

AUGUST 11, 1977

60c

the contemporary  
music magazine

# down beat

INTERNATIONAL  
**CRITICS  
POLL RESULTS**

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HINES**

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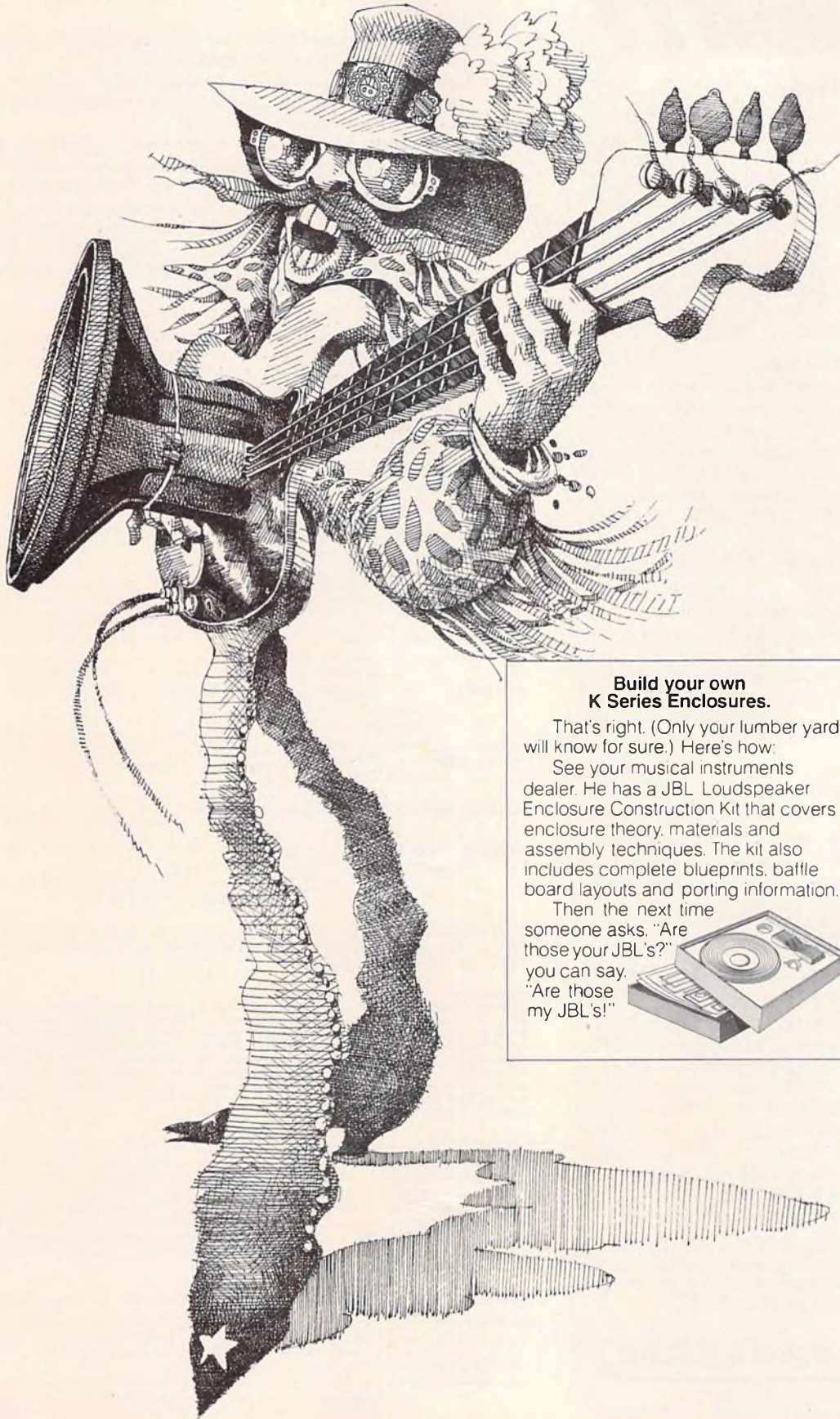
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# DRUM BEAT!

## • Rim Shots

Enrollment for the Sixth International Percussion Symposium continues to grow. Scheduled for July 24-30, 1977 on the University of Wisconsin-Eau Claire campus. A faculty of eleven internationally known percussionists will be featured. For information and applications, write to: Percussion Symposium, Room 714, 610 Langdon Street, Madison, Wisconsin 53706

## • The Spotlight

Recent additions to the Ludwig Educational Clinic Staff include: Dennis DeLucia, Percussion Arranger and Instructor for the Bridgemen of Bayonne, New Jersey and Rick Odello, Percussion Instructor for the 1976 DCI Champions, The Blue Devils.

## • Trappings - Response to Reader questions.

Selecting a private instructor for any musical instrument is a difficult task and there is never a sure way of knowing if you are studying with the best available teacher. Follow a few guidelines of the ideal teacher:

- Create a constant challenge towards new materials, interpretation and musical appreciation.
- Strive for greater understanding of the reasons for exercises and constant review of techniques.

## • Pro's Forum

Clinician- Carmine Appice

Q. What is meant by a "Hi-Hat Bark?"

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

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# down beat

August 11, 1977

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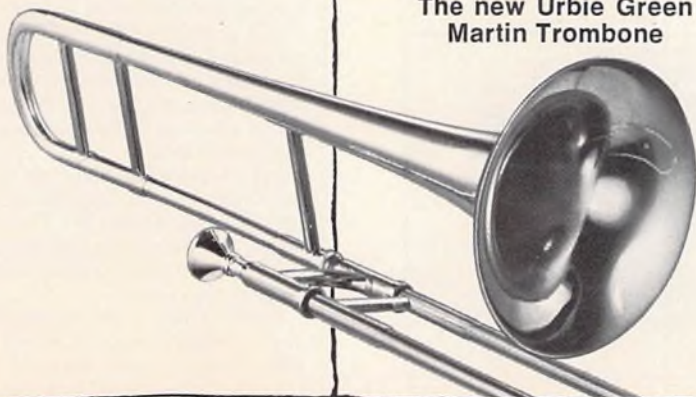
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## the first chorus

By Charles Suber

This issue features the results of our 25th annual International Jazz Critics Poll. It also features, in accordance with a **db** mini-tradition, the first ballot of our (42nd) annual Readers Poll on page 49.

We juxtapose the two polls so the reader may benefit from the critics' screening process. The influence thus cast is benign. The **db** readers are, in the main, musicians who suffer non-playing critics as guides, not gurus. However, both the critic/listener and the reader/player share one human frailty—we favor and vote for those who share our musical prejudices. Let's see what the critics have wrought.

For openers, the critics voted Benny Carter as the 42nd member of the Hall of Fame and the sixth alto player to be so honored. (Others were Adderley in '75, Hodges in '70, Coleman in '69, Dophy in '64 and Parker in '55.)

The major Established jazz star of this year's poll is Anthony Braxton. The critics voted his *Creative Orchestra Music—1976* as the #1 Record of the Year and voted him #1 Clarinetist (last year it was Benny Goodman), #2 Composer (although no one has as yet attempted to record his compositions), and #5 Combo (although he usually uses studio musicians on his recordings). In the Talent Deserving of Wider Recognition (TDWR) classification, Braxton was voted #1 Misc. Instrumentalist (on the soprano, contrabass clarinet and other extraordinary woodwinds) and #3 Arranger.

The principal, newly recognized talent is Toshiko Akiyoshi: #1 Composer (TDWR), with her husband, Lew Tabackin, #1 Band (TDWR) and #3 Band (Est.): #1 Arranger (TDWR) and #3 Arranger (Est.): and #1 Composer (TDWR).

Air, an avant garde group who has no record contract, was voted as #1 Combo (TDWR). Two of Air's three principals also scored high: Henry Threadgill is #1 Baritone Saxophonist (TDWR) and garnered respectable number of votes in other reed categories; Steve McCall is #1 Drummer (TDWR).

There are several interesting changes-at-the-top in the Established categories. Dexter Gordon wins on Tenor Sax, displacing Sonny Rollins who has held the title since 1971 when Gordon last won. Howard Johnson, on Tuba, is #1 Misc. Instrumentalist, displacing Rahsaan Roland Kirk who has virtually owned the category to these many years. In an age-before-beauty vote, Joe Venuti edged out Jean-Luc Ponty as #1 Violinist. Jan Hammer succeeds to the #1 Synthesizer spot over Joe Zawinul, last year's winner. Zawinul, in turn, takes over as #1 Electric Pianist from Chick Corea who won it last year when the category was inaugurated.

There were more surprises on the TDWR side: Zoot Sims, #1 Soprano; Art Pepper, #1 Alto and Billy Harper #1 Tenor. Patrice Rushen is #1 Electric Pianist, deposing George Duke whose current commercial idiom is derided by the critics.

Derek Bailey, a British musician who has never worked in the U.S.A. and who has had little if any record exposure here, is #1 Guitarist. Malachi Favors, of the Art En-

continued on page 52

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## Dynamic Marini

I have just finished reading your profile on tenor saxophonist Greg Herbert. I am happy to see that he is finally getting the recognition he deserves.

However, reading the article brought to mind another superb saxophonist who has long gone unrecognized—Lou Marini. I first saw Lou three years ago at one of the Stan Kenton "jazz orchestra in residence" camps. . . . He (Lou) dazzled me with his dynamic big band charts as well as his superb sax playing. Lately I have heard him performing with Thad and Mel and Dave Matthews' big band. He is an excellent musician. . . . I hope to read about him in **down beat** in the near future.  
J. Frederickson New York, N.Y.

## Japanese Tout

A thank you for the article on Sadao Watanabe in your May 19 issue. . . . Having been born and raised in Japan, I can fully relate to the music scene which Leonard Feather describes in his article. . . .

It's true that Japan has a very large audience, mostly serious musicians themselves, and that the type of playing there is intense and real, often churning out sincere, happy music.

Maybe it would help the jazz listeners here in this country to look into Japanese music (music produced in Japan) with a little more attention and consideration.

Muicesh Khemany San Francisco, Cal.

## Misunderstanding Ray

The article on Ray Charles in your May 5 issue was both revealing and disturbing. While

I couldn't agree more with Mr. Charles' criticism of American radio, I must take serious exception to his comments about the level of musicianship in "rock" and contemporary music in general. . . .

These comments show a glaring misunderstanding of rock and music in general, which is surprising given the singer's fondness for bebop, blues, soul and country and western music. None of these musical forms is any more expansive than rock, and all have the same roots.

To communicate through a certain kind of music, it has to be felt, and Mr. Charles should know this as well as anyone. Joe Pass would sound silly fronting Graham Parker's Rumour, simply because he is not a rocker. You cannot compare Duke Ellington and Ray Davies or Art Blakey's Jazz Messengers and the Rolling Stones. It doesn't make any sense.  
Ken Hinman Newmarket, N.H.

## Buckley Applause

It was wonderful reading the retrospective in the June 16 issue on the late Tim Buckley. He seemed to be aware of the great cultural and musical dilemma that most Americans are unwittingly victims of.

Most people just don't seem to realize that most of the music they hear on their ordinary, plain radio stations is chosen by tasteless people who determine taste. The "public acceptance" of this music is solely determined by its market value.

I am studying music at a local state college. At a social gathering where there are many musically inclined people, my ears are usually

inundated with some of the most mindless, boring music ever devised by mankind. The common scapegoat for many people is "it must be good or else it wouldn't be so popular." Yet why do trash bands like Kiss or Led Zeppelin end up making millions while true musical geniuses like Eric Dolphy, Ornette Coleman, et al go unrecognized by the general public? Good classical and jazz music seems to have undergone an economic repression in this country for the most part.

It makes me extremely happy to know that another person shared my views about American musical taste. I feel a renewed sense of dedication to my own music after having read this article. I only wish that Buckley's views were available to the general American music public. . . .

David A. Molnar

Pittsburgh, Pa.

## Dying True Believers

I'm sick and tired of hearing constant mention of the age-old argument about jazz artists going commercial in an attempt to reach a wider audience and to lure these fans to other forms of jazz. In my opinion, only the true aficionado of jazz will fall in love with the music by way of a long and winding road, not a short cut.

Jazz had always been a mystery to me, and so I set out to discover why it was so mystical. It is an art and it will suffer all the trials and tribulations that all art faces. Jazz came to me by way of Handel and Vivaldi, and the forces of baroque music can still be heard in jazz.

There are only a handful of us true believers, and we are a dying breed.

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## AACM BASH IN NEW YORK



NANCY CARTER

Muhai Richard Abrams conducts anniversary bash

NEW YORK—AACM members from New York and Chicago recently came together for a celebration of the organization's 12th Anniversary in a series of concerts given in cooperation with WKCR at New York's Columbia University. WKCR-FM planned four nights of live jazz performances as a finale to an On the Air Festival featuring the complete recorded works of the AACM members as group leaders. WKCR has in the past presented these marathons of jazz sounds featuring the works of Ellington, Coltrane, Parker, Dophy and others.

The 12th Anniversary celebration began in Chicago with a series of concerts there. Over the years the AACM has become more than a Chicago organization, with members living and performing all over the globe. The festival in New York brought together many of these talented musicians for a series of various concerts.

The Ajaramu Ensemble, the George Lewis-Douglas Ewart Duet and the Anthony Braxton-Leo Smith-Leroy Jenkins Trio began the festivities. The audience was small but appreciative of the music presented. Ewart and Lewis complemented each other well in an alto-trombone duet. Leroy Jenkins' violin brought an unusual touch to the program that evening.

The next evening the Third Wave Sextet, Kalaprusa and Air performed. Kahil El-Zabar's group, Third Wave played a very funky set rich with African rhythms and lyrics. Kalaprusa swung into a boop solo and then surprised the audience with an abrupt change in mood. He read from his poem "... if you've seen this much truth before you may see this much truth again." From there he took the remainder of his solo performance "out there." The audience loved it.

Saturday night, a variety of Great Black Music was presented by the Amina (Claudine Myers) Ensemble, George Lewis in a solo recital and by the Muhai Richard Abrams Ensemble. Amina's solo piano work was melodic and picturesque. George Lewis' recital was the highlight of the evening. He squeaked, moaned, rattled, puffed, muted, roared and blasted his trombone while the audience laughed at his guttural slobberings and were perfectly attentive during long stretches of duck talk and sounds from old radio shows. The audience got so responsive that Lewis had his talking horn tell them to "shut up." George left the crowd literally screaming. Muhai's small ensemble work was as excellent as his solo and big band work.

By Sunday night the audience had grown. The last night of music began with the Colson-McMillan Ensemble. Adegoke Colson's compositions, Iqua's beautiful vocal work and Wallace McMillan's flute and baritone made this group outstanding. The AACM Orchestra under the direction of Muhai Richard Abrams provided a perfect conclusion to the festival.

## RADIO COMEBACK IN CHI?

CHICAGO—Back in the '60s, jazz radio in Chicago was ruled by the triumvirate of Daddy-O Dailey, Sid McCoy and Dick Buckley. Buckley has returned to jazz programming after a long hiatus and is currently hosting a jazz show on Chicago's WBEZ-FM (91.5). Dick handles the show on Tuesday, Thursday and Saturday nights while WBEZ

program director Tony Christopher holds the mike down on Monday, Wednesday and Friday.

Buckley programs his show according to his own tastes which he claims are "very catholic." Since Buckley says that avant garde and electronic jazz "leave him cold," the listener can assume the show will fall into a mainstream format.

## New Releases

Fantasy has released *Super-Going For The One, Yes; Benny trios*, a two record set by **McCoy And Us, the Average White Band Tyner**, featuring **Ron Carter** and **Ben E. King**; *Back Together* **Tony Williams** on one disc, **Ed-Again, Larry Coryell** and **Al-die Gomez** and **Jack De John-phonse Mouzon**; *Jay Boy ette* on the other; *Encounter*, **Adams**, the debut effort by the **Flora Purim**; *Magic Time, Opa*; eclectic Texas vocalist; *Monkey Quintessence, Bill Evans*; and *Island, Geils* (formerly **J. Geils**); *Storm Warning, Johnny Ham- rone*, and *Cerrone's Paradise, Cer- mond*.

The latest from **ECM** includes *Staircase, Hourglass, Sundial, Sand*, another double set from **Keith Jarrett**; *Watercolors, Pat Metheny*; *Polarization, Julian Priester And Marine Intrusion*; and *Dis, Jan Garbarek*.

**Polydor** has issued **Roy Ayers' Lifeline**; *From Time To Time, Moody, Clark Terry, Bunky Dave Lewis*; and *Hit And Run, Dirty Tricks*.

The fourth installment of ten releases in the projected 80 vol- ume **Recorded Anthology of American Music** has been re- leased by **New World Records**. The list includes *Sonatas For Pi- ano And Violin By Mrs. H. H. A. Beach* and *Arthur Foote*, per- formed by **Joseph Silverstein** and **Gilbert Kalish**; *The Gospel Ship: Baptist Hymns And White Spirituals From The Southern Mountains*; *New Music For Virtu- osos By Milton Babbitt, Leslie Bassett, William O. Smith And Charles Wuorinen*; *Songs Of Love, Luck, Animals And Magic: Music Of The Yurok and Tulowa Indians*; *White Spirituals From The Sacred Harp*; *Mirage: Avant Garde And Third Stream Jazz*, **various artists**; *Jazz In Revolution: The Big Bands In The 1940s, various artists*; *Where Have We Met Before? Forgotten Songs From Broadway, Hollywood And Tin Pan Alley*; *Yes, Sir, That's My Baby: The Golden Years Of Tin Pan Alley, 1920-1929, various artists*; and *The Music Goes Round And Around: The Golden Years Of Tin Pan Alley, 1930-1939, various artists*.

Recent newcomers from **A&M Horizon** include *For Everybody, Karma*; and *Dancing In Your Head, Ornette Coleman*.

**Vanguard** has released *Free Spirit, Roland Prince*; *Summit Meeting*, a collaboration high- lighting **Elvin Jones, James Moody, Clark Terry, Bunky Green** and **Roland Prince**; and *Transformations, Bunky Green*.

**CTI** has issued *Firefly*, the first album in quite some time from flutist **Jeremy Steig**.

**GRT Records** has leased the rights to some of the old **Sun Records** material and has issued six budget-priced albums, each one spotlighting a different artist. Included in the Sun cavalcade are **Jerry Lee Lewis, Johnny Cash, Carl Mann, Roy Orbison, Carl Perkins** and **Charlie Rich**.

Newies from **Columbia** in- clude *The Arranger, Gerry Mulligan*, an anthology of Mulligan material from the late 1940s; *Season Of Lights, Laura Nyro*; *Pierce Arrow*, the debut outing from the group of the same name; *Rock & Roll With The Modern Lovers, Jonathan Rich- man & the Modern Lovers*; and *Cat Scratch Fever, Ted Nugent*.

**Mercury** adds include *Cat- walk, Chico Hamilton*; *Faces, Gabor Szabo*; *The John Payne/Louis Levin Band*, by the group of the same name; and *Sing Me A Rainbow, Stuart Har- ris*.

## We Blow A Bad One

Even the most professional musicians will sometimes hit a sour note during a performance. The same holds true of us at **db**. We collectively apologize for the offensive pun made on **Gap Mangione's** name in the recent review of Mr. Mangione's latest album (6/16). Sorry, **Gap**.

## Fatha's Homecoming

**PITTSBURGH**—The Three Rivers Jazz Festival was recently held here. The featured performer was hometown boy **Earl "Fatha" Hines**, who received a jubilant welcome on his return to the city.

Other featured acts in the festival included the **Homewood Jazz Workshop**, several high school bands, the **Pittsburgh New Music Ensemble**, the **Don Aliquo/Ron Bickel Duo**, **Eileen Sirocca** and **Lon Schreiber**. The festival culminated with a grouping of four local aggregations: **On The Corner, King Solomon, the Rhythm Kings** and the **Pittsburgh Concert Jazz Or- chestra**.

Jazz NEWS

## Hackensack Jazz Brawl

HACKENSACK, N.J.—An unusual jazz battle took place here recently at the Orrie DeNooyer Auditorium. The idea was to present two distinct groupings of musicians: one female, the other male. There was no controlled experimentation involved, just two jazz groups.

The first was made up of Vicki DeLissavoy, piano; Paula Hampton, drums; Carlene Ray, bass guitar; Wilene Barton, tenor sax; and Amy Malino, flute. Joe Carroll sang with this group.

The other group consisted of Harold Danko, piano; Gregory

Herbert, tenor sax; Chip Jackson, bass; and Bill Mintz, drums. Stella Marrs sang with them.

Instead of the usual treatment, where each group would play some of their own tunes and conclude with a jam session, the jam session took place first. They played standards (*The Lady Is A Tramp*), a blues and an improvisation loosely surrounding the chords of *The Theme*.

Each group then proceeded to show what they had to offer in sets that were all too brief. Observers of the scene called the battle a standoff.

## Hot Action In Buffalo

BUFFALO, N.Y.—The jazz renaissance that Buffalo has been enjoying during recent months has really stepped into high gear. New clubs and jazz events seem to be cropping up all over town.

A recent week included a six-night stand by Elvin Jones at Eduardo's, a club which is just starting to book jazz after two years of inactivity. The same week included a myriad of events at the Statler Hilton, the base of Buffalo's jazz resurgence. Thursday night at the Statler's Terrace Room featured

Gary Burton's new quartet (including Eberhard Weber), Tony Bennett sang Friday at a dinner-dance in the Statler's ballroom, and Saturday was marked by a jam including such names as Marian and Jimmy McPartland, Vic Dickenson, Buddy Tate, Tony Bennett and Spider Martin.

The week also included a performance by Flora Purim and Airt-o at the State University, Three Generations of Brubeck at the Shea Buffalo Theatre, and Return to Forever. Meanwhile, smaller clubs (like the In-Between and the Jazz Room) are proliferating.

## Left Bank Throws Bash

BALTIMORE—Baltimore's Left Bank Jazz Society, an organization devoted to presenting a wide variety of jazz concerts, recently celebrated with a gala party at the Eastwind, a local ballroom. The party took the form of a dinner-dance featuring Mercer Ellington and the Duke Ellington Orchestra with featured vocalist Anita Williams. Dress ranged from very casual

to formal among the approximately 500 members attending.

Mercer and the band ran through a series of Ellington standards such as "A" *Train* and *In A Sentimental Mood* as the Society nominated their new officers.

Upcoming concerts promoted by the Left Bank Jazz Society will include Horace Silver, Sun Ra and a host of others.

## BERLIN LINEUP

WEST BERLIN—The lineup for the Berliner Jazztage 1977 has been announced by its artistic leader, George Gruntz.

The Festival, which will run from November 2-6, will open with a "Percussion Evening." Max Roach will lead a new version of his *Drum Conversation*. David Friedman will then present his own group and an ensemble performing *Les Percussions de Strasbourg*, a newly commissioned work for the Festival.

John Scofield will open November 3, with Amiri Baraka (aka Leroy Jones) presenting his soul-jazz group, the Advanced Workers.

On November 5, Arnie Lawrence's group, featuring Tom Harrell and Swiss trumpeter Franco Ambrosetti, will appear,

along with JoAnne Brackeen and Billy Hart and a trio.

New York's loft jazz scene will have a showing on November 6, featuring John Fischer's Interface plus Gunther Hampel. Sam Rivers, of Rivbea fame, will perform for the first time in Europe.

The closing November 6 concert will present 14 young musicians in a portrait of the new generation of Chicago blues. This should be a surprise to most visitors as very little has been said of these fine musicians and what they are doing with the older blues elements.

For the first time, some concerts of the Berliner Jazztage will be transmitted by both national and television channels, one on November 4 and the other on November 5.

## potpourri

The Las Vegas Jazz Society James Neilson.

has a new program in the planning stages which would send American jazz artists to South Africa for concert tours. The proceeds from such events would then be channeled into a scholarship program at the University of Nevada whereby South African music students could learn jazz in Vegas. There are currently no jazz education courses in South Africa, a nation well known for its injustices.

Dan Morgenstern has been awarded a Deems Taylor accolade for his book *Jazz People*, done in conjunction with photographer Ole Brask.

As this issue goes to press, we have just learned of the death of blues great **Sleepy John Estes**. A final bar will follow in the next issue.

The new Santa Fe Jazz Society is thriving in New Mexico, and impresarios **Mike Allison** and **Paul McConnell** have two clubs catering to the jazz community. **Grand Central Station** offers local jazz on Friday nights, and the soon-to-be-opened **Casablanca** will offer a steady stream of major jazz acts.

The 1977 **Telluride Jazz Festival** will be held from August 26-28 in the San Juan Mountains of southern Colorado. Featured performers will include the **Glenn Miller Orchestra**, **Dizzy Gillespie**, the **Crusaders**, **Matrix IX** and **Muddy Waters**.

**Marty Pichinson** has taken over the managerial duties for **Airt-o** and **Flora Purim**.

A concert production called "**Salute To Satchmo**" will be touring the British Isles during the latter half of '77, led by the **Alex Welsh Band**, **Humphrey Lyttelton**, **Bruce Turner** and other fine English musicians.

**Jimmy Witherspoon** was a recent victim of a power failure at Los Angeles' **Roxy Theatre**. Tickets were returned and the audience was given an electric check good for the following eve.

This year's winners for jazz album covers, awards given by the American Institute of Graphic Arts, included the artwork from **Ted Curson's Tears For Dolphy** and **Milt Jackson's Second Nature**.

**Columbia** and producer **Bob James** have announced plans to form a new label. The label will be based in New York and will reportedly delve into the pop realm as well as jazz. As yet, the label remains nameless.

**Ron Carter** has taken a temporary professorship at Rutgers, following in the footsteps of other guest lecturers such as **Billy Cobham**, **Larry Young** and **Jimmy Heath**. The regular faculty is awesome enough too: **Frank Foster**, **Larry Ridley**, **Freddie Waits**, **Ted Dunbar** and **Kenny Barron**.

