

OCTOBER 20, 1977

60c

the contemporary
music magazine

down beat

**MCCOY
TYNER**

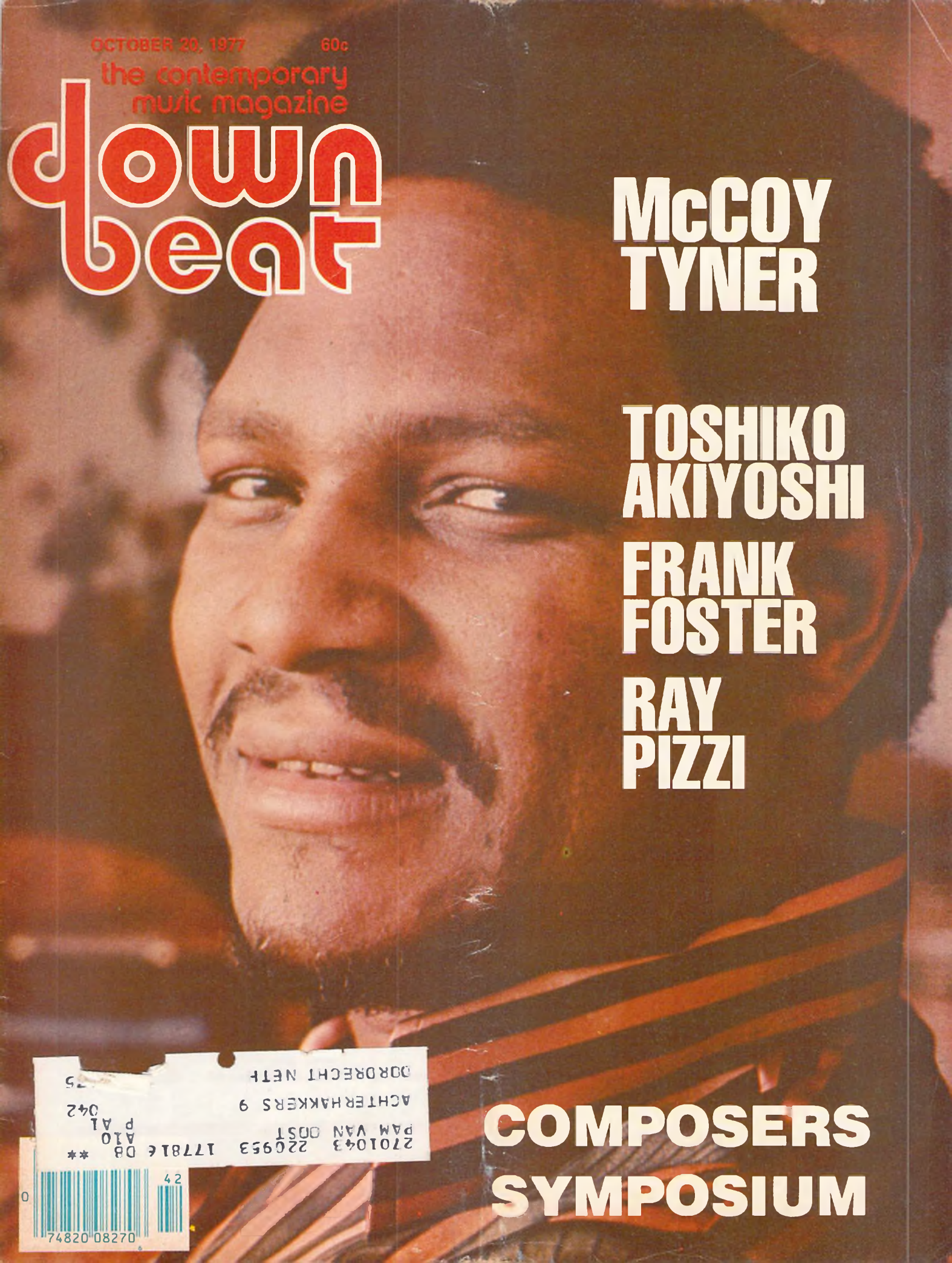
**TOSHIKO
AKIYOSHI**

**FRANK
FOSTER**

**RAY
PIZZI**

**COMPOSERS
SYMPOSIUM**

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With the likes of Liza Minnelli and Robert DeNiro in the film "New York, New York", the story of a singer, a sax player, and a band leader struggling for recognition in the post World War II era, re-creating the Tommy Dorsey style was vital.

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education in jazz

by Quincy Jones

Looking back on it, so much of what has happened in my music is in the "how" and "why" I went to Berklee.

Early on, in Seattle, I began singing with a gospel group and started fooling around with a lot of instruments, but the one I preferred was the trumpet. Clark Terry came to town and was a tremendous influence on me. And so was Ray Charles. He got me into arranging.



The time soon came to go academic and learn the fundamentals. I had earned two scholarships: to Seattle University and to Berklee. I went to Berklee because I wanted to be close to Bird. What I'm saying is that I needed two things: learn the fundamentals and keep to roots.

I took a train from Seattle to Chicago to Boston and got a little pad across the street from the Hi Hat where all the cats used to play. Stan Getz was across the street. Joe Gordon was working in town, and so was Charlie Mariano (he was going to Berklee, too) and Nat Pierce. I took ten subjects a day and gigged every night, making \$55 a week. It was beautiful! It was what I wanted to do: learning music all day, and playing all night.

So, it was in Boston, at Berklee, that I really learned the tools of my trade. It never was a mechanical, nuts and bolts thing. The atmosphere at Berklee made you apply theory to practice, and shape roots into written ideas. I learned by doing. I worked at Berklee the way I have worked since: concentrate on the music, knowing how far the players can extend your ideas, and not having to fumble for a tool in getting your idea on paper.

Some things do change: Berklee is now a full four year college with many more students and faculty; and the Hi Hat, my old pad, and the \$55 are long gone. But I know that what you get from Berklee hasn't changed. I can hear it in the music played by the best of the new studio players and jazz musicians. I recognize Berklee in the Keith Jarretts, the Gary Burtons, the Pat LaBeras—my fellow alumni. If you have it in you, Berklee can provide ways and means.

Quincy Jones

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the first chorus

By Charles Suber

If this issue were to have a title card, it would read: "A Short Course In Contemporary Composition" by Toshiko Akiyoshi—in association with McCoy Tyner, Frank Foster, Ray Pizzi, Herb Pomeroy and Bill Fowler.

Akiyoshi's concepts of composition as well as her voicing techniques are clearly enunciated in her responses to interviewer Leonard Feather's skillful questioning. Following the interview is an example of her scoring in five-part harmony for the sax section of the Akiyoshi-Tabackin big band. It's an arrangement of *I Ain't Gonna Ask No More* as recorded on *Tales Of A Courtesan*. Akiyoshi's coda is the statement that "I'd like this band to leave something of significance in jazz history." While final judgment waits for a longer time perspective, it is not premature to say that history already records her to be among the few foreign born-and-raised musicians who have successfully incorporated their native thematic elements into America's classical music, jazz. History aside, Tosh, your music is beautiful now, in our time.

In the Ellington tradition, McCoy Tyner looks on his arranging-composing "as another instrument" to express his ideas. Tyner also follows the older tradition of keyboard virtuosi writing their best material for their own style—as did Bach, Liszt and Rachmaninoff; and Monk, Corea, Hancock, Cecil Taylor and Jarrett. This article just refers to his written work; the overwhelming flood of improvised composition flowing in and out of his piano is something else. Time alone will tell if Tyner the Composer or Tyner the Pianist-Improviser will be more lastingly remembered. Such judgment depends on who besides himself and his own group play his compositions.

Ray Pizzi is a new name on the jazz composition rolls, although he's been around awhile as a jazz whiz studio reed player—from soprano to bassoon. Among Pizzi's several reasoned remarks on contemporary composition are some comments on electronics: "My vibrato attack is partly my answer to the electronic revolution. A lot of times I can make the soprano sound like a synthesizer—except I have human warmth as well." (This is another proof to Bob Moog's ring cycle theorem—that electronics foster better acoustic playing which fosters more sophisticated electronics which fosters better acoustic instruments, etc.)

Another down the line acoustic player-arranger-composer is Frank Foster, an alumnus of the Basie School of Music who devotes much of his time to music education programs of many shapes and sizes in New York City. His Loud Minority 20-25 piece big band does clinics, showcases his charts and those of famous black big bands, and plays off nights in the Village.

When and if Akiyoshi, Tyner, Pizzi and Foster get into electronics, they will use some of the new products (tools) described by Bill Fowler in his How To column in this issue. He describes in some detail how a musician or writer can best use the new guitar synthesizers and interface devices—boxes and systems that connect and match traditional instruments to and with electronic music machines—and still be in control of the music produced therefrom.

This issue also has a good piece on Herb



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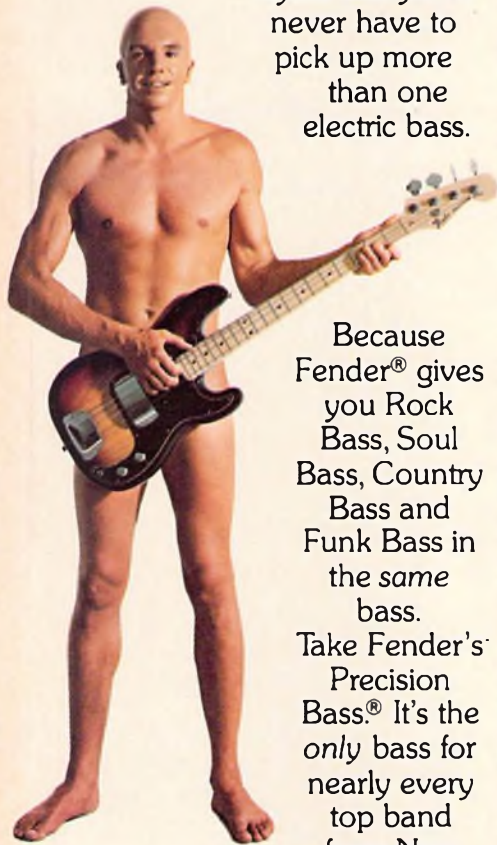


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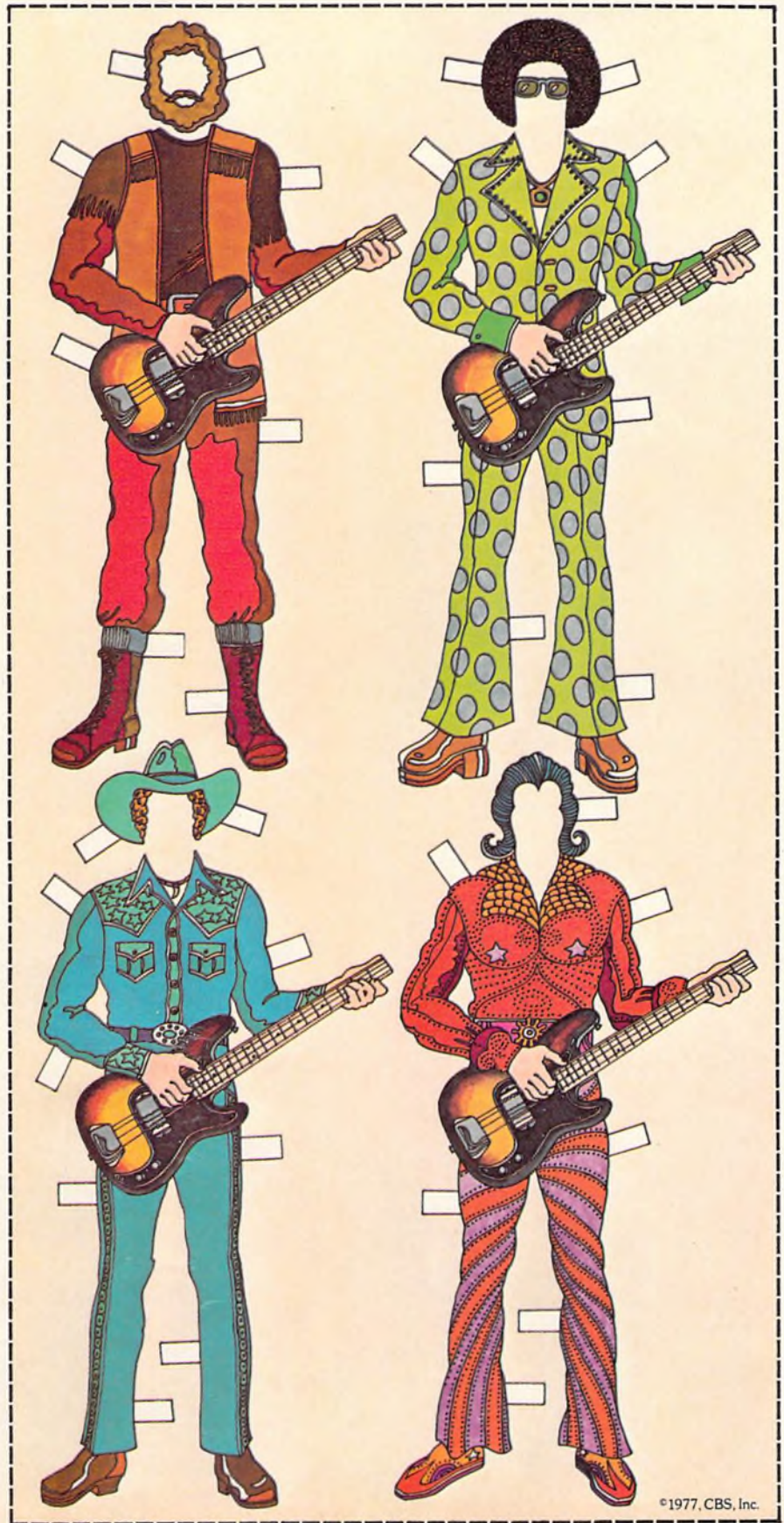
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Too Much Ego

The only thing wrong with the Barry Harris article (7/14) is that it's all true. The other unfortunate aspect of it is that it will most likely fall on deaf ears or raise some asinine controversy.

Many jazz players and "diggers" seem so wrapped up in themselves and "their egocentric thing" that the music itself sounds as if it is being created in a vacuum. To be fresh, new and swinging without showing the slightest understanding or essence of one's jazz roots or heritage is to my mind a fundamental contradiction.

Barry is speaking to us as a peerless jazzman and beautiful "cat." I only ask *db* readers who disagree with his positions to hear him live once. They too will join the growing ranks of people who are saying, "One more time, Barry, we hear ya."
Eric Dachinger Helsinki, Finland

Disco Dumping Ground

After reading the review of Maynard Ferguson's *Conquistador* album in the July 14 issue of *down beat*, I have come to the conclusion that it is another classic example of one of your reviewers' refusal to acknowledge the musical merit of a jazz artist's work once he has reached commercial success.

Once a jazz artist's records begin to sell, some *down beat* reviewers have a strong tendency to slam it into the category of "disco," and dismiss it as having little musical value.

If *down beat* is going to continue to call itself *The Contemporary Music Magazine*, then

its reviewers should wise up to the fact that a jazz artist can play good music and make money at the same time. Besides, Maynard's version of *Rocky* has opened him up to a whole new listening audience, and the beautiful sounds that come from Maynard's trumpet should not be missed by anyone!
David B. McMain Meridian, Miss.

Bebop Barbs

I really ought to know by now that bebop is sacred. Anybody can knock dixieland, swing and free form with relative impunity, but not bebop.

However, in the course of his condescending remarks about the Pete Johnson-Cozy Cole twofer on Savoy (9/8), Mr. Neil Tesser goes too far in suggesting that the value of bebop's innovations is not an arguable matter. In fact, it still definitely is, as can quickly be shown by reference to Bob Wilber's interview in Whitney Balliett's *Improvising* or to Bruce Turner's recent reminiscences in *Jazz Journal International*. These are musicians talking, but critics argue about the same subject. Balliett, for example, explained in *The New Yorker* of February 21 why the music "began to sound giddy and harebrained" in the '40s, and readers of this magazine may recall John Litweiler's timely re-evaluation of J. J. Johnson in a recent review.

Because the original members of the bebop cult are now mostly in their 50s, they are coming on like a very heavy establishment, and Mr. Tesser may feel a need to conform with the fashionable outlook. Far be it from me to recommend iconoclasm, but in view of the

"progress" he believes he detects in Budd Johnson's playing between 1944 and 1946, I would implore him to *listen* to what that "solid master" was playing in 1939, 1940 and 1941.
Stanley Dance Rowayton, Conn.

Young And Hip

Enjoyed the article on the LA Four in the Sept. 8 issue.

Tell Shelly Manne that some of us young people (I'm an 18 year old altoist/clarinetist) have heard of Sonny Rollins and others.

I have an exceptionally interested, jazz-loving father who has many of the original 10-inch LPs and, until recently, a large collection of 78s of all the jazz greats. Through him I've come to know them all
Donald A. Brown St. Louis, Mo.

Guerin Admirer

I loved the informative and interesting profile on John Guerin in the July 14 issue. He is truly a percussionist's percussionist, and those unfortunate few not familiar with John's work should get familiar with it via LA Express LPs and particularly the butt-kicking job he does on Pat Williams' *Threshold*.

Only one problem with the profile—Mr. Bradley made an error when he discussed the several personnel switches on the LA Express. Peter Maunn is *not* the reedman of the group—David Luell is the multi-doubler, Maunn is the guitarist. Otherwise, bravo to Mr. Bradley for an excellent look at a real musician.
Paul Pelusi Bridgeport, Pa.



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In fact, "Blow It Out" contains so much music, you'll wonder if one man should be responsible for it all. Rest assured: "Blow It Out" is Scott throughout.

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MADRID, N.M.—It's an unlikely setting: an old, long-abandoned baseball field with stone dugouts and a weather-worn wooden grandstand where, once decades ago when Madrid was a thriving coal mining town, the miners watched major league teams play the local stars. These days on any Sunday for \$1.50 you can sit in the grandstands and hear jazz.

Long ago Madrid ceased thriving as a company coal town and now exists mostly as a ghost town in search of new life and a piece of the summer tourist trade. The regular Sunday jazz sessions are somewhat unique in their ghostly setting about 40 miles from Albuquerque and are indicative of a healthy jazz scene in a state almost three times as large as the State of New York but with a population just over one million.

Sunday jazz at Madrid is co-sponsored by the town, which is trying to raise money to improve its sewer and water system, and the Jazz Work Shop is an independent, non-profit, Albuquerque-based organization that is playing a major role in keeping the New Mexico jazz scene flourishing.

And flourish it does. Not only can one find jazz every weekend in the mountains outside Albuquerque, but the city itself has at least one club, the Mirror Lounge, where one can hear jazz regularly and an FM radio station with perhaps the most unusual programming mix of any station in the country. Station KITC in Albuquerque plays nothing but jazz and Indian chants. Match that if you can.

Wichita Competition

WICHITA—The seventh annual Wichita Jazz Festival is planned for April 21-23, 1978. The festival will once again feature college and high school bands and combos as well as established acts.

Spots on the program for high school and college acts are determined by competition. Band directors with college bands or combos interested in the College Competition should write

for applications. Deadline for receipt of applications is February 1, 1978. Jazz groups and individuals not associated with colleges should submit tapes and applications. Their deadline is January 15, 1978. Winners will appear on the Sunday night show.

Address correspondence to: Wichita Jazz Festival, Inc., 1737 South Mission Rd., Wichita, Kansas, 67207.

Los Papines In States

NEW YORK—The Cuban multi-percussion group, Los Papines, was granted visas to visit the United States this past summer and they toured the country with great success.

They were welcomed by David Amram, who had played with them in Cuba, at an informal gathering at Amram's apartment in Greenwich Village. Attending that party, prepared in glorious gastronomical fashion by Laura Lee, a friend of Amram's, were Billy Taylor, Ray Barretto and Ray Mantilla, who also sat in with Los Papines on the first Cuban

trip in May. A jam session followed.

The next day the four Cubans were aboard the Jazzmobile in Duffy Square where they followed the Jazzmobile Allstars, comprised of Taylor, Jimmy Owens, Frank Wess, Victor Gasikin and Ed Moore. Even the Stars played the "latined" tunes *Caravan* and *A Night In Tunisia*.

A special concert was given for and by them at Avery Fisher Hall where they performed with the virtuosity and sparkle that has made them their world-wide reputation.

NO MORE DISHRAGS

NEW YORK—Rasa, a musician's reference center and booking outlet, has been organized by Marty and Helene Caan. Caan, a ten year veteran of the music business who handles Sam Rivers and Anthony Braxton, started Rasa because "... what's been going down has been 99% wrong. Musicians haven't been represented fairly. It's time they were treated with dignity; not like dishrags."

Caan, whose experience spans all facets of the business, has a desire to share his knowledge. Rasa, named for the Indian word that speaks of the emotional and aesthetic influence exerted upon the listener by music, books artists but also serves as

a reference center. For the public, Rasa functions as a way to get in touch with musicians. For the players themselves, Rasa will provide information, free of charge, on the complexities of the music business.

In working closely with Rivers and Braxton as well as Robin Kenyatta and Charles Sullivan, Caan reports things are opening up for so-called avant garde music. He sights the financial success of recent week-long stands at Storyville by Rivers, Sun Ra and the Art Ensemble of Chicago. Caan also finds a greater acceptance at the college level, with more of his artists appearing at campuses throughout the country.

Capitol Turkey Treat

WASHINGTON—"Two Nights of New Music," a mini-festival of contemporary sounds, will be presented at this city's Constitution Hall over Thanksgiving weekend. This event, the first of its kind in the D.C. area, will consist of two concerts and an afternoon workshop.

On Friday, November 25, the New Dalta Ahkri featuring Leo Smith and Phillip Wilson, the Phillip Glass Ensemble, the Marion Brown Quartet and the Sam Rivers Quintet will perform. The following afternoon, a workshop at District Creative Space, a nearby loft, will focus on the creation of the music and it's problems. John Cage and other performing artists will speak and answer questions. The Sunday afternoon concert performers include the Steve Reich Ensemble, John Cage, the Anthony Braxton group, and the World Sax Ensemble featuring Oliver Lake.

Earl Bateman, organizer of the festival, hopes the event will crystallize the burgeoning D.C. scene. Bateman, a visual artist dedicated to the new music, sees the festival as a springboard for self-awareness in downtown D.C. "The audience is there," says Bateman. "It's just a question of making them aware they exist."

Bateman also believes the integration of music of European tradition, as exemplified by Cage, Glass and Reich, with the new black music, will bring together two diverse audience groups.

For further information, contact "ef space," 930 F Street NW, Washington, D.C. 20004, or call 202-347-3483.

potpourri

New York Mary's new lineup is Patrice Rushen, Marilyn Maye, Rick Petrone, bass; Joe Cor-Vi Redd . . . with an outside sello, drums; Peter Levin, keyboards; Joe Cerullo, guitar; and Ralph Williams, percussion. The band is currently on a tour of high school and college concerts, and they hope to have a new album out by early next year.

Baritone saxophonist John Surman has formed a new band called Mumps with German trombonist Albert Mangelsdorff, former Terje Rypdal bassist Barre Phillips, and drummer Stu Martin.

Long overdue, a Women's Supersax ends its continued Jazz Fest is being organized for salute to Charlie Parker with Kansas City this March 19. Tentatively scheduled for the annual albums will explore other jazz event are Marian McPartland, composers.

New Releases

The latest offering from ECM Fantasy has released a triple includes *Grazing Dreams*, **Collin Walcott**; *New Rags*, **Jack DeJohnette's Directions**; *Tales Of Nightwings*, **Stanley Turrentine**. Another, **Gary Peacock/Keith Jarrett/Jack DeJohnette**; and *Azimuth*, **John Taylor/Norma Winstone/Kenny Wheeler**.

Capitol newcomers include *Sky Islands*, **Caldera**; *Free As A Breeze*, **Michael Clark**; *Ready For The World*, **Inner Circle**; and *Did You Ever Have That Feeling*, **Analine Jackie Lomax**.

The **Cosmos Collector** label has issued *Danish Design*, a disc featuring Danish guitarist **Janne Schaffer** and the **Mads Vinding Group**.

Takoma is pushing a new **Michael Bloomfield** effort called *Analine*.

Recent **Atlantic** additions are called *Death Records* has shipped *Love Eyes*, **Art Webb**; *Cosmic Wind*, the **Mike Theodore Orchestra**; *Enigmatic Ocean*, **chotic Frogs**. **Lalumia** proudly **Jean-Luc Ponty**; *Maximum* bills himself as the "father of the *Stimulation*, the **Jimmy Castor Bunch**; *Herbie Mann & Fire Is-land*; and *Love You Live*, the **Rolling Stones**.

A Long Island-based label called **Jimi Lalumia and the Psychotic Frogs**. **Lalumia** proudly bills himself as the "father of the death of the disco movement." The group's single is a two-sided monster tagged *Death To Disco/Death To Disco Boogie*.

Columbia Jazz Assault

NEW YORK—"We do not plan on calling it anything but music." So spake a CBS Records spokesperson. He was referring to the forthcoming program that Columbia Records has embarked upon in the area we know as jazz.

"We will be giving it the full treatment as far as distribution and marketing is concerned," the spokesperson went on to say. "There will be no differentiation in product."

The new product includes a series of records to be released under the new logo of "Contemporary Masters." Two logos will appear on every release in the series, one being the familiar CBS logo and the other the new Contemporary Masters logo. These will not be reissues for the collector, but will be never before released sides "to fill a gap we had in the '40s and '50s."

Columbia was a leader in recording the great blues and jazz artists of the '20s and '30s, but they fell behind in the later decades, only to pick up the greatest stable ever in the mid to late '50s, on into the '60s and up to the present day.

The initial package release, which will come out in late October, will include the following: *Summit Meeting At Birdland*, *One Night In Birdland* and *Bird With Strings Live*, all starring **Charlie Parker**. In addition there will be a Miles Davis live set at the Paris International Festival, a Tadd Dameron album with **James Moody** and **Kenny Clarke**, and an album called *The Arranger*, starring **Gerry Mulligan** in an early big band setting.

The long-awaited continuation of the **Lester Young** retrospective will strut **Volumes II and III**, with **Volume I** being repackaged under the **CM & John Hammond** Collection logos. Others in the **CM** series will include **Bud Powell & Don Byas**, a **Dizzy Gillespie** big band LP, **Lee Konitz** with **Bill Evans & Lennie Tristano**, and some **Clifford Brown** and **Duke Ellington** material.

The feeling at Columbia is that the music of this period has had a lasting effect on the music and the musicians of today.

In separate developments, CBS announced the proposed issuance of two double record sets recorded live at **Montreux** and starring the **CBS Jazz All Star Band**. The personnel includes **Slide Hampton**, **Maynard Ferguson**, **Woody Shaw**, **Dexter Gordon**, **Stan Getz**, **Benny Golson**, **Hubert Laws**, **Ralph MacDonald**, **Steve Khan**, **Eric Gale**, **Janne Schaffer**, **Alphonso Johnson**, **Billy Cobham**, **Bob James** and **George Duke**. The arrangements are by **James** and **Jay Chattaway**.

"It was a delight to see all of those stars ready and willing to take a backseat to other soloists. In essence, they became section men again. True pros. I wonder if the younger musicians out there could do as well?" the spokesperson mused aloud. The music was recorded during the **Montreux Jazz Festival** this past summer in a marathon set which began at 10:30 p.m. and lasted until 4:30 a.m.

Miamians Globetrot

MIAMI—The University of Miami Jazz Band, having placed first in the collegiate category of last year's **Montreux Jazz Festival**, was invited back this year to perform within the professional segment and shared the night with **Charles Mingus** and his **Quartet**, **John Lewis**, **Joe Venuti**, and the **New Dave Brubeck Quartet**. The **Brecker Brothers** highlighted a special 20 minute segment at the conclusion of the band's set and on another occasion **Herbie Mann** was the featured guest.

Their collective talents and musical energy, directed by **Whit Sidener**, were further spread as they left directly from **Montreux** to embark on a **State Department Tour** of the **Mid-East** which included performances in **Nicosia** and **Limassol**, **Cyprus**; **Damascus**, **Syria**; **Amman**, **Jordan** for **King Hussein's Silver Jubilee** celebrating his 25th year as ruler; **Cairo**, **Egypt**; and **Sousse** and **Ribat** in **Tunisia**.

The band is currently investigating several cultural exchange possibilities for '78.

FINAL BAR

Alden Bunn, the singer-guitarist better known to blues and r&b fans by his professional name of **Tarheel Slim**, died of pneumonia recently in **New York City**, where he had lived for more than 25 years. He was 52.

Born in **Bailey, N. Car.**, **Bunn's** long career spanned most of the important developments in black folk and popular music. Taking up guitar as a youngster, **Bunn** performed blues and folksongs on the streets of his hometown. His major influences were **Blind Boy Fuller**, whose records he strove to emulate, and **Rev. Gary Davis**, both singer-guitarists and among the leading exponents of the blues and religious music of the **Piedmont** area. **Bunn** initially came to national attention as a member of the popular **Selah Jubilee Singers**, with which he made his first **New York** appearances, and later formed the **Southern Harmonizers** gospel singing group, recording with both groups. He also performed as a member of the **Larks** r&b vocal group.

After settling in **New York City** in 1951, he made his first blues recordings for the **Apollo** label, with harmonica player **Sonny Terry** and pianist **Wilbert (Big Chief) Ellis** among his accompanists. Recording infrequently through the middle 1950s, **Bunn** achieved his most conspicuous success with **Bobby Robinson's** **Fire and Fury** labels beginning in 1959. His initial release for the firm, *It's Too Late* (**Fire 1000**), made with his wife **Ann** (as "Little Ann"), was one of the year's top r&b recordings, remaining in the sales charts for two months. None of the singer's later recordings enjoyed comparable success, although he continued to record through the middle 1960s.

