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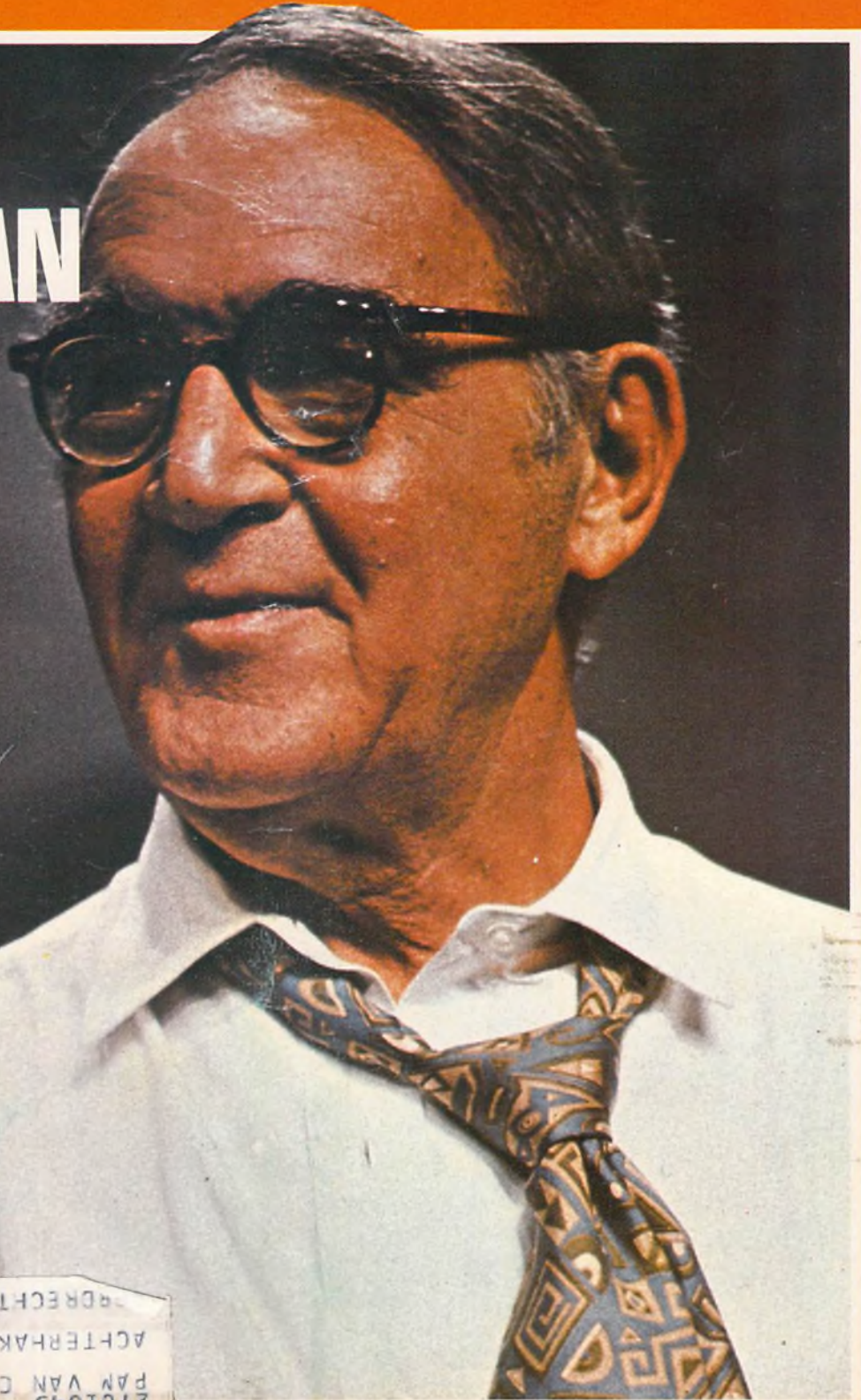
HOW TO Step Out into Jazz Society

BENNY GOODMAN

JAN GARBAREK

FRANK ROSOLINO

RICHARD DAVIS

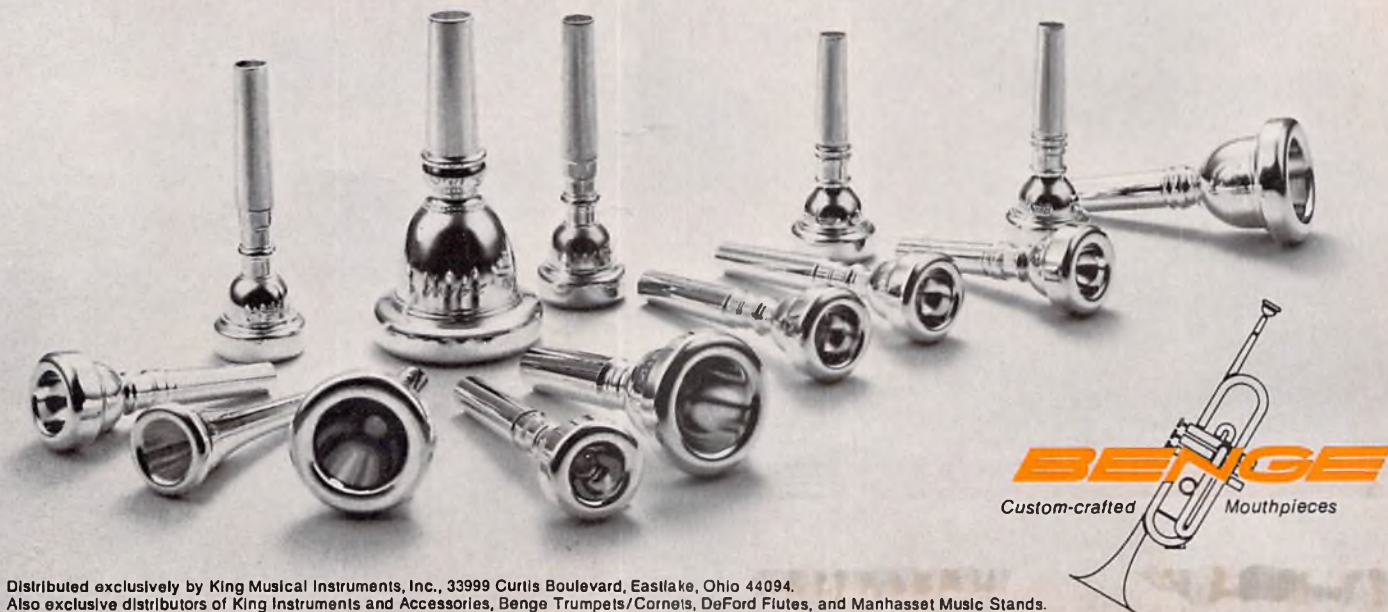


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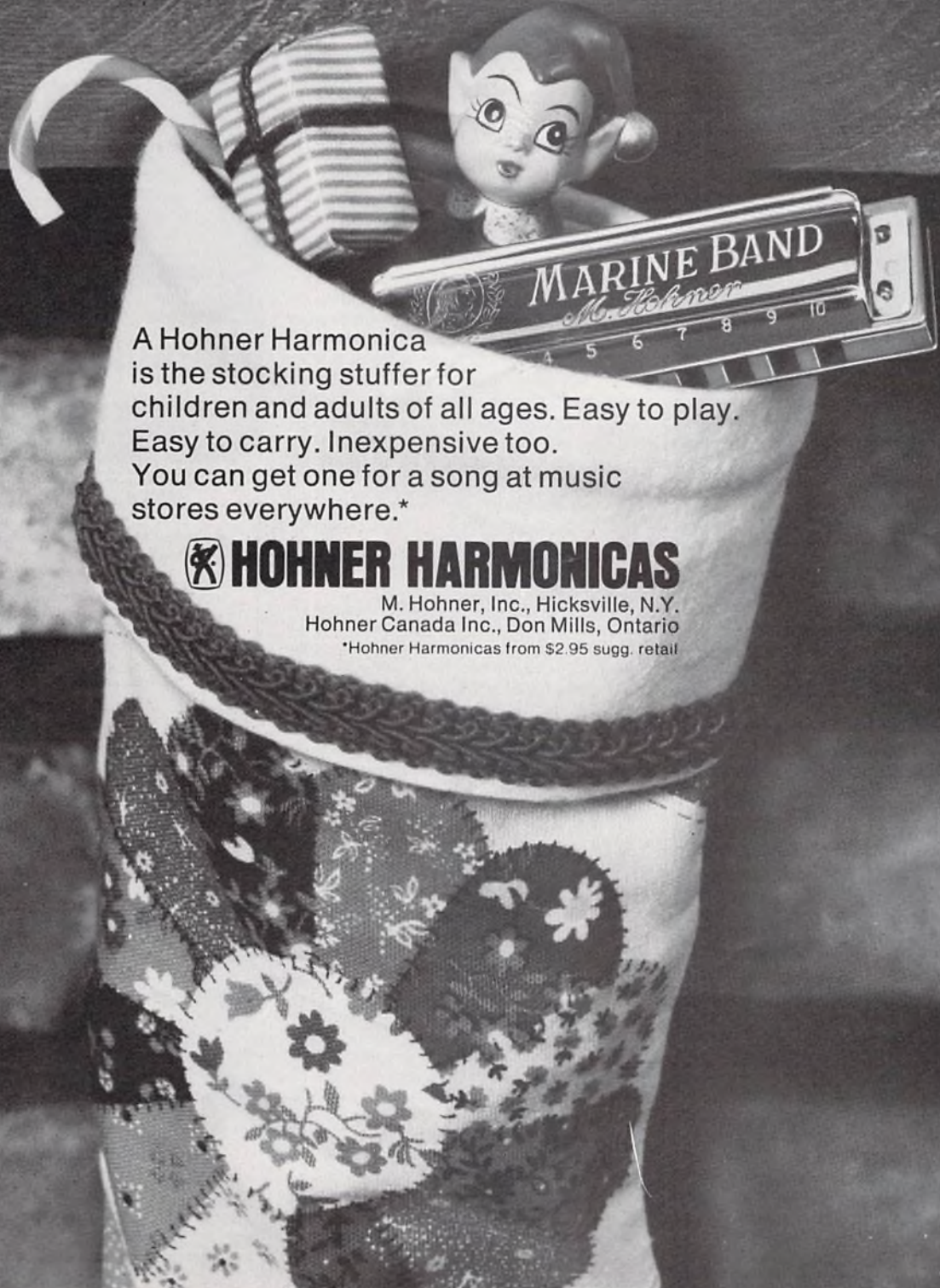
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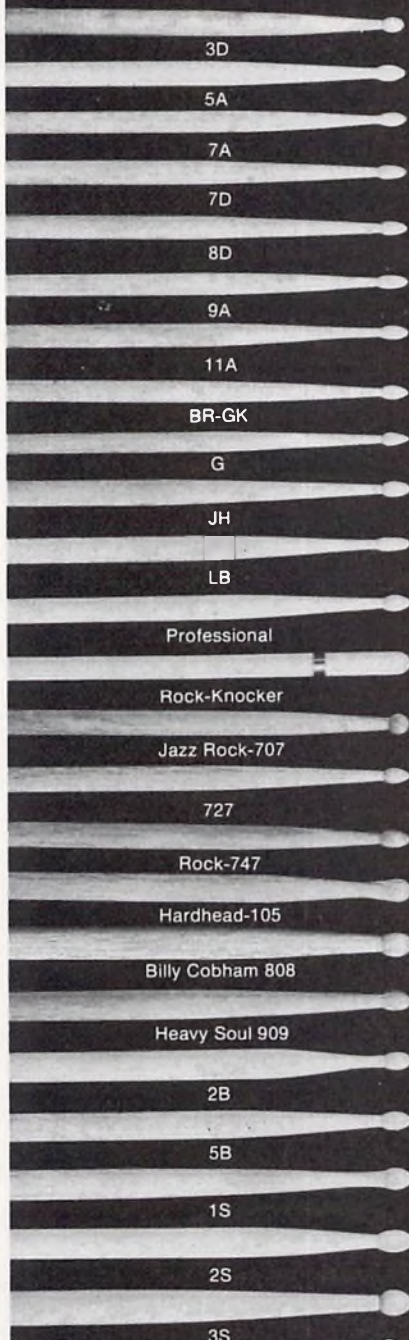
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the first chorus

By Charles Suber

"I'm afraid I haven't taken a terribly active role in music education," says Benny Goodman, with a note of regret, in this issue. It is too bad that students and teachers have not had the benefit of Goodman's knowledge and understanding of contemporary music. But he's not the one to worry about it. About teaching and other might-have-been things, he explains, without regret: "There are certain things you can do something about and some things you can't. I like to keep my energies where they can be productive."

Trombonist Frank Rosolino is just as much a perfectionist about his music as Benny Goodman but he has the spark and need to work as a clinician with young musicians. And Rosolino has a lot to give. His comments on bop (Goodman's comments on bop will surprise you), technique, electronics, free players such as Glenn Ferris and Albert Mangelsdorff and studio work should be heeded by anyone who has a serious interest in jazz and uncompromised performance.

Good luck to Richard Davis. After nearly 25 years of being in the center of the jazz universe, he has accepted the position as head of the black music program at the University of Wisconsin at Madison, one of the few state universities in the U.S. that does not have a viable jazz program. Davis faces a situation similar to that of Ernie Wilkins who heads up a similar program at the New England Conservatory of Music. Both Wilkins and Davis have to deal with conservative music faculties who seem committed to "serious" music and other anachronisms. We hope for the students' sakes that these and other such faculty hangers-on will open the shutters and let the sun shine in.

Bill Fowler pays tribute in this issue to the Las Vegas Jazz Society which has let the sun shine on a most culturally deprived area. Founder Monk Montgomery and his associates have found ways and means to bring live, warm jazz into Las Vegas. And if it can be done there, it can be done anywhere. If you are starved for good music, don't just sit there and wring your hands. Get together a few kindred souls who like good music enough to work for it and do as the man says: Organize!

We will soon be putting together our annual Guide to College Jazz Studies and Commercial Music Education for publication in *down beat's MUSIC HANDBOOK '78*. Please send, to this column, the following information: name and mailing address of college or technical school, copy of catalog or list of jazz and business-of-music courses, faculty members, and person to write to for further information. Also indicate if any jazz-related course is required toward a degree, and whether your school will host a jazz festival during 1978. (To order MH '77, see ad on page 29.)

Next issue: Jean-Luc Ponty on violins, organ, and synthesizer; Billy Taylor on pianos, synthesizers, and Jazzmobiles; plus jazz players-teachers—Buddy Baker, David Baker, Rusty Dedrick, Frank Gagliardi, Wes Hensel, and Jim Progris—on their favorite subjects, reading, writing, and playing.

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Hungry For Charles

I've been enjoying your magazine for several years. Of special interest has been your coverage of the New York-Chicago Jazz scene. What I would really like to see, however, is something on Charles Tyler. I know of his work with Albert Ayler and his early ESP LPs and am looking forward to knowing more about him and his music. I attended a live performance of his several months ago and was left hungry for more. . . .
Sharon Russell
New York, N.Y.

V.S.O.P. Revision

From the first time I read of the Hancock Quintet reunion in the pages of *db*, I virtually dreamt of the day I could see them in concert. My dream was finally to be realized at the Front Row theatre in Cleveland, but in the most paradoxical of terms. The music of Messrs. Hancock, Williams, Carter and Shorter was the most uncompromising I've ever heard live. But four people does not a quintet make. Mr. Hubbard (my favorite performer of the group) did not show up. Worse yet, no explanation was given by Mr. Hancock as to his whereabouts. I truly believe that this was in poor taste, especially since the group was billed as "The Quintet." Then, adding insult to injury, the set only lasted 45 minutes. The fact that the music was still superb only pays tribute to the unmatched greatness of the musicians involved. I strongly suggest, however, that Mr. Hancock & Co. revise the meaning of V.S.O.P. to Very Short One Person.
Dominic Del Papa
Sharon, Pa.

Critical Point

The last year in which *db* listed the choices of each of the participating critics in the International Jazz Critics Poll was 1971. After that the format was, regrettably, abandoned, a listing of the other vote-getters taking its place. With an important omission that is. "The Record and Reissue of the Year categories are not included because of the very large spread of votes endemic to these categories" (*db*, August 17, 1972, page 18). To alleviate this problem the critics could be allowed to make a number of choices in both categories, choices that could be weighted if so desired. *db* has allowed them to do this in the past and other publications continue to allow them to do so.

The categories *db* has omitted turn out to be the most valuable ones. The function of a record critic is primarily to help the reader sort out the avalanche of record releases. When the critic has the perspective of an entire year to work with and when his choices are tabulated collectively with those of a large group of fellow critics, the result is a remarkably good "buying guide" for the reader.

In 1965 when *db* introduced the "Record Of The Year" category into the Critics Poll, over 20 records were listed. I would hope that the 1978 poll would again list over 20 records in *both* the Record Of The Year and the Reissue Of The Year categories (just as has been done many times for the Jazz Album Of The Year and the Pop/Rock/Blues Album Of The Year categories in the Readers Poll). The space and time required to expand the listings is not great but the service provided is.

R. Stephen Harnsberger

Lincoln, Neb.

A Letter On Quill

Does anybody remember Gene Quill? He played alto sax and clarinet with many big bands and groups of the '40s. Some of the greats he played with are: Gene Krupa, Stan Kenton, Charlie Parker, Tommy and Jimmy Dorsey, Claude Thornhill and Gerry Mulligan. He also made albums with Phil Woods under the name Phil and Quill.

Gene is now a patient in Betty Bacharach Rehabilitation Hospital, Pomona, N.J. He is fighting hard to overcome a recent illness. We wanted to let the music world know of his whereabouts. His evening nurses
Pomona, N.J.

Freaky Crime

I am a drummer and although I'm not one for boasting, I would have to say I'm one of your better drummers. I come from a long line of drummers that includes Philly's own Chuck Keeney, but for some reason, good musicianship doesn't seem to matter any more.

Bands like Kiss, Alice Cooper, Blondie and Patti Smith are all successful and doing it big. And it's making me sick to see such no talent, know-nothing people degrade the art and become filthy rich at the same time, while the legitimate and talented musicians seem to be cast off as freaks. . . . It's just a crime!
Jimmy Cicchini, Jr.
Philadelphia, Pa.

"The Leblanc has a fat sound."



Leblanc Duet No. 4, featuring Pete Fountain

It's prior to show time at Pete Fountain's new bistro in The Hilton on the River in New Orleans. We're relaxing at a table near the stage, and Pete's describing what he enjoys doing when he's not here.

Fountain: I love to fish. I have a small fishing boat, and go out on it a lot. Around home, my hobby is just tinkering with my cars. I have twelve antique cars, including a '36 four-door convertible like Roosevelt's. Could be his, because it has an oversize trunk, maybe for the wheelchair. I enjoy my Rolls, too. My Rolls and my Mercedes. Those two cars I run a lot. And I started collecting trucks. Have a half dozen of 'em. I'm really interested in old planes, too. The biplanes. And I love race cars. Got into motorcycles for awhile, too, and still have my Harley 1200cc. Big Harley. I kick it, and it kicks me back. It's tough.

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Segal Celebration



HERB NOLAN

Joe Segal and wellwishers look to the skies and pray for 30 more years of jazz bookings

CHICAGO—Joe Segal, Chicago's biggest booster of bebop, was feted by the Jazz Institute of Chicago recently, in honor of his 30 years of booking jazz in this city. Segal, who has run his Modern Jazz Showcase at a number of locations but now seems firmly ensconced in a Rush Street basement club, got his start presenting jam sessions under the auspices of the Roosevelt University Jazz Club.

At his tribute, Joe was treated to a reunion of his college-day companions, with Ira Sullivan (up from Florida for his first Chicago appearance in 15 years), leading a pack of players through some spirited blowing.

Among those musicians in attendance, drummer Wilbur Campbell was obviously in his element, urging on pianist Eddie Baker, saxman Joe Daley and trumpeter Cy Touff. Kenny Mann,

a tenorist who appeared at Joe's first jam, unpacked his ax; Vernel Fournier, once drummer with Ahmad Jamal, took over the traps; Stu Katz sat in on piano.

Dan Shapira, who had worked with Sullivan during a two-week engagement at the Showcase, labored on bass. Paul Serrano, a trumpeter who now owns PS Recording Studios, displayed his well-honed chops. Many other musicians sat in on the loose blowing sets.

It was a festive, noisy evening, spent in the ballroom of the Blackstone Hotel, which is decorated like a wedding cake. Chicago *Tribune* editor and jazz fan Harriet Choice gave Segal a plaque, which Joe claimed was for being "30 years committed to an institution." The institution, of course, is jazz in Chicago. May he be committed for another 30 years, at least.

Outrageous Label Formed

SOMERVILLE, MASS.—Trombonist/composer/educator Phil Wilson and Al Julian, operator of Improvisational Promotions of New England, have formed Outrageous Records, Inc. The new company's goals are to "record the CREAM of untaped and infrequently exposed talents."

The label's first two releases are *Getting It Together*, led by Wilson with aid from Alan Dawson, Andy McGhee, Ray Santisi, Witt Brown, vocalist Mae Arnett and musician/storyteller Brother Blue, and *Brighter Days*, featuring Stanton Davis and the Ghetto Mysticism Band.

NEW YORK—The New York Jazz Museum has been a beehive of activity of late. The Museum has added two days of concerts to its already successful Sunday afternoon gigs. Saturday afternoons from 2 to 5 have featured such locals as Nina Sheldon, a pianist who has sat in with Sonny Stitt on numerous occasions at the Village Gate and who has her own steady gig at the Surf Maid; Warren Chiasson, who has played all around town, notably at Sonny's Place in Seaford, L.I. and Gregory's; Tex Allen, who has been making some noise at Sweet Basil; and James Spaul-

ding, the noted saxophonist. These Saturday concerts have become the proving grounds for some unusual experiments. The Livingston College Jazz Ensemble, led by Frank Foster, appears often.

A film series that was presented last season was so successful that it too has been expanded this time around. This time through the magic of creative splicing the NYJM presented topics such as "Cab Calloway from '33-'42," "Big Bands of the '30s & '40s," "Jazz In The Recording Studio," "Blues & Gospel," "Tenor Titans," "Jazz On

potpourri

Jackie McLean scored the cels on cuts as graphic as *In No Man's Land* while *A Bird Dies In A Gilded Cage*. This play is touring with the New York Shakespearean Festival's mobile theatre, and it recounts the events of March 12, 1955—the day Charlie Parker died.

The first annual Russian River Jazz Festival took place recently in Guerneville, California with Phil Woods and Irene Kral on stage.

Ordinarily packed with mundane pop-rock acts, NBC's *Midnight Special* got its act together recently when host George Benson led a jazz jam with Herbie Hancock, Jean-Luc Ponty, Maynard Ferguson, Roy Ayers, John Klemmer and Harvey Mason. Now *that's* special!

Chuck Mangione dedicates the final tune from his new album (*Feels So Good* on A&M) to musicians everywhere. The cut is called *The XI Commandment* and cautions "Thou Shall Not Groove."

Oscar Peterson is doing his first film score for a Toronto production, *The Silent Partner*.

Pete and Sheila Escovedo joined up for a fine album on Fantasy a few months back, but strenuous roadwork couldn't keep father and daughter together for long. Sheila is now with the George Duke Band and Pete just toured Europe with Santana. They will find time this fall for a second album with Billy Cobham producing.

Genya Ravan, formerly lead singer with the jazz-rock group Ten Wheel Drive, has taken to producing New York punk bands such as Ramones and Dead Boys. On the latter's debut album, *Young Loud And Snotty* (Sire), Ravan's production ex-

Only a short year and a half ago, Ratso's was the club in Chicago. No more, however. It seems the Lincoln Avenue nitery has fallen upon the hardest of times. The club was recently shut down for supposed purposes of reorganization of management and definite lack of funds.

Ed Levine has been named new chief of Blue Note Records. In his post of director and general manager of Blue Note, Ed will be responsible for all label activities.

African percussion whiz Kwaku Dadey recently completed recording an album at San Francisco's Columbia studios.

Peter Keepnews has been appointed manager of jazz and progressive publicity by CBS Records. Keepnews has been a journalist for the past few years, and served as staff reporter for the New York Post for the previous three years.

Santana's recent Italian tour was marred by violence in both Milan and Turin.

Yusef Lateef has finally exited Atlantic. His first CTI waxing will be called *Autophysicpsychic*.

Stevie Wonder recently completed recording some tracks for his next LP at Philadelphia's Sigma Sound.

This year's Monterey Jazz Festival showed a moderate increase in the gate, up some \$19,000 over 1976 figures.

Freddie Green recently celebrated his 40th anniversary as a member of Count Basie's band.

Museum Beehive

TV Of The '50s & '60s," "Jazz Trumpet Of The '40s & '50s" and a Louis Armstrong retrospective called *Red Beans And Ricely Yours*.