**B. B. King** was recently awarded an honorary doctor of music degree from **Yale University**. The award was doubtlessly quite a thrill for the legendary blues guitarist, who quit school after the 10th grade to pick cotton.

**Nippon Columbia** is digging into the **ABC** jazz and blues catalog, releasing material that the U.S. listeners will be hard-pressed to find. Classic sides from the **Duke-Peacock** series involve the likes of **Junior Parker**, **Johnny Otis**, **B. B. King** and **Jimmy McCracklin**.

The **6th Annual Peninsula Music Fair** will be held on Sunday, October 2 on the hilltop campus of **Chadwick School**, **Palos Verdes Peninsula**, Los Angeles. The event is sponsored by the **Peninsula Committee for the L. A. Philharmonic Orchestra** and will feature the **Don Ellis Band**.

**Cat Stevens** has always had taste in sidemen, but when he called **Chick Corea** for two tracks on his new *Izitsso*... that was proof positive. The cuts in question are *Bonfire* and *Was Dog A Doughnut?*

**Slippers And Sliders**: Contributing editor **John Litweiler** points out an error in his article on **Doug Ewart** (7/14). On page 23 of the issue in question, the paragraph in the second column beginning, "To these ears..." should read as following: "To these ears, his maturity as a soloist came in the '70s. When I suggested the influence of *Jarman* and *Mitchell* on his work, Doug said, 'Maybe subconsciously, since I admired their studio musician **Gary Foster** and Oklahoma band specialist **Apologies** to John and Doug. db"

## FINAL BAR

NADINE MARKOVA



**Paul Desmond**, alto saxophonist, recently died of lung cancer at his apartment in New York City. He was 52 years old.

Born Paul Emil Breitenfeld, Desmond was such an important factor in the growth of what we now call modern jazz that to mention his feats would be superfluous. "Oh, had you told me he wrote *Take Five* I would have known who you were talking about," was how one non-jazz person put it. Yes, Desmond wrote *Take Five*, perhaps the hottest straight jazz recording ever. (It was the first to go gold and it still sells for others like George Benson.)

Paul was a member of the Dave Brubeck Quartet that made such an impact in the 1950s. His working title for an autobiography was *How Many Of You Are There In The Quartet?*, a favorite question of stewardesses in the quartet's many cross-country tours. That should give you an idea of Paul's dry sense of humor.

Paul was a very personal man. His interviews were few and mostly filled with wisecracks that were meant to please his interviewer and audience. He was as human a being as ever graced the concert stage.

On stage, his flights were the antithesis of Brubeck's. Where Dave could often be heavy-handed, Desmond was light and airy.

"He was the true creative jazz musician," according to Brubeck. "He hated to play the melody and avoided it wherever possible." The last date the quartet played was February 4, 1977 at New York's Avery Fisher Hall. "Paul's legs could not stand a second encore," Dave said. "His hemoglobin count was too low and he shouldn't have been out of bed. But he came and played superbly, including duets with me. He had some trouble with the long phrases, but he played the concert."

One observer at that concert did note that Paul was taking two and sometimes three breaths to run a phrase that he usually did in one great gasp, but then that observer knew about the lung cancer that was rapidly destroying him. He began undergoing radiation treatments in May of last year, when the tumor was first discovered. "He had swollen feet," his lawyer and friend, Noel Silverman, said. "He even joked about that. He felt that if he had an operation it would be worse than if he tried to treat it."

The details of his musical life have been documented by those more adroit at biography than this writer. Dave and Paul first met in California and their beginning experiments did not make it musical. Then, in the late '40s an octet was formed. (Greater details can be found in Feather's Encyclopedias and in an interview with the quartet which appeared in *db*, March 25, 1976.) In that interview Paul stated his musical philosophy. "Dave let me create my own catastrophes in my own time. (I would) crawl out on a limb, set one line against another and try to match them, bring them closer together."

Paul's will forbade any memorial. Nothing was left to any music schools to fund any chair. He told Silverman, "There are enough bad saxophone players in the world already." That was not his true attitude, of course. He was always helpful to anyone who approached him for advice. His proudest moment was not *Take Five*, or even the beautiful ballad *Wendy* that he recently penned. He talked most of the beginning of the "duet phase," when he was aboard the *S. S. Rotterdam* on a jazz cruise blowing for the Indonesian stewards and other shipboard help.

Paul's alto was left to Dave's son, Michael, who has had difficulty communicating with others, but who never encountered such with Desmond. His whole life was built around his friends and his music. Paul wanted no part of any kind of funeral service. His body was cremated, with the ashes to be scattered over the Big Sur country, close to his San Francisco birthplace.

**Hampton Hawes** died on May 22 in a Los Angeles hospital, following a massive stroke which he suffered two weeks earlier. He was 48 years old. Don Asher, his friend and collaborator, said he had expected Hamp would die young, but not so young. "Hamp took terrible care of himself," Asher told a newspaper columnist. A large funeral was held in his native Los Angeles and attended by several city officials and jazz musicians Harold Land, Shorty Rogers, Dexter Gordon and Monk Montgomery.

Hampton was one of the most exciting pianists to have come out of the bebop tradition. Of course, he experimented with electronic keyboards, but within the last two years he realized that it was only the acoustic instrument that offered the warm, alive sound he wanted. As further proof that this was so, he cited his acoustic piano album from '68, *The Challenge*, which was on the charts for a time.

Hamp was a self-taught pianist. He never learned to read music, and, according to him, he never practiced. Yet he was capable of crisp, lightning fast playing, during which he'd sing to himself, shout to the piano, or suddenly jerk his body like a dancer. His style was intense and romantic.

Hawes led a stormy life, beset at different times with drug and marital problems which he would discuss readily. His professional life began auspiciously in his teens with Howard McGhee's band. In his mid-20s (1956) he won *db*'s new star poll for piano, but his path had already been starcrossed by heroin. By '58 he was serving a ten year sentence in a federal prison. But Hamp engineered his own release. Relying upon his musical stature and letters written to President John Kennedy, Hawes received a presidential pardon in '63 and emerged with a new lease on life.

In the early '70s, Hawes signed with Fantasy Records to record on the Prestige label. His personal life was also in order, and it seemed that a new beginning was possible. It was at this point that Hawes' autobiography was published by Coward, McCann & Geoghegan. *Raise Up Off Me*, co-authored by novelist Don Asher, won the Deems Taylor Critics Award, but neither Hawes nor his autobiography received the desired public recognition.

Hawes' later albums were produced on RCA, Artista and Contemporary. Recently, he accompanied Joan Baez and Seals & Crofts on concert and studio dates, and he attempted to form a band around himself and Steely Dan guitarist Denny Dias. Hawes' last jazz recording was made with bassist Dave Holland for Contemporary Records. A tour of Japan had been planned for next year.

In his last interview with *db*, Hawes was asked how his music was affected by his difficult personal life. "Music is so private and personal," he said, "that it's in a place where nothing can touch it. When it comes down to the music ... it's got its own life."

**Armand Hug**, ragtime jazz pianist and composer, recently died in New Orleans following a heart attack. He was 66.

A life-long resident of New Orleans, Hug gained notoriety despite his steadfast refusal to leave the Crescent City on tours. He began playing the piano professionally at the age of 12 at a taxi-dance joint and went on to become a popular speakeasy player during the '20s Prohibition era.

His first recordings were with Sharkey's New Orleans Boys in 1936, the start of a prolific recording career that spanned more than 250 album "sides," according to his wife. Following the dixieland revival after World War II, Hug recorded with Johnny Wiggs on the New Orleans label, with Sharkey for Bandwagon, with Santo Pecora on Mercury, and did piano solos for Capitol and Good Time Jazz. Material for Bandwagon was later rereleased on Okeh, with Hug combining talents with drummer Ray Bauduc.

Hug's imaginative style joined elements of dixieland, boogie woogie and swing. Well-versed in classical music, he considered ragtime his strong point. He made popular many tunes, including *Little Rock Getaway* and *Huggin' The Keys*. At the time of his death, he was booked into the Esplanade Room of the Royal Orleans Hotel and often performed at New Orleans "Jazz on Sunday" concerts and benefits.

"I was always a guy who stuck close to home," he explained once in an interview. "I imagine it's the atmosphere that New Orleans offers. Not money-wise, but if you're born here you know what it is. If you're ever away for awhile, why, you get this urge to come back."

He is survived by his widow, a stepdaughter and three stepgrandchildren.

down  
beat  
NEWS



**Bill Watrous,  
distinguished  
Jazz Artist,  
plays the Bach  
Stradivarius  
Trombone**



**Elkhart, Indiana**

Hear Bill play his Bach 16M Trombone on his  
Columbia release, "The Tiger of San Pedro"—PC33701.

# 25th ANNUAL jazz critics poll



## HALL OF FAME

- 13 Benny Carter
- 8 Fats Navarro
- 7 Erroll Garner
- 7 Teddy Wilson
- 7 Max Roach

## RECORD OF THE YEAR

- 8 Anthony Braxton  
Creative Orchestra Music 1976  
(Arista)
- 7 Charlie Haden  
Closeness (Horizon)
- 4 Count Basie/Zoot Sims  
Basie And Zoot (Pablo)
- 4 Zoot Sims  
Hawthorne Nights (Pablo)
- 3 Dizzy Gillespie/Machito  
Afro-Cuban Jazz Moods (Pablo)
- 3 Chick Corea  
My Spanish Heart (Polydor)
- 3 Ralph Towner/John Abercrombie  
Sargasso Sea (ECM)

## REISSUE OF THE YEAR

- 8 Lester Young  
Lester Young Story, Vol. I (Columbia)
- 7 Lionel Hampton  
The Complete Lionel Hampton:  
1937-1941 (RCA)
- 6 Charlie Parker  
Master Takes (Savoy)
- 5 The Red Norvo Trio (Savoy)
- 4 The Genius of Bud Powell (Verve)
- 4 Dizzy Gillespie  
The Development of An American Artist (Smithsonian)



## RECORD LABEL OF THE YEAR

- 10 Pablo
- 9 Horizon
- 6 ECM
- 3 Xanadu
- 3 Arista/Savoy
- 2 Columbia
- 2 Steeple Chase

## RECORD PRODUCER OF THE YEAR

- 13 Norman Granz
- 7 Manfred Eicher
- 5 Don Schlitten
- 5 Michael Cuscuna
- 4 John Snyder
- 3 Bob Porter
- 2 Orrin Keepnews

## BIG BAND

### 126 Thad Jones/Mel Lewis

- 69 Count Basie ★
- 47 Toshiko-Tabackin
- 43 Woody Herman
- 34 Sun Ra
- 16 Gil Evans

### 37 Toshiko-Tabackin

- 22 Dave Matthews ☆
- 19 Gil Evans
- 19 Bill Watrous
- 16 Clark Terry
- 16 JCOA

## COMBO

### 55 McCoy Tyner

- 49 Weather Report ★
- 32 Charles Mingus
- 29 Art Ensemble of Chicago
- 16 Anthony Braxton
- 15 Soprano Summit
- 15 Bill Evans Trio

### 34 Air

- 29 Jack DeJohnette's Directions
- 28 Ted Curson Septet
- 15 Revolutionary Ensemble
- 11 Heath Bros. ☆
- 10 Supersax

## COMPOSER

### 45 Charles Mingus

- 41 Anthony Braxton
- 37 Keith Jarrett ★
- 31 Chick Corea
- 28 Thad Jones
- 25 Joe Zawinul

### 27 Toshiko Akiyoshi

- 23 Anthony Braxton
- 23 Roscoe Mitchell ☆
- 21 Mike Gibbs
- 15 Carla Bley
- 13 Ralph Towner

## ARRANGER

### 84 Gil Evans

- 52 Thad Jones ★
- 24 Toshiko Akiyoshi
- 20 Bill Holman
- 16 Carla Bley
- 16 Quincy Jones

### 32 Toshiko Akiyoshi

- 25 Mike Gibbs ☆
- 23 Anthony Braxton
- 12 Hermeto Pascoal
- 10 Pat Williams
- 9 Dave Dalwitz
- 8 Julius Hemphill

## ACOUSTIC PIANO

### 82 McCoy Tyner

- 65 Cecil Taylor
- 52 Keith Jarrett ★
- 42 Bill Evans
- 32 Earl Hines
- 29 Oscar Peterson

### 21 Don Pullen

- 19 Roland Hanna ☆
- 19 Andrew Hill
- 13 Ran Blake
- 12 John Hicks
- 12 Richard Beirach

## ELECTRIC PIANO

### 71 Joe Zawinul

- 71 Chick Corea ★
- 41 Herbie Hancock
- 14 □ down beat

### 34 Jan Hammer

- 15 George Duke
- 14 Kenny Barron

### 29 Patrice Rushen

- 23 Kenny Barron
- 14 Barry Miles
- 14 Jan Hammer
- 12 Dean Naughtery ☆
- 8 Dave Stewart
- 7 Eddie Martinez

## ORGAN

### 66 Jimmy Smith

- 38 Sun Ra ★
- 34 Count Basie
- 27 Larry Young
- 20 Jack McDuff
- 18 Shirley Scott

### 21 Shirley Scott

- 17 Richard Lee ☆
- 14 Eddie Louiss
- 10 Mickey Tucker
- 10 Jan Hammer
- 8 Jasper van t'Hof
- 8 Jimmy McGriff

## SYNTHESIZER

### 52 Jan Hammer

- 38 Sun Ra ★
- 37 Joe Zawinul
- 27 George Duke
- 22 Herbie Hancock
- 18 Chick Corea

### 19 Richard Teitelbaum

- 15 Mike Mandel ☆
- 13 Morton Subotnick
- 12 Brian Eno
- 10 Isao Tomita
- 8 Sun Ra

## TROMBONE

### 59 Bill Watrous

- 48 Roswell Rudd
- 47 Albert Mangelsdorff ★
- 34 Vic Dickenson
- 23 Frank Rosolino
- 22 George Lewis

### 36 George Lewis

- 32 Jim Pugh ☆
- 29 Paul Rutherford
- 17 Steve Turre
- 13 Julian Priestler
- 12 Raul de Souza

## TRUMPET

### 116 Dizzy Gillespie

- 37 Roy Eldridge ★
- 34 Clark Terry
- 30 Freddie Hubbard
- 30 Don Cherry
- 24 Lester Bowie

### 31 Woody Shaw

- 30 Ted Curson ☆
- 23 Leo Smith
- 22 Marvin Hannibal Peterson
- 18 Tom Harrell
- 18 Jon Faddis

## BARITONE SAX

### 136 Gerry Mulligan

- 78 Pepper Adams ★
- 32 Hamiet Bluiett
- 24 Cecil Payne
- 20 Pat Patrick
- 15 John Surman

### 38 Henry Threadgill

### 36 Nick Brignola

- 28 Hamiet Bluiett
- 26 John Surman
- 26 Ronnie Cuber
- 14 Bruce Johnstone

## TENOR SAX

### 105 Dexter Gordon

- 74 Sonny Rollins
- 37 Zoot Sims ★
- 35 Stan Getz
- 26 Sam Rivers
- 17 Jan Garbarek

### 26 Billy Harper

- 25 Sam Rivers ☆
- 25 Warne Marsh
- 23 George Adams
- 15 David Murray

## ALTO SAX

### 103 Phil Woods

- 65 Lee Konitz ★
- 51 Benny Carter
- 45 Ornette Coleman
- 42 Anthony Braxton
- 26 Paul Desmond

### 38 Art Pepper

- 31 Roscoe Mitchell ☆
- 17 Oliver Lake
- 17 Julius Hemphill
- 13 Chris Woods
- 12 Gary Foster

## SOPRANO SAX

### 94 Wayne Shorter

- 70 Steve Lacy ★
- 50 Bob Wilber
- 37 Zoot Sims
- 33 Dave Liebman
- 23 Budd Johnson

### 37 Zoot Sims

- 27 Roscoe Mitchell ☆
- 25 Gerry Niewood
- 25 Steve Lacy
- 15 Anthony Braxton
- 13 Azar Lawrence

## CLARINET

### 50 Anthony Braxton

- 49 Perry Robinson
- 45 Buddy DeFranco ★
- 41 Benny Goodman
- 28 Jimmy Giuffre
- 19 Tony Scott
- 19 Rahsaan Roland Kirk

### 31 Perry Robinson

- 21 Bob Wilber
- 17 Ken Davern ☆
- 13 Anthony Braxton
- 12 Hamiet Bluiett
- 11 Jimmy Giuffre

## FLUTE

### 70 Hubert Laws

- 43 Rahsaan Roland Kirk
- 36 James Moody
- 36 Sam Rivers ★
- 26 Yusef Lateef
- 22 Jeremy Steig

### 28 Sam Rivers

- 27 Henry Threadgill ☆
- 20 Joe Farrell
- 18 Jeremy Steig
- 13 Bob Militello
- 12 Paul Horn

## GUITAR

### 74 Jim Hall

- 49 Joe Pass ★
- 33 George Benson
- 29 John Abercrombie
- 23 Kenny Burrell
- 22 Tal Farlow

### 24 Derek Bailey

- 19 Terje Rypdal ☆
- 18 Pat Metheny
- 18 Jimmy Raney
- 14 Ralph Towner
- 11 Pat Martino

## VIOLIN

### 104 Joe Venuti

- 103 Jean-Luc Ponty ★
- 65 Stephane Grappelli
- 54 Leroy Jenkins

### 30 Michal Urbaniak

- 28 Zbigniew Seifert ☆
- 28 Leroy Jenkins
- 15 Lakshinarayana Shankar
- 10 Jerry Goodman

## VIBES

### 121 Milt Jackson

- 96 Gary Burton ★
- 53 Bobby Hutcherson
- 38 Lionel Hampton
- 37 Red Norvo

### 35 Karl Berger

- 28 Dave Samuels ☆
- 28 Dave Friedman
- 23 Gunter Hampel
- 23 Walt Dickerson
- 21 Cal Tjader

## MISCELLANEOUS INSTRUMENTS

### 56 Howard Johnson (tuba) ★

- 46 Toots Thielemans (harmonica)
- 44 Rahsaan Roland Kirk (manzello/stritch)
- 35 Anthony Braxton (bass clarinet, contrabass sax)
- 28 Paul McCandless (oboe, double reeds)

### 18 Anthony Braxton (contrabass sax)

- 11 Joe Daley (tuba)
- 11 Abdul Wadud (cello) ☆
- 6 Howard Johnson (tuba)
- 6 Clifton Chenier (accordion)
- 6 Henry Threadgill (hubcaps)

## ACOUSTIC BASS

### 64 Ron Carter

- 58 Charlie Haden ★
- 54 Dave Holland
- 49 Charles Mingus
- 46 Ray Brown
- 25 Richard Davis

### 23 Malachi Favors

- 22 Fred Hopkins ☆
- 19 Barre Phillips
- 16 George Mraz
- 14 Niels Pedersen
- 12 Eberhard Weber

## ELECTRIC BASS

### 94 Stanley Clarke

- 92 Jaco Pastorius ★
- 34 Steve Swallow
- 27 Eberhard Weber
- 16 Ron Carter
- 13 Miroslav Vitous

- 22 Steve Swallow
- 13 Felix Blackmun
- 10 Paul Goddard
- 10 Eberhard Weber
- 9 Anthony Jackson
- 9 Chuck Rainey
- 9 Jack Bruce



PHOTOS: PAGE 13, TOP—TYNER, GILLESPIE; BOTTOM—CARTER, JOHNSON. PAGE 15, LEFT TO RIGHT—AKIYOSHI, BRAXTON, HAMMER, SIMS, VENUTI, SHORTER, WOODS, R. CARTER, SHAW, URBANIAK, SWALLOW, E. JONES, HALL, RUSHEN, JACKSON, MULLIGAN, MOYE, GORDON, PAGE 16, LEFT TO RIGHT—WILSON, JORDAN, WONDER.

## DRUMS

- 73 Elvin Jones
- 45 Jack De Johnette
- 32 Max Roach
- 32 Art Blakey
- 29 Buddy Rich
- 23 Philly Joe Jones



- 21 Steve McCall
- 18 Barry Altschul
- 10 Billy Higgins
- 10 Mickey Roker
- 9 Roy McCurdy
- 9 Paul Motian



## PERCUSSION

- 78 Airto Moreira
- 58 Guilherme Franco
- 40 Dom Um Romao
- 25 Mtume
- 23 Ray Barretto
- 13 Ralph MacDonald



- 27 Don Moye
- 20 Paulinho da Costa
- 19 Warren Smith
- 12 Ralph MacDonald
- 10 Mtume
- 9 Guilherme Franco



## MALE SINGER

52 Joe Williams  
41 Joe Turner  
38 Ray Charles ★  
36 Mel Torme  
25 Al Jarreau  
15 George Benson

26 Joe Lee Wilson  
25 Al Jarreau  
12 Milton Nascimento  
10 Mark Murphy ☆  
9 Jon Hendricks  
8 Eddie Jefferson  
8 Tom Waits

## FEMALE SINGER

109 Sarah Vaughan  
73 Betty Carter ★  
37 Carmen McRae ★  
28 Ella Fitzgerald  
25 Helen Humes  
17 Flora Purim

17 Shiela Jordan  
16 Betty Carter  
15 Jeanne Lee ☆  
14 Helen Humes  
12 Karin Krog  
9 Ernestine Anderson

## VOCAL GROUP

17 Jackie & Roy  
12 Mighty Diamonds ★  
22 Singers Unlimited ★  
21 Manhattan Transfer  
17 Earth, Wind & Fire  
14 Quire

17 Jackie & Roy  
12 Mighty Diamonds ☆  
11 Novi  
10 Jackie Paris & Ann Marie Moss  
8 Quire  
5 Singers Unlimited

## SOUL—R&B ARTISTS

57 Stevie Wonder  
25 B.B. King  
22 Earth, Wind & Fire ★  
16 Aretha Franklin  
14 Ray Charles  
11 Muddy Waters

18 Son Seals  
12 Otis Rush ☆  
9 Nighthawks  
9 Buddy Guy/Junior Wells  
8 M.F.S.B.  
7 Eddie Palmieri



# the critics

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

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

Bill Bennett, Editor, *Radio Free Jazz*; contributor, *Washington Star*, **down beat**.

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

Chuck Berg, Contributor, **down beat**, *Radio Free Jazz*, *WBAI-FM*.

Lawrence Birnbaum, Record reviewer, **down beat**.

Bob Blumenthal, Contributing editor, *Boston Phoenix*, *Jazz*; contributor, *Rolling Stone*, *Radio Free Jazz*, *New Republic*, *High Fidelity*.

Michael Bourne, Critic and journalist; producer, *WFIU-FM* (Indiana University); artist.

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

Willis Conover, Program conductor, *Voice of America*.

Stanley Dance, Author, *The World of Earl Hines*.

Leonard Feather, Author, *The Encyclopedia of Jazz*.

Gary Giddins, Jazz critic, *Village Voice*, *New York Magazine*, *Hi-Fi Stereo Buyers' Guide*.

Mikal Gilmore, Assistant editor, *Rolling Stone*; reviewer, **down beat**.

Richard B. Hadlock, Producer, *The Annals of Jazz*, *KOED-FM*.

Bob Henschen, Freelance writer, **down beat**, *New Times*, *Stereo*, *Modern Drummer*, *Sounds*, *Crawdaddy*.

Marvin Hohman, Associate editor, **down beat**.

16 □ **down beat**

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

Peter Keepnews, Reporter, *N.Y. Post*; contributing editor, *Jazz Magazine*.

Bill Kirchner, Contributor, **down beat**, *Radio Free Jazz*.

Burt Korall, Columnist, *International Musician*; contributor, *New York Sunday News*.

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

Steve Lake, British freelance.

John B. Litweiler, **down beat**, *Chicago Reader*.

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

Howard Mandel, Contributor, **down beat**.

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

John McDonough, Contributor, **down beat**, *Jazz*, *Coda*, *High Fidelity*.

Herb Nolan, Contributor **down beat**, *Chicago Tribune*; free lance writer/photographer.

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

Jim Pettigrew, Record reviewer, **down beat**.

Brian Priestley, Correspondent, **down beat**; producer/presenter, BBC Radio, London.

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

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

Tim Schneekloth, Assistant editor, **down beat**.

Russell Shaw, freelance writer.

Michael G. Shera, *Jazz Journal International*.

Arnold Jay Smith, Contributor, **down beat**, *Variety*, others.

Ruggero Stiassi, Discographer, promoter, producer; correspondent, **down beat**.

Neil Tesser, Contributor, *Chicago Reader*, *Chicago Daily News*, Board of Directors, Jazz Institute of Chicago.

Eliot Tiegel, Managing editor, *Billboard*.

Sinclair Traill, *Jazz Journal International*.

Lee Underwood, Freelance writer; contributor, **down beat**, *Players*, *Record Review*, etc.

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

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

David A. Wild, Author/pianist.

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

## MORE RESULTS

**Band, Established:** Buddy Rich—14; Maynard Ferguson—9; Clark Terry—6; Mercer Ellington—6; Bill Watrous—4; Fania All Stars—4.

**Band, TDWR:** National Jazz Ensemble—15; Sun Ra—15; Frank Foster's Loud Minority—13; Globe Unity Orchestra—12; AACM—9; Nat Pierce—8; Bill Berry—8; Brotherhood of Breath—8; Lee Konitz—5; Doc Severinsen—5; Anthony Braxton—5.

**Combo Established:** Gary Burton—13; Ted Curson—13; Revolutionary Ensemble—13; Cecil Taylor Unit—11; Keith Jarrett—9; Miles Davis—8; Ron Carter—8; Return To Forever—8; Oregon—7; Walton/Jordan Magic Triangle—7; Sam Rivers—6.