Following his rediscovery in 1975, **Bunn** again recorded, the resultant album *No Time At All* (**Trix Records**) presenting the full range of the singer-guitarist's music, from delicate country blues to the more modern r&b stylings with which he had gained popular success. He also appeared on singer-pianist **Wilbert Ellis'** more recent album on the same label. During the last two years **Bunn** had appeared on a number of blues concert presentations held in the **New York City** area, where his appealing music was always well received.

Bunn is survived by his widow **Ann**, son **Nathaniel** and daughter **Mrs. Carrie Wilcox**.

Wally Cirillo, pianist and composer, died of complications of a brain tumor in a **Boca Raton, Florida** hospital recently. He was 50. A remarkable musician with a vast musical background, **Cirillo** was always searching for new methods of expression, and he had fantastic technique with which to realize his ideas. More recently he was playing and composing electronic music.

His work was first captured on records 20 years ago on a **Jazz Composer's Workshop** session with **Charles Mingus**, **bass**, **Teo Macero**, **tenor**, and **Kenny Clarke**, **drums**. He also recorded with **Jay and Kai**, **John La Porta** and **Johnny Mathis**. He is credited with composing and performing the first twelve-tone jazz work, *Trans-Season*.

In southern **Florida** he worked with **Phil Napoleon**, **Flip Phillips**, **Ira Sullivan**, **Terry Gibbs**, **Anita O'Day**, **Freddie Hubbard**, and in a duo with **Joe Diorio**. His playing in the mid-'70s is documented on two albums with **Diorio**. He taught piano and jazz improvisation at **Florida International University**, **Florida Atlantic University** and **Miami-Dade Community College**. He is survived by his wife **Mary** and one son.

Jazz NEWS

McCOY TYNER

Tyner In Transition

by len lyons

McCoy Tyner has recently moved out of the city and into the fertile, almost lush greenery of rural Connecticut. The stately colonial style house is evidence of McCoy's recent success in reaching a broader public, but his move to a new environment can also be seen as a symbol of musical transition. Like other pianists—Hancock and Corea come to mind as examples—he is putting increasing emphasis on his composing and arranging. It is not simply that he has been writing more of his own material, but that he is expanding the contexts in which his material appears.

To guard against confusion, McCoy's writing is no more similar to Herbie's or Chick's than is his playing. Unlike Hancock, he has no interest in film scoring or functioning solely as an arranger. Unlike Corea, he eschews electronics and seems an improbable composer of thematic music, exemplified by Corea's recent album, *My Spanish Heart*. In short, his writing is intended primarily as a vehicle for his own playing. As his move to the country places the Tyner family in a new ambiance, so his composing will display his piano playing in a variety of orchestral environments.

This interview took place between two major steps in that direction. *Fly With The Wind*, an album featuring a 16-piece ensemble including 12 strings, had pleased McCoy beyond his expectations, and it was easy for him to recall the work and feelings that went into it. Yet another album, arranged for brass, guitar and voices, was to be recorded in New York within the month, and Tyner himself had no plans to hear the music until it was played in the studio.

It has been said of Duke Ellington that the orchestra was his instrument, and in this sense McCoy considers himself to be learning a new instrument. His remarks in the following conversation may be taken as an assessment and a progress report:

Lyons: Can you describe the role composition has played in the history of your musical endeavors?

Tyner: My interest in it goes pretty far back—to when I was a teenager with a seven piece band. We were just a group of guys going to school together. I liked that band sound, and I tried to pull everything together into a tighter sound, which was the most I could do at the time. We went so far as to tape a few things.

It got more serious when I was with John (Coltrane). He tried to get me to do some writing and orchestrating for larger groups around the quartet setting. But I was so engrossed with what we were doing in the small

band I didn't pursue it heavily. The only thing from the early '60s was *Greensleeves* from the *Africa Brass* album, where we used my orchestration involving french horns and a trumpet. I guess I did feel a lot of voices in my music, and my own (pianistic) style reflects it. I remember John saying that he heard it in my approach to comping. Incidentally, the tune *Africa* was written from my voicings by Eric Dolphy. He asked me to show him what I was doing so he could get the same sound I was getting from the piano.

Even though the seeds of orchestration and composing were planted many years ago, I feel they've just begun to take root. It's like another horizon for me. It's been a challenging one too, and I think it's always a good idea to have a new venture.

Lyons: *Song For The New World* actually preceded *Fly With The Wind* as an album of

capability in normal circumstances, taking into consideration who was playing it. If you don't write for strings all the time, it's very helpful to have that kind of information available. I was using Walter Piston's book (*Harmony*), but Forsythe has one which also seems to be very good (*Orchestration*).

Lyons: Hadn't you studied orchestration at Granoff (School of Music, in Philadelphia)?

Tyner: No, I never did. Looking back on my life in music, I can see that things happen in stages, by development. I like that. I'd rather see how I've grown in the past ten years than feel I've reached some sort of pinnacle. In other words, I hope I haven't climbed the highest mountain. *Fly With The Wind* let me know that what I hear can be translated into forms other than piano and brass (saxophones), that I can use the orchestra, that I can be less conservative when I write. Inci-



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dentally, I wasn't afraid of what the record was going to sound like, but I think I was surprised. I didn't realize how powerful strings could be when they're used properly. Many people assume that strings have to be used very commercially, as a sweetening track, but that's not so.

Tyner: I look at it this way: piano is my instrument, but in writing I'm beginning to use the orchestra as another instrument. You have to learn a lot by trial and error.

Lyons: So you're taking up a new instrument.

Tyner: Exactly. And it's an especially exciting one to me because I always look forward to hearing how things sound after I write them. At this point, I really can't tell until the music is played. So in answer to your question (*about his progress*) I don't feel *Fly With The Wind* is the ultimate in terms of depth. I was a little bit cautious when I wrote it. It was successful for what it was, but it's not the epitome of what I could do with strings. I'm looking ahead. I'd rather look ahead to see what my potential is than look back to see whether I've fulfilled it already. It's important to look at your music and feel you can do better.

Lyons: While *Fly With The Wind* was being recorded, I remember your telling me you had consulted a book on orchestrating for strings.

Tyner: Yes, and it was valuable in that I had a reference for the instrument's capability—its

dently, I wasn't afraid of what the record was going to sound like, but I think I was surprised. I didn't realize how powerful strings could be when they're used properly. Many people assume that strings have to be used very commercially, as a sweetening track, but that's not so.

Lyons: Did you compose *Fly With The Wind* at a table or at the piano?

Tyner: I always use the piano when I write because it helps me to hear the weight of certain tones in developing chords. You can tell more easily which colors in the chord stand out and then use the elements you find most important. Personally, I like to use the piano, not for the security of it, but because I can relate so easily to the sound of the instrument.

Lyons: After hearing it on the piano, were you surprised at all by how the orchestration sounded played by other instruments?

Tyner: Yes, but pleasantly. The weight seemed so balanced. There's a real science of balance. Notes that are strong on one instrument in a register have to be checked by notes on a different instrument. You have to be aware of the weights of tones. One of the surprises was that the simpler things sounded stronger than the more sophisticated chords.

TOSHIKO AKIYOSHI

CONTEMPORARY SCULPTRESS of SOUND

by Leonard Feather

Since the last interview in these pages with Toshiko Akiyoshi and Lew Tabackin (db, 6/3/76), there has been a continual series of significant developments in the history and evolution of their orchestra.

First, they won the db Critics Poll in 1976 in the TDWR section. In 1977 they not only won again, but also leapt into third place in the Established Talent big band category (behind Thad Jones/Mel Lewis and Basic, ahead of Woody Herman and all the rest). In September the band blew thousands of minds as the closing act on the final night at the Monterey Festival.

The orchestra's most ambitious extended work, released on Japanese RCA in late 1976 (and due for release in the U.S. some time soon) is *Minamata*, inspired by the tragedy of a Japanese fishing village whose inhabitants were stricken by mercury poisoning. The 21-minute suite occupied one side of an album called *Insights*, which won Japan's *Swing Journal* award (in competition with some 1300 other LPs) as album of the year. The Tabackins flew to Tokyo to accept the award in January; in May the entire band made its second tour of Japan, which went even better than the first a year earlier.

Other events: the band's nomination for a Grammy (for the *Long Yellow Road* album); the first Eastern gig, in Boston, and immediately afterward its debut at the Newport/New York Festival, which brought critical and public acclaim.

During all this activity, Tabackin was able to give up his regular job on the *Tonight Show* (which had brought him to the West Coast in 1972). He has since concentrated on concerts, college clinics (with and without the orchestra), and has worked with Shelly Manne on quartet gigs and an album.

Toshiko now finds herself firmly entrenched in an unusual situation. She is one of the first women in the history of jazz to have written and arranged an entire library of music and had an orchestra at her disposal to perform it. As Duke Ellington did, she now thinks of herself primarily as a composer/arranger and secondarily as a pianist.

Since all the indications now point toward a lasting reputation in the annals of jazz writing, this seems a logical time to zero in on this aspect of her story. This interview took place shortly before she and Lew were to leave for Dick Gibson's annual jazz party at Colorado Springs. Theirs was the first big band ever se-

"When I look back and analyze what I've done, I find that in many cases I seem to have had a tendency to write in what you might call layers of sound. In other words, I will have one thing, then I will hear another that goes along with it. It's just like a photograph with a double exposure, you know?"



lected to take part in what had been, for 14 years, strictly a jam session affair.

Feather: When did you begin to think seriously about composing and arranging, instead of just playing?

Akiyoshi: Around six years ago. Of course, I had been writing for a long time before that, but most often just tunes for my own small combo.

Feather: How much did you learn at Berkeley about arranging and orchestration?

Akiyoshi: I learned quite a bit, but I used to write when I was still living in Japan. I had a nine-tet with french horn, like the Miles Davis group. This was in 1953-4-5, around there. I had a half hour radio broadcast every week. I was learning, but I suppose that going to school made me a little bit more analytical.

Studying the basics is very helpful, essential; but after you reach that point of learning, some people hear a little differently, and they make a special effort to go in their own direction, toward something that they hear in their minds. The basic technical knowledge may be the same for everybody, but after you've learned about harmony and so forth you may have some different attitude toward music. If I may say so, in my humble opinion, a lot of people stop right after learning the basics and don't progress from there into an individual attitude.

Feather: Did you do your first extensive big band writing at Berkeley?

Akiyoshi: No. As a matter of fact, I used to write occasionally for a big band I was with in Japan before I formed the smaller group. They would get requests for certain tunes, and I

would make them up for the band, just copying them mainly from records.

Feather: How did you know which notes to double and so forth?

Akiyoshi: I didn't! I just guessed, I suppose. I learned more about that kind of thing at Berklee.

Feather: There was a long gap between the time you left Berklee, in 1959, and the time when you say you became serious about yourself as a writer, which you say was only about six years ago. Why did you not do any serious writing for orchestra during that time—was there simply no place to have your music played?

Akiyoshi: Well, I was more interested in playing, and as I said, I had the trio or quartet to write for. I had some offers to do some band writing, especially when I was doing those Summer Jazz Clinics in the mid-1960s. But I wasn't teaching writing, just piano and improvisation and chord progressions. I did bring in some big band charts and the band played them, and some of the musicians there told me that if I gave them some charts they would play them with their own bands. But I just wasn't really very interested in doing anything like that.

Then in 1967, I produced my own concert at Town Hall in New York. I decided to present myself in three settings: solo, trio and big band. I wrote about six charts, and I began to be interested. I wanted to keep the band, at least for rehearsals; but in New York it was too difficult, too costly. I figured the rehearsal room costs alone would have cost me over \$1500 a year. Even rehearsing in a smaller hall with a quartet used to cost me \$15 for two

hours. A big band would have been twice that, so four times a month would have been \$120 a month.

Feather: So actually, coming out here to California had a lot to do with your changing your decision about having a band?

Akiyoshi: Definitely. Here you can rehearse at the Union and it costs next to nothing. But aside from that, I had been doing a lot of thinking during the last few years in New York about which direction I wanted to go. I was forced to give serious thought to what I had been doing, what I am, and my relationship to my surroundings, to society and to jazz. I began to reflect about the meaning of my existence, and what was meaningful to me or to anybody else.

Then, because of Lew's job, we moved to California. My mental attitude was right, the Union had this hall for 50 cents an hour—now it's a dollar!—so we decided to start the band.

Feather: Which composers influenced you and how much did you study their recordings?

Akiyoshi: I'm embarrassed to say that I haven't really studied anyone. I like certain people; naturally, I admire Duke Ellington for many reasons, not only his writing but his awareness of his heritage. Charles Mingus, whom I worked with for about ten months, represented a tremendously important experience for me. I learned a great deal from him. So when I'm impressed with someone, I know I must be influenced. Naturally I loved Gil Evans' albums with Miles of *Porgy And Bess* and *Miles + 19*. But I never really made any deep studies of any one of these people.

I feel this way, and maybe this is something the schools would not want to hear: every once in a while someone will come along. . . . I don't know quite how to express it. Let me say this: the writer is the first listener, the first audience. And whether it's conscious or not, whether you're aware or not aware, you hear something that you heard in the past. It's like you have an experience-bank in your mind, and you draw out of that bank. And if you're lucky it comes out sounding brand new.

I strongly believe that a writer does not just sit down at a desk and try to write something down. You have to hear that something first. Then you have to translate it into a tangible thing, an actual sound. That's a hard process, and for me it takes a long time.

At school you can learn the basic harmonization, which is very important, but from that point on it's up to you. It's the same in many other aspects of life. Like if you're building a house, no matter how modern the architectural structure might be, the foundation is usually the same, and it has to be very solid. Same with music or anything else.

Feather: How do themes occur to you? Do they sometimes come to you before you go to the piano and write them down? I think you told me once that a lot of ideas happen while you're driving.

Akiyoshi: That's true. . . . When I was young I was very much into chord progressions, and in those days I used to write down certain chord progressions and then try to find a melody to fit them. I don't think there's anything wrong with that, but today I find that finding a melodic structure seems to come natural to me. I hear a melody; and now that we've had the band for four and a half years, nowadays I also hear the orchestra in my mind playing it. It has nothing to do with sitting down at the piano. And I don't need to go to a piano to put it down on paper: usually if I get an idea, I remember it without any difficulty.

14 □ down beat

A few days after writing it down, I listen and decide whether it's good and whether it needs to be changed.

Feather: I'd like to ask you, so that people can study this on the record, what you believe to be a good example of the use of simplicity in your writing.

Akiyoshi: Simplicity is very important, especially for backgrounds. *Children In Temple Ground* is a good example. It's a 5/4 piece based on a traditional Japanese folk song. After we play the ensemble, we have the piano solo; the background is very simple, it's a very monotonous kind of thing. By not changing, and not too much going on in the background, I feel more free to be able to play. Solo-wise, I can get around more. If the background gets around too much, then I can't get around too much.

The same thing happens, I think, in *Since Perry*, which is in the same album, *Long Yellow Road*. When Lew starts to solo, when the background comes in, it's just a very simple line. If I have a line, it's some kind of a phrasing kind of line, very simple and unison. If it's harmony, then all we hear is just the chord, so the solo player can get around. If you are a jazz player, I believe it helps to work that way. Too much can be as bad as not enough, of course.

AKIYOSHI-TABACKIN DISCOGRAPHY

LONG YELLOW ROAD—RCA JPL 1-1350
TALES OF A COURTESAN (OIRANTAN)—RCA JPL 1-0723

ROAD TIME—RCA CPL 2-2242 (live album, recorded in Japan Jan.-Feb. 1976; two record set).

INSIGHTS—(*Swing Journal* award winning album; includes suite *Minamata*). Due for release in U.S. fall 1977.

KOGUN—(Japanese RCA 6246). This was the band's first album; not issued in the U.S., it is obtainable from Toshiko Akiyoshi, 12823 Friar St., North Hollywood, CA. 91606.

Feather: You have also done some things in which the basic theme has some very simple origin—such as the one you did on the changes of *All The Things You Are*.

Akiyoshi: Yes, that was *March Of The Tadpoles*, which is not out here yet. But it is not a simple piece, in my opinion, from the point of view of orchestration. Of course, I have used the *I Got Rhythm* basis—*Since Perry* is on that, and so is *Strive For Five*.

If you have the brass section playing the melody, harmonized, and the reed section playing a very simple obbligato, that can be very effective. The obbligato can be more effective if you hear it in a sort of polytonal way, like tension notes, a little bit detached from whatever else is going on.

Feather: How about an example of the opposite—complexity and how you use it.

Akiyoshi: When I look back and analyze what I've done, I find that in many cases I seem to have had a tendency to write in what you might call layers of sound. In other words, I will have one thing, then I will hear another that goes along with it. It's just like a photograph with a double exposure, you know?

Let's see if I can find something. All right: *Kogun*, which is available here on the *Road Time* live album, is a good example. I have one melody that represents almost a 2/2 kind of time feeling. A very timeless kind of feeling, with a lot of glissando. But then I have the brass and rhythm sections doing something in an entirely different idiom, a Western idiom,

with a very strong rhythmic feel.

Someone who doesn't know anything about the music, a friend of mine, happened to drop by when we were recording, and we had done the rhythm and brass background first and put in the melody later. This person heard us doing just the brass and rhythm, and he said, "That sounds great, really nice!" He didn't notice that this was only a separate part of the whole thing. So the two different things are independent, different timewise and every other way, but they make sense when they are put together. It's a very effective example. I'd say, of complexity.

Feather: How much use do you make of polytonality?

Akiyoshi: As I mentioned, I often hear an obbligato that way. In *Strive For Five* I have an interlude, right after the 32-bar theme is stated, going into the solos: I have something like that. It's in A-flat concert, but you hear the melody in a different way, like a lot of tension notes. It's like that also when the brass plays the bridge and the saxes have a unison line. It's very effective, I think, though by itself the line sounds kind of odd.

Feather: Now let's have an example of how you combine Oriental and Western cultures.

Akiyoshi: During those several years in New York before I took up writing again, I had a hard look at myself. I read a lot of Japanese classic books, mainly biographies, about different people I admire, priests and artists and others. Then came the 1957 concert. I was selling tickets in the daytime and writing music at night. George Wein was kind enough to let me use his apartment; he was in Europe. At that time I was living in a hotel and my piano was in storage. I would write until about six in the morning and then go out to the different companies trying to sell them tickets.

Anyhow, one night I was writing a tune called *Sannie*, a simple melody 12 bars long (but not a blues). I lay down on a bed and I began to hear this traditional Japanese *gagaku* sound. It's a form of very close harmony; and I heard it with a melody in my mind, repeating and repeating, and this Japanese sound matched it very well, in my head. It sounded very musical and very natural to me.

I had the idea of writing this sound for trumpets. Like, say, you have two fourths: G and D, along with F and C. So the first trumpet would play G, the second F, the third D and the fourth C. It's a very close sound; then you have to bend it. Years ago in Japan, I used to hear trumpet players doing a lot of note-bending, both upward and downward. You have to slide into and out of things, using the valves very carefully.

So I was very anxious to hear this because I never heard anybody do this before. But the first time I heard it, it was a disaster. Eventually, though, the trumpet players learned how to slide half way decently, and all of a sudden it sounded just beautiful. I was actually deeply touched, I remember.

Years ago, Shelly Manne was talking about dissonance . . . originally it would be played like this (*snaps fingers in medium four*) . . . but then you would feel like (*imitates sliding horns, with tempo cut in half*) . . . like a spacing. This is very Oriental thinking. Rather than counting the time, you feel the time and you learn it. Indian music is a little more visual—a little more clear than Japanese music. They have this space, but at the same time they're very rhythmic. Japanese music is not quite so tangible—a little more abstract. I feel this in a very natural way in jazz, which would have a

swing feeling but would also have this spacing. I try to put those two things together and it gives a very definite kind of feeling.

So when I decided to draw upon my culture in this way—from my heritage—then I thought about it very seriously in terms of whether it could be a main influence in future jazz. But I decided that it's never going to be that—not in the way that Brazilian music, for instance, is a main influence today. You could almost say that Brazilian music changed the whole jazz scene. But I don't think it could ever happen that way. It's more of a special effect.

Feather: Basically, you're still adhering to the old swinging principle of Afro-American music, really.

Akiyoshi: Yes. But it's very effective and adds something a little extra.

Feather: But I would say that the orchestra is still based on the traditional concept which was established, you could say, all the way back to Fletcher Henderson and Duke Ellington—the basic four-four swinging pulse and also the reeds, brass and rhythm subdivision, even though you may have many variations of that.

Akiyoshi: Oh yes. When I hear the big band music of the old days, like the '30s, it has a certain charm, even though it might not be a very good orchestra. I can't think of any names specifically, but the Japanese record companies have put out histories of a few of the Japanese big bands, and these may not have been high style, but they had a certain elegance and a certain feeling that seems to be lost today in the big bands. But I would like to hear in my music that very old feeling that I really can't explain. I think it has a lot to do with the way they harmonize and the way they play. They might not have been such good players, but sometimes things can be worked to produce positive results.

Anyway, I like to hear my music come out without losing that old feeling, but also, at the same time, it's contemporary. It has something, you know, new fusion.

But about the band, we had the most difficult time the first year, because of the music. When I worked for Johnny Richards' band, I already was familiar with his music, so I knew what to do. The same with Mingus, even though it was a small group. Also with Clark Terry's band, because I had heard the music before. Then you can relate it. But in our case, the music was brand new and a lot of it was a little bit strange—it had smears and things like that. At the same time, some arranger came to me at the rehearsal and called me an East Coast writer. But certain things have to be played in a certain way, and the musicians weren't used to it and there was some music that they didn't even want to do. They couldn't relate to it and they had never done anything like it before.

So actually, it took the band maybe about a year to sound anywhere near like the music. But then, I think Lew was, as you know, very well respected, and it's because of his musicianship that he could get all these musicians. . . .

Feather: Did he do most of the selection of musicians?

Akiyoshi: Oh yes. In the first year there were a lot of changes. Some of the musicians thought it was too much pressure and they didn't feel it was worth it. But other musicians could relate to it, and they could feel some love for the music, and it was challenging and they stayed.

Feather: But you've had very few changes in

the band in the last couple of years.

Akiyoshi: Right. We have pretty much the same personnel from our first recording—that was back three or four years. I think they're all musicians who know how hard it is to do this kind of project, and I think they're doing this because they want to do it. Fortunately, we have musicians who think that music is a little more than just earning money.

Some of the musicians are very well known to the public and some are not. I always compare it to professional basketball. . . . To me, the main, basic route for the white musician is getting recognition playing with some band of that particular type of music, like Kenton or Maynard or like that. This seems to be the route. Then they go into the studios, and that's kind of like the entry to the starting gate—that kind of thing. And the studios are a music industry that has very little to do with music. So if a capable musician is doing this all the time, he won't be able to play some very complicated things. It's like the Harlem Globetrotters—they're an exhibition team, but they probably wouldn't last with a professional basketball team. It's the same way with the musicians. I didn't mean to write difficult things—it just happened that way. And the musicians in our band have the tools to play this music, and to me we have an all-star band in that sense.

Feather: Your use of flutes has become a distinctive feature of the orchestra.

Akiyoshi: I'm not sure if that's anything special, but I'm fortunate to have a sax section where everybody plays flute. So I took advantage of that, sometimes using five-part harmony or sometimes a double lead. I have three C flutes and two alto. It's pretty traditional harmony.

Feather: Name one tune where you have a particularly good flute passage.

Akiyoshi: I kind of like *Interlude* where I have two flutes, two clarinets and bass clarinet. Also *Tales Of A Courtesan*. I also like the sound of a piccolo and the bass trombone together.

Feather: For contrast.

Akiyoshi: Yes. I'm fortunate to have Phil Teele on bass trombone and contrabass trombone, which is a very full sound. But he plays so well it's actually very scary.

Feather: Does Lew usually play lead flute?

Akiyoshi: Yes. When we formed the band one of the things I wanted to feature was the woodwind section. I thought it would be a little different from other bands. Normally, the way the woodwind section is set up, Lew would be to the extreme left. And when Lew plays the lead on the flute, it would be very difficult for the person on extreme right to hear. So we considered changing the setup for Lew to go to the center, then move the lead alto player on the left side, or something like that. We thought about doing this quite seriously for quite a while, but we just didn't do it. But it seems to work out okay.

One of the things I have when I feature Lew is cadenzas, because he's one of the very rare persons who can play without any accompaniment. He's a real cadenza player and does so well, so I should take advantage of it. In a few places he'll play with the rhythm section, but many places he won't have anything but a cadenza, which works very nicely. I think it's a writer's dream to be able to write on a personal basis, and a legitimate writer nowadays. I think, is like a non-existent art.

But there are writers, like Takenitsu—a well known Japanese contemporary compos-

er—he has to write especially for certain flutists and certain clarinet players. . . .

Feather: You're doing that in the same way that Ellington wrote for very particular sounds of his soloists. I think you have the first orchestra that's really done that, since Duke.

Akiyoshi: I have a strong feeling about this, I really do. This is a part of jazz that shouldn't be lost.

Feather: You also use the trombones very unusually. What piece was it where you had that marvelous trombone section chorus?

Akiyoshi: *The March Of The Tadpoles*, with the unaccompanied trombone solo. It's in a new album that won't be out here for a while.

The thinking was, when we started the band, the trombone section was the one we had the most difficulty with. We couldn't get quite the right personnel and it was the weakest section. I couldn't write anything for them—I couldn't hear anything. But later on it developed into a very strong section. Charlie Loper was with us from the very beginning. Then Bill Reichenbach and Phil Teele, who are both very strong players, joined us about two and a half years ago.

Feather: Britt Woodman was a very melodic soloist.

Akiyoshi: He's fantastic. When I write, I know exactly what he's going to do and that's what he does. It's such a pleasure for a writer. Britt was also with us from the beginning until last April, when he was replaced by Rick Culver.

So anyway, I had to write something, and I didn't have much time because the record date was set and I needed a fast tune to balance the album. So I pulled out something I wrote 15 years ago—a riff—and I decided it would be a good thing for trombone soli because they never had anything and they had been asking me to write something for them.

Feather: One of the critics reviewing you at Newport, although he was generally favorable about you, Lew and the band, said that your writing for trumpets was not the equal to your writing for the reeds and for the trombones. How would you answer that?

Akiyoshi: Well, I don't know. It's possible. Everybody has a different view. I just strongly believe in what I hear from that particular player—that's what their color is and that's what I try to bring out. Sometimes certain things are not very obvious—they're more subtle. I think our trumpet section is very unique. They get that sliding kind of a sound that is very difficult, and I don't think a trumpet section from any other band has to do this.

But on the trombone soli, which are obviously liked, there's no mistake about it. It's very clear.

Feather: So you think what the trumpet section did was a little more subtle and maybe escaped his attention?

Akiyoshi: I think so. Like Duke Ellington had a tremendous trumpet section—Cat Anderson, Clark Terry—they were very strong by themselves, and he made use of that, which is great. In our trumpet section we have a very high level of musicians technically, so I make use of that. I think Thad Jones, because he is a trumpet player and a very excellent one, probably uses much more variety. But he uses a lot of mutes and different effects, for which I admire him tremendously. It's just that I have a different kind of trumpet section.

Feather: About the fact that you don't use to any extent any kind of electronics—is that based on a definite decision that you don't

FRANK FOSTER / *Seeking The Selective Minority*



ARNOLD JAY SMITH

by arnold jay smith

For 11 years Frank Benjamin Foster III was the featured tenor sax voice with the Count Basie organization. Between 1953 and 1964 Foster's tenor sparked a reed section that boasted Frank Wess, Marshall Royal, Eddie "Lockjaw" Davis, Billy Mitchell, Ernie Wilkins and Charlie Fowlkes among others. During those years the composer/arranger in Foster emerged in such tunes as *Blues In Hoss' Flat*, *Blues Backstage*, *Who, Me?* and *Down For The Count*. And, of course, there is the tune that is still a mainstay in the Basie book as well as that of Foster's new band—*Shiny Stockings*.

Foster's chart of John Coltrane's *Giant Steps* remains with the Thad Jones-Mel Lewis Orchestra. A new arrangement has been written for the Loud Minority, a sparkingly crisp 20 to 25-piece orchestra of Foster's creation that "subbed" for Thad and Mel at New York's Village Vanguard during the summer of '77. (The Loud Minority had been a Monday night attraction at Ali's Alley since October 1976.)

Foster's activities don't stop there. He has been an artist in residence at the New England Conservatory in Boston and was one of six professional musicians invited to be part of the federal program called Title I in Harlem, N.Y.C. The State University of New York at Buffalo appointed him full-time assistant professor in the Black Studies program in 1972. In addition, he has been teaching youngsters in the various programs offered by Jazzmobile and Jazz Interactions in New York City. Frank takes particular pride in "whipping them into shape for a particular program. There's great pride in watching kids play what you've taught them. If you teach it with love, they play it with love," he says.

Catching this multiple-threat musician/leader/arranger/composer/teacher long enough for an interview was no mean feat. We talked in his station wagon while some charts were being photocopied somewhere along Broadway in Manhattan. We started on his favorite subject, the Loud Minority.

Foster: It got started about ten years ago, maybe 12, but the personnel never stayed the same for more than a year to a year and a half at a time. So this is actually the fourth or fifth band playing a continuation of the music that

I brought out of Basie's book. I started with about 15 or 20 charts that I brought from Basie and gradually added new stuff. Actually, the band was started at the insistence of a trumpet player named Martin Banks. The name Loud Minority came from the title tune of an album I did in '71.