A special exhibit of jazz drawings by jazz poet Ted Joans was presented at the NYJM recently. The drawings, mounted on wood, ranged in subject matter from Buddy Bolden and Jelly Roll Morton to Duke Ellington and Bessie Smith, even including some relatively unknown musicians on the current scene.

In the '50s Joans was an active member of the avant garde school of painters of the East

10th St. Cooperative Galleries. Now, living in Timbuktu, Mali, Joans has had 16 books of poetry published. He sat in with Dizzy Gillespie on trumpet many years ago, and when he retired from active playing he lived with Charlie Parker just prior to Bird's death. From that Barrow Street garrot, Joans, armed with chalk and charcoal and a compatriot, paraded through the subways and scribbled what was to become the most famous bit of graffiti in history. It was he, moved by the death of his friend and hero, who first told the world that "Bird Lives."

NEWS
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See how many stars you can identify in this picnic shot of Columbia artists taken just after this year's Montreux jazzjam.

Third Phase Swing

NEW YORK—Entrepreneur Phil Schaap, "historian-in-residence" at Columbia University's WKCR-FM, has been producing a number of jazz goings-on at the West End Cafe here.

The restaurant, located in this city's Morningside Heights area that is inhabited mostly by locals and Columbia students and instructors, draws people from a wide area of the city. "Tourists" appeared from all points, some coming from as far away as Connecticut... "and our own East Side," Schaap jocularly noted. The west and the east are separated by Central Park, as well as

light years in lifestyle.

Schaap has now moved his jazz goodies from the West End to this new location in the same area. Called the Third Phase, the fare is '30s and '40s swinging sounds. "I feel that we have built up a clientele who will follow us." The West End gigs were ongoing for the past four years. "With the departure of the Roberts family, owners of the West End, an era has vanished," shouted local newspapers. So Schaap, with the aid of the owners of Funda's Restaurant, has opened his jazz policy at the Third Phase.

Impromptu Apple Blues

NEW YORK—In one of his rare club appearances in this city, blues singer-pianist Memphis Slim recently worked two weeks at Art D'Lugoff's Village Gate. He was the alternate act to top-billed Earl 'Fatha' Hines and Art Blakey & his new Jazz Messengers.

Slim, aka Peter Chatman, was last seen in the Apple at the same venue some years ago. D'Lugoff has taken the approach that he would like to bring back the two-act jazz shows with little or no break in the action. "Why not give the people a little more, get them used to coming in. Sure, I have to put rock downstairs to pay the freight. But without it I couldn't do this," he said waving his arm in a slow arc toward the bandstand where Memphis Slim was singing.

It was in the mid-'60s that Slim appeared on the stage at the downstairs Gate opposite Pete Seeger. Seeger did his own set on solo banjo and 12-string guitar while Slim and Wee Willie Dixon, on bass, did one of their own. At the end of each other's sets the trio would improvise.

For this occasion, Slim brought drummer Michel Denis from Paris, where he (Slim) is now living. He opened his set by

stating flatly, "I'd like to play the blues...and then more blues...and then some blues, which is not very hard for me because I am the blues." And he went on to prove it. He rolled through boogie-woogie, romped some r&b, bounced around a little backbeat and smothered the blues vocabulary with every imaginable phrase and rhyme, including more than one forced metaphor.

"I have heard them all, Ammons, Meade Lux, James P., Fats, he's all of them right now," a friend of D'Lugoff's whispered.

Late in the second week, we all were surprised when Ms. Helen Humes, who knows a blues lick or two herself, was spied in the audience and coaxed up on stage to sing. "I got called up so suddenly, I didn't know what to sing," Ms. Humes explained. She said it almost apologetically, as if to say, "I hope I didn't offend anyone." The one tune she performed was a spiced up blues number that included some improvised lyrics concerning her relationships with Slim, with whom she has worked before.

Some added personnel was provided for Ms. Humes, namely Dean Shapiro on electric bass and Sugar Blue on harmonica.

New Releases

Latecomers from **Columbia** include *Never Letting Go*, **Phoebe Snow**; *Chasing Rainbows*, **Jane Oliver**; *Babes On Broadway*, **Artful Dodger**; *Reach For It*, **George Duke**; and *Romance '76*, **Peter Baumann**.

Fresh from **Chiaroscuro** is *Jay Hawk*, **Buck Clayton**; *Bobby Hackett Featuring Vic Dickenson*, **Herkell**; *At The Roosevelt Grill*, **Sweetheart**, **Louis Armstrong** and the **Dukes Of Dixieland**; *Alone At The Palace*, **Joe Venuti** and **Dave McKenna**; *Teddy Wilson Revamps Rodgers & Hart*, **Teddy Wilson**; *Live At The New School*, **Earl Hines**; and *The Jack Wilkins Quartet*, featuring **Randy Brecker**, **Jack DeJohnette** and **Eddie Gomez**.

The **Bethlehem** reissue series has been enlarged via *Mel Torme Loves Fred Astaire*, **Mel Torme**; *Stardust*, **Pepper Adams** and **Donald Byrd**; *Early Roots*, **Rahsaan Roland Kirk**; *The Finest Of The Art Blakey Band*; *The Finest Of Oscar Pettiford*; and *The Bethlehem Years*, **Herbie Nichols**.

The latest from **ECM** are *The Survivors Suite*, **Keith Jarrett**, and *Sound And Shadows*, **Ralph Towner**.

Atlantic adds include *Eye Of The Beholder*, **Ray Barretto**; *True To Life*, **Ray Charles**; *I Cry, I Smile*, **Narada Michael Walden**; *Hear To Tempt You*, the **Elektra** has released *Foreign Temptations*; *Starting All Over Again*, **Phillippe Wynne**; *Up*, **Jim Mullen** and **Dick Morrissey**; and *vate*, **Steve Goodman**. db

Galactic Sounds Revived

BERKELEY, CAL.—The Galaxy label has been reactivated as a straightahead, mainstream jazz label, according to Fantasy

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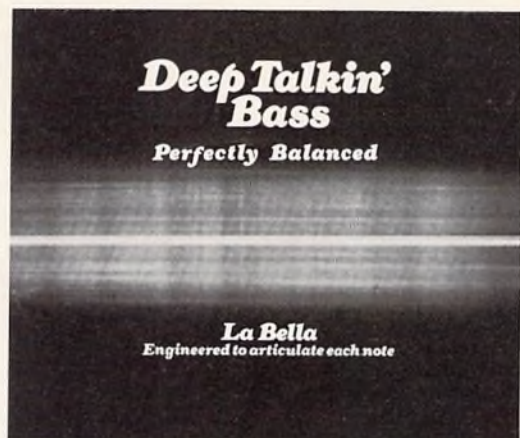
We hope this clarifies the situation between Mr. Harris and Xanadu.



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BENNY GOODMAN

The King Swings On

by john mc donough

Benny Goodman has been making history and music in roughly equal proportions for longer than most **down beat** readers have been reading or even breathing. If you were buying **db** in September 1934, however, you read about him for the first time. "Benny Goodman, with a reputation of being the best hot style clarinet in the country, has finally stepped into the limelight with his own orchestra."

Today Goodman is literally the last of a select number of jazz performers who reach truly mass audiences, and perhaps the only one ever to reach such numbers without abandoning his standards. Ellington is the only other figure who functioned with such iron-willed integrity. As any booking agency will tell you with characteristic pragmatism and immunity to sentiment, Goodman is the only bankable jazz star left who can pack a concert hall by himself. Basie would need a co-star. So would Herman, Kenton, maybe even Rich, his appearances on the *Tonight Show* notwithstanding. But the Goodman mystique has not only survived, it's thrived.

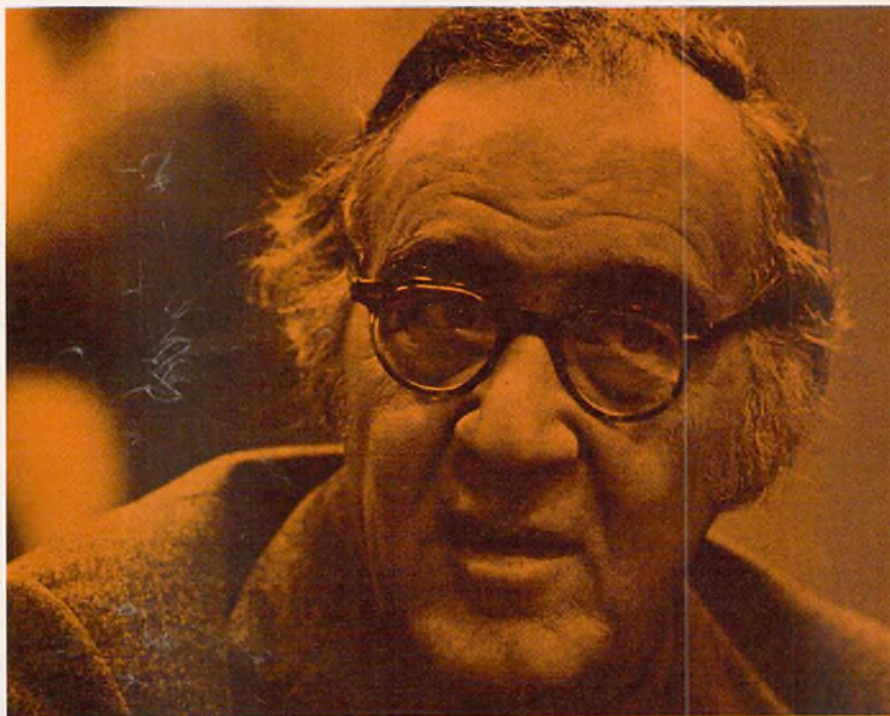
Perhaps the most incredible thing is that it's thrived solely on the basis of music. Goodman tells no jokes, sings no songs, wears no funny clothes. At first glance, he has all the charisma of an IBM senior vice president. His career is untouched by scandal, liquor, narcotics or any other extra-musical diversion. There is the "ray," of course. But that seems more legend than fact today. So the many thousands of people who see him annually can expect only one thing, and that's his music, offered without gimmick, hype or pretense. No frills. Musicians may have diverse feelings about Goodman, but few if any have ever denied his integrity.

Goodman's low profile is an extension of that integrity. He keeps his celebrity status in the closet, along with the hundreds of awards he's accumulated over the years. Despite the extraordinary power of his name, his face goes largely unrecognized in public places, although his participation in a television advertising campaign for American Express may blow his cover in that respect.

Ogilvy & Mather, ad agency for the credit card company, came to Goodman last year to ask him to do the commercial. As advertising campaigns involving famous people go, the money was not extraordinary—under \$20,000. All participants receive the same fee. But Goodman found the concept clever and charming. Once he said OK, they were promptly shot last spring in Newark Airport. They've just been renewed for another year.

"Goodman was not only a very reasonable

"The clarinet is a fascinating instrument, but it's kind of a devil too. It's got so much to do with your physical and mental being. It really becomes a part of you. . . . You have to practice like hell or risk losing your grip."



person to work with," recalls Tom Rost who wrote the commercial. "He was a delight. Totally cooperative. When we asked him to do that little clarinet tag at the end, he was happy to. We were a little reluctant to ask him to do a second spot for the money machine, but he went right along with it. He made no script changes or anything. I think he enjoyed it, and that comes through in the commercials."

Goodman has two basic moods that associates observe. The first is joviality. He has a mischievous good humor, often punctuated with a dry, sophisticated wit. Often no one seems to enjoy it more than Goodman himself. He has a charming, infectious falsetto giggle which often rises to fairly hardy levels. He likes to laugh. And when he laughs, he shakes. He is private about issues and matters that are his own business, but otherwise is open and honest in his reactions to people and conversation. Ruby Braff once emphasized Goodman's almost naive honesty. He either speaks his mind, Braff said, or he clams up. "That's why interviewers find him a cold fish sometimes. He's afraid he'll blurt out some answer that he might regret, so tries to be diplomatic by either silence or evasion."

The other Goodman is the "preoccupied" Goodman. This is the mood that so many find so ambiguous, the one that has created so many misunderstandings. Here are three such stories told by friends who understand: Helen Forrest, vocalist with Benny at the time, and Goodman once left a rehearsal and shared a cab back to where the band was staying. As they walked to the street, however, Goodman's mind was still in the rehearsal hall. He and Helen climbed into the cab and then just sat there. Benny offered the driver no instructions, still deep in concentration. After a minute of silence the driver finally turned around. "Well, what about it?" he asked. Goodman is supposed to have reached for his wallet and

asked the driver how much he owed him. Pre-occupation, phase one.

Phase two is sometimes a bit more exasperating. Several years ago, related a Goodman sideman, the band had gathered for a balance rehearsal in which Benny checks out the group for the house sound system. Some pretty good music sometimes gets played on such occasions, which precede every concert. On this occasion Goodman asked Zoot Sims what he wanted to do for his featured number. Zoot called *I Never Knew* and then proceeded to play it in inspired fashion. With everything in place, Benny disbanded the rehearsal and went for dinner. Later that night, the first number Goodman played when he walked out on stage was *I Never Knew*.

Phase three of preoccupation requires the greatest of patience. Jimmy McPartland, who has known Goodman longer than probably anyone else alive, tells of this episode without hostility: "When the war ended in 1945 I was in Paris and had money to burn. So I went to see Maurice Selmer, and when I got there I had this idea. I told him to pick out a clarinet and I would give it to Benny as a gift. So I got one for about \$80. When I got back to New York, I called him at his office. What happened next hurt my feelings more than I can say for years. I called and said I'm back. 'Oh, yeah. Great. Well, how are you?' he said sounding a little detached and preoccupied, like he was listening with only one ear. I told him I saw Maurice and that I had picked out a clarinet for him. 'It's a present,' I said. 'Oh yeah,' he said. 'Good.' I asked when we could get together. He said, 'Well, drop it off at the office when you get a chance.' I was crushed. I said okay and hung up. I ended up giving the clarinet to a youngster in Chicago who couldn't afford one."

But in telling this story, McPartland emphasized this: "Now I've forgiven Benny for

JAN PERSSON

that because I know him too well not to forgive him. He was not then nor is he today, I think, a rude person. Not only doesn't he intend to be mean or unfeeling. He doesn't even know it. He's a dedicated man with great powers of concentration. When his mind is on something, he tunes everything else out. This is easily seen by others as unfeeling. They're wrong. That's why I can still say I love the guy."

Goodman started playing clarinet at Hull House in Chicago well over 50 years ago. A few weeks ago he was back in Chicago and back at Hull House, or at least a benefit for Hull House. With him was his current sextet. Buddy Tate, who first played with Goodman at Newport in 1958, is one of the major veteran stars performing regularly with him now. On cornet (Goodman insists on introducing him as "on trumpet") is Warren Vache, a poised, fluent musician who may become Goodman's most celebrated gift to jazz this decade. Connie Kay, formerly of the MJQ, is another distinguished veteran in the regular group. John Bunch on piano came up in the '50s with Gene Krupa among others and has been with Benny off and on for over a decade. A regular in the last year on guitar has been Cal Collins, a musician of great versatility and sensitivity whose a cappella choruses with Benny, for all their off-handed casualness, can sometimes embody some of the most absorbing jazz heard anywhere today. Benny seems to love the rapport, and the idea of taking chances—particularly on a number like *Sing Sing Sing* where the free form openings have no set chord structure to guide the two musical lines.

When I met with Goodman in the Ritz Carlton Hotel, he was fresh from the swimming pool. If there had been a handball court handy he would have put in some time there too. He was in a jovial and loquacious mood. He talked about a good many things with uncommon frankness: music today, the famous quartet reunions of 1973, plus his own understanding of why people find him hard to work with. But since he seems to surround himself with a number of young musicians, we started out on music education.

"I'm afraid I haven't taken a terribly active role in music education," he says, perhaps with a hint of regret. "I've done seminars at the University of Chicago and Yale, but I'm not really much of a lecturer. I know Woody and Stan do a lot of clinics, but I haven't gotten into it very much. For one thing, schools don't seem to ask me. I know there are a number of schools with excellent jazz programs. I've heard some of the student groups on records, and I must say I think they're quite good. I would point to the bands at Notre Dame and Terre Haute. I think it would be interesting to take some of my arrangements and guide a band like that through them. I feel that I can rehearse a band better and more quickly today than in the old days. More knowledgeably. On the other hand, I'm comfortable with a particular style of band and I know what to do with it. But some of the recent band arrangements I've heard leave me cold. I really don't know how to approach them. For example, I don't understand why arrangers want to use eight brass. I don't see the reason for that. It's got to make an orchestra sound tubby. They can't get eight brass to play as well as you can get five or six."

Goodman puts great emphasis on the words "got" and "can't" as he speaks.

"But you see I was never affected by the

harmonic structure of a brass section as much as I was with the rhythmic sense. I find a great similarity among bands today. Drums are very dominant, doing a great many things. Bases play a contrapuntal role rather than a rhythmic function. There seem to be a lot of flutes too. And almost without exception the saxes are nil. What I would call good reed section writing and playing has virtually vanished from the language of the contemporary band. Reeds were always the basis of my bands, you know. I think that's why current bands interest me less today. And have you noticed how loud bands have gotten in the last few years? They used to think we were loud, particularly Gene Krupa. Gene never played that loud. He was much quieter, but with definition, with a point. It's silly to look back, and I don't like to. But when the evidence stares you in the face, or the ear, there it is."

Goodman is rarely seen leading bands these days. Occasionally there are brief exceptions. Last summer he assembled a band for a few engagements on the West Coast. A year or so ago he used Louie Bellson's. And in the early '70s he toured Europe with a superior English band assembled by his friend Frank Reidy. But he basically finds it awkward and unwieldy working with a band today.

"The level of musicianship is high today among young musicians," he says, "but if you're going to have a good band you've got to play together. You can't do it walking into a studio. A point of view and common purpose has to develop. 17 men reading a score isn't a band, even if they do manage to start and stop together. The band I had last summer only lasted a week or two. We played four arrangements and *Rhapsody In Blue*. How the hell do you develop an important band that way? I can go out with six or seven guys for one date and just play. But I can't with a band. It takes a lot of woodshedding to sound like anything.

"It's not a question of expense. I don't tour anymore, at least for any sustained time. I don't play clubs anymore either. I don't even accept one week or two week or even three day engagements. I used to play the Rainbow Grill five or six years ago. I think that would drive me out of my mind today. When you get to be my age five or six years can make a hell of a difference." Goodman laughs. "I do what I can do most effectively. I'm not interested in knocking myself out when there are good fish to be caught and other interesting things to do."

Nobody approaches Goodman for anything of a professional nature without first going through chief executive and general trouble shooter Murial Zuckerman, a fiercely loyal lady who's run interference for Goodman for the last 10 or 15 of her 25 years with him. Murial was hired by Benny in 1951. Trained in accounting, she had worked for the firm that handled Goodman's books. She began as his personal secretary. But when Goodman shed booking agencies, managers and other assorted hangers-on in the mid-60s, Murial effectively took over. She screens all bookings, particularly with symphony orchestras of local reputations only, spaces his travel itinerary and handles all contracts. Her advice usually carries weight.

"Murial can be tough," says pianist John Bunch. "But Goodman has a lot of demands on his time. He needs her. It's amazing how much more efficiently things go on a European tour when she's along. She's a wonderful woman with great compassion beneath that tough exterior. If you're straight with her,

you'll get results."

Although Goodman spaces out his working schedule comfortably to include perhaps a half dozen concerts a month, his clarinet remains the center of his life.

"To get back to clinics, what I really like to do is talk to clarinet players about certain ideas. I would enjoy doing a clinic involving woodwinds and woodwind ensembles. In many ways, classical music interests me more in so far as the clarinet is concerned. I know a good deal more about other classical woodwind players than I do about jazz woodwinds. For one thing there are no jazz clarinetists among the contemporary generation. There are several reasons for this, I think. First, the clarinet is a difficult instrument on which to achieve real fluency. Next, it's not loud. I think younger players find they can reach a broader expressive range in less time on the sax, trumpet or guitar.

"But I don't think there's any decline in the clarinet just because there are so few jazz clarinets. There are many wonderful classical players. Very many, and very good. Music education has expanded quite a lot at the university level, and although I haven't been in close touch with it, I think this has been good for the clarinet. I feel any kind of teaching produces results. I can't comment on the quality of the teaching, but on the other hand I feel there are really only great pupils, not great teachers. A cliché, I guess. But it's the involvement of the student that really counts. In the final analysis, it's between the musician and his instrument, isn't it?"

"My own music education included an instructor called Franz Schoepp, who was a strict German disciplinarian. But it also included a lot of listening and imitation, I guess. I listened to the Mozart Quintet, the Brahms Quintet and Haydn. I still have some of the records I listened to as a boy.

"I started on the Albert clarinet, and although I switched to the Boehm system within a few years, I can still play Albert. The Boehm wasn't yet popular when I started, even though it had been invented in 1830 by Theobald Boehm. There are certainly undisputed advantages to it, but I think it did lose something. A number of articulations are easier on the Albert. In fact, some German clarinetists still use a combination of the two systems.

"It may seem strange for me to say this, but I consider that my music education is still continuing. Isn't that amazing? But there's still so much to learn. There are so many different styles of clarinet that I admire. There's Jeremy Zequire, Carl Leister, a beautiful player with the Berlin Philharmonic, and Richard Stoltze. There are all kinds of philosophies on playing the clarinet. It's a vast subject when you get into it. There are those who believe, for example, that you shouldn't put your fingers down very strongly. My own feeling is that when a player is playing very well there's a great deal of relaxed pressure in his fingers on the notes and keys. I experimented with different degrees of firmness, even exaggerated firmness, which was Kell's theory. I enjoy listening to others out of curiosity, and I may take an idea here or there. Then in the end I do what I want."

Goodman's interest in classical music has been especially pronounced in the last decade. Roughly half the concert appearances he makes are with symphony orchestras. His repertoire includes the two Weber concerti, Mozart and Brahms. He's proud that several of the pieces he's commissioned for clarinet

Jan Garbarek

Saga Of Fire And Ice

by steve lake

Talent Studios, Oslo. We're listening to the playbacks of expatriate Canadian trumpeter Kenny Wheeler's next ECM album. Dotted around the perimeter of the control booth, a rather special clutch of sidemen seems uniformly satisfied—drummer Jack DeJohnette, bassist Dave Holland, guitarists Ralph Towner and John Abercrombie, and saxophonist Jan Garbarek.

It's a testimony to the strength and maturity of these players that they can commit themselves to Wheeler's very personal, idiosyncratic charts and still sound effortlessly individual.

The feeling in the studio is very good, very warm. Even Wheeler himself, a notoriously self-critical musician, seems pleased with the result. It would be fair to observe, however, that a large share of the solo honors are Jan Garbarek's, and his performances on tenor and soprano saxes will go some distance towards making this Wheeler album one of the most important jazz events of 1978.

Garbarek has come a long way in just over a decade of professional music-making. The Coltrane-inspired George Russell protege of

co and hanging out in clubs, preferring instead a quiet life in the suburbs of Oslo with his wife and daughter. As British writer Michael Tucker has observed, Jan Garbarek brings a new and more subtle slant to Charlie Parker's most famous aphorism: "If you don't live it, it won't come out of your horn."

American audiences who are familiar with Garbarek's art only in the context of Keith Jarrett's large-scale orchestral works will have a chance to see him in more intimate surroundings this November when the group *Belonging*, featuring Jan and Jarrett plus bassist Palle Danielsson and drummer Jon Christensen, undertakes a stateside tour.

Lake: When they hear your playing, most critics assume that you have some sort of classical background, but I understand that's not the case. . . .

Garbarek: That's right.

Lake: How did you actually start playing?



heard other people. But there was just something with that special sound that nobody had before him. That special buzz-clear sound, you know. . . .

Lake: Which got you into the tenor. When did you introduce the soprano?

Garbarek: Oh, that wasn't until '71, '72 maybe. Because I didn't really like the sound that most people got with the soprano, with the straight horn. But I'd heard this record with Johnny Hodges playing soprano and I sort of felt that he was using a curved one, because it sounded so different from all the other sopranos I'd heard. So I waited till I came across a curved one and found that, yeah, I liked it.

Lake: I've talked to a few people who play straight horn soprano—like Evan Parker, Steve Lacy, Lol Coxhill—and they tend to be disparaging about the curved horn because the playing position is so cramped. Your hands are almost on top of each other.

Garbarek: It's true, it's true. But for me it's a compromise. I like the sound of the curved horn, and by using a neck strap I can get a nice angle to my mouthpiece. But it's also good for playing into a mike, because you get the sound from the bell and the sound from the keys more or less in the same place. But with the straight horn, if you use a mike the sound will get comparatively too strong for the deep tones, compared to the rest of the instrument. Well, there's all these small things. But you're right. The fingerings are very tiny. And to get some of the notes, you have to move your whole arm. Besides, the curved ones are more out of tune. I guess that's why they stopped making them, because they're almost impossible to get in tune all the way.

Lake: When did you first begin to find your own sound on the saxophone?