**Combo, TDWR:** Garbarek/Stenson—9; Groupo Folklorico—6; Charles Mingus—6; Gene Bertolini/Mike Moore—5; Lee Konitz—5; Scott Hamilton—5; Sy Oliver—5; New Delta Ahkri—5; Charles Tolliver's Music Inc.—5; Sam Rivers—5; Gerry Newwood—5.

**Composer, Established:** Cecil Taylor—23; Carla Bley—14; Toshiko Akiyoshi—14; Gil Evans—13; George Russell—11; Ornette Coleman—11; McCoy Tyner—9; Quincy Jones—6; Wayne Shorter—6; Horace Silver, Muhal Richard Abrams, Chuck Mangione—5 each.

**Composer, TDWR:** Duke Jordan—8; Grachan Moncur III—7; Mary Lou Williams—6; Steve Lacy—6; Billy Harper, Barry Miles, Ron Carter, Frank Foster—5 each.

**Arranger, Established:** Charles Mingus—15; Joe Zawinul—14; Buck Clayton—13; Frank Zappa—11; Anthony Braxton—8; Bob Wilber—7; Sun Ra—7; Chick Corea—6; Charles Tolliver—6; Benny Carter—6; Don Sebesky, George Russell—5 each.

**Arranger, TDWR:** Allen Toussaint—7; David Matthews—7; Palle Mikkelborg—7; Bill Holman—



# VOYAGE OF THE JAMMED

by arnold jay smith

Carras Lines, the cruise people, had booked a jazz cruise that was to go to Montego Bay. Scheduled were Dizzy Gillespie, Lionel Hampton, Roberta Flack, Joe Williams and Earl "Fatha" Hines. Sales were a dismally low 80 to 100 bookings. The added expense of having to fly to New Orleans before boarding may have contributed to the low level of interest. Even the attraction of seeing the cradle of jazz before embarking on a jazz cruise did little to entice passengers.

Then President Carter opened the door to Cuba. At about the same time, cellist Christine Walevska, who was the first American concert artist invited to perform in that country since the revolution, applied some private diplomacy, and music once again became ambassador to an otherwise unfriendly nation. Carras was no neophyte at this game: their vessel, the *MS Danae*, had tied up in mainland China on a prior cruise. Ms. Walevska's husband is adviser to Carras on its theme cruises and he has run other jazz cruises aboard Holland-America's *S.S. Rotterdam*.

The excitement really was generated when the lineup for the "Cuban Cruise," as it was now being called, was announced. Gillespie and Hines were retained; David Amram and Stan Getz were substituted for Hamp, Flack and Williams, who had conflicts. The Gillespie choice was a natural since it was his band, in 1948, that introduced Chano Pozo to the world of jazz. The Cuban conga drummer played with Diz for a year before he was gunned down in a Harlem bar. And Getz was one of the North American pioneers of South American rhythms.

Amram's bent for total musicianship has taken him around the world. He has added any manner of percussive accoutrements to his bag of tricks and he used them all on the trip. Hines added history to history.

The cruise was now a sellout. "Sellout" was also how some Cuban-Americans and Cuban exiles succinctly described it. A large group of them demonstrated outside the docking area from which the *Daphne* was due to sail. Juanita Castro, Fidel's sister, spoke in impassioned terms about American tourists checking out the prisons and torture areas. Signs were displayed shouting: "Jazz means freedom; Castro means repression." A bomb scare didn't delay the cruise a minute; in fact, one couple from the east forgot to change their watches to New Orleans time and were forced to come aboard by pilot boat!

The total passenger tally came to 320, with a complement of two score newscpeople from television, newspapers and magazines. Passengers came from across the nation, with a heavy concentration from the New Orleans area. Most came aboard for the Cuba visit, but of that majority a goodly number felt at home with the jazz that was offered. One former vibist, now a NASA space engineer, said that he wanted to go on the trip for the musicianship aboard, but that his wife vetoed it because of financial considerations. "Cuba cinched it for us," he said. "Imagine all of these great sounds and being among the first Americans allowed back into Cuba! We couldn't resist."

All was not peaches, cream and honey aboard the *MS Daphne*. A veteran of two for-

mer jazz cruises, I did not feel the camaraderie that ran through the others. There was a tension that was probably caused by the presence of so many press people. How can one enjoy oneself with the constant evidence of microphones and cameras? Questions that may never have arisen under normal circumstances were being asked over and over again: "What can we expect when we get there? Will we be allowed to bring back cigars? How many?" No one knew the answers. Only the Cubans would decide when we finally got there.

To add to it all, there were two Cuban couples aboard in direct violation of the expressed wishes of the Cuban government. Would they cause us any unnecessary delay? Would they be allowed ashore to see their families? Would they be allowed back? Would we all be interred aboard ship in the harbor until we got them back? And the constant reminder that we were going to a Communist state didn't ease the idea that we were being watched by the CIA, or some other agency of the federal government. That alone made Hines reedman Rudy Rutherford very uncomfortable. "How can you get down to jamming when you're being watched by Big Brother?" he told *db*. "I want to get out and jam all night like on the other cruises, but my heart's not in it."

Drummer Mickey Roker, aboard with Gillespie, lamented the fact that in addition to the tension, he felt he had "no place to go to be alone, or to play." The *Daphne* is a smaller vessel, and Rutherford, Roker and others who had been aboard the *Rotterdam* in the past could always find another lounge on the *Rotterdam* to sit in, either to be alone or to play. "There was always someone, somewhere," Roker said.

"No one wants to sit around letting their chops get cold," Getz pianist JoAnne Brackeen said. "We want to keep in the ready." Billy Hart, who was to sit in with Amram in addition to his regular duties with the Getz group, looked lost. Stan himself kept active by swimming daily and letting the sun drain him of any excess energy he may have possessed. Diz busied himself with flitting and making himself the emissary de bop to the world. He even held a press conference where he told a mostly musically illiterate bunch



Diz greets crowd on Havana docks

ARNOLD JAY SMITH

**There really is a brotherhood in music which, like love, needs no translation, merely improvisation.**



ARNOLD JAY SMITH

Jam At Teatre Mella

that he would do anything for money. We knew he was kidding but the corps dutifully wrote down his every word and would have printed things like, "I'd go to South Africa in a minute if they paid me to." Or "Yeah, I'd play for any government, no matter what, if there was enough in it." Those of us who knew he was kidding felt forced to say so, at which point Birks laughed it off to everyone's relief. It was that kind of a trip.

The members of the press corps were cooperative, for the most part. There was only one musical journalist aboard, save for host Leonard Feather, making it difficult to get a music



ARNOLD JAY SMITH

Libre Hotel Waiters featuring a cool Mr. Getz

story off the ship in any sort of a news item.

And then there was the spotty service and food. Even the navigator had his problems, entering the wrong harbor at first before steaming to Havana. The P.T. boat that came out to greet us at that bogus first entry point did not ease our nerves one bit.

"I think the unusual attention that is being given these musicians is making them uncomfortable," Father John Ayoob of the diocese of Pittsburgh told this reporter. "They are being placed in the unaccustomed position of 'stars' much to the detriment of their playing. It takes the edge off of what they do. They need that spontaneity, that spark that makes 18 □ down beat

them relax so they can play what they feel." Father Ayoob has been aboard five of these jazz cruises, either in the official capacity of chaplain or as a fan. He is among the hippest jazz enthusiasts afloat.

But the musicians were *not* being given the attention they deserved. The historical significance of what Diz has done with Afro-Cuban music was mentioned repeatedly only by Feather and Amram. Pozo's name was bandied about like a password. The theme of the cruise, if indeed there was one, was Cuban music. It was not always adhered to, or it was mentioned only in passing.

Fatha's set was part of his excellent night club routine, but it took on added meaning when certain "Latin" tunes were thrown in. *Tangerine* and *Caravan*, a feature for drummer Eddie Graham, were well received. (Graham had been to Cuba while in high school. He came over with a band invited by the Battista government.)

Singer Marva Josie did a number of tunes that were relaxed and warmly accepted by the audience. Rutherford shone in an arrangement for clarinet of Gershwin's *Rhapsody In Blue* and a two-tempo version of *The Man I Love*.

Gillespie opened his set with his mouth. "I don't know how y'all feel about goin' to Cuba . . . but I'm scared." His jocularly set the mood for some interesting work by the group which included Roker; Ben Brown, bass guitar; Rodney Jones, guitar; and Joe Ham, timbales. Amram and Ray Mantilla sat in.

In Rodney Jones, Gillespie has one of the most talented young (he's 20) musicians on the instrument. He plays with his thumb or with a pick, getting a distinctive sound either way. With the thumb he's a fiery Wes Montgomery; with the pick he runs from rock to single line fragments of bebop.

*Olé* was Jones' feature. He took a long solo, interweaving pieces of classical Spanish guitar with tunes like *In A Sentimental Mood* and the blues. Through it all he was in control and very confident.

Amram's french horn was one of the features of *Olinga* and when Diz sat at his congas and David was featured, Diz looked up with expressions of appreciation. On the Israeli tune, *Eretz Zabot Chalov*, David switched to tin whistles, fitting the mood perfectly.

Mantilla was on for *Manteca*. It was to be

the first of many sets that Ray sat in on. He got the vote for most valuable player on the entire trip.

Amram's own gathering was *the* moment of the cruise. His approach to concerts is one of audience participation. He gets them clapping, stomping, singing, even playing some of his "toys." This night was no exception. On *Brazilian Memories*, Amram opened on Spanish guitar as the percussionists entered quietly, one at a time. They were Roker, Graham, Hart and Mantilla for openers. Later they were joined by this writer, Gillespie and Brown. Brown also picked at the guitar as Amram moved to piano, wooden xylophone and flutes. As the melody faded we were left with percussion only. The mood was African-cum-South American-cum-Cuban. The tension built and the piece ended as it began, with solo guitar.

Diz announced that he hurt his lip "falling out of a bed he was sharing with . . . no one," so David started an impromptu blues based on the line: "The-night-Dizzy fell-out-of-bed-and-hurt-his-chops blues." Birks played tin flute on this one after he sang a chorus or three. Marva Josie added her licks and jitter-bugged some with Gillespie. It was fun, but there is a gnawing fear concerning the veracity of Diz's statements about the upper lip, perhaps the most famous in the world after Louis'. It has been bothering him for some time, and he plays more congas now and clowns around more on stage than ever before.

The concluding *Memoriam To Chano Pozo* was an original penned by Amram for the late conga drummer. It's a massive effort comprised of a little thematic line with much Spanish influence and an extended percussion section that has everyone joining in, both on and off the stage. John Orr, bassist aboard with Hines, held down the firm bottom for the group.

The final performance shipboard was by Getz's quartet, augmented by Mantilla on conga and small percussion. The set was a relaxed one with Getz offering *Summer Night*, *O Grenadé Amor*, and *Times Lie* from the South American/Chick Corea bags and fresh charts of *Blue Serge* and *I Remember Clifford*. Stan had asked David to write an arrangement for him when they first came aboard in New Orleans. The resultant *Habana '77* was a beautiful sketch which required only one rehearsal. "Well, not really a rehearsal," David told *db*. "Stan looked at it once, asked some questions and we were out there." We were at the dinner table as Amram was putting the finishing touches on the lead sheets. "I love writing things like this. I hope they will be well received, especially by those I'm writing for," he said.

The piece had a bossa nova feel and a definite bolero tempo perfect for the tenor saxophonist. With Amram guesting on french horn, the quintet became a sextet, but David did not fare as well on his own composition. He seemed a little hesitant about his role. Second choruses turned out better, though.

Once ashore the musicians dispersed. Some went to the Teatro Mella for a sound check and set-up procedure. Others like Amram and Gillespie played along with the Cuban musicians who greeted us at the pier and customs area. Graham tossed a Frisbee, the first in Cuba, with some kids and adults across the

# Pee Wee Ellis/Dave Liebman

## COLOR THEM KILOWATT FUNK

by len lyons

The Palms is a small, informal club in San Francisco that features music only occasionally. When they do, they hook a little of everything: blues, folk, rock, jazz. The band tonight is none of these, strictly speaking. They play the '50s rock 'n' roll classic *Tequila*, an AM single riff with repetitive lyrics called *Children Of The Ghetto*, and some funky vamps with straightahead jazz blowing on top of them. It would surprise any Lookout Farm fan to see David Liebman on this stage, especially doubling on electric piano. But the Palms (and clubs like it) is one of the reasons the tenor and soprano saxophonist has moved to the West Coast.

Liebman shares a new band (the Ellis/Liebman Band) with Pee Wee Ellis; in fact, he shares a houseboat on San Francisco Bay with the Ellis family. "There are simply more places to get started out here," Liebman insists, explaining why he and Ellis moved from New York City. "In New York you're either at the Bottom Line or you're nowhere, or in a terrible place."

"It's also cheaper to support a band out here," Ellis adds. This does explain the importance of the Palms to one of the newest of the "fusion" groups, but it also leaves two mysteries unsolved: Why has Dave Liebman entered the hybrid genre of "crossover," and who is Pee Wee Ellis, anyway?

The second question is far easier to answer. Ellis has been a behind-the-scenes man for ten years. From '65 to '69 he was James Brown's musical director and collaborating composer on 26 songs in *Soul Brother Number One's* repertoire. Since '69 he's composed, produced and arranged for George Benson, Esther Phillips, Roberta Flack and Sonny Stitt. He's managed to keep up his "Texas-style" tenor playing and was once a colleague of Liebman's in the rock-oriented band Sawbuck, which was the historical beginning of the Ellis/Liebman Band.

Musically, it's less clear where this literal fusion of complementary styles began. Certainly it had to begin with Liebman's willingness (perhaps desire) to change his public image. With a "purist" past behind him, he hopes to play a better brand of funk. "One of the reasons I'm playing funky music is because I think this band can upgrade it. I think the rhythms have been too fast and there's been a lack of spontaneity. In our style of playing the solos will be more interesting."

The contractual arrangement is more interesting, too. Liebman's first record with the band (*Light'n Up, Please*) came out on A&M/Horizon; Ellis' (*Home In The Country*) is on Arista/Savoy. There's no way to tell yet exactly where the Ellis/Liebman Band is, other than in the fusion-mind of its co-leaders or the ear of its listeners. Like a child, it was created to become an independent entity, but it hasn't matured into its own contract as yet.

At the Palms there was no doubt about it: The Ellis/Liebman Band is a funky fusion band, like so many others, but with a difference. The solos were more interesting; the touch was lighter; and the all too accessible



formula became more musical in their hands.

Later, back at the houseboat, we discussed their new enterprise in more detail.

\* \* \* \* \*

**Lyons:** When did you first start thinking about putting this band together?

**Liebman:** Pee Wee and I were once in a band called Sawbuck, which was basically the remnants of Ten Wheel Drive. I've been through several stages since then, but I always felt I wanted to do that kind of music again. In between there was an apprenticeship with Elvin and Miles and then Lookout Farm, which was a completion of a certain stage of my music.

When it came time to make this new album (*Light'n Up, Please*) for A&M, I wanted to use Jimmy Strassburg, the drummer who had been in Sawbuck. He'd been living on the West Coast for five years. I also wanted to use Pee Wee as a producer and part of the Miles band, all of whom account for the funky influences on my life up to that time. I asked Jimmy to get whatever bass and guitar he felt comfortable with, so Pee Wee and I came out here and met Tony Saunders (bass) and Chris Hayes (guitar). We spent two great days in the studio and decided that was the band we'd work with. That makes it a year ago when the wheels started to turn.

This isn't really that great a departure for me because rock 'n' roll is the first music I listened to and I've always wanted to play it. But it is a departure in the eyes of the public, the press and the people who have been buying my records.

**Lyons:** Pee Wee, this seems like an even greater departure for you, since you've re-

mained behind the scenes for the most part.

**Ellis:** Always behind the scenes. I've been a musical director for the last ten years. But I've still wanted to play so I kept it up. I picked up some jazz gigs with Jack McDuff and Leon Thomas. As far as being a leader goes, that's all new.

**Lyons:** David, you once distinguished three levels of playing: imitation (or apprenticeship), style and innovation. Where does the Ellis/Liebman Band fit in?

**Liebman:** Second stage. It's a style which is mainly in the rhythm and harmony. Lookout Farm had more of a well-developed European harmonic approach. The rhythm was loose. This band is a tighter rhythmic unit, and the melody is working against the rhythm. Of course, it comes down to which musicians you're playing with. If I had played in this style with Lookout Farm, it would have come out differently.

Our style should be compared to what happened in the late '50s. After Charlie Parker, you had a definite post-bebop band style, like Art Blakey, Horace Silver and about ten other groups. Now the music has gone to another style, another vocabulary. It's funk, a certain type of rhythm and chording.

**Lyons:** Do you find that the accessible, repetitive rhythm of funk limits individuality?

**Liebman:** Well, the only difference between Blakey's group and Horace Silver's was who was playing. Jimmy is a funky drummer basically, but very creative in his style. There's an interplay going on in the music which is exactly like the interplay in a straight acoustic jazz group. The improvising is still based on what's going on behind you. The interplay is the same but with a different set of terms.

**Lyons:** What is funk a follow-up to? As the '50s quintets were to bebop . . . ?

**Liebman:** Historically, you'd have to say from *Bitches Brew* on, from '68 through '71. That was the beginning, and we're now in a period of assimilation of that type of music.

**Lyons:** Do you object to names like "crossover" or "fusion" for your music?

**Liebman:** No. I think that's an accurate intellectual, verbal description.

**Lyons:** How important do you think the fusion style is? Will we study it 25 years from now, as we study bebop, or continue to buy the records as we do with Silver and Blakey?

**Liebman:** Well, it's certainly important if the best improvisors of the day are doing it. Some of it will be good and stand out in 25 years; other recordings will be very bad and unimportant. A classical musician goes to Bach, then Beethoven, then Debussy, then Schoenberg. He must study Bach even though it is 1977. Jazz music is a straight line, too, and you have to study all of it. Musically, I think we're in a period of eclecticism. Of course, there are guys that are stylized; they do what they do and nothing else. Nobody can play Monk, Cecil Taylor or Lennie Tristano. But "crossover" is a more general style, more eclectic.

**Lyons:** What is the concept behind the

**Ellis:** "Right now, I don't have an audience as a solo artist. My audience reads the backs of record jackets, they're interested in the industry, they're people overseas who care who makes the music, not just who's on the album cover."

**Liebman:** "I'm afraid that the reviewers who have liked my albums aren't going to like this one. But I don't want to have to explain myself to them. I'd rather have a new bunch of reviewers who have never heard of me."

vocals on *Light'n Up* and *Home In The Country*? It's not on the James Brown side or on the Johnny Hartman side. The vocals seem almost incidental.

**Liebman:** Exactly, it's another instrument. The vocals are not in front with the band behind. We do it as another type of tune: like a samba, rock, a rumba, then you have a vocal. Hopefully, you can say something with the words, too, which makes the vocal special. The voice is a color.

**Lyons:** What is the color of funky music?

**Ellis:** The electricity is the color. The mere fact that bass and guitar are amplified changes the way you play, so it becomes a color.

**Liebman:** Miles used instruments for the sake of color only! Certain instruments were supposed to come in just to put a black splotch on the painting. That's his style in this particular music. To me, color has become another element of music, just like rhythm, melody and harmony. You can use color for its own sake, and color creates a mood immediately. With electronic instruments, you're in a better position to use that capacity.

I'd like to add something else here: *Form* is another element of music. There are long and short forms. Like Coltrane's form was long, which is the style I've been involved in until now. This band is giving me the chance to explore the discipline of the short form, where every element has a rationale, every beat has to count for something or build up to something. An AM single is the ultimate short form. Every single piece has to fit in tightly like a completed jigsaw puzzle.

**Lyons:** It seems like *Children Of The Ghetto* may have that AM single tightness.

**Liebman:** On the record, *Children Of The Ghetto* is basically the rhythm section of the band with a lot of overdubs, but we do it from the stage too. The tune was a vamp when we first recorded it. After we took it home and had six months to think about it, we decided—since it was happening that way—we'd try to make a type of single out of it.

The way that tune developed is a beautiful story. It happened spontaneously at a session in New York. Leon Thomas and Elena Steinberg wrote the lyrics together. The song is about kids Elena is taking care of at an orphanage in New York. Elena had brought the kids down to the studio so they could see what a recording session was like. Of course, they all wanted to go in and sing into the mike. We had this vamp, and they went in and sang over it for ten minutes. They were great. You can hear them in the beginning. Not counting the overdubbing, that song came together and got recorded in one hour.

**Lyons:** The tunes that follow it, *Tranquility* and *Fonz's Strut*, are quite different in style. Which is the style?

**Liebman:** *Tranquility* is a different set of musicians, and it's really just a studio tune. *Fonz* is the most representative of the band. It's exactly what we do with no overdubs. Pee Wee is on piano. I play sax. We did it in one cut. I had a beat, Pee Wee came in with the bass line.

20 □ down beat

**Lyons:** That tune also seems closest to what you were doing in Lookout Farm.

**Liebman:** It's me improvising in my way. See, you don't really play differently; you just put different things around you. Miles used to say to me: "My old friends don't want to talk to me, but I'm playing the same way I used to." That was true. He played the same notes he did in the '50s, but he used a new context and a wah-wah and so on. It alters the way it's heard. You never change the way you play in a basic sense. The solos I take on *Fonz*, *Chicken Soup* or *Tranquility* are solos I could have taken at any time in my career. With a funky rhythm section behind me, they sound different.

**Lyons:** Pee Wee, it seems you're going to have to establish your identity as a player.

**Ellis:** Oh sure, but that doesn't bother me. My playing hasn't changed basically either, except I've been playing only in a supportive role.

**Lyons:** How do you see your identity as a saxophonist?

**Ellis:** As far as style goes, I'm 35 years old and I had the same people to listen to as everybody else. I was influenced by Sonny Rollins, Red Prysock and Trane, of course. Since I was in and out of playing, I didn't develop on a continuous level. Being a band leader can sometimes be more politics than playing.

**Liebman:** Like Pee Wee says, as saxophonists we all listened to the same people. The difference is in whom you play with and the context you play in over a number of years. I played with jazz rhythm sections. Pee Wee went with funky rhythm sections, so his style is slanted in that direction. He's a much more percussive player than I am. He tongues more and harder. I developed a way of slurring my notes—intentionally. That's what I felt was happening in the music—not to articulate as much as you would if you were playing over a popping type of rhythm section. Your influences become governed by the type of rhythm section you're working with. I dig working with another horn player, which I haven't done since I worked with (Steve) Grossman and Elvin. We played very much alike intentionally. We roomed together, studied together; we were offshoots of the same tree with only personal differences, like tone and ideas. Pee Wee is on a completely different branch of the tree, even to where he comes from. I'm from New York and I've played there all my life.

**Ellis:** I'm from Texas, and right away you've got two different trees there. Texas saxophone playing is a whole style in itself. Tone and approach are different from the New York style. Arnett Cobb is one of the older Texas players who influenced a lot of us. Red Prysock played like a Texas saxophonist and so did Trane at times, when he had that hard sound.

**Liebman:** What characterizes it is a strident tone and harder articulation.

**Lyons:** Like '50s rock 'n' roll?

**Liebman:** Yeah, or rhythm and blues.

**Lyons:** I noticed that both of you switched

off on piano. I enjoyed your playing, as a matter of fact, but I wondered why you didn't either get a pianist or leave the piano out.

**Liebman:** You probably noticed that we both like to solo for a long time. I like to be doing something besides shaking a tambourine when I'm not soloing. The functional role of the piano in our music is something both of us can handle, although neither of us claim to be pianists. Pee Wee played a lot of organ behind James Brown, and I've been playing piano right along. It was my first instrument, and that's how I learned to improvise. When I was nine, my mother knew enough about music to tell me I had to play piano for a few years before I took up any other instrument.

**Ellis:** I think all mothers made their kids play piano. I got sent down the street for lessons at 50 cents each when I was ten. Got beat on the knuckles with a ruler when I made a mistake—that must have turned me off playing piano for a while. But I did have some knowledge of the keyboard and later realized, thank God, or thank my mother, that when I had to play organ completely unexpectedly, I could fall into it. I started on clarinet and sax in sixth grade.

**Liebman:** To tell you the truth, there's such a pyrotechnical thing going on in piano today, horn players sometimes get to the heart of the matter much quicker. By that I mean melody. My right hand is better melodically than a lot of pianists' because I build melodies and make statements. I'm a melody player—that's what I do best. I've heard pianists let those ten fingers go like a digital machine playing patterns and it doesn't mean a thing. I'm obviously not talking about great players like Chick or Keith, but rather a certain type of young player who has been influenced by the vocabulary and techniques that have been amassed and what you have to know to get up there and play on the stage. You hear a lot of fast soloing that doesn't say anything; meaning, no melodies are played. That's what improvising is, making up melodies. That's what we, Pee Wee and I, do best, and sometimes I think it would be a disadvantage to have a really pianistic pianist up there.

**Ellis:** It's a voice we really don't need at this point. The piano, by its nature, takes up a lot of musical space. We want to keep the color of the band between us.

**Lyons:** I'd like to get to some technical questions about your saxophone playing.

**Liebman:** Pee Wee's the great practitioner these days, so I'll let him start.

**Ellis:** Getting right down to it, I use a medium to medium-soft La-Voz reed and a No. 9 Otto Link metal mouthpiece, which is pretty wide. I find the medium-soft gives me the control and the tone color I'm looking for. But sometimes I use a little harder reed because the medium-soft doesn't give that continuous resistance I need to produce that Texas sound.