[At that time the band consisted of 16 pieces but only eight or nine played on any one tune. It gradually grew with coloration changes, and the personnel now includes Leroy Barton, Doug Harris, Bill Saxton, Bill Cody, Kenny Rogers and C. I. Williams, reeds; Janice Robinson, Kiame Zawadi, Charles Stephens and Bill Lowe, trombones; Bill Davis, tuba; Chris Albert, Virgil Jones, Sinclair Acey, Roy Burrows and Joe Gardener, trumpets; Mickey Tucker, piano; Earl May, bass; Charlie Persip, drums; Tony Waters and Roger Blank, percussion.]

Foster: I was using the band as an educational entity that, by playing originals of mine, would run down basically a history of big band styles from swing to the present. When I say swing I mean the '40s: Jimmie Lunceford, Duke Ellington, Basie, Lionel Hampton, Andy Kirk, Earl Hines, Milton Larkins, Erskine Hawkins, Lucky Millinder,

Tiny Bradshaw. I also dug some Glenn Miller, Tommy Dorsey, and Woody Herman's "The Band That Plays The Blues." I didn't really dig Benny Goodman that much. I don't understand why his was the most popular band of the swing era. It sounded sterile in delivery except for Benny himself. Let me make it clear that it was the performances that I was interested in, not the charts. Charlie Barnet had a good band in that regard. Sometimes Miller wasn't as commercial as he was most of the time and got off a good performance.

Smith: You formed the Loud Minority to play like those bands, not necessarily to play their charts, right?

Foster: I formed it to play my charts completely, or those of someone in the band. If I have a hundred charts, how can I be satisfied playing only a small percentage of them? Later on the idea came as an impetus for creating work—the idea of an educational thing, to give concerts outlining a history of big band styles either with or without an explanation. I was raised on black bands, but I liked all of them save the Guy Lombardo, Sammy Kayes, etc.

Smith: It is said that Lombardo owns the track record for the longest stay in the Savoy Ballroom.

Foster: Was he playing *Auld Lang Syne* and stuff like that? I'll bet not. Probably swing music.

My band was black because my friends were black. I didn't have an attitude or anything; it just happened that way. When the black awareness syndrome hit, I fell in line with the thought of being a part of an all-black entity seeking to exercise black enterprise in the musical area of society. As a matter of fact, Lew Soloff was one of the early members of the band. How did he slip in there?

[Basically the band was a rehearsal band because jobs were scarce in the early and mid-'60s. They worked scattered engagements at the now defunct Birdland on Monday nights, that traditional night for clubs whose managements decided that it would be a good idea to try to get customers by putting in big bands. A few that come to mind have been the Birdland Dream Band, organized by Maynard Ferguson; Johnny Richards' Latin-inspired big band and the Thad Jones-Mel Lewis Orchestra that persists after 12 years of Monday-nighting at the Village Vanguard. The Minority also did a concert at Judson (now CAMI) Hall to rave reviews, one at Hunter College and others. All the while Foster wrote



YASUHISA YONEDA

arrangements and made club dates, catered affairs and studios. No one took much notice, and the band didn't even have its name yet. Then, in May 1967, the Left Bank Jazz Society (Baltimore) invited Foster's band down for a concert. The rhythm section included Elvin Jones, drums; Albert Dailey, piano; and Gene Taylor, bass. The trumpet section included Johnny Coles, Jimmy Owens, Blue Mitchell, Tommy Turrentine and Virgil Jones. That was his first big success. But Wilbert Hogan died, leaving the drum chair open while Charlie Persip left to go out with Billy Eckstine. The band fell into a depression which lasted until Persip returned in the early '70s. The band then gelled with former students of Frank's peopling the important chairs.]

Smith: What about your students? You seem really proud when you point to them.

Foster: I have the "A" ensemble with the Jazzmobile workshop. That is the No. 1 large ensemble. I also have a saxophone class and I have had theory classes. I decided to concentrate on the practical courses rather than theory. I incorporate a series of exercises and arrangements which I will use in books on those subjects.

About Jazzmobile specifically, I feel that it is the best thing going in that area for anyone of any age who wants to play better and wants to be more involved in music. It is an environment which develops skills in areas that are out there waiting. It has got to come to the point where people can make their livings in creative music instead of just funk or pop. They have the "baddest" faculty going. When we rehearse we have one monster organization. Freddie Waits, Charlie Persip, Charles Sullivan, Eddie Preston, Jimmy Owens, Charles Stephens, Kiame Zawadi, Janice Robinson, Jack Jeffers, Bob Stewart, Ernie Wilkins, Jimmy Heath, and on and on.

We encourage the students to write as well as play. One of my ideas is to keep acoustic music going. We aren't too heavily involved in electronics to begin with. I have not satisfied myself that I have done all I want to do with acoustic instruments. For that reason my interest in electronics is a little lagging. It's so gratifying to see the young people interested in clarinet and the other acoustic horns. The better they learn, the better they get from our instruction and the longer acoustic music will stay alive. I just never got unaccustomed to the sound of pure instruments and I'll never outgrow it.

Smith: Have you tried electrified mouthpieces?

Foster: I have borrowed other guys', but I have found that I do not like it. I don't like the sound, the feeling. I still like the feeling of one octave at a time instead of two. That novelty may take some guys out, but not me. Not yet, anyhow. That's not to say that I'm putting it down, or the guys that play it. It's just not for me.

Smith: What do you tell your students? Or do you merely suggest things?

Foster: I teach them the principles of the instrument and the music as I picked them up over the years. I don't waste my breath by telling them what they shouldn't be involved in because if some of them wanted to experiment with electronics I wouldn't stop them. I do encourage interest in acoustics, though. I'm there to teach something I have loved all my life and I hope to perpetuate.

Smith: Where are the students going to go after your big band classes?

Foster: To open up a can of worms, big bands are not as economically unfeasible as everyone says they are. It takes more to run a small rock combo across the country than it does a big band. The big bands led the way before in shaping the popular music of the country. Big band arrangements often gave the popular song the setting it needed to shoot it out there where the people could get at it.

I'm not going to use that old saw, "Big bands are coming back." They've always been with us. The big band thread has never been completely broken. When Basic disbanded for a minute, there was Kenton or Herman to take up the slack. There have always been bands on the road. If bands could be paid adequately, you would find them springing up everywhere.

While the studios are gone, there has been the rise of concert halls and some other places where big bands appear, from high school auditoriums to stadiums. Maybe there will be a need for studios to reopen just to fill the need of students coming out of schools.

Smith: What effect has tracking of large ensembles had on bands?

Foster: If it means work, then it's all to the good. But more than likely, once it's down in the studio, or on the tracks, it ends. The performers do not again appear together. If they do continue to perform then I would say that it has had an effect on employment. But if the opposite is true, only record sales count, not in-person performances. If the star is on stage with a string synthesizer and a couple of guitars, then it ain't going nowhere as far as creating work for large numbers of people. It's a pretty stupid feeling to be making a track on top of the rhythm and you hear (or don't hear) the vocalist and you put these dumb headphones on and you play a part that was written after the actual recording. You play an arrangement that was written around the vocal. Music is such a personal thing; music is about communication; in person, on the scene, spontaneous communication. So this overdubbing situation we have in the recording industry gives work to lots of people; it's still a bullshit approach to the music. It's okay to make money while you're still out there woodshedding, but if we are so discouraged by the still horrible condition of the music business and have resigned ourselves to the situation and we play only the bullshit, then we are out of the running altogether. The creative musician should never give up on the idea of putting the real music out there. The truth from your heart is what the music is about. It's a part of the culture which is portrayed in the art. The artist is helping the people with graphic messages. Some people can't get over the disco level mentality.

Smith: While you are on the topic of economics, wasn't that one of the reasons for the formation of Twelve Shades Of Black, your small band?

Foster: Well, actually those are the cream of the big band which I call Frank Foster's Living Color: Twelve Shades Of Black. Yes, I suppose it was formed because there was a need for an affordable big band. It takes a lot of money to pay for 20 musicians so I formed a smaller unit. We rehearse charts just like the big unit so we have a ready-made band for smaller dates. Another idea behind Living Color was that it was to be an entertainment unit. There was to be a lot of oratory, verbal presentations—not just musical, but thematic, programmatic, dramatic. I was going to do readings on matters of social interest. For example, I had developed a monologue between

myself and a pimp, called "Solid On That, Brother Man." I became interested in racial themes when I heard a college group perform them. I have always been interested in matters of social reform, racial or not. I wanted to use Living Color to present some kind of humorous dramatic situations. I even created a character, Freak Finkster, "the greatest jazz musician in the world." I do an interview doing both parts with original music behind. The music is farther out than Ornette Coleman and Albert Ayler ever were. There are so many different types of skits that I would like to present at different times right in the concerts to break things up a bit. You know, a multimedia effect.

I would like to deal further about what some people have said regarding my musicians. There have been a few scattered white people in my band, but for the most part they have been black. That might mistakenly be thought of as racism. While the situation is intentional, it is definitely not racist. The idea is to give younger black musicians a chance to play in a big band. That is from my own observation. In the past 20 years black musicians coming up have had opportunities to play with small groups, rock, blues, r&b, funk. Not enough of them have had that same chance to play with big bands.

Sometimes there is an attitude on the part of black youngsters that there is no money in jazz so why bother at all. I feel that if more of them could see an all-black jazz band and if they dig the music and secretly would like to play it, they might say, "Hey, maybe there's a chance."

Smith: There's the age-old question that must be pressed right in this context. How can we get blacks in the community interested enough in what is considered an outgrowth of their musical experience, jazz?

Foster: The only way I can see it is through the schools or other public organizations that have home bases like auditoriums and community centers where cultural presentations can be presented on a regular basis. This will allow the youth in the neighborhoods to see an existing all-black group doing this. There's too much of the "that's white folks' music" going around. And that's being expressed from the college level on down. Again, I insist that my band is not all black for racist reasons. I want to be able to go into any ghetto and play my music. I know I won't have any trouble doing that.

Another factor is the road. So many musicians feel that New York is where it's happening and they don't want to be out there where, if you're lucky, you can find a big band of five pieces to dig on in between your own sets. So most musicians stay at home where their jobs or their teaching prospects are. For the most part, that is the right idea. What is happening in jazz, or creative, contemporary ethnic music, is indeed happening right here in New York.

Smith: What are your plans with the Minnorsity?

Foster: Colleges. I think the college circuit is really where we can get our music across. Clark Terry, Bill Watrous, Thad Jones and Mel Lewis all have had success in those areas, and I intend to follow in that direction. High schools also hold enthusiastic audiences and there is some ready money in their budgets and they don't know what to do with it. The only thing they know is that they want something like what we have to offer, but they don't know how to get it. We have it ready for them

RAY PIZZI

West Coast Breakthrough

by lee underwood

When it happens in the movies, it's corny. When it happens in life, as it did not too long ago to saxophonist/composer Ray Pizzi, 34, it's living theater.

Dinah Shore featured jazz artists Dizzy Gillespie, Woody Herman, Chick Corea and critic Leonard Feather on her September 17, 1976 television show. When she took a commercial break, her studio musicians, under the direction of John Rodby, launched into a standard big band chart.

Ray Pizzi stood up in the studio, raised his soprano sax to his lips, and took a sizzling 25-second off-camera solo. Dizzy leaned forward in his chair and exclaimed, "Who is that cat! Did you hear what he just played? What's his name? I want to meet him."

Ray Pizzi spent the next two days in the RCA studios with Gillespie recording *Dizzy's Party*. When Ray arrived, lugging his soprano, tenor, bassoon and flute cases and wearing his spooey Scotch-plaid hat and his scruffy jean jacket, producer Norman Granz arched one eyebrow and said, "Who are you?" When Ray left, he had his own Pablo recording contract snugly tucked in his hip pocket. *Conception*, his debut Pablo LP, has recently hit the stands.

"I consider myself a really lucky cat," said Pizzi, "but I've also been ready. When opportunities have sprung up, I have always been fully prepared to handle them. I didn't have to worry about bad chops or an unemployed psyche, even when things were tough.

"After getting my degree in Music Education from Berklee College in Boston, and studying at the Boston Conservatory, I taught junior high and high school in Randolph, a suburb of Boston, my home town. After five years of teaching, I decided to take my own advice and get out here and see what I could do.

"When I first came to Los Angeles, the only person I knew at all was saxophonist Don Menza. He and I had hung out one night at a hotel in Boston when he was working with Buddy Rich.

"Don was immensely helpful when I arrived here a complete unknown. I had saved \$4,000, but I didn't get my first paying gig until I was down to \$75, and my wife was pregnant with the first of our two kids. My situation had gone the limit. That's when I lucked out and got a 26-week show, *The Henry Mancini Generation*.

"It was Don who set me up with a lot of things you have to do when nobody knows you. You have to meet lots of people, and they have to hear what you do. So the first thing I did was make every rehearsal and jam session I could, and Don would let me sub for him at rehearsals and gigs.

18 □ down beat



"Sometimes what you might think of as an unimportant rehearsal will have somebody in the band or in the audience that likes you, and later they call you for a really important gig.

"That happened to me a number of times. I met pianist Mark Levine that way. He used me on his new album, *Up 'Til Now*. He was also an inspiration in terms of learning about musical integrity. I met the Brazilian composer Moacir Santos that way and recorded with him on three albums, *Maestro*, *Saudade* and *Carnival Of Spirits*.

"In 1973 I met John Rodby, also at a jam session. In 1974 he became musical director of the *Dinah Shore Show*. He remembered me and gave me a call. I've had the gig ever since, and it's been invaluable to me. I made enough money to provide for my family and to release my very first solo record, *Appassionato*, on my own label. I was also able to record the tapes for *Conception*, which I presented to Norman Granz at Dizzy's sessions. He liked them, and that became my first LP for Pablo."

In fifth grade Ray started taking "50-cent lessons on the clarinet, breaking a reed a minute." In ninth grade he played "in a local Italian band called the Bari Symphony. They'd perform the Italian festivals, where people pinned the dollars on the Madonnas. We played a lot of classical music, which exposed me at an early age to music that was deep and true."

SELECTED PIZZI DISCOGRAPHY

as a leader
CONCEPTION—Pablo 2310 795
APPASSIONATO—P.Z. Records 333

with Dizzy Gillespie
DIZZY'S PARTY—Pablo 2310 784

with Mark Levine
UP 'TIL NOW—Catalyst 7614

with Moacir Santos
SAUDADE—Blue Note LA 260G
CARNIVAL OF SPIRITS—Blue Note 463G
MAESTRO—Blue Note 007F

with Willie Bobo
TOMORROW IS HERE—Blue Note LA 711-G

with Ravi Shankar
SHANKAR AND FRIENDS—Dark Horse SP 2202

On Sundays Ray's entire family gathered together at the house. Somebody inevitably brought a guitar or an accordion. "Lots of times I'd have to go out and play an excerpt from Verdi's *Rigoletto* on my clarinet while everyone sat at the table cracking nuts and chewing and talking.

"The only one who listened to me at that time was my father. He died when I was 18, but he was quite a push for me.

"He was a boilermaker. As a kid I used to go to work with him, learning at a small age that I didn't want to work that hard. I'm glad he pressured me toward going to college, because that led to teaching, which were some of the most educational and beneficial years I ever spent."

While teaching, Ray also played in local bands, one led by Jimmy Mosler and Paul Fontaine, a second led by "a trombonist-dentist named Gene DiStacio. It was a rock fusion band, but it originated in 1964, before 'rock fusion' had even come into being anywhere else. Dig the personnel: John Abercrombie, guitar; Rick Laird, bass; Charlie Mariano, sometimes subbing on sax; Jan Hammer on piano at times; Carl Schröder, Sarah Vaughan's pianist; Peter Donald, drums; and Michael Gibbs doing the charts. That was a hot band, the last one I played with before moving to L.A. in 1969."

Ray Pizzi is justifiably proud of *Conception*. On the mid-Eastern sounding title track and on the romantically impassioned *Angel's Crest*, he showcases his often stunning originality on the soprano saxophone. The ballad *Willow Creek* ("a classical/country-western combination written in 10/8") features Pizzi's intimate bassoon. Ray's lyrical flute work on *Rhapsodie* is counterbalanced by his hard-driving tenor blowing on *Friday Night Rush Hour Blues*, "actually written on the Ventura Freeway at five o'clock on a Friday night between stops-and-gos, the first eight bars being in 5/4 and the middle four being in a fast bebop 4/4." *Digitations*, a rip-rearing tenor extravaganza, "has a melody that's impossible to play. It's stylistically out of the bop era, not

Reaching for The Cosmos

A COMPOSERS' COLLOQUIUM

by arnold jay smith

Woodstock, a once-sleepy upstate New York town, was turned into an international cause célèbre when one farmer rented his pasture to a promoter and turned an artists' enclave into commercial mayhem.

The town has gone back to sleep only in the sense that there are fewer rock stars around. It has more than its share of boutiques and chic eateries with prices that rival the finest resorts. Not too far from the town lies the Creative Music Foundation's resort-school. I say "resort" advisedly, for vibist Karl Berger plans to buy Oehler's, a vacationers' paradise with swimming pool, spacious grounds, cabins and the only professional soccer field in the Catskill Mountains.

Berger, the recent mainstay of the Talent Deserving Wider Recognition category in this magazine's Critics Poll, is the vibist who administers the Creative Music Foundation. The school offers individual and class instruction in all manner of music, mostly jazz and contemporary, on any instrument a student desires. One recent weekend I took advantage of a standing invitation to spend some time with Karl, his wife, singer Ing Rid, and a group of 20th century performers and composers, some of whom teach or perform at CMF during the year.

Part of that weekend was given over to an ongoing series called "Composers' Colloquia." These are open-ended discussions that cover a wide range of subjects. This particular weekend saw a diverse package of contemporary musicologists. They were Ken McIntyre, teacher, woodwind player, composer; Mike Mantler, composer, trumpeter; Marianne Archer, electronic composer; Garrett List, composer, trombonist; Michael Gibbs, composer, conductor; Frederic Rzewski, composer; Berger; Christian Wolf, composer; John Cage, composer; and Carla Bley, composer, pianist.

In the following colloquium, questions were fielded from an audience made up of students and interested parties who attend concerts at

CMF. The questions became topics which were handled at once with humor and dignity.

* * * * *

Question: Will we be humming the same things 100 years from now, or will the problems of tonality be worked out so that we can become accustomed to non-tonality?

Gibbs: I don't think any of us will hear anything 100 years from now.

Wolf: I have found many people who don't relate to Mozart, but do to Schoenberg, if that's any consolation.

Rzewski: Implicit in the question is the idea that there is such a thing as an imminent history of music, a process of musical evolution and development independent of the rest of the universe. This is not so; that is a very common, mistaken idea that is taught in the schools. What the hearing habits will be depends on the social evolution of society as a whole.

Bley: If we give all our questioners such a hard time, nobody's going to ask us anything.

Questioner: Uh, let me rephrase that. Why do I have such a hard time relating to Webern or Schoenberg after all my education in tonal music?

Cage: Because you were a good student and accepted it. Then when the theory or the relationships were changed, you were unprepared to accept the ones in which you had not been educated. Hopefully, we will be able to listen to sounds free of education and theory. It would seem reasonable that we can open our ears and listen.

I think of my effort as a way of showing that it is possible to write music in different ways, but never with reliance on harmony or tonality. When I visited Joseph Schillinger, he had up near the ceiling of his apartment the octave marked as it would be if it followed Helmholtz's book, or if it followed the vibrations of the string—that is to say, if it was true to nature. Then he had marked in different colors, with the natural in black, the others—those divisions of the octave that had been most ac-

cepted in the course of history. Not a single one of them coincided with natural roots. Every one of them was a convention. We are moving in directions away from theory in this century. We are beginning to listen even to thunder and birds and electronics and other noises.

McIntyre: We have been programmed to tune into certain vibrations coming from relationships. Then, when we get just about able to understand that, composers come along and take us another step. What you can do to catch up is try to sing more of the music that we hear—not songs, but the instrumentalists. For example, if you listen to the music that comes from the Charlie Parker period, or Thelonious Monk, you would open up your ears so you can expand your mind. It's breaking away from dominant relationships.

Cage: Isn't it a question of whether we divide the field of sound into steps, scales and so forth, or whether we listen to it as a field? It seems to me we should accept the whole field.

McIntyre: Often we get to a point and cannot articulate how to get others there, so we utilize the steps.

Question: Any ideas as to why people don't open their ears?

Cage: That's up to the psychologists. I can't understand why people are frightened of new ideas. . . . I'm frightened of the old ones.

Gibbs: Would you consider writing a tonal piece?

Cage: I did one in connection with the bicentennial called *Apartment Houses*. I found a way of dealing with harmony so it didn't appear to be a theory.

McIntyre: We are not an aural people. We really don't listen; we are visual. We are programmed to read. . . . Our language is not a musical language like, for example, African languages.

Gibbs: I think it's not that we don't listen; perhaps other cultures listen more.

Question: Many composers for television, radio, commercials and movies have sneaked



(l. to r.): McIntyre, Archer, List, Gibbs, Rzewski, Berger, Wolf, Cage, Bley.

ARNOLD JAY SMITH

in more modern idioms and gotten away with it. Does this prepare the audiences for something which may be a more direct statement?

Cage: I don't know if that does it, but I think that the things that happen to us daily change our hearing and our whole experience. There have been known cases where the playing of new music took 75 rehearsals by trained musicians, and young students coming out of cornfields who had listened to the radio were able to play it with only two rehearsals.

Rzewski: I noticed one thing when we used to watch television—before we gave our set to our son to take apart. The ads which involved classical music involved luxury products—the class identification. At least it got the music across.

List: I don't feel commercials are a good influence on anything, even if they do help to change our hearing a little bit. You can go into elevators now and hear Charlie Parker licks, but what does that prove? That it's accepted, perhaps.

[Somehow the questioning became diffused and the panelists and audience got into a discussion of their own revolving around the question of change. One example was the dramatic change from live music to recorded (or radio) music. The panel jumped alive.]

Bley: Before there was electricity you made your own music or you had none.

Rzewski: It's not really a change, but simply an extension of tendencies that were already present for 100 years or more in the social system. It's simply a by-product of monopoly capitalism, the fact that the music industry is highly concentrated in the hands of a few multi-billion dollar, multi-national corporations. Rock and roll is a relatively minor product.

Question: A disruptive force?

Rzewski: Yes, and one that was rapidly neutralized.

Question: Are we conditioned to hear certain elements of music by certain composers?

List: The need to make music does not necessarily come from the training of ears. People will always feel the need to do something like we are doing right now—getting together and talking about it. People won't stop making music, but it might have the effect of getting rid of composers, which might not be such a bad idea.

Rzewski: Yes, it might just become unfashionable to be a composer or to play composer music.

Question: Rock and jazz/rock people are playing virtually only original music which may have the effect of being "uncomposed" because no one else plays it.

Rzewski: In centuries past the gardening and culinary arts were treated as real *arts*.

Bley: Yes, and now their status has changed. I guess it could happen in music. It may have already come to that.

Cage: I don't think these things have been lost. The moment something is in danger of being lost, like the art of formal gardening, or the kind of music that was played at that time, people rush to its assistance specifically with the purpose of saving it. We have societies for the ancient music of our cultures and others. There are people out there who live for nothing else. If some form of ancient art hasn't been preserved, those people will say, "Oh, that gives me something to do." The moment there would be any sign of music disappearing, the number of musicians would increase alarmingly. . . .

From the point of view of making a living, music is absolutely useless. The only way Americans make a living in music is by teaching.

Gibbs: John, you are speaking of a very limited class of musicians.

Rzewski: I disagree with you, John. The middle man makes a living.

Cage: You mean the record companies?

Rzewski: For instance, yes. Music is like petroleum; you have to work it out of the ground. And music is easier to get out, too.

Cage: If you take the entire industry, commercials included, then it is an enormous industry, probably more money-making than steel.

Rzewski: Maybe more profitable.

Cage: No, there's more money involved. It's never been my concern, making money. I happen to have royalties now, but that's only because I'm still alive! Before I was 50 I didn't have them. You have to have patience.

List: Maybe making a living isn't the best reason to make music. Some people can make a living from music, but it's not always the best reason for making music. I made a living in pits, and in industrial situations. It's not so much fun; it's work. It's not exactly music, since it's an unliberated situation. Now we're getting back to an earlier question on getting the music out there in the form of consciousness changing through commercials, etc. That may be being diminished in the way mass media is being used at this time. Think about that. You hear music everywhere you go, restaurants, elevators, cars, or on a hold button on a telephone. In the long run it makes people not really listen. You get into "B-flat city"—that's America.

Question: As composers, are you trying to reach the general public?

Gibbs: I think about the public and I hope they like it. If they don't . . . well . . . it's tougher. I'd like the music to catch on, to be taken in, to teach, to affect somebody.

Cage: Don't we do it so that it is available? We don't force people to like it. We are grateful if people have some use for what we've done; we have use for it. If you choose to live by making music, and that's how you spend your time, you don't have to speak of the word "justification."

Bley: My audience would leave me if my audience got too big! They like to think of themselves as something special.

Question: Do you write with a purpose? With something or someone in mind?

List: That would complicate things. I can't do that.

McIntyre: We write and play the same way: to the cosmos. That is, not to this particular person sitting here, but to the cosmos. If we can reach the cosmos, then hopefully we will reach that person.

Cage: I try to do my work as well as I can. That's the best I can do. If I thought about the listeners, I wouldn't know which ones to think about.

Question: You're the first listener?

Cage: No, I'm not. . . . I don't know what my music sounds like until I hear it. I don't know how I would compose if I were thinking about what someone else would be hearing.

List: John, if you cared what the listeners are thinking about, would you be compromised and make it unnatural?

Cage: No, I have accepted commissions given by individuals. In those instances I try to work for the person who has asked.

Question: You have said that the function of composers is to *hide* beauty.

Cage: That has to do with opening our minds, because the notion of beauty is just what we accept. If we hide beauty by means of our music, we have enlarged the field of the mind.

Question: I don't quite understand that.

Cage: It seems clear to me! If I just made everything "beautiful" then I wouldn't help either myself or anyone else. No change would take place.

List: So you *do* think about other people when you write.

Cage: Not particularly, no.

McIntyre: I thought perhaps, contrary to many here, that being a composer or trying to become one is a service-oriented act. It's something you do, and once you've done it you lay it out and see what the response is. So while one can write something while not thinking about people specifically, one gets hit by feedback.

As far as the hiding of beauty is concerned: if one thinks of beauty as tonic, third and eighth, and someone wanted to hide that beauty (that is, to expand someone's knowledge), they would write a composition with two-seven-nine perhaps. That would then be the normal pattern.

Cage: That idea is close to the idea of stretching the mind so it won't stay with its habits.

Rzewski: There's a lot of confusion with this topic, which is unnecessary. After all, as a composer, what are you? You're just a part of a process—the process of communication. There are many stages—from the initial creative stage through the various intermediate stages, production through the final stages of consumption. There's no mystery about it at all. If you go up to a worker at an automobile plant who is turning bolts all day long and you ask him if he thinks about what happens to the car when it gets out on the highway—yes, you think about it and no, you don't. I don't see why it should be an interesting question.

Question: Do your compositions always end up the same way, no matter who performs them?

Cage: I wrote a piece for solo piano. [The piece had been performed earlier that afternoon at CMF] The performance today was an idea that Fred had of making it for this group of people. [The performers had moved around among three pianos.] It was never planned that way by me at all.

Rzewski: Many of the details were decisions made by the players themselves.

Cage: As they pointed out in the rehearsals, each time they had done it together, it was different. They decided to do it in a way that didn't fix it. We encourage that kind of freedom as much as possible.

* * * *

If, as Marshall McLuhan has indicated, society is like a mind, music might have something to do with the changes it goes through. The colloquium took this tack for the remainder of the afternoon. There were no conclusions, only more questions. As the last question was requested from the audience, Berger asked for an appropriately profound one. One questioner arose, looked at Cage and asked, "How about that thunderstorm this afternoon?"

"Something musical will definitely come of it," Cage replied.

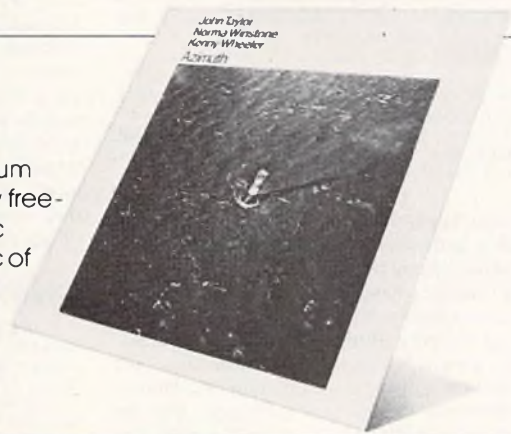
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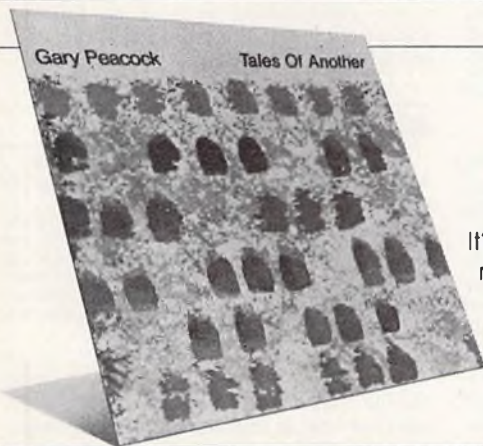
Collin Walcott's "Grazing Dreams" is an extraordinary journey with a brilliant cast, including John Abercrombie (guitar), Don Cherry (trumpet), Palle Danielsson (bass), and Dom Um Romao (percussion). An extremely thoughtful and unique recording.

CELESTIAL.

