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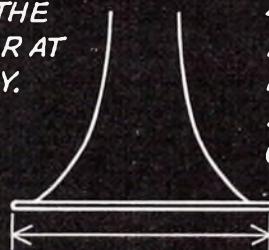
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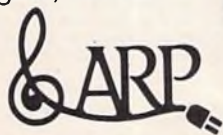
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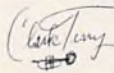
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Success stories in today's world of education are rare enough to warrant attention and applause. This issue focuses attention on—and leads the applause for—several music education success stories and those musicians/educators responsible.

But before we get into that, a word about the Jean-Luc Ponty piece. Ponty was somewhat wary about a **down beat** interview because of possible criticism from us about his successful fusion formula. Not to worry. The interview shows Ponty for what he really is: one helluva musician who has found a way to have many people pay much money to hear him on records and in person—without sacrificing a smidgeon of his musical integrity.

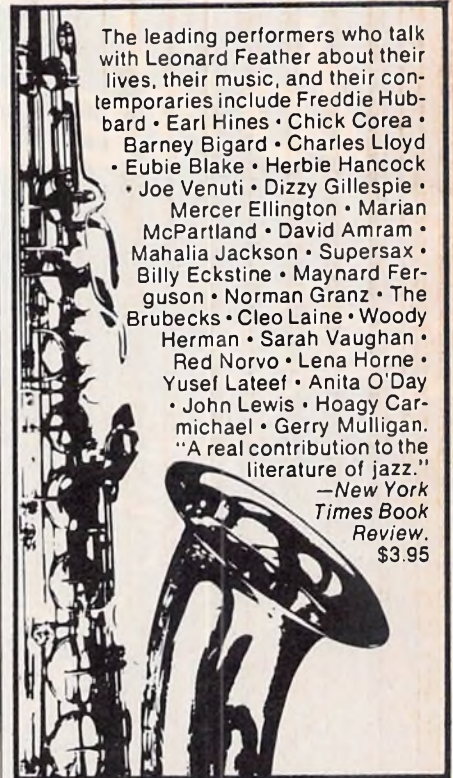
The piece on Billy Taylor and Dave Bailey is pegged principally on their Jazzmobile program and the lessons we can all derive therefrom. First off, it should be understood that the Jazzmobile is a great deal more than some jazz professionals tailgating from a flatbed truck for the amusement of New York's inner city citizens. During its 12 years, the Jazzmobile idea has grown into a working, proved Educational Concept designed to heighten people's consciousness about themselves and their role in society. The concept also serves a very practical purpose in that it makes kids want to go to school and learn.

Along the way, Jazzmobile has found ways and means to communicate with young people by shaping its teaching methods and curriculum directly to the needs of the students while not—and this is so important—not condescending "to these poor kids." Taylor and Bailey and their colleagues assume, for starters, that virtually all strata of society suffer from cultural deprivation—some from lack of money; some from over-abundance; some from racism; some from elitism—and they go from there. For those who believe that their community could profit from the Jazzmobile experience, write to Jazzmobile, 119 West 57th St., New York, NY 10027.

Other successful musician-educator types profiled in this issue include David Baker (Indiana U.) whose concern is to put jazz on equal terms with other kinds of music . . . Buddy Baker (U. of Northern Colorado) emphasizes the need for mus-ed majors to get the right kind of jazz education so they may cope with their future high school students . . . Frank Gagliardi (U. of Nevada-Las Vegas) has a rewarding music student intern program financed in good part by Wayne Newton and other Glitter City show-bizners . . . A Las Vegas expatriate, Wes Hensel (Berklee College of Music) stresses "helping the students find their own individuality and self-reliance." . . . Rusty Dedrick (Manhattan College of Music) is gradually turning his classically-oriented school toward "a more realistic understanding of the needs of the young musician."—that is, at least to give him a fighting chance to earn a living in music . . . Jim Progris (U. of Miami) concentrates on equipping students with a thorough and practical knowledge of the business of music.