I practice a lot, but I don't practice licks or solos. I want them to be surprises to me on the bandstand; otherwise, I'd get very bored up there. What I practice is long tones, har-



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# RECORD REVIEWS

Ratings are:

★★★★ excellent, ★★★ very good,  
★★ good, ★ fair, ★ poor

## NEW YORK LOFT JAZZ

**WILDFLOWERS 1**—Douglas/Casablanca NBLP 7045: *Jays* (Kalaparusha—Kalaparusha, tenor sax; Chris White, acoustic/electric basses; Jumma Santos, drums); *New Times* (Ken McIntyre—McIntyre, alto sax; Richard Harper, piano; Andrei Strobret, drums; Andy Vega, conga); *Over The Rainbow* (Sunny Murray & the Untouchable Factor—Murray, drums; Byard Lancaster, alto sax; David Murray, tenor sax; Khan Jamal, vibes; Fred Hopkins, bass); *Rainbows* (Sam Rivers—Rivers, soprano sax; Jerome Hunter, bass; Jerry Griffin, drums); *USO Dance* (Air—Henry Threadgill, alto sax; Fred Hopkins, bass; Steve McCall, drums/percussion).

★★★★

**WILDFLOWERS 2**—Douglas/Casablanca NBLP 7046: *The Need To Smile* (Flight To Sanity—Harold Smith, drums; Byard Lancaster, tenor sax; Art Bennett, soprano sax; Olu Dara, trumpet; Sonelius Smith, piano; Benny Wilson, bass; Don Moye, conga); *Naomi* (Ken McIntyre—personnel listed in 1:2); *73°-S Kelvin* (Anthony Braxton—Braxton, alto and contrabass saxes, clarinet; George Lewis, trombone; Michael Jackson, guitar; Fred Hopkins, bass; Barry Altschul, drums; Phillip Wilson, percussion); *And Then They Danced* (Marion Brown—Brown, alto sax; Jack Gregg, bass; Jumma Santos, conga); *Locomotif No. 6* (Leo Smith & the New Delta Ahkri—Smith, trumpet; Oliver Lake, alto sax; Anthony Davis, piano; Wes Brown, bass; Paul Maddox, Stanley Crouch, drums).

★★★ ½

**WILDFLOWERS 3**—Douglas/Casablanca NBLP 7047: *Portrait Of Frank Edward Weston* (Randy Weston—Weston, piano; Alex Blake, bass; Azzedin Weston, conga); *Clarity-2* (Michael Jackson—Jackson, acoustic guitar; Oliver Lake, soprano sax/flute; Fred Hopkins, bass; Phillip Wilson, drums); *Black Robert* (Dave Burrell—Burrell, piano; Stafford James, bass; Harold White, drums); *Blue Phase* (Abdullah—Ahmed Abdullah, trumpet; Charles Bracken, tenor, soprano saxes; Mashujaa, guitar; Leroy Seals, electric bass; Rickie Evans, acoustic bass; Rashied Sinan, drums); *Short Short* (Andrew Cyrille & Maono—Cyrille, drums; Ted Daniel, trumpet; David Ware, tenor sax; Lyle Atkinson, bass).

★★★★

**WILDFLOWERS 4**—Douglas/Casablanca NBLP 7048: *Tranquil Beauty* (Hamiet Bluiett—Bluiett, clarinet, baritone sax; Olu Dara, trumpet; Butch Campbell, Billy Patterson, guitars; Joony Booth, bass; Charles Bobo Shaw, Don Moye, drums); *Peensive* (Julius Hemphill—Hemphill, alto sax; Abdul Wadud, cello; Bern Nix, guitar; Phillip Wilson, drums; Don Moye, percussion); *Push Pull* (Jimmy Lyons—Lyons, alto sax; Karen Borca, bassoon; Hayes Burnett, bass; Henry Maxwell Letcher, drums); *Zaki* (Oliver Lake—Lake, alto sax; Michael Jackson, guitar; Fred Hopkins, bass; Phillip Wilson, drums); *Shout Song* (David Murray—Murray, tenor sax; Olu Dara, trumpet, flugelhorn; Fred Hopkins, bass; Stanley Crouch, drums).

★★★★ ½

**WILDFLOWERS 5**—Douglas/Casablanca NBLP 7049: *Something's Cookin'* (Sunny Murray & the Untouchable Factor—personnel listed in 1:3); *Chant* (Roscoe Mitchell—Mitchell, alto sax; Jerome Cooper, percussion, saw, drums; Don Moye, drums).

★★★★ ½

The New York loft jazz movement continues to grow. Eliminating the middlemen of the music biz (agents, managers, club owners, concert entrepreneurs, etc.), musicians have seized control of their destinies by producing their own music in environments unfettered

by commercial considerations.

To a large extent, the music represents an extension of the pioneering by Thelonious Monk, Ornette Coleman, Cecil Taylor and John Coltrane. Emphasizing spontaneous improvisations based on expansive open-ended structures, the music tends to be a freewheeling, rough and tumble affair. This is both a virtue and a limitation.

It is a virtue in that the sounds of surprise are many. Just as a particular direction seems to have evolved, *hang*, the flow changes to take us to new and unanticipated vistas. The obvious limitation is that self-editing tends to be lax. Collective and individual improvisations are often just too long and repetitive.

Another problem is that the revolutionary avant garde syntactics of the '60s have gradually become the mannerisms of the '70s. Saxophonic honks, blats and squeals, for example, are now commonplace conventions.

Nonetheless, the infusion of musical materials from various cultures and from the traditions of jazz have helped much of the '70s music retain an inherent vitality. Thus, with the eclectic incorporation of diverse styles and a renewed awareness of structure and form, many of today's free-oriented players are making substantial advances.

Up to this point, little of the loft music has found its way into the record bins. Therefore, the appearance of the five volume *Wildflowers* series is a welcome documentation of an important part of the contemporary musical landscape. Recorded in May, 1976, at saxophonist Sam Rivers' Studio Rivbea, *Wildflowers* presents a comprehensive cross-section of the New York loft session movement.

Volume 1 opens with tenorist Kalaparusha's *Jays*. With a steady rockish undertow and alternating 4 bar sections of C minor and G major, the implied A:B:A structure includes a free-spirited collective interaction sandwiched between mantra-like meditations. Ken McIntyre's *New Times* finds the altoist soaring above the charged keyboard patterns of Richard Harper. The Sunny Murray rendition of Harold Arlen's *Over The Rainbow* showcases the brilliant inside-outside perspectives of altoist Byard Lancaster. Sam Rivers, Studio Rivbea's mastermind, steps forward with soprano for *Rainbow*, a daring expedition through mysterious, primordial realms. Air (the dynamic threesome of altoist Henry Threadgill, bassist Fred Hopkins and drummer Steve McCall) breezes through an intensely manic *USO Dance*.

Volume 2 commences with the funky *The Need To Smile* by Flight To Sanity with impressive solo grins by sopranoist Art Bennett, pianist Sonelius Smith and saxophonist Byard Lancaster (this time on tenor). Ken McIntyre's group returns with *Naomi* and includes a poignant outing by pianist Harper. Unfortunately, the leader's lovely tune is decimated by his painfully out-of-tune flute work. (This is a track that should not have been included.) *73°-S Kelvin* has Anthony Braxton switching among clarinet, alto and contrabass sax in a series of episodes that range from dry pointillisms to rumblings that conjure up Godzilla's destruction of Tokyo. Altoist Marion Brown exhibits a big swinging sound and pinpoint control of harmonics in *And Then They Danced*. Leo Smith and the New Delta Ahkri use Anthony Davis' *Locomotif No. 6* to delve into coloristic and textural elements.

Volume 3 starts with the mature, disciplined pianistics of Randy Weston. His Monkish

*Portrait Of Frank Edward Weston* is one of the undisputed peaks in the *Wildflowers* series. Guitarist Michael Jackson's *Clarity* features lyrical altoing by Oliver Lake and masterful arco work by bassist Fred Hopkins. Pianist Dave Burrell, like Weston, effectively reflects the heritage of Monk in his *Black Robert*. The performance, however, is marred by wobbly rhythmic support suggesting that further rehearsal was necessary. Trumpeter Ahmed Abdullah's *Blue Phase* is a jazz/rock flow underpinned by gurgling interactions among electric and acoustic basses. Drummer Andrew Cyrille flays his cohorts in an explosively volatile performance of *Short Short*.

Volume 4 finds baritonist Hamiet Bluiett playing clarinet in *Tranquil Beauty*, a loving homage to the New Orleans tradition which is another of *Wildflowers'* undisputed high-points. Saxophonist Julius Hemphill's *Peensive* juxtaposes alto, cello and guitar in fine-lined combinations which draw out apropos allusions to the emotional essence suggested by the title. Altoist Jimmy Lyons plunges into a stimulating *Push Pull* session with bassist Hayes Burnett and bassoonist Karen Borca. In *Zaki*, altoist Oliver Lake storms through the repertory of avant garde effects. It is guitarist Michael Jackson, however, who really breaks new ground. David Murray's *Shout Song* is another lexicon of "new" saxophone gestures accompanied by predictable percussive swells and falls.

The first side of Volume 5 returns Sunny Murray's group with a 17 minute exercise called *Something's Cookin'*. Here it's finger wigglin' time. While agitated cathartic puritanisms may be useful for the performers, the impact for the listener is one of numbing tediousness. Roscoe Mitchell's *Chant*, a 25 minute etude occupying side two, is a much more satisfying event because of the provocative conceptual grid undergirding the performance. The three basic sections include a minimalist examination of subtle fluctuations in pitch and timbre; a pointillistic exploration of dynamically charged space with a segment devoted to Jerome Cooper's quivering theremin-like saw (as in "a portable tool having a thin metal blade with a sharp-toothed edge for cutting wood, metal, or other hard materials"), and an audacious aural storm evoking images of an X-rated orgasmic congress of computers.

*Wildflowers* is destined to become an important benchmark of '70s music. By documenting the work of many of the most important exponents of black oriented free music, it presents a fair picture of what's currently happening in lower Manhattan's lofts. It is also significant because it clearly displays the music's strengths and weaknesses. Consequently, *Wildflowers* should stir much speculation on improvised music's future by forcing assessments of where we've been and where we are today. Listen!

—berg

## WOODY HERMAN

40TH ANNIVERSARY CARNEGIE HALL CONCERT—RCA BGL2-2203: *Blue Flame*; *Apple Honey*; *Sweet And Lovely*; *Four Brothers*; *Brotherhood Of Man*; *Early Autumn*; *Wrap Your Troubles In Dreams*; *Everywhere*; *Bijou*; *Cousins*; *Penny Arcade*; *Crisis*; *She's Gone*; *Fanfare For The Common Man*; *Blues In The Night*; *Blue Serge*; *Blue Getz Blues*; *Caldonia*; *Blue Flame*.

Personnel: Herman, clarinet, soprano sax; Alan Vizutti, Nelson Hatt, John Hoffman, Dennis Dotson, Bill Byrne, trumpets; Jim Pugh, Dale Kirkland, Jim Daniels, trombones; Frank Toberl, Gary Anderson, Joe Lovano, John Oslawski, reeds; Pat Coil, keyboard; Rusty Holloway, bass; Dan D'Imperio, drums.

Guest soloists: Ralph Burns, Al Cohn, Conte Candoli, Pete Candoli, Stan Getz, Jimmy Giuffre, Jake Hanna, Chubby Jackson, Don Lamond, Mary Ann McCall, Sam Marowitz, Nat Pierce, Flip Phillips, Jimmy Rowles, Zoot Sims, Phil Wilson.

★ ★ ★ ★

Nostalgia is in the ear of the beholder, and this album will send off some honest emotions of remembrance among many who were around for the first flowerings of Herds One and Two. For younger listeners who feel jazz began with John Coltrane in 1960 but who still have open ears, the experience of hearing an earlier generation's view of big band jazz should be a bracing and rewarding ritual.

But I suspect these who will get the greatest pleasure from this are the in-betweens—the ones too young to have heard the original recordings but who have reached out on their own initiative, going beyond the tastes and trends of their times. They are perhaps the ones best able to judge this for what it is. Nostalgia can't distort their reactions.

The rock Herman built his church on in the late '40s produced both material and musicians whose essential qualities have not only aged well, but have been able to bring many late comers into the fold long after the material ceased to be new and the musicians split for other gigs.

Well, last November in Carnegie Hall the musicians reassembled for one night and the old charts almost sounded new again. Ellington, Basie, Goodman and others have all been the subjects of such tribute/reunions. What makes them fun and usually pretty successful, I suspect, is that nobody's really trying to prove anything. The producers maybe, but certainly not the musicians. I think that's why this record is the pleasure it is. It is more of a

party than a concert.

Some of the Herman albums have changed a good deal. Stan Getz's growth has been well documented since he first sat in the ranks of the Second Herd. Zoot Sims' tenor now wears a bit of a stubble where it once sprouted only gentle peach fuzz. In the early '40s Mary Ann McCall possessed a command of a lyric matched only by Helen Humes and Mildred Bailey. Today her lilt has turned more husky. On the other hand, Flip Phillips' flights on *Apple Honey* and *Sweet And Lovely* defy the years with their stability.

The Four Brothers Herd remains one of the most celebrated yet shadowy of Herman's bands. The piping three-tenors-plus-baritone ensemble was one of the most original sounds of the band era. But only two real prototype charts were built during its prime. Both are reprinted here. Giuffre's *Four Brothers* is played by Woody's working band as alums Getz, Sims, Cohn and Giuffre inject some solo pep. The breaks at the end are a bit of a shambles. But who cares? Getz plays an impressive solo on *Summer Sequence*. One annoying feature which pops up here and there is Herman's habit of announcing soloists over the ensembles. He tramples all over the first chorus of *Brothers*, explaining the obvious.

Quickly, here are some other high spots: Just about any work by Jim Pugh, an incumbent of the current trombone section; the Candoli brothers snapping at each other via *Brotherhood Of Man*, a 1971 chart; Stan Getz working a lovely Gigi Gryce line on *Blue Getz Blues*; and Phil Wilson (of mid '60s Herman vintage) standing in for the late Bill Harris on *Bijou*.

Woody's reed work is pretty much limited to soprano sax, where he plays edgy, nervous-

ly contemporary, albeit faceless, solos on *Penny* and *Fanfare*. *Caldonia* is like *Cottontail* was in the Ellington book. The tempo has gotten too fast to really swing, becoming an endurance test. But these are minor gripes. Another is the regretful absence of Red Norvo, who was unable to extricate himself from a previous commitment. His urbane wisdom is missed.

—mcdonough

## HERBIE HANCOCK

V.S.O.P.—Columbia PG 34688: *Piano Introduction: Maiden Voyage; Nefertiti; Eye Of The Hurricane; Toys; You'll Know When You Get There; Hang Up Your Hang Ups; Spider.*

Personnel: Hancock, electric grand piano, Clavinet, electric piano, synthesizer, effects. Tracks 1-4: Ron Carter, bass; Freddie Hubbard, trumpet; Wayne Shorter, tenor and soprano sax; Tony Williams, drums. Tracks 5-6: Bennie Maupin, alto flute; Billy Hart, drums; Eddie Henderson, trumpet; fluegelhorn, effects; Julian Priester, tenor and bass trombones; Buster Williams, bass. Tracks 7-8: Paul Jackson, electric bass; James Levi, drums; Maupin, soprano and tenor sax. Lyricist: Kenneth Nash, percussion; Ray Parker, guitar; Wah Wah Watson, guitar and voice bag.

★ ★ ★

It's good to see that Herbie Hancock can still do it when he wants to. On these recordings, taped at the 1976 Newport Jazz Festival, Hancock gets together with several notable old cronies and makes the type of music he hasn't been playing lately, music that is exciting, moving and creative.

There's something strange in all of this, though. Perhaps a sports analogy would fit: a school team has had an extended losing skein, but at homecoming festivities, the old alums of glory don the pads and cleats and recapture lost memories. Yet no matter how brilliantly they perform, there's a realization that the triumphant days are lost forever, only to be recap-

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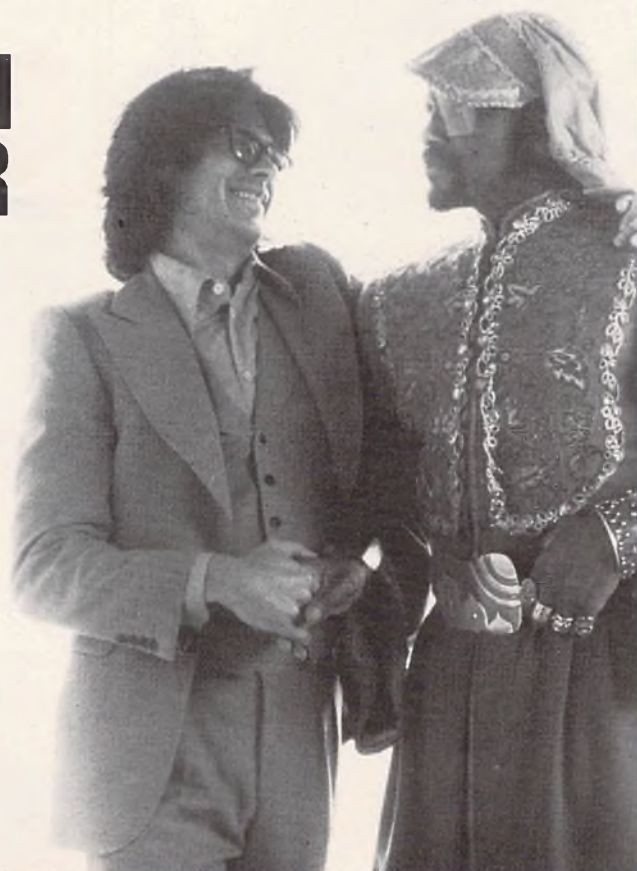
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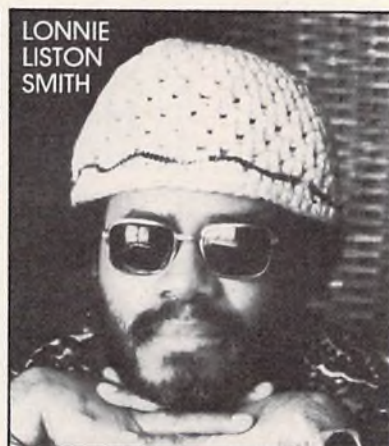
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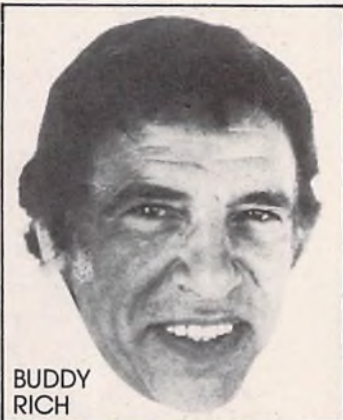
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tured on these special occasions.

The structure here is built around three personnel incarnations. The first lineup, which encompasses two whole sides, is composed of people that Hancock was working with in the mid-'60s: Shorter, Hubbard, Williams and Carter. Many of these performers crossbridge Hancock's years with Miles, pleasant and productive times when contrasted with the bleak output of late. *Maiden Voyage*, a tune originally recorded by Hancock with his Maupin-paced sextet, is given a somewhat representative treatment by the all-stars. Especially pleasing is the piston drive work of Tony Williams, who, to paraphrase Billy Cobham in a recent *db* Blindfold, "needs to get off his ass and stop surrounding himself with million-amp speakers." And this he does, directing the proceedings as an exceptionally resourceful pacemaker, even exploding for a brief solo during the album's tour de force, *Eye Of The Hurricane*.

Definitely the offering's most stirring piece, *Eye* features soli from all concerned. Wayne Shorter's work bears prominent mention: the long, flowing passages here are quite more complex than the short, spacey blips heard with Weather Report. It is a throwback to another era.

The legendary sextet also gets a side. Bassist Buster Williams' affinity for bending strings is unparalleled on the upright. He gets plenty of chances to do this on *Toys*, the release's longest piece. Eddie Henderson, master of trumpet echoplex, similarly reigns during *You'll Know When You Get There*.

You may notice that we have studiously avoided mentioning Hancock. This is because most of his contributions border on reticence. His dependence on a curiously amplified acoustic keyboard hybrid (the Yamaha Electric Grand) results in a sound fuller than the Rhodes: the ivory is whole yet susceptible to the hackneyed echoes which bog down much of Herbie's work. Apart from this, he plays rather lengthily in the time department, yet contributes little to the thrust of the various numbers.

The third Hancock visitation is with his current band. Categorically, the "tunes" they indulge in amount to 22 minutes and six seconds of one chord plunked guitar, endless disco high hat and Maupin solos that resemble the bleatings of a capable roadhouse saxophonist, not the colorations of our greatest bass clarinet player.

When taken as a package, *V.S.O.P.* contains many bright instants. Yet the sobering overall impression left by this collection is that the evolution has been a backward one. —*shaw*

**ZOOT SIMS**

**HAWTHORNE NIGHTS**—Pablo 2310-783; *Hawthorne Nights; Main Stem; More Than You Know; Only A Rose; The Girl From Ipanema; I Got It Bad And That Ain't Good; Fillings; Dark Cloud.*

Personnel: Sims, tenor sax; Bill Hood, baritone sax, bass clarinet, flute; Richie Kamuca, clarinet, tenor sax; Jerome Richardson, clarinet, tenor, alto and soprano saxes, flutes; Frank Rosolino, trombone; Oscar Brashear, trumpet; Snooky Young, trumpet, flugelhorn; Ross Tompkins, piano; Monty Budwig, bass; Nick Ceroli, drums. Arranged and conducted by Bill Holman.

\*\*\* 1/2

Whatever the label's other virtues, Pablo Records has hardly wowed 'em with the vast diversity of its musical formats: we've become quite used to fine small-group dates, from solo to quintet, featuring a solid stable of jazz giants, and those large-group jam sessions comprising half the surviving swing world. And, whatever *his* other virtues, John Haley

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Sims has also been somewhat unadventurous when it comes to the music's trappings, usually showcasing his light tone and crisp, strongly-stamped stylings in the framework of a standard rhythm section. Accordingly, with both the Pablo and Sims traditions in mind, the very novelty of *Hawthorne Nights* is one of its most pleasant attributes. Bill Holman, who cut his arranger's teeth with Kenton, has supplied eight charts for nine pieces, and the rich, uncluttered settings do justice to all concerned.

The first two tracks spread the justice around to the point that it hardly seems Zoot's record: he's just another horn in a snappy little tentette, blowing a fairly pedestrian, Lock-jaw Davis-inflected solo on the sporty title track and taking the featured solo on *Main Stem*. In both cases, the consistently excellent Oscar Brashear presents new evidence of his status as perhaps *the* up-and-coming trumpet voice; Frank Rosolino, my favorite hop-styled trombonist, and a surprisingly sloppy Jerome Richardson (too much Hollywood?) also take bows. But from then on, it's Zoot's show, and he fills solo after solo with his appealing blend of varying styles and his own unarguable professionalism. On *More Than You Know* his balladic debts to Ben Webster are clearer than on any record in recent memory, and the *homage* is equally evident on *I Got It Bad*, where Zoot's grittily blues-rushing solo is countered by a surprisingly, delightfully mellow fluegel interlude from Snooky Young. *Girl From Ipanema* is Zoot in Getz-land, but only as far as the material itself; his superlative improvisation, laboring under no other influences than Sims, benefits from the saxist's ability to cleverly entwine phrases from the arrangement into his statement. (In this case, it's especially commendable, since the arrangement is Holman's brightest and most imaginative.) And the album-closer, a Sims tune called *Dark Cloud*, has Zoot singing the Jon Hendricks lyrics in a deep, slurry voice that forms a fitting correlative to his expressive horn.

Holman's charts, in general, are smooth, straightforward and sensitive to his soloist's style and sound (an important consideration in Zoot's case). Their occasional stodginess, dullness even, is due in some part to the drab recording quality and almost muddy mixing. *Hawthorne Nights* sounds like it was recorded out in the woods; but its concept, and the fresh approach of hearing Zoot in the company of this perfect blend of instruments, nonetheless makes itself heard—enough, in fact, to warrant another such project in better engineering hands.

—tesser

## DONALD BYRD

**CARICATURES**—Blue Note BN-1A633-G: *Dance Band*; *Wild Life*; *Caricatures*; *Science Fiction*; *Dancing In The Street*; *Return Of The King*; *Onward 'Til Morning*; *Tell Me*.

Personnel: Byrd, trumpet, fluegelhorn, lead vocals; Patrice Rushen, Jerry Peters, Fonce Mizell, Skip Scarborough, keyboards; John Rowin, David T. Walker, Bernard Taylor, guitar; Scott Edwards, James Jamerson (track 5), bass; Alphonse Mouzon, Harvey Mason (track 5), drums; Stephanie Spruiell, Mayuto Correa, percussion; Oscar Brashear, Fonce Mizell, trumpets; George Bohanon, trombone; Gary Bartz, alto sax; Ernie Watts, tenor sax; Mildred Lane, lead vocal (tracks 2 and 5); Kay Haith, lead vocal (tracks 3 and 7).

★ ★ ½

The Mizells and Donald Byrd are among the pioneers in that musical hybrid that fused the jazz idiom with a multiplicity of disco-funk-soul-rock sounds. When *Blackbyrd* hit

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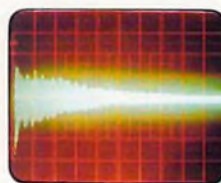
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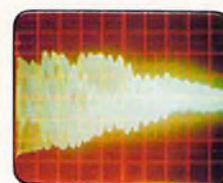
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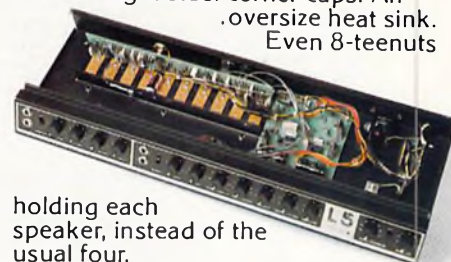
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the streets more than four years ago, it was the harbinger of a seemingly endless flow of recordings that pitted the jazz musician against 24-track production pop wherein the extra musician in every band was the producer.