John Taylor, Norma Winstone and Kenny Wheeler's "Azimuth." It's an album to redress the balance and bridge the gap between the improvisatory freedom of new jazz on the one hand and the strict rhythmic and harmonic disciplines of minimalism on the other. "Azimuth" literally means any arc of the heavens from the zenith to the horizon, and here the sense of the celestial is achieved beautifully.



MASTERFUL.



It's Gary Peacock's "Tales of Another." Bassist Gary Peacock, long regarded as one of the seminal figures in jazz over the last few decades, has produced a new trio recording that one could only expect from a master. With associates like pianist Keith Jarrett and drummer Jack DeJohnette, it is bound to become a jazz classic.

FERTILE.

This is "New Rags," Jack DeJohnette's Directions' most exciting and challenging record to date. The compositions by DeJohnette and saxophonist Alex Foster are excellent, as is the support work by Foster, guitarist John Abercrombie and bassist Mike Richmond. All grounds for a most rich and fertile recording.



RECORD REVIEWS

Ratings are:

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

CECIL TAYLOR

INDENT—Arista-Freedom 1038: *Indent, first layer, second layer, third layer.*

Personnel: Taylor, piano.

DARK TO THEMSELVES—Inner City 3001: *Streams; Chorus Of Seed.*

Personnel: Taylor, piano; Raphé Malik, trumpet; James Lyons, alto sax; David S. Ware, tenor sax; Marc Edwards, drums.

Cecil Taylor has made some of the most indelible statements of his bold career seated alone at the piano. In recent years, his solo performances have taken on a protean, orchestral dimension, and his compositions—plangent, living things—have grown increasingly involuted, motile and dramatic. Like Keith Jarrett, Taylor is a fountain of digital illuminations with a near telepathic feel for winding dynamics and ironfisted tension. But unlike Jarrett, he is rarely wasteful or redundant, and never condescending. Nor does Taylor, his politics notwithstanding, make a music for the masses. If he communicates, it is in spite of his creation, and if we listen, it is in spite of our preconceptions. He is a classicist and a visionary, probably the most advanced pianist of our times, regardless of idioms. Miss him or reject him if you will, but your children will inherit his dreams.

Indent, recorded in March of 1973 for Taylor's own Unit Core label, is one of his most expansive works to date. Contrary to the misconceptions about the free-form nature of Taylor's delvings, he reveals himself here as something of a meticulous structuralist, albeit a peculiar one. Working from a floating atonal system, Taylor's improvisations are as remarkable for their elastic musical quality as for their emotional momentum. And perhaps therein lies a key to approaching Taylor's music: analytical appeal aside, his music speaks to us in terms of universal humanity, and we can divine its intent in much the same way we would an unfamiliar language. If the content is confusing, the inflections—his elation, anger, humor and torment—speak for themselves.

Rendered in three "layers" or movements, *Indent* is a crashing amalgam of terse motifs and bounding low and high register cross-motions, cast in a rapid sequence. "Layers" is an appropriate enough description of the dense constructions Taylor favors, the stabbing of dissonant left hand clusters to imply both a momentary gravity to the polyphonic flights of his right hand and to foment a jarring, mounting tension. *Indent* never lapses, never falters. It's a consistently resourceful, colorful showing, truly one of modern piano's most carnal and ingenious hours.

22 □ down beat

Ensemble efforts have been more of a hit or miss undertaking for Taylor. While one would expect that the variety of textural possibilities would be naturally suited to his proclivities, Taylor has only once or twice struck the right balance necessary to insure the translation of his ideas against cacophony (see *Conquistador* and *Unit Structures*). *Dark To Themselves*, recorded at last year's Yugoslavian Jazz Festival, joins the list of potent exceptions. While much of the overall clarity and tonal nuances have been savaged by an abysmal recording job, this quintet is vital and probing, reminding one of nothing so much as Mingus' feverish mid-'60's gospel-bop excursions.

Both sides break down to, essentially, trio performances, with Taylor underlining and prodding the malleable dynamism of his soloists—David Ware's howling tenor and Lyons' comparatively mellifluous alto—and, in turn, rebounding off of Marc Edwards' pelting percussive sheets. (Note the absence of a bassist.) It's a startling and frenzied performance, showcasing Taylor in one of his slyest moods, an eloquent example of how effectively his involutions can be carried over to an interactive format. Like the best of Taylor's music, it is orderly and reflective in the ways that most undiscernably parallel the caprices of our times. —gilmore

CHARLES MINGUS

THREE OR FOUR SHADES OF BLUES—Atlantic SD 1700: *Better Git Hit In Your Soul; Goodbye, Porkpie Hat; Noddin Ya Head Blues; Three Or Four Shades Of Blues; Nobody Knows.*

Personnel: Mingus, bass; Ricky Ford, tenor sax; Jack Walrath, trumpet; Bob Neloms, piano; Dannie Richmond, drums; George Coleman, tenor & alto saxes (tracks 1, 2, 3, 4); Philip Catherine, guitar (tracks 1, 2, 3, 5); Larry Coryell, guitar (tracks 1, 2, 3, 4); George Mraz, bass (tracks 1, 2, 3); Jimmy Rowles, piano (track 3); John Scofield, guitar (tracks 4 & 5); Sonny Fortune, alto sax (track 5); Ron Carter, bass (track 5).

A recent *db* (1/27) article titled "Bass Lines" quotes Charles Mingus as saying, "Electricity has put music back." So why is he suddenly not only recording with three of the leading fusion electric guitarists, but even featuring them on several selections? Sure, he has recorded with guitar before (most notably on his *Black Saint And The Sinner Lady* suite), but always in a more subdued manner.

The notion that Mingus hates electronic instruments and jazz/rock music is re-enforced by his earlier statements. His objections probably stem from the onslaught in recent years of semi-talented musicians who hide behind the technological gimmickry of advanced electronic instruments. At any rate, his new album offers a departure from the standard horn-dominated sound of earlier works.

As a leader Mingus is rivaled only by Miles Davis in the respect that he uses accomplished sidemen and seems somehow to draw inspired solos from each. In this case the lineup is impressive and the performances are outstanding.

The two Mingus standards, *Better Git Hit In Your Soul* and *Goodbye, Porkpie Hat*, plus *Noddin Ya Head Blues* are more guitar oriented than anything Mingus has ever recorded. The first cut is more uptempo and in addition to Coryell's solo, which borders on typical rock, Ricky Ford offers a fine tenor solo. *Goodbye, Porkpie Hat*, also known as *Tribute To Lester Young*, shows the more subtle styling of an acoustic guitar duet by Coryell and Catherine in addition to fine in-

dividual solos from each. The guitars on *Noddin Ya Head Blues* suggests more of an uptown blues a la B. B. King.

While side one seems to feature guitars, the second side is dominated by the title cut. It is an extended suite of 11 sections ranging from Ellington two chord blues to pop to what Mingus refers to as "white folk blues" (Mendelssohn's *Wedding March* from *A Midsummer Night's Dream*). While everyone solos beautifully, the standout on this tune is Jack Walrath's trumpet.

The suite, which is the only tune arranged by Mingus, pledges allegiance not only to Ellington but to an assembly of legendary jazzmen. Coleman's alto solo in the superhop section recalls Bird just as Mingus' bass playing on his Kansas City blues section brings to mind Walter Page. Dannie Richmond demonstrates his flexibility by maintaining a high level of precision throughout the changes in the suite. He lays back until the right moment and then explodes with rhythmic fury.

From a guitarist's standpoint the best tune is *Goodbye, Porkpie Hat*, but the two best saxophone solos are Coleman's tenor on *Noddin Ya Head Blues* and Fortune's alto on *Nobody Knows*. With additional support from Ron Carter on *Nobody Knows* and George Mraz on *Noddin*, these tunes demonstrate Mingus' refusal to utilize the acoustic bass as merely a rhythm instrument. He offers viable alternatives to electric bass.

All of the arrangements are by Paul Jeffrey with the exception of the title cut. While he is a more than competent arranger, somehow part of the excitement of a Charles Mingus record lies in his arrangements. This is not a major shortcoming because of Jeffrey's abilities, but there is a feeling of having been shortchanged in this respect. —less

ANTHONY BRAXTON

THE MONTREUX/BERLIN CONCERTS—Arista AL 5002: seven pieces, titled with Braxton's unreproducible schematics. Details herein.

Personnel: Braxton, soprano sax, alto sax, clarinet, contrabass clarinet, flute; Kenny Wheeler (on side one, also track one, side two), trumpet; George Lewis (on track two, side two, sides three and four), trombone; Dave Holland, bass; Larry Altschul, drums and percussion; on side four, the Berlin New Music Group conducted by Herr Hummel.

Yes folks, it's "Anthony Braxton Live in Europe"—and that statement alone conveys much of what is important about this album. Braxton's fifth for Arista. This is the first of those records to capture the startling, still-controversial reedman/composer in live performance, and the classic concert factor of audience feedback reveals its unvoiced effect. You won't hear the crowds exhorting their hero with time-honored shouts of "Blow, Tony, blow!"; but those who have at times found Braxton's music to be a coldly forbidding calculation have only to hear his impassioned, gripping soprano solo on the final piece here to realize the extent of his musical soul revealed in live performance. Important, too, that these are concerts recorded in Europe, a venue that has proven vital in the careers of Eric Dolphy and Lee Konitz (two major Braxton influences) and which has traditionally been more open to new music than America; Mingus has called Europe the "historian of American black music," but in recent years, transAtlantic listeners have shown remarkable prescience as well.

Montreux/Berlin offers a rich cross-section

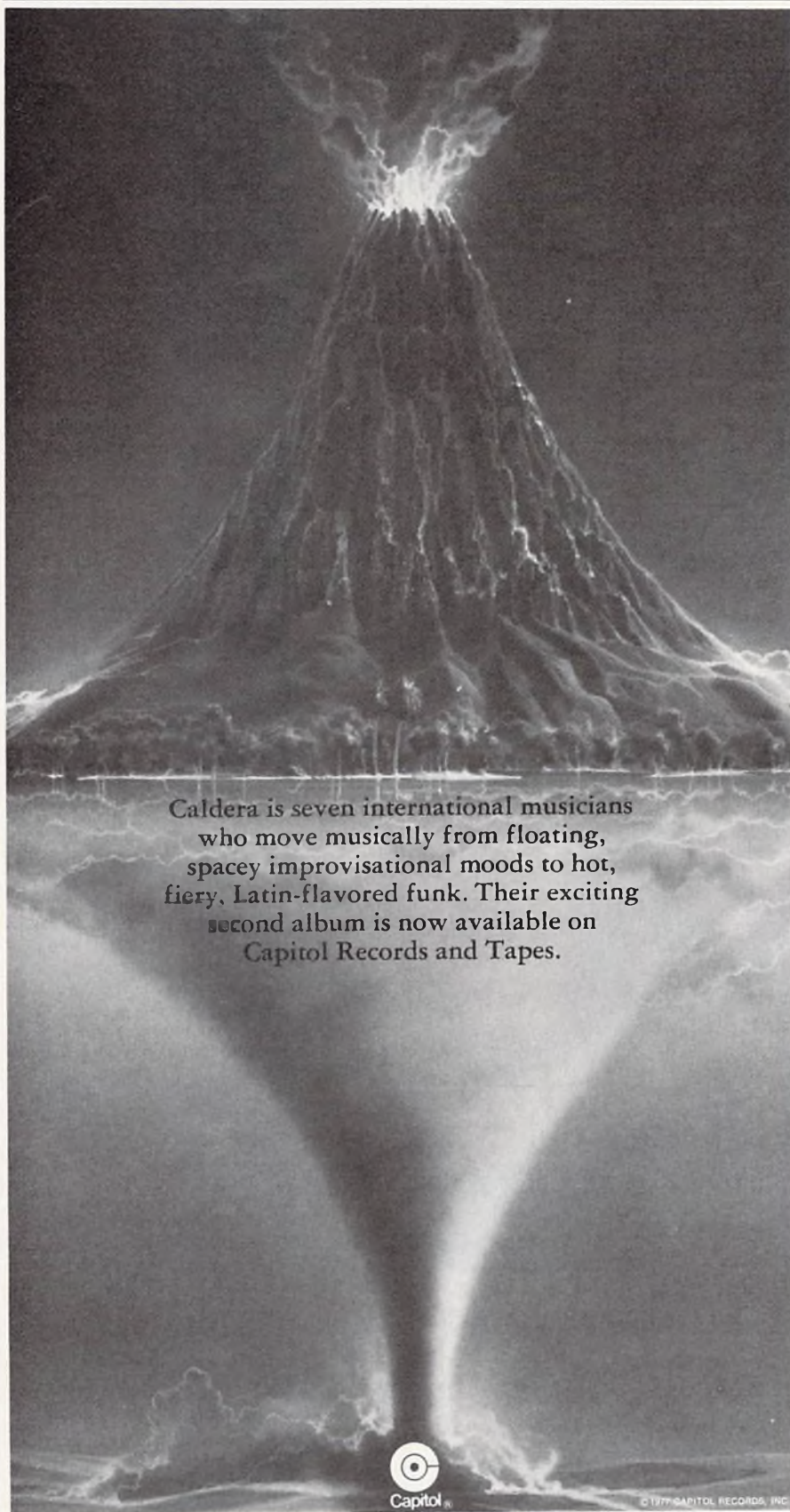
of the music Braxton has performed in concert by placing him in three distinct settings. The Montreux recordings (two pieces on side one, the first piece on side two) date from 1975 and feature the Braxton quartet with trumpeter Kenny Wheeler; the other piece on side two and both pieces on side three, from the 1976 Berlin Jazz Days festival, replace Wheeler with George Lewis, the young trombone phenom; and the final piece, which fills side four, is a concerto-styled work for Lewis and Braxton, with an orchestral ensemble part of gratifying color and complexity.

These really *are* completely different settings, despite the obvious overlapping. While the two quartets share three-fourths of their personnel, the addition of Lewis effects an immediately noticeable change in the band's complexion. Wheeler, a wonderfully fluent player whose smoothly balanced mute work and thought-provoking solos became an intrinsic part of Braxton's music during their six-year association, stems stylistically from a mainstream trumpet tradition; Lewis does not, and his addition to the band offered Braxton a front-line member whose idiosyncratic voice is as fully innovative, and as frighteningly virtuosic, as the leader's. The difference is almost that of a passive empathy versus an active, challenging sympathy among partners. More obvious is the radically varied framework of the ensemble piece placing the soloists in a context somewhat more constraining but highly rewarding, an impressive work from either the jazz or classical music standpoint. (Braxton has long been on the interface of the two musics.)

Detailed descriptions of the pieces are not really the order of the day, I think; in general terms, there is Braxton's incisively attractive view of bebop (track two, side one); a couple of pieces from his legendary Kelvin series of compositions (each employing a snappy rhythmic germ and thematic contour); the slow pieces, including the showcase orchestral work, that concentrate on a dreamy, almost dreary "dynamic stasis" that benefits so well from Braxton's rationalism and control; and perhaps my favorite of his frequent flashes of humor, a piece that I can only describe as "circus music" with a bass oompah and a melodic line approaching burlesque.

As for the performers, both Lewis and Braxton have been reveling in publicity lately. Braxton's angular, jabbering soprano playing is perhaps the clearest medium for appreciating his rhythmic innovations as a soloist, as well as his structural-developmental abilities; his liquidy clarinet work on the second of his Kelvin compositions ranks with his finest solos on that instrument in its warmth and lyricism; and he unpacks his flute for one brief outing. Whatever your opinion of his musical content, there would seem to be little meat in denying his technical achievements. Lewis presents a range and control of his instrument that has rarely been matched in jazz, and the lucidity of thought that he brings to the modern idiom is an essential counterpart: he is *playing* the music, not playing *with* it. Wheeler's contributions, while less emotionally immediate, are paragons of reasoned musical creation, and lovely trumpet playing into the bargain. Braxton's longtime rhythm team of Altshul (who combines abstract sensibilities with an almost atavistic understanding of mainstream drumming) and Holland (simply stated, the best bass player in the world today) provide the extra luxury of ex-

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perience: their seven years together in this band (and in other contexts as well) have created a seamless approach to a difficult set of demands.

Montreux/Berlin counts its strengths in variety, in virtuosity, and in the somewhat revelatory opportunity of hearing Braxton "live"; indeed, his playing here should collar many of his detractors while delighting those already in his corner. More, this music comes closest, of all of Braxton's recent recordings, to crystallizing the large-scale implications of his art. Author Robert Pirsig (Zen And The Art Of Motorcycle Maintenance) has examined our great societal dichotomy between the rational and romantic mindsets, and offered solutions: Braxton, with the intuitive comprehension of artistic endeavor, seems to me to be bridging that dichotomy in a manner that can be exemplary. And that is nowhere clearer than within these grooves. —tesser

TAL FARLOW

SECOND SET—Xanadu 119: All The Things You Are; I Remember You; Yesterdays; Let's Do It. Personnel: Farlow, guitar; Eddie Costa, piano; Vinnie Burke, bass.

Like its predecessor (Fuerst Set, Xanadu 109), this LP of four extended performances recorded in late 1956 at the New York City apartment of jazz fan Ed Fuerst continues the documentation of the remarkable trio Farlow led from 1956 to 1958 and which most frequently performed at the Composer in that city. Prior to the two albums of Fuerst-made parlor recordings (in high fidelity mono sound), the group's music had been documented only in three long out-of-print LPs, Tal (Norgran 1102 and Verve 8021), The Swinging Guitar Of Tal Farlow (Verve 8201) and This Is Tal Farlow (Verve 8289), on the last of which bassist Burke was replaced by Bill Takas and Knobby Totah and drummer Jimmy Campbell added. The informal Fuerst recordings contrast nicely with these studio recordings and, in fact, are much more representative of the group's work at the Composer—expanded in length, more spontaneous and chancy in character, with more high points and, surprisingly, few low ones.

The rapport between the three men was exemplary and this, coupled with their individual strengths as players, made for performances of great musicality, intelligence, sensitivity, vigorous creativity and an interactivity of conception and execution that placed the trio among the finest small groups of the period.

Farlow, as is well known, was one of the leading guitarists of post-Parker jazz. His fleet, harmonically and rhythmically absorbing improvisations caught the fancy of most jazz guitar enthusiasts of the day and exerted a great influence on plectrists since his time. He was at his most forceful and assured during the late 1950s, particularly in this trio setting, and his work on this set ranks with his best and most inventive playing of the period, making this one of the essential Farlow recordings.

If it is the guitarist's playing that provides one the chief impetus for acquiring this album, it is Costa's marvelous, invigorating piano work that will keep the listener coming back to the music. Farlow's admirable work notwithstanding, Costa was the real star of this trio, as attested by every one of its recordings. His playing was the epitome of taste, power and unflagging, resourceful inventive-

ness, relentless in its rhythmic force and sweeping imagination. Every one of Costa's solos on this set is marked by his distinctive dark, roiling, frequently contrapuntal melodism, aggressive attack and refreshingly unclipped approach to improvising, which finds its fullest expression in his churning, muscular, totally absorbing improvisation on the double-time section of Yesterdays, this album's undisputed high point. It is a forceful reminder of the great loss to jazz resulting from the pianist's death in a 1962 automobile accident.

Bassist Burke, now retired from music, proved a rock in his handling of the rhythmic-harmonic function that was his role in this group. His steady, unobtrusively imaginative work was the anchor that permitted Farlow's and Costa's more overtly exciting featured playing.

In retrospect, the Farlow trio can now be seen for what it was—a stunning, all but perfect alliance of three kindred musical spirits whose uncompromising, vigorous and always imaginative approach to playing, individually and collectively, resulted in performances of consistently high levels of disciplined, creative expression. And there is much of that here, as in the previous album of Fuerst recordings. They'll not disappoint you, I guarantee. —welding

PETERSON/PASS/BROWN

THE GIANTS—Pablo 2310-796: Riff Blues; Who Cares; Jobim; Blues For Dennis; Sunny; I'm Getting Sentimental Over You; Caravan; Eyes Of Love. Personnel: Peterson, piano & organ; Pass, guitar; Brown bass.

For a pianist of Oscar Peterson's capabilities, pursuing the aesthetic problem of what-next-after-perfection? can lead to uneven solutions, at best. Since disbanding his trio, this virtuosic musician has been wont to tinker with a variety of small group configurations, with sidemen ranging from the so-so (the Singers Unlimited) to the exceptional (Milt Jackson, Dizzy Gillespie, Niels Pedersen, Pass and Brown). On this present release, he returns once again to the challenging piano/guitar/bass format, a setup which forces him to curtail his powerhouse left hand, lest it collide with the guitarist's chording.

But Peterson seemingly delights in such handicaps. His interplay with Pass, a virtuoso in his own right, becomes telepathic and at times unbearably intense. On Caravan, taken at a reckless tempo, guitar and piano fuse into one instrument, guided by the same relentless musical intelligence. Foreground and background again melt together on the pastoral Jobim as the trio becomes a miniature string ensemble, graced with floating, interwoven timbres and textures.

But well enough, unfortunately, is not left alone. Peterson's drive to solve the enigma of what-next? leads him to plug in the electric organ, with results timid and tentative, as though he's perpetually testing this instrument. Although he doesn't make the obvious mistake of playing this instrument as though it were a piano, he doesn't play it quite like an organ, either. The result: a soggy Blues For Dennis, a monochromatic Sunny with its treadmill changes, and a banal Eyes Of Love, fit only for dining and dancing.

Happily, Joe Pass has yet to be afflicted with the anything-for-a-change syndrome; unlike Peterson he is vivacious without being

glib or tedious. And like Ray Brown he is at ease in his technical mastery, allowing his lines to ebb and flow of their own volition, a facility that Oscar Peterson knows well, but apparently seems to have temporarily lost track of.
—balleras

BEN SIDRAN

THE DOCTOR IS IN—Arista 4131: *Get It Yourself; Song For A Sucker Like You; Broad Daylight; One Way Grave; See You On The Other Side; Set Yourself Free; Silver's Serenade; Nobody's Fool; Charlie's Blues; Good Bye Pork Pie Hat; Be Nice.*

Personnel: Sidran, piano, vocals; Phil Upchurch, bass; Richard Davis (tracks 7, 9); Chuck Domiano, bass (track 10); John Guerin, drums; Tony Williams, drums (tracks 7, 9); Blue Mitchell, trumpet; Larry Carlton, guitar; Ray Armando, percussion; Gary Mallaber, tambourine.

Obviously Ben Sidran never earned his doctorate as a lyricist. On his latest collection of ditties, Sidran is ever the sophomore, by turns preachy, snide and condescending as he dispenses jive-talk homilies from the bottom of Mose Allison's old crackerbarrel. Having appropriated Allison's style, Sidran has never really seen fit to develop one of his own, but his delivery lacks the wit, grace and earthy sophistication that gives Mose his unique charm. At any rate, he is a pretty fair hand at Allison's Tatum-cum-Bud Powell piano stylings and with the assistance of an able studio crew he gets off the soapbox for a couple of mellow instrumentals.

The vocals, however, are something else again. The tunes are top-of-the-head throw-aways, and with Sidran talk-singing the "melodies" they can hardly be called tunes at all. Aside from the tasteful but perfunctory accompaniment, that leaves only the lyrics, and

that isn't much. Sidran advises that in order to become a rock and roll star you've got to *Get It Yourself*, because if you expect anything from him you deserve a *Song For A Sucker Like You*. The rest is pretty similar, alternating more or less between cautionary wisdom on the pitfalls of stardom and putdowns of women.

Sidran's pianistics are tasty on the two instrumentals by Mingus and Horace Silver. Blue Mitchell, in fine form, captures some of the flavor of early Miles and, all in all, Sidran would have been better advised to have cut an instrumental album.
—birnbaum

MAL WALDRON/ GARY PEACOCK

FIRST ENCOUNTER—Catalyst CAT-7906: *She Walks, In Beauty; The Heart Of The Matter; What's That; Walking Way.*

Personnel: Waldron, acoustic piano; Peacock, acoustic bass; Hiroshi Murakami, drums.

Mal Waldron and Gary Peacock are musicians of the first rank. Waldron first gained prominence in the groups of Charles Mingus, Billie Holiday and Eric Dolphy. He settled in Europe during the '60s to explore the possibilities of free jazz. Since then, the pianist has developed a style that balances structure and openness. Like Monk, Waldron has a fondness for building solos around deceptively simple melodic motifs. This allows him to probe the melody's implied harmonic, rhythmic and timbral nuances.

Bassist Gary Peacock's first notable professional associations were with Attila Zoller, Tony Scott, Bud Shank and Barney Kessel. Trading L.A.'s balmy sunshine for New

York's energizing seasonal shifts, Peacock joined the avant garde explorations of Paul Bley, George Russell, Jimmy Giuffre and, in Europe, those of Albert Ayler and Don Cherry. These diverse experiences are reflected in ascetically lean yet assertive lines articulated with a crisp edge and rich resonant tone.

Recorded and released by Victor Musical Industries in Japan, this disc is being issued in the States by Catalyst. While Catalyst's efforts are welcome, they could and should be improved by more extensive liner notes and complete discographical information. The actual date of the recording, for example, is not included. In spite of such shortcomings, the session is a substantial addition to the resumes of both Waldron and Peacock.

She Walks, In Beauty opens with an ethereal Waldron line over a throbbing Peacock pedal tone. With the entrance of the energetic drumming of Hiroshi Murakami, Waldron's perambulating vision obtains an earthy undulant sensuality. After Waldron's percussive pianistics and Peacock's insistent strokings, the image gradually recedes to the vanishing point to remain only a luminous after-image. The heart of Waldron's *The Heart Of The Matter* appears to be a pedal G. Against the harmonically minimalist form, subtle rhythmic fluctuations form emotionally broad gestures due to the effective dramaturgy of Waldron, Peacock and Murakami.

Peacock's *What's That* provides a perky 6/4 frame over which each soloist stretches vitally taut virtuosic displays. Waldron's *Walking Way* is built upon a graduated ascending line which then descends with symmetrical inter-vallic leaps. Waldron twists in defiance of the motif while Peacock embraces and embel-

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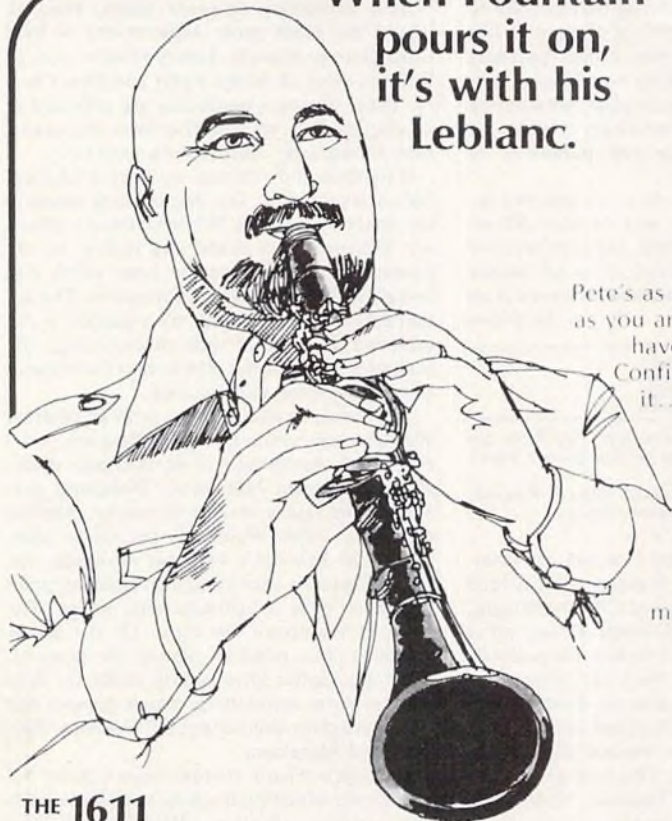


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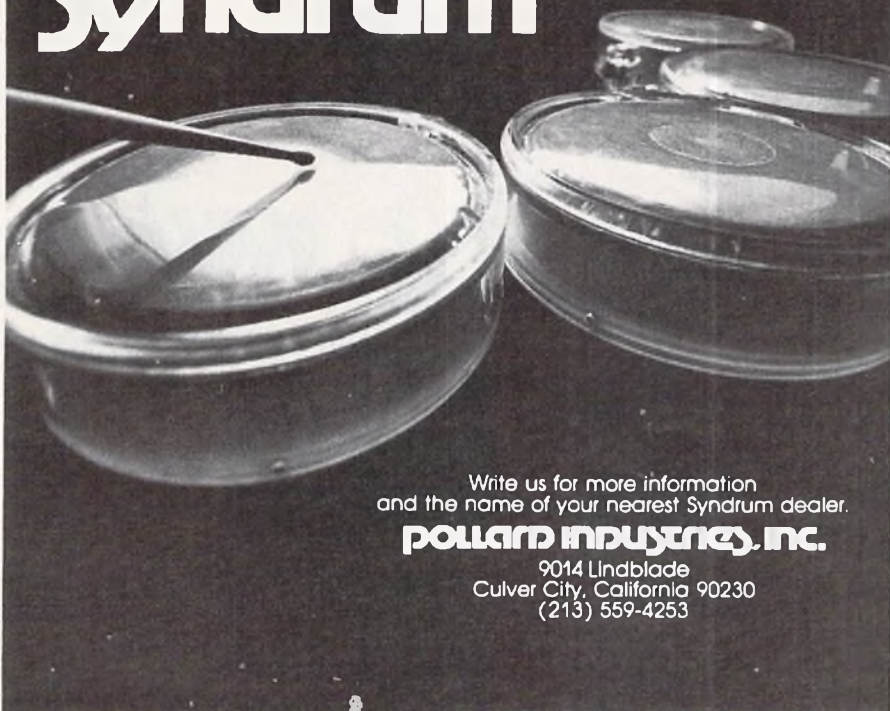
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lishes it with developmental finesse.