Garbarek: There's always been this sound in my head that I've wanted to get to. Various mouthpieces that I've tried gave me part of that sound in one register but not in another, so I've been trying to figure out what kind of mouthpiece would give me a consistent sound all over the horn. I'm still working at it.

Lake: But yours is an extremely personal sound. I noticed with the tunes on Kenny Wheeler's album, even when you were just reading the parts, that you sounded immediately like you. Unmistakably so.

Garbarek: That's good! It's like with Johnny Hodges, whom I admire tremendously. When you hear him play these Ellington

"What I want is enough time to practice and to be able to stop and think about what I'm doing—to reflect a little bit. . . . The other thing is that I want to obtain the necessary technique to be able to write music better—music that involves large numbers of players, orchestral themes, whatever. And I'm working on that now."

the late 1960's, grappling with the complexities of his boss' Lydian Chromatic Concept Of Tonal Organization, has evolved into one of the most profound and original saxophonists of his generation. Along the way he has, almost single-handedly, elevated Norway out of what Nat Hentoff termed "the backwaters of jazz," and achieved international recognition in numerous critics' polls.

An extremely level-headed individual—his friend and producer Manfred Eicher has described him as "a very ascetic person, with an ascetic appearance and an ascetic sound"—Garbarek is influenced little by critics, public, or the prevailing winds of musical fashion.

Quite unlike anybody's stereotype of a jazz musician, he studiously avoids alcohol, tobacco

Garbarek: Well, I'd been wanting a drum kit, like most boys, I guess. I didn't get one because we lived in a small apartment with neighbors all around. Then one day I heard some music on the radio that I didn't recognize. It turned out to be *Countdown* by Coltrane, and I guess that's what first started me thinking about the saxophone. I got my first instrument when I was 14, and, while I waited for it to be overhauled, I got myself a fingering exercises book. So when I finally got the sax, I'd already learned all the basic fingerings, scales and stuff. From then on, I seemed to move very fast.

Lake: Was Coltrane the first saxophone player that you had listened to seriously, then?

Garbarek: I guess not, no. Obviously, I'd

ballads he plays them exactly as they are written. No embellishment, nothing. But it just sounds pure Johnny Hodges. And you can't fail to recognize him. So, if I can get my mouthpieces and instruments and embouchure together, I guess that's the final goal, to sound personal. To sound like myself, whatever the context.

Lake: I feel you've achieved that much already. And I've noticed that even when you play comparatively simple phrases, they always carry a feeling of depth, of profundity even. There's a real weight and authority about them. Other players can use the same phrases and sound bland, but your playing always seems to set up these incredible tensions. . . .

Garbarek: Well, it's nice if it's that way, you know. . . .

Lake: Is it something that you have been consciously working towards? Or. . . .

Garbarek: I don't know if I have been working towards it, but I'm very much aware of it. I guess the two saxophone players who first made me aware of that kind of potential were Johnny Hodges and Dexter Gordon. Because they could both play these basic things that everybody else was playing and yet sound really powerful with it. And it's the same thing with Charlie Haden. . . .

Lake: Oh yeah. Definitely.

Garbarek: It's just very simple, but it always has some power, some action. Every note is very important. In my best moments that's what I'm hoping for: to put some meaning behind every note. If you can succeed at that, the way Charlie Haden does, for instance, that's quite an achievement.

Lake: Sure. In the studio, you were saying that your playing on Kenny's record represented another aspect of your playing.

Garbarek: Mmmm. Maybe so.

Lake: Do you feel that the albums that Manfred (Eicher) has recorded for ECM only represent a part of what you do?

Garbarek: They represent the part that I want to do. Because when I play my tunes, or play with musicians that I pick, it's always with that special side in mind. Which I feel is—I don't know—my most personal side, or the sound that I want to hear, at least. But it's very inspiring to be in a context where somebody else has his own ideas about what the music should be like. Like in this case with Kenny Wheeler and all his arrangements and tunes—they're great. Really fresh. But they're not the kind of tunes or arrangements that I would think of, that's all. And the different context brings out something different from myself, too.

Lake: How about the actual differences between live and studio environments? Do you consciously change your playing to deal with each situation?

Garbarek: Yeah, I guess so. You know, I would like my live playing to be more like my studio playing. Sometimes live I get this tendency to overplay. I think most groups do, actually. It's good in that it's more like experimenting; you can find out new things and go new ways and so on, but if you can play more sparsely, if you can give the essence of the music without it becoming too crowded, I think that's better. For me, anyway.

Lake: I think one positive aspect of ECM's general direction is that it has made a lot of musicians—and I don't mean just musicians on the label—think again about utilizing the studio as an alternative and different workspace to the concert stage. I think people are gradually realizing that an album doesn't have to be treated as simply a mirror of what happens in the clubs, and that material that works live isn't necessarily going to bear repeated listening on a record.

Garbarek: Yes, but I just went to see Colours—Eberhard Weber's group—here in Oslo last week and they sounded almost like their records. And I really liked that. For myself, I find that if there is simplicity, if the essence is there, if nothing is out-of-hand, well . . . that's the music I want to hear. Live as well. Sometimes the pressure in a club, the atmosphere or just the noise level makes you play more—just to cover up the noise inside the place.

Lake: Yeah. Sometimes music that uses a lot

of space can make an audience uncomfortable, too. When Terje Rypdal first came to London he tried to play the material from *Odyssey* but the audience couldn't relax or concentrate sufficiently to appreciate it. To get around the discomfort in the hall, Terje's band ended up playing a much more obvious kind of jazz-rock.

Garbarek: Yes, certainly. Audiences can be easily distracted. I think you really have to know what you want in order to mobilize that strength to withstand the pressure—so you don't get forced into playing something loud, something crowded. Sometimes you want to play something soft and light and rubato and it's almost impossible, because the mood in the club is demanding something loud or rhythmic. If you're not really strong, you end up doing what the people direct you to do.

Lake: Why did the Jan Garbarek-Bobo Stenson Quartet break up?

Garbarek: I guess it had to do with the working situation. I wanted to take time off to

SELECTED GARBAREK DISCOGRAPHY

featured

TIL VIGDIS—Jazzforbund LP

1 (Norwegian)

THE ESOTERIC CIRCLE—Arista/Freedom 1031

AFRIC PEPPERBIRD—ECM 1007

SART—ECM 1015

TRIPTYKON—ECM 1029

DIS—ECM 1093

with George Russell

ELECTRONIC SONATA FOR SOULS LOVED BY

NATURE—Flying Dutchman 124

OTHELLO BALLETT SUITE—Flying Dutchman 122

LISTEN TO THE SILENCE—Concept CRO02

with Terje Rypdal

BLEAK HOUSE—Polydor 184.189 (Norwegian)

TERJE RYPDAL—ECM 1016

with Art Lande

RED LANTA—ECM 1038

with Bobo Stenson

WITCHI-TAI-TO—ECM 1041

DANSERE—ECM 1075

with Keith Jarrett

BELONGING—ECM 1050

LUMINESSENCE—ECM 1049

ARBOUR ZENA—ECM 1070

with Ralph Towner

SOLSTICE—ECM 1060

SOUND AND SHADOWS—ECM 1095

with Jan Erik Vold

BRISKEBY BLUES—Philips 854007AY (Norwegian)

HAV—Philips 6507002 (Norwegian)

TRIKKESKINNER—Philips 6084025 (Norwegian)

with Karin Krog

JAZZ MOMENTS—Sonet 1404 (Norwegian)

JOY—Sonet 1405 (Norwegian)

with others

WARSAW JAZZ FESTIVAL 1966—

Muza XLP 0342 (Polish)

POPOFONI—Sonet 1421/22 (Norwegian)

NORDIC BIG BAND/SALAMANDERDANS—

MPS 212 1437-0 (German)

OSTERDALMUSIKK—Mai 7510 (Norwegian)

do some writing and just be at home for a while, and the others wanted to tour and play concerts as often as possible. And I felt I was holding the group back.

Lake: How, exactly? Just by that attitude?

Garbarek: I was just into staying at home. I wouldn't let them drag me out, so I felt it was better if we parted. Then they could do what they felt like, and I could do what I felt like, with no hard feelings.

Lake: It seems that a lot of Norwegian musicians still look up to the instigators of American jazz-rock and to particular American recordings as the yardsticks by which they judge their own music. When I listen to Arild Andersen's group for example (as on *Shimri*, ECM 1082), or to the record that Jon Chris-

tensen and Pal Thowsen made together (*No Time For Time*, Norwegian Sonet SLP 1437), it's very easy to see how that music fits into the context of late '60s American-style jazz. Yet I don't find any of that worshipful idolatory thing in your music.

Garbarek: Well, I don't know. Maybe I've had the most chances to play with American musicians, so maybe I don't think in those terms. Maybe they don't either, consciously. It's hard for me to say. I know all these musicians too well personally to have much objectivity about what they are doing. I mean, of course there are certain records which we all like and which we were all influenced by. How directly that influence can be seen in our music, I just don't know.

Lake: Is there any common bond among the players here that gives Norwegian jazz its particular character? Or are you too close to comment on that too?

Garbarek: I think I am, really, yeah. It's hard for me to hear the special Norwegian quality in our playing, but I know that a lot of people do definitely hear it.

Lake: A lot of people also feel that the identity of Norwegian jazz has a lot to do with Manfred Eicher's channeling it into recordings.

Garbarek: I think so too.

Lake: But do you see that as being positive, rather than a distortion through his eyes and ears?

Garbarek: Oh, I certainly don't feel any distortion at all, myself. But then I was the first musician in Norway to be in contact with Manfred, so we established a personal relationship even before we actually started recording.

Basically, I think we agree on the kinds of things that we like to hear. It might be different for other players. I think, perhaps, a couple of musicians feel that Manfred's ideas have channelized their energies so that their records represent a part of what they do, but not necessarily all that they do. But I know some people who have felt that way have changed their minds after listening to the records for a while, because, like I said, the clarity that Manfred inspires brings out more of the essence of the music. I think it's a big help to the musicians when the producer asks for more economy. In Manfred's case, the special recording situation, the sound quality, is being used as an instrument. It's part of the recording. It's not like Manfred comes to the studio with preconceived ideas and tries to force them upon the recording situation. But the best results occur when the musicians are open enough to let the sound quality and the presence of Manfred and the technician and everybody be a part of the whole thing.

Lake: Is there any possibility of you going on tour with Ralph Towner's Solstice group?

Garbarek: It would be very nice. There's a sound problem there, though. It's very hard to make it happen with the acoustic guitar and the drum set (Jon Christensen's) in a live situation. You have to think very carefully about equipment and balance. It would be terrible to try and perform with that group in less than perfect conditions. If the sound wasn't right, it would destroy the whole thing completely.

Lake: Does Keith Jarrett have any more large scale works in the planning stage which will involve you?

Garbarek: No. He's working on a symphony thing of his own which will happen this winter, I believe.

FRANK ROSOLINO

Conversation With The Master

by lee underwood



JOHN BALKIN

It would be impossible to conduct a serious discussion of the trombone in jazz without almost immediately celebrating the name of Frank Rosolino.

For over 30 years now, Rosolino has been, and continues to be, one of the premier virtuoso soloists on this once cumbersome and somewhat comical instrument known in Kid Ory's time as the "sliphorn" or the "tailgate" trombone.

Jimmy Harrison, an often startling soloist with Fletcher Henderson's band of 1927, was one of the first to liberate the trombone from its primary role as a rhythm and harmony instrument, a kind of "blown bass." Before he died of ulcers in 1931 at the age of 30, Harrison consistently extended the range of the trombone toward that of its cousin, the trumpet. His Caucasian counterpart was Miff Mole of the Original Memphis Five.

Then came that incomparable trombonist from Texas, the inimitable Jack Teagarden, a long-time sideman with Louis Armstrong. "Teagarden was a jazzman with the facility, range and flexibility of any trombonist of any idiom or any time," said Bill Russo. "His influence was essentially responsible for a mature approach to trombone jazz."

If Teagarden opened the doors, it was Joseph "Tricky Sam" Nanton, Lawrence Brown and Juan Tizol (co-author of *Caravan*) who boldly walked through them in Duke Ellington's '30s and '40s big band contexts.

Then, along with Bill Harris and J. J. Johnson, Frank Rosolino burst on the '50s bop scene, and the trombone became as fluid and as fast and as intense as only the tenor saxophone had been previously. Almost simultaneously, Jimmy Cleveland (whom some have called "a super J.J."), Curtis Fuller and Bob Brookmeyer followed suit, each in his own way, each with his own style.

Today, Roswell Rudd widens the sound spectrum of the trombone, including "noise" in his often tonally free excursions. Germany's Albert Mangelsdorff continues to develop a multi-toned chordal approach to the instrument. And California's young Glenn Ferris is synthesizing all previous styles, gradually evolving a versatility and a personal aesthetic perspective that already draws widespread underground attention.

Between the past of Jack Teagarden and the present of Glenn Ferris, Frank Rosolino, horn in Detroit August 20, 1926, continues to

straddle the musical mountaintop, his silver-blue hair as sparkling as his quick and easy smile. His reputation as one of the trombone's all-time technical greats is matched, perhaps, only by his reputation as a ceaselessly energetic on-the-road comedian. His scat-singing on such tunes as Stan Kenton's version of *Pennies From Heaven*, or on the title cut of his own more recent album, *Conversation* (co-led by trumpeter Conte Candoli), is legendary.

Underwood: In 1974, Quincy Jones called you in to overdub a solo on *Everything Must Change* (from *Body Heat*). In 1975, he had you overdub another solo on Toots Thielemans' tune, *Bluesette* (from *Mellow Madness*). After working from the '40s to the present, how does it feel to be popularly known today primarily because of these two recent, casually overdubbed solos?

Rosolino: I'm really enjoying it. The young-

er kids come up and say, "Wow, Mr. Rosolino, what beautiful solos you played! I never heard anything like that!"

Just those two solos alone have made me known to a whole new group of people who never even heard of me before. Now, on the strength of that, they are checking out what else I've been into. They're starting to become more aware of bebop, which is good, because they're opening up their ears to musics other than jazz/rock.

Underwood: How do you see the evolution of jazz from the time you started playing until today?

Rosolino: When I started, it was bebop. Then it changed to what's happening today. In order for me to completely fit in today, I would have to change my way. I would have to go in the directions Weather Report and Herbie Hancock and Chick Corea have gone. But I don't care about starting that kind of a group and playing in that bag. I'd rather leave that up to them. It's just another thing.

Underwood: Does the electric jazz of today obliterate sensitivity and nuance, leaving no room for a trombone player?

Rosolino: It does, unless you go along with them and play an electric instrument. I've got a Conn Multivider, which creates two octaves from the original sound, like three horns playing in unison. I've used it on a couple of casuals and on a couple of film dates.

But if I were playing with an all-electric group, I would *have* to use them in order to fit in. I think if you just miked everybody it would be equally as effective.

Underwood: Before we explore this question a bit more in depth, would you take us back to your own roots for awhile? You didn't start out on the trombone, did you?

Rosolino: No, when I was 10 or 11 years old, my father taught me the three chord changes on the guitar that would fit into the Italian bag of music for weddings and private parties. He had fantastic chops himself on the mandolin, and I would accompany him on all the mazurkas and waltzes and polkas. That's where my ear-training came in. He later thought I should take up another instrument. Being an Italian, he naturally suggested the accordion. Nothing against the accordion, but I had no eyes whatsoever for it.

My older brother, Russell, who was a virtuoso on the violin, suggested the trombone to my father, who wondered how the hell a kid

SELECTED ROSOLINO DISCOGRAPHY

- as a leader**
 CONVERSATION (Conte Candoli co-leader)—RCA TPL 1-150 9
 I PLAY TROMBONE—Bethlehem BCP 26
 4 JAZZ CONFRONTO—Horo 101-4
 FRANK ROSOLINO QUINTET—Mode MOS-LP-107
 TURN ME LOOSE—Reprise R-6016
- with Stan Kenton**
 NEW CONCEPTS OF ARTISTRY IN RHYTHM (includes *Prologue*)—Duophonic ST-1002
 THE FABULOUS ALUMINI OF STAN KENTON—Duophonic ST-1028
- with Quincy Jones**
 BODY HEAT—A&M SP3617
 MELLOW MADNESS—A&M SP4526
- with others**
 I REMEMBER BIRD (Sonny Stitt)—Catalyst CAT-7616
 MARCHING IN THE STREET (Harvey Mason)—Arista AL 4054
 FIRST FLIGHT (Don Menza)—Catalyst CAT-7617
 COLLAGE (Luis Gasca)—Fantasy F 9504
 BLUE FLAME (Francy Boland)—MPS DC 229 106
 CHASIN' THE BIRD (Supersax)—MPS 68 160
 GREAT BIG BAND (Bill Holman)—Creative World 053
 AGORA (Paulinho da Costa)—Pablo 2310-785
 VIEW FROM WITHIN (Frank Strazzeri)—Creative World CW 3003
 JAZZ FOR A SUNDAY AFTERNOON, VOL. 3—Solid State SS 18037
 TUTTI'S TROMBONES (Tutti Camarata)—Vista STER-4048

"It's got to come from the soul. It's not just sliding the horn and playing anything that comes along. It's taste. It's thought. It's feeling. It has to mean something every time you play it. . . ."

my age and size was going to reach the positions. But we went downtown to the pawnshop anyway and bought a Twentieth Century trombone, a brand I never heard of before or since.

My brother woodshedded on his violin six hours a day, really fast, all these virtuoso-type things. I used to try to mimic on the trombone what I heard him playing on the violin. Of course, I was stumbling all over the place, but I was also developing my ears, my embouchure and my tongue. That's why people today think I have a fast single-tongue.

Underwood: When you got older, did you gig around town?

Rosolino: I jammed at an after hours club in Detroit called the Bluebird, and at the Mirror Ballroom, where they had jam sessions every Sunday afternoon. But I couldn't read, so I lost a lot of good big band experience before I went in the service in 1944 at the tail end of the war, when I was 18.

Underwood: That's where you were "discovered," right?

Rosolino: Yes. I was stationed in Manila, out in the middle of nowhere. It was hot and steamy, and I desperately wanted to get out of the infantry and into a band. One time they had a dance and I went there, just off guard duty, in my dirty fatigues. I asked the cat if I could sit in with the band. I couldn't read music beyond nursery rhymes, but I wanted to get out of the infantry and I figured I could fake it until it came time to solo. Then I'd get up there and blow.

He looked at my dirty fatigues and raised one eyebrow. "I'll tell you what," he said. "We're going to take a break pretty soon. If you want to, why don't you just sit in with the rhythm section and play a couple of tunes?"

I said, "Great!" That way, of course, I didn't have to worry about reading music. I got up and started playing, and before you knew it, everybody was flipping out at the way I got around the horn. I got all kinds of offers and finally joined the 86th Division Band. They took me aside every day and taught me how to read. By the time I got out of the service, I had the confidence to audition, to sit in and to read whatever was put in front of me at sight.

Underwood: Which trombonists were most helpful to you in your own development?

Rosolino: Well, I used to listen to Jack Teagarden, Dickie Wells, Trummy Young, Juan Tizol and then Bill Harris. If you heard my solo today on the version of *Rocking Chair* that I recorded with the 86th Division Band, you would swear it was Bill Harris, his approach, his vibrato, his fire.

Bill Harris came easy to me at that time, because I played with a lip vibrato. I never used a slide vibrato. Being strictly a jazz player, I was always into getting flexible on the instrument rather than just playing a pretty melody like Tommy Dorsey or Buddy Morrow.

The jazz approach is different from the "sweet" style of playing. You just hit the note straight, and maybe put an inflection at the end of it. I always liked that pure sound, rather than the heavy vibrato—Bill Harris instead of Tommy Dorsey. Dorsey, of course, was the master at playing a really good, well-controlled, smooth vibrato. Dick Nash was good at it, too, whereas Si Zentner, for example, was just too fast, too nervous for me.

I also admired Urbie Green, one of the first sweet lead players. He played next to me night after night in Gene Krupa's band. He'd first hit the note, then use a certain inflection of a wide slide vibrato that was smooth, not jerky. It was another school, away from Tommy Dorsey, but so pretty, his notes so pure, like a classical player's notes, no distractions, no exaggerations.

Underwood: After the service, you played with Bob Chester and Glen Gray. Then you went with Gene Krupa from 1948 to 1949, and soon became known as Frank Ross, "The Lemon Drop Kid." How did that come about?

Rosolino: We were doing one of those Warner Brothers movie shorts, where they had a subdued nightclub scene with me coming in as a waiter with a napkin on my arm and serving drinks to a couple sitting at the table. There I was in this romantic setting, and suddenly I start scat singing—"Bebop-hoo-doo-hoo-dee-bleep!" on George Wallington's tune, *Lemon Drop*.

The producers couldn't believe what they were hearing. They'd never heard bebop scat singing. They decided to make a closeup, putting the camera about 15 inches from my face, one of the closest closeups ever done on film at that time.

When you scat sing, of course, you just sing naturally. You don't make any specific, rehearsed or exaggerated moves with your mouth or face. But they loved what I was doing so much that they said, "Could you make those moooves and those syl-la-bles mooore pro-noun-ced?" So there I was, trying to scat sing, making all these insane movements with my mouth, distorting my whole face like a berserk Danny Kaye.

After that, for publicity, Gene had me change my name to Frank Ross, "The Lemon Drop Kid." Woody Herman and his Second Herd, with Chubby Jackson and Terry Gibbs, recorded *Lemon Drop* after us and got something of a hit off of it.

Underwood: After working with Krupa, you went with Herbie Fields for awhile, then Georgie Auld, and then, from 1952 to 1955, you worked with Stan Kenton.

Rosolino: Yes, and as far as I'm concerned, that was the best band that Stan ever had, because it was a real jazz band. Before that, Stan had been into a flashier, kind of semi-classical, more abstract type of jazz, things like *City Of Glass*.

Then he changed and got a band that was practically all soloists: Lee Konitz, Richie Kamuca, Zoot Sims. He had Bob Gioga, a baritone player who had been with the band practically from the beginning. We had Bob Burgess, myself, Bob Fitzpatrick, George Roberts, Bill Russo. We had a straightahead, hard-core, blowing, bebop jazz band with great charts by Bill Holman, Gerry Mulligan and Bill Russo.

We did things like *Prologue*, with Stan narrating over the band, telling about each instrument while it played. We did all kinds of things. *Sketches In Standard*, *The Fabulous Alumni Of Stan Kenton*, which is the only record I ever made, singing *I Got A Right To Sing The Blues* with a big band. We also did one called *Kenton Presents Frank Rosolino* and a lot of others.

It's nice to play in a big band, but overall, as

far as really getting into the horn and stretching out, I like working in small groups.

Underwood: When you left Stan in 1955, you went with Howard Rumsey's All Stars at the Lighthouse in Hermosa Beach, California. Is that the kind of gig you're talking about?

Rosolino: It sure is. That was an ideal gig, a fantastic job.

Howard was on bass; Stan Levy, who originally called me for the job, was on drums; Claude Williamson, then Victor Feldman, was on piano; Bud Shank on alto; Bob Cooper on tenor; Conte Candoli on trumpet; myself on trombone.

We played jazz five days a week, two shifts on Sunday. People came in off the beach, the music was beautiful, and the atmosphere was great.

And besides playing four and a half years there, I also got to do record dates, film work, and sometimes jingles in the afternoons, plus I'd record a lot of jazz records too, because it was still the bebop era. Some I did on my own, others I did with Barney Kessel, Shelly Manne—I can't remember all the records I played on. If I had them all, I'd have a house full.

Unfortunately, you can't go out and make a living today just playing bebop. I think I would turn down a lot of things if I could make just a decent living playing bebop in a club around town here in L.A., gigging five days a week and making a fair amount of money, five or six hundred a week, which you really deserve, you know? But clubs can't pay that kind of money, so you have to resort to studio work or other things to bring your rent money in.

Oh yeah, another thing I did back then when I was working the Lighthouse was the only jazz version of *Porgy And Bess* recorded at that time. I played Fisherman Joe and sang *It Takes A Long Poll To Get There* and *A Woman Is A Sometime Thing*. That version features the Duke Ellington Orchestra, the Russ Garcia Orchestra, the Australian Jazz Quintet, the Stan Levy Combo, and Mel Torme as Porgy and Frances Faye as Bess.

Underwood: By the '60s you were firmly established. Among other things, you played for eight years on Steve Allen's TV show, as well as recording for numerous pop and jazz stars, including Frank Sinatra, Tony Bennett, Quincy Jones, Peggy Lee, Shorty Rogers, Marty Paich, Bill Holman, Sammy Davis, June Christy and Sarah Vaughan.

Recently, you have appeared not only on your own record, *Conversation*, with Conte Candoli, but with such diverse talents as Harvey Mason, Don Menza, Quincy Jones, Luis Gasca, Supersax and Paulinho da Costa.

How is it that you are able to fit into such vastly varied contexts?

