendish Sq.): Graham Collier (6/1).

**Battersea Arts Center**: Landscape (5/20).

**Pump House Arts Center** (Watford): Monty Sunshine (5/19); Trevor Anthony (5/26); Brian White (6/2).

**Star and Garter** (Putney Bridge): Barbara Thompson (5/21); Dudu Puwana (5/28).

E. & O. Mari, Inc., 38-01 23rd Avenue, Long Island City, New York 11105

# La Bella Series Of Articulate Strings Designed by E. & O. Mari.

We think you'll be very pleased with the full, rich, articulate sound.

This line of articulate strings are broken into three categories, featuring: Sweet Talkin' Bronze (acoustic guitar), Fast Talkin' Steel (electric guitar) and Deep Talkin' Bass (electric bass guitar). They come in a variety of gauges, from Thin-thin to not-so-thin. You should be able to find a gauge that's most comfortable to you. The La Bella series are now in distribution in most music stores and music departments. So when you're ready to get new strings, try a set from our Articulate Series.

E. & O. Mari has designed a series of strings that probably will become a standard for all acoustic, electric and electric bass guitars. These strings are made from the highest quality metal and metal alloys, then forged to exact specifications and hand wound. They're micrometrically tested with precision gauging equipment and finally re-tested by the best ears in our business. All this is necessary to achieve our one purpose — to produce strings that fully articulate each and every note to its maximum.

## Strings engineered to articulate each note.



# It seems they never pack your guitar case the way you pack your guitar.

These days, going on the road with your guitar can be a real trip. At least when it comes to getting where you're going with your axe in one piece.

Sky caps and baggage handlers and the like just don't see much difference between your guitar case and an ordinary piece of luggage.

So it takes a goodly beating. And so does what's inside.

Point is, if you and your guitar get around a bit, and if that axe of yours is really worth protecting, you need PROTECTOR—the new crushproof guitar case from Gibson.

PROTECTOR is what it says it is—the toughest, longest lasting, most protective guitar case ever. That's because it's made of a new fiberglass and polypropylene compound called Azdel—the stuff they use on car bumpers, train couplers and the sides of hockey rinks. You can bash it, bump it, drop it and crunch it... even turn it over to the surliest of bag handlers. PROTECTOR can take it. And so can your guitar.

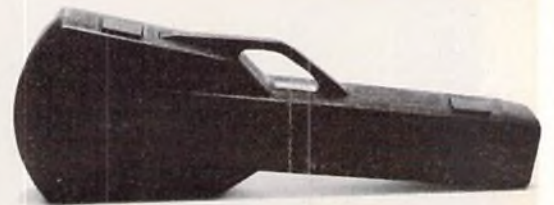
The latches can't fly open, either. Without keylocks or other gadgets to jam or break, they just flip open and snap closed. Virtually no impact will open 'em.

Despite its mean look (some people think that's pretty), PROTECTOR has lots of cushy features. Like a padded, two-way contour handle. A plush, cushiony thick lining. A pop-up guitar stand.

A box for picks, rings, strings and things.

PROTECTOR will hold most Gibson solid body guitars, as well as many others of similar shape.

So if you've got a guitar worth protecting, see your Gibson dealer and try PROTECTOR on for size. Remember. Ain't nobody going to pack your guitar case the way you pack your guitar.



## PROTECTOR<sup>®</sup>

The One for the Road by *Gibson*<sup>®</sup>

Another quality product from Norlin