Next issue: complete results of **down beat's** 42nd annual Readers Poll plus features on Elvin Jones, Jimmy Smith, and Roy Eldridge; as well as profiles on percussionist Ray Mantilla, trombonist Glenn Ferris. Bill Watrous takes the Blindfold Test. **db**

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Pleasant Dilemma

In his letter "Xanadian Bravo" (9/8) Mr. Adam Nussenbaum was right on with his praise of Xanadu Records and Don Schlitten. However, he was remiss with his failure to mention those other small labels also producing outstanding jazz for the discriminating jazz fans who remain unawed by the newer eclectic, electric innovations (?) being released under the very broad umbrella of jazz.

Some notable labels include Muse, Pablo, Inner City, Creative World, Chiaroscuro, Contemporary, Vanguard, Concord, Halcyon and others. And this does not even get into the treasure trove of reissue albums being released by the various record companies such as Blue Note, Savoy, Bethlehem, Trip, Em Arcy (Mercury) and more. It presents jazz fans of all ages with the pleasant dilemma of choosing between the many LPs available in record shops all over this nation.

In the long run, all of the multitude of segments in jazz will benefit, and for this we should all be thankful.
Marshall Purvis Little Rock, Ark.

Funky Surrender

Why do all of your record reviewers put down funk? I can understand about disco, but why funk? There's really not very much funk on the dial today compared with rock. And who is to say funk is without merit in the light of other musics, e.g. classical, jazz, country, etc. Can you snap your fingers to Beethoven? Can you truck on down with Hank Williams? Can you work up a sweat listening to Charlie

Parker? What other music expresses such humanity, passion and courage as funk? None! Funk is the holiest music on earth today and truly its own reward. Give up to funk, you punk!!! Huh!
Richie Bee New York, N.Y.

Labeling Dispute

I, for one, would like to come to the rescue of the **down beat** reviewers. After reading the letter "Disco Dumping Ground" (9/20), it is evident to me that the writer is a bit confused. He blames **down beat** for "slamming" Maynard Ferguson into a disco category. But what M.F. is doing now is disco. Sure, it is opening up new audiences and expanding his professionalism, but *it is disco*.

You must realize that no one is knocking Maynard. We all know he is the supreme master of the double high C, but when Maynard plays jazz, let's call it that. And when he plays disco . . . well, what would you call it?
Kevin Lee Hooper Westlake, Ohio

Plaudits For Percussionists

I enjoyed thoroughly the issues in which you featured guitarists, keyboardists and bassists. I feel that the limits of these instruments have been redefined in the last decade. I hope you don't intend to exclude the great progress that has been made by percussionists like Dom Um Romao, Collin Walcott, Guilherme Franco, Nana Vasconcelos, Airto Moreira and others. It is certainly true that Airto has received wide

acclaim, perhaps more than his share, but as a whole this new breed of percussionists is overlooked.

David Matthews Austin, Tex.

Tribute To Barnes

This is an appreciation of George Barnes the teacher. Certainly George was one of America's greatest (and surprisingly unheralded) jazz guitarists, a guitar player's guitar player who explored his instrument completely. He could attack a note 50 different ways: he could play like a clarinet, a horn section, a bebop trumpeter. He had it all: dazzling chord solos, liquid and intelligent lead lines and masterful exposition of melody. He was a complete musician: an arranger, a vocal coach; he played piano, could show a violinist the right fingerings . . . he knew it all.

And at 56 he was in full stride. When I talked to him a few days before his death, he had just finished 50 new masters for his mail-order catalogue of chord and lead solos. He had just put together his own studio for recording and for music lessons. He was writing a book of reminiscences about music and musicians, and anyone who got to know George was treated to his incredible fund of stories, always a delight to hear. He was composing a cycle of related instrumentals. At twice my age, he had three times my energy . . .

We will miss him terribly. And we are all much richer for having known him. When I sing I'll be singing for George and trying to make my music worthy of him.
Greg Hofmann San Francisco, Cal.



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Brownie Saluted



Hardman, White, Curson and Owens blast out tribute

NEW YORK—For all his glory, Clifford Brown rarely gets "tributed." His feats are legendary; his passing well-noted; his recordings are prized possessions and their reissues on Trip, EmArcy (Mercury) and Columbia sell comparatively well. But few have offered a musical toast in honor of the great trumpeter.