Rosolino: I just try to open my mind in every direction to music. As long as it's good, as long as it's not jive and it's being played honestly, I can enjoy it. If you're a good creative player, you can adapt. Plus the fact that when I get involved in these situations, they already know how I play. They respect the fact that I'm a stone bebopper. I grew up in that, played it all my life, and that's where my love is. I still play the same, and when they call me, it just fits right in.

Underwood: Earlier we touched on the

RECORD REVIEWS

Ratings are:

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

RANDY WESTON

BERKSHIRE BLUES—Arista-Freedom AL 1026: *Three Blind Mice*; *Perdido*; *Purple Gazelle*; *Berkshire Blues*; *Lagos*; *Sweet Meat*; *Ifran*.

Personnel: Weston, piano; Vishnu Bill Wood, bass (tracks 1, 2 & 3); Lennie McBrowne, drums (tracks 1, 2 & 3).

★★★★

The material on *Berkshire Blues* was recorded in 1965 for Duke Ellington's record label. Produced by Duke and his sister Ruth, the album has laid dormant for 12 years due to Ellington's failure to get the label started. Despite its late arrival, *Berkshire Blues* is a welcome addition to the too sparse discography of Randy Weston.

Side one, which features Weston in a trio setting, clearly demonstrates his allegiance to Ellington by including two standards from Duke's repertoire, *Perdido* and *Purple Gazelle*. Weston seems to also bring to mind Thelonious Monk with his jagged lines and subtle humor on probably the most successful trio tune, *Three Blind Mice*.

The remainder of the LP features Weston on solo piano, a setting he has since adopted as his exclusive performance format. It is interesting to compare this early work with his recent solo piano disc called *Blues To Africa*.

On *Berkshire Blues*, Weston seems to be playing trio piano without a group rather than exploring the freedom afforded a solo pianist. He compensates for the lack of accompaniment by returning to a rhythmic motif and forcing a left-hand dominance that is not natural. Claiming Tatum as an influence, it is understandable that Weston would want to develop a strong left hand for solo pieces. Yet he lacks the subtle shadings of Tatum. Where Tatum played effortlessly with either hand, Weston forces his left handed rhythm patterns to excess.

But as a soloist Weston does have an abundance of imagination. Aside from the few examples of overzealousness, the performance here holds up quite well. Especially effective solo pieces are *Ifran* and the title cut. One listen to Weston's *Blues To Africa* album proves that today Weston has stepped out of the shadows of Duke, Monk and Tatum, revealing the true extent of his talent. —*Jess*

LISTEN FEATURING MEL MARTIN

LISTEN FEATURING MEL MARTIN—Inner City 1025: *The Mosquito Steps Out*; *Aural Hallucination*; *A Tribute To Clark Kent*; *Gezpacho Sabroso*; *Dance For Denica*; *At The Mountains Of Madness*; *Jesse's Theme*.

Personnel: Martin, curved soprano sax, tenor sax, flute, piccolo; Andy Narell, acoustic piano, soprano and tenor steel drums; Dave Dunaway, electric and acoustic basses; George Marsh, drums and percus-

sion; Dave Creamer, guitar (track 6); Glenn Cronkrite, percussion (tracks 3, 4, 6); Larry Dunlap, electric piano (tracks 2, 3); Jeff Narell, tenor steel drums (tracks 1, 2, 5); Kenneth Nash, congas, bongos, timbales, percussion (tracks 1, 4, 5, 7).

★★★★

Listen is an impressive group. In fact, the ensemble work commands more attention than the solos. Most of the solos do not have enough originality to hold their own against the power of the whole, although Andy Narell offers two nicely turned steel drum solos. Mel Martin, the featured soloist, plays with more energy than direction. As a result he becomes part of the weave rather than the weaver.

Yet the weave itself is attractive. Listen draws inspiration from several traditions, owing more to various world musics (and less to the blues) than most fusion groups. The use of steel drums is one obvious manifestation of this debt. The emphasis on percussive textures is another. The texture of the steel drums is itself significant: their vibrant metallic ring offers an acoustic alternative to the synthesizer. Compound rhythms also indicate worldly influence. The 17-pulse cycle in *A Tribute To Clark Kent* could be Bulgarian; so could the rhythm in *At The Mountains Of Madness*, a fast 11.

The problem is that the rhythms too often become tyrannical in Listen's music. Melody has little independence: it is controlled almost entirely by iron-clad ostinatos. The harmonies are very simple and mostly modal. Yet Listen does not pretend to be a rhythm band. If the group is to realize its potential, its melodies and solos must become less subordinate, especially in pieces not in 4/4 time. As it is, the music is unbalanced, and the mood is more impressive than the content. —*Clark*

RONNIE LAWS

FRIENDS AND STRANGERS—Blue Note BN-LA 730: *Goodtime Ride*; *Saturday Evening*; *Friends And Strangers*; *Nuthin' 'Bout Nuthin'*; *New Day*; *Life In Paradise*; *Same Old Story*; *Just Love*.

Personnel: Laws, tenor and soprano saxes, alto flute; Bobby Lyle, piano; Larry Dunn, synthesizers; Roland Bautista, guitar; Melvin Robinson, guitar; Donnie Beck, bass; Steven Gutierrez, drums; Vance "Mad Dog" Tenort, percussion (tracks 1, 4 and 5); Nathaniel Phillips, bass (tracks 4 and 6); Deborah "Punkin'" Shotlow, tambourine (track 7); Eloise Laws, Deborah Laws, Ronnie Laws, Sandra "Pan" Alexander, vocalists.

★★★★

Ronnie Laws is vying for his soul, in a time and place in jazz when soul is nothing so much as a matter of contrivance, a theorem formulated on the soundboard and proven on the airwaves. Whether it takes place in or even touches the heart matters little. It should "communicate" with as many people as possible, or so we are told.

The whole tone of *Friends And Strangers* is technological, a mathematically meticulous network of groove patterns predicated on depthless rhythms and perfunctory musicianship. Laws himself often sounds merely incidental to the proceedings, with his usually hearty tenor reduced to a nondescript, thinner-than-soprano strain on tracks like *Goodtime Ride* and *Saturday Evening*. In the latter, particularly, he sounds unbecomingly tremulous and constricted, a description that also fits his wavering vocal display on the track.

But, on the balance, Laws' aggressively emotive instincts effectively counter producer Wayne Henderson's programmatic tendencies. While his midway break on the title cut is still a bit too straightlaced, it is nonetheless convincingly blue. And by the time he stretch-

es out on *Nuthin' Bout Nuthin'*, he is barreling ahead, proffering a firm sonority and spewing breathlessly linked fluttering lines that dovetail nicely with the choppy keyboard and thrashing rhythmic underlayers. He even redeems the goopy *Life In Paradise* arrangement with a potently introspective soprano line. Although Laws still lacks a piercing focus as a soloist—tending to foster dynamics in place of content—and his compositions still tend to favor familiar harmonic progressions rather than self-propelling melodies, he is, at his most independent, a totally commanding and involving saxophonist. And involvement is the first commandment in the art of claiming your own soul.

—*gilmore*

ENRICO RAVA

THE PLOT—ECM1-1078: *Tribe*; *On The Red Side Of The Street*; *Amici*; *Dr. Ra And Mr. Va*; *Foto Di Famiglia*; *The Plot*.

Personnel: Rava, trumpet; John Abercrombie, electric and acoustic guitar; Palle Danielsson, bass; Jon Christenson, drums.

★★★★

Rava has been likened to Miles in his middle period, and, granted, there's much in this Italian-born trumpeter's approach reminiscent of *In A Silent Way* and *Bitches Brew*—the elliptical, brooding motifs, an expansive use of space and silence, flurries of sequential runs, bent tones and poignantly held notes. But to dismiss Rava as merely a Davis follower would be to overlook the essential differences in these musicians' conceptions and group formats.

Rava's tone and technique are straighter, cleaner than Miles'. With the exception of the pensive *On The Red Side Of The Street*, a kind of anatomy of morosity, Rava's stance is less oblique and introverted, more fluid and impressionistically romantic. Further, the texture of Rava's group is far less layered than that of Miles'. Rava's quartet's density is open, thinner, with ample breathing space for all. This aura of collective, sometimes meandering invention is keynoted by Abercrombie: instead of cluttering the middle register with full chords, he restricts himself to oblique fills and sparse solos emanating from the guitar's highest positions.

At their best, on *Tribe* for instance, Rava and Abercrombie interact in a freely associative, loosely contrapuntal, stream of consciousness dialogue. At such times the quartet is evocative of nothing so much as a painting by Joan Miro—abstract ameboid personages suspended in a colloidal fluid, separate yet complementary and mutually interdependent.

—*balleras*

CRUSADERS

FREE AS THE WIND—ABC Blue Thumb BT 6029: *Free As The Wind*; *I Felt The Love*; *The Way We Was*; *Nite Crawler*; *Feel It*; *Sweet n' Sour*; *River Rat*; *It Happens Everyday*.

Personnel: Stix Hooper, drums and percussion; Joe Sample, keyboards; Wilton Felder, saxes; Larry Carlton, guitar; Robert Popwell, bass; Ralph MacDonald, percussion; Dean Parks, guitar; Roland Bautista, guitar (tracks 5 and 7); Arthur Adams, guitar (track 8); Paulinho da Costa, percussion (track 5).

★★★★

Purists may wince at this rave rating, yet if there is any one thing the Crusaders continually prove, it is that you can be funky without being disco. Accordingly, the playing here is most genuine; the persistent sense of propulsion present on all tracks is not of the faddish "ow,yow, we be funky" timbre, but of time-honored precepts that predate the corny

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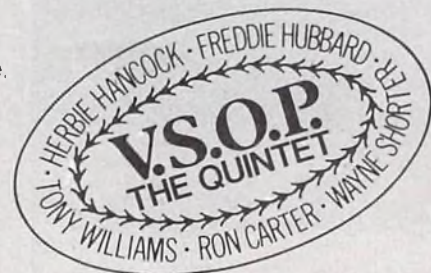


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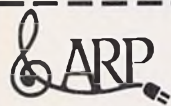
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shucks of other less talented musicians.

We all know the Crusaders adhere to high artistic standards, a criteria long established. What makes this record better than most of the others, however, is a varied, refreshing compositional sense, which, when overlaid by particularly adept musicianship, can produce perpetual quality.

By now, most of the principals are familiar faces. While a sense of nonegotistical teamwork has always been one of the Crusaders prime assets, this platter belongs to Joe Sample as much as anybody else. Darting in and out with particularly adept collages of different keyboards, Sample's segues are, in a word, supremely appropriate. The title cut, which starts out in a broad series of omonopoeic and picturesque string synthesizer sweeps, becomes an electric piano lead line underlaid by the peerless thrusts of bassist Popwell and the emphatic babbings of the incomparable "Stix" Hooper.

Saxist Felder is nonpareil too, opposites such as the raunchy *The Way We Was* and the seductive *It Happens Everyday* attesting to his omnibus of scope. Distinguished guests also contribute nobly; the percussive donations of Paulinho da Costa on *Feel It* deserving special mention. We could quibble as to why Larry Carlton is not afforded the chance to stretch out a little more, but why throw a monkey wrench into such a flawless work? Lord knows, there are too few of them these days.

—shaw

WOODY SHAW

THE WOODY SHAW CONCERT ENSEMBLE AT THE BERLINER JAZZTAGE—Muse MR 5139: *Hello To The Wind*; *Obsequious*; *Jean Marie*; *In The Land Of The Blacks (Bilad As Sudan)*. Personnel: Shaw, trumpet, percussion; Rene McLean, alto sax, flute, percussion; Frank Foster, tenor and soprano saxes, percussion; Slide Hampton, trombone, percussion; Ronnie Mathews, piano; Stafford James, bass; Louis Hayes, drums.

★ ★ ★ ★ 1/2

Woody Shaw continues to amaze. Refusing to compromise, the 33-year-old trumpeter has developed a unique style reflecting the diversity of playing experiences with Eric Dolphy, Kenny Clarke, Bud Powell, Horace Silver, McCoy Tyner, Gil Evans and Art Blakey.

Specifically, his style embraces the lexicons of bop, modality and free. The free dimension, however, is usually superimposed over firm harmonic and rhythmic markers. With his love for challenging changes and chordal substitutions added in, his style can best be described as neo-bop.

The Shaw approach also includes an impressive technical command and wide range. Most important, Shaw is a dramatist, a poet who can conjure the most incredibly diverse moods, even within the compass of a single chorus. His solos and arrangements are musically and emotionally moving.

Recently, Shaw and drummer Louis Hayes have been working together in a dynamic quintet which also includes the considerable talents of reedman Rene McLean, pianist Ronnie Mathews and bassist Stafford James. For the 1976 Berlin Jazz Festival, however, Shaw augmented the quintet by adding the voices of saxophonist Frank Foster and trombonist Slide Hampton. The result is a dynamic set of performances that attest to Shaw's growth as both a player and arranger.

Hello To The Wind, by Joe Chambers, stretches brooding chords and McLean's lithe flute over a medium 4/4 charged with samba-

like inflections. As with the other tracks, the supple rhythmic carpet of Mathews, James and Hayes supplies just the right support for the solos and ensembles.

Obsequious an outstanding line by Ronnie Mathews, opens with the pianist's sparkling right hand. The choruses are then divided into dialogues for brass (Shaw and Hampton) and reeds (McLean and Foster). In the trades between tandems, the soloists nudge each other to greater heights within progressively shortened segments of 16, 8 and 4 bars. The fiery tag-team blazes into Hayes' percussive fireworks which lead back to the head.

Shaw's arrangement of Mathers' *Jean Marie* puts the spotlight on the keyboardist's ability to draw out orchestral-like textures. The rolling 8 bar, 3/4 modules successfully bring out each player's lyrical side. McLean's flute, Foster's soprano and Shaw's trumpet all bubble along smoothly flowing arcs. Shaw's chart for McLean's *In The Land Of The Blacks* coils the tension of the "A" section against the release of the bridge. A surging 4/4 with lots of background percussion, the frame buoys exciting solo spots by Hampton, Shaw and McLean on alto.

Shaw succeeded in booking the septet for an enthusiastically received spring gig at the Village Vanguard. Hopefully, there will be other opportunities for the trumpeter's seven-man crew. Until then, we have in this recording an excellent showcase for the shifting colors and energies of the fine Woody Shaw Concert Ensemble.

—berg

SONNY CRISS

THE JOY OF SAX—ABC Impulse AS 9326: *You've Lost That Lovin' Feelin'*; *Don't You Worry 'Bout A Thing*; *You Are So Beautiful*; *Turn Me Loose*; *Stolen Moments*; *Have A Talk With God*; *Midnight Mellow*.

Personnel: Criss, alto sax; Patrice Rushen, Bill King, Sonny Burke, piano; Lee Ritenour, Mitch Holder, guitars; Chuck Domanico, Scott Edwards, Henry E. Davis, bass; James Godson, drums; Eddie Brown, Esmond Edwards, percussion; McKinley Jackson, Clavinet; Charles Veal, Dorothy Wade, Harry Goldman, Kenneth Yerke, Haim Shtrum, Arnold Belnick, Marcia Van Dyke, violins; Rollice Dale, Pam Goldsmith, Dennyse Buffum, violas; Ron Cooper, Raymond Kelley, cellos; Oscar Brashear, trumpet; Ernie Watts, tenor sax; George Bohanon, Garnett Brown, Ray Jackson, trombones; George Byron Thatcher, bass trombone; Robert L. Watt, Alan Robinson, Barbara E. Korn, french horns.

★ ★

Sessions like these are a musician's union dream; everyone works for at least minimum scale. This is truly an example of assembly line record production: "OK boys, let's put the strings in here, the brass in there. . . . Now the feel on this track is supposed to be mellow. Violins, sustain for eight bars. OK, James, accent the high hat, but not so loud. . . ." You get the idea.

How this pap passes for jazz is way beyond me. First of all, there is precious little if any improvisation. Oh sure, there are a few flattened blue notes, but then again even Billy Vaughn and Boots Randolph bend tones once in a while. This is melodic stuff lacking in true fire and anything resembling the intensity of heartfelt conviction. All we have here is a series of over-orchestrated horn and brass charts overlaid by a stream of electric pianos, guitars, and the pleasant yet totally derivative lead lines of a technically competent but imaginatively and creatively bankrupt alto saxophonist.

Need we annotate? Or better yet, ever shoot at a clay pigeon with an M-16? From the titles, you can almost predict what you are going to

hear. *You've Lost That Lovin' Feelin'*? Lessee, that was a blue-eyed, ornate soul song, so you'll start out with some lead Criss bars, the strings will be brought in and get gradually louder. Same with *You Are So Beautiful*, the Joe Cocker hit which cries out with no less than seven violins, three violas and two cellos.

Don't forget the raunchy tracks though. *Have A Talk With God*, the Stevie Wonder tune, is a growling, testifyin' number, so the horns are infused over a growling Criss.

A leading motel chain has adapted an advertising slogan which would seemingly fit the credo of producer Esmond Edwards: "the best surprise is no surprise." —*shaw*

MICHAEL MANTLER

SILENCE—Watt 5; *I Walk With My Girl*; *I Watch The Clouds*; *It Is Curiously Hot*; *When I Run*; *Sometimes I See People*; *Around Me Sits The Night*; *She Was Looking Down*; *For Instance*; *A Long Way*; *After My Work Each Day*; *On Good Evenings*.

Personnel: Carla Bley, vocal, piano, organ; Robert Wyatt, vocal and percussion; Kevin Coyne, vocal; Chris Spedding, guitar; Ron McClure, electric and acoustic bass; Clare Maher, cello.

Michael Mantler has been toying with the bold marriage of an electrified jazz temper to the modern prosodic temperament for some time now, dating back to his association with Carla Bley's *Escalator Over The Hill*. Since then he has fathered three adventurous projects, each setting prose-poetry to a motile, alternately fiery and plodding landscape of clashing horns, keyboards, vocals, and, more lately, guitars. Commensurately, the results have grown more and more arcane, culminating in the current *Silence*. It is an obscure, difficult adaptation of Harold Pinter's already difficult

play, hardly the sort of thing one healthily seeks for edification or enjoyment. Which is not to say that it cannot be enjoyed (perhaps appreciated is a better term), but that its showy inaccessibility relegates it to the library of intriguing oddities.

Prose-poetry, of course, has its own peculiar rhythms and nuances, and a play its own movements and climaxes. Neither necessarily translates neatly to a musical jargon, particularly an abstruse one. The vocalists (Carla Bley, Kevin Coyne and Robert Wyatt) divide their sentences into odd metric incantations and child-like sing-song descents, more inflective than melodic. Bley alone conveys the struggling warmth and abiding desperation of her character, Ellen, while Wyatt and Coyne never leap the emotional hurdle to become one with their roles, although such may have been Mantler's design.

The music forms a stage, a backdrop of moody recurrent phrases and convoluted minor melodies. Typically, it lacks resolution or climax, or even suspense for that matter. Constant tension and turbulence are not so far removed from passivity. Nonetheless, many of the overlapping meters and abrupt tempo shifts (Mantler disregards Pinter's fourth character dictations, the telling role of silence that binds the three incongruous characters) are fun and sharp, even riveting on occasion. Throughout, British rock guitarist *extraordinaire* Chris Spedding plays with a sterling finesse, providing probing lines and smooth-envelope clusters far outside his previous recorded range. If for no other reason than his splendid ornate embellishments, *Silence* bears intensive listening.

Michael Mantler, one suspects, is going

more on impulse on scheme at this point. Unlike Bley, he doesn't orchestrate his characters lastingly or allow his best musical ideas room to grow. While his music is always potent, it is never attractive in any conventional sense. Instead, it is brave and alluring, and with the proper nurturance could spawn a whole new vista in jazz-rock. But to make contact, it will first have to transcend its own insularity. —*gilmore*

COUNT BASIE

PRIME TIME—Pablo 2310-797; *Prime Time*; *Bundle O' Funk*; *Sweet Georgia Brown*; *Featherweight*; *Reachin' Out*; *Ja-Da*; *Great Debate*; *Ya Gotta Try*.

Personnel: Pete Minger, Lyn Biviano, Bobby Mitchell, Sonny Cohn, trumpets; Curtis Fuller, Al Grey, Bill Hughes, Mel Wanzo, trombones; Jimmy Forrest, Eric Dixon, Danny Turner, Bobby Plater, Charlie Fawkes, saxes; Count Basie, Nat Pierce (track 8 only), piano; John Duke, bass; Freddie Green, guitar; Butch Miles, drums.

*** 1/2

BUDDY RICH

BUDDY RICH PLAYS AND PLAYS AND PLAYS—RCA CPL1-2273; *Ya Gotta Try*; *Tales Of Rhoda Rat*; *Round About Midnight*; *Time Out*; *No Jive*; *Lush Life*; *Party Time*; *Kong*; *Mickey Mouse*.

Personnel: Ross Konikoff, John Marshall, Dean Pratt, David Stahl, trumpets; Rick Stepton, Clinton Sharman, David Boyle, trombones; Robert Minzer, Alan Gauvin, Dean Palanzo, Steve Marcus, Mauro Turso, saxes; Joshua Rich, Steve Khan, guitar; Barry Kicener, piano; Jonathan Burr, bass; Erroll Bennett, percussion; Rich, drums.

*** 1/2

These two albums should be heard by all who are inclined to think that one crew of 16 or 17 brass and reed pros sounds pretty much the same as another.

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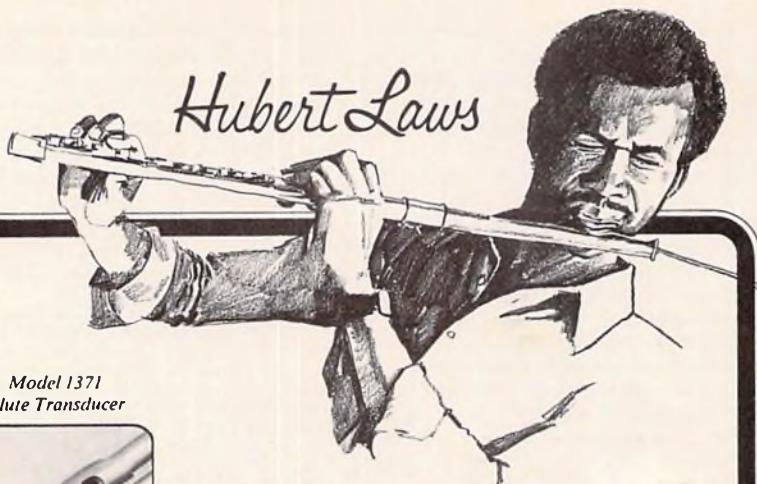
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tween the Rich and Basie bands. As both movers and survivors of the swing era, they have reached the mid-'70s speaking essentially the same orchestral language, albeit with different accents. As if that isn't enough, we also have the chance to hear both address themselves to precisely the same chart (*Gotta Try*) at one point. The comparison is striking. The baby-buggy smooth ride it gets with Basie has all the easy, unruffled assurance of a Rolls Royce cruising past the Guggenheim. Rich guns it all the way like a Bosch-fired Porsche reaching for the flag at Daytona.

But first things first. The Basic program is made up of Sam Nestico arrangements—six “originals” and two standards. For over a decade, Nestico has been a prolific feeder of Basie book, but too often he dishes up a bland diet of oven-ready chiches. Flutes are his most prominent trademark, either solo or in league with a muted trumpet or the reeds. Cut voicings are fine when they swing, but here they plod doggedly along the stepping stones of the beat on *Funk*, *Featherweight* and *Jada*.

Yet things do manage to spring to life enough to make this a better than average session. *Sweet Georgia* is a charging swinger with no frills. Tenors Jimmy Forrest and Eric Dixon have a high time of it. *Great Debate* is a similar playground for the trumpets, with the powerful Lyn Biviano and Pete Minger. In both cases, Nestico achieves his best marks by simply playing it simple. Simplicity swings. *Prime Time* and *Reachin'* are more mellow cuts with both mood and solo excellence. *Ya Gotta Try* is the last track, closing things out with fine tenor work.

Almost as if to say “I begin where you leave off,” the Rich LP kicks off with Basie's closer. The tempo is faster but the notes are the same. Rich's brass team hits them harder—and there's a lot of brass in the chart—and Rich himself is a coiled spring of tension in contrast to the plush pulse of the Basie rhythm team (with Fred Green).

More important, however, we are introduced to the best tenor soloist Rich has had since Pat LaBarbara. That would be Steve Marcus, an articulate pro who swings on Rich's LP as well as he rocks on his own. He proves himself a master of Monk on *Midnight*, and pulls the band closer to his own orbit in a roaring if slightly cluttered *No Jive*.

Rhoda Rat features more Marcus but is dominated by John Marshall and an unnamed rival who crackle in a muted exchange that leads into a quietly pneumatic ensemble for reeds. The chart is Minzer's and it's a cooker. He also contributed *Party Time*.

This is the best Buddy Rich LP in a couple of years, save for one piece of utter garbage (*Kong*) which may be a holdover from his last LP, a trashy disco set upon which anything would be an improvement. The album is not brilliant, to be sure, but emerges as a worthy workout for the best big band drummer around.