At its worst, the music became redundant, mundane and about as adventuresome as backyard croquet. At its best, it was highly rhythmic, occasionally exciting and involving, always slick. The defenders of the fusion sound contend it opened jazz up and made it more accessible, leading the way to more esoteric varieties of improvised American music, and along the way helping to open the vaults of treasured sounds for a monumental flow of reissues. Its detractors simply find it a boring art form that obscures the talents of some fine musicians. True, on both counts.

*Caricatures* is indicative of the fusion genre as perceived by Byrd and the Mizells, featuring a mix of strings, voices, synthesized sounds, solo horns layed on relentless disco rhythms and decidedly banal lyrics that are caricatures unto themselves.

For all its dedication to a lack of variation there's some fine playing from Watts and Bartz, with Byrd doing some obligatory soaring. The recording leans heavily toward soul-disco and its best, as on *Dancing In The Street* with Mildred Lane providing the soul-saturated lead vocal, the production, which is appropriately slick, survives the limitations of genre. But then what's present here is meant to produce gyration, not to please some jaundiced critical ear. From the gyrating standpoint, *Caricatures* proves passable. —nolan

## JOAO GILBERTO

AMOROSO—Warner Bros. BS 3053: *'S Wonderful*; *Estate*; *Tin Tin Por Tin Tin*; *Besame Mucho*; *Wave*; *Caminha Cruzados*; *Triste*; *Xingaro*.

Personnel: Gilberto, vocal, guitar; Ralph Grierson, keyboards; Jim Hughart, bass; Grady Tate, Joe Corro, drums; others unidentified.

\*\*\*

As one of the major architects of the new Brazilian popular music bossa nova (as it was called here when in the early and middle 1960s it achieved its widest popularity), singer-guitarist-composer Joao Gilberto had a good number of recordings issued in the States, reissues of his Brazilian work as well as those newly made for the American market. One of the most notable of these was his collaboration with tenor saxophonist Stan Getz. *Getz/Gilberto* (Verve 68545), from which derived the abbreviated *Girl From Ipanema* that attained "hit" status in 1964. Most of Gilberto's albums from the period have long since disappeared, and currently there are available only the above-mentioned set with Getz, the earlier collaboration with Antonio Carlos Jobim, an early '60s Brazilian recording issued in the U.S. by Capitol (ST-2160), and last year's middling interesting set with Getz, *Best Of Two Worlds* (Columbia 33703).

Heartening, then, is this recent set from Warner Bros., recorded late last year and in early January of this one. The production is a relatively large one, with a string and woodwind ensemble in support of Gilberto's attractive, husky singing. Orchestrations were furnished by the gifted Claus Ogerman, who in the past provided similar services for Jobim. In fact, this set is strongly reminiscent of those earlier collaborations, following much the same lush orchestral approach and several of the voicings suggesting a number of parallels with the Jobim-Ogerman recordings. This probably should occasion little surprise given the fact that four of the composi-

tions included in this album—*Wave*, *Caminha Cruzados*, *Triste* and *Xingaro*, all of side two in fact—are Jobim's.

The musical performances are of a high quality, and the selection of songs likewise. Gilberto still has some difficulty in singing idiomatically in English, as is demonstrated by his handling of the Gershwin's *'S Wonderful*, the set's only unconvincing performance and, hence, a strange choice with which to lead off the album. For the rest, however, the singer performs expressively in his native Portuguese, in Italian (on the lovely *Estate*) and Spanish (on the old standard *Besame Mucho*, which is given a lengthy and generally effective performance), singing with rhythmic ease and great, warm feeling.

*Amoroso* is a lovely, ingratiating set of romantic easy-listening music of great charm and graceful lyricism. And it's good to have Gilberto back again—at least as a performer, that is. Strangely enough, none of his own attractive compositions have been included in this program, a deficiency that hopefully will be remedied in his next album. This set, however, is top-notch in the warm, radiant loveliness of its material and performances and the classy, thoroughgoing professionalism of its production.

—welding

## AL DIMEOLA

ELEGANT GYPSY—Columbia PC 34461: *Flight Over Rio*; *Midnight Tango*; *Mediterranean Sundance*; *Race With The Devil On Spanish Highway*; *Lady Of Rome*; *Sister Of Brazil*; *Elegant Gypsy Suite*.

Personnel: DiMeola, guitars and synthesizers; Jan Hammer, keyboards and synthesizers (tracks 1 and 6); Steve Gadd, drums (tracks 1 and 6); Anthony Jackson, bass; Mingo Lewis, percussion and synthesizers; Lenny White, drums (tracks 2 and 4); Barry Miles, keyboards and Moog (tracks 2 and 4); Paco de Lucia, acoustic guitar (track 3).

\*\*\*

Al DiMeola's second solo album and his first post-Return To Forever effort, is certainly a more palatable affair than Corea, Clarke and Co.'s *Musicismagic*, but then it's also less given to risk taking. That's because, for all of his prowess, DiMeola's compositional skills are only remotely jazz-related. To be sure, he is a clever and prolific improviser, one who has fused classical discipline with rock fervor more than he has wedded traits of either idiom to a jazz context. As expected, such a union makes for showy music, articulate but loquacious, substantial but unoriginal.

All of DiMeola's recorded work thus far evinces a cunning ability to adapt and assimilate. His style, marked by Santana-like fluttering runs and interspersed with elongated melodic delvings, is more often a product of textural artifice—or an exercise of form—than one of musical imagination. But then so was so much of bop. Which isn't to say that DiMeola's statements are devoid of substance. In *Midnight Tango*, a lovely Corea-inflected piece, Al spins a reflective melody from the Spanish leitmotif, while in *Mediterranean Sundance*, a headlong Spanish classical race with Paco de Lucia, he flexes a blinding facility for heart-breaking phrases, strung seamlessly. On the other hand, *Race With The Devil On Spanish Highway* opens with a neck-snapping blues motif worthy of Jimmy Page (but far beyond his present ability), then sways back and forth between passages of dazzling volume and teasing restraint. It's a mammoth cut—tense, motile and hypnotically confident.

If DiMeola's best intentions are occasionally beached by verbosity and non-musical noodling (*Elegant Gypsy Suite* and *Flight Over Rio*), they are by no means capsized. He is a

plottedly sensual guitarist making music in a field that has come to respect contrivance more than instinct or passion. As such, he is no better or worse than his former colleagues, and, at this point, far less puerile. —gilmore

## MARIAN MCPARTLAND

A FINE ROMANCE—Improv 7115: *A Fine Romance; Send In The Clowns; You Are The Sunshine Of My Life; I'll Remember April; Silent Pool; Feelings; Ellington Medley: Don't Get Around Much Anymore; Satin Doll, Caravan; This Masquerade.*

Personnel: McPartland, piano; Frank Tate, bass; Ted Moore, drums.

★ ★ ★ ½

Several years ago this pianist wrote a waltz, *A Delicate Balance*, and the title of this piece sums up for me the essence of her playing. Ms. McPartland's style, classical in the broadest sense, is polished, urbane, economical and controlled, not without a touch of fire, but most of all *balanced*.

This release, recorded live at the Downtown, a Buffalo jazz room, evinces Ms. McPartland's finely tuned sense of equilibrium. She is a consummate interpreter, especially of wistful ballads like *I'll Remember April*. Her phrasing on this piece is stunning, with every note and voicing suspended motionless in that delicate balance. A definitive performance. *Silent Pool*, an original, continues the mood of languid impressionism. Balanced in a different sort of way are three Ellington perennials. *Satin Doll* and *Don't Get Around Much Anymore* sport crackling block chords and acrobatic lines a la Oscar Peterson. *A Fine Romance*, a poised up-tune, is a Bill Evans takeoff, overly derivative, but fun.

Unfortunately the remaining tracks here, all recent pop tunes, are routine. *Feelings* and *Send In The Clowns* are especially bland and furnish a telling reminder that unless urbanity, decorum and all those other classical virtues are coupled with an ongoing sense of purpose, the result can be as unsatisfying as complete disorder. —balleras

## CAL TJADER

AT GRACE CATHEDRAL—Fantasy F-9521: *I Showed Them; Bluesology; Black Orpheus Medley; Body And Soul; Theme.*

Personnel: Tjader, vibes, timbales; Lonnie Hewitt, electric piano; Rob Fisher, acoustic bass; Pete Riso, drums; Pancho Sanchez, congas.

★ ½

For years, Tjader's Swedish monicker has been virtuously synonymous with the hybrid idiom of Latin jazz. Many Latins, however, consider him more a borrower than an innovator. Without the stellar Latin sidemen who sustained many of his earlier offerings this latest effort is but a tepid echo of the past.

*I Showed Them* features Tjader on timbales in an extended percussion break over an endlessly repeating and overly familiar two-chord piano vamp. Cal returns to the vibes for a lukewarm rendering of Bags' *Bluesology*, enlivened by a bass walk by Rob Fisher. The *Black Orpheus Medley* is presented as a tribute to the late Vince Guaraldi, but now that quantities of real Brazilian product are finally reaching the U.S. market, watered down imitations like this are rapidly becoming superfluous. The album closes with *Body And Soul*, to which Tjader and crew have understandably little new to contribute.

Concert performances of this sort may be pleasant enough to those in attendance but do not necessarily bear repeated listening in recorded form. —binbaum

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The Thelonious Monk collection is the most essential of the lot, though not necessarily the most accessible. The 32 sides assembled in *The Complete Genius* are, to this day, the most important he ever cut as a leader and composer. Although he later made more polished recordings in most variegated settings, he never transcended the level of creativity he had attained in that 1947 to 1952 period. The bulk of his compositions which were to insinuate their course into our subconscious and conscious musical lexicons—be it jazz, pop or rock—are available here in their original form, as performed by Monk. Virtually no more complete single package portrait of a jazz artist's ingenuity exists. Monk certainly performed at higher levels subsequently, smoothing over his flow of improvisational quirks that distressed so many musicians and critics, but he never wrote with greater concentration or impact. But then, few ever did.

These are intimate, fairly "primitive" recordings with ensembles never any larger than a sextet. Basically, compiler Michael Cuscuna has taken the tracks from *Thelonious Monk, Genius Of Modern Music Vols. I & II* (Blue Note BST 81510 and 81511) and reordered them in a chronological sequence. (For some reason, the last side is out of step.) The 1947 sessions (with compelling performances of *Round Midnight*, *Off Minor* and *Ruby My Dear*) set the Monk trend: invariably romantic melodies with a pleasing and orderly diatonic profile, offset by Monk's loping, disjunct chromatic runs. In a remarkable and organic way, it was a forerunner to Cecil Taylor's own linguistic innovations: Monk's embellishing threads laced themselves around the melodic core, dodging and alluding to it, thus making it more protean—and tangible—by its elusive air.

A handful of tracks from a 1948 session with Milt Jackson depicts a fervid Monk, already refining the art of dialog. Jackson is the lead voice and Monk is a harmonic guide, jabbing at phrases with frenetic punctuations and framing the mellifluous vibes with jolting funk stops. The final early '50s tracks (with Max Roach, Art Blakey, Lucky Thompson, Lou Donaldson and Kenny Dorham) are largely a fusion of urgent bop rhythms and bluesy, relaxed blowing sessions, a congruous mating of often cross-purpose schools. Monk's solos are fewer but richer. *The Complete Genius* is one of the foundation collections of modern jazz.

Two other pivotal pianists, one lauded and the other unrequited, are documented in this series. The acclaimed one, Horace Silver, was like the missing link that got found. His powerful melodic excursions in the late '50s helped to fill the directional void jazz felt in the wake of bop and cool tensions and the death of Charlie Parker. Although it may not be apparent in this age of Hancock's funk narcosis, Jarrett's pious doldrums and Corea's gushy decoy actions, Silver pioneered the soul vision in modern jazz piano. He drew deftly and passionately from a palate of blues, gospel, bop—even country and r&b—to forge a style that stressed a melodic and rhythmic acuity beyond swing—hyper swing. Some called it soul jazz, but today that would earn a laugh. Silver's pursuits, however, were vital and mesmerizing, and they reasserted the joy of a tappable—occasionally danceable—pulse that has a direct bearing on contemporary funk and Latin marriages.

*The Trio Sides* culls the most potent triadic meetings from a 16 year period in Silver's evolution, and they are unadulteratedly rousing. As Ran Blake points out in his definitive liner notes, this collection doesn't even begin to cover some of Silver's most important experiments, particularly the horn voicings he assayed in his '60s quintet, but it's a meaningful diversion. Silver never tires throughout these excursions (although by the time of the final 1968 track with Billy Cobham and John Williams he has grown wistful and introspective), spouting enough infectious musical sub-plots and cross-dialogues to stun Stockhausen. In fact, many of these performances are among the most aggressive of his career. The gospel and Latin flavors are usually present in Silver's right hand, meaning the metric spacing of his note clusters and melodic phrases are terse and confident enough to imply a vast cultural and rhythmic scope. Meanwhile, the left hand plays a constant and dispassionate role, shaping the action with ease and subtlety.

When one advances Randy Weston as a pivotal figure in modern jazz piano, it may be more a critical contrivance—translate that, please, as wishful thinking—than a pervasive perception. But it makes sense emotionally, if not historically, and one suspects that in time this productive spirit's sizable contributions will be widely disseminated and appreciated. Weston currently continues to delve fruitfully into his African and Moroccan musical legacies, although at this juncture his reflections are more intuitive—and dramatically skeletal—than instructional.

*Little Niles* gathers three long unavailable late '50s Weston sessions under the same title. The first, the entire reissue of the 1958 *Little Niles*, is probably the most opulent and fulfilling Weston work readily available, an intricate fabric of charging percussive layers and tight performances, underscored with a sprawling sensuality. Like Ellington and Mingus' boldest music, *Little Niles* is elegant, patient and mystically urbanized in spite of its pastoral influences. The remaining sessions, an interpretive sampling of *Destry Rides Again* and a *Live At The Five Spot* album, are similarly magnetic and progressively looser. This is a fertile and durable collection, all the more endearing to this reviewer for its previous unfamiliarity.

Vibraphonist Milt Jackson is one exponent of soul who has maintained his identity with the form throughout its various permutations.



*All-Star Bags* delineates a crucial transition period in Jackson's journey, when he was converting his bop fluency into a more strident coinage, the reassuring tonal web that has been described as "Bags' Groove." But because bop sonorities tended to be more effusive and the harmonies more involuted, it prodded Jackson to some of his most kaleidoscopic performances. The earliest tracks here, 1952—including John Lewis, Kenny Clarke and Percy Heath—feature Lou Donaldson's rich tenor sax foil. The tonal and spiritual catalyst of the saxophone often extracted the most aggressive and inventive sides of Jackson, and these vernal examples bear that out.

The subsequent 1957 recordings with Hank Mobley, Horace Silver and Art Blakey are less interactive. Still, one can't help noting the progression in Jackson's style, a steep attack and rhythmic push that matches even Blakey's energy. The closing cuts (with Art Farmer, Benny Golson, Tommy Flanagan, Paul Chambers and Kay) are a complete turnaround, sparse, stretched and moody. To distill Jackson's diverse complexions in a single package is a rough task, but Pete Welding has succeeded impressively. And Don DeMicheal's liner notes are revelatory.

*Early Art* is a slightly misleading title for this series' Art Pepper entry, because the nonpareil altoist had been making records under his own name for some four years before the earliest selections here (1956), taken from albums with Red Norvo and Joe Morello. But, unquestionably, this was Pepper's first early peak. (Some would call it his zenith.) During this period he played sweetly in alternating staccato and legato phrasings, weaving generally consonant lines over a blue harmonic

bass and Morello's floating brushes. In pianist Russ Freeman and drummer Shelly Manne, however, Pepper found more provocative imaginations. Freeman's chunky, often disjoint block chord style provided a granite groundwork, while Manne was typically brisk in his subtle way. In the ballad settings, like the rarefied *You Go To My Head*, Pepper is angelic.

For the final 1957 tracks, Art varies his constructions, unwinding from moody minor lines into a facile spray of slurring—sometimes howling—melodic twists. As has been Pepper's wont with drummers, Chuck Flores leans heavily on the cymbals, but with a freer pulse than either Morello or Manne. Art Pepper has rarely recorded with more affecting melodic sensitivity than he did with this band. While time may have dulled the impact, these were bold recordings in the late '50s, a resourceful departure from the Parker shadow.

Just as innovative were the late '60s experiments that violinist Jean-Luc Ponty recorded with Frank Zappa, resurrected here in *Cantaloupe Island*. Thematically, it was Zappa's show, from compositions to arrangements, but Ponty played with a fervor and imagination that was fresh to the rock idiom, if that generic term can be applied here. An outgrowth of Zappa's brilliant *Uncle Meat* and *Hot Rats*, this was a brave vista indeed, blending structural disciplines and rhythmic complexities with rock dynamics and jazz improvisations. It was risky and jovial, and by no means formulized. Tracks like *King Kong* and *Twenty Small Cigars* had as much to do with shaping musical growth patterns in the last decade as *Bitches Brew*, which is no more a qualitative comparison than it is a rhetorical

one. The tracks with George Duke are equally inquisitive, but more intimate and spontaneous. If reissues could inspire musicians to re-evaluate their musical course or values (the ideal role of any historical dissertation), then the present-day Ponty, Zappa and Duke may stand the most to learn.

That is, next to Freddie Hubbard, whose *Here To Stay* volume is likely the soundest vinyl artifact of his career. With the Hubbard set we get into the most rewarding end of the Blue Note series, the unreleased sessions. Half of this package is the long overdue reissue of Hubbard's 1961 classic, *Hub Cap*, a work whose intensity paralleled the same blues trail Miles Davis was embarking on, and whose instrumentation and break patterns acknowledged a debt to the Jazz Messengers. But Freddie's hard-bop verve rules here in the debut of a 1962 quintet session with Wayne Shorter, Philly Joe Jones, Cedar Walton and Reggie Workman. To be blunt, Freddie blows his balls off, undertaking muscular scalar ascents with despicable ease. His supple tone, melodic intuitiveness and interactive capacity point to one of the brightest potentials in the history of jazz trumpeting. He coulda been a contender, but he settled for servility. In a way, it's a greater loss than Clifford Brown, because Hubbard's instincts are still very much alive (witness his tremendous playing on Herbie Hancock's *V.S.O.P.*).

McCoy Tyner's *Cosmos* is comprised of two heretofore unavailable sessions, one combining modal excursions with a string quartet flavor, foreshadowing last year's *Fly With The Wind*. A questing Harold Vick flutters entrancingly on tenor sax over Tyner's shifting chords and romantic runs while drummer

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WILLIE BOBO

Freddie Waits literally explodes. The string quartet provides a poignant contrast to Tyner’s lush forays. In fact, it is positively haunting on *Shaken, But Not Forsaken*, but the function is an ambient one: Once the jazz trio’s motion congeals, the quartet fades. The 1970 sextet recordings with Hubert Laws and Gary Bartz are equally colorful and motile. *Cosmos* illustrates a spirit and command in Tyner rarely seen in his other Blue Note or later Milestone work, which isn’t to demean any of those albums, but instead to imply how remarkable this one is. The fact that this Tyner disc was never available before is a denial of criminal magnitude.

Similarly, *The Prime Element* by the still-greatest jazz drummer, Elvin Jones, is structurally ambitious, but grittier and more and more physical. The 1973 selections place Elvin in the center of an 11-piece ensemble (including Steve Grossman, Frank Foster, Pepper Adams, Gene Perla, Cornell Dupree and Jan Hammer), an uncontrollable group with a permutable vocabulary. The sensual horn matings and slight funky and Cubano rhythmic undertow suggest a recasting of Mingus’ passionate *The Black Saint And The Sinner Lady* in Santana and Zappa settings. The earlier sextet cuts (marrying the horns of George Coleman, Joe Farrell and Lee Morgan) is a more linear project, although every bit as combustible. The soloists solo rather than mingle, hoot and banter. Throughout, Elvin is typically magnificent, always the consummate percussionist.

The final and most perplexing volume here is the tenor saxophonist Booker Ervin’s *Back From The Gig*, perplexing because it took Blue Note nearly seven years after Ervin’s untimely death to release these valuable and infectious recordings. Apparently both sessions (one recorded under the tutelage of pianist Horace Parlan, whom Cuscuna thoughtfully documents in his liner notes) were scheduled for release years ago, but never materialized. The Parlan sextet (1963) was a tough, no-nonsense blues unit. Ervin, trumpeter Johnny Coles and guitarist Grant Green were the lead voices, sly raw and often dirty. Ervin, in particular, played with an inciting bounce and masterful range, lean and to the core. His own 1968 recordings, in cahoots with Wayne Shorter and Kenny Barron, are more expansive, evincing a knack for melding his blues romanticism to modal foundations, and professing some plain big band-inspired truths.

Ervin is the only artist listed here who is no longer with us. Blue Note has paid both him and the living a durable tribute by affording us with this authoritative reissue series. —gilmore

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McCoy Tyner, *Cosmos* (Blue Note BN-LA 460): \*\*\*\*\*

Elvin Jones, *The Prime Element* (Blue Note BN-LA 506): \*\*\*\*\*

Booker Ervin, *Back From The Gig* (Blue Note BN-LA 488): \*\*\*\*\*

# BLINDFOLD TEST



**Willie Bobo**  
by Leonard Feather

William Correa (it was Mary Lou Williams who gave him his nickname at a record session when he was 16) has had three overlapping careers.

Born in Spanish Harlem, he was the son of a Puerto Rican immigrant who worked weekends as a musician playing a 10-string guitar. Around musicians from infancy, Willie was self-taught, picking up the rudiments of bongos, later learning congas and timbales.

The first segment of his musical life was mostly spent with Latin bands, beginning with Perez Prado during his junior high school years. The second found him working with name groups (four years with Tito Puente, three with Cal Tjader, two with Herbie Mann) and freelancing extensively in New York with everyone from Miles and Gil to Pee Wee Russell.

Willie's bandleading career began in New York (Chick Corea was an early sideman) but got under way in earnest when he moved to California in 1969. His multi-cultural, humor-spiced approach to music has lately earned him a Blue Note contract.

This was his second Blindfold Test (the other appeared on 12/25/69). He was given no information about the records played.

**1. GATO BARBIERI.** *Vidala Triste* (from *El Gato*, Flying Dutchman). Barbieri, flute, vocal, co-composer (with Michelle Barbieri); Mtume, congas; Airtto, drums.

Well, the rhythm sounds like what they use in Argentina, and it sounded like something Gato Barbieri would do. I haven't heard him play too much flute, but I've heard him sing a little bit, and his basic rhythm is like a 6/8 thing but more of the Pampas type of a foundation. And I heard a drum that the Argentines use.

I thought it was quite nice, but for me it doesn't really reach . . . no guts, not that much body. It was too simple—he overdid the simplicity. It's like he funk'd the funk—that's what he did. So I would give him maybe two. It didn't really go anywhere.

**2. CHICK COREA.** *Love Castle* (from *My Spanish Heart*, Polydor). Corea, keyboards, composer/arranger; Gayle Moran, vocals; Steve Gadd, drums.

To me that's something like Sergio Mendes would do. I've always liked the Brazilian rhythms and the blending on the voices. I'd give it three, but I think it was Sergio Mendes.

The arrangement was well put together. I liked the drummer very much, and the keyboard work was excellent. I liked that. The band . . . there wasn't that much happening with the band, but the melody was kind of unique. I mostly liked the blending of the voices, and I really liked the bridge part. I think he's using the Moog synthesizer.

**Feather:** It was Chick Corea, your alumnus. What was Chick like when he was working with you?

**Bobo:** Beautiful. Beautiful. He was so accomplished then . . . it was unbelievable. He had it then and he's even gone further now.

**3. CHARLIE PARKER WITH MACHITO AND HIS ORCHESTRA.** *Mango Mangué* (from *The Charlie Parker Story # 1*, Verve). Parker, alto sax.

That one I'd give 50 thousand million stars. That

was Charlie Parker with the Machito band and that's one of the first things done in that style in that particular era. Oh yes! And the tune is *Mango Mangué*. I used to play that song. I'm not sure who composed it, but that was old Bird, yes indeed.

**Feather:** Was that quite an innovation at the time?

**Bobo:** It was. I remember too when he did the one with strings. Yes indeed. I worked with Machito. I was his bandboy for a while. I didn't get to play too much, but I worked for him quite a while. When one of the guys got sick I was in there fronting for a couple of months. I used to go to the dances, carry the books and set up the band. They used to let me play one song a night, about four o'clock in the morning. I got to play congas, bongos, timbales. He was like the Basie of the Latin bands. And Marcelino was like Duke of the Latin bands—Marcelino Guerra.

**4. JORGE LOPEZ RUIZ.** *Amor Buenos Aires* (from *Amor Buenos Aires*, Catalyst). Ruiz, bass, composer, arranger, conductor; Carlos "Pocho" Lapouble, drums.

Take it off . . . please! I don't know who that was, but whoever it was . . . I wouldn't give no stars for that. The drummer rushes terribly. Whew! I just didn't like it at all. It sounded like it came from both the East Coast and West Coast.

I couldn't even focus on the individual players—I just didn't like it at all.

**5. PASSPORT.** *Aguamarinha* (from *Iguacu*, Atlantic). Klaus Doldinger, tenor sax, composer, arranger; Curt Cress, drums.

I liked that. The tenor player sounds like shades of John Klemmer. I would give it three. I liked what they were doing. But I think it's John Klemmer. The solos were great, the tune . . . I enjoyed the whole thing—the way it was put together was excellent.

The music was, basically, a Peruvian type of time. They use a lot of those time signatures, like

the Inca Indians, you know. I couldn't tell, but this is the feeling I get. And I think it was very well put together.