That's partially why producer Jack Kleinsinger, in his fifth season of "Highlights In Jazz," brought three of Brownie's trumpet scions to the stage of New York University's Loeb Student Center here recently. Jimmy Owens, Ted Curson and Bill Hardman all paid their respects to their "teacher" by performing with a superb rhythm section made up of Harold Mabern, piano; Chris White, bass; and Warren Smith, drums. Others aboard were Junior Cook on tenor, Nick Brignola on baritone and Helen Merrill, vocals.

Max Roach, co-leader of the great 1950's Quintet with Clifford, made a special appearance to reminisce with the audience about some moments he spent with his friend on the road, "where the money would get funny." He then sat at his drum set and performed *South Africa*, *Goddamn*, a piece that deals with the vocalizations of African tribal chants as well as their rhythms.

Mabern had reverently inaugurated the entire program by coming out unannounced to solo on Benny Golson's loving tribute, *I Remember Clifford*. It set the theme and the mood for the evening of Brownie associated tunes. Curson and Brignola did *Delilah* and *Pent-Up House* while Hardman and Cook performed *Minority* and *Jordu*. Owens, feeling not at all well, offered *Laru* with Mabern only, and *Joy Spring* and *Blues Walk* with Smith and White added. Ms. Merrill sang a pair of tunes in good voice.

Reverend John Gensel, the minister to the jazz community, offered his own pertinent remarks immediately prior to the finale, an all-out blow on *Cherokee*.

The SRO crowd was on its feet at the conclusion of the three-hour performance. "I could have stayed for another three," one woman announced as Kleinsinger bade her farewell.

ECLIPSE JAZZ SHINES ON

ANN ARBOR, MICH.—Eclipse Jazz, a series that operates under the auspices of the student-run and financed University Activities Center of the University of Michigan, is in the midst of a third season of innovative jazz programming.

As Eclipse spokesman David Cooper says, "We view our purpose as educational. Our concert series is designed to break even, directing as much of our revenues to the artist as possible. Our series is designed around the goal of establishing continuing jazz patronage in the entire southeastern Michigan area.

"We start our season presenting commercially viable artists (e.g. Jean-Luc Ponty) and use profits from that concert to pay for performers that are less viable commercially, such as the Art Ensemble of Chicago. Also, audiences that are exposed to more accessible types of jazz are more tempted to experiment with less familiar music.

"This year we have been assisted by a grant from the National Endowment for the Arts, which has enabled us to lower ticket prices to the \$3.50 range for most of our shows."

So far this year, Eclipse has presented Ponty, Sonny Rollins and Dexter Gordon, with the Art Ensemble of Chicago and Oscar Peterson yet to come.

Eclipse also presents a series called "Bright Moments," which features artists like Leroy Jenkins, Oliver Lake, Air, and Rodney Jones in concert workshops.

Morello's Comeback Trail

NEW YORK—Drummer Joe Morello is about to embark on a playing tour of New York-New Jersey venues after being unable to work for almost a year.

Morello, who was the drummer for the Dave Brubeck Quartet during its near-quarter-century of existence, has been sightless in his right eye for some time, and has "residual" vision (about 15%) in his left. The fact that he has any vision at all is due to two major surgical procedures that he is justifiably proud to have come through. The resultant lay-off of work was due to the fact that doctors advised against any increased activity that might detach the retina.

Joe did do clinics at the U. of Wisconsin-Eau Claire where he met keyboardist Noreen Grey. "She really can handle her axes," Morello told *db*. "No sexism intended, she will be your next fine woman pianist."

Playing with Noreen prompted the group idea. With Freddie Haas, tenor sax, and an as yet unnamed bassist, Morello will do a benefit for the Guide Dog Foundation in Smithtown, L.I. on November 26. "They were so kind and they are doing one hell of a job in getting sightless people together with guide dogs," Joe explained. "I spent four and

a half months training with an animal."

Two Generations of Brubeck will also appear with Joe sitting in from time to time.

"I want to play some of the clubs to break in the group," Morello went on. "Then concerts. I feel the concert audience is better; there are less disturbances." Morello has appeared recently with Marian McPartland in a reunion, and with JoAnne Brackeen, both at Gulliver's in West Paterson, N.J. Along with Brackeen there were Haas, Kenny Swindler on trumpet, and Frank Tusa, bass. "The idea of using two horns excites me," Joe said. "With Haas and Swindler I got a big sound. I'd like to record such a group, maybe at Gulliver's, but the room might have to be evacuated for the equipment. I'm trying to get Teo Macero to look at the place for me."