—mcdonough

TAB SMITH

BECAUSE OF YOU—Delmark DL-429: *Because Of You; Milk Train (Slow Motion); Mean To Me; Red, Hot And Blue; For Only You; Top And Bottom; Spider's Web; Hurricane T; Mister Gee; Rock City; In A Little Spanish Town; Jump Time.*

Personnel: Smith, alto and tenor saxes; Sonny Cohn, trumpet (tracks 1, 2 and 12); Irving Woods, trumpet; Leon Washington, tenor sax (tracks 1, 2 and 12); Charlie Wright, tenor sax; Robert Darby, tenor sax (tracks 3, 5—11); Laverne Dillon or Teddy Brannon, piano; Sam Malone, organ (tracks 3, 7 and 8); Wilfred Middlebrook, bass; Lloyd Anderson, bass (tracks 5, 6, 9—11); Vernon King, bass (tracks 3, 7

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PAUL BASCOMB

BAD BASCOMB—Delmark DL-431: *Blues And The Beat; Black Out; More Blues—More Beat; Soul And Body; Mumbles' Blues; Coquette; Pink Cadillac; Indiana; Liza's Blues; Soul And Body; I Know Just How You Feel; Got Cool Too Soon; Love's An Old Story; Nona.*

Personnel: Bascomb, tenor sax, vocal (track 7); Eddie Lewis, trumpet; Frank Porter, alto sax, vocals (tracks 5, 11, 12, 13); Tommy Waters, alto sax; Harold Wallace, baritone sax; Duke Jordan, piano; James McCrary, bass; George DeHart, drums.

CHRIS WOODS

SOMEBODY DONE STOLE MY BLUES—Delmark DL-434: *Somebody Done Stole My Blues; Blues For Lew; Brazil; Bo Bo; Where Or When; You Got To Move; Cool One—Groove Two; Raining; Lonely Monday; Foolish; Where Or When; Somebody Done Stole My Blues.*

Personnel: Woods, alto sax; Arthur "Pete" Redford, trombone; Charles Fox, piano; Eugene Thomas, bass; Nathaniel "Pee Wee" Jernigan, drums; Jewel Belle, vocals (tracks 8—10); Tommy Dean, piano (tracks 8—10); Edgar Hayes, Gene Easton, saxes (tracks 8—10).

These three albums represent a short course in sax-led blues combos, as well as being Delmark's first release of material from the United and States labels. That those labels were small independents owned by a black man, Leonard Allen, during the '50s, turning out a fraction of the masters cut for an audience not yet introduced to the long playing record may suggest we're lucky to have anything from them surviving at all. In fact, the r&b, blues and gospel Allen recorded has been handsomely recovered by Delmark, and the sounds fit snugly in the Delmark catalogue somewhere between its modern Chicago blues and its straighter jazz sessions.

But that doesn't exactly explain how the three distinct stylists, Smith, Bascomb and Woods, derived a relatively commercial sound filled with the blues feeling. All three albums were recorded between '51 and '52. All three feature big-little bands, similar in concept to those led by Bostic, Jacquet and Cobb. Yet all three leaders have instantly recognizable differences, coloring their blues in personal hues.

Smith, a reedman with Lucky Millinder and Count Basie, had a hit with the title tune of his collection. It's a very sweet ballad, oozing from Smith's sax to drench the laid back band support. Like a vocalist in a classy supper-club, Smith knew that neatness counted as well as swing; both his articulation and his band's arrangements declare the attention of a sensitive, professional intelligence.

So the cry of Smith's alto is urbane, rather than raunchy, and some of the material he chose reflects overly cautious taste. While the organ fills strive for the roller rink, couples can dance cheek to cheek to Smith's efforts; when the organist remembers the chitlin circuit, Tab's bounce becomes a bit lighter and the jitterbuggers take over. Don't worry about *Spanish Town*—simply move the needle back to *Hurricane T* and *Mister Gee*. And though the tight ensembles don't offer much stretching space to anyone else in Smith's band, Walter Johnson's drumming, much of it simply brushes, is classic, much more difficult than it sounds.

Tenorman Bascomb had a rougher, roaring sound, reflected in the rocking nature of his nonet. An Alabaman who studied Coleman

Hawkins and worked with Erskine Hawkins, Paul was leading house bands regularly in Detroit and Chicago during the period of these recordings. This group's swing is ballsy, depending on supportive riffing and Duke Jordan's unhurried, regular piano boogie. Their jiving must have been popular at the city lounges they played—but I prefer Paul's casual, funny vocal on *Cadillac* to the more prosaic efforts of Porter.

The muscular, brawling solos, the answering chorus of horns, and some of the rhythmic devices indicate how territory bands of the preceding years put together their sets. But Bascomb's freedom within the basic changes and his authority on the tenor instruct that this band was an archetype, not an imitation. The previously unissued half of *Bad Bascomb* is no less bad than the half that was available once before, long ago.

Chris Woods was born in the '30s a generation after Smith and Bascomb, and this album presents his earliest recordings, rather than late work (as found on the Smith and Bascomb LPs). Though well within the tradition of the blues hornmen, Woods was even then more modern—his band is smaller but not thinner on the six tunes recorded under his leadership, and his own blowing is more hoppish there than within the context of Tommy Dean's Gloom Chasers, whose sessions fill out the album.

There is variety here, from Woods' fresh break on *Brazil* to the inescapable melody of *Where*, from the good band shout of *Move* to Ms. Belle's not entirely fortunate vocalizing. The consistency is Woods proving himself to be a thinking man's blues blower, capable of both cool and the cry. On *Lew*, trombonist Redford gets a chorus that matches Woods' own shadings. Fox is a decent, somewhat limited pianist. Other than Woods' prodigious vigor, there isn't much to suggest the directions his career would take—to big band section work, expatriate status, spotlights with Ted Curson and the JCOA, and a stint with Buddy Rich. But that's what a little blues sax playing can lead to: not just a place in recorded history, but a motivation, part search and part expression, that lasts and drives one on.

—mandel

JO JONES

THE MAIN MAN—Pablo 2310-799: *Goin' To Chicago; I Want To Be Happy; Adlib; Dark Eyes; Metrical Portions; Old Man River.*

Personnel: Jones, drums; Harry Edison, Roy Eldridge, trumpets; Vic Dickenson, trombone; Eddie Davis, tenor sax; Sam Jones, bass; Freddie Green, guitar; Tommy Flanagan, piano.

It's impossible to discuss Jo Jones, either the man or the musician, without sooner or later using the term *impeccable*, for everything about Jones' personal and musical bearing seems informed by a kind of spit and polish, almost a military posture, softened by a good-natured savoir-faire and a sly, crisp wit.

So much for the externals. Jones, the musician, is remarkable not only in that he seemingly intuitively understands the uses of understatement and ellipse, or rhythmic minimalism, but also in his devising of a kind of chromatic scale of percussive effects and a widened spectrum of dynamics capable of etching into relief the most commonplace rhythmic idea and making it come alive. Moreover, Jones' touch is so carefully controlled that the timbre of a given item in his drum kit can range from rifle-shot crisp to dif-

A black and white, high-contrast portrait of Tom Waits. He is looking down and to the left, with a serious expression. His dark, wavy hair is slicked back. He is wearing a dark, long-sleeved shirt. His right hand is visible in the lower right, holding a lit cigarette. The lighting is dramatic, with deep shadows and bright highlights on his face and hair.

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fused, rubbery and oozing. It was this kind of conceptual sophistication that pointed the way for a whole generation of bop drummers.

The unique qualities of Jones' playing are much in evidence on *The Main Man*, surprisingly Jones' first release as a leader. On *Goin' To Chicago*, that Basie/Jimmy Rushing hit, Jones punctuates the head with three well-placed chops to the snare and a kick to the bass drum. The effect is devastating. *I Want To Be Happy*, a showpiece for brushes, with a stop-time bridge and a longish drum solo, reveals much about Jones' melodic approach. Rhythms, licks, fills—all become motifs which are repeated, turned backwards and otherwise developed to their logical conclusions. And throughout are those minimal, elliptical, disarmingly accurate kicks, jabs and punches from bass drum and snare, an oblique rhythmic counterpoint.

Of the sidemen Jones has chosen, all but two, Flanagan and Sam Jones, are, like Jones himself, Basie alumni. The atmosphere is relaxed and congenial, with one probably on-the-spot head arrangement (*Adlib*), a soggy harmonized *Dark Eyes*, and a real find, a tune by that proto-bopper Budd Johnson, his angular *Metrical Variations*. The balance of the set is strictly meat and potatoes. —*balleras*

WAXING ON . . .

In this rapidly expanding world of jazz record labels, Catalyst might well be called the label dedicated to the stars yet to arrive, the obscure and the recently returned. A subsidiary of Springboard International (which also brought you Trip Records), Catalyst has issued a prolific, oddly diverse group of recordings heavily salted with West Coast session players—some with significantly low name recognition—and peppered with players like Sam Most and Billy Mitchell, who haven't been recorded much in recent years, at least not in the United States.

Catalyst has also released a series of import jazz recordings, including material from Japan, Argentina and Finland.

As far as this particular batch is concerned the overall quality of the music is uneven, occasionally bland and lacking adventure. On the other hand, there are moments of genuine originality and excitement to be found here. The bulk of the playing is mainstream and acoustic, and although the albums carry the logo "New Directions In Jazz" it seems instead that it is not new directions that are being explored but L.A. No matter. Catalyst has chosen to showcase a number of people whom you otherwise wouldn't get a chance to hear.

Catalyst's major heavy under contract is Sonny Stitt, whose record output in recent years has been sporadic. So far he has released two albums for the Springboard unit. The first, *I Remember Bird*, features the fine trombonist Frank Rosolino, who also turns up on several Catalyst dates, and a rhythm section of Dolo Coker, piano, Allen Jackson, bass, and Clarence Johnston, drums. This is essentially Stitt playing Stitt; he works his patented Stitt licks, turns those familiar phrases and always makes them sound new.

On this initial recording he runs through a diverse collection of material including *Body And Soul*, *Jeepers Creepers*, Michel Legrand's

Watch What Happens, and the traditional *Yes Jesus Loves Me*. Stitt deals with it all routinely, perhaps too routinely. There's the Stitt sound and flawless technique but not much of the Stitt fire.

His second album, *Stitt With Strings*, is dedicated entirely to the music of Duke Ellington and covers some of Duke's most familiar melodies like "A" Train, *Cotton Tail*, *Sentimental Mood* and so on. Among the more refreshing aspects of this album are Bill Finegan's string arrangements, which are often coarse, subtle and filled with spaces for Sonny to play around and through. His writing is devoid of the sweet syrupy stringsound that tends to often pour over the featured player whether the sound is compatible or not.

Finegan's strings bare a strong similarity to what Eddie Sauter produced for Stan Getz' album *Focus* which came out in 1962, probably because Finegan and Sauter co-lead a band in the early 1950s. *Stitt With Strings* is easy listening jazz that emerges a cut above background dinner music.

Besides Stitt, this batch includes sessions led by reed players Don Menza, Billy Mitchell, Pat Britt and flutist Sam Most; guitarists Jimmy Stewart and Michael Howell; pianists Mark Levine and George Muribus; and bassists Jim Gannon and Henry Franklin.

Of albums led by sax or flute players, Menza's *First Flight* and Britt's *Starrsong* are the most substantial. Menza is a veteran of most of the big road bands including Stan Kenton, Maynard Ferguson, Buddy Rich and Woody Herman as well as an active West Coast session player and clinician. Co-produced by Menza and Britt, *Flight* features the ubiquitous Rosolino and Allen Broadbent, a principal writer for the Woody Herman band, on piano and string synthesizer.

Menza is a strong gutsy player who shows off his prestigious technique on the cooking uptempo *Samba De Rollins* and Rosolino plays an especially lyrical solo on the Menza ballad *Magnolia Rose*.

Britt, who is the resident producer at Catalyst, is an alto player with a hard, biting tone and rapid fire technique. He also plays soprano and flute on an album that features five of his own compositions, receiving support from Gary Barone on trumpet and fluegelhorn, drummer Will Bradley, pianist Dwight Dickerson and Allen Jackson on bass. The music ranges from the melodically swinging *Starrsong* to a Mingus-type piece with shifting tempos called *There's Always Hope*. Particularly arresting is Britt's ballad *Tristan*, with its warm harmonic blend of flute and fluegelhorn.

Sam Most was among the early exponents of the jazz flute. He has played with people as diverse as Henry Mancini, Charles Mingus and Oscar Pettiford, occasionally wandering off into the wilderness of Las Vegas, Palm Springs and Los Angeles. With a subdued rhythm section of Will Bradley, George Muribus, piano, and Patrick "Putter" Smith, bass, Most drifts through some standards like *But Beautiful* and *There Is No Greater Love*. His interpretation of *I've Grown Accustomed To Your Face*, featuring a passage with flute and bass, is stunning. Most also plays some tenor saxophone on this date, but his flute is the most compelling component.

Billy Mitchell's *Now Is The Time* was recorded live at a Long Island club called Sonny's sometime in the "recent past," according to the album notes. Quite simply, the

sound is abysmal. The most dominant player in this out of balance mix is the drummer and he isn't doing that much. Mitchell often sounds like he is on the other side of the room playing through the window, and everyone else including guitarist Roland Prince, pianist Wes Belcamp and bassist Early May are just musical shadows. Oh yes, on side two there is a trumpet player which the liner notes correctly identify as an unidentified trumpet player. Who could it be? Apparently no one tried to find out. Did Mitchell even know this was coming out? He is a fine player who has been in Europe for the better part of a decade, but this is no way to hear him.

As far as reed players are concerned, one of the most intriguing in this Catalyst group is a young musician named Ray Pizzi who performs alongside trumpet player Tom Harrell and tenor saxophonist Mike Morris on pianist Mark Levine's *Up 'Til Now*. His solo on Levine's tune *Sweet Pea* is a fascinating mix of Johnny Hodges-Eric Dolphy-Willie Smith styles.

Levine, who also plays some valve trombone on the session, has worked with Joe Henderson and Luis Gasca among others. He plays with a strong sense of color and rhythm—all but one of the five tracks are his compositions. However on this LP the individuals are as interesting if not more interesting than the musical whole. On the title track Harrell, who's worked with Horace Silver and the Latin rock group Azteca, plays a beautiful lyric solo and bassist Peter Barshay contributes a strongbowed passage while Pizzi comes up with a soprano solo that builds to a raucous screech. On an instrument where few have developed a distinctive personality, Pizzi seems

to have developed a voice of his own.

Muribus on this trio date comes across as a Bill Evans-oriented player who is flexible enough to venture into Cecil Taylor turf on occasion. With bassist Len Lasher (who contributed many of the compositions) and drummer Lee Charlton, Muribus demonstrates his versatility as he glides from Coltrane's *Giant Steps*, through a baroque rendering of *Greensleeves*, and on to a free composition tagged *Augmented Investments*.

The two guitarists are strikingly different players. Stewart works here with drummer Carlos Vega, Frank Strazzeri on keyboards and synthesizer and bassist Octavio Bailly. He comes across on the Latin-jazz-rock-oriented recording as a musician with an almost academic approach to his instrument, i.e. he can drift into any style or feeling that suits him.

On the other hand, Michael Howell on his acoustic solo album *Alone* often sounds raw and coarse. His playing has more in common with trumpet, voice or saxophone than it does with trumpet. On McCoy Tyner's *Sama Layuca*, an unusual composition for solo acoustic guitar, Howell grabs chords with the intense ferocity that parallels McCoy's approach to the piano. Yet on his treatment of *Sophisticated Lady* and the Japanese style piece *Sakura*, which has as much space as it does sound, Howell lets his finger slide down a string with the effect of a human sigh. It is a highly personal approach to guitar.

Franklin and Gannon's albums are totally different projects. Gannon, who has played with many big bands, specifically wrote and arranged most of the material on *Gannon's Back In Town* for a small band setting. Side one is an 11 piece unit and the flip side is a

sextet. There's some nice playing from trumpeter Bobby Shew, pianist Nat Pierce and trombonist Mayo Tiana, while Gannon produces fine voicing and colors in his writing. Yet there's nothing here that jumps out and grabs your coat.

Franklin's *Tribal Dance* is full of spirit and fire. Much of this has to do not only with Franklin's full and forceful bass plus the presence of the young percussionist Sonship (Woody Theus), who though still in his early 20s has worked with Charles Lloyd, Freddie Hubbard and Joe Henderson. This is one Catalyst session that has a little more than average zip. —nolan

Sonny Stitt, *I Remember Bird* (Catalyst CAT-7616): ★★★½

Sonny Stitt, *Sonny Stitt With Strings*, (Catalyst CAT-7620): ★★★½

Don Menza, *First Flight* (Catalyst CAT-7617): ★★★

Pat Britt, *Starrsong* (Catalyst CAT-7612): ★★★

Sam Most, *But Beautiful* (Catalyst CAT-7609): ★★★

Billy Mitchell, *Now's The Time* (Catalyst CAT-7611): ★★

Mark Levine *Up 'Til Now* (Catalyst CAT-7614): ★★★★★

George Muribus, *Trio '77* (Catalyst CAT-7619): ★★★

Jimmy Stewart, *Fire Flower* (Catalyst CAT-7621): ★★★½

Michael Howell, *Alone* (Catalyst CAT-7615): ★★★★★

Jim Gannon, *Gannon's Back In Town* (Catalyst CAT-7605): ★★★½

Henry Franklin, *Tribal Dance* (Catalyst CAT-7618): ★★★½

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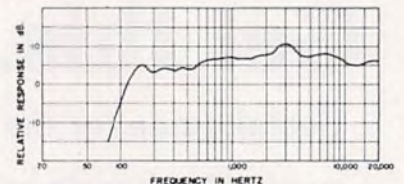
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BLINDFOLD TEST



PHIL STERN PHOTO

Ray Pizzi

by Leonard Feather

The surprise emergence of the past year has been that of Ray Pizzi. After discovery by Dizzy Gillespie, Ray has become a leader on his own Pablo album.

Born in Boston in 1943, Pizzi spent the first half of the 1960s studying, at Boston Conservatory and Berklee College, and the second half of the decade teaching music in the public schools.

Moving to California, he made slow headway, working for a year with Louie Bellson, then joining Willie Bobo, and making an album with Moacir Santos in 1973, the first of several with the Brazilian composer.

There were other gigs, with Thad and Mel, Frank Zappa, Ravi Shankar and Shelly Manne, but by 1975 he had settled into a steady gig with the house combo on the Dinah Shore TV show. In September of 1976 Gillespie, a guest on the program, happened to hear Pizzi blowing for a mere 25 seconds during one of the commercial breaks. He was sufficiently impressed to invite the multiple reedman to take part in a record session the next day. Not long after, *Dizzy's Party*, with Pizzi, and Ray's own *Conception*, for which he composed all the music, appeared on Pablo Records.

This was Pizzi's first blindfold test.

1. DAVE MATTHEWS. *Times Lie* (from *Night Flight*, Muse). Matthews, piano, arranger, conductor; Chick Corea, composer; Dave Tofani, soprano sax; Burt Collins, trumpet; Kenny Berger, baritone; Harvie Swartz, bass.

I found that an extreme pleasure. I really enjoyed the musicality of it, and it was an interesting arrangement, particularly the woodwind parts. His clarinet background things were really musical. Most of the time when you're a clarinet player you get to play a lot of whole notes, but not on this. It was kind of a little big band.

I really dug the soprano player's phrasing—he was using his phrasing properly. I heard classical influences. The trumpet player was just great—I enjoyed him tremendously.

The thing I noticed most about this track as far as musicianship is concerned was the bass player. It was a good tune, too. There's really not too much I can say except that it was totally enjoyable. I would rate it four and a half stars.

2. JEREMY STEIG. *Living Inside Your Love* (from *Firelly*, CTI). Steig, flute; Dave Grusin, composer; Googie Coppola, vocals.

That sounded to me like your basic master flutist over your basic pop setting. I enjoyed the vocal group—it was really a good blending. That's something there's not too much said about and it's taken too much for granted, and the vocal solo was also very nice.

The flutist did a real cute number. It sounded to me like he overdubbed bass flute and added some funky rhythm underneath his regular flute. It was interesting, though. This is kind of a party record where you just sit down and talk over it. I think it serves the purpose for which it's headed.

I'd give it three stars. I was going to guess Hubert Laws. . . . I really don't have anything to say about the tune except that it was well performed.

3. FRANK MORGAN. *Whippet* (from *Frank Morgan*, GNP Crescendo). Morgan, alto sax, composer; Conte Candoli, trumpet; Wild Bill Davis, organ; Machito's rhythm section. No bass. Recorded 1955.

Was that a trio? It sounded like it was recorded at the Lowrey organ studio. It sounded to me like an organ bass behind two horns. I enjoyed the trumpet player and the alto player. It was a Latin version of *Sweet Georgia Brown*, I guess, judging by the changes.

It didn't really do a whole lot for my imagination. Although I did enjoy the combo, I'm not sure about that rhythm section. I'm not sure it was a rhythm section!

The time was very good, but just the sound of how it was recorded—it didn't really sound like the true instruments. It was probably recorded a long time ago. Taking that into consideration it may not have been recorded on the best equipment. But I think what bothered me most was the bass. It sounded weird.

That was round about three stars. I would say it was good; I definitely would say it was valid, but I prefer things that do more for my imagination.

4. SONNY STITT. *It Don't Mean A Thing* (from *Sonny Stitt With Strings: A Tribute To Duke Ellington*, Catalyst). Stitt, tenor; Bill Finegan, arranger.

That's the kind of saxophone player that throws a party every time he plays a lick. That was definitely a five star saxophone player.

I don't really like to guess, but I'm going to guess at this. I think it was Dexter maybe. The negative thing about this was that I don't think the rhythm section was really settled, but that also might be due to playing with strings—it can have that kind of effect. But to me the rhythm section wasn't as laid back as the saxophone player was.

The string section was—I think this is the right word—perfunctory. They weren't really a major part of the arrangement. It sounded like a quartet with a string background. And most of the licks they played were in unison.

5. BENNY CARTER. *Malibu* (from *The King*, Pablo). Carter, alto sax.

I loved the saxophone player, but I don't know who it was. The playing itself was from another era, but everything he was playing was fresh. He wasn't playing for the mere fact of just getting licks out, but he was taking all those melodies and twisting them through all those changes his way. That appeals to me, because I feel that kind of playing has been an influence on my playing too. So I really enjoyed that.

It was really just a mellow date, but the saxophone player made the most impression on me. I mean, he just grabbed whatever it takes to get me going, you know. Really well performed. I'd say for the saxophone player I'm going to give that five stars.

6. ZOOT SIMS. *Sottly As In A Morning Sunrise* (from *Zoot At Ease*, Famous Door). Sims, soprano sax.

This was really well played, but again it didn't really do anything for my imagination. It doesn't particularly inspire me as far as saxophone playing is concerned, and rhythm section playing, although I feel what was played was well played, and I have to give it credit for what it is.

I would give that a three. I don't know who the soprano player was.

Feather: Are there any good soprano players that you particularly like?

Pizzi: Charlie Mariano is probably for me one of the true kind of musicians that is saying exactly what he is, you know. Charlie plays a soprano sax that's not an extension of his alto or of another instrument, but he plays the soprano sax as it is, and for me, he suits my taste. I would put him equal to Coltrane, because they both did their thing strongly, and this player sounded like he could have been a whole bunch of other players.

Feather: How long have you been playing soprano?

Pizzi: Maybe ten years.

Feather: As a result of Trane? Or Mariano?

Pizzi: No, as a result of I found a good soprano for 70 bucks, so I just bought it.

I kind of thought this was Zoot Sims, but I don't really dig the idea of, unless I'm absolutely sure, guessing. But I grabbed it though, because it's an extension of his tenor playing. He's a tenor player up an octave.

7. GERRY NIEWOOD. *Speedy Gonzales* (from *Slow, Hot Wind*, A&M). Niewood, soprano sax; Bill Dobbins, composer; Joe LaBarbara, drums.

Yes, I really dug that tune, man. Whoever wrote that tune really put some imagination and some thought into composing it. They used a lot of pentatonic scales, chromatic pentatonics and a lot of the rhythmic motifs. That makes the tune a challenge to play rather than your basic tunes that have been played over and over again. Really good song. I mean, just the tune alone is worth a five star rating for the amount of imagination and time he put in on it.

I thought the playing on it was all very good. I particularly enjoyed the drummer. He did a fine job. Also I particularly noticed the sound of the soprano—it was really well recorded and had a really round tone. A lot of times a soprano is recorded wrong—a lot of recording studios tend to stick the mike at the very bottom of the opening, which is the worst place to record that instrument. The mike should be just below the middle.