**Feather:** What would you say if I told you it was an all German group?

**Bobo:** German? It was recorded in Germany?

**Feather:** And in Rio. Maybe they overdubbed some musicians in Brazil.

**Bobo:** And the drummer's German? The tenor player . . . I dig it! His ears are wide open and he seems to know the direction he wants to go, and he really put it together. He should come over here and do it!

**6. PAULINHO DA COSTA.** *Berimbau Variações* (from *Agora*, Pablo). da Costa, berimbau (four, one with ring modulator), miscellaneous percussion, composer/arranger.

That's definitely the Brazilian thing. I don't know who it is, but the Brazilian rhythms and the instruments they use—which I enjoyed very much—it's the way they combine the sounds together. I like it very much, but I don't know who it is.

I liked the mood it put me in—kind of a mellow mood. It opens up your mind . . . it grows on you, the more you listen, and things start to come out. It gets prettier. It puts you to thinking a lot. The rhythm is a haunting type of rhythm—that's the feeling I got from the tune, but I liked the sounds. I'd give this four.

**7. STAN KENTON.** *Cuban Carnival* (from *A Concert In Progressive Jazz*, Creative World). Kenton, conductor; Pete Rugolo, arranger. (Recorded December, 1947.)

It sounds like old Stan Kenton to me—Stan Kenton revisited. But the rhythm section, it's not like years ago when he first did it. It's like he tried to recapture that same old thing but it didn't happen. But that's definitely Kenton. I'd give it three.

I think it's Kenton because of the orchestration, and the way he uses the Latin percussion—he uses a lot of the tops, never the bottoms. I don't know who the players were—I was listening to the whole thing. It doesn't seem . . . they're young. But I think it was an old recording. But at first I thought . . . it sounded like he was going back, but putting a new rhythm section in.

**8. FLORA PURIM.** *Conversation* (from *Open Your Eyes, You Can Fly*, Milestone). Purim, vocal; Hermeto Pascoal, electric piano, composer; Airtto, drums, percussion.

I'd give that four. I liked the melody. Who's that Brazilian chick—what's her name, Purim Flora? Yeah, Flora Purim. I had it turned around. I don't know too much about her, but it would be very interesting to meet this young lady. She has quite a unique . . . she reminds me a little bit of Yma Sumac—those type of octaves she used to do. The melody was beautiful, and the rhythm . . . the players were excellent. But she is definitely what makes it happen—you know, that haunting, that thing. I liked the whole group—they did an excellent job.

**Feather:** What records can you think of that you would have given an immediate five stars if I had played them, other than the Charlie Parker, which you did? What else is there in that category that you recall over the years?

**Bobo:** That Chick thing—I could take a relook at that, because it had that pulse. What threw me off was that pace that Sergio Mendes set, except that it got more . . . I was going by the voices rather than listening to the keyboard vocals because he doesn't play that much keyboard. But I would go back and give that five stars.

They're all going in my mind, but I just can't put my hand on any specific one. The first live one that Dizzy did, when Chano was with the band. I would give that five. Another thing would be Bird with strings. Sass and Billy. And definitely Dinah.

I don't know if Ferguson ever recorded that band that he had in the '50s when Larry Bunker was in it. Some of that material I would have given five, he had some excellent things there, and some excellent players.

db

# Profile

## GEORGE LEWIS

by John B. Litweiler

**25** year-old George Lewis is a lifetime Chicagoan, excepting two two-year residences in New Haven: he took his B.A. in philosophy at Yale. During a year away from school, while working in a Chicago steel mill and performing with Fred Anderson and Mual Richard Abrams, the young trombonist decided finally that music was to be his life's center. Thus he considers himself a musician only since 1973.

He was one, of course, before that. He entered the AACM school in 1971, the year he began playing in Douglas Ewart's Elements. His theory teacher was Mual Richard Abrams, clearly the most important influence on his career to date. When asked about the major influence on his trombone art, George immediately replied, "John Coltrane, of course—and then Lester Young, Charlie Parker," and a string of non-trombonists. George took up trombone in school at age nine, and three years later was copying tenor solos from the Lester Young-Oscar Peterson quartet LP ("Not Back Home Again In Indiana, that was a little too tough for me.") Mark that Coltrane influence, though: since the post-1960 revitalization of the jazz language, skill approaching virtuosity has become the everyday standard among the jazz forefront. George Lewis is a man of his times.

He is a near-virtuoso, and tends to be polite when asked about other modern trombonists. Al Grey was the major Basie trombonist during George's tour with the band. "There was the way he'd place his notes and make the rhythm section sit down and complement his style. His compositions were all him, a lot of emotion, energy, surprise and jokes. Now I'm listening more carefully to what he said about getting ideas through instead of actually running off a bunch of notes. He'd say, 'Slow down, so you can hear yourself play.'" J.J. Johnson's deliberate analysis of Parker's music was, George feels, echoed in his own study of Warne Marsh's "Marshmallow, the Anthony Braxton recording—this was before I met Anthony. I worked on that line for a month. The techniques that I needed to do that involved a lot of tonguing I didn't know, and that was a good vehicle for learning."

And George played aside trombone innovator Lester Lashley in the Abrams band. Concerning Lashley's famous *Sound* solo with Roscoe Mitchell (Delmark 408), George says, "He didn't exclude any sound from his spectrum. He was about anything that would get sounds for their own sake, and just letting sounds be themselves—without worrying about connecting them right away into some sequence and putting psychologisms inside of it. Just let it be for a minute, and you'll come out with quite a bit. I hear Gunther Christmann doing that. Joe Bowie is another guy who investigates sounds very thoroughly today. I especially like him and Christmann, for the way they get the shit happening when they play."

36 □ down beat

This recurring concern with sounds is an important aspect of George's thought, and so is his preoccupation with technique ("I practice out of Eddie Harris' saxophone books.") George's technique and musically more abstract choices contrast with Ewart's poised stance. To date George has appeared on only three L.P.s, two with Anthony Braxton and one with Roscoe Mitchell ("That duet for soprano and trombone was written for Doug"); by the time you read this, his own Toronto solo concert L.P. and new works on Mitchell and Barry Altschul L.P.s may be available. His performances on each provide a clear view of his style: it's directly in the mainstream of the modern (post-Rudd, post-Lashley) trombone. But like the younger trombonists he admires, George's interest is in sound and electronic-inspired music.



HERB NOLAN

In fact, when the youthful Lewis was discovering Parker and Young, "People tried to get me interested in electronic music. I didn't like it—it sounded like a bunch of bleeps and bleeps to me. It wasn't until much later, when I got a record of Stockhausen's *Gesang Der Jungling*, and heard Subotnick's music, and Feldman's, and Babbitt's action, that I got interested." George was attending a private school at the time, and it even had a music instructor who taught improvisation. His major training began at age 19, though, in the AACM School. "Mual wasn't my only teacher—everyone taught. The AACM has an oral tradition of getting involved. The oral tradition is basically a network of friends and acquaintances. I learned who the musicians were, and this is just as important as learning theory and music. It enabled me to check out other people in the Chicago framework."

"The first time I played with Douglas was a couple weeks after I started playing in the AACM. I met him at this big concert that Steve McCall was doing. That was a big first time for me—I got involved with a lot of people right away. I was thrown into a real maelstrom of personalities and situations and concepts." George was at Yale in this period, and he considers the most important part of his

college time spent with pianist Anthony Davis' sextet. "The Mingus-type thing was attracting his attention. As the band got more sophisticated, his music went through a lot of different times and rhythms and keys and sounds. I really think he's a great composer. At one time we reinforced each other's desire to be involved in the music. He's badder than ever, now, playing in Leo Smith's group and with his own group. I want to play with him again."

It was Abrams' conversations that convinced George he should major in philosophy when he returned to college in '73. But in the meantime his long association with Fred Anderson began. "I'd started composing for Tony Davis' group, and gradually introduced material into Fred's group. By now I have a fair number of compositions in his repertoire. Basically they're centered around the sound of the tenor, sometimes making it less prominent, sometimes letting it stand out in a soloistic situation, sometimes in counterpoint. See, Fred is a very unusual kind of player. His sound is so interesting, and completely different in each range of his horn. For example, in the low register it's real deep and has a lot of overtones. What all that means to a composer, especially with Doug's bass clarinet, and when Billy Brimfield's playing trumpet—and even when we're playing a unison line, the richness of texture is very far out."

Besides the four horns—Anderson, Brimfield, Ewart and Lewis—the group included bassist Felix Blackmon and drummer Hank Drake, with vocalist Iqua Colson sometimes added. Typically, Lewis, Ewart, Blackmon and Drake would reunite to perform apart from the Anderson group, but George performed several times with Roscoe Mitchell, among others. Yet his musical career necessarily progressed alongside his work and schoolwork. George leaped at the chance to work two months with the Count Basie band in early 1976. "It was the first real period of uninterrupted study I'd ever had. I got the chance to practice every day. I was able to read books about music and talk to cats about music on the bus and in the hotel. Plus I was always given total freedom." (Two band pieces featured George as soloist, and he even wrote an arrangement for Basie—"I don't know if they ever played it.")

But a more important association began for George in the winter of 1976. "I'd listened to Anthony Braxton's music for a long time and I really liked it. Listening to his *M488* record got me interested in all this 12-tone action. I used to listen to it every day, just to get the idea of how the phrases moved. The first time I met him was on this Creative Orchestra recording date. People had told him about me, and when this thing came up, he needed three trombone players. I also worked with him as a duet and, just last week, as a trio, with Mual on piano. I've been with him since about last May of '76.

"This period with Braxton has produced some very beautiful changes in the way I look at music, and I'd like to continue that process. It's always been my good fortune to be around guys who are real heavy conceptualists and structural thinkers. Braxton's thing is very way out. He's a very nice guy, very concerned with a lot of different things and very insightful. And working with Anthony gives me a chance to try out my new compositions, too, because he can play them so fast. He's always composing." George described a period when

the Braxton group performed for five nights, and Anthony wrote five new compositions in that period—and laughed as he added, "Anthony doesn't go back and play his very old compositions very often."

Meanwhile, George's growing interest in electronic music, reinforced with conversations with composer-performer Richard Teitelbaum and others, at last led to his acquiring a Micro-Moog last fall. "I've been wanting to get one of these for a long time. I wanted to make one at first, and then decided it would be very difficult and time-consuming. I'd like to get a more elaborate one, an Arp 2500 or something. The synthesizer had never really gassed me until I got a chance to hear some records and read about electronic music, find out something about sound and about physics.

"First of all, the synthesizer is fun. I think nobody has really used it in *our* music over a long-term basis, in the AACM music and the music that preceded it. You have a whole new source of available sounds, rhythms, timbres and colors. It's just a matter of organizing them rhythmically so the pulse of them fits with what the instruments are doing. This causes the instruments and the synthesizer to redefine themselves. It's another process of change. With the Micro-Moog, if you have your rhythm thing together, you can do things with it that make it sound like it's more complex equipment. Now complexity for its own sake is worthless, and color in itself is not the point. I want to be able to do everything with it that can be done with any instrument. At some point, it's got to be on the same level as my trombone. To just use it for one thing is a waste of a great instrument."

George has already used his synthesizer in concert with *Quadrisect*, but that quartet has included other Lewis experiments as well. He's done multiple-tracked tapes over which the group performs (and there's a three-trombone piece on his solo album, all horns played by Lewis), and he's played his new tubenhorn with *Quadrisect* (there's a photo of George playing it on Braxton's new Arista double album). Presently, *Quadrisect* seems near the heart of George's interests. "I always wanted a group with no piano, bass and drums. You can turn the sound of the group into anything you want. Ideally, any sound I might compose would be created in the course of improvisation by the group. The basic dilemma for me as a composer is that it's not really necessary to write anything. You're actually trying to get sounds through composition that you don't get through improvisation.

"I like the feeling of a nice, singing, beboppy line, real slick, like playing basketball. We have the capability of putting on Supersax style. Another piece I wrote involved this Louis Armstrong thing I was listening to. It doesn't sound like Louis Armstrong, it's just a sound (George sings a two-note motif), like a singing sound. And here's Johnny Dodds up here (sings). First thing you do is, goodbye bass and drums, get rid of the piano and banjo. Now you've got four horns going (sings). What you've got is sound in space. It sounds like slaves singing, maybe a bunch of guys rowing, or like an old song from Africa. Just that one sound extracted can do all that."

*Quadrisect* has performed in the east as well as in Chicago. Ewart has gone east with George, and his steady performing with the Braxton quartets and quintets has resulted in international performing. A jet-age man,

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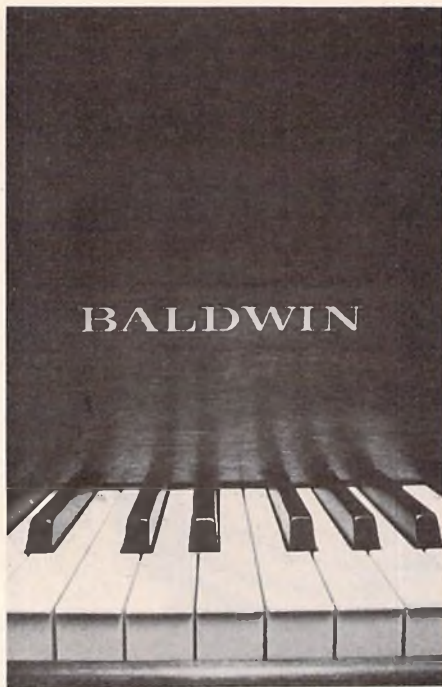
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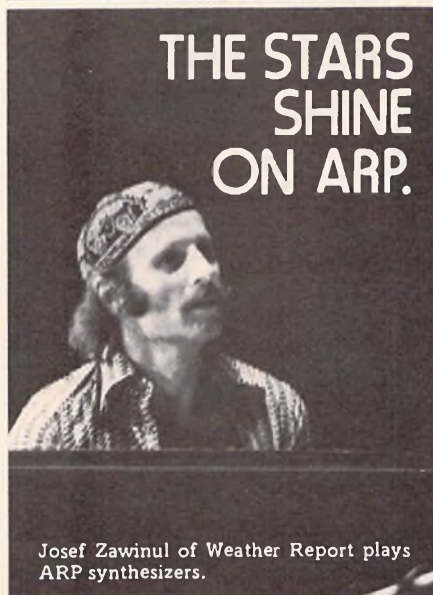
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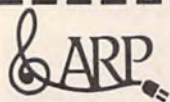
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George finds his present life of movement exactly to his liking. "I don't think I can be placed in any specific place. I keep my apartment here in Chicago. This is the only place where I can get serious work done because it's the only place where I have all my tools. So I live in Chicago." Optimistic and gregarious, George stands at the beginning of what may well prove a fascinating career. For now, he actually lives wherever his music is heard.

## STEVE REICH

by kenneth terry

Judged by traditional Western standards, a piece like Steve Reich's *Drumming*, his longest work to date, might be considered repetitious and boring. Based on a single rhythmic pattern, the 90-minute piece has no harmony or melody in the conventional sense. Many rhythmic variations and several shifts from one set of instruments to another occur in the course of *Drumming*, but so gradually that one hardly notices them when they happen. The overlapping of identical or similar phrases played one or more beats apart creates "composite" melodies which would sound familiar to African or Balinese audiences. But nothing in the experience of most Western listeners would prepare them for this type of music.

Nevertheless, *Drumming* has received a number of successful performances in both the U.S. and Europe since its world premiere in 1971. It has also been recorded, along with two of Reich's other works, by Deutsche Grammophon, not a label known for taking wild chances on avant garde music. Columbia and Angel, too, have made recordings of Reich's music; and an album featuring the composer's latest work, *Music For 18 Musicians*, is scheduled for release this year on a new label affiliated with Polydor.

When the ensemble which performs all of Reich's works premiered *Music For 18 Musicians* at Town Hall last year, Robert Palmer of the *New York Times* gave the piece an enthusiastic appraisal. "The vibratos [in the work's 'pulse' sections] seem to quaver in and out of phase," he wrote, "producing a lovely, shimmering radiance quite unlike any sound this reviewer has ever heard." Jacques Lonchampt of *Le Monde* in Paris, where the composition was later performed, compared the gradualism and grand simplicity of Reich's style to the musical processes of Bach. Beyond this, however, Lonchampt was only able to say that Reich's work was related neither to romanticism nor to serialism.

At a loss for any really apt comparison to Reich's music, critics often call it "hypnotic." It can have that effect, the composer told me as we sat in the kitchen of his lower Manhattan loft, if the listener doesn't pay careful attention to its unfolding patterns. But that isn't Reich's intent. "I'm aiming for a state of heightened normal consciousness, not a state of hypnosis or a state of semi-consciousness."

Shorn of the beard which gave him an oracular appearance in old photos, Reich seemed to be fairly relaxed. But his normally rapid speech accelerated to tempo presto as he began to discuss *Music For 18 Musicians*.

"The women's voices and B-flat clarinets are doubled together. They sing and play melodic patterns that are generally in a rhythm that came out of a piece called *Clapping Music*." He clapped out the beat. "That

rhythm starts like this"—again he clapped—"but you could also start by stressing the sixth beat and picking it up from there; so it would be like this." And he clapped out a third rhythm.

Reich clearly revels in the magic of rhythm and the pulse in the blood. He performs on piano and marimbas with his ensemble, and feels that the rhythmic aspect of his work eliminates the need for a conductor.

"One of the earliest intuitions I had when I went to Julliard was that I didn't feel attracted to the function of the conductor. It seemed wrong to me. I thought, 'Why does someone who isn't playing have to be there?' And if you trace this back, you find that in baroque music he doesn't have to be there. When music had a steady tempo, which it did during the baroque period, it was easy to stay together rhythmically.

"As tempo became more flexible, starting in the classical and accelerating in the romantic period, when you get into Brahms and finally Wagner, the conductor became absolutely crucial. Because not only did the tempo begin to fall apart, but associated with that, so did the tonal center. Rapid changes of tempo went with rapid changes of key, until you finally hit Schoenberg and 12-tone music.

"Obviously, I'm more sympathetic to Stravinsky's music than to Schoenberg's. I am interested in music which has a steady pulse and a clear tonal center, and I always have been." Reich's voice trailed off. "I was also very interested in jazz when I was younger."

Reich's earliest music memory is of banging away on the family piano at the age of four or five. Later he took piano lessons for about three years, but he didn't really get excited about music until he was 14 and heard a record by George Shearing. Soon he was listening to Miles Davis and Charlie Parker, too.

At about the same time, a friend introduced Reich to Stravinsky's *Rite Of Spring*. "I think that experience must have had a lot to do with changing my life," Reich commented, "because I was just amazed that such a thing existed." Along with Bach, Shearing, Davis and Parker, Stravinsky became one of the seminal influences in Reich's musical development.

During his high school years, Reich studied drumming with Roland Koloff, now the principal tympanist of the New York Philharmonic. After he had worked up a few chops, Reich and a piano-playing friend formed a jazz group. "We started getting jobs playing the local dance schools, synagogue and church jobs and so forth. When I went to college [Cornell], I partly supported myself by playing fraternity dances for the Black Elks in Ithaca [N.Y.].

"My idol in those days was Kenny Clarke, because he was a drummer who had an extraordinary sense of time but wasn't a virtuoso. He didn't have perhaps the technique that Max Roach had, but he could make the band swing more. I was drawn to that, since I was not a virtuoso." Above all, Reich added, Clarke's playing made him want to "feel" the musical "time," and "that pursuit stayed with me."

Another thing that stayed with Reich for some time after he chose composing as a career was the fear that his lack of virtuosity might prevent him from reaching his goal. "First I was a drummer and I played trap drums at 14," he explained. "Then I went to Julliard later on, and became ashamed of being a drummer, so I swept this under the rug:

and I was left feeling ashamed that I was such a poor piano player."

Having majored in philosophy instead of music at Cornell, Reich had to enter Juilliard as an undergraduate. And he only got into the famous music school "by the skin of my teeth," he recalled, after studying piano and harmony with Hall Overton, a composer and jazz musician.

While at Juilliard, Reich wrote "free atonal" music which was performed by his fellow students; in addition, he met Art Murphy, who was later to become a co-founder of Reich's performing ensemble. Reich never graduated from Juilliard. After three years there, he migrated to California and entered the master's program at Mills College. During this period, he studied with composer Luciano Berio, who exposed Reich to the music of Stockhausen and Boulez. One day, observing that his student was more interested in rhythmic variations than in tone rows, Berio told him, "If you want to write tonal music, why don't you write it?"

According to Reich, Berio's remark was very helpful to him, "because he clarified the fact that basically I had never stopped writing tonal music." Yet Reich's formative works cannot be classified as either tonal or atonal: They are electronic pieces in which the "musical" material may consist of no more than a line of speech played back against itself. What Reich was beginning to explore in such works as *It's Gonna Rain* (1965) and *Come Out* (1966) was the rhythmic and melodic relationships among identical phrases that are one or more beats out of time with each other. This preoccupation with canonic structure or "phase-shifting," as he called it, marks all of Reich's work through *Drumming* (1971), except for *Four Organs* (1970).

In *Four Organs* and later in *Music For Mallet Instruments, Voices And Organ* (1973), Reich experimented with augmentation: i.e., the lengthening of time values assigned to the tones in a given phrase or chord. By juxtaposing several phrases that had different time values but contained the same sequence of pitches, Reich discovered, he could evolve a whole new set of "composite" melodies. As he pointed out in our interview, this procedure is analogous to that used in many four-part Organum works of the 11th Century, where an augmented fragment of plainchant serves as a "cantus firmus" to integrate the other three moving voices.

Reich regards *Music For Mallet Instruments* as "a breakthrough piece" in his career. In this work, for the first time, he was able to combine the rhythmical intricacy of works like *Drumming*, which primarily use notes with short time values, with the augmentation technique developed in *Four Organs*. However, he is dissatisfied with *Music For Mallet Instruments* because it requires the sound of an electronic instrument (the organ).

"I have been moving away from electronics, particularly electronically generated sound, which I was never attracted to. Even in my early tape pieces, I used the human voice as opposed to oscillators. . . .

"My feeling about electronics is not purely a matter of taste. For instance, when you press down a key on an electric organ, you're turning on a switch, and the tone will hold an exactly steady pattern as you put it through an oscilloscope. Now take the same note, give it to a violinist, and ask him to play perfectly in tune without any vibrato. Put him through an

oscilloscope and what do you see? You see tiny little micro-variations in the tone, because no human being can play like an electric switch, nor would anybody really want them to.

"Micro-variation is something that you sense without an oscilloscope or an acoustic analysis. When you walk into the room, you hear it, you feel it in your heart, because you've grown up with music that way. And when you lose that, you also feel a deadness in character, although it may be loud and grabbing your attention by force of volume."

In Reich's opinion, electronic instruments "are going to pass away and be forgotten pretty soon." He did not deny that they have become indispensable in the pop music field; however, he saw this as a temporary, "ethnic" phenomenon. "Rock musicians are working with something that is as natural and as folkloristic for them to work with as it would be for an African to work with drums 20 or 1000 years ago, before there were transistor radios in Africa. In our society, it's 'ethnic' to play electric organs and electric guitars because they're natural to our environment. And they're very rapidly becoming ethnic to all parts of the world. The world's ethnicity is becoming more homogenized. On the other hand, that includes bongos and marimbas and claves in America, as well as electric organs in Cuba. It works both ways."

Reich's work shows affinities with two particular non-Western traditions: Balinese gamelan music and African drumming.

Gamelan music has fascinated several Western composers, including Debussy, Henry Cowell, Lou Harrison and Alan Hovhanness. Its characteristic sound is produced by bronze-keyed idiophones (similar to xylophones) and various types of gongs and cymbals. Both the idiophone musicians and the drummers in a gamelan orchestra play interlocking parts which result in composite melodies.

In 1973, Reich studied gamelan music with I Nyoman Sumandhi, a Balinese musician who was in residence at the University of Washington in Seattle. Reich has never used Balinese instruments in any of his pieces, since he prefers instruments which are tuned to Western scales. But he did learn something from Sumandhi about the theory and practice of gamelan playing.

During the summer of 1970, Reich went to Ghana and studied with Gideon Alorworye, a master drummer of the Ewe tribe. He learned to play some of the elementary drum patterns and also transcribed them into Western notation. Sickness forced him to return to New York after a few months in Ghana; but he had already achieved his objective, which was to improve his understanding of African music.

There are superficial similarities between the ensemble drumming of Ghana and Reich's own *Drumming*, written during the year after his trip to Africa. However, the composer has stated that what he experienced there only confirmed his own artistic intuitions. Furthermore, in a book entitled *Writings About Music*, Reich asserted his complete lack of interest in "imitating the sound of some non-Western music. . . . This method is the simplest and most superficial way of dealing with non-Western music since the general sound of these musics can be absorbed in a few minutes of listening without further study. . . . Alternately, one can create a music with one's own sound that is constructed in the light of one's



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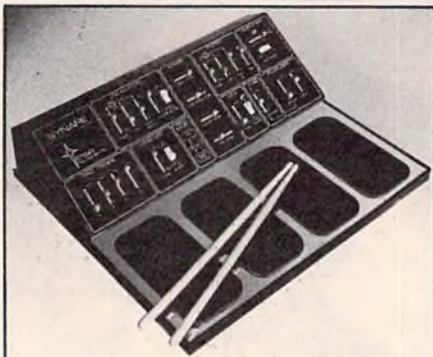
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knowledge of non-Western structures. . . One can study the rhythmic structure of non-Western music and let that study lead one where it will while continuing to use the instruments, scales and any other sound one has grown up with. This brings about the interesting situation of the non-Western influence being there in the thinking, but not in the sound."