Aside from focusing on the considerable talents of Waldron and Peacock, *First Encounter* also brings to light the incisive percussion work of Murakami, whose efforts are a perfect match for those of his colleagues.

—berg

RAUL DE SOUZA

SWEET LUCY—Capitol ST 116-8: *Sweet Lucy; Wires; Wild And Shy; At Will; Banana Tree; A Song Of Love; New Love; Bottom Heat.*

Personnel: de Souza, trombone, vocals, congas, bongos, tambourine, wind chimes, surdo, Chinese water gongs, wood blocks, cow bell; Patrice Rushen, electric piano; Dawill Gongu, electric piano, synthesizer; Embamba, Byron Miller, bass; Leon Chaulcer, drums, vocals; Freddie Hubbard, trumpet, flugelhorn; Ian Underwood, Oberheim polyphonic synthesizer; Al McKay, guitar; Airo, percussion, reco-reco, tambourine, bells, shakers; Deborah Thomas, Lynn Davis, Victoria Miles, Sybil Thomas, background vocals.

★ ★

"Want to know why 90 per cent of all this new jazz stinks?" stated a truck driver friend of this writer. "Well, it's because you can stick the stylus down on eight random parts of an album and it will all sound the same."

Truer words are not often said. The mind, accordingly, focuses on better creative moments for Raul de Souza. Every so often, such as on stolen minutes with Flora Purim, here is a sense of technique coupled with genuine inspiration, a duality not often seen. Yet here, on his latest solo effort, he finds his vast abilities muted through the production of George Duke.

George Duke might be a very nice man, but as a musician and producer, he embodies everything that is wrong with jazz these days. Nothing quakes the cranium more than to hear his musically schizophrenic vacillation between toy store synthesizer abstractions and disco funk. He has very little talent as a player—a limitation which carries and projects onto his session. For such a potentially exciting musician as Raul to fall into the clutches of this pompous hack is not unlike the spectre of a choir boy joining a street gang.

For Exhibit A, there are the banal, female backup choruses. *Sweet Lucy*, the title track, starts off nicely enough; Patrice Rushen and Raul play at an inspired medium tempo. Then come these chicks, who draw and manufacture an effete, accessible mellowness with their elementary scattings. On track after track their idiotic murmurings are audited.

With the exception of a hypnotizing *Wild And Shy*, de Souza plays very little, leaving the effects to a bunch of electric pianos, synthesizers, wah-wah guitars, and other creations of modern technology. What a crime: occasional ludicrousness can be forgiven, but when one's abilities are cowpenned into such narrow parameters, a polite askance is obligatory.

—shaw

801

801 LIVE—Island ILPS 9444 (Import): *Lagrima; T.N.K. (Tomorrow Never Knows); East of Asteroid; Rongwrong; Sombre Reptiles; Baby's On Fire; Diamond Head; Miss Shapiro; You Really Got Me; Third Uncle.*

Personnel: Brian Eno, vocals, synthesizers, tapes and guitar; Phil Manzanera, guitar; Bill MacCormick, bass and vocals; Francis Monkman, Fender Rhodes and Clavinet; Simon Phillips, drums and rhythm box; Lloyd Watson, slide guitar and vocals.

★ ★ ★ ★

801 is an ongoing conceptual group, first assembled last year as a live performing outlet for the music of Brian Eno and Phil Manzanera, but stemming in actuality from their early '70s comradeship in Roxy Music. This live volume, their only set to date, is a vital sampler for those who have never tasted this enigm-

matic brand of art rock and certainly a welcome supplement to those who have been following all along.

While the group represented something of a creative filler action for guitarist Manzanera, who was caught in a lengthy lull between Roxy Music and Brian Ferry recording activities, it comprised a challenge for Eno. Since his departure from Roxy in 1972, the brilliant eclectic has become more and more of a studio recluse, even describing himself at one point as a "planner and programmer" of musical systems that require little activity on his part. Like David Bowie, his current confrere, Eno has experimented fruitfully with contrivance and overstatement to arrive at an aesthetics of passivity, where music is a product of controlled processes rather than calculating designs.

But live music demands force and activity, and Eno and Manzanera's aesthetics convert to the stage setting with integrity intact and a renewed verve to boot. The performances herein depict a remarkable balancing act, a careful exchange of dynamic roles between the rhythm section (Simon Phillips, drums; Francis Monkman, keyboards; Bill MacCormick, bass) and the lead instrumentalists (Manzanera, Eno and Lloyd Watson, slide guitarist). When one flies hard and frenetic, the other rolls soft and steady, creating a compelling marriage of brash humanism and nonplussed technology. Manzanera's *East Of Asteroid*, with its exciting sequence of terse musical chapters, is the quintessential example. The contrast between Phil's manic atonal exercises—some of his most vibrant guitar work to date—and Phillips' and Monkman's metronomic restraint is both jarring and compelling.

But it is Eno's tracks that receive the best mileage here, particularly his sneering, devilish vocal delivery on *Baby's On Fire* and his urgent chromatic litanies on *Miss Shapiro*. The latter is visceral, ear-rot rock, blaringly odd and delightful, and segueing into a comparatively mannered rendition of that most classic of Kinks' songs, *You Really Got Me*. Like the innovative Beatles number recreated here *Tomorrow Never Knows*, this Ray Davies original sounds no less aberrant today than it did a decade-plus ago. Kudos to Manzanera and Eno for paying homage to their idiosyncratic progenitors, and to the whole ensemble for its integrative rapport. *801 Live* requires a trip to your local import dealer, but it's worth the petrol. Endangered species deserve all the encouragement they can get. —gilmore

BUDDY TATE PAUL QUINICHETTE JAY McSHANN

KANSAS CITY JOYS—Sonet SNTF 716: *Every Tub; Swinging The Blues; Kansas City Joys; Time Out; Four Day Rider; Tickle Toe; Sugar Hips; Sister Pork Chops.*

Personnel: Tate, Quinichette, tenor sax; Claude Williams, violin; McShann, piano; Ted Sturgis, bass; Herb Lovelle, drums.

★ ★ ★ ★

A good deal of the sound and substance of the pre-war Basie band is considered here along with a whiff of the parallel Kansas City institution of the period, Jay McShann. But save for *Four Day*, which seems to turn up on nearly every new McShann album, the feeling here is definitely Basie.

This is particularly true because of the presence of Claude Williams, Basie's first rhythm guitarist who also doubled on violin. Yes,

It's a Joy!

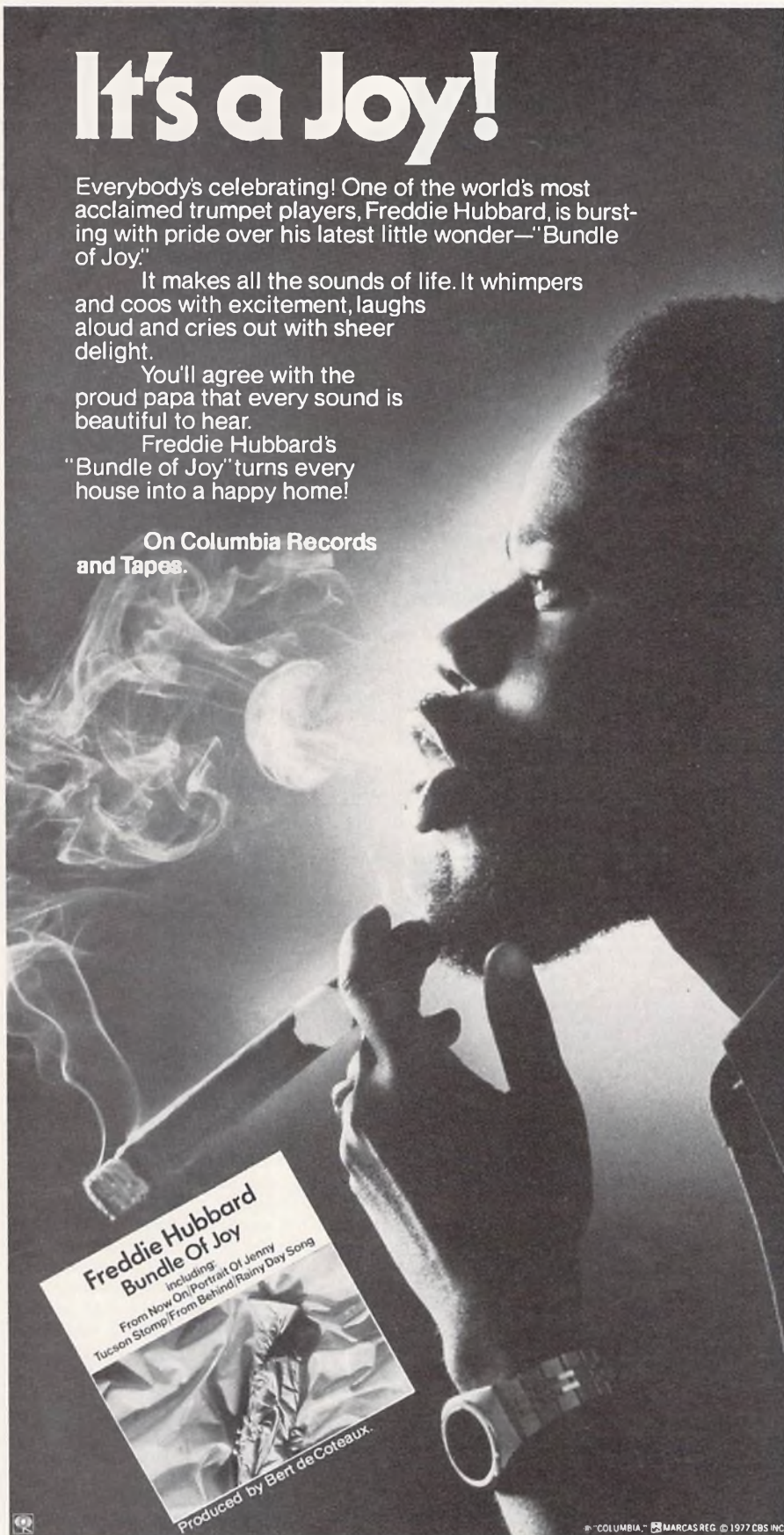
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Basie embraced the violin in a modern swing ensemble four years before Duke. But alas, Williams departed in February, 1937, to be replaced by Fred Green. And Basie went on to make his mark without a violinist. (The only recordings of Williams with the original band are on Jazz Archives 16, a record worth acquiring.)

Today Williams remains a musician of the first order. The most surprising thing about his playing is how little we hear of it. He plays a clean clear line with immense swing. It is only regrettable that his services as a rhythm guitarist weren't used anywhere on this session.

Tenors Tate and Quinichette create a nicely balanced unison blend on some of the Basie riffs—they sound like a whole band on the rideout of *Every Tub*—but mostly they go their own complementary ways. Tate is all muscle and machismo. Paul, who not only appropriated Lester Young's sound but a large measure of his temperament too, is continually fascinating in his slightly tilted anticipations of what Lester might have played. No one catches that blithe, translucent spirit better than Quinichette, an ironic circumstance considering that his first records were made with McShann in 1943.

McShann's was really the blues band of Kansas City. And McShann remains a rompin' stompin' rootin' tootin' blues player of great swing and drive. He rounds out an excellent, thoroughly charged-up L.P. of masterful swing. —*medonough*

JOE TURNER

IN THE EVENING—Pablo 2310-766: *In The Evening*; *Summertime*; *Sweet Lorraine*; *Too Late*; *Too Late*; *I've Got The World On A String*; *Chains Of Love*; *Corrine*; *Corrina*; *J. T. Blues*; *Pennies From Heaven*; *Two Loves Have I*

Personnel: Turner, vocals; Bob Smith, alto sax; Pee Wee Crayton, Herman Bennett, guitar; J. C. Nicholson, piano; Winston McGregor, bass; Charles Randall, drums.

Big Joe Turner has made a lot of music. If you were in Kansas City during the '30s, there were the legendary sessions at Piney Brown's Sunset Cafe with pianist Pete Johnson. If you were listening to records during the '40s, there were some unforgettable cuts with Art Tatum and Joe Sullivan. If you were rockin' and rollin' in the '50s, *Chains Of Love* let you squeeze her while *Shake, Rattle And Roll* made you try that new step just seen on *American Bandstand*. Today? . . . Joe Turner is still belting them out with unabashed gusto.

Turner, like all great blues singers, is essentially a raconteur. His tales of loves lost-and-found plumb life's pains and pleasures. Told in the idiom of the leisurely-paced midwest rhythm and blues tradition, his stories are given dramatic force through fluctuations in timbre and rhythmic flow. These, in fact, become the crucial determinants of his musical style, since his materials' melodic contours are generally flattened out.

This flattening process is most apparent in the standards. For example, *Summertime*, *Sweet Lorraine*, *I've Got The World On A String* and *Pennies From Heaven* emerge as virtually new entities due to the Turner touch. With the melodic highs and lows rounded off, Big Joe's weathered leathery voice and robust declamations give the lyrics new urgency.

Turner is, however, most at ease with his r & b based material. *In The Evening*, *Too Late*, *Too Late*, *Chains Of Love* and *Corrine*, *Corrina*

possess the kind of authenticity that leaves no doubt about his musical roots.

Embellishing the proceedings is an ebullient group of players who help create a smoky, neon-lit, honky-tonk ambience. The buoyant rhythm section and the gutsy, Botic-flavored alto fills of Bob Smith provide Turner with just the right support. —*berg*

THE PHIL WOODS SIX

LIVE FROM THE SHOWBOAT—RCA BGL 2-2202: *A Sleepin' Bee*; *Rain Dance*; *Bye Bye Baby*; *Django's Castle*; *I'm Late*; *Superwoman*; *High Clouds*; *How's Your Mama*; *Cheek To Cheek*; *Lady J*; *Little Niles*; *A Little Peace*; *Brazilian Affair*.

Personnel: Woods, alto, soprano sax; Mike Melillo, piano; Harry Leahey, guitar; Steve Gilmore, bass; Bill Goodwin, drums; Alyrio Lima, percussion.

This normally jaded pundit isn't normally moved to superlatives. Yet in the light of what I've been doing for nigh the last two hours—digesting this most tempting meal of an album—I'll have to whip out the praise.

We've seen live Phil Woods albums before, and insofar as this sextet is concerned, we've heard most of them previously. The unit has not been exposed to such a creatively enticing set of circumstances before however; this 115 minutes of vinylizing occurs at the Showboat, a most hospitable jazz club near Washington, D.C., where musical subtleties are immediately appreciated by an uncommonly perceptive audience.

It seems as though everything was working right on this night. The Six exceeds its own lofty standard of excellence, glorying in wave after wave of musical triumph. This band plays with a clarity and sense of unity that the overrated European Rhythm Machine never came close to attaining.

Woods, at the center of things, is consummately masterful. On each of the tracks he does something just a little bit different. From the pretty, rote reading of the self-scribed *Lady J* to the raw, high notes and screeches of Randy Weston's *Little Niles*, he covers all the bases. Phil even busts his rump on soprano sax, contributing a frantic solo during *I'm Late*, from the classic *Alice In Wonderland* movie.

Hardly greenhorns, his fellow musicians are of a fairly common background; they are studio men and teachers who have finally been provided with a forum whereby their talents can be noticed by the masses. Drummer Bill Goodwin, for example, has played with jazz and rock acts who are household names, yet his brilliant cymbal work on *High Clouds* makes one wonder why he hasn't received more acclaim. Ditto bassist Steve Gilmore, he of the invisible fingers, whose digitals go so fast they can barely be seen. On the other side of the coin, Gilmore's bowing technique during *Rain Dance* is most welcome for its lyricism, an unusual grace in these days when most bows sound like hacksaws.

There is an essence of excellence here; the six members coalesce into one symbiotic squad, interdependent on each other. Not forgetting the Djangoish guitar of Harry Leahey, the lyrical keyboards of Mike Melillo and percussionist Alyrio Lima's seemingly endless array of percussive tinkertoys, this ensemble has the potential to continually define new vistas in teamwork. —*shaw*

BENNIE MAUPIN

SLOW TRAFFIC TO THE RIGHT—Mercury SRM-1-1148: *It Remains To Be Seen*; *Eternal Flame*; *Water Torture*; *You Know The Deal*; *Lament*; *Quasar*.

Personnel: Maupin, soprano and tenor saxes, saxello, piccolo, flute, alto flute, bass clarinet, synthe-

sizers and background vocals; Onaje Allen Gunib, piano (track 5), conductor and arrangements: Patrice Rushen, keyboards; Ralph Armstrong, bass; Paul Jackson, bass (tracks 1 and 2); James Levi, drums; Blackbird McKnight, electric guitars; Eddie Henderson, trumpet and flugelhorn; Craig Kilby, trombone; Nathan Rubin, concertmaster, strings; Pat Gleeson, synthesizers and production.

*** 1/2

Bennie Maupin's last solo album, *The Jewel In The Lotus*, was recorded over three years ago, and its progressive dexterity and turbulent structures led a lot of reviewers to conclude that Maupin was happiest playing in avant settings. Herbie Hancock, who played some of the strangest piano of his career during those sessions, recently told me in the context of an interview that he was bored with that style, didn't intend to return to it in the near future (then released the magnificent *V.S.O.P.*), and that he resented critical implications that he curtailed Maupin's freer bends.

On the basis of *Slow Traffic To The Right*, one gathers that Maupin is happy indeed in the funk realm, albeit more probing than his notable colleague. Unlike Hancock—and perhaps because he isn't hampered by an arsenal of instruments—Maupin transcends the confines of funk's rhythmic groove, fashioning a work that is at once accessible and amenable, and, most importantly, substantial.

The lengthy unadorned funk numbers (*It Remains To Be Seen* and *You Know The Deal*) utilize the same harmonic foundation that marks Hancock's music: a fragmented riff, repeated *ad infinitum*. But instead of tempering the meter of his playing to match the pulse of those ostinatos, Maupin treats their presence as a gravity device for lengthy and randy solos. More often than not, the bass and guitar

carry the beat, freeing James Levi on drums to track and embellish the soloists. That dialog adds a sharp exploratory urgency usually lacking in funk. In the more reflective or bluesy tracks (*Eternal Flame* and *Water Torture*), Maupin is a tonal master, constantly scanning warm and variegated timbres on soprano and tenor. In particular, the soft *Lament* is a poignant sketch, as blue—and as warm—as Coltrane or Desmond's bluest. From there, he leads us into the jarring, ambitious *Quasar*, with surging strings, snapping trumpets and teasing flute shadows.

Bennie Maupin brings a rare imagination and resiliency—not to mention compositional prowess—to the funk idiom. If any of its partisans are deserving of widespread attention, it is he. But then Maupin still may be too much his own man.

—gilmore

RICHARD TEITELBAUM

TIME ZONES—Arista-Freedom 1037; *Crossing: Behemoth Dreams*.

Personnel: Teitelbaum, modular Moog and micro-Moog synthesizers, Anthony Braxton, soprano sax, alto sax, contrabass clarinet.

With electronic music still a comparatively new development, technology has increased the possibilities and ease with which modern compositions can be performed. While this means that it is now easier for amateurs to sound convincing on contemporary equipment, it also offers a tremendous advantage to the serious artist. It seems a pity that Moogs and their brethren have been exploited by musicians who lack the sensitivity to fully explore this equipment as musical instruments.

Teitelbaum, whose background includes both classical music and improvised jazz, is

one of those rare individuals with the tasteful sensibility to recognize the beauty of his synthesizer and the technological expertise to intelligently employ it. He utilizes electronics to liberate his musical ideas, freeing them from the technical limitations inherent in performing on a traditional instrument.

The combination of Teitelbaum and Braxton is a perfect marriage of two artists with similar musical ideas, stemming from divergent backgrounds that cross at mutual interests. Anthony Braxton displays the fire and emotional intensity which, coupled with superb technique, has made him the premier reedman of the '70s.

Crossing is a live recording made at the Creative Music Festival in 1976. It provides a perfect showcase for both musicians to communicate. Braxton, on soprano, alto sax and contrabass clarinet, reveals textural and sonic ideas that perfectly complement Teitelbaum's synthesizer. It is a fascinating blending of electronic and acoustic instruments exemplifying some of the untapped possibilities of this musical hybrid.

Behemoth Dreams features Braxton on contrabass clarinet throughout. Although his performance is superb, Teitelbaum seems more interested in evoking a mood that contrasts with Braxton's. It is more like a tone poem than a musical exchange between two fine instrumentalists. Generally speaking, *Crossing* works better from the standpoint of the quality of performances, but *Behemoth Dreams* seems more structurally sound. This album offers encouragement to all those who had just about given up hope that the synthesizer trend might ever attain the potential promised a few short years ago.

—less

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9-24-77 COUNTY BOWL
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9-25-77 RUSSIAN RIVER JAZZ FESTIVAL
Guerneville, CA

9-26-77 IMPROVISATION
W. Los Angeles, CA

9-27, 28, 29-77 CONCERTS BY THE SEA
Redondo Beach, CA

9-30-77 CUESTA COLLEGE
San Luis Obispo

10-2-77 LAGUNA FESTIVAL
Laguna, CA

10-4-77 MESA COLLEGE
Mesa, Arizona

10-5-77 SAGUARO HIGH SCHOOL
Scottsdale, AR

10-7-77 UTAH STATE
Logan, Utah

10-9-77 COMMUNITY CONCERT
Taos, New Mexico

10-13-77 SEGUIN HIGH SCHOOL
Seguin, TX

10-15-77 SO WEST COLLEGE JAZZ FESTIVAL
Winfield, Kansas

10-18-77 NO EASTERN STATE COLLEGE
Tahlequa, Oklahoma

10-20, 23-77 LA BASTILLE
Houston, TX

10-30-77 UNIVERSITY OF MIAMI
Coral Gables, Florida

11-6-77 MURPHY AUDITORIUM
New Harmony, Indiana

11-8-77 MICHIGAN TECH
Houghton, MI

11-11-77 BAKER UNIVERSITY
Baldwin, Kansas

11-12-77 BETHEL COLLEGE
Newton, Kansas

11-20-77 JAZZ WORKSHOP
Topeka, Kansas

12-5 / 17-77 CHECKMATE LOUNGE
Miami, Florida



BLINDFOLD TEST



Earl Klugh

by Leonard Feather

Perhaps by an odd coincidence, the most important new guitarist to head for the top since George Benson is a George Benson alumnus.

Born in Detroit on September 16, 1953, Earl Klugh graduated from high school one summer, made the *White Rabbit* album with Benson three months later, and the following spring joined his group, touring with him for almost two years. He made a second record with George, but neither album, he says, made any attempt to reproduce the singular interaction that had grown up between them during their time on the road with a small combo.

"George had been one of my most important influences after I picked up on the linear thing," Klugh recalls. "During our time together in 1973-4 it was just bass, drums, George and myself, and we got into a real integrated type of thing. We were both using our fingers a lot, and we'd work out head arrangements, in chordal things as well as single lines. The *White Rabbit* and *Body Talk* albums really had nothing to do with what the group was about at that time—I was just included secondarily on the dates."

Klugh, today, having racked up additional credits with Chick Corea and George Shearing, has his own group, prefers to concentrate on acoustic guitar, and is developing rapidly as a composer. A third album for Blue Note, *Finger Paintings*, has recently been released and it includes a substantial number of his own works.

This was his first blindfold test. Klugh was given no information about the records played.

1. LARRY CORYELL. *Toronto Under The Sign Of Capricorn.* (from *Guitar Player*, MCA). Coryell, guitar, composer.

Well, that was either two guitar players or one guy overdubbing himself using a pick on a steel string guitar, but I don't know who it is. The texture in some points was really interesting. It didn't fracture me, but it was interesting.

Myself, I'm not really used to that kind of music—I like more of a melodic statement. But whoever that was, whether it was one or two people—is a very good guitarist. It's hard to record acoustic guitar like that sometimes, but it was a good recording, I think.

Besides the fact that the sort of composition it was isn't my favorite kind of composition, I'd give it three stars.

2. GEORGE BENSON. *Valdez In The Country.* (from *In Flight*, Warner Bros.) Benson, guitar; Ronnie Foster, electric piano; Harvey Mason, drums; Jorge Dalto, acoustic piano and Clavinet; Donny Hathaway, composer.

That was George Benson for sure, and it would be hard for me to rate George—I'd have to give him five stars just on general principles. But that's the kind of thing that I grew up with—exciting kind of cooking, kind of funky, happy kind of playing. It's just great the whole way around. A beautifully engineered record. It's not, though, everything that George is about. He's on top of a lot of things, dancing away, but it's great for what it is.

The piano solo was great too; right in line there. The whole band was ... it sounds like they were really having a good time on that date. That's Harvey Mason on drums, and I think it's his current working band too, if I'm not mistaken—Ronnie Fos-

ter and Jorge Dalto and those guys. It's Donny Hathaway's tune.

3. JOE PASS. *Two Track Trip* (from *Guitar Player*, MCA). Pass, guitars, composer.

That was great. Two guys, but I'm not going to say who they were because I'm really not sure. Several people come to mind. But it was really nice ... flowed right along. I loved that modulation ... it's a really, really fine record; recorded well too.

I hear on the guitar player on the right side the same thing that I hear on my records—too much finger noise, which would lead me to believe that he's playing a completely acoustic instrument, but the chordal player is playing an electric instrument. But a fine recording. Sounds like a lot of fun. Four stars.

4. LAURINDO ALMEIDA. *Samba For Sarah* (from *Guitar Player*, MCA). Almeida, guitar, composer. Rec. 1976.

Now there again I wouldn't want to say who it is, because I'm not really sure, but I really enjoyed that. It's really nice. It's the kind of thing Charlie Byrd would do, or Bola Sete—those guys. It could have been either one actually, although for some reason it didn't sound like Charlie Byrd.

It's an older record—I can tell by the sound of the recording, but it's nice. I'm not familiar with the composition either, but it has a very charming flavor. It reminds me of the older things that Charlie Byrd and Bola Sete did, and I have quite a few of those records. I'd give that three stars.

5. KATSUMI WATANABE. *A Child Is Born*

(from *Monday Blues*, RCA). Watanabe, guitar; Tsutomu Okada, bass; Thad Jones, composer.

That was great as well. I love that combination of guitar and bass. I utilize that a lot myself whenever I can. You can do a lot of things with that combination. I don't know who it is, however. Usually when I listen to music in this vein it's been piano players—very few guitar players, for the reason that there's either not enough chords or single notes, but here you didn't feel it because of the bass player. Very good.

This was Thad Jones' composition, *A Child Is Born*. The bass player I liked. But the composition was played a little fast for me, for the kind of thing it is—I'm used to hearing it a little more thoughtful. Still swinging, but a little slower. It's a fine record. I'd give it three.

6. HERB ELLIS—BARNEY KESSEL. *Two More For The Blues* (from *Guitar Player*, MCA). Kessel, guitar; Ellis, guitar, composer.

I liked that composition. The guy on the right who was doing the most interesting thing for me sounded like his guitar was distorted. Either that or he was playing through a very small amp with no bass or something, but he really had some very interesting lines; the one who took the first solo. And when they were switching back and forth it was noticeable too, but he was really playing nice stuff. I wouldn't know who it is.

I'll tell you, electric guitar all sounds the same to me—it could be any of those guys. I'm not putting it down, but it's not very identifiable to me unless it's Grant Green or Kenny Burrell or someone who for me has a very definite style—Joe Pass usually, although I missed him before. I enjoyed the performance and I'd give it three, but that guy over there—it was annoying, the sound of the guitar, which was probably not his fault, although his playing was great.

7. B. B. KING. *Counting My Tears* (from *Guitar Player*, MCA). King, guitar.

B. B. King? It was interesting, but I don't know who it would be. I never really listen to music like that. I like things like that, but for me, usually. ... But I think it's B. B. King, or someone very influenced by his style. It would be a different kind of thing for him, with that sound.

I'm from a strange orientation. All there was on the radio where I lived was Motown, which is where I got my influences from and what I bought myself, pretty much. But it was a happy feeling record. It really had a lot into it—I'd have to give that four stars. I liked the change of tempos—I thought that was really good, for sure.

I grew up listening mainly to Chet Atkins. He's the only person who really interested me in playing guitar. I played piano first, but what I had grown up to like when I was about ten years old was Peter, Paul and Mary, Bob Dylan, that kind of thing.

Chet Atkins was the first person I heard approach the guitar with a total command of the instrument, playing chords, melody and bass lines. I could relate better to that than to a guy playing single notes like a horn.

After four years or so listening to Atkins, when I was 16 or 17 the linear things hit me, and George Benson was the one who intrigued me the most, more so than Wes Montgomery or Kenny Burrell, because it seemed like there was excitement all the time. So I grabbed hold of all the Benson records I could find and tried to pattern my linear approach after what he had done.

I'm not qualified to talk about some of those guys who play what I call the distorted electric style—the Jeff Beck and people like that. Even though I've listened to a lot of their music, I don't really care for it as much.

When I go into a recording studio, I don't think in terms of commercial sales, or playing a million notes. I just want people to understand what I'm all about.

db

Profile

ZBIGNIEW SEIFERT

by joachim-ernst berendt

Two quotes as a beginning—one about Zbigniew Seifert, the other by him. McCoy Tyner, during the 1976 Berlin Jazz Festival: "I am grateful to you for introducing me to Zbigniew and glad that he played his tapes for me. I've never heard such a violinist before."

And Zbigniew Seifert himself: "What I play on the violin, I imagine in terms of the saxophone. I admire Coltrane and try to play as he would have if his instrument had been the violin. That's probably the reason that I avoid playing my instrument in the usual way, with all the well-known violinistic effects. As far as I'm concerned, I follow the path taken by Coltrane. . . ."