Overall I would give this four and a half, but five for the tune.

db

Profile

RICHARD DAVIS

by bret primack



VALERIE WILMER

The word is out. Richard Davis is gone. He has left New York to teach at the University of Wisconsin in Madison. In addition to teaching bass, black music history, and conducting the black music ensemble, Davis will actively pursue his hobby, horses. Of course, he'll be back for the occasional record date and concert, but after nearly 25 years on the scene, Richard Davis has packed his bags and split.

Why?

"I had an offer to go there. In the back of my head, I always had this idea that I was going to go somewhere besides New York. Because in New York, you work a lot. You work 'round the clock, and you shouldn't do that for the rest of your life. You should do other things, other than work. So now I'll get the chance to do some of the things I've been thinking about. I've got ideas about writing more, producing more, and coming in to do certain kinds of jobs. Not every job! New York has been good. Now I want to see what Wisconsin is."

Any discussion of Richard Davis would be incomplete without mentioning his devotion to Nichiren Shoshu Buddhism. Introduced to this country after the Second World War, this sect of Buddhism advocates a form of world peace where each individual gets his life together by revitalizing positive inner forces through chanting. Many musicians have found chanting beneficial, including: Herbie Hancock, Wayne Shorter, Buster Williams, Onaje Allen Gumbs and Oliver Lake. Davis, who began practicing four years ago, was inspired by his wife, Pat.

"She started about a year before me. I was a Christian at one time, and I never felt fulfilled. Something was missing. When I heard about Buddhism, when I saw my wife practicing, I had a strong feeling that it was what I was looking for. And I was right! I always knew I would find something that was a formula for developing my life, for being happy. So when you have that yearning in

your life, you recognize the solution when you see it. When my wife started chanting three months after we met, I saw this dynamic proof of someone developing her life. I said, this is what I'm looking for because I need to develop *my* life. The discipline behind the practice is what gives you the freedom to extend your whole life. That's what people should really think about. How to become free with discipline. . . ."

After practicing several months, Davis experienced many positive changes, so much so that he began encouraging others to give chanting a chance. His increasing enthusiasm for the effects of chanting, the "actual proof" that it worked, led to participation in more Buddhist activities and, finally, to a leadership role in weekly Buddhist meetings. He became the "Chikubuchō," or district leader, responsible for organizing and encouraging more than 100 fellow Buddhists. At a farewell Buddhist meeting held in his honor, it was revealed that Davis had turned literally hundreds of people on to chanting.

His ability to reach people manifests itself in other ways. Buddhists and non-Buddhists alike frequently call upon Davis for consultation and advice. Early one Saturday morning, bassist Michael Fleming, a veteran of work with Rasaan and Dizzy, came by to talk. He'd just been cut loose after three and a half years in the pit band of *Pippin*. How to find work? Davis advised perseverance. To Davis' delight, Fleming reported back several weeks later that he was hanging in there and things were starting to open up.

Frequently, Davis has taken it upon himself to serve as a guidepost. Take the case of one Ricky Ford. Ford, the young tenorman currently with Charles Mingus, had approached Davis—they had worked together in the Mercer Ellington band—about participating on Ford's premier album. Davis played the date. Several days later, Richard placed an early morning call to Ford, inquiring

about the quality of the tapes and offering suggestions for improving the atmosphere at upcoming sessions.

Although Davis' bass chops have been common knowledge for years, he only started teaching two years ago. "I'd been asked to teach by lots of people who wanted to study bass and I always said no. But to be complete, you've got to procreate. I really felt that missing in my life. I'd never had a musical son, you might say—someone whom I could help evolve into a fine bass player. Teaching has been very rewarding because I've learned so much about the bass myself from it. It's also been great relating to all those people. I really hate leaving my students. . . ."

"I like teaching acoustic and Fender. But there's something about the bow that all bass players should experience. It's a sign of balance, speed, pressure and spacing—it's an art!"

Reflecting on younger players, Davis was asked if it's possible for young musicians to really break into the studio scene. "Sure it is. That's how the studio musicians got there in the first place! Everybody gets a chance to get in there at one time or another. But it's kinda like what you might call a cliquish kind of a thing. Once you're in there, you're *there*. People know you and they feel secure about your playing, so they call you again. But if you're someone who says "I want to be a studio musician," there's no cut and dried way. You just try and be in the right place at the right time. Meet the right people so you can be heard. If you've got the talent to back up your contacts, you've got as good a chance as anybody. Most people try hanging out with people who are in the studios; they get to know each other. Studio musicians hang out in certain places between dates. People who want to get into the studio usually hang out with them. Just like anything else, you hang out with the people who are doing it."

And in terms of getting one's playing together, what should be emphasized? "That starts the first day you pick up the instrument. The emphasis is on practice. Bass players should be able to double. Be ready for anything, because you're expected to *play* anything. That's what it means to be a studio musician."

At the University of Wisconsin, Davis will have new students and have time to do more producing. "I just produced an album for a Japanese singer, Mieko Hirota. Beautiful album." What does he dig about producing? "Making something happen. Getting people together. I have a pretty organized mind. I like sitting down and solving things, causing things to happen. The main thing is the success of having individuals come together and work together. It's relating to each individual and making sure his part of the album is as important as anyone else's. This is something I learned through Buddhism. You have one function in one part of your mind. Through unifying that thought with other people, you're able to accomplish wonders. People have different attitudes, musicians have different attitudes, but the common denominator is that you want to sound good. So as a producer, you're the center, bringing all these functions together, making it happen. It can only happen through compassion for the artists, compassion for the people themselves. It can only happen through understanding the life condition of people, learning how to work with them. I get real enjoyment out of that!"

On a recent date for Muse Records, Davis spent a great deal of time selecting the musicians and making sure that the vibes at the session were just right. He worked closely with his friend Bill Lee, who co-produced, arranged and played second bass on the date. The Davis-Lee association goes back to Chicago in the early '50s. They also played together in Lee's group, the New York Bass Choir. Davis spoke warmly of his friend: "Bill Lee was a very impressive bass player when I first heard him in Chicago. I liked his bass lines and his harmonic sense. He had a very small sound but very big, bright notes. I remember when Bill came to New York. And all those great things he wrote for the Bass Choir. He arranged an album for me some time ago called *Philosophy Of The Spiritual*.

So for the Muse album, I chanted about who I should get to do the arrangements. Sure enough, Bill was the one to come in and do it. His sister also wrote a beautiful song that I used. His whole family is like that man. Musical! I've known him for years and I always knew he had talent."

In addition to recording three albums as a leader, one for Muse and two for Milestone/Prestige, Davis spent his final weeks in New York working his usual amalgam of studio dates and club work—providing accompaniment for dancer Nikki Cole; spending a week as part of a Johnny Mercer tribute at Michael's Pub with guitarist Bucky Pizzarelli; playing two weeks with the legendary Benny

Carter; doing a jingle date for Jersey Bell. Before leaving, one of his last gigs as a leader was at the Tin Palace, a former speakeasy on the Lower East Side.

Joining Davis on the tiny Tin Palace stage were Joe Bonner on piano, Freddie Waits on drums and Hannibal on trumpet. A genuine sense of joy prevailed. The musicians, friends for some time, really dug playing together. It was set after set of happy, coherent music. And the overflow crowds certainly got off. In the middle of it was Richard Davis—beaming!

After the last set, Hannibal shook his head. "Richard, we're sure gonna miss you, man." **db**

ED GRAHAM

by arnold jay smith

"I am not, strictly speaking, a jazz drummer," Ed Graham said during a recent backstage meeting at New York's Village Gate. The Earl "Fatha" Hines band had just completed its first set and Ed had performed well. He had just played one of the cleanest drum features I have had the pleasure of witnessing—no stick clicks, no accidental rim shots, no amateurishness. Just fine virtuoso trap drumming.

Graham has been the Hines drummer for three years and Fatha gives him ample space to stretch out, most notably on Juan Tizol's *Caravan*. "I enjoy playing, but I must have fun and I must be diversified," Graham says. Instead of just hammering away at the heads or flailing at the cymbals, the Graham diversification takes the form of removing his jacket without losing a beat, using red iridescent sticks that glow with the same light as his shirt collar and cuffs when the lights go out in the middle of his solo, using a strobe light for an old-time movie effect, playing around the room with his sticks without altering the tempo, playing on drum sides, stage, tables, chairs, people. Some call it showmanship. Others might call it grandstanding. You have to see him to understand that it takes more than someone sitting behind a drum set to complement Earl Hines and, indeed, it takes more than a timekeeper to bring off all of that flash while remaining within the context of the piece and the show.

Ed was born in New York, but moved to Florida with his parents when he was 12. He studied with Vincent Molt, "a great rudimental drummer." At the University of Miami, where he was on a music scholarship, he says, "I played with them all—the symphony, a disastrous first year with the marching band. I played the glockenspiel and marched the wrong way during a half time show. It was a loose show where the band was to march to the 50-yard line, do an about face and march back. I was so intent on the music—because I wasn't really a glockenspiel player—that I just kept on going straight on down the field."

Miami was followed by a brief minute at Berklee. "It was before Berklee became what it is today. The students were into partying and not into the professional side of music. Another thing was that Shelly Manne had the *in* drum style at the time, and I was from the east, the southeast at that. I wasn't into that West Coast sound and was looked upon as not being into the hip school of drumming."

An offer came from that same West Coast, so Eddie packed up and left. "I have never looked back since then. I joined a blues-rock-country band which had been at one club for a year, an unprecedented thing in those days (1959). The day I got there, the band got their notice! I had two weeks of work."

A series of pregnancies indirectly gave Graham work in bands that passed through. "A New Jersey band called the Nitrons was playing Tahoe when their drummer got a call to get to his wife. While I was there, Kaye Stevens' drummer went to his wife's side for the same reason." That tour lasted several years and the accompanist side of Graham took over. He worked with Roberta Sherwood, Anita O'Day and the like. While doing the Las Vegas show routines, Ed noticed a band called Es-

quivel! (the "!" was part of his schtick). Esquivel the man was a Latin piano player whose smooth stylings were both danceable and listenable. Percussionist Tommy Vig was with Esquivel at the time Graham discovered him. "I was in Australia with Kaye Stevens, took some time off in Tahiti and was cooling out completely in a thatched hut in Bora Bora when a wireless message told me that I had a telegram waiting for me in Tahiti. It was Esquivel, who wanted me to fly to Vegas to fill Vig's chair."

Graham's mallet work, both on traps and other percussion instruments is outstanding. Esquivel needed a xylophone and chimes player as well as a drummer, and Ed did both. That gig lasted four years. Today, the current Graham mystique also involves mallets. Ed loosens the springs from the snare drum and uses his entire set-up as tom toms, which are tuned harmonically.



ARNOLD JAY SMITH

The Esquivel gig prompted Ed's move to Vegas on a permanent basis in 1965. When Esquivel disbanded, Ed remained there cutting shows. "It was good experience because as a freelance player I would get to play with a lot of different acts. When Elvis Presley came to town in 1969-70 on the resurgence trail, I was the percussionist for him. I did a documentary film of his Vegas night club routine.

"It was while in Hawaii that I met Fatha. I was working with Trummy Young, who, like Earl, was a Louis Armstrong alumnus. Earl sat in with Trummy's group and we hit it off on a friendly basis. I complement his style, I think, and he obviously feels the same way. He wanted me to go to Russia with him, but I was committed by contract to Hawaii. Happily, our paths crossed again and here we are.

"How I complement Earl is simple. Fatha insists on hearing some bass drum, which, in contemporary drumming, has merely become another hand. Fatha likes more of a definite rhythmic class, a pulse. We do some things without bass, with just piano and drums, where the bass drum becomes the center of time. My style lies in using my bass drum more as a time element, rather than for accent. On my solos I am more syncopative. But on the ensembles and trio, the bass drum is pretty much a constant force."

Graham's set-up is unusual—mounted on the bass drum is what appears to be a set of bongos tuned with the rest of the set. "Those are actually concert toms. They are tuned drums varying in size and pitch. When I have a full kit I have a 6", 8", 10", 12", 13", 14", 16", and 18" tom tom setup. My traveling kit consists of the 8", 10", 12", 14", 16" and 18" only. They are tuned in minor thirds, start-

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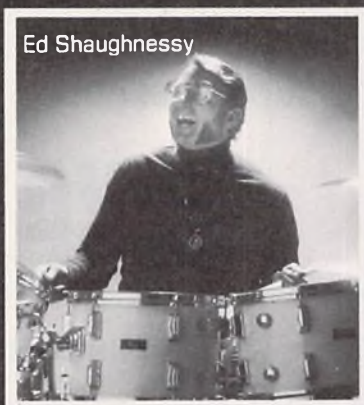
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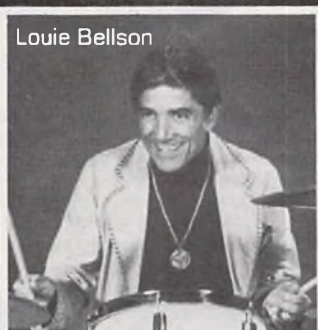


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ing in low C and progressing up. I have an assortment of tonalities at my disposal because of the pitch. But they (the drums) are not made to be played in pitch. They approximate a pitch, but they are not perfectly in tune because of the double heads and the design. But they are close enough so that when Fatha plays in certain keys, I use the chords on the ends and we are harmonically very close.

"The technique of today's drummers has definitely improved to the point where we can utilize such a harmonic balance in drums. The drums do a lot of the work, too. The fact that you have so many more sounds at your command can make you sound better than you, in fact, are. It's more difficult to play profoundly with three drums than it is with eight. No matter where you flail out with eight drums around you, you are going to make some rhythm. A lot of what comes out is accidental.

"I am basically a rudimental drummer, so when I practice or do my warm-up exercises, I tend to incorporate rudiments. In fact, in my playing I use such things as a long roll, other basics. Buddy Rich is the chief at opening and closing a roll. I do feel that with the increased size of sets, the element of 'swing' has been lost. The bass player is very important for that. Where the fault lies when time lags, or whatever, is kind of an aesthetic question. Where the time should be is conceptual because some people like to play on top of it, like me. Others like to lay back a little bit behind. Both work and both 'swing.'"

For speed and control, Ed has interesting practice habits. He uses a pillow. "There is nothing to throw the sticks back at me. It's great for wrist development. Practicing takes too much out of me for when I work at night. When you're working every night, it's difficult to do the things you know you should be doing to keep up. I listen to other drummers and try to do some of the things they do. That's practice too."

Ed started playing on a pad at age nine, some 30 years ago. His first teacher wouldn't allow him to play a drum because, as he says, "the pad is frustrating, and if I really stayed with it for a year, it would be worth the investment in a set." A year later, his first wooden set was purchased "with untunable bottom heads on the tom toms. I now play Slingerland; they have a substantial line of equipment and they have been good in supplying my needs and keeping my stuff in good repair.

"I don't play calf heads. Plastic heads (mine are Remo) are easier to handle, especially when you are traveling like I am. Calf is difficult to get and they don't hold their tune as well. While calf is more responsive and has a nicer quality, plastic is less susceptible to weather changes. Plastic is harder and is a bit more percussive, but it doesn't have the timbre that calf has. They enable you to play faster but with less control in the quiet passages. They don't vibrate when you are playing delicately. They are not as pliant. My two-headed drums are the ones that are tuned most accurately. The single-headed ones project a bit more, give more of a timbale effect. My bass drum has one head because I can pedal it faster. I'd like to say 'stick,' instead of pedal, because I consider the foot another stick.

"My cymbals are A. Zildjians. Some are very old. I've had one since I was 12. I use a 20" ride, an 18" crash-ride and a 16" fast-crash, a gift from Slingerland. It sounds like a piece of glass when you hit it and it decays very quickly, good for punches."

Graham has added textures to his kit for color and accent. There's a spun brass attachment called a krotali, another Zildjian product. He utilizes a triangle more than he used to. "I used triangle some time ago with a group called the Village Stompers. I alternately choked and opened the triangle to get a ride effect.

"Some of today's drummers are more concerned with playing solo background behind ensembles instead of laying down a feeling of time, giving firm support. They are competing with the soloists. They are displaying their technical prowess to the detriment of the ensemble. But I wouldn't even begin to write it down or tell someone how to 'swing.' It comes with experience."

db

caught...

JOE WILLIAMS

Paul Gray's Lawrence, Kansas

Personnel: Williams, vocals; Tom Montgomery, piano; Jim Stringer, guitar; Bob Bowman, bass; Jack Mouse, drums.

New York and Los Angeles are the undisputed focal points of America's jazz culture. It should be noted, though, that the might of the Big Apple and Big Orange depends on the vast number of streams that flow from the hinterland. There are the big midwestern cities—Chicago, St. Louis, Kansas City . . . There are the resort centers—Miami, Las Vegas, Lake Tahoe . . . There are the cosmopolitan ports—Boston, San Francisco, New Orleans . . . There are the campus towns—Ann Arbor, Iowa City, Denton . . .

Of these, jazz is making its most significant marks at the colleges. In Lawrence, Kansas, for example, the University of Kansas supports three fine jazz ensembles, a good selection of regularly taught performance, theory and history courses and an FM outlet (KANU) whose jazz programming is the equal of any station in the United States.

Off-campus, a variety of groups like the River City Jazz Band explore virtually every species of improvised music. This kind of healthy eclecticism also extends to record buying behavior. Sales in all genres is brisk. In addition, a number of clubs regularly feature uncompromising improvised music. Of these, Paul Gray's Place has become the center of the Lawrence scene.

Gray, a fine trumpeter, leader of the dixie flavored Gaslight Gang and proprietor of the area's largest music store, is an energetic young man who has provided a forum for all kinds of local musicians. In addition, Gray has also managed to bring in such established veterans as singer Joe Williams.

Williams, perhaps best known for his extended tour of duty with Count Basie, has emerged as one of the day's top singers. An indication of his stature came in the recent *db* International Critics' Poll where Joe captured top honors in the male vocalist category. His appeal, though, is hardly limited to the jazz community, a fact attested to by his frequent appearances on the Johnny Carson, Mike Douglas and Merv Griffin shows. Several factors account for his appeal to both connoisseurs and the general public.

Like a fine actor, Williams has the power to involve us in his different roles and make us believe. Whether a rejected lover, a boastful braggart or the mythical John Henry, we feel and share the pain, the roguish bravado, the determination to press on against overwhelming odds. Supporting his dramatic skill is a superb vocal instrument trained in the rich tradition of the blues. The result—moving narratives delivered with a robust earthy flow.

The appreciative SRO crowd at Gray's Place was treated to a parade of highlights from the varied Williams' repertory. There were, of course, the blues. *Every Day (I Have The Blues)* and *Goin' To Chicago* were served up with a rocking, laid-back lilt that immediately set toes tapping. Ellington's *Satin Doll*

Big Man On The Plains . . . Gibbsian Horizons . . .

provoked knowing nods while a brisk *Green Dolphin Street* put the finger-snappers into orbit.

Selections from *Big Man*, the Cannonball and Nat Adderley folk musical, proved the evening's high point. Williams, whose association with the project goes back to the fine 1975 recording (*Big Man*—Fantasy F-79006) and to an excellent concert reading of the score at last year's Newport Jazz Festival, is the perfect John Henry. His vocal power and larger-than-life presence again brought the legend to life. Using a type of *sprechstimme* through articulations halfway between song and speech, Williams set forth the musical's themes of man versus machine, oppressed versus oppressors and of survival itself with dramatic intensity.

Throughout the night Williams was ably supported by a rhythm section that had the benefit of only a brief half-hour rehearsal. Troupers all, the quartet, in spite of a few missed signals, rose to the occasion and successfully plumbed the emotional and musical cores of each song. Especially effective were bassman Bob Bowman and drummer Jack Mouse.

As for Williams, he gave his all. A professional's professional, his witty repartee with the audience, balanced selection of tunes and willingness to share the spotlight with his accompanists all garnered points. His incredible musical vitality, however, was the crucial factor. As someone remarked as we headed for the exits, "He's not getting older, he's getting better!" —*chuck berg*

MICHAEL GIBBS

Creative Music Foundation Woodstock, N.Y.

Personnel: Gibbs, conductor; Carla Bley, piano; Ken McIntyre, woodwinds; Sam Burtis, Garrett List, trombones; John Clarke, french horn; Mike Mantler, trumpet; Schoenberg String Quartet; Festival Orchestra.

The Festival Orchestra is, in reality, the students and participants at the Creative Music Foundation's Woodstock retreat. Gibbs came from Boston to conduct the 29-piece combined orchestra for a special weekend of 20th century contemporary music, which also included colloquia and various small group sessions, none of which could be labeled "jazz" by any stretch of the imagination.

The rehearsals took place out of doors on a stage placed at one goal of the only professional soccer field in the Catskill Mountains. The concert was supposed to take place in the same place but, alas, precipitation forbade that. Gibbs came prepared with some unrecorded material. While it was all not entirely new, it was strange enough to the performers to necessitate some jazz readings before the performance. Michael brought members of the Jazz Composer's Orchestra (JCOA) with him, some of who were familiar with both the music and the CMF, having taught and performed here.

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with the students, not because I thought they were needed to read or interpret the music, but because of the strength in performance. Pros, having been doing this sort of thing before, give that extra confidence to the students," Gibbs said afterwards.

Serene, the opening offering, has never been recorded. It opened darkly with downward sweeping slurred passages which alternated with building crescendos of cymbals and screaming violins a la Moussorgsky's *Night On Bald Mountain*. In a second section there appeared a twanging, funky blues guitar passage that was not quite strong enough. "I simply told the guitarist to play some funky blues. I really did just that. If he couldn't do it, I asked him to tell me and I would have written something. He assured me he could," Michael said. While the point of the passage was well made, it could have been a little less hesitant on the guitarist's part.

After an equally funky moment of jazz piano, there appeared a free passage which ended dramatically, but not abruptly, segueing into the "hambone" rhythmic pattern of the next piece, *So Long Gone*.

"Actually, it's from a Howlin' Wolf recording," Gibbs related. "I liked it, so I used it." It's a very old rhythm, used by the early Africans when they were brought over here as slaves. It was even a children's game. Bo Diddley used it often, as did many early blues artists.

Where *Serene* was an unrecorded sketch from a film called *Infinite Relations*, *So Long Gone* (as well as the rest of the program) came from Michael's Polydor album *Just Ahead*. In *So Long Ms.* Bley comped behind another pianist, Alan Bern of CMF. Bern took a bright and very bluesy solo that was thrown into immediate contrast with another free section and went equally dramatically back into the hambone, drawing applause.

"Where I utilized drama in *So Long Gone*, I deliberately wrote sections for *Serene*," Gibbs said. "I wrote them for as long as a breath might take, especially in *So Long*. In *Serene* the chordal patterns are 1-4-1-5/4-1, sort of a blues, and I used the same chords involved in a blues. I wrote a separate piece on each chord, you might say."

The same pattern appeared in *Just Ahead*. "It's a very simple 1, 2 time pattern, but not that simple. It's like on the piano where you would first play the octave in the left hand, followed by the chord in the right, pausing slightly between each phrase like stride," was the Gibbsian explanation. List's super-up trombone spot, accompanied by drums (three sets) only, was followed by the combination of the two moods, the chords and the trombone in "free" exchanges.

Fanfare followed with the mallet work of two of the drummers connecting it to *Ahead*. *Fanfare* was actually a series of fanfares with room for yet another free spree which allowed any of the musicians to stretch out. "There was no time limit on this section," Gibbs explained. "I just let it happen until I thought they had run out of ideas." As Michael slowly raised his arms drawing the freedom to a close, the orchestra rose to its height in a last gasp of expression. There was another fanfare expostulation as the piece very quietly concluded.

The concert was part of the Hurley Woods Summer Music Festival held at the CMF, which is expected to become the festival's permanent home.

—arnold jay smith

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**Join the people
who've joined the Army.**

by Dr. William L. Fowler

Why this sudden surge toward jazz—this zoom in record sales, this jump in jazz club attendance, this scrutiny by general-public publications? Maybe the swelling population of former stage-banders has now reached its impact point. Maybe the generation of ears turned on by rock electronics has now tuned to a jazz wave-length. Or maybe the public has now begun a subconscious search for its own musical roots. More likely, though, such forces have finally fused.

And now jazz festivals, jazz education, and jazz societies—segments of our culture whose long-term activities helped save jazz from possible drowning while it was submerged under the rock tidal wave—can expect to welcome within their ranks fresh true believers.

For jazz lovers, these are the good new days. To celebrate in its own way this public awakening to jazz, **down beat** would like in its own way—through periodical reporting—to help stimulate the growth, widen the activities, and deepen the services of jazz societies everywhere.

To start the information flowing and to demonstrate how a society in a mid-sized community can grow and serve and succeed, Board Chairman Danny Skea of the Las Vegas Jazz Society has furnished an account of the activities, aims, and structures within that more-than-350-member association, a group which may be neither larger nor more active nor more serviceable than other societies, but which certainly is what Danny nicknames it—a jazz oasis in the desert:

"April 22nd, 1975, was a good day for jazz. It signaled the birth of one of the most exciting organizations to hit the cultural scene in Las Vegas in years. The Las Vegas Jazz Society, founded by Monk Montgomery, began to blaze its way to international recognition by bringing America's only truly native art form to jazz-starved Las Vegas. Response has exceeded all expectations. In just two years, the society has become as household word in the community.