Reich is now taking lessons in cantillation, the ancient Hebrew musical system used by cantors when they chant from the Torah. Part of his interest in cantillation stems from curiosity about his own Jewish religious and cultural heritage; additionally, he is intrigued by the fact that synagogal chant was the forerunner of Gregorian chant.

In his never-ending quest for the roots of various musical ideas, Reich sees himself as a traditionalist. "To get in touch with information that's very, very old and to have that ring a bell now is a way of verifying values," he explained. "Let's say you have an intuition about something being valuable. If you look in any one of a number of ancient traditions and you find confirmation of what you were looking for, you find precedent for it, you find that other people felt this way, thought this way

and made music this way, it's a cause for rejoicing. You know you're on the right track."

With all these influences at work on him, does Reich regard himself as a Western composer anymore? "I feel that yes, I'm writing Western classical music, but you've got to take that term under advisement, because today its meaning has changed. I believe that 20 years from now, people will say, 'Western classical music in this period of time went under heavy non-Western influence and dug back into its own roots.' Because where are the roots of Western music? Well, they go back to Gregorian chant, Hebraic chant, and finally you find out that world music and Western music were linked if you go back far enough.

"To simply say that a Western composer is somebody who exemplifies the music from Mozart through Schoenberg is to cut yourself off from history. Because you're talking about 1750-1950, just 200 years. We have some musical information going back 2,500 years. Why must 200 years of history in one particular part of the globe be 99% of your information? It's fine for those who wish to be that way, but I no longer see it as necessary or realistic." db

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## RALPH MACDONALD

**Personnel:** MacDonald, percussion; Mike Brecker, tenor saxophone; Barry Rogers, trombone; Mike Lawrence, trumpet; Eric Gale, Hugh McCracken, guitars; Chuck Rainey, bass; Steve Gadd, Rick Marotta, drums; Richard Tee, Arthur Jenkins, keyboards.

## DAVID SANBORN

**Personnel:** Sanborn, alto saxophone, vocals; Himra Bullock, guitar; Rosalinda DeLeon, keyboards; Mark Egan, bass; Steve Jordan, drums; Sammy Figueroa, Raphael Cruz, percussion; Lani Groves, Cat McCrod, vocals.

## Smucker's Brooklyn, N.Y.

Ralph MacDonald once asked me to feel his hands. I expected calluses and that's what I figured he wanted me to feel—the "man-do-I-work-hard" syndrome of percussionists. But MacDonald's palms and fingers are as smooth as some of the skins he caresses. And that's the point—he doesn't pound away; he plays along.

His sidemen are his friends—they have been playing together in the studios of both coasts for many years. When they get together on stage, it's for fun—and the smiles on their faces amplify the fact.

The tunes are familiar to his audiences as they are, for the most part, from his hit Marlin album *Sound Of A Drum*. But the arrangements differ and improvisation is the key to the differences. *Jam On A Groove*, for example, utilized Mike Lawrence with some fine tonguing techniques. Lawrence, new to MacDonald, is an inveterate sitter-in. He plies the clubs around Greenwich Village, sometimes even getting paid.

The set opened with a very Latin-ed *Mr. Magic*. Barry Rogers, currently a habitue of Latin bands, took the solo spotlight as Mike Brecker and Lawrence riffed behind him. Brecker's styles take the shape of whatever piece he happens to be involved in. On *Sound Of A Drum* he got a soaring Getzian mode from the easy Calypso tempo. As he de-

veloped and extended the solo, his Coltrane influences shone through, getting more gutsy than Getzy. On *Something I Can Feel* he got nasality and individuality into the act.

*Theme From The Outcast* featured Hugh McCracken and Eric Gale in back-to-back solos showing their differences. McCracken, playing a solid body, was more funky than Gale, who still uses the big baby from Charlie Christian's time. Gale got some soul into the tune, but it was basically blues-rooted. All the while MacDonald was toying with a seeded can or striking a tambourine in such an oversimplified manner as to make one say, "Hey, how come I never thought of that"—all for effect, not attention.

The concluding medley included *Keep An Eye On The Sparrow*, from the TV show *Baretta*, which segued into *Calypto Breakdown*. In *Sparrow* we saw the street musician MacDonald as he accented different beats each time he struck a cowbell or a field drum. His conga playing is also simple and direct. The breaks between him and the drummers give everyone a chance to display their talents.

The Sanborn set was rather disappointing by comparison. True, this was the first appearance for Sanborn's new group, which includes singers for the first time, but the percussionists tended to drown out the soloists. Sanborn's light touch, with the same nasal tone that has become so popular since the success of Grover Washington, Jr., is not strong enough for all that power-playing behind him. Pianist Rosalinda (she prefers her first name only) had a spot or two, but nothing allowing her to do some of the stretching out she is capable of. The group seems to be over-arranged in spots. From *That Whisperer*, and *Promise Me The Moon* and on through the whole set, there was a sameness in sound.

A word about Smucker's. Here is a large (600 seater) cabaret not unlike the Bottom Line or the Roxy. The place is "live" as hell with the oft-times overly strident sound system doing nothing more than making the



audience talk louder. Service was courteous and prompt, a far cry from opening night when one was unable to get a simple taste of Jack Daniels. And Brooklyn needs a quality establishment like this one. —arnold jay smith

## ANTHONY BRAXTON/ MUHAL RICHARD ABRAMS

Wise Fools Pub  
Chicago

**Personnel:** Braxton, reeds; Abrams, piano; Henry Threadgill, reeds, flute; George Lewis, trombones; Malachi Favors, bass; Don Moye, drums.

The AACM has not deserted Chicago. Though many of the veteran players and newer creators have been making themselves heard at last in the Apple, they still have loyal, longtime listeners in Chicago who turn out in force for special occasions. Like the night Muhai Richard Abrams brought a forceful sextet into the Wise Fools Pub, on the popular north side night spot street, Lincoln Avenue.

Drummer Don Moye and bassist Malachi Favors wore face paint. The horn line was not uniformly dressed but was uniformly talented and ambitious. Anthony Braxton, in a cardigan, held his alto sax; near him stood his soprano, flute, contrabass clarinet and clarinet. Henry Threadgill was ready with his baritone sax. George Lewis, in bib overalls, was preparing his trombone.

The music started with an unassuming piano triplet and took off right into an oblique head. Braxton came on fast, but the rhythm section was right with him, Muhai subtly suggesting with percussive chords new limits for Braxton to push against. As Malachi walked (his early evening constitutional), Moye skipped and splattered along. For a moment their combined textures recalled Eric Dolphy's classic LP, *Out To Lunch*. Braxton paused until unpleasant feedback could be corrected, then launched fervently into a discourse through his horn. The content of his argument was not accessible, but his manner was clear—fluid, decisive, unrelenting. Squawks might accidentally break through his surest passages, but more often he'd catch the harsh ideas in his throat and deliver them through his mouthpiece, destroying a smooth notion so as to start building another, less fragile, phrase. Create—destroy—create was the format of his solos.

Muhai's hands are spiderly. Right and left interlock to string out long chords (more solid than arpeggios), or his fingers fly away from each other's intentions in wild counterpoint. Behind him, Moye was in his element with stretched skins to beat. One of the most responsive percussionists, Don can play the tune, turn rim shots into rolls, or splash fast on all his cymbals. Malachi's pulse is seldom amplified, so close attention is needed to hear him pluck what *must* be silk bass strings. The question of whether Favors follows his colleagues or if they take cues from him will remain one of the AACM mysteries—but he's never anywhere but at the right tempo and density for the sound of the group.

At times it seemed Moye was pressing too hard, but then he'd subside. George entered as Muhai pushed notes together, as though trying to utter the alphabet in a syllable. Lewis' long



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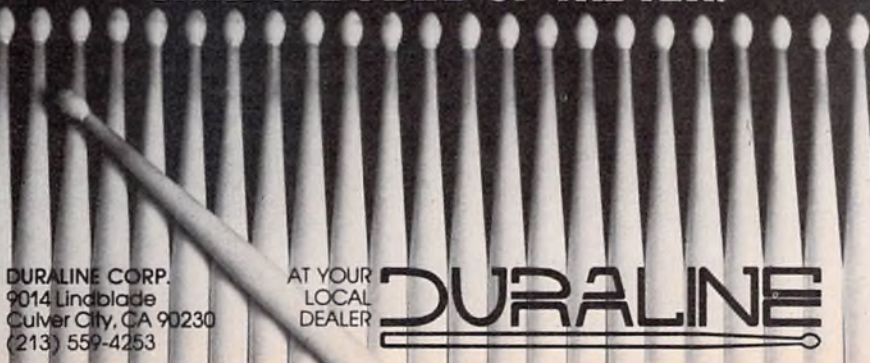
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reaches sob like soap opera sentiments, and his shakes are obstreperous; his pure tones sing and his smears are handsomely restrained. He gets a large range of dynamics, from brays to whispers, and knows how to gracefully use half a dozen mutes through a three chorus solo. Every time he plays he reveals himself to be a great trombone player. Like Muhal (and trumpeter Leo Smith) George is somewhat elusive—his playing draws the listener in, then befuddles ears with smooches, burps and blasts. As one tries to reconstruct the logic, George recapitulates with confidence and puts his horn down. You're still trying to catch up with him.

Threadgill blew next, using his deep horn to make climbs that dipped like the rise and fall of foothills—the tension-release pattern again. He had one note as a pedal point: after rambling the rich register, then hunching into and straining, but not breaking, the false upper reaches of his horn, he returned to the low row, panting almost sadly, hesitated over the drums, then plunged on. As he ended his ascent, Moye snapped into an energetic din of a solo and never lost control. The horns came in at once, crossing each other then stepping together. The ensemble stopped on a dime.

The next piece was made of trills and space, like the wind blowing over a marsh. Threadgill used his flute and piccolo in duet with Lewis' bone, then Braxton's soprano, then Muhal's keyboard. Henry fell out, and Braxton took up his contrabass clarinet while George valved a euphonium. They marched for a bit and the next juxtaposition was Threadgill's piccolo against Anthony's soprano, with Malachi bowing and Moye using brushes. Muhal, hands raised over the keys, turned to watch his sextet and selected a lone key to strike intermittently. Slowly, the sounds coalesced. Lewis' rubber plunger muted his dented, tuba-like brass. Braxton kept up a steady, two-note alternation while George warbled. Muhal took up the two-note dirge, and Malachi bowed it: Moye struck his drums with mallets, and the horns—Threadgill on clarinet now—were mellow. Moye elbow-tuned his snare, and from Henry's clarinet came a quote of *You Don't Know What Love Is*.

The audience, including a contingent of young, music-loving Chicago poets, several db contributors and the usual frequenters of the bar, were unprepared for the last tune of the set. Muhal and Co. tore into *Cherokee*, a venerable bop standard based on *I Got Rhythm* changes. Now, AACM groups generally avoid such anthems: Abrams himself has denigrated "tin pan alley tunes" as hampering creative expression. But the sextet did their bop heritage proud. Threadgill got off some hot tenor and Braxton followed on alto, shooting off eighth and 16th and 32nd notes; George swung. Muhal's ringing changes surged on, Malachi's fingers were running and Moye moved the group with nearly traditional hi-hat accents. All brought new vigor, technique, understanding and pride to the familiar tune in the 30-year-old style. They haven't given up bebop as a closed context—they expand upon it, while experimenting with the rest of musical conventions.

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—Howard Mandel



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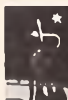
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street from the dock. Crowds of people greeted the passengers and were most jubilant when the musicians came out. For the most part only the musicians went across the street instead of into the waiting buses. The buses were to be our only means of seeing the island according to Plan A. When Plan A failed due to lack of restraint on the part of some press and musicians, the Cuban authorities seemed to throw up their hands, yielding to our desire to mingle with the population.

Music is so much a part of the everyday life of Cubans that it's almost redundant to comment. A *son montuno* blared forth from a sound truck. *Guantanamera* spewed out of the mouths of almost every Cuban guitarist wherever we went. (If we never hear that tune again it will be too soon!) Instead of diversity of musical fare the tourists found "Juan, Tom and Mary" (what the press corpsmen dubbed that hateful thing). The staged performances at the National Hotel offered some respite. In this once-proud playground, amid palms and a pond laden with fruit, we were treated to a stage band reading charts of tunes like *La Manisero* (*The Peanut Vendor*) and Spanish versions of the disco hits of Beethoven's Fifth and *Sixteen Tons*. Of course there was the ever popular *Guan*. . . . At least the band sounded fresh, featuring some beautiful soaring trumpet work by the son of Angel Chappotin, El-pedao. Chappotin the younger, was thrilled at seeing one of his idols, Gillespie, and the two waxed on for some time.

After the male and female singer properly dazzled us with some interpretations in a husky monotone laced with screaming dramatic readings, a charanga band played. With genuine wooden flutes and crying violins, the charanga group was by far the best we'd heard so far. While the early conjunto played the tunes we knew and were able to dance to, the charanga laid down smooth rhythms and the romantic harmonies that some remember hearing in live remotes from this same spa in the '30s and '40s, or in Carmen Miranda movies. In fact, the fruit in the pool reminded us of Carmen's headgear.

It wasn't until the late night crowd arrived that we were able to get down with the musicians. Seated at a table was a party consisting of the vice minister of culture, Quentín Pino Machado; his attache; a beautiful singer, Farah Maria; and other musicians and singers from Cuba. The discussion was split into various groups. Diz held one conclave in a corner. Amram was in another and this writer was inadvertently in the center of the table speaking English with a singer.

It was learned from Chappotin that musicians in Cuba are subsidized in everything. Their instruments are bought for them, their music and education are paid for as well. Diz asked what role music played in the socialist system. Chappotin answered, "Whatever we want, as long as it suits some purpose." The answer was as open as he believed his role to be.

From the discussions going on around us, and through our attractive interpreter, we learned that there is a new type of vocal arranging and writing going on. "The new lyrics would be geared to the new system in Cuba," she began. "With new women's positions beside their men, we need new kinds of songs about new kinds of things, even new kinds of love. There are to be new kinds of work songs

for both men and women." Music will become geared more to the common good than the dancing feet.

The gab session went on until early morn when we thought it befitting to leave, since the vice minister had already gone. Drummer Elio Reve lasted longer than we did. Here's a man who plays bebop drums, leads a band that plays popular music, and is very active in radio and television.

Cuban radio and TV are very major employers of musical talent. The I.C.T., as it is called, produces many shows and virtually everyone plays in one capacity or another. The members of a group called Irakeres play individually for the I.C.T., but when they are together they lay out some of the best sounds on either side of the Caribbean.

At a jam session set up by the Culture Ministry for the benefit of the visiting musicians, Irakeres set the Havana Libre Hotel ablaze. At one point trumpeter Arturo Sandoval soared to heights that made Diz wave a tablecloth in mock(?) surrender. Alto saxophonist Paquito D'Rivera played with the sting of an Adderley, the drive of a Parker and the warmth of a Carter. The leader of the group was organist Jesus "Chucho" Valdes. Electric guitarist Carlos Emilio Morales and bass guitarist Carlos Puerto sounded as though they had been listening to rock all their lives. They had indeed been picking up radio broadcasts from Florida and elsewhere, but the facility and the tonal textures sounded as though they came straight from Corea or Santana. Put those on top of a basically native rhythm section of bata and conga drums and the sound becomes incredible.

The American stars were caught off guard but recovered quickly enough as Getz borrowed a 30-year-old Selmer from Carlos Averhoff of Irakeres for his choruses, and Amram made himself right at home with tin whistles. Mantilla merely walked up to the conga section and blew some.

Later that evening, the formal concert took place. There was some consternation aboard ship that personal invitations were not available for some of the passengers who came to Cuba with only this concert in mind. Most got their invitations one way or another, through friends in the press or musician ranks. There were still some "civilians" smuggled aboard the press and musicians buses, however, to get into the Teatro Mella by special privilege. The Cuban audience, too, was there by special privilege.

In Cuba there is a system of bonuses, we are led to believe, that is not strictly monetary. Cubans are given the option of receiving ration cards for extra clothing, shoes or, in this case, a concert for an extra day's work or extra favors bestowed or whatever.

They were warm and generous in their applause. Most knew when to applaud as far as soloing was concerned and they were most impressed by vocals and displays of percussive talents.

Hines opened with a dazzling show, again featuring Rutherford, who may well be the mainstream Anthony Braxton. He plays every conceivable woodwind instrument, even if it means changing them as quickly as the bar structure will allow. Graham's *Caravan* brought the first sustained applause of the evening and Marva Josie laid them in the aisles with a rendition of *Kansas City* that impressed the press as well.

Ry Cooder, a blues singer, handled himself

well. His versions of songs in the manner of singers of the '20s and '30s went over smoothly, but his Spanish interpolations were the best received.

Then came Amram. While the entire concert was a dedication to Chano Pozo, it took David's fluent Spanish to tell the crowd about it. For his piece in memory of the late drummer, he had two Cuban groups on stage with him. As it turned out, they were not supposed to be there. David had convinced the authorities to allow their appearance, and while Hines was playing, Amram hummed their parts to them. The effect of all those people up there pounding out the most intricate Cuban rhythms was cathartic. The audience rose to its handclapping best. On one side David had them clapping fours. On the other he had them doing a clavé beat. Unlike American audiences who get confused, these people kept it up and added things on top of it all. David was like a kid in F.A.O. Schwarz's. He didn't know what to do next. He played piano, flutes, whistles, percussion, xylophone, french horn. He conducted Los Papines de Cuba, a four man multi-percussion band, and Irakeres, all of whom were on stage. Mantilla sat in with Los Papines in what may have been a personal highlight of his career. There were tears in his eyes. Amram worked at his set. The textures of sound that he elicited showed how diligently he thought about what he was doing. His conception is at once well-researched and spontaneous. Everything that followed was almost anti-climactic.

Getz's set was nice, but nothing more than that. Time became a factor as the *Daphne* was due to leave Havana harbor at 2 a.m. and it was approaching midnight with half the program left. While Getz was on, Rodney Jones was displaying his talents backstage on an un-amplified electric guitar, instructing anyone interested in how he plays "across the strings, rather than along them."

Jones was up next with Diz's group. Diz seems content to sing and talk more and play less. His musicality is suffering from his gimmickry. But the finale was not to be believed, and it may never be topped anywhere in the world save right back here in Cuba. Everyone was on stage—there were nine percussionists playing 25 drums, with Los Papines giving a dazzling display of their own. The tune was *Manteca*, but they literally marched off to *Straight, No Chaser*. It was all they could do, march off. It's a cinch they weren't going to get off any other way. The audience was on its feet screaming the Cuban equivalent of "more!" It sounded like a demand rather than a request. Birks thanked everyone from Bird to Mao and off we marched to the ship and our disembarkation point, Nassau, Bahamas.

Once there we split, literally, into groups going to New York, New Orleans, Los Angeles and Chicago, hugging one another, patting backs, two-handed handshakes. A group of reporters were caught singing you-know-what and were greeted by a barrage of catcalls and conch shells, all in good humor, we guess.

A hindsight glance over our figurative shoulders found David Amram the batting champ, with Ray Mantilla, his sidekick, the M.V.P. We found what we came for; music was still the common language. Although the cynicists say everything was political, vice minister Machado especially, deep down we found that to be a false notion. There really is a brotherhood in music which, like love, needs no translation, merely improvisation. db



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monics and scales for about a half hour with a metronome. I've got some exercise books to build up my chops and keep my agility. The goal is to be able to execute the ideas when you have them, not play a preconceived solo. A lot of young cats are learning runs, but it's very sad to see because it diminishes their creativity.

**Liebman:** I'm in the midst of switching from my old Link mouthpiece, which had a mellow, darker sound. Playing in a more percussive way with this band, I'm using a Guy Hawkins mouthpiece which I had worked on, meaning the baffle is dug out deeper, producing greater highs and lows. The Guy Hawkins is similar to the Berg Larsens, which are bright and have that Texas sound. Personally, I'm trying to lean somewhere in the middle between the New York and Texas sound—how about Nebraska or Virginia? I need a mouthpiece with a little more bite and edgier sound than what I've been using. I'm still using La-Voz extra hard reeds. The soprano reeds are Selmer soloist (No. 3 1/2). I'm also using a Guy Hawkins hard rubber mouthpiece on soprano. You're always going to need a harder sound with rock styles of music so you can be heard.

My practice routine isn't very well developed and hasn't been for the past five years because I've been working all the time. I don't really need to practice for warm up. The most valuable type of practicing for me is learning new material. If I practice a line over and over for three weeks, it'll come out in my playing

without my thinking about it six months later. You've got to hit it every day, like learning a language, and I haven't been able to do that until recently. Another advantage to moving out here is that there's some time for a personal life. I might put a Coltrane solo in front of me and read through it just to analyze it and get it under my fingers. I have a whole stack of these solos, some of which I took off records, others I acquired somehow.

**Lyons:** It's interesting that you should still go to Coltrane, even though you're into a completely different style of music now.

**Liebman:** That's because of the way he played the saxophone. One of the challenges for me is playing saxophone that way against this new style of rhythm section. This type of music is really mostly modal in that you're playing off very few chord changes. I've developed a way of playing chromatically off a single chord which I can work on in this style of music because there aren't so many changes flying by. Miles used to play the same chord for an hour and do it creatively. At first I thought it was baloney, but after three months I started hearing how many ideas he was playing on one chord. You just don't need chord changes to make your music interesting.

**Lyons:** What is the value of chord changes and harmonic movement?

**Liebman:** Color. Harmony is color. It doesn't affect the statement in your soloing. Going from one root to another is just changing the color of the song. In soloing you're being affected by the colors of the chords.

**Lyons:** Do you think improvising on chord changes is like doing a number-painting? Are you just filling in the prescribed colors?

**Liebman:** Yeah, great! And how cleverly you do it is how good you are at it. I remember giant discussions with Dave Holland who told me chords are a cop out because they're telling you what to play. You're not relying on your own resources as much as you would without these starting points.

**Lyons:** But since there are fewer harmonic areas in funk, doesn't that make the canvas less interesting?

**Liebman:** No, it means there are fewer given restrictions. No harmonic lines are drawn so you have to have the discipline to draw them yourself. Playing harmonic changes in a standard is like writing a sonnet. You've got 14 lines and certain rules of the form. That's playing *Giant Steps*. When there are fewer rules how do you limit yourself? You've got to make a concise statement and discipline yourself. I do it by playing rhythms more carefully. I don't float over and around the rhythm as I did with Elvin.

**Lyons:** Pee Wee, as an arranger, how do you feel about this attitude toward chord changes?

**Ellis:** It's absolutely true, all of it. You are being led around by the ear by predetermined chords. The only thing you can do to create freedom in there is get away from the chord in your soloing. I've enjoyed being able to write for horns which have to stay on one chord for several minutes, like at the end of a song. That's where the creativity comes in. The horn section can become a color which changes from bar to bar.

**Liebman:** Also, the bass line is midway between changes and no changes. You don't have to play a G-seventh with a G or a D in



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the root. You could put an E-flat in the root and that would create a tension. You can't say it's a chord change but you would be changing the color of the chord. The chord changes are implied.

**Ellis:** Which frees up the music considerably.

**Liebman:** Originally, funky music negated chord changes to emphasize the driving rhythm. Now the music is getting more sophisticated, and there's room for changes, too. For example, *Actual Proof* on Herbie Hancock's album *Thrust*. There's also a track on *Light'n Up (Exquisite Torture)* where it begins with clusters of chords and woodwinds overdubbed. That type of thing will come slowly.

**Lyons:** So chord changes aren't necessarily limiting.

**Liebman:** They're not limiting. They have to be used judiciously, as a color.

**Lyons:** Okay, let's get down to business. You two have signed with two different record companies but you have only one band. How is that going to work?

**Ellis:** We'll soon find out.

**Liebman:** We're going for an unusual thing in this business by trying to get two record companies to support one band. This should

increase ads and promotion. The band would have a separate contract from mine with A&M or Pee Wee's on Arista, which may require choosing a different name than the Ellis/Liebman Band. In effect we'd do what we want as individual artists and become sort of sidemen to the band.

**Ellis:** We think it would be a great advantage to everyone concerned. The band would get dual support, and each company would be helping the other. Everyone would gain, unless some egos get involved.

**Lyons:** It sounds fine on paper.

**Liebman:** Look at the audience we could cover. Pee Wee comes from a black rhythm and blues audience. I'm coming from ECM and all that stuff. This is the whole audience for contemporary music, or almost. That's the business premise of the band.

**Lyons:** Are you seriously shooting for both audiences—a universal audience?

**Liebman:** Well, I'm going to lose a certain amount of my former audience. They're going to say, "Forget that cat, he sold out." That's because my audience has been very . . . well, I've been supported by a lot of people who didn't like the people they thought sold out. I can do without that, personally. I think this

band will get to the fusion audience, which I couldn't reach before because I was a "jazz" artist. Lookout Farm was a "jazz" group. The cuts were too long to get played on AM radio. So far I've been selling 20,000 copies of an album, which really is not all that much these days.

**Ellis:** Right now, I really don't have an audience as a solo artist. My audience reads the backs of record jackets, they're interested in the industry, they're people overseas who care who makes the music, not just who's on the album cover. David and I are trying to cross the lines and appeal to each other's natural listeners. I'm stepping left and he's stepping right.