Seifert, born in Krakow, Poland, in 1946, was first introduced to Western Europe through the Berlin Jazz Festival (1969) where he performed as a member of the Tomasz Stanko Quintet. That was the beginning of a career that led to recording sessions and concerts with a host of well-known musicians: Hans Koller, Joachim Kühn, Michal Urbaniak, Philip Catherine, Volker Kriegel, Chris Hinze, Albert Mangelsdorff, Jasper van 't Hof, Charlie Mariano, Wolfgang Dauner, Mike Gibbs and, at the 1976 Montreux Festival, John Lewis and Richard Davis.

Seifert: "When I studied music back home in Krakow, Poland, the violin was my main instrument. But, of course, I only played classical music at that time—a lot of Romanticist music by Russian and Polish composers of the 19th century. And then there was Bach; for me, he was a Romanticist. Not from a stylistic point of view, but from the way I felt his music. Of course, I could play Tchaikovsky's Violin Concerto. That's why I have no technical problems at all. It was more of a problem to transpose the jazz experience, jazz articulation and jazz improvisation to the violin.

"I came to play the alto sax quite by accident. I imagined that it would be easier to get to know girls if I played jazz. But after only half a year I knew I was hooked and would stick with it. And actually I only took my State Exam on the violin to please my mother. The first jazz concert I ever heard in Krakow was by Eje Thelin, the Swedish trombonist. The first jazz record that I ever owned was Coltrane's *Blue Trane*. Both were great influences.

"In jazz, I've always looked for that meaning which is only there in Coltrane's music. And I'm still searching for it today.

"The first group I belonged to was that of Tomasz Stanko, the Polish trumpeter. From him I learned to play free music, not only in the straightforward jazz sense, but improvised, collective free music. It was an incredibly lyrical kind of music—Slavic, Romanticist—that was our originality.

"When I came to the West, Joachim Kühn helped me tremendously, and not only musically. He gave me self-assurance. I had already heard him in Warsaw when I was 16 or 17. Joachim comes from East Germany, and East German musicians can perform a great deal in Poland. . . ."

Zbigniew had a great success at the annual jazz concert of the Donaueschingen Music Festival in October, 1976, when he played unaccompanied solos with Albert Mangelsdorff. Mangelsdorff said at that time, "Zbigniew's empathy is wonderful. Of all the players I can think of, he's the one to whom I can best relate at this time. . . ." And many critics thought more highly of the Mangelsdorff-Seifert duo than of the other duo presented in Donaueschingen, the successful team of Anthony Braxton

and George Lewis

A few months later, in the beginning of 1977, came Zbigniew's first recording session in the U.S. It was produced for Capitol Records by Chris Hinze and John Lee and used a huge orchestra including some of New York's finest musicians. Within just a few days, "Zbiggy," as he is nicknamed, became the talk of many New York jazz musicians. The group Oregon immediately invited him as a guest for a recording date and Billy Hart recommended him to everyone he knew. JoAnne Brackeen, Kenny Barron and Buster Williams invited him for club appearances. Says Zbiggy, "I guess that people already knew of me through musicians who had heard me in Europe. I immediately felt at home in New York and I understand what that special something of that city is. It's no wonder that so much good music is produced there. If you only stay in Europe, you would never understand that. My piece *City Of Spring* (on my new MPS record) has some of this atmosphere, even though it was composed before that. The *City Of Spring* is Manhattan."



Zbigniew Seifert's music has a double basis: his classical background and his love for the music of Coltrane and McCoy Tyner. The "chamber music" Zbigniew can be heard in two duos on a record I had the pleasure of producing some time ago: one with bassist Cecil McBee and the other with Jasper van 't Hof. By using five overdubbings, Zbigniew almost creates something like a small chamber orchestra effect in his duo with Cecil. And about Jasper, he says, "I met Jasper in 1973 at the New Jazz Meeting of the Southwest German Radio in Baden-Baden and there's been a special bond between us ever since that time. Our piece *Love In The Garden* is a remembrance of a concert we gave in the Sculpture Garden of the New National Gallery in Berlin as part of a concert series called 'Jazz in the Garden.'" Both pieces—the one with Cecil and the one with Jasper—sound like contributions to a contemporary, and yet romantic, kind of chamber music.

And the "Coltrane" Zbiggy swings in the title track of the new Seifert album *Man Of The Light*, which is dedicated to McCoy Tyner. The "Man of the Light" referred to here, of course, is McCoy: "The piece has an Elvin Jones feeling. Billy Hart is really wonderful. As a matter of fact, I'm very happy about the rhythm section: Cecil, Billy Hart, Joachim Kühn. . . . It's the best thing that could have happened to me."

If you write about Zbigniew Seifert, you also have to write about him as the human being he is:

humane, helpful, modest and sensitive. Michal Urbaniak: "His spirit is strong. He is stronger than anything that might happen to him. That's why he'll overcome everything."

Zbigniew Seifert belongs to the ranks of outstanding Polish jazz musicians who have made their country one of the most interesting of the world's jazz scene. The names among these ranks include Komedla, Tomasz Stanko, Michal Urbaniak, Urszula Dudziak, Adam Makowicz, Zbigniew Namyslowski, and they lead straight to Seifert. Zbiggy's music is universal. It can be heard and understood throughout the entire world. But for those who know Polish music in general and Polish jazz in particular, there's a special attraction when they recognize the unmistakably Polish elements in Zbigniew's compositions and improvisations. Joachim Kühn meant, "One feels his Polish roots in almost all of his compositions. . . ." And Zbigniew's own comment: "I really don't hear that so clearly myself, but I can't deny that there's something Slavic in it, something lyrical, even when I'm thinking of Coltrane. Actually, the only thing I can tell is that my music is different from that played in Western Europe."

—translated by barbara and helmut bredigkeit

HERB POMEROY

by k. c. sulkin

There's an old saying that lightning can't strike twice in the same place, but it sure is zapping Herb Pomeroy. Pomeroy, a Boston-based trumpet player, organized a band of local musicians in the mid-50s that jammed a nightclub called the Stables on Tuesday and Thursday evenings, made a record for Roulette called *Life Is A Many Splendored Gig* that spent many weeks on the best-selling jazz charts, and played week-long dates at such jazz shrines as the Apollo Theatre and Birdland. The band featured men like the late Boots Mussuli on alto and Joe Gordon on trumpet as well as Bill Berry and Charlie Mariano, just to name a few of the most famous alumni. When the hard decision had to be made to take the band on the road, however, Pomeroy backed off. Soon, the Stables was torn down, a second album for United Artists called *Band In Boston*, although musically superior to the first, was not as big a financial hit, and the Pomeroy band, like so many other local outfits, became a fond memory.

Last summer Herb reorganized the band as part of the musicians' union summer jazz series in Copley Square. About eight old arrangements were dusted off and run through in a single rehearsal. After a 15-year hiatus, the results were astounding. The square was jammed daily with enthusiastic crowds of old friends and new converts. The band, including some veterans from the Stables days along with the best jazz musicians that the faculties of Berklee College of Music and the New England Conservatory could offer, never sounded better. And the rhythm section of Ray Santisi (piano), John Neves (bass) and Freddy Buda (drums) gave the group an electricity it never had in the old days. New dates followed—including a showcase alongside the bands of Buddy Rich and Thad Jones-Mel Lewis at a jazz festival sponsored by a local newspaper, the *Boston Globe*. The Pomeroy band is now a monthly fixture at Sandy's Jazz Revival north of Boston and recently made an appearance at Carnegie Hall with Mel Torme and Gerry Mulligan at the Newport-New York Festival. A future recording date is almost certain. Once again, Herb is going to have to make a big musical decision concerning the future of his band and his own career.

Music is never very far away from the Pomeroy household in the Boston suburbs. Herb's wife, Betty, used to be a band singer and has a large collection of jazz records tucked away in the living room closet. Their son, Eden, is taking clarinet lessons and is always eager to hear his father's opinion. Herb, himself, is as involved with music as a man could possibly be. He teaches full-time at Berklee College and directs the M.I.T. jazz orchestra—a

band of non-professional musicians that have become so good under Pomeroy's direction that they performed at Montreux last summer. He can be seen in the pit bands of road shows like *Porgy And Bess* and *Bubblin' Brown Sugar* when they play Boston and, like so many other local musicians, does his share of weddings and bar mitzvahs to keep the wolf from the door.

"My mother was a musician," Herb says. "She taught me chords at the age of six which was a big help musically. We lived in Gloucester where my father was a dentist. His father had been a dentist before him and it was expected that I would become a dentist as well. As a matter of fact, I was pre-dental at Harvard for a year, but I dropped out and transferred to Berklee when I realized that music was to be my life's work. At the time, I'd been through the dixieland scene and was playing bebop, but I didn't know any of its antecedents. I was like a house with no foundation."

Herb's father had some influence on his musical life, too. "It was 1946 when my father took me to New York. We did the whole tourist bit—Statue of Liberty, Yankee Stadium, the works. But the thing I remember most was my father taking me to the pushcarts selling used 78s on Seventh Avenue. I bought a bunch of Muggsy Spaniers and Fletcher Hendersons for a nickel or a dime each. Spanier was my earliest jazz influence. You know," says Herb reflectively, "I still have those records."



We talked about Herb's early life on the road with the big bands of Lionel Hampton and Stan Kenton. "With Stan, I shared the bandstand with people like Mel Lewis, Frank Rosolino, Lennie Niehaus, Sam Noto and Boots Mussuli. With Hamp, I shared the band bus with his wife, Gladys, and her parakeets," Herb laughs. "We had exactly enough seats on Hamp's bus for each member to have a double for himself, which, on those long road trips, was the difference between maintaining your sanity and pure misery. About once a month, Gladys would troop on board for a trip, which displaced one musician. She'd bring her pet parakeets in a cage and take another double seat for them. This meant that four members of the band were now sharing seats. To make matters worse, we were crossing the Canadian border a lot at this time for one nighters and we'd always be held up at around three in the morning while a vet could be rounded up to check those damned birds for parrot fever."

On the subject of the breakup of his first band, Herb says, "In the first place, the band lost its home. They tore down the Stables to make way for the Massachusetts Pike extension and we had no permanent place to play. Secondly, I was offered a road tour by the Willard Alexander office in conjunction with the Count Basie band, but the guys didn't want to leave the city unless the pay was really good and I couldn't get together with Willard over the price. Dean Haskins, our baritone player, was studying for a law degree at Harvard, and Gene DiStacio, our trombonist, was getting his dental degree from Tufts. I couldn't expect them to give that up for nothing and I refused to go out on

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In fact, another reason for the breakup lies in the leader himself. Herb never liked the rigors of the road and, like the mercurial Artie Shaw before him, was never happy with the business aspects of leading a band. "I don't consider myself a band-leader," says Herb rather surprisingly. "I'm in front of the band for musical reasons, not leader reasons." As far as booking the band goes, he is almost embarrassed to get into the financial aspects. "Why don't you book the band for me?" he asks only partly in jest.

One thing is certain—somebody is going to have to handle the booking of the Pomeroy band in the near future. It has too much firepower to remain Boston's best kept musical secret for long. Even Herb, who has fronted and seen a lot of bands in his day, speaks of his current aggregation almost in awe. "I never stood in front of a band with the musical power of my present group," he says. "It reminds me of Duke's band of years ago where every man was both a great soloist and a strong section man. We're lucky to have schools in Boston that can attract musicians of this magnitude as faculty members," Herb states. "A traveling band couldn't begin to hire men of the ability that we have. Men like Phil Wilson on trombone and John LaPorta on tenor who have spent long periods of time with Woody Herman. And Wes Hensel on trumpet who played lead for many years with Les Brown when he had one of the great unsung jazz bands."

So the lightning is striking once again. Will Herb decide to take the band on the road for 40 weeks of the year like Maynard Ferguson or Basie? Probably not. The sidemen are both too old and too settled to go through the rigors of road tours again, and Herb has always tried to keep his bands together without too many changes in personnel. Can the band remain a force in the jazz world by making a record or two each year and doing one-night stands at selected jazz festivals while basing itself in the Boston area? Absolutely. And jazz fans throughout the country will be all the richer for it.

db

caught... Blues Alley Stomp... Pastoral Vibrations...

HAROLD LAND/ BLUE MITCHELL

Blues Alley
Washington, D. C.

Personnel: Land, tenor saxophone; Mitchell, trumpet/fluegelhorn; Marc Cohen, acoustic piano; Steve Novosel, acoustic bass; Bernard Sweetney, drums.

Harold Land and Blue Mitchell are veterans whose powers continue to grow. Coming out of the big-tone Texas tenor tradition, the Houston-born Land first gained national attention while touring with the Max Roach-Clifford Brown group during the mid-'50s. Other prominent associations include a two-decade tenure with Gerald Wilson's orchestra, a rousing quintet with vibist Bobby Hutcherson, and appearances with Tony Bennett. In addition, Land has led a wide variety of potent aggregations and played in the studios for such films as *The Manchurian Candidate*.

Blue Mitchell's basic roots were nurtured during a six-year stint (1958-1964) in the earthy Horace Silver quintet. He then led a driving group which featured Chick Corea, Junior Cook and Al Foster. After a tour with Ray Charles he joined forces with bluesman John Mayall. Mitchell then settled in L.A. in 1974 to freelance with musicians such as Bill Berry, Bill Holman, Louis Bellson and Richie Kamuca.

The current Land-Mitchell tandem is large-

ly an outgrowth of a recent tour to Japan with Nancy Wilson and Joe Williams. Opening each show with a vigorous half-hour of cooking instrumentals, the two hornmen decided to continue their productive alliance with a swing through the States. Joining them for their Washington engagement at Blues Alley were three of the area's finest rhythm players—pianist Marc Cohen, bassist Steve Novosel and drummer Bernard Sweetney.

From the outset, it was apparent that this was to be a special evening. Whether in solo or support, each player harnessed his efforts to the needs of the group. Land and Mitchell ripped through unison lines with impassioned precision. Cohen accented with muscular sparseness. Novosel established firm, supple sub-structures. Sweetney flailed with controlled yet fiery intensity. It was a synergistic fusion of perfectly intermeshed parts.

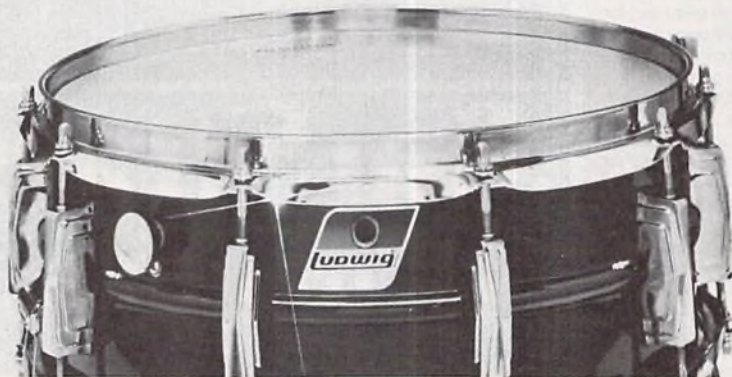
Mitchell's homage to his former mentor, *Blue Silver*, is a funky, neo-bop frame which launched remarkable solos. Mitchell bubbled with racy, hard-edged lines. Land roller-coastered through the traditions of Hawkins, Rollins and Coltrane. Cohen unleashed tightly sprung impressionistic coils. The horns then squared off for an agile exchange of four-bar parries and thrusts.

Mitchell selected *A Portrait Of Jenny* for his feature. Switching to the luxuriously velvet palette of the fluegelhorn, the brassman conjured up the lady's image with warm affection and respect. Later in the evening, Land dusted

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off his showcase presentation of *Invitation*. By deftly balancing tender evocations and Trane-tinged flights, the tenorist proved anew why his name is included in the pantheon of saxophone greats.

Whether essaying ballads, bossa novas or burners, the soloing of all hands was superb. The group's outstanding accomplishment, however, was in attaining that rarefied state of musical grace where collectively inspired interactions seem guided by mysterious cosmic forces. —*chuck berg*

VERMONT JAZZ FESTIVAL

Waitsfield, Vermont

There are outdoor festivals that dot the map of any number of countries. How many of them can boast a backdrop of a glorious notch of mountains? How many of them are held on a ski slope? How many of them get rained on two years in a row and still go on to great success? How many of them get 7000 screaming, muddy patrons to demand encores from musicians ranging from Roberta Flack to Oregon?

Here's the one. Held on Glen Ellen, a 16-year-old ski area in the Green Mountains of Vermont, the producers tried in 1976 to present a program of performers for the popular taste. There were Dave Brubeck, pre-hit Maynard Ferguson, Buddy Rich, Chuck Mangione, Esther Satterfield, George Benson, John Payne and the bows to jazz, Gary Burton and Jack DeJohnette.

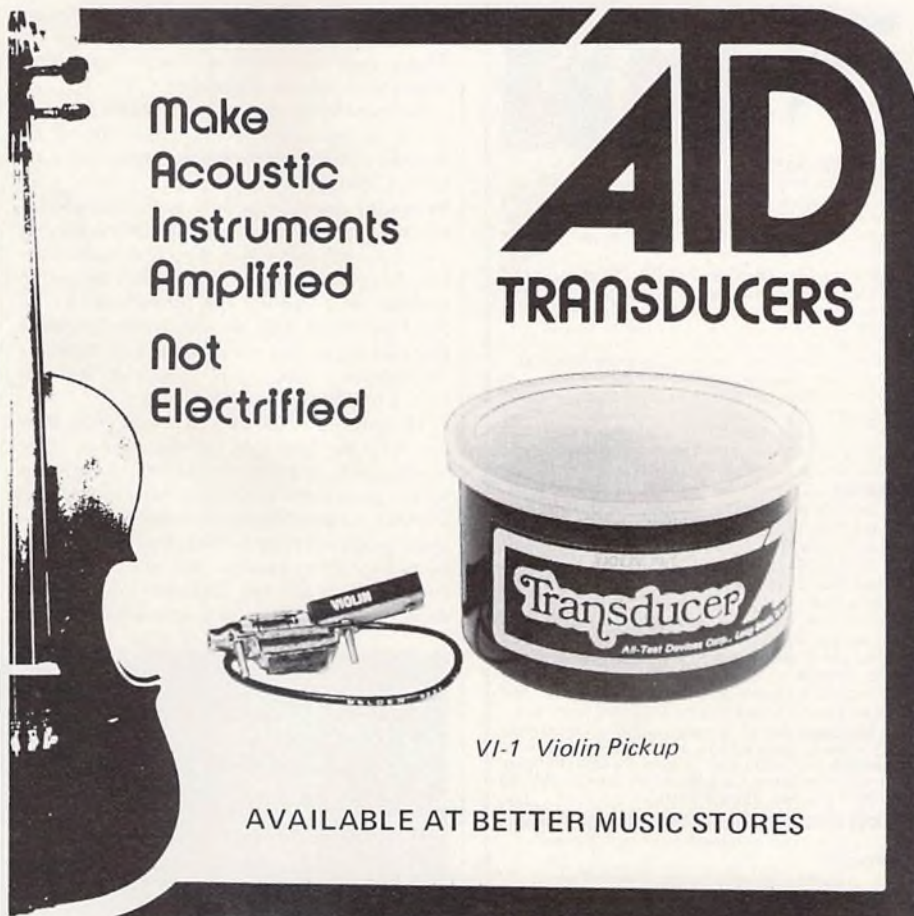
The talent for '77 featured a return of MF (this time loaded with gold and platinum), Burton (in acoustic combination with Chick Corea only), Herbie Mann and the family, Stuff, the multifarious Oregon, Rahsaan Roland Kirk with horns and rap, Pat Metheny, McCoy Tyner and Flack. The rain, which washed away roads and very nearly the entire festival last year, merely spurred both performers and audience to cheers each time the sun broke through.

John Cassel, a local talent, opened each day's events. A find as a pianist, Cassel did his job in "warming up" the audience for the stars to follow.

Oregon is made up of some of the most surprising talents in the world. In Ralph Towner we have one of the finest all-around musicians in any idiom. In their set he played acoustic guitars (12 & 6 strings), piano, french horn and fluegelhorn. Paul McCandless played woodwinds, Collin Walcott handled percussion and sitar, while Glen Moore played string bass and piano.

Their set was a mixture of Near Eastern harmonies and free jazz. *An Opening* began as the rains came and ended with a quiet section as the sun burst forth again. The rhythmic patterns were consistently exciting. The second piece, an original by Towner, featured rhythms from India, but it was Towner's constantly changing guitar developments that set the moods with modal variations.

Herbie Mann is something of an anomaly. His music gets the feet going, the body shaking, and a good, warm feeling envelopes everyone. But once the music stops ... so what? What did he say? If his goal is to get the vibes and blood going, he succeeds as few others can. And the talent he brings with him is impressive. Joe Caro on guitar, Will Lee,



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 All USA orders: Add \$1.00 hand. + post. Air Mail (USA): 50¢ more ea. item; \$3.50 Carol Kaye Course.

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electric bass; Tom Capolla, keys; Armen Halburian, percussion; and Steve Jordan on drums each had their moments, but it was Mann who was the propellant.

Halburian may be the best random hitter in all of percussiondom. His strikes follow no melodic pattern, but they make their point each time. Capolla is a man to watch, a talent who knows his acoustic as well as his electric instrumentation... and his tunes. When Herbie called *Embraceable You*, the great studio bassist, Lee, came up empty; he didn't know the changes. But Capolla ran through it like he had been doing it all his life. Jordan has some fine playing in him, too. His spot on *Memphis Underground* made this otherwise ho-hum tune a resounding crowd-pleaser.

The pairing of Chick Corea and Gary Burton was the highlight of the festival. One would think, with the two playing acoustically all the way, there might be a need for intimacy, that a rain-soaked mountainside in Vermont might not exactly lend the warmth needed to hear every nuance. But with the superb sound system and the efficiency of the stage crew, Corea and Burton couldn't miss.

replete with self-accompaniment via feet and hands.

The duo completed the breathtaking performance with *Señor Mouse*, which featured some marvelous chordal punctuation by Chick, and an encore of *La Fiesta*, among the best versions of the Corea classic I've heard.

After *Happy Birthday* was sung to Rahsaan Roland Kirk, his group offered an interpretation of *Theme From The Eclipsians*, featuring Betty Neals' superscriptions. On *Afro Blue*, Rahsaan took up the manzello and interjected quotes from *My Favorite Things*. *Bright Moments* followed, but the audience failed to really get into it.

After a rap, Rahsaan moved into some traditional tunes, telling his listeners that they cannot hear Sidney Bechet even on jazz stations. With Kirk on clarinet, *Pal'et On The Floor* was a trad two-beat, segueing into the gospel tempoed *Runnin' The Race* and then into *Hey Jude*, proving that all ends of the spectrum lead up.

Hilton Ruiz, piano, and Steve Turre, trombone, were featured soloists and stood out in extended solo sections, both traditionally and

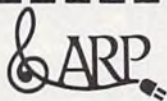


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The introspection they carried to their set was awesome. There were 7000 silent tongues during their performances and 14,000 hands in action after each piece. Steve Swallow's *Falling Grace* and *I'm Your Pal* opened the hour-long segment. Swallow, Burton's bass-playing alter-ego, usually accompanies Gary in duet performance, but this was even more special. Corea is every bit as attuned to Burton's music as Swallow is. They follow each other, feed off each other, blend with each other as only Milt Jackson and John Lewis of the MJQ could. The ideas flow easily from their heads and are smoothly translated to their hands in an awe-inspiring manner. At one point during *Crystal Silence*, as the sun broke through heavy clouds once again, the two produced a devastatingly complex series of runs almost simultaneously. In fact, the entire set did not appear rehearsed; it seemed to be comprised of entirely extemporaneous improvisations based on simple themes.

Burton did two tunes a cappella which showed him just off the top of his form. Corea's solo offering had a Spanish flavor. It was a long improvisation around Flamenco music

in the typically Kirkian moments.

The second day dawned bright and warm with nary a sign of threatening clouds. Pat Metheny's new group featured excellent solos by pianist Lyle Mays, bassist Mark Egan, drummer Danny Gottlieb, and Metheny, whose guitar voice was discovered by his former boss, Gary Burton. His brand of easy jazz-rock, especially on the title track of his new album, *Watercolors*, elicited surprised shouts for more from the drying-out hillsiders.

A delay offered some of the stuff jazz gatherings are noted for. Indeed, Stuff (the group, that is) was delayed enroute, so Herbie Mann, who was dazzled by the musicianship of Corea-Burton, played an impromptu a cappella set. Here was Mann the musician. Funkless, standing on a stage with no one behind him, Herbie laid down a carpet that was as busy as any of the Oriental variety. He ran through harmonies, melodies and rhythms that touched the very core of music and then he proceeded to transcend the same. There were melodies from Romania, India the U.S. South, rock, and ethnic origins that fused together into a glorious celebration of what

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INSTANT SWITCHING BETWEEN ACCESSORIES

The SWITCH BLADE is a simple switching device that enables a musician to get a tremendous amount of flexibility from his set-up. You can now get full use from your existing two-channel amp—switching between channels instantly. You can preset volume and tone (rhythm and lead) settings and switch them instantly. You can combine two channels with the flick of your foot. The switch can be used for

switching instruments to two different stage amps in any combination. If you're using multiple electronic devices in combination settings, you probably have to tromp down on all of them to get the sound you want. Well, save the rubber on your sole. The SWITCH BLADE enables you to pre-activate all your effects and switch your guitar or other instrument to either the interfaced effects or back to amp directly—instantly! using just one switch. The SWITCH BLADE never needs batteries—now, that's a switch!
5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



GET RID OF UNWANTED NOISE

The SILENCER—a line noise eliminator or "noise gate"—cuts out the hisses, hums, and other unwanted background noises produced by electric instruments and sound effects that can ruin a combo's stage presence. It operates on the principle that while most instruments and effects produce hisses and hums, this noise is at a much lower volume level than the music that is being played and therefore not audible. However when an instrument idles, the extraneous noise is no longer masked by the music, and it becomes an up front sound. The SILENCER works like an extra hand on a master volume control. When the music starts it instantly turns up the volume; when the music stops, it instantly cuts the volume down to zero. The noise disappears.

5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built-in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects, which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows and/or fine-pointed highs. Adjustable Q Range and Filters, as well as Trigger, give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.
13" x 6" x 3 3/4"



A FUZZ WAH VOLUME PEDAL

The MUFF FUZZ CRYING TONE WAH WAH PEDAL combines two of the most useful and popular guitar effects—fuzz and wah, with one of the most useful control functions—the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUFF PI, and the durable dual function wah, the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.
13" x 6" x 3 3/4"



THE STURDIEST WAH IN THE BUSINESS

The CRYING TONE WAH WAH Pedal has many of the features players have been looking for... a 4-position Tone Bank that gives the player four ranges of the tone spectrum to sweep through as well as four different attacks. A Reverse switch so the player can sweep the frequencies in either direction, giving him an "aawaaw" as well as a "wahwah" effect; a Mode switch which deactivates

the wah wah effect and converts it into a volume control pedal, and a greater sweep in the foot pedal itself, so the player really can get that "crying" tone or make his axe talk the way Jimi Hendrix did. As a caper, this pedal with its sealed pots and metal bridges over pot shafts is the most ruggedly-built pedal of its kind—bar none!
13" x 6" x 3 3/4"



SMALL STONE THE STATE OF THE ART PHASE SHIFTER

The most advanced Mini-Phaser available anywhere! Exclusive "Color" switch transforms the mellow, rolling, full-bodied milky phasing to the sweeping, swooshy phasing made famous on early Jimi Hendrix recordings, and previously only available on special studio equipment. Rate dial sets the speed of the shift, from a slow swelling to vibrant warble. The SMALL STONE is highly efficient, having the lowest battery power drain of any popular phaser. Also, it's AC/DC. Plug a 9V battery eliminator into the back and you run on AC only. Low noise, high quality, and fantastic effects make this a necessary addition to any guitar or keyboard.

5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



FOR UNEQUALLED PHASER VERSATILITY

The BAD STONE Phase Shifter provides the professional musician with unequalled phaser versatility. Extra stages of phase shift plus a continuously variable Feedback control give your axe or voice a light touch of color, a pounding swoosh, or any sound in between. The Rate control will take you all the way from slow chorus rotation through vibrato into spacey ring modulation. The BAD STONE'S exclusive Manual Shift allows you to stop the sweep at any point for a whole range of new tone colors. You can sweep the phase shift in rhythm with your playing or for special accents or by foot with the HOT FOOT Universal Pedal. OR Get the BAD STONE Phase Shifter Pedal model—all the features of the BAD STONE floor unit plus built-in foot-controlled phasing. Our heavy-duty pedal design places the Bypass and Auto-Manual footswitches forward of the pedal so as to avoid accidental switching during a hot solo. As an extra feature, the BAD STONE Pedal incorporates a Color switch for a choice of standard phasing or pitch-modulated vibrato. BAD STONE Box and Pedal both AC/DC.

BAD STONE Box 6 3/4" x 5 1/2" x 2 1/4" x 1 1/2"
BAD STONE Pedal 13" x 6" x 3 3/4"



ZIPPER: THE ULTIMATE ENVELOPE FOLLOWER

When it comes to synthesizer effects for guitar, the ZIPPER has it all—easily adjustable harmonic range and intensity, an LP-BP control switch to provide equalization... PLUS our unique Filter Form Attack control with two fantastic and different contours—a sweep from low to high with a moderately fast return or for a real whipping synthesizer effect—a sweep from low to high, but snapping

quickly back. The ZIPPER is especially refined because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro-Harmonix quality and low price. The ZIPPER will also give your bass or clavinet these fantastic synthesizer sounds. AC/DC
6 3/4" x 5 1/2" x 2 1/4" x 1 1/2"

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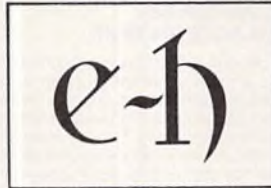
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PUT ANY KNOB UNDER FOOT CONTROL

HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal. How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in

the future, HOT FOOT will never become obsolete! Also comes in a HOT FOOT Universal PAN Pedal model, for special effects using two amplifiers or accessories
13" x 6" x 3 3/4"



E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Mandall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by live hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound

through the OCTAVE MULTIPLEXER, plucked strings sickened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT DELUXE MEMORY MAN, DOCTOR Q FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by Village Voice music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send \$3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.