"Residents and tourists alike have come to expect the best from this so-called "Entertainment Capital of the World," and that is exactly what we have given them. Along with local groups, we have presented great artists like Joe Williams, Sarah Vaughan and Helen Humes; Supersax, Matrix IX and the L.A. Four; Louie Bellson, Maynard Ferguson, Tito Puente and their orchestras; Freddie Hubbard, Sweets Edison and Blue Mitchell; Ron Carter, Leroy Vinnegar and Ray Brown; Laurindo Almeida, Kenny Burrell and Johnny Smith; Cal Tjader and Milt Jackson; Shelly Manne and Max Roach; Jerome Richardson, Bud Shank and Harold Land; Hampton Hawes and Herbie Hancock; Herb Jeffries and Marlena Shaw and Carl Fontana and the Jimmy Smith Trio. And this is only the beginning!

"The proceeds from the Maynard Ferguson concert, about two thousand dollars, were presented to the University of Nevada, Las Vegas, Jazz Ensemble for their trip to Montreux, Switzerland (They placed second at the International Jazz Festival).

"In addition to its concerts, the LVJS has

sponsored a series of educational programs in local junior and senior high schools, the Clark County library, and Child Haven, a division of the juvenile court system. These programs were designed to acquaint students with live jazz. They also included lectures and discussions on jazz history and development. We joined hands with the community and the West Side Library to create the 'D Street Festival,' now an annual affair of music and fun in the street. Every year huge crowds have filled the air with good sounds and feelings. We've sponsored house parties, "Jazz in the Park" picnics, and a bus trip to Los Angeles for the World Jazz Association concert. We've always furnished fifty tickets per concert to allow deserving persons of all ages to join us in the joys of jazz. We've continued to be very proud of our monthly newsletter, 'THINK JAZZ,' which keeps our members well-informed (We have members from other states and other countries).

"We were instrumental in the realization of the new Jazz Internship Program at the University of Nevada, Las Vegas. Co-ordinated by Frank Gagliardi, the school's Jazz Ensemble director and also a member of the society's Board of Trustees, this program allows student musicians to play one night each week in a Strip hotel orchestra, gaining valuable on-the-job experience, university credit, and contributing full union scale to the UNLV music scholarship fund, an estimated \$40,000 per year.

"Less than a year ago, a local radio station gave Monk Montgomery a weekly jazz program, which has since proved so popular that it has grown from one hour to six (Now our kids have at least one alternative to rock and roll).

"The increased interest in jazz has brought about some changes in the entertainment policies of several Strip hotels, resulting in the appearances of such jazz stars as Count Basie, Ella Fitzgerald, Oscar Peterson, Joe Pass, Red Norvo, Mavis Rivers, George Benson, Grover Washington, Jr., Dizzy Gillespie, Chick Corea, Chuck Mangione, the Crusaders, and Quincy Jones in various showrooms previously reserved for more commercial performers. We can rightfully take some credit here.

"Largely because of the favorable publicity received by the society in the national media, the National Endowment for the Arts recently called upon Monk Montgomery to serve on their Advisory Panel for Jazz, Folk and Ethnic Music, thereby making him the first such representative from the state of Nevada, and one of only a few from the West Coast.

"Monk Montgomery's youthful enthusiasm is contagious—we in Nevada have much to look forward to as the Las Vegas Jazz Society steadily approaches its ultimate goal: to make all Americans more aware and appreciative of this All-American music called jazz."

Following are the published aims and a summary of the structure of the LVJS:

To promote a wider appreciation of jazz by sponsoring and/or staging live performances in concert, at festivals, jam sessions and other community events.

To foster a greater awareness and love of jazz

among young people by teaching and performing this great music in the schools.

To provide music scholarships for deserving students who plan to pursue jazz education.

To offer to the handicapped of our community an opportunity to enjoy jazz performances as guests of the Las Vegas Jazz Society.

To cooperate and correspond with other jazz-oriented groups around the world and to assist them in organizing similar societies for the growth, appreciation and performance of jazz.

To provide an opportunity for those who love jazz to meet and enjoy the fellowship of others with similar interests, to share the joys of jazz.

As any efficient organization must do, the LVJS clearly delineates the authorities and duties of its individual officers and of its various committees.

The officers are:

President (Monk Montgomery)—The visible head of the society and thus its main contact outside the society. This post requires someone who really understands jazz and how to communicate with those who don't.

Chairman of the Board (Danny Skea)—The chief administrator of society business. This post requires someone well-organized and able to delegate authority. All workers and committee heads keep the Chairman informed of their activities.

Board of Trustees—A minimum of ten dedicated hard-workers, including the President and Chairman of the Board. The board meets at least once per month to consider new and ongoing projects. In emergencies, though, the Chairman may poll the Board by telephone for a voice vote.

Secretary (Joyce Hall)—Transcribes minutes of board meetings, keeps records, handles correspondence, compiles mailing lists, and mails out the newsletter and other society publications.

Treasurer (Danny Skea)—Handles the society bank account, keeps financial records, and reports on each event or concert (attendance, costs, revenues, net gains or losses) for use by the funding committee.

Legal Advisor (Tom Severns)—Answers legal questions, draws up legal documents such as contracts, articles of incorporation, and by-laws.

Historian (Lamont Patterson)—Writes running history of society's activities, collects news clippings, and makes copies for files and for funding committee documentation.

Music Coordinator (Jay Cameron)—Lines up musicians for concerts, picnics, parties and other society functions, co-operating with the President in arranging for major artists. Handles contracts with the musicians' union.

Ticket Coordinator (Quincy Moore)—Supervises printing and distribution of concert tickets, including sales at the door. Keeps records and delivers receipts to the Treasurer.

Photographer (Chuck McGuire)—Photographs all functions for Publicity Committee, Newsletter Editor and Historian.

Newsletter Editor (Mike and Paula Newman)—Collects and edits material for the monthly newsletter, then submits copy-ready material to the printer. This post requires proofreading skill.

The LVJS committees are:

Advertising (Judy Tarte, Chairperson)—Solicits ads for newsletter and handles billing.

Charity Seating (Becky Prigmore)—Selects various organizations representing senior citizens, handicapped persons, youth services, and other deserving groups as recipients of free tickets at each concert.

Community Relations (Eagle-eye Shields)—Acts as liaison with minority groups. (Committee members should be "street-wise")

Education (Rick Davis)—Sets up programs such as concerts, clinics, and jazz club activity within the school system.

Fund-Raising (Ann McCullough)—Seeks out sources of available funds, then prepares and submits applications. Must receive records and reports from the Treasurer, the Historian and other supportive officers.

Membership (Bob Hall)—Receives applications and distributes membership cards, keeps files on members and mails out renewal notices when due, works with Secretary to keep mailing lists current.

Publicity—This committee requires three executives. As Publicity Chairperson, Gwen Castaldi prepares and sends out news releases and photographs to local media before events and to national media after events and submits information to the printer for posters and flyers. As Distribution Director, Joyce Hall picks up posters and flyers from the printer and distributes them at vital locations, working with a crew of helpers. As Promotion Director, Maudra Jones arranges interviews with society representatives for local radio, television and newspaper coverage of activities.

Staging (Frank Gagliardi)—Arranges equipment rentals and supervises concert setups, sound checks, stage crews, and other physical preparations.

Youth Group (Carol Bumgarner)—Provides a link with young people throughout the community. Plans and oversees special activities designed to interest youth in jazz.

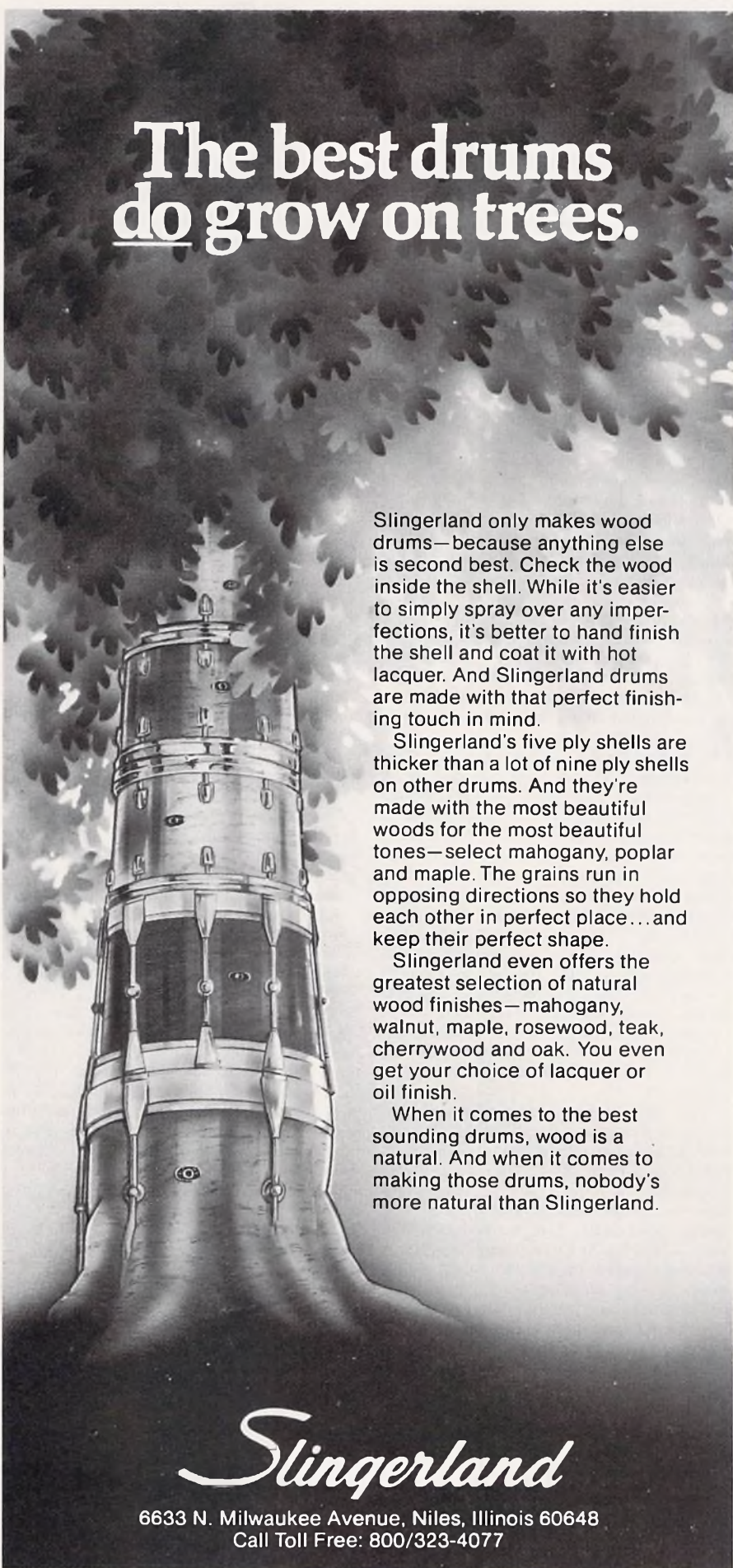
In keeping with the goals outlined in its by-laws, the LVJS has often communicated with fledgling groups around the country in an effort to share knowledge and to help them get their own clubs started. Recently, however, groups from a few large cities have requested direct association with the LVJS rather than being totally independent. LVJS therefore drew up a proposal for the establishment of chapters in other cities, a proposal presented to a steering committee last August in San Francisco, a committee including Katherine Henry, Margie Baker, Herb Wong, Pat Henry, Benny Barth, and Jimmy Lyons (whose upcoming Monterey Jazz Festival prevented his attendance at the presentation).

Jazz societies in different localities can hardly expect, though, to completely coincide in their individual activities. While New York can staff its educational concert-on-wheels, the Jazzmobile, then take it right to the doorsteps of underprivileged kids, smaller societies might have to look for more moderate means to serve. But however modest the resources of any jazz society might be, work toward its own objectives can equal vitality. And should nothing more than meeting and listening together be possible, the sharing of jazz can by itself prove to be a valid purpose.

To make its projected jazz society coverage authentic, *down beat* needs material from the jazz societies themselves, as the LVJS has furnished. Tell us what works in raising funds, in programming concerts, in attracting memberships. Let us know the innovations, the accomplishments, the services which can be adopted by and thus can help other societies. Address the information to: Jazz Society Editor, *down beat*, 222 West Adams, Chicago, Illinois, 60606. Then we can spread the word. . . .

db

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(from Hindemith, Copland and Bartok) have become important works of clarinet literature. The day before he sat for his conversation he had rehearsed Hindemith in New York. He recently donated the original working manuscript of the piece he had commissioned from Hindemith to the Morgan Library.

This is why he says he considers his education in music still continuing. With the time now to devote to classical, he is in his 60s addressing problems full-time classicists solved in their 20s. In addition to Reginald Kell, his most celebrated classical teacher, he has also studied with Eric Simon and Augustin Duques of the NBC Orchestra under Toscanini. John Hammond, who in the '30s encouraged Goodman's interest, has since had his reservations, however. "I have come to the conclusion," Hammond writes in his autobiography, "that while it is fine for jazz musicians to play classical music and vice versa, it is unwise to make public appearances until each is ready to do so. In 1936 Benny recorded with the Pro Arte String Quartet, records which did not turn out well. Later he recorded Mozart with the Budapest String Quartet, a far better group, but again the performance was not particularly good."

Looking back Goodman agrees. "When I worked with the Budapest Quartet 40 years ago I just plunged into it. I had a kind of jazz vibrato, but I just played. Later it struck me that I really would like to know what the hell I'm doing. Since then I've found it very interesting."

In the last decade he has produced excellent versions of the two Weber concerti and a version of the Carl Nielsen clarinet concerto that he is ambivalent about. "I first heard a marvelous recording of it by a French clarinetist called Louis Cahuzac. But I think perhaps I didn't have a chance to play it enough myself before I recorded it with the Chicago Symphony and Morton Gould. I would have liked to play it with a couple of orchestras. Get it under my belt that way and then record it. But the opportunity arose at that moment and we did it. There are many difficulties in it for the clarinet. But those things happen."

I asked Goodman about the physical demands the clarinet makes, and how he feels he is able to cope with them considering his age, which is 68.

"The clarinet is a fascinating instrument, but it's kind of a devil too. It's got so much to do with your physical and mental being. It really becomes a part of you. The way it fits into your mouth, the calluses underneath your lips, above your teeth and on your fingers. You have to practice like hell or risk losing your grip. I would say the clarinet requires a degree of stamina equal to the trumpet. I think a clarinetist can play for many years. I have and I expect to continue playing. Although I don't have the stamina I used to—I used to rehearse all day, play five or six shows a night and then go out afterwards; I find that unthinkable today—I pace myself today. Look. You will find very few concert clarinet players going around playing concerto programs like I do at my age. You just won't. The proof is they don't. The only notable exception I can recall was Cahuzac, who performed well into his 70s.

"My practicing routine today is for both maintenance and improvement where possible. Let me put it this way. You have to keep up, and if you're lucky enough to get better,

fine. I don't practice as much today, though. On the other hand, I find I can't stay away from the thing too long. Last summer three weeks went by when I didn't touch the clarinet. When I came back I hardly had a callus left. You lose it pretty quickly.

"You hear musicians talk about jamming to keep their chops in shape. Well, concert players have to keep in shape too. They practice scales, they play concerti. I know if I can be in good enough shape to play Mozart, Brahms or Weber, I'll certainly be able to play jazz. Jazz is really second nature to me. But classical isn't. I find I have to give it more concentration. A good concert performance doesn't just happen. I have to reach for it."

Goodman doesn't seek out musicians directly from the schools as do Woody Herman and Stan Kenton and Maynard Ferguson. He hears about musicians from friends. He calls people and asks for advice, asks if there's anybody around he ought to hear. If someone strongly recommends a player, Goodman will make it a point to hear him. But that's not enough. Before he can decide if he's right, he must play with him. Goodman might ask the candidate to drop in for a rehearsal. Or he might actually use him in a concert or two. It rarely takes him long to decide once that's happened. His groups are remarkably stable considering the irregularity of his itinerary. Zoot Sims has played with him on and off for 30 years, although in recent years he's pursued his own solo career full time. Among the personnel who played the recent Hull House benefit, all but the bassist had had at least a year of service with Goodman. He seems particularly high on the two youngest members, guitarist Cal Collins and cornetist Warren Vache.

"I like a rhythm guitar," Goodman says. "A good guitarist, in my opinion, can be a good rhythm guitarist if he's a good soloist. Cal does both marvelously. In fact, he plays a classical guitar much of the time. As a rhythm instrument, this is difficult. There are no highs on the classical guitar. It plays quite close to the bass. Of course, it's unamplified, so he uses a mike. I'm sorry the rhythm guitar has become so rare in jazz. I think it provides a rhythmic foundation to a group."

I stopped Benny at this point and confessed that I could never really tell a good bassist from a fair one.

"You and me both," he laughed. "I really don't know that much about them. But they always seem to be doing so much it mystifies me. If I say I want two beats, some seem to think their hands are completely tied. It's very seldom you hear two beat bass today. But I think two beat can be very useful when juxtaposed with a sudden double to 4/4. It can give a group a great but still subtle lift. It all sounds so natural because the horns are already playing with a 4/4 feel.

"This kid Warren's pretty good too. When he came with me a couple of years ago, he was uptight. I don't know if you heard him."

I did indeed hear him on his first night with the band, and he did not seem uptight. But then I wasn't on stage. I asked Goodman why there seem to be so many stories passed among musicians about how maddening it is to work for Benny Goodman.

"I realize I'm sometimes a little difficult to please. I must say I gave Warren a bad time. I guess this is why some people say I'm hard to work for. I used to be considered a task master, a real disciplinarian. Well, in the band days maybe I was. You can slop around

with a band of 16 guys. Today it's different. I don't lose my temper or anything. But when a musician asks me what I want musically, I say I don't know. Take Warren. He said he'd come down and play for me, audition. I told him that was a waste of time. I told him, look, you have all the freedom in the world to play. So play. Don't go about it halfheartedly as if you're trying to please somebody else. Make your mistakes, but blow. Well, I think he's playing much better now.

"You see, I can't tell a person what I want to hear from him. And I think this makes some people uneasy. But I can't help it. Who the hell cares anyway? Just because some guy isn't right for my group doesn't mean he's washed up in music. Plenty of fine musicians weren't right for my groups, so they've gone on to groups they were right for. Ron Carter was in a group I used in a Columbia record session in 1975. He was a soloist, and I didn't need a soloist. George Benson was on that session too. He's a fine musician, but we have different tastes. Ten years ago Herbie Hancock was in a Rainbow Grill group of mine. I recorded with him too. Maybe I ought to put these records out. I might have a big seller. I don't really understand what they've been doing in recent years, but Benson and Hancock certainly seem to have gone very commercial. I think they're much more commercial than I ever was. Well, anyway, the point is that I flounder when someone asks me how they should play. What can I say? I don't know what I like until I hear it."

Goodman doesn't constantly shuffle musicians in and out of his groups for the sake of change or freshness, although when he does find a musician he has a rapport with it seems to invigorate him, be it Charlie Christian or Cal Collins. He depends on the moment for freshness in his performances. If the group plays several nights in a row, he thinks, it will probably sound more exciting than when it hits for the first time in a month. "We don't have a damn thing written down," he insists. "I try to keep the format as loose as possible."

John Bunch says this of Goodman: "As for his playing, sure he has characteristic phrases and transitional devices. But he is as inventive a musician as there is playing today. Hardly a concert goes by that he doesn't surprise us all with some twist or diversion he's never done before. Some are subtle and some are pretty daring. It's a lively group. Anything can happen. That's what keeps it musically fulfilling."

"It's a kick to watch him get hot," says Buddy Tate. "When he really gets into a chorus he can really lift a crowd out of their seats. The tunes are selected on the spot, usually from among a basic repertoire. But there is no set solo order or duration. If I think I can take an idea further with a third chorus, I'll take it. Although I'll sort of check out the corner of my eye to see what Benny's doing. I think it's pretty obvious that he still likes to play. It still excites him."

Mike Moore, a bassist Goodman uses frequently, calls it "a paid jam session, just for fun. Sometimes I think it's a little too loose."

One thing Goodman is not loose about is sound systems and microphones. A *Time-Life* profile on Benny several years ago recounted an incident in which Goodman squared off against a French soundman stringing cable about the stage and littering the playing area with microphones. "Monsieur, s'il vous plait," Goodman mumbled, "get 'em outta here," kicking over a couple to emphasize his point. When the soundman dug in, Goodman pulled

his horn apart and started packing. "Either they go or we don't play. If I'm not allowed to practice my profession without this ridiculous interference, that's it. I'm going home." Goodman finally prevailed, of course, and the concert went on as scheduled.

"In a nutshell," reflects Goodman today, "I believe in less mikes than more. You go to some of these places and Christ, they have more microphones than instruments. You end up hearing musicians you don't even want to hear.

"Occasionally I'm successful in doing something the way I want to do it, and that London LP of the English band and the Copenhagen album were two of the times. We used just four mikes on the band. I recorded it myself, and we did no editing after the fact. Several critics raved more about the sound than my playing, but that's all right. It sounded the way a band should sound—naturally balanced. I ought to say that I'm telling you what I think is right for me, not everyone else. Right? With that in mind, I guess I can say that I hate a lot of editing and remixing and dubbing they do in records today. I think you should be able to get it in the studio, unless you're a vocalist. When I record that's how I do it. Then I put the tapes away for a while and come back to them in a month or so. It gives me objectivity.

"I have a fine little studio in my home in Connecticut. It's great for five or six musicians. We use Nagra equipment, which I think is as good as anything around, and Neeland Crawford is the engineer I use. He likes to do the same kind of recording I do."

Goodman will soon celebrate a milestone in his career—the 40th anniversary of his first Carnegie Hall Concert. Ten years ago for the 30th he invited every member of the original Carnegie band (every one was still alive for that anniversary) to his apartment for a mammoth party. How he will celebrate the 40th is still under wraps. But Columbia Records will reissue the classic concert recording for the first time since 1956 and completely remastered for the first time since 1951, the year of its original issue.

"Sometimes when I listen to some of the old records with the trio and quartet, I'm astounded. I've heard some airchecks of the old '37 band. It astonishes me. It had such a lively spirit, a brashness, a force and determination."

I asked him what he thought of the clarinet player.

"Well, he wasn't bad. There's nothing like youth and brashness in a good player. I've studied music a lot since then, and I'm sure I know more about it. But that was a special time, and a remarkable group of musicians."

In 1972 the original Quartet was reunited on a TV special taped at Philharmonic Hall. The performance, with Goodman, Hampton, Krupa and Wilson, stopped the show. Subsequently a tour was arranged that included Carnegie Hall and the most publicized event of the 1973 Newport Festival, Ravinia near Chicago, and the Saratoga Performing Arts Center. Krupa was not well by then, but the music produced by the quartet seemed to have tremendous vitality. I asked Goodman how such reunions look from his side of the footlights.

"I don't think they recaptured anything. That's why I was always reluctant about getting the group together again. In the interim we've all had our own bands and groups. Lionel particularly. He's going to jump up and down on that last chord and that's all there is

to it. It's instilled in him. I don't say this with any recrimination at all, of course. It's just his way. He's had a band for 35 years. Gene, I think, was a little more flexible, but Teddy has gone his way for three decades. You can't expect people to come together and pick up right where they left off. That's impossible. In 1937 it was 'the Benny Goodman Quartet.' In 1973 we were all leaders. Leaders don't want to be sidemen again, do they? The concerts went well to the extent that we were all good musicians and played well together. But it wasn't like it was before. It was nostalgic, but we've all gone off on different tangents. In the old days we rehearsed, but we couldn't rehearse in '73. Nobody wanted to. I did, but some didn't. We did three appearances. At Ravinia in Chicago. Lionel didn't show up until the last minute. And there were all these personality problems. Again, I have no recriminations about Lionel, but at the time it didn't make for the greatest of ease. I could play you some of the original records and you

wouldn't think those reunions were so extraordinary. They were good appearances, so take it for what it was."

Goodman remains loyal to his original ideas. Although his style has evolved over the years, the lineage back to the young king of swing remains clear and logical. The only style to follow swing in which he seriously experimented was bop. "It came at a moment," he says, "when jazz was sort of stilted as far as I was concerned, at a dead end. Any kind of art can all of a sudden just lay there. Bop had freshness to it. Drive. Abandonment. The harmonies didn't seem all that different from the music I played. Plenty of swing musicians mixed easily with bop players. I just tried it for the hell of it. We made some good records."