**Lyons:** Is there anything else you feel should be said?

**Liebman:** One thing, yes. I'm afraid that the reviewers who have liked my albums aren't going to like this one. But I don't want to have to explain myself to them. I'd rather have a new bunch of reviewers who have never heard of me. Otherwise, I'm afraid they'll miss the point. Maybe this interview will establish verbally that this rhythmic/melodic style of the day is a valid musical voice. The fact that it's enjoying some commercial success shouldn't count against it.

db

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INDIVIDUAL AWARDS

GROUP AWARDS

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JAZZMAN OF THE YEAR \_\_\_\_\_

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ROCK/BLUES ALBUM OF THE YEAR \_\_\_\_\_

Your Signature \_\_\_\_\_

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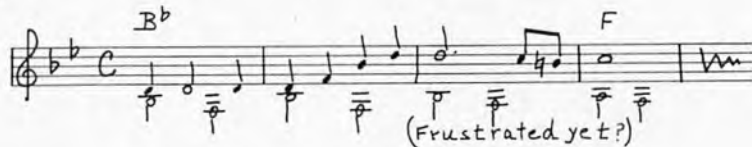
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db music workshop

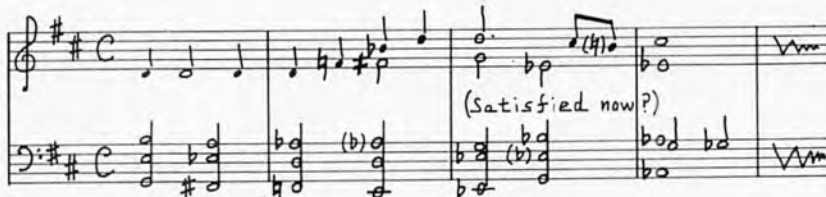
## HOW TO energize chord progression Part II

by Dr. William L. Fowler

"Now hear this phrase from *Rainy Day* (Harmonic motion held at bay):



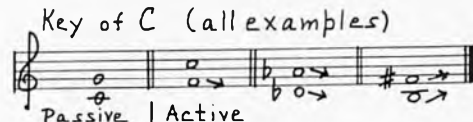
"But hear again that *Rainy Day* (Strong chordal urgencies in play):



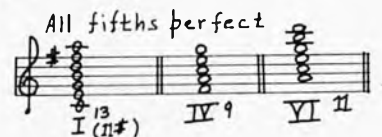
As was pointed out in Part I of this article (db, July 14), harmonic energy results from an urgency to move as well as from motion itself and from individual-note activity as well as from multiple-note interaction.

### Perfect Fifths Versus Altered Fifths

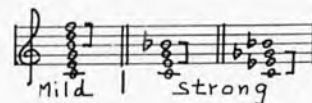
Because it occupies such a low position in any overtone series, the perfect fifth as such sounds stable and smooth, containing no inherent energy: its individual notes derive whatever urgencies they might have from their individual pitch relationships with rest tones:



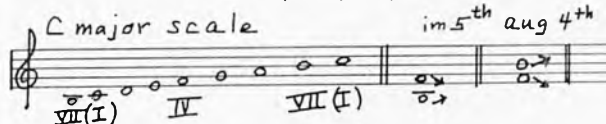
Alternating perfect fifths in tall chords add color without changing the essential harmonic character of the triad they decorate:



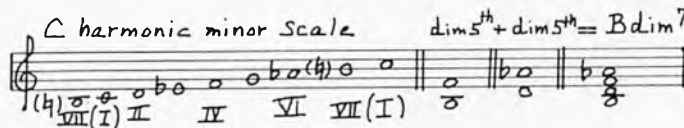
But the diminished fifth, whose constituent notes never occur in any one overtone series, sounds just the opposite—unstable and rough—full of interacting urgency for motion. The lower a diminished fifth occurs among chord components, the more pronounced becomes its effect:



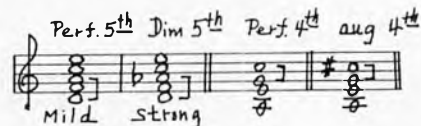
The major scale contains a diminished fifth (VII up to IV) and its equally potent inversion, the augmented fourth tritone (IV up to VII), notes which provide the principal downward thrust of subdominant area chords (IV) and the principal upward thrust of dominant area chords (VII):



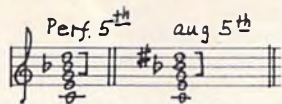
The harmonic minor scale contains that same diminished fifth plus another from II up to VI. When superimposed, these two diminished fifths define the super-active diminished seventh chord:



When a tall chord seems too lackadaisical to fit its harmonic surroundings, the first aid to try could be contracting some perfect fifth into a diminished fifth or expanding some perfect fourth into an augmented fourth:



Or, since any fifth alteration produces energy, another aid worth trying would be expanding some perfect fifth into an augmented fifth:



### Tonic Area Energy

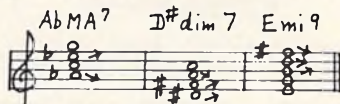
Since they contain neither the subdominant note nor the active leading tone, those prime movers of harmony, tonic area chords remain relatively neutral, serving, therefore, as appropriate goals for the more active dominant and subdominant areas. And since its third and fifth are contained in the overtone series of the tonic note itself and all its inner intervals are consonant, the root position tonic major triad sounds totally at rest—no other chord does:



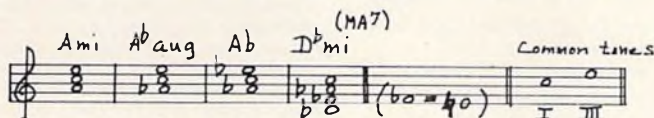
So secure in its role as the harmonic home base of the key is this triad that many extra notes may be added above its root without ever causing a desire for root motion (The lone added-note exception is the lowered seventh, which forms a diminished fifth with the chord third). There's no acoustical logic, therefore, in the traditional practice of limiting the final chord to a pure tonic triad: much tonal interest (call it static energy) may be added to that triad without upsetting its tonic equilibrium. And in a texture of tall chords, a simple tonic can seem indeed dull:



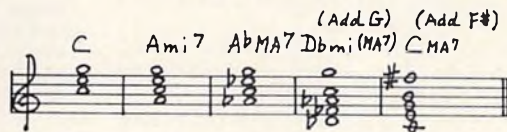
Other tonic area chords often can substitute for the tonic itself. They keep harmonic interest alive through individual-note tendencies:



To keep their relationship with the tonic chord recognizable, though, such substitutes need a note or two in common with the original tonic triad—scale degrees I or III will suffice:

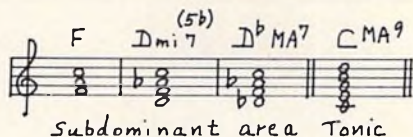


When chords shift around within the tonic area, harmonic interest can be strengthened through root motion to a note not contained in the previous chord:



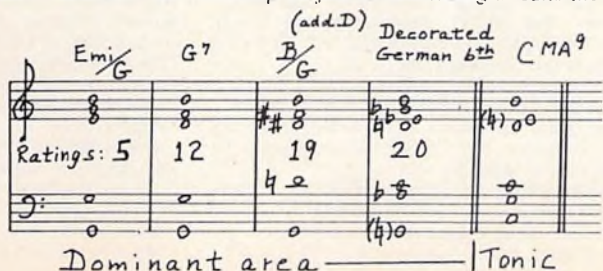
### Subdominant Area Energy

The downward tendency for motion inherent in the subdominant note typifies all subdominant area chords. Until this note resolves, thus changing the harmonic area, interest can be held by increasing, or at least maintaining, the urgency-for-motion level (call it potential energy). The call-for-action devices prove useful for increasing harmonic tension—altered fifths, chromatic alteration to put components closer to rest tones, inversions, added active notes, and miscellaneous dissonances. But as in the tonic area, root motion among subdominant area chords adds harmonic interest only when the new root is a fresh note:



An approximate comparison of potential energy among different chords in any harmonic area might be made by assigning number values to the various energy-producing factors, then counting a total score for each chord. Diminished fifths and augmented fourths, for example, might rate 4, active tones a half step away from some rest tone might rate 3, those a whole step away 2, chord inversions 2, added note 1 apiece, or whatever.

Such evaluation makes possible a tentative mental chord lineup which gradually increases the potential-energy level within a harmonic area, a lineup subject to fine-tuning as suits the harmonizer's particular ear:



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**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.

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### Dominant Area Energy

The upward tendency for motion inherent in the leading tone typifies all dominant area chords. Again, until this note resolves, harmonic interest can be held by increasing or maintaining the urgency-for-motion level. And root motion again contributes to that interest only through fresh notes.

In certain chords, the leading tone loses some or all of its urgency to resolve upwards, a condition which denies those chords the dominant-area characteristic. Specifically, the following chords contain the leading tone, but sound as tonic area chords: Tonic major seventh, ninth, eleventh, and thirteenth; submediant minor ninth, eleventh, and thirteenth; *root position* mediant triad, seventh, ninth, eleventh, and thirteenth. Nor does the leading tone put a subdominant area chord into the dominant area when it appears as an eleventh or thirteenth.

### Temporary Change Of Tonic

In the course of harmonic events, some note other than the true tonic may temporarily assume the role of a tonal home base, thereby also setting up a temporary set of rest tones—root, third, and fifth of its triad—which in turn affects the tension value of other scale tones. In the following example, the chromatic alteration of G to G# forms an augmented fourth with D in the E7 (5#) Bb chord, which action establishes the A minor as a temporary tonic. And when the temporary tonic has become the root of the B major chord, the leading tone of the original key of C has now become a center for tonal rest:

Opportunities for harmonic energy expansion seem to increase proportionally with the number of temporary tonics throughout harmonic progressions.

### FIRST CHORUS

continued from page 6

semble of Chicago, is the new #1 Acoustic Bassist. Another Chicago product, Son Seals is #1 Soul-R&B personality.

Pablo is the #1 Record Label of the Year, followed closely by Horizon/A&M. It's interesting, and maybe significant, that Arista's Freedom label has fallen from grace in favor of its Savoy reissue line.

Pablo's Norman Granz is #1 Record Producer of the Year, winning out over Manfred Eicher of ECM, the '76 winner.

All in all, the critics seem to give equal time to the jazz mainstream and the "dense" music of the avant garde. What say you readers?

Next issue will feature what's new in what's happening around the country in the way of musicians and their instruments. **db**

## CITY SCENE

### NEW YORK

**Le Jazz Hot Cafe** (Long Branch, N.J.): Jazz seven nights a week.

**The Barber Shop** (Pt. Pleasant Beach, N.J.): Nitely jazz all week.

**Cork & Bottle:** Pacheco/Charlie Palmieri (7/15); Charanga '76/Conjunto Libre (7/16); Guarrare/Orchestra Ideal (7/22); Pacheco/Sublime (7/23); Tito Puente/Orchestra Broadway (7/29); Orchestra Tipica Novel/Conjunto Libre (7/30).

**Avery Fisher Hall:** Boz Scaggs (7/12-13).

**Manny's** (Clifton, N.J.): Morris Nanton, piano.

**The Office Bar** (Nyack, N.Y.): Arnie Lawrence & Jack DiPietro's *The Officer's Band* (Wed.); big name acts (weekends).

**Memorial Park** (Nyack, N.Y.): Hudson Valley Music Festival (info. call 914-358-8869).

**Madison Square Garden:** Yes (8/5-7).

**Surf Maid:** (call for all details).

**It's a Small World** (Harrison, N.J.): Jam Session

(Mon.); *Small World Ensemble* (Tues.); Jazz Guitar (Wed.); Guest nite (Thurs.); Jazz groups (Fri.).

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

**Barbara's:** *Bob January Swing Era Big Band* w. *Shahida Sands* (Mon.); other jazz groups all week.

**Westchester Premier Theatre** (Tarrytown, N.Y.): *Paul Anka* (thru 7/17); *Sonny & Cher* (7/21-31); *Sergio Franchi* (8/2-7); *Tony Orlando & Dawn* (opens 8/8).

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

**Village Corner:** *Jim Roberts* or *Lance Haywood* (nightly); *Roberts Jazz Septet* (Sun. 2-5 pm).

**Eddie Condon's:** *Red Balaban & Cats* (nightly); Guest soloist (Tues.); *Scott Hamilton Quartet* w. *guests* (Sun.).

**P.S. 77:** *Bucky Pizzarelli* (Mon.).

**Gulliver's** (West Paterson, N.J.): *Cedar Walton* (7/15-16); call club for balance of schedule.

**Hopper's:** *Laurendo Almeida* (thru 7/16); call them for more details.

**Village Vanguard:** *Woody Shaw* (7/19-24); call club for more.

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

**Angry Squire:** Jazz on weekends.

**Beefsteak Charlie's Emporium:** Jazz (Wed.-Sat.).

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

**Boomer's:** Always a good show.

**Bottom Line:** jazz, rock & pop.

**Broady's:** Call them for acts.

**Changes:** music on weekends.

**Cleo's:** *Mabel Mercer*.

**Cookery:** *Chuck Folds* (Sat., Sun.); *Sammy Price* (Sun.).

**Crawdaddy:** *Sammy Price & Friends*.

**Gregory's:** *Al Haig* w. *Jamil Nasser* & *Chuck Wayne* (Mon., Tues.); *Hod O'Brien* w. *Sonny Greer*, *Russell Procope*, *Alicia Sherman* (Wed.-Sun.); *Gene Roland* w. *Loumeil Morgan*, *Morris Edwards*, *Lynn Crane* (Mon.-Sat. 4-8 pm); *Jack Six*, *Warren Chiasson*, *Jim Bonner* (Sun. 5:30-9 pm).

**Jazzmania Society:** *Mike 'Mazda' Morgerstern All Stars*, (Wed., Fri., Sat.).

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

**Jimmy Weston's:** *Bernie Lieghton-Scott Hamilton* (Mon.-Sat.).

**The Lorelei:** *Tone Kwas Big Band*.

**Mikell's:** Good show every night.

**One Fifth Ave:** *Patti Wicks*.

Patch's Inn: John Bunch (Mon.); Michael Gari Duo (Tues.); Derek Smith (Wed.); Tony Shepherd (Thurs-Sat.).

Pip's Lounge (Clifton, N.J.): Call them for top acts weekends.

Smucker's (Brooklyn): Name acts

Stryker's: Rod Levitt Octet, Lee Konitz Nonet, or Richard Sudhalter's group (call club for exact days).

Three Sisters (West Paterson, N.J.): Dave Tesar Quartet 9 (Mon.); Vic Cenicola (Tues.). Call club for balance of week & stars on weekends.

Tin Palace: Different group each night.

Sonny's Place (Seaford, LI): Only seven night jazz gig on L.I.

Village Gate: McCoy Tyner (7/12-24); Stanley Turrentine (7/26-8/7); Memphis Slim (Opens 8/9, 8/9).

West Boondock: Pianists all week.

West End Cafe: Frank Williams Swing Four (Mon., Tues.); Jo Jones & Friends (Wed.); George Kelly's Jazz Sultans (Thurs., Fri.); Tiny Grimes Trio (Sat., Sun.).

Environ: Call them for loft jazz

The Brook: Loft jazz on weekends.

N.Y. Jazz Museum: Concerts (Wed., Sat., Sun., Fri.-noon).

Axis in Soho (M. Elson Galleries): Jazz on weekends.

Memorial West Presbyterian Church (Newark, N.J.): Jazz Vespers (Sun. 5 pm).

St. Peter's Church (Celebrating at Central Synagogue): Jazz Vespers (Sun. 5 pm).

## LOS ANGELES

Concerts By The Sea: Cal Tjader (7/5-17); Hank Crawford (7/19-31); Ahmad Jamal (8/2-14)

The Lighthouse: Al Gafa (7/12-17); Buddy Guy & Junior Wells (7/19-24); Sonny Criss (7/26-31); Cecil Taylor (8/2-7).

Universal Amphitheatre: Chuck Mangione (7/5-6); Janis Ian (7/22-24); Issac Hayes/Dionne Warwick (8/11-13).

Greek Theatre: Spinners & Nancy Wilson (7/13-16); Herbie Hancock/John Klemmer (7/19-20); Jean-Luc Ponty/Renaissance (8/10-11).

Hollywood Bowl: Jazz Meets the Philharmonic (8/12-13), with Calvin Simmons conducting and featuring Sarah Vaughan, Carmen McRae, Bobby Hutcherson & Earl Klugh.

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

Cellar Theatre: Les De Merle Transfusion jazz/rock octet (Mon. 8 & 10 P.M.); Various Artists (Sun. 3-5 P.M. and 8 & 10 P.M.); Regulars include Milcho Leviev, John B. Williams, Charles Owens, Emmett Chapman, Manollo, John Klemmer, and Benny Powell.

Hong Kong Bar (Century Plaza Hotel): Ernestine Anderson (7/12-23). Coming attractions include Mill Jackson, L.A. Four, and Monty Alexander.

Little Big Horn (Pasadena): John Carter Ensemble & Bobby Bradford Extet (Sun. 4-6 P.M., Thurs. 8-10 P.M.).

The Improvisation: jazz every Mon.; details 651-2583.

Roxy: rock, occasional jazz; 878-2222.

Parisian Room: Top name Jazz artists all week; details 936-0678.

Baked Potato: Don Ellis (Mon.); Lee Ritenour (Tues.); Don Randi (Wed.-Sat.); Plas Johnson (Sun.).

Redondo Lounge: Jazz nightly; details 372-1420.

Emmanuel United Church (85th & Holmes): Horace Tapscott & Pan Afrikan Peoples Arkestra (last Sun. of month).

## CHICAGO

Jazz Showcase: Name jazz (Weds.-Sun.); call 337-1000 for details.

Ivanhoe Theater: John Mayall (7/16); Laura Nyro (7/17-19); Richie Havens (7/22); Coryell-Mouzou Band (8/6); call 348-4060 for listings.

Amazingrace (Evanston): Koerner-Glover-Ray

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**Wise Fools Pub:** *Roger Pemberton Big Band* (Mon.); blues regularly.  
**Quiet Knight:** *New Earth Rhythm Band* (Tues.).  
**Ratso's:** Contemporary music nightly; call 935-1505.

**Orphans:** *Ears* (Tues.).  
**Colette's:** Jazz regularly; call 477-5022.  
**Elsewhere:** Blues nightly; *John Brim, Sunnyland Slim, Homesick James, Eddie Taylor* often.  
**Backroom:** Jazz nightly; call 944-2132 for information.

**Rick's Cafe American:** Jazz Nightly; *Barney Kessel* (7/12-23); *Roy Eldridge* (7/26-8/6) call 943-9200 for details.

**Inn Lounge:** jams Sun.  
**Jazz Hotline:** 312-421-6394.

## SAN FRANCISCO

**Jazzline**—24 hour events tape—(415) 513-9336.

**Keystone Korner:** *Roy Haynes Trio with Cecil McBee & Bobby Hutcherson* (7/12-17); *Ray Jarman Quartet* (7/18); *Toots Thielemans* (7/19-24); *Cecil Taylor* (7/26-31); *Art Pepper with George Cables Trio* (8/2-7).

**Great American Music Hall:** *Mose Allison* (7/15,16); *Bobbi Humphrey* (7/17,18); *Michel LeGrand Trio* (7/29,30).

**Boarding House:** top name rock, folk and jazz; call for schedule (415) 441-4333.

**Old Waldorf:** *Michael Bloomfield* (every Monday); *Rowan Brothers* (every Tuesday).

**UC Berkeley Greek Theatre:** "The Quintet"—*Herbie Hancock, Wayne Shorter, Freddie Hubbard, Ron Carter, Tony Williams* (7/16, 2 p.m.).

**Circle Star Theatre** (San Carlos): *KC & the Sunshine Band* (7/15,16); *Andy Williams* (7/22-24); *Willie Nelson, Tanya Tucker* (7/29-31).

**Berkeley Square:** *Steve Keller with Brian Cooke Trio* (every Wednesday); *John Burr* (every Thursday); *Casa Bonita Garden Orchestra* (every Friday); *Lee Harris Trio* (every Sat. & Sun.).

**Blue Dolphin:** local experimental & new music most nights; call (415) 824-3822 for details.

## ATLANTA

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**Lark And The Dove:** *Jerry Farber Quartet*; musicians sit in regularly on Tuesday through Sunday  
**Paschal's La Carousel:** *Toby Boone Trio* nightly.

**Keyboard Lounge:** dixieland jazz featuring *Ernie Carson* and *Sammy Duncan* nightly.

**Midtown Pub:** contemporary jazz—Mon.-Sat.  
**E.J.'s:** *Dan Wall Trio* (8/3-8/14); *Pat Metheny Quartet* with *Lyle Mays* (8/17-8/28).

**Jazz Forum Hot Line**—404/921-3478

## PHILADELPHIA

**Big Play** (Manayunk): Jams Mons.  
**Brando's:** Occasional concerts; call 545-9370 for details.

**Cafe Society:** *Ted Greike/John Ambriko Duo* (Tues.-Sat.).

**Calvary Church:** Weekend jazz.  
**Carroll's:** Jazz (Wed.-Sun.); *John Bonnie/Ace Tesone; Lex Humphries Quintet; Jimmy Johnson Quintet*; others.

**Dino's Lounge:** Contemporary music regularly; call 382-8363 for details.

**Foxhole Cafe:** Weekend jazz; call 222-8556 for details.

**Gert's Lounge:** *Herb Nix Trio* (Thurs.-Sun.); jams (Mons.).

**Grendel's:** Occasional jazz; call 923-5560 for details.

**Just Jazz:** Jazz (Wed.-Sun.); call LO 7-3189 for details.

**Khyber Pass:** Jazz (Mon., Tues., Weekends); call 627-9331 for details.

**Red Carpet Lounge:** Occasional concerts;

*Richard Groove Holmes* often.

**Ridge Gallery:** Loft jazz (Mons.).  
**Robin Hood Dell East:** *Lionel Hampton* (7/18); *Duke Ellington Orchestra/Arthur Prysock* (7/25); *Sarah Vaughan*; (8/1); *Stanley Turrentine/Esther Phillips* (8/8).

**Take One** (University Hilton): Occasional Jazz; call EV 7-8333 for details.

**Temple Music Festival:** *Dexter Gordon Quintet/Preservation Hall* (7/14); *Max Morath/New England Ragtime Orchestra* (8/1); *Roberta Flack* (8/8); *Two Generations of Brubeck* (8/9); *Chuck Mangione* (8/22); *Terry Gibbs Band* (8/24); *Grover Washington* (8/26).

## PHOENIX

**Marvin Gardens:** *Monopoly/Francine Reed* (Thurs.-Sat.); *George Souza/Jazz Jam* (Sun.).

**Civic Plaza:** *Kris Kristofferson/Rita Coolidge* (7/9); *K.C. & Sunshine Band/Sylvers* (7/13); *Herbie Hancock* (7/17).

**Boojum Tree:** *Jeff Daniels-Jan Manley Band* (to 7/9); *Gap Mangione* (7/11-16); *Mary Kaye-Nadine Jansen Trio* (tentative).

**Flam's:** *George Carillo Trio* (Weds.-Fri.).

**Jazz In Arizona:** Meets first Thursday of month.

**A.S.U.:** *Led Zeppelin* (7/20); *Max Morath* (7/22).

**Scottsdale Doubletree:** *Jerry Byrd Trio/Francine Reed* (8/1,9/5); *Jerry Byrd Trio* (7/11, 8/8, 9/12).

**Celebrity Theatre:** *Chuck Mangione Quartet & Orchestra* (7/2); *Joan Baez* (7/13); *Bill Cosby* (7/3); *Helen Reddy* (7/17).

**Joshua's:** *Charles Lewis Quintet*.

**Dooley's:** Jazz (Sundays).

**Coliseum:** *Peter Frampton* (7/9); *Loretta Lynn* (7/13).

**Sun Devil Lounge:** *Joel Robin Trio* (Fri., 5-9 p.m.).

**Crazy Ed's:** *Crazy Ed's Dixieland Band* (Tues.-Sat.).

**Arcosanti Festival '77:** *Oregon; Gary Burton; Dave Liebman/Larry Coryell; Richie Beirach's Eon* (tentative, 10/1-2).

## MONTREAL

**Rising Sun:** Jazz and blues groups (nightly).

**Rainbow Bar & Grill:** Jazz groups (Monday-Wednesday).

**Rockhead's Paradise:** *Ivan Symonds* (Tuesday-Sunday).

**Cafe Mojo:** *Sayyid Abdul Al-Khabyr* (Thursday-Sunday).

**Cafe Prague:** *Jazz Knights* (Thursday).

**Le Bistro:** *Nelson Symonds & Charles Biddle* (weekends).

**Astrolabe** (Ottawa): *Bill Jupp* (7/14); *Bug Alley Band* (7/19); *Champ Champagne* (7/21); *Jazz Ottawa All Stars* (7/26); *Phil Nimmons* (7/27); *Downchild Blues Band* (7/29); *Dave Hildinger* (8/2); *Dave Lamb* (8/4).

**Camp Fortune** (near Ottawa): *Carmen McRae, Guido Basso Quintet* (7/25 & 26).

**Saucy Noodle** (Ottawa): *Rod Ellias Trio* (Monday).

**Black Bottom** (Ottawa): *Jazz Ottawa Jam Session* (8/9, 8/16, 8/23, 8/30 & 9/6); *Riverside Jazz Band* (7/1, 7/8, 7/15, 7/22, & 7/29); *Apex Jazz Band* (8/5, 8/12, 8/19, 8/26, 9/2).

## KANSAS CITY

**Concerts In The Park:** *World's Greatest Jazz Band* (7/17); *Gap Mangione* (7/24); *Glenn Miller* (7/31).

**VII Arches:** *Meeker/Harris Duo* (Tues.-Sat.).

**Signboard** (Crown Center): *John Lyman Quartet* (Fri. and Mon., 4:30-7:30).

**Alameda Plaza Roof:** *Frank Smith Trio w/Milt Abel* (Mon.-Sat.).

**Breckenridge Inn:** *Julie Weaver/Ron Robert* (Tues.-Sat.).

**Jeremiah Tuttle's:** *Pete Eye Trio* (Mon.-Sat.).

**Top Of The Crown:** *Steve Denny Trio* (Mon.-Sat.).

**Mark IV:** *United Jazz Quartet w/Ben Kynard* (Fri. and Sat., 9-1).

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