STRETCH YOUR GUITAR NECK UP TO 19 FEET!

Try the effect that musicians in Europe like Kraftwerk are using. The FREQUENCY ANALYZER can compress the neck of a guitar down to two feet or stretch it up to nineteen feet. This highest-quality Ring Modulator available is a brilliant accessory for all brass and woodwind instruments. Blow horn through the FREQUENCY ANALYZER and out come three different horns in moving harmonies.

Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting on the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an avant-garde sound.
6 1/4" x 5 1/2" x 2 1/4" x 1 1/4"



OUR GREAT NEW ECHO/ANALOG DELAY LINE

Until now, all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced footswitch unit through the development of state-of-the-art hybrid techniques.

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo, repeating arpeggios, delayed split stereo, "bathtub" reverb, controlled feedback, vocal doubling—a range of effects effortlessly achieved that is truly astounding!

Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER™ Noise Gate.

Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response: 10 Hz—100 kHz (Direct), 10 Hz—3KHz (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.
8" x 6 3/4" x 6" x 1 1/2"



GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible.

GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.
6 3/4" x 5" x 3 3/4" TUBE — 6" x 1/4"



MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

Now, using only one GOLDEN THROAT DELUXE, you can boost the range of your group *threefold*.

1. Enjoy the best mouth tube effects available by just plugging in—no need to touch a single speaker wire or disable your good guitar amp.
2. Get a 25 Watt RMS, 60 Watt peak auxiliary amp head with Volume and full-range active Tone controls.

3. Be able to simultaneously route your instrument input to the GOLDEN THROAT DELUXE and to an external amp for a variable blend of straight and tube sound. Puts an end to thinning out a band's sound when using mouth tube effects.

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC
8 1/2" x 8" x 3" x 1 1/2"



DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with no false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns

into the bass and baritone range. Makes any singer sound like like Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar bass duels and answering bass runs.

AC only DELUXE 8" x 6 3/4" x 6" x 1 1/2"
AC-DC STANDARD 6 3/4" x 5 1/2" x 2 1/4" x 1 1/4"
AC-DC PEDAL 13" x 6" x 3 3/4"

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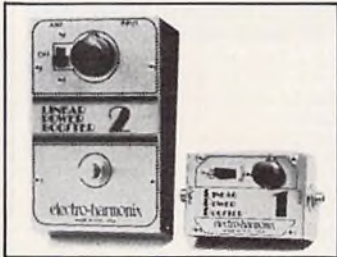
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CONVERT YOUR AMP INTO A STACK OF AMPS

The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are redesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular

instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1 with a double male plug will fit into amp or instrument! LINEAR POWER BOOSTER-2 does the same dynamite job down on the floor.

LINEAR POWER BOOSTER-1—3" x 2" x 1 1/8"

LINEAR POWER BOOSTER-2—5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar and horn sections—in fact any instrument—sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line, which generates both echo and flanging at the same time. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC.

8" x 6 3/4" x 6" x 1 1/2"



TRY HENDRIX' SWEET SUSTAIN

Jim Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the harmonic content, from a sweet silvery liquid to razor sharp. AC/DC. 6 3/4" x 5 1/2" x 2 1/4" x 1 3/16"

THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff Pi, favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC/DC. 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"

MUFF FUZZ—This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1 1/8"



TASTE AND FEEL EACH NOTE

The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note.

BIRD—3" x 2" x 1 1/8"

TREE—5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Amping B-15. MOLE—3" x 2" x 1 1/8" HOG'S FOOT—5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger/Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet, shimmering flange. Both gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!

DELUXE (AC) 8" x 6 3/4" x 6" x 1 1/2"

STANDARD (DC or Adaptor) 6 3/4" x 5 1/2" x 2 1/4" x 1 3/16"



WELL DONE, DOCTOR O

DOCTOR O is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope

Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet. 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



MIXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1 1/8"

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THE NOISE-FREE MULTI-PURPOSE ECHOFLANGER

You don't need a seat on the space shuttle to make interplanetary journeys. ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered. Its four basic, switch-selectable modes are:

1. **FLANGE**—the first reasonably-priced **NOISE-FREE** Flange. A professionally smooth, studio quality, wide-range sweep with tuning, feedback, rate, and width controls.
2. **SLAPBACK**—a short delay, high-quality echo with variable delay time. Just as quiet as the Flange.
3. **CHORUS**—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert.
4. **FILTER MATRIX**—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging.

These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects. ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of "feedback" and other extraneous noise through companding circuitry. This makes the unit suitable for keyboards and synthesizer as well as guitar. Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch. AC-powered. 8" x 6 1/4" x 6"



THE 1ST GRAPHIC EQ ALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix **TEN BAND GRAPHIC EQUALIZER** includes a footswitch for instant changes between equalized and normal sound, a feature that is omitted on competitive units claiming to be musical instrument equalizers. An equalizer without a footswitch is practically useless in a live performance. The **TEN BAND GRAPHIC EQUALIZER** is a "super tone control" which can add punch to your bass without making it boomy, make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano, or add presence to vocals. With low noise, low distortion, and wide dynamic range, the **TEN BAND GRAPHIC EQUALIZER** is suitable for musical instruments, P. A. systems and tape recorders. 8" x 6 3/4" x 6" x 1 1/2"



SOUL PREACHER SAVES YOUR NOTE

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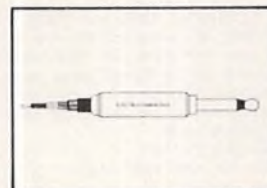
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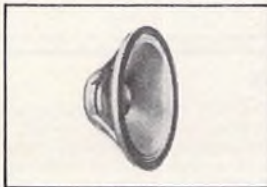
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by Dr William L. Fowler

It seemed a mere novelty, that pioneer electronic instrument, the Theremin. Its ghostly glissando found little more use than as a supplement to creaking-door sound effects in early ectoplasmic radio thrillers. However rudimentary that simple amplified oscillator may have been, it at least demonstrated a fundamental musical requisite—player control over the instrument:

Its lone effect, pitch variation, responded absolutely and continuously to its operator, whose hand, in moving toward and from an antenna, formed a variable capacitor in an electronic circuit.

As electronic expertise grew during the half century between Comrade Theremin's 1920 demonstration of his monophonic electronic instrument and the present, many engineers, engrossed in the possibilities of sound synthesis as such, proved more concerned with electronic activation of sound than with its human control, a concern which eventually produced synthesizers capable of managing their own musical output, an accomplishment so stunning that many musicians feared replacement by electronic machines.

But when keyboard challenged patch-cord on the synthesizer, performers could get their hands into the sound-production process. The live player could now control an on-stage synthesizer. The standard keyboard performance double of acoustic and Rhodes piano could now become a triple or a quadruple or whatever. Consequently, others on stage—the blowers, the pickers, the scrapers, the beaters—eyeing their keyboardist's expanded tonal resources, could justifiably lament, "Why should I need keyboard knowledge to play synthesizer? Why can't my own instrument's mechanism feed the control panel? Why can't I, too, transfer my training?"

Having caught the message and having already achieved diversity of tonal output, many synthesizer designers turned their talents toward diversity of input, until as of now player control has become a major concern within the electronic instrument industry—Theobald Boehm's spirit lives on in the Lyricon. . . .

To illustrate what's happening in player control of electronics, here's Bob Easton, President of *360 Systems*:

"*360 Systems*'s sole business is electronics for live performance. We make devices which enable existing synthesizers to function in a way that is more satisfactory to those involved in live performance, a series of products which allow acoustical instruments to produce larger families of sound through the use of synthesizers. The first such instrument interface we produced, the Pitch Follower, gets hooked between brass or reed instruments and almost any make of synthesizer. The result is a saxophone, say, that can sound like whatever the synthesizer is adjusted to sound like. The Pitch Follower not only makes the synthesizer copy the pitch of the notes played, but also their dynamics. And each note played slightly staccato triggers a filter sweep on the synthesizer. The only serious limitation of the Pitch Follower is its restriction to single-line instruments, which rules out guitars, basses, keyboards, and instruments without clearly-defined pitches, such as most drums.

"Since guitar players swing a lot of weight in the music business, a *360 Systems* guitar synthesizer seemed like a natural. We started with a fully polyphonic one, meaning a synthesizer for each of the six strings—six completely different "instruments" synthesized at the same time and therefore capable of producing up to 18 notes at the same time, three per string. Then, because it seemed clear that most jazz and rock guitar playing is single line, we followed up with our Slavedriver, an interface similar to the original Pitch Follower, yet designed specifically to work with electric guitar (or electric bass) in a single-line sense. When a Slavedriver is hooked between the guitar and a synthesizer, only the last note played is heard. A strummed chord comes out like an arpeggio, while a block chord comes out as its highest note. Through a Slavedriver, right hand technique translates into electrical commands controlling synthesizer dynamics and timbre, just as picking an acoustic guitar in different ways produces different dynamics and timbre.

"A Slavedriver connected to a conventional synthesizer can add musical flexibility that might not have been originally present. It follows slides and bent notes and adds parallel intervals in any octave.

"Here in Los Angeles we have an unending parade of the country's best musicians traipsing through our laboratory suggesting, criticizing, and turning us on to all the best ideas of the moment. We've found that guitar players, for example, really want the same kinds of control their keyboard counterparts have, not some half-way approximation of it. They ask for a guitar synthesizer with real oscillators in it instead of what amounts to a fuzz-tone feeding into an envelope follower filter device. They suggested all the foot controls we now have—our interval transposer, our filter pedal, our sustain pedal. They're helping us develop new features that will produce more advances and bring more human control."

As Easton's Pitch Follower and Slavedriver demonstrate, many an acoustic instrument fitted with the proper transducer feeding into the proper interface device already can apply player control to synthesizers. Other instruments therefore should be adaptable to the same control system, given suitable transducers.

To qualify as electric, of course, no instrument *has* to feed into an interface device—a pickup plus an amp is enough (Electric guitars and basses and pianos as well as transducerized strings and horns have long occupied positions in music). But to control a synthesizer properly, some kind of interface device must provide a linkage. The chain of command goes something like player to pickup to interface to synthesizer to amplifier, a lineup which offers any musician considerable choice of component brands in setting up a system.

Some electronic tonal-expansion systems work from standard pickups, pickups like Barcus-Berry, DeArmond, or Polytone. Others, such as the Slavedriver or ARP's brand new Avatar, use

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special pickups mounted on standard instruments. Some others, such as Ampeg's Patch 2000 guitar or Lyricon (see *db*, Nov. 9, 1976), Steiner-Parker's Electronix Valve Instrument (see *db*, Sept. 4, 1976), Pollard Industry's Syndrum, or Star Instruments' Synare Percussion Synthesizer, utilize interface features built into instruments designed to parallel certain playing techniques of acoustic instruments, but which function entirely by electronic means.

Still others, by building interface features into standard electric instrument bodies, combine synthesizer effects with standard pick-up-through-amp effects. Such a system is the Roland Guitar Synthesizer, whose guitar body is specifically designed to integrate with a companion control-extension panel. A look at its capabilities might exemplify the extent of control an on-stage musician—in this case a guitarist—can exert over a synthesizer:

Some 15 knobs and switches located on the Roland guitar body itself provide master control over five independent sound-production and sound-manipulation sections within its companion synthesizer unit, where each section contains its own set of controls, be they slide or touch or both. A series of output jacks allows channeling each section through a separate amplifier, mixing of the sections in any configuration, or further sound-exploration through an external synthesizer.

The guitar section produces ordinary guitar notes, subject to tone control.

The polyensemble section, an envelope-generator with separate controls over attack, decay, sustain, and timbre mix, can simulate various ensemble sounds like brasses, woodwinds, bowed or plucked strings, or human voices.

The bass section, another controlled envelope-generator for simulating string bass or tuba, or for setting up unique bass register timbres, adjusts to suppress the preceding note at the precise time a down-stroke is made on a different string. That adjustment includes all six strings, the lower three strings, or the lower two strings, thereby allowing arpeggio sustain on high strings while a bass line moves along the low strings.

The solo-melody section contains many features one might expect to find on keyboard synthesizers, features like pulse-width modulator, low frequency oscillator, wave-form mixer, voltage control filter, envelope generator, pitch follower, voltage control amplifier, and attack, decay, sustain and polyensemble control.

The external synthesizer section, featuring control of portamento time and pitch transposition, allows further tonal expansion through a separate outside synthesizer.

The Roland allows simultaneous use of its five sections in any combination. And to keep the combination straight, LED lights on the control panel indicate what sections are in operation.

Among all the existing tonal-expansion systems, no two function exactly alike and consequently no two yield an identical range of effects. But as new systems continue to emerge from the designers' labs, they increasingly reveal a common trait—greater player control. No electronic-minded musician, therefore, should feel reticent in expressing needs or suggesting improvements. To continue multiplying synthesizer inputs, designers need continued input from performers. *db*

CAUGHT

continued from page 36

we are all about. "After Chick and Gary, I believe in music again," he told his enthusiastic audience. He then proceeded to blow some blues that blew everyone away.

Stuff had to follow that, and they didn't get much going until Mann returned to sit in on *Oh, Happy Day*. The rhythm section-turned-band is now down to four with Steve Gadd and Eric Gale usually busy elsewhere; the two have become satellite members of the group. Richard Tee, Gordon Edwards, Cornell Dupree and Chris Parker comprise Stuff these days and perform what I like to call guaranteed funk—the gospel-tinged piano of Tee sets the mood, with the rockish bottom of bassist Edwards laying down a basic vehicle on which the electric-bluesy Dupree rides. Drummer Parker seems to have the whole thing under control and complements them accordingly. But as I said, it took the old pro, Mann, to set them afire. "That's some rhythm section to play in front of, isn't it?" he asked rhetorically.

McCoy Tyner's set was a bit too intense for the pop-pap fed crowd. Drummer Eric Gravatt was, once again, over-amplified (or something). I get the impression that Tyner wants it that way. Perhaps he needs Gravatt's energetic prowess to push on to greater heights of intensity and freedom. It was all too brief a set to comment further on the soloists—most of their work was lost on the mountain anyhow. They need a more intimate atmosphere; even a large hall has seen them to greater advantage.

At her usual mediocre was Roberta Flack. She does her soul-funk with a back-up group that does little to enhance the one-chord-itis

she seems inflicted with. Every tune sounds the same, especially the tunes she chooses to sing in the same register. Flack is at her best in the "story-telling" items such as *Suzanne* and *Reverend Lee*. She also appears more relaxed when singing from the piano and allowing for some stretching out by herself and the group. The overlong set did, however, smooth out the eight-hour fidgets that had gripped the faithful.

Ferguson came out too late for most of us. Darkness was closing in fast and the trips home (to Boston and New York for most of the audience) were looming large in the dusk. The band ran through *Give It One*, *Star Wars* and *Airegin*, before this writer was forced to head south. All three featured altoist Mike Migliore, among others. Drummer Peter Erskine kicked Sonny Rollins' *Airegin*, a Mike Abene chart that is back in the Ferguson book for keeps this time, hopefully. *Star Wars*, a guaranteed hit, comes off somewhat overblown with spacey effects by Biff Hannon on electronic things. It does build to a great excitement, however, and should do well for all concerned.

There were no real flaws in this second VJF. I could get picky and complain about the lack of at least one blowing session. But I don't think the producers can be faulted for that. Next year's doings on Glen Ellen might produce someone with enough foresight to put together a Norman Granz Pablo package, or a George Wein Newport Jazz Festival jam session, or a Jack Kleinsinger "Highlights In Jazz" spectacular, or a New York Loft Jazz Celebration, or even a Columbia Jazz All Stars Band. No festival should be without one.

—arr old jay smith



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want to have electronic sounds, or is it just that you never got around to it?

Akiyoshi: Well, I think I'll get around to it. I should say that. Basically my attitude is that jazz is, more so than classical music, a personalized music. I like art to be very personal. For that reason each one has a different voice. The instruments are the same way. If you amplify those—electrify those—it would take away from it.

Feather: Like electronic keyboard, electric saxophone, electric guitar?

Akiyoshi: Yes. So I would not like to do that, because I want the maximum personality. I think electronic instruments are an effect and I might like to use it if I get around to it.

Feather: In other words you might use it as an occasional effect but never as a basic sound?

Akiyoshi: Yes.

Feather: What about your ultimate, eventual ambitions? For example, would you like to add or write for strings? Would you like to do something very elaborate for a symphony or a symphony-sized orchestra, or are you content just to make this the best band that it can possibly be?

sibly be?

Akiyoshi: Yes, I think my main thing is to make this the best band it can possibly be. I was born at a very fortunate time—there are phonograph records and you can record the music the way it's supposed to be. For me this is very meaningful, if it's not to everybody else.

I'd like to have this orchestra, in later years, be the kind of a band that people will talk about, like the way Dizzy Gillespie's band of the late 1940s became a legend. I'd like this band to leave something of significance in jazz history. db

"I AIN'T GONNA ASK NO MORE" (musical illustration)

Following is an example of Toshiko Akiyoshi's scoring in five part harmony for her saxophone section. This passage begins after the first two 12-bar blues choruses played by Phil Teele on contrabass trombone. Reproduced by courtesy of Toba Publishing Company and their sole selling agents, Kendor Music, Inc., *I Ain't Gonna Ask No More* is heard in the album *Tales Of A Courtesan* (RCA JPL1-0723).

FULL SCORE - 2

The musical score is arranged in systems. The first system includes: Saxes (1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, Baritone), Trpts (1st, 2nd, 3rd, 4th), Trbs (1st, 2nd, 3rd, 4th), Bass, Drums, and Piano. The saxophone section has a 'SOLI' box at measure 25. The bass line includes chords: E dim7, Bb7 (WALK) (4 FEEL), Dm7 (9b5), G7, Cm7, F7, Bb7, Bb7, Eb7 (NO DOUBLE TIME). The piano part has 'mf' and 'mf COMP.' markings. The drum part has 'mf' and 'FILL WHEN NEEDED' markings. The second system includes: Saxes (1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, Baritone), 4th Trombone, Piano Bass, and Drums. The 4th Trombone part has chords: Eb7, Edim7, Bb7, Fm7, Bb7, F#m7, B7, Eb7, Edim7. The piano bass part has 'DOUBLE TIME - SWING FEEL' and 'DOUBLE TIME FEEL' markings. The drum part has 'DOUBLE TIME FEEL' markings.

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Saxes

4th Trombone

Piano Bass

Drums

SOLO

(DOUBLE TIME FEEL)

DOUBLE TIME FEEL

37

FULL SCORE - 3

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Saxes

4th Trombone

Piano Bass

Drums

DOUBLE TIME FEEL

DOUBLE TIME FEEL

DOUBLE TIME FEEL

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Saxes

4th Trombone

Piano Bass

Drums

DOUBLE TIME FEEL

49

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Saxes

4th Trombone

Piano Bass

Drums

SOLO

BREAK

FILL

SOLO AD LIB

Bb7 Eb7 F7 Bb7 Bb7 Eb7(b9) Edm7 F7 Bb7 Bb7 Bm7 E9

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on their terms.

Smith: You seem to be excited about education. Have you seen it work?

Foster: I'm on the faculty at Livingston College in New Jersey. [Bassist Larry Ridley is the chairman of the music department. The staff includes Kenny Barron, Ted Dunbar, Freddie Waits and a coterie of Western European music instructors as well as experts in gamelan, the music of the royal court of Thailand.] That's where it's at as far as teaching is concerned. When you combine that with Jazzmobile you have a good mix of theory and practice. By the way, that's black and white youths I'm talking about. The beautiful part is that the instructors are telling about their music from their hearts, not from textbooks. That's the same place that the music came from originally.

Exposure is the word. All creative musicians should insist on having their music heard and performed. And they should insist on owning it themselves, getting it to the people through the media. And they should be involved in teaching. I don't see how musicians can avoid getting involved in some sort of education. Besides, I don't see how musicians in this idiom can make a living playing exclusively.

Smith: That's a lot the musicians' fault, too. I don't feel the music should be laid out there without some sort of explanation.

Foster: That's a good point. So many say, "I don't have to tell 'em nothin'." Let the music do the talkin'." There was a time I went along with that. Yeah, the music is the message. But that doesn't hold true anymore. They are not going to get the message unless you run down what the music is about. The public may be the dumbest in your mind because they don't seem to dig what you are saying. But I have concluded that you must run something by them about what it is you are trying to say. You have to tell them just what it is that the music is telling them about themselves and the world around them. They need more than newspapers and the one-eyed monster. They need to be educated in some of the language and the principals that make jazz what it is so they won't always be going for some gimmicky bullshit. There's nothing that makes creative musicians more angry than the public passing up some beautiful artfully performed music for some electronic nonsense.

Smith: Hasn't that been the albatross around our collective musical necks throughout history?

Foster: Yeah, I suppose all the way back to J. S. Bach and those cats. Public ignorance of the art.

Smith: Shouldn't we realize that jazz is going to remain a minority (of the listening public) music? Perhaps an ever-increasing minority, but one that will never approach major proportions.

Foster: I can easily understand that. I now speak and play for only those people who appreciate it. Those who can detect that there is something happening.

When I was five years old I dug Tchaikovsky's *Nutcracker Suite*, and I was able to detect something different. My friends were still talking about *Mary Had A Little Lamb*. There's a whole bunch of people out there like I was. It doesn't have to be everybody. I think I can have a jazz audience working for those small percentages.

db

It's a very mystifying aspect of writing. Right now I'm thinking of a particular chord on the title tune, *Fly With The Wind*; it comes in just before the main theme during the introduction.

Lyons: You once mentioned that Stravinsky impressed you very strongly. Do you think his work has influenced your sense of orchestration?

Tyner: Stravinsky and Debussy are two of my favorite composers. Stravinsky was definitely inspirational. I should also include Duke in there because he was so heavy into the harmonic concept of the orchestra. Producing a sound with an orchestra is a unique talent. Just like I listen to Art Tatum to get inspiration at the piano, it's nice to be able to be inspired by composers. It's not that I want to copy them, but it's a stimulating thing. I think it's good to listen, but I don't think it should be too deliberate. Then you'll be inclined to copy. The inspiration is good but it should be left at that level so that your own creative emotions can flow. You don't want another creative individual to overshadow you. That's not the purpose of listening. To me, its purpose is to be inspired, not stifled.

Lyons: *Fly With The Wind* had a captivating theme to me. It gave me the same feeling as Gershwin's *American In Paris* in terms of the lightness of the strings. Is this a valid impression from your point of view?

Tyner: Well, I know what you mean, because I was in a happy mood at the time. At times in my career, I have felt heavy and gone into heavy things harmonically. But there are times when I feel light, and I think I should express that side of me musically, as well as the very serious side.

Lyons: What can you tell me about the album for voices that you're about to record?

Tyner: I'm using four trumpets, five saxes, trombones and an acoustic guitar (played by Earl Klugh), and then the voices. Bill Fischer, who did *Fly With The Wind* too, will conduct and work with the voices. He's a very flexible musician, which is important to me because I want to work with different contexts. Actually, that's why I'm writing. I don't write music because I want to be popular. I write because I want to experiment with different settings.

Lyons: Do you think there is also a presumption that voices—like strings—are a sweetener?

Tyner: Yes, I suppose so, but I don't think my material will reflect that.

Lyons: How can you expand the seriousness with which voices are used as an additional color?

Tyner: Well, the way I'm using them they will be like instruments. I don't anticipate any words being used.

Lyons: Why voices?

Tyner: It seemed like the next step for me. Orrin (*Keepnews*, his producer on *Milestone*) and I work very well together. He often suggests things for me which we then discuss. For example, the last trio album which used different rhythm sections (*Supertrios*) was his idea. It was a way of making that album different from *Trident*. After we expanded the number of players involved, we thought about the next thing we could do with a larger size group. He suggested voices, and I had been considering it myself, so that's how it came up.

Lyons: Did you listen to any vocal music for



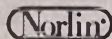
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TYNER

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inspiration or to stimulate your ideas?

Tyner: I did pick up a couple of religious pieces written quite a long time ago. One was a record of church chants sung in Greek by a choir of priests. It was just to get the sound of the voices in my ear, although what I'm writing has nothing to do with that music. Yet, I am going to do some a cappella things, some with piano accompaniment, some voices with the larger group. Actually, it will be a mixture of formats.

We'll probably use about 12 singers, but there will be some overdubbing of voices too for a bigger sound. We're overdubbing for technical reasons; it's not economic. The voice is so delicate that in a studio you have to be careful. A chorus has to be working together a very long time before they can succeed in a studio. As an alternative to bringing 30 singers into the studio—they wouldn't be able to hear each other in a situation like that—we (*he and Fischer*) felt that we'd get better tone quality and definition by overdubbing.

Lyons: How do you feel about performing your orchestral compositions live, as you did with *Fly With The Wind*?

Tyner: I played it once with a professional orchestra which was right in the middle of an internal dispute, and I think they had had some bad experiences collaborating with jazz groups, too. We really walked into the middle of something there, and I wasn't very happy with the result. But the Oakland Youth Symphony performance and the performance at Newport this summer were both very exciting. I'd want to do a live performance with voices, too, but right now I have to concentrate on recording the music.

Lyons: Can you foresee functioning strictly as a composer, writing an album of music on which you wouldn't perform?

Tyner: Well, I'd rather be involved with what's going on. I don't think I could orchestrate for a living because I enjoy performing too much. It's an important part of my makeup as an individual. Performing is a wonderful release of emotions. Performing is like emptying the cup in order to fill it again. That's the joy of it.

Lyons: Considering Chick, Herbie, Keith Jarrett and a few others, it seems that composition is becoming a more important part of a player's repertoire. Do you see that as a trend, too?

Tyner: Yes, composition is taking a larger role, which is a good sign for the music. It means that we're hearing other forms. When changes take place in the music, it often happens compositionally. Guys start to write differently, and pretty soon you'll hear a concept change. Of course, it depends on the artist. John created a change through his playing. His writing complemented his style. In a way I think that's true in my own case. I write my own music best, as a complement to my style as a player.

Some players seem to have a very good understanding of form. Even though Chick and Herbie are involved in the electronic thing very heavily, I have to admit that they are very fine writers. In Herbie's case, I'm thinking of his more interesting compositions, not the commercial ventures. I guess I'm still growing as a writer. I've yet to put down all the things I hear. I need to spend more time at the piano writing.

Lyons: Do you have a writing schedule?



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Tyner: No, it's whenever I can fit it in. The same is true of practicing. I haven't had a practice routine since I was a teenager.

Lyons: When you speak about "form" in music, are you distinguishing it from the content of the piece?

Tyner: The advantage of writing your own music is that you can create a form that you enjoy playing on. You know, I sometimes feel that I have to learn my own music, that is, the ideas that are in it. A song is like a good book. It takes a while to get familiar with it. Of course, you can always play it, but after you've played it for a while, it becomes more revealing. It becomes like a good friend. You can get more deeply into the material. Then the form begins to flex a little bit more. Look at the wall over there. At first it looks like one solid mass, but you can get down to looking at the particles on a microscopic level, the atomic structure, and so on. A piece of music can look like one entity too, but then you learn it better and you can break it down into an abundance of things that are happening.

Remember *My Favorite Things*, which I played with John? I didn't like the song at first. But after we played it for a while, the song began to flex and become part of the group. It's a very good thing at times to take a standard and shape it to your own needs as a player. Of course, the whole process is easier with your own music, your own compositions, because you are writing them to complement your style. And I don't mean the writing of them is easy, but only that it's more integrated with your playing.

Lyons: Is there anything else you'd like to add on the subject of your writing?

Tyner: Well, I haven't exhausted all the things I hear. Frankly I hope I never do. **db**

the electronic revolution. A lot of times I can make the soprano sound like a synthesizer—except I have human warmth as well. You've heard that done lots of times on guitar, except a guitar player might use his foot. Or a keyboard player might turn a knob real fast. I just use my lips. In other words, I've brought my own sound into today's age, without using the help of electronic devices."

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"He gave me three lessons a week, charging me for only one. He emphasized the musical

continued on page 50

PIZZI

continued from page 18

a tune that the housewives will be whistling in elevators." *The Missing Link* is another tenor highlight, written in a series of two bars of 9/8 (3-3-3) followed by one bar of 8/8 (3-2-3).

"When you hear my playing," said Pizzi, "you're also hearing a lot of the history of the saxophone, and I don't mean that egotistically. I've just been influenced by a lot of different kinds of players—Coltrane, Hodges, Charlie Mariano, Stan Getz, Charlie Parker...."

"Also, my playing has been influenced a lot by guitar players. They're into slides, bending notes, and sometimes extreme vibrato. There's a kind of synthesis in me of Johnny Hodges and Jimi Hendrix. That's what *Conception* is about—blending the older elements with the newer, my conception of who and what I am today, including all of my influences."

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"I don't like to just play a note and have it come out," he said. "Whenever there is time, I like to manufacture it, molding and shaping each note individually. I like to play the soprano almost like a violin, more obliquely, like bowing it.