As for free music, Goodman seems to have little interest. "I don't know. If you're asking does it affect me, I don't think so. I play tunes. I play Gershwin's and Chick Corea's. They write music other people can play. I think most of the musicians I work with feel the

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same way. I don't find them captivated by free music. I don't know. Maybe I'm wrong. Maybe Warren Vache loves it. He hasn't told me. I've heard Albert Ayler, for example. If I hear a sound and it doesn't appeal to me, then he's left me. I think practically all the *great* sax players have had attractive sounds. Certainly in the past—Lester Young, Chu Berry—and the near past too—Stan Getz maybe or Buddy Tate. I think even John Coltrane had a fine sound in the early '60s.

"I'm not being very explicit about this. I guess I'm holding back. I could say it's a bunch of crap. As far as I'm concerned, that's it. But it's just my opinion. I'm not *against* it. I just don't think about it."

If you walk into a record store with a large selection of Goodman records, you will find close to 100 albums on a variety of small labels. Many contain old 78 rpm records Goodman made as a sideman in the early '30s. Others contain airchecks by the Goodman band at its height. They've been a major factor in the Goodman marketplace since at least 1968, and in the case of Sunbeam, 1971. For years there have been rumors that (1) Goodman intended to sue and (2) that Alan Roberts

of Sunbeam had managed to bribe Goodman's lawyers with some great amount of money. Both appear equally preposterous.

"A lot of the infringements on these records involve Columbia, not me so much. Why the hell should I sue somebody if Columbia doesn't want to with their big legal departments. It's ridiculous. It would cost me more than I'd ever get back. It's a terrible thing, and I don't approve. But I've got better things to do than go chasing around after a lot of record people. As for the airshot, the ones I've heard are so muddy you can hardly hear them. As for releasing my own records, no. There are too many better things I have to do with my time.

"I think some of these record clubs do a much better job of promoting non-rock music than the big companies. If you release a record by just throwing it into the stores without proper promotion, you might as well throw it in the garbage can. I have nothing against the record companies for this. They're geared for the big million sellers. But for myself, I think smaller or more specialized companies are better."

In addition to the reissue of the Carnegie Hall Concert album by Columbia, London Records will soon bring out Goodman's first new album since 1973, a collection of sessions from Goodman's Connecticut studio. The ab-

sence of recent records doesn't mean Goodman hasn't been recording, however. There were several sessions for Columbia in 1975 involving Joe Venuti, George Benson and a planned date with Dizzy Gillespie, which never materialized. Goodman considers the sessions unexceptional, more of the same old thing. In the days of the original Quartet and Sextet, new material was constantly cooked up because the groups played together nightly and tried out new ideas in frequent rehearsals. The lack of a regular schedule makes new, original material hard to come by today. The last "original" played by a Goodman sextet was *The Swinging Monk*, a 1966 piece based on a Verdi theme. This is why Goodman records are scarce these days. Recently a Goodman band recorded four Gordon Jenkins arrangements for RCA. Goodman has not yet decided their future.

While he is mulling over such decisions, he enjoys playing to live audiences, prowling antique stores, and fishing and swimming.

"There are certain things you can do something about," he says with the philosophical air of a man who knows what he's talking about, "and some things you can't. I like to keep my energies where they can be productive. I don't want to go around batting paper bags." db

ROSOLINO

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electronic jazz of today. What do you think of it?

Rosolino: It's like Wayne Shorter and Herbie Hancock and all these people have to do what they're doing today in order to stay on the road, make the money and just keep playing. Why don't they sell themselves for what they really were? Like, I thought they did a fantastic job with Miles in the mid-'60s. Among other things, they opened up the rhythm section so it could breathe. It was a great direction to go in.

But today, they and other people play on one or two chords and use a lot of electric devices. The musicianship is there, of course, but they're not using it.

I heard Wayne Shorter and Joe Zawinul play before they ever got into their present bag. I used to wear Wayne Shorter's records out. I loved him so much.

When I went down to the Lighthouse to hear Weather Report, however, it was just a bunch of weird electronic sound effects. And they played it so loud it practically shattered my bones. I walked out. I didn't want to hear that.

Chick Corea does it more musically, however, more artistically. It's not just a bunch of electric noises played on one-chord structures.

Underwood: What do you think of some of the newer trombone players, Albert Mangelsdorff, for instance?

Rosolino: He's into a freer bag of music and I respect him. He sounds real to me. Albert will hit one note, hum a second note, and create two or three overtones at the same time. It has to be in a very slow, free setting, however, not a fast, straightahead setting. But it's not a gimmick. It's an approach, and it takes a lot of time and study to learn. Bill Watrous has been into it somewhat, but Albert started it and is the master.

Underwood: How about Roswell Rudd?

Rosolino: People give him all this attention and the kids think that's the way to go, but I think that's a shame. I think he's just playing a

bunch of nothing—nothing creative, just a bunch of noise to me. Why don't they listen to J. J. Johnson, or myself, or Billy Watrous, or Jimmy Cleveland, or other players who are really saying something?

Underwood: A lot of people are keeping their eyes on a new trombonist named Glenn Ferris.

Rosolino: I saw Glenn playing with the Don Ellis band on television some time ago. He swooped and soared and growled and did all those jive calisthenics—I mean, who needs it? I can hire a greyhound dog to do that.

Of course, he was playing in the context of Don Ellis, who did all those 1/4, 11/4, 9/4, 5/4 tunes and all kinds of electronic stuff. If it had made sense, that would be all right. But just to see how weird and how distorted you can make it—that's not music.

Glenn later came out to the Times Restaurant where I was playing one night with Conte Candoli. He wanted to sit in. I guess he had decided to get serious, because he sounded much better than he did with Don Ellis. He sounded like he really meant business on that horn. I think he's got a lot of talent. I saw he could play some solid, straightahead jazz and he sounded beautiful. I started thinking, "Hey, maybe this kid's all right!" He's got ability and he's got good ears and he's young. If he really worked at it and got serious about it, he could become a real trombone player.

Underwood: Technically speaking, how have you developed the flexibility on the trombone that enables you to play almost with the fluidity and rapidity of a tenor saxophone?

Rosolino: Flexibility is all in the lips, the chops. I use combinations of tonguing and slide maneuverings, and I work intervals out so I can make things happen through the chops and not through the slide. The slide has only seven positions, and they are only guides.

It's a combination of tonguing, of letting notes fall in by themselves, just letting them pop in. You can't play jazz by double-tonguing. It comes out restricted, too staccato—duka-duka-duka-duka. You do it by single-tonguing, which comes out doodle-doodle-

doodle-doodle. It's the "doodle system." Carl Fontana does it, too.

Along with the doodle system, you change from one position to another, feeling exactly where the note breaks. They call it the break-through of the horn. That's where you get all of those fast triplets and 16th notes. It's tonguing, moving from one position to another, and breaking them.

Underwood: What about horns and mouthpieces?

Rosolino: I use the Conn 6-H 500 bore horn, a model Bill Harris came out with some years ago.

The mouthpiece is a matter of personal taste. Mine is called a Bell Aire Rite Cup, 4 1/2, the one I started out with when I was 13 years old, although I've opened up the back bore and the throat of it to free the upper and lower registers.

Nearly all well-known companies make basically good mouthpieces. It's a matter of finding one that fits you personally. Everyone doesn't have the same lips and muscles, so don't listen to anybody who says, "This is the mouthpiece to buy!"

I don't believe in changing mouthpieces, because that messes up the muscles you might have spent years developing and setting. Once that mouthpiece feels comfortable, nothing hurting or biting, then stay with it.

Underwood: Do you also play the valve trombone?

Rosolino: From time to time, and I also play the four-valve Conn baritone, the euphonium, but the slide is my major instrument.

For years, J. J., Carl Fontana, Jimmy Cleveland and myself have had this approach, where you can play the slide with speed, so you don't have to go to the valve trombone. Plus the fact that a valve trombone has a different sound and demands a different approach.

A lot of valve trombone players tend to overblow and they ruin the sound of it. One of the few guys I've heard play the valve and do it well is Bob Brookmeyer. He gets a rich, beau-



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tiful sound, never blasty or blaring, and never overblows.

Underwood: What would you say your major contribution to the trombone has been?

Rosolino: Flexibility, the way I get around the horn, the speed and control I have over it, making these things happen with ease.

Of course, it is not at all easy at first. You have to work at it to *make* it easier and to make it *sound* as if it's easy. It takes time. I'm learning every day, and there's still a long way for me to go in exploring the instrument. At the same time, I feel like I'm playing better today than ever before.

Underwood: Tips for young players?

Rosolino: As a clinician for the Conn Corporation, I constantly come into contact with students who should be aware that technique is one thing, and how you use it is another. Young kids want to get into the instrument, but they only wind up playing a million notes a minute that don't mean anything.

Just as you have to learn how to walk before you can run, so you have to start out learning melodies, developing an ear, and then building from there.

You should pace yourself. When you're playing jazz, it's not just how fast you can play. It's what you *do* with the speed when you use it.

It's got to come from the soul. It's not just sliding the horn and playing anything that comes along. It's taste. It's thought. It's feeling. It has to mean something every time you play it.

The sooner the kids realize this, the sooner they'll become good musicians. I owe it all to being religious to the music. Music is my religion. Music is what makes me feel happy. Music makes me feel great in every way.

I don't play for other people, I play for myself. If I weren't happy with myself, I'd be in trouble. I'm never perfect. There's always at least some little flaw.

But every artist has to live with that, which helps to keep you going. There is never any end to what can be done. If there's one solo out of 15 that's really good, then I figure that maybe I did something. That's the most important thing, being happy with yourself. **db**

GARBAREK

continued from page 17

Lake: Do you have an interest in writing epic orchestral works yourself?

Garbarek: Oh yeah. I'm interested, but I don't have the capacity for it. It would take too much time and be too much strain because I don't have the techniques—at least, not yet.

Lake: Did you find it challenging to solo with an orchestra after soloing in small group jazz contexts?

Garbarek: It's different. I think it requires more sense of form and more clarity. And because the writing usually has more form than a jazz set, it's almost easy to be more economical. You can leave things out, you can hint at more things. You don't have to play everything yourself.

Lake: At Newport last year, it struck me that it must have seemed strange moving from the written material from *Arbour Zena* into sequences of free improvisation with Keith Jarrett and Charlie Haden. Did you have to consciously make an adjustment of discipline?

Garbarek: Not really. I didn't think that the two forms were incompatible. The expression was the same. I think, even if the means were 46 □ down beat

different. The techniques were different but the output of the musicians was the same in either context. I didn't feel like I had to make a division. It all felt like part of the same music whether it was free or orchestral or whatever.

Lake: With the material on *Dis* (ECM 1093), how did you balance the written stuff with the improvisations? How much was written out in advance?

Garbarek: Well, I wrote some simple tunes which I hoped would have the emotional expression that I was looking for and would also be comfortable to improvise on. Ultimately it's hard to separate what was written from what was improvised. . . .

Lake: How about Ralph Towner's guitar parts? Did you write those?

Garbarek: I did and I didn't, you know? I gave him melodic lines, I gave him chords, but the way he chose to play them was of his making and played no small part in the result.

Lake: Yeah. *Dis* is actually a very different record. I think, from the group albums which preceded it.

Garbarek: Yeah. I guess so.

Lake: What does the title actually mean?

Garbarek: "Dis"? Something like "haze," I think.

Lake: Whose idea was the windharp originally?

Garbarek: I guess it was mine. The guy who makes those things (Sverre Larssen) sent me a tape many years ago, and since then I've been waiting for the right time to use it. And when I was going to do a solo thing of my own tunes, it felt like a good time to do it. Finally.

Lake: How did you do it? Did you just take a tape of the windharp into the studio and play along with it?

Garbarek: At first, I went down to the south of Norway where this guy lives, and I tuned the instrument myself before each recording of it. We taped about fifteen minutes or so of each tuning. Then, when we got to the studio, Manfred colored it the way he wanted and changed the colors during the mixing. Then, I kind of "flew" over that tape.

Lake: Did you actually try improvising with the windharp in the open air down on the coast?

Garbarek: No, it was not possible, because volumewise it's not compatible with saxophone. It's much less loud.

Lake: Oh. And the sound was brought up and equalized in the studio.

Garbarek: Yes.

Lake: That's interesting. I had visions of this great howling thing happening down by the sea.

Garbarek: Right. (*laughs*) No, it's not like that. It would have to have an enormous resonant body. It's really a small thing.

Lake: Were you surprised to find yourself rated so highly in the 1976 down beat Critics Poll?

Garbarek: Oh yeah! (*laughs*) But ECM as a company had been growing steadily in people's esteem, and a lot of musicians recording for ECM had been rising in the polls. So I thought that perhaps my name might get a mention somewhere—but at the top? Well, no, that was certainly not expected.

Lake: Does that kind of recognition help a musician's scene over here?

Garbarek: In Norway? Oh yeah, I would say so. I got lots of requests for interviews and was written about in the papers. I guess because not very many Norwegian musicians have ever figured in those polls at all. Except Karin

Krog. So yeah, it was thought to be a big thing.

Lake: Do you have any overall work plan with regard to where your music's going?

Garbarek: What I want is enough time to practice and to be able to stop and think about what I'm doing—to reflect a little bit. And I don't want to be on tour all the time, that's for sure. The other thing is that I want to obtain the necessary technique to be able to write music better—music that involves large numbers of players, orchestral themes, whatever. And I'm working on that now.

Lake: Are you pleased with your progress thus far? Your ECM albums seem to show a very logical development.

Garbarek: Yeah. It's getting clearer. The music's getting clearer. So maybe that defines my personal sound, you know. My idea of what I want to hear. And it's really nice to be able to participate in things like Kenny Wheeler's album, which involves his thoughts, his ideas, his conception: to work within that and still be able to project your own things, within that framework. **db**

CITY
SCENE

NEW YORK

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Bottom Line: Chuck Mangione (11/2-3); Yusef Lateef (11/10-13).

Village Vanguard: Louis Hayes (11/1-6); Woody Shaw (11/8-13); Sonny Fortune (opens 11/15).

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

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Axis (M. Elson Gallery): Jazz and art.
Jazzmania Society: *Mike "Mazda" Morgenstern All Stars*

Jimmy Ryan's: *Max Kaminsky or Roy Eldridge.*

The Lorelei: *Tone Kwas* (Mon.)

Michael's Pub: *Woody Allen*, clarinet & band (Mon.); Call club for balance.

Other End: Jazz (Mon.); call them for balance of program

Sonny's Place (Seaford, L.I.): Jazz all week.

Stryker's: *Dave Matthews Big Band* (Mon.); *Lee Konitz Nonet* (Tues.); call for more details.

The Third Phase: *Ed Lewis* (Mon.-Thurs.); *Dicky Wells, Earle Warren, Dill Jones* (Fri.); *George Kelly's Jazz Sultans* (Sat.)

Surf Maid: Piano music all week.

Tin Palace: Music. Call them.

Environ: Concerts.

St. Peter's Church: Jazz Vespers (Sun. 5 p.m.)

WPA: *Jill MacManus or Harold Danko*, piano.

Jazzline: 212-421-3592

CHICAGO

Jazz Showcase: *Phil Woods* (11/2-6); *Jimmy Smith* (11/9-13); *Howard Roberts/Ernestine Anderson w/John Young Trio* (11/16-20); *Harry "Sweets" Edison/Eddie "Lockjaw" Davis* (11/23-27); *Max Roach* (11/30-12/4); *Art Pepper* (12/7-11); *Matteson/Phillips TUBAJAZZ Consort* (12/14-18); *Zoot Sims/Al Cohn* (12/28-1/1); call 337-1000 for info

Rick's Cafe Americain (Lake Shore Dr. Holiday Inn): *Clark Terry* (11/1-12); call 943-9200 for details.

Ivanhoe Theatre: *Randy Newman* (11/1-2); *Don McLean* (11/3-4); call 348-4060 for further information.

Ratso's: Music nightly; call 935-1506 for listings.

Amazingrace (Evanston): Name folk music and jazz; call 328-2489 for details.

Uptown Theatre: *Frank Zappa* (11/4); *Thin Lizzy* (11/5).

Auditorium Theatre: *Steve Goodman/Leon Redbone* (11/3); *Jean-Luc Ponty* (11/26)

Wise Fools Pub: *Roger Pemberton Big Band* (Mon.); blues, rock or jazz nightly; call 929-1510.

Orphan's: *Joe Daley Jazz Quorum* (Mon.); *Ears* (Tues.); call 929-2677 for details.

Colette's: Music nightly; call 477-5022

Enterprise Lounge: *Von Freeman* (Mon.)

Quiet Knight: Music regularly; call 348-7100 for listings

Durtie Nellie's Pub (Palatine): *Jazz Consortium Big Band* (Sun.)

Milt Trenier's Lounge: *Milt Trenier* regularly.

Backroom: Music nightly; *Eldee Young Trio* often.

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

Jazz Institute Hotline: 312-421-6394.

LOS ANGELES

Concerts By The Sea: *Eddie Harris* (11/1-20); *Dexter Gordon* (11/22-27); *Cal Tjader* (11/29-12/4).

The Lighthouse: *Bob Dorough and Bill Takas* (11/3-6); *Max Roach* (11/15-20).

U.C.L.A. (Royce Hall): *Don Ellis Orchestra* (10/22).

Santa Monica Civic: *Al Jarreau* (10/30); *Gato Barbieri* (11/6); *Dave Brubeck Quartet* (11/14).

Roxy: *Gil Scott-Heron* (11/3-6); *Gato Barbieri* (11/6); *Dave Brubeck Quartet* (11/14).

El Camino College: *Stan Kenton* (11/15).

Cafe Concert (Tarzana): Jazz nightly; regulars include *Mark Murphy, Joe Turner, Seawind, Ernie Andrews and Jack Wilson*; for further info call 996-6620.

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

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

Parlisan Room: Top name jazz artists all week; details 936-0678.



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Hong Kong Bar (Century Plaza Hotel): Jazz nightly and Wed. afternoons; details 277-2000.

Troubador: Occasional jazz and rock; call 276-6168.

Little Big Horn (Pasadena): John Carter Ensemble and Bobby Bradford Extet (Sun. 4-6 PM. Thurs. 8-10 PM).

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

Cellar Theatre: LesDeMerle Translusion jazz/rock octet (Mon. 8 and 10 PM); various artists (Sun. 3-5 PM and 8 & 10 PM).

Jimmy Smith's Supper Club: David Bojorquez/Latin Soul (Wed. and Thurs.); Jimmy Smith plus special guests (Fri.-Sun.); open jams (Mon.).

Century City Playhouse: New music concert (Sun.); details 474-8685.

BOSTON

Sandy's Jazz Revival (Beverly): Jim Hall/Red Mitchell duo (11/4-6); New Black Eagle Jazz Band/Original Salty Dogs of Chicago (11/12); Chet Baker Quartet (11/22-27); Earl "Fatha" Hines w/Marva Josie (11/29-12/4).

Jazz Workshop: Ron Carter (11/1-6); Phil Woods (11/7-13); Yusuf Lateef (11/14-20); Bob-by Hutcherson (11/21-27).

Pooh's Pub: Tiger's Baku (Mon.); Vipers (11/9-13); Napua Davoy w/John Bouchard Trio (11/8); Orchestra Pavon (11/16); Make A Joyful Noise w/Leonard Brown (11/17-19); New England Chamber Jazz Ensemble (11/20).

Michael's: Good local bands nightly; Fringe (Mon.).

Jazz Celebrations (Emanuel Church, Newbury Street): Jazz and jazz-related films Sun. nights; Stan Strickland & Sundance (11/6); Tiger's Baku (11/13); James Williams Sextet (11/20); Search w/Arnie Cheatham (11/27); concerts at six; films at 8:30.

Berklee College Of Music: Jeremy Steig (11/3); Bret Willmot (11/8); Ted Pease and Larry Monroe fall big band concert. (11/10); Circumference w/James Williams (11/14); Herb Pomeroy and the recording band (11/15); William Maloof (11/16); Berklee Jazz Choir (11/21); Bret Willmot guitar ensemble (11/22); Bob Rose and the jazz-rock ensemble (11/29); Berklee Swing Band (11/30).

Jazzline: 262-1300.

ST. LOUIS

University Of Missouri, St. Louis: Melba Moore (11/23).

Kiel Opera House: Billy Joel (11/13).

Kennedy's Second Street Company: Jazz weekends; call 421-3655 for details.

Major Beaux's: Various jazz groups throughout week; call 421-9064 for information.

The Orphanage: Occasional jazz surprises; call 361-5199.

The Upstream: Con Alma featuring Gordon Lawrence (weekends); call 421-6002.

Fourth And Pine: Local and national acts; call for details.

Mississippi Nights: Local and national acts; call 421-3853.

Bernard's Pub: Jazz weekends; call 776-5708 for further info.

Chris Moore Show (PBS-TV): Live and taped half-hour performances by local bands, mostly jazz; weeknights at 10 PM, Sat. night at midnight.

BUFFALO

Statter Hilton Downtown Room: Jonah Jones (11/1-13); Jackie and Roy (11/15-27); Stanley Turrentine (11/29-12/11); live broadcasts on WBFO 11/3, 11/17, 12/1; and on WEBR 11/4, 11/18, 12/2.

Lloyd's Lounge: Live jazz Thurs.-Sun.; Jack McDuff (11/3-6, 11/10-13); Grant Green

(11/17-20, 11/24-27).

Shea's Buffalo Theatre: Todd Rundgren (11/18); Neil Sedaka (11/14).

Trafalmore Cafe: Buffalo Comedy Workshop/Swining Whale Boys (Tues.); Jeremy Wall Trio (Wed.); Spyro Gyra (Thurs.); featured regional and national jazz Fri. and Sat.; big bands and dixieland Sun.; Philly Joe Jones (tent. mid-Nov.); call 836-9678; live broadcasts on WBFO.

Anchor Bar: Jazz Fri., Sat., Sun. with Johnny Gibson Trio with George Holdt, trumpet; Maurice Sinclair, drums.

Belle Starr: Live blues: Albert King (mid-Nov.).

Central Park Grill: Jazz Mon. and Tues.; Carl Cedar, James Clark, Dully Fornes (Mon.); Tender Buttons (Tues.).

Gullistan's Jazz Supper Club: Live jazz (Thurs.-Sun.).

Bona Vista: Jazz and blues; Shakin' Smith Blues Band (Sat.); Spyro Gyra (Mon.).

Starvin' Marvin's: After The Rain (Fri. and Thurs.); Tender Buttons (Sat. and Wed.).

Mr. Tenedbry's: James Clark Trio w/Joanne McDuffy (Sun.).

The Ram: Horizon (Sun.).

SAN DIEGO

Catamaran: McCoy Tyner (to 10/16); Mongo Santamaria (10/18-23); Joe Williams (10/25-30); Stanley Turrentine (11/1-6); Gabor Szabo (11/8-13); Les McCann (11/15-20); TBA (11/21-12/5); Milt Jackson (12/6-11); Eddie Harris (12/13-18).

Albatross: Nova (nightly).

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

S.D. State: Jazz ensemble (11/8).

Back Door: Art Blakey (10/10); Persuasions (10/17); John Lee Hooker (11/5); Gerry Niewood (11/7); Sonny Terry & Brownie McGhee (12/3).

KCR (550 AM, 98.9 FM): progressive radio (daily); "Galactic Zoo" (Sat. nite, imports); "Zootropes" (Sun. nite, jazz); "Fresh Vinyl" (new LPs).

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

UCSD: Flora Purim/Airto/Taj Mahal (10/13, tent.).

Sports Arena: Rod Stewart (12/9).

Educational Cultural Complex: ECC Afro-American Jazz Ensemble (11/23).

Chuck's (La Jolla): Dance of the Universe (Fri.-Sun.); Sammy Tritt Trio (Mon.-Thurs.).

KANSAS CITY

Harris House: Dry Jack/Mike Metheny Quartet (Tues., Thurs., Sat.).

Jewish Community Center: Helen Humes and friends (11/13, 8 PM).

Music Hall: Sarah Vaughan w/Kansas City Philharmonic (11/26, 8 PM).

White Hall (Topeka): Matrix IX (11/20, 2 PM).

Boardwalk (Seville Square): Danny Embrey Trio (Sun. 6-10 PM).

Mr. Putsch's: Pete Eye Trio (Sat. 2:30-5:30 PM).

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

Mark IV: United Jazz Quartet (Thurs.-Sat.); sessions Sun. night.

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

Eddy's South: Greg Meise Trio (Mon.-Sat.).

The Inn: Jim Buckley Combo (dixieland) nightly.

LAS VEGAS

Santa Barbara Club: Benny Bennet's Latin Orchestra (Sun.).

Blue Heaven: Jazz jam (Thurs.-Sun.); Tony Celeste Big Band (Sun.).

Aladdin: John Mayall (10/24); Hall & Oates (10/31); Parliament/Funkadelic (11/3); Chicago (11/18-19); "Grease" (Bagdad Theatre); Aerosmith (11/25).

Harrah's Reno: Dolly Parton (10/27-11/6).

KLAV (1230 AM): Monk Montgomery's "Reality" (Sun., 6-9)

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