"My vibrato attack is partly my answer to

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rather than the technical end. Instead of saying, 'Hold this for two beats,' he would point to the score and say, 'Here's where the chick comes in and kills herself. Her lover enters here. He's remorseful and sad—and now *this* is where the bassoon comes in. Get the feeling of that. The technique will follow.'

"So far," said Pizzi, "the bassoon has taken me to some incredible places. When Ravi Shankar came to town, for example, I got the gig for *Ravi Shankar And Friends* because he needed somebody who could improvise on the bassoon."

Ray has also played with Louie Bellson, Woody Herman, Thad Jones-Mel Lewis, Shelly Manne and Frank Zappa.

In the world of "show biz," disappointments have been known to destroy aspiring artists. For Pizzi, "there's got to be a lot more than just music if a musician hopes to survive playing an instrument and be really good at it, too. That was one of the things I learned from Coltrane's music.

"I didn't sit down and copy licks from him.

It was his spirit that helped me. He had a seriousness about his music. Sure, I want to make good money, but my fundamental motivation is my love of playing the music itself. That attitude has to come out every time you pick your horn up. It's a seriousness about the music and a conviction to . . . to *yourself*.

"You have to be true to working at it, too. For every time I was a failure, I got better as a player. I can honestly say that. I turned those non-connecting periods into something good. I'd say, 'Man, I'm going to get so good they'll be embarrassed *not* to call me.'

"For instance, my first solo record, *Appassionato*—passion—was the outcome of a profoundly depressing incident in my life. I won't use names, but I was called a month in advance for a *very* important record date. I worked, I prepared, I planned for it. I had high hopes. I was really up. A week before the date, the producer called me and said, 'We can't use you.' I asked why, and he said, 'Because you don't have a big enough name.' That led me to do something extreme—*Appassionato* is what that was. To this day, I thank that producer.

"A lot of musicians can't or won't take care of business, but business is a legitimate and realistic part of being a professional musician. Frank Garlock, a terrific guy who, among other things, sells advertising for *down beat*, taught me about serving instead of selling, about adding on that little something extra for the client. That's what generating good vibes means. It's a matter of making business a warm and personal thing, very important for personal growth and success.

"As far as I'm concerned, there are no 'wrong notes' in improvising. I like to inject blatantly dissonant notes outside of the key and then mold them into the overall design. That's the beauty of them, how you resolve them.

"And that's what all the great players do. You're not just throwing those notes up against the wall and letting them stick. You're taking them somewhere. Life is exactly like that: no matter if you're a boiler-maker, a musician, a studio musician, or whatever, and no matter where you're going, you've got to learn how to negotiate your way through the dissonance and the murk to get there." db

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instructions

Vote for your favorite musicians in **down beat's** annual Readers Poll. **The Poll** for 42 years.

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VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight Oct. 10.

2. Use official ballot only. Please type or print.

3. **Jazzman and Rock/Blues Musician of the year:** Vote for the artist who, in your opinion, has contributed most to jazz/rock/blues in 1977.

4. **Hall of Fame:** Vote for the artist—living or dead—who in your opinion has made the greatest contribution to contemporary music. The following previous winners are not eligible: Cannonball Adderley, Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, 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

5. **Miscellaneous Instruments:** Instruments not having their own category, with these exceptions, valve trombone, included in trombone category; cornet and fluegelhorn, included in the trumpet category.

6. **Jazz and Rock/Blues Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.

7. Make only one selection in each category.

here's your ballot

BOOKS

STOMPING THE BLUES by Albert Murray (McGraw-Hill, N.Y.) 264 pp. \$9.95.

IMPROVISING by Whitney Balliett (Oxford University Press, N.Y.) 263 pp. \$10.95.

THE FABULOUS PHONOGRAPH: 1877-1977 by Roland Gelatt (MacMillan Publishers, N.Y.) 349 pp. \$10.95.

The blues has always been a source of confusion to many with more than a passing interest in jazz. And nobody seems more confused about it all than Albert Murray, who leads us through 98 pages of chatty text (out of 264 pages) in which an essentially sound thesis becomes increasingly tangled in contradictions and misappropriation of terms. Happily, there are lots of pictures.

The first six chapters constitute a fairly solid commentary on the origins of the blues. The blues, he begins, is a state of mental depression. But Murray is concerned only with the antidote, not the disease. Drugs, voodoo, liquor are all escapes. But the best escape is danceable, good-time music "known as the blues." Dancing is a form of exorcism, a ritual of purification. Murray's chapter on the church is especially interesting. Sectarian life encourages denial, is essentially otherworldly and sees blues as invoking the spirit of the devil. On the other side, the "Saturday night function," which Murray sees as the institutional equivalent of the church, addresses much more immediate problems and finds solutions very much in this world. Yet, although at opposites intellectually, both share common rituals of emotional release. The call-and-response patterns of jazz orchestration surely had their beginnings in the old country churches, he correctly suggests.

The blues is a galvanizing force, he asserts, a determination not to yield to defeat. It's therefore basically a form of entertainment—a happy music—because it induces dancing. To Murray, this aspect of the blues, which may or may not be so, totally outweighs the significance of blues lyrics, which he dismisses as of slight importance. He then proceeds to the rather academic exercise of jousting with various dictionary definitions of blues, attacking particularly their consensus that the blues is sad. He puts the late French traditionalist critic Hugues Panassie in his place when he jumps on his statement that blues bears "the stigma of the yoke of slavery." Murray takes this as his cue to point out that blues had little or no political or social content in the manner of folk songs, as if this was a case Panassie was trying to make. (He wasn't.)

In any case, Murray points out, the blues is really show business and became professionalized as such before the first recordings were made. This is true, although folklorists would surely disagree with the line Murray draws between folk and blues, a line Murray himself violates when he lists Leadbelly, a highly social and political folk singer, along with Bessie Smith, Robert Johnson and other blues singers. It would perhaps have been more productive if he had discussed the difference in the idioms represented by a vaudevillian like Bessie and a country singer like Johnson. There are blues writers who decline to accept Bessie,

continued on page 52

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BC-1

Rainey and others as real blues singers.

Murray scores solid points in making his case against the value of blues lyrics. The limited subject matter, the rigidity of the structure, the repetition, the mumbled renderings, all suggest that it is manner, not matter, that counts. It's technique and craft, not raw instinct. This takes him into the instrumental values of the music, which is where his real enthusiasms lie. But he never seems to realize (in Chapter 7) that he is leaving blues behind him and proceeding into the larger world of jazz, of which the blues is only a small part. He talks about jazz musicians as "blues musicians" continually, as if they were one and the same. And most shockingly, he offers as examples of blues playing such pieces as *Panasie Stomp*, *9:20 Special* and *Super Chief*, which are of course not blues at all but 32-bar songs. This confusion is the inevitable consequence of his thesis that blues is dance music. But it seems preposterous to conduct a discussion of the blues in the context of big band swing and small group jazz. Let him call it what it is—jazz—and not continue this silliness about Charlie Parker, Lester Young, Basie and others being blues musicians.

His chapter on Kansas City restates the obvious: that big bands are for dancing. But there is some weight to his comments on folk art and fine art. Folk music, he says, is a habitual form, relying totally on custom and basically uncreative and conformist. Some listeners are fooled into thinking that limited technique is evidence of authenticity, that training and professionalism mean falseness and artificiality. Murray dismisses this correctly as sentimental poppycock.

There is much to be said for Murray's idea that blues (actually jazz) is a sophisticated, highly professionalized discipline. But his failure to separate the various elements and put them in proper perspective to one another constantly leaves the knowledgeable reader confused over his misuse of generally accepted distinctions, none of which would have gotten in the way of his basic ideas, which are often compelling. And his prose, which has been praised by some, I found in severe need of an editor. His habit of starting sentences with "which" clauses is only his most obvious shortcoming as a writer.

Perhaps he should spend a summer seminar with the *New Yorker's* Whitney Balliett, the poet who for 25 years or so has made jazz the beneficiary of his enormous talents for shaping sounds and feelings into words and images. His latest book, *Improvising*, is not, how-

ever, the usual collection of concert coverage, essays, reviews and profiles. This time he has limited his selections to articles on individuals: Red Allen, King Oliver, Earl Hines, Pee Wee Russell, Jess Stacy, Red Norvo and several others. No reviews, no record rundowns.

To put together this book, he has drawn on pieces that not only have appeared in the *New Yorker* (nothing wrong with that) but have previously appeared in book form (*Such Sweet Thunder* of 1967 is the most severely pilaged).

His method with a subject is to let him or her do most of the talking. Balliett merely leads the reader through a monologue in which the trivial is mixed with the significant in an unpredictable plaid. Occasionally the trivia affords poignant glimpses into a subject's life style (Red Allen). Other times, one is inclined to conclude that oral history is the last refuge of the lazy journalist (Earl Hines and more). One wishes that Balliett's prose was printed in italics so as to be easily spotted among the long quotes. His observations are involving and often hypnotic. Moreover, he is such a good writer that he dares to begin long pieces with direct, uningmicked leads like: "The clarinetist Pee Wee Russell was born in St. Louis, Missouri, in March of 1906, and died just short of his sixty-third birthday in Arlington, Virginia." Balliett knows he doesn't have to be flashy up front because the real brilliance of his words comes later on. And he knows his readers know it too.

Whitney is at his best, though, when he confronts the abstractions of the music rather than the realities of the people who make it. They imprison him with their words. That's the most serious flaw in this collection. Too little about the music, the sounds, the feelings, the records.

Jazz would be nowhere today if it were not for the record. And although Roland Gelatt's classic history of the phonograph dwells mainly on opera and classical artists to the extent that it seriously discusses music at all, it is still a basic textbook for any jazz record collector. MacMillan has kindly reissued it in both hardcover and paperback along with three new chapters which extend the work from 1955 to the present.

Gelatt still places heavy emphasis on the beginnings of the record and the record industry. We are two-thirds of the way through the book before we even come to the electrical recording revolution in 1925. We are led through all the patent battles and innovative personalities that established the foundations of modern recordings. These are the elements that receive the most serious attention. Dis-

cographical matters are treated overview style, which is as it should be. We learn about the first recordings of major established artists, who were at first reluctant to lend their prestige to the uncertain new medium. And we learn how Victor Red Seal Records built the first treasury of major performances, beginning with Caruso around 1905.

No attention whatsoever is given to the rise of the race record as a separate market within the record industry and there is virtually no mention of jazz, aside from the obligatory doff to the Original Dixieland Jazz Band. An excellent supplement to *Fabulous Phonograph* in this respect is *Recording The Blues* by Robert Dixon and John Goodrich (Stein and Day, N.Y.). The two should be purchased together.

Although Gelatt can afford to ignore jazz as a key force in the record industry, he cannot afford to ignore rock and roll which was on the verge of a seminal breakthrough when the book last went to press in 1955. Along with the vast expansion in popular music came pricing cuts and bolder marketing strategies. It all seemed to happen simultaneously. August 1955 not only saw *Rock Around The Clock* at the top of the charts but the launching of the Columbia Record Club. The final chapter lacks the historian's perspective that dominates the rest of the book, but provides a convenient recapitulation of several recent innovations.

The Fabulous Phonograph thus remains the basic literature for any student of recorded music, jazz or otherwise. —John McDonough

CHORUS

continued from page 6

Pomeroy—in my opinion, the best teacher of arranging and composition around today. During his 20-plus years at Berklee College of Music, he's been the one who "commissioned" and premiered the first recorded music of Akiyoshi, Pizzi, Mike Gibbs, Gary McFarland, Quincy Jones, Eenny Golson, Charlie Mariano, Alan Broadbent and many, many others.

Karl Berger's Creative Music Foundation in Woodstock, N.Y. has become a growing force in contemporary music composition. Last summer, CMF organized A Composers' Colloquium wherefrom provocative responses were elicited from Berger, Carla Blay, John Cage, Mike Gibbs, Garrett List, Ken McIntyre, Fred-eric Rzewski, and Christian Wolf.

Grace note. Do something nice for the musicians who pleased you during the past year. Vote in *db's* 42nd annual Readers Poll (final ballot on page 50). Do it now. **db**

CITY SCENE

NEW YORK

New York University (Loeb Student Center): Highlights In Jazz Presents "We Remember Clifford Brown" w/Bill Hardman, Ted Curson, Jimmy Owens, Junior Cook, Harold Mabern, Chris White, Warren Smith, and special guest Max Roach, others (10/6).

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Skyway Hotel (Ozone Park, Queens): Joe Coleman's Jazz Supreme w/Lynn Milano, Marty Napoleon and guest (Mon.).

Manny's (Moonachie, N.J.): Morris Nanton Trio (Wed.).

Avery Fisher Hall: Arlo Guthrie (10/14); Marilyn McCoo & Billy Davis (10/16).

Storyville: Max Roach Quartet (thru 10/20).

Village Vanguard: Milt Jackson (thru 10/16); Art Pepper (opens 10/18); Thad Jones-Mel Lewis Orchestra (Mon.).

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Hennle's (Freeport, L.I.): Joe Coleman's Jazz Supreme (Fri. & Sat.).

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Lighthouse: Yusef Lateef (9/20-10/2); Phil Woods (10/25-30).

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CHICAGO

Jazz Showcase: *Joe Williams* (10/12-16); *Dizzy Gillespie* (10/19-23); *Yusef Lateef* (10/26-30).

Mill Run Theatre (Niles): *Dave Brubeck* (10/10); *Chet Atkins* (11/14); call 298-2170 for details.

Rick's Cafe Americana: *Benny Carter* (10/4-15); call 943-9200 for information.

Ivanhoe Theatre: Name jazz and contemporary music regularly; call 348-4060 for listings.

Ratso's: Music nightly; *Esther Phillips* (9/28-10/2); call 935-1506.

Elsewhere: Blues nightly; *Sunnyland Slim*, *Homesick James*, *Lee Jackson*, *Eddie Taylor*, *John Brim* often; call 929-8000 for information.

Park West: Concerts; coming attractions include *Maynard Ferguson*, *Tommy Dorsey Orchestra*, *Herbie Mann*, *Buddy Rich*, *Michael Henderson/Phyllis Hyman*, *Melba Moore*; call 929-5959 for details.

Amazingrace: Name jazz and folk music; call 328-2489.

Auditorium Theatre: *Frank Zappa* (11/4).

Wise Fools Pub: *Roger Pemberton Big Band* (Mon.); *Streetdancer* (Tues.); blues regularly; call 929-1510 for information.

Collette's: Jazz nightly; call 477-5022.

Backroom: Jazz nightly; *Eldee Young Trio* often; call 944-2132 for information.

Jazz Institute Hotline: 421-6394.

BOSTON

Sandy's Jazz Revival (Beverly): Name jazz acts regularly; *Clark Terry* (9/27-10/2).

Scotch & Sirloni: *Maggi Scott Quartet* plus guests (Wed.-Sun.).

Berklee Performance Center: Concerts regularly; call 266-1400 for information.

Pooh's Pub: Music regularly.

Zachary's: *Ellen Rubin*, harpist (except Mon.); *Lynn Stewart Trio* with *Joe Hunt* and *Mike Monaghan* (except Sun.).

Wally's: *Gary Hammon* and friends (weekends).

Michael's: Good local bands nightly.

John Hancock Hall: *Twyla Tharp Dance Foundation* (9/30-10/2).

TORONTO

A Nice Place: *Don Franks* and others (Mon.-Sat.); call 961-4132.

Albert's Hall (Brunswick Tavern): Traditional jazz (Mon.-Sat.); call 924-3884 for further information.

Blondie's: *Sam Noto* (to 10/8); *Andy Krehm* (10/10-15); *Doug Riley* (10/17-22); *Kathryn Moses* (10/24-29).

Bourbon Street: *Gap Mangione* (10/3-15); *Frank Rosolino* (10/17-29).

Colonial Tavern: *Esther Phillips* (to 10/8); *Richie Havens* (10/11-13); *Buddy Miles* (10/14-16); *Dizzy Gillespie* (11/7-12); *B.B. King* (11/21-26); others to be announced; call 363-6168.

D. J.'s Tavern: *Buddy Tate* (to 10/8); *Ray Bryant* (10/10-15); *Pea Wee Erwin* (10/17-22); *Ed Hubble* (10/24-29); *Budd Johnson* (10/31-11/5); *Ernestine Anderson* (11/7-12); *Billy Butterfield* (11/21-26); *Peanuts Hucko* (11/28-12/2).

El Mocambo: Name rock, blues and jazz attractions (Mon.-Sat.); call 961-2558 for listings.

George's Spaghetti House: *Ed Bickert* (to 10/8); *Moe Koffman* (10/10-15); *Hagood Hardy* (10/17-22); *Bruce Cassidy* (10/24-29); *Rob McConnell* (10/31-11/5).

KANSAS CITY

Signboard: *Leslie Kendall w/Blend* (beginning 10/24); *John Lyman Quartet* (Mon. and Fri., 4:30-7:30).

Boardwalk (Seville Square): *Bill Hemmons Quintet*.

Topeka Jazz Workshop: *Matrix IX* (11/20, White Hall, Topeka, Kan.).

Mark IV: Jazz weekends; sessions Sun. nights.

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

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

Music Hall: *Sarah Vaughan w/Kansas City Philharmonic* (11/26).

Jewish Community Center (Friends Of Jazz series): *Stan Getz* (10/15); *Helen Tumes* (11/13); *Al Cohn* (11/16); call 361-5200 for information.

Uptown: Occasional name jazz; call 753-1001 for listings.

CLEVELAND

Palace Theatre at Playhouse Square: *Sarah Vaughan & Dizzy Gillespie* (9/13-13); *Mel Torme & Buddy Rich* (10/25-30); *Fats Domino & Chubby Checker* (11/1-6); *Ray Charles* (11/15-20).

The Theatrical Grill: *Shell Adams Trio* (9/26-10/8); *Jerry Tiffe* (10/10-11/5); *Dewey Jeffries Trio* (11/7-12/3).

Firehouse at Park Centre: *New York Stock Exchange* (Fri. at 6:30 PM and Sat. at 8:30 PM through November).

The Castilian (Ramada Inn/Ruckside): *Duke Jenkins Trio* (nightly, Mon.-Sat.).

Allen Med. Library Hall (C.W.R.U.): *Joe Pass* (10/20 only).

The Boardinghouse: *Bill Gidne w/Chink Stevenson* duo, (Tues., Thurs., Sat.); *Tom Cox Quartet* (Fri.).

Benji's (Sheraton Inn/Beachwood): *Dewey Jeffries Trio* (nightly).

Holiday Inn (Beachwood): *Tom Fitt Quartet* (Mon.-Fri.).

BUFFALO

Statler Hilton Downtown Room: Live jazz Tues.-Sun.; *Clark Terry* (10/4-16); *Ahmad Jamal* (10/18-30); *Jonah Jones* (11/1-13); live broadcasts on WBFO, 188.7 FM, 10/6, 10/20, 11/3.

Trallamore Cafe: Live jazz Wed.-Sun.; *Jeremy Wall Trio* (Wed.); *Spyro Gyra* (Thurs.); big names, local and regional bands (Fri. and Sat.); *Emil Palame* and *Gerry Eastman* big bands on alternate Sundays; *Lee Konitz* (tent. early Nov.).

Shea's Buffalo Theatre: *Gato Barbieri* (tent. 10/6); *Weather Report* and *Flora Purim* (11/2).

Bona Vista: *J. B. Hutto and the Hawks* (10/12-16); *Spyro Gyra* (Mon.); call 836-8985.

Fillmore Room (Univ. of Buffalo): *Jean-Luc Ponty* (10/2).

St. George's Table: *Mark Murphy*.

Anchor Bar: *Johnny Gibson Trio w/George Holdt and Maurice Sinclair* (Fri.-Sun.).

Lloyd's Lounge: *John "Spider" Martin* (Tues.-Sun.).

SAN DIEGO

Back Door: *Ron Carter Quintet* 9/19); *Pat Martino/Bobby Rose* (9/26); *Tom Paxton/Josh White, Jr.* (10/6); *Persuasions* (10/17); *John Lee Hooker* (11/5); *Gerry Newwood* (11/7); *Sonny Terry & Brownie McGhee* (12/3); possible dates for *Gary Burton*, *Art Blakey*, *Yusef Lateef*, and *Jan Hammer*, call 286-6562.

Quinn's Pub: *Joe Marillo Quintet* (Thurs.-Sat.) *Gary Music Co.* (Sun.-Wed.).

Crossroads: *Hollis Gentry & Jasmine* (Fri.-Sat.) jazz jam (Sun.).

Catamaran: *Charlie Byrd* (9/13-18); *Dizzy Gillespie* (9/20-25); *Cal Tjader* (9/27-10/2); *Kenny Burrell* (10/4-9); *Joe Williams* (10/25-30); upcoming dates tentative for *Stanley Turrentine*, *Gabor Szabo*, *George Shearing*, *Les McCann*, *Freddie Hubbard*, *McCoy Tyner*, and *Morgo Santamaria*, call 488-1081.

Joe's Bar & Grill: *Don Glazer Trio* (Thurs.-Fri.).

Voyager: *Norm Scutti Trio* (Sat.).

Slave Market Square: New venue, call for jazz details.

Jose Murphy's: *Joe Marillo Quintet* (Sun. afternoon).

Ball Express: *Helen Schneider* (10/25-30).

MEET THE FUTURE.

The 1976-77 award winners and their winning compositions:

Allen Anderson, age 25, Somerville, Mass.; "Skies, the Quake," for piano, violin, clarinet and violoncello.

Alexander Xavier Cardona, age 17, Austin, Tex.; "The Day Soon to Be Born," for guitar and chamber ensemble. Mr. Cardona is a BMI award winner for the second time.

Thomas Crawford, age 20, Camp Hill, Pa.; "Fantasia," for organ solo.

William C. Heinrichs, age 22, Norridge, Ill.; "At the Funeral of a Country Grandmother," for flute, cello, two percussion players, two pianists and speaker.

Joseph A. Hudson, age 24, New York City; "Music for Violin and Piano."

Ralph N. Jackson, age 24, Kilgore, Tex.; "Autumn: A Book of Changes," for flute, B^b



First row, left to right: Rodney Rogers, Ralph N. Jackson, Randall Edgar Stokes, Lee Michael Belsen (letter of commendation), Cindy McTee, Philip Rosenberg, Aaron Kernis. Second row, left to right: Allen Anderson, Thomas Crawford, Joseph A. Hudson, Alexander Xavier Cardona, David Moser McKay, Mark Howard Steidel, William C. Heinrichs.

clarinet, cello, piano and percussion.

Aaron Kernis, age 16, Cornwells Heights, Pa.; "Geometrics," for chamber orchestra.

David Moser McKay, age 25, Cincinnati, Ohio; "Concerto for Piano and Orchestra."

Cindy McTee, age 23, Eatonville, Wash.; "String Quartet No. 1."

Rodney Rogers, age 23, Scottsdale, Ariz.; "Lucis Creator," for chamber orchestra. Mr. Rogers is a BMI award winner for the third time, having won awards the two previous years.

Philip Rosenberg, age 25, New York City;

"Vitraux," for piano, violin, viola, cello and tape.

Mark Howard Steidel, age 25, Berkeley, Calif.; "The Shadow Crossing (A Shamanic Journey)," for tenor, flute (doubling piccolo), piano and percussion.

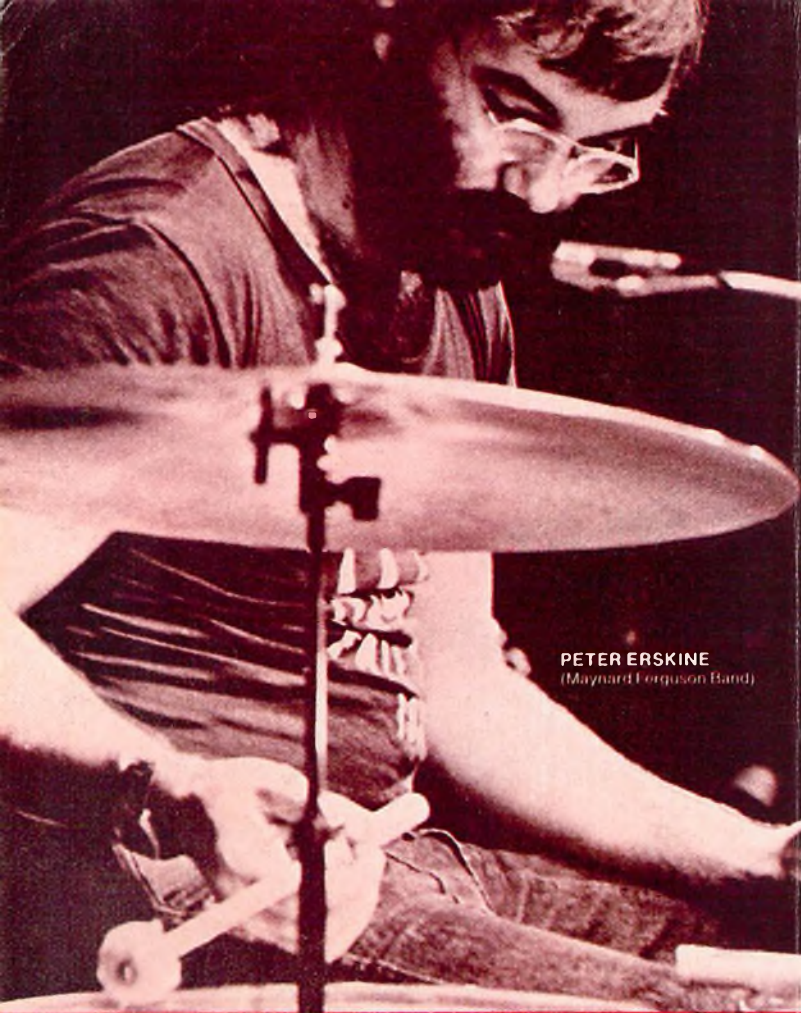
Randall Edgar Stokes, age 21, Bloomington, Minn.; "Allegro Furioso," for brass sextet.

A letter of commendation was presented to **Lee Michael Belsen**, age 11, of Silver Spring, Md., for his piece, "Nocturne," for piano solo.

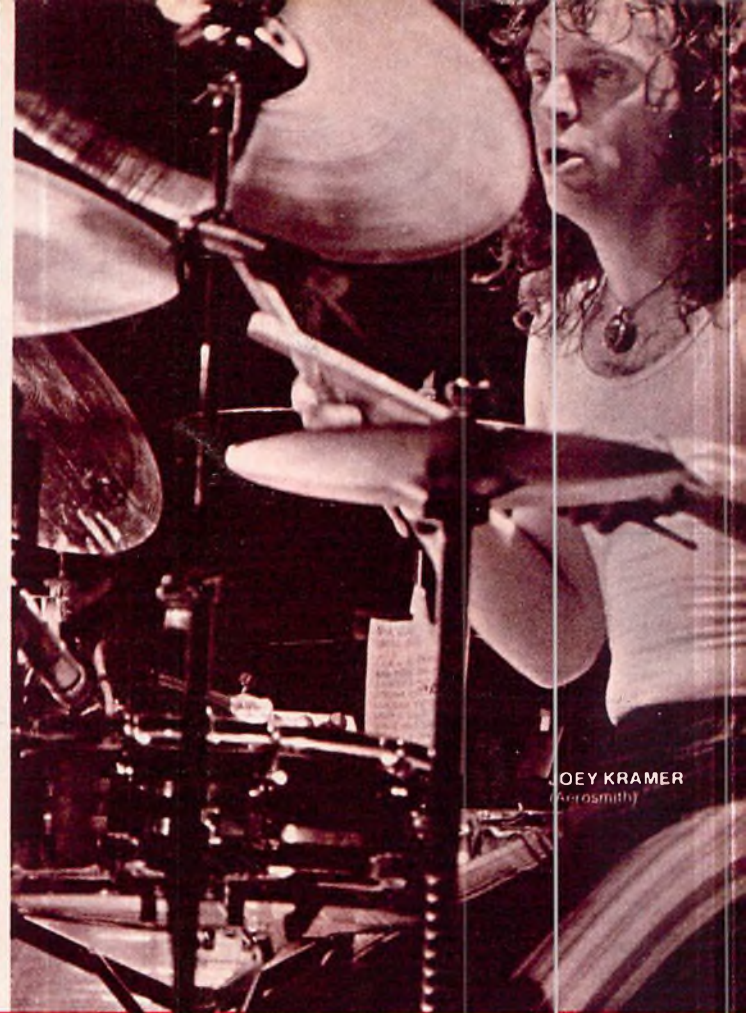
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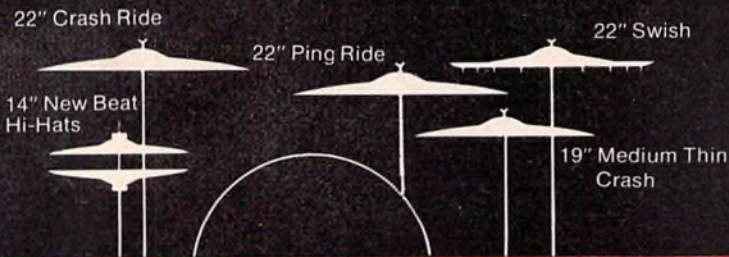
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(Maynard Ferguson Band)



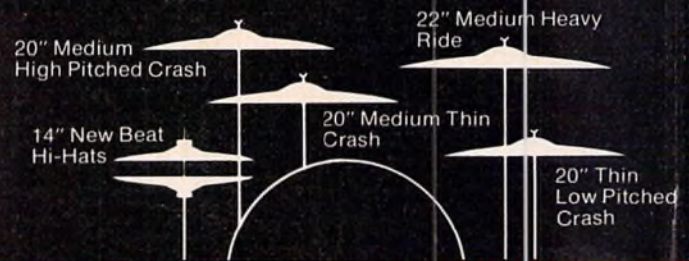
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