The "comeback" thought had entered Joe's head about the same time he was asked to guest, unannounced, at the 1977 Newport Jazz Festival/New York's drum night. After that, Associated Press did a story that was picked up nationally. "I still get clippings on that one from students and friends across the country."

Historical Journey

NEW YORK—Pianist Jim Roberts, has encapsulated a history of jazz and is presenting the program in school auditoriums throughout the city.

The history, and it is indeed "his story," is the traditional, how-jazz-came-up-the-river improvised at length. This allows the soloists their due, and they are good. A presentation of the program was given at Roberts's regular haunt, the Village Corner, with Allen Fallek, trumpet; Pete Yellin, alto and soprano sax; Dennis Drury, trombone; Jimmy De Angelis, guitar; Michael Fleming, bass; and Eddie Crawford, drums.

There is a break from the riverboat trip up the Mississippi. It goes like this: Joplin rags, to

New Orleans funerals, to Original Dixieland Jass Band, to Louis Armstrong, to Kansas City, to Swing, to bebop, to Miles, Brubeck, Corea... and Rocky? With all the jazz-rock to choose from Roberts chose a flashy dollar-magnet. He's telling us something and the point is well taken.

Roberts, himself, is a fine pianist, having appeared most fruitfully with Howard McGhee and Joe Carroll.

There is a total of 10 examples of jazz in this compendium, ranging from the traditional *Oh, Didn't He Ramble to Spain*, making all familiar stops in between. All of the arrangements are by Roberts; none are carbon copies, all are fresh. After all, who could replace Satch's *West End Blues* intro? Who would want to?

MIDWINTER CLINIC ANNOUNCED

DENTON, TEX. The Mid-Winter Combo/Improvisation Clinic will be held at North Texas State University January 1-5, 1978. The clinic will be directed by Jamey Aebersold and will feature clinicians Rufus Reid, Jack Petersen, Ed Soph, Dave Liebman, David Baker and Dan Haerle among others. North Texas State and its director of jazz studies, Leon Breiden, are co-sponsoring the event along with the Summer Jazz Clinics.

The clinic will coincide with the annual convention of the National Association of Jazz Educators, which will be held in Dallas Jan. 5-7.

Jazz News

JAZZ INTERACTIONS TURNS 12

NEW YORK—Jazz Interactions, the non-profit organization made up of musicians and devotees of the art, celebrated its 12th year of existence in the traditional (for them) manner.

Held at Storyville, the nightclub run by JI executive director Rig-mor Newman, an all-star bash took place recently. There, in three rooms, two on the street floor (at Frank's Restaurant) and one in the club itself, some of the participants of the passing New York scene played. Some were in their regular contexts, others filled in star-laden sessions, and still more played solo.

Veteran Miss Rhapsody, Viola Wells, sang her way through some blues and older tunes with the Harlem Blues Band featuring trumpeter Francis Williams, among others. George Kelly's Jazz Sultans played some and Helen Humes did a set backed by Gerard Bedini, Jerry Wiggins and Major Holley.

Talk about sharp contrasts. The next two sets featured Mihal Richard Abrams, George Lewis, Steve McCall and Leonard Jones, followed by Richard Beirach and Eon with Frank Tusa and Eliot Zigmund. All were well-received, but it was up to Billy Taylor, who along with bassist Victor Gaskin, broke up the downstairs Storyville. Taylor took an extended a cappella solo that caused much cheering. Norman Mapp sang a couple of tunes with Taylor.

Still more pianists filed in after BT. Hilton Ruiz, with Walter Bolden and Joony Booth did a set, and Albert Dailey soloed later. Vocalist Leon Thomas delayed the start of his fine set to allow Babs Gonzales some time to stagger his way through two tunes. It's too bad that Gonzales can't perform, nor even walk around, more soberly. His talent could be as intense as it was during the bebop era.

Meanwhile, upstairs at Frank's place, Harold Ousley did his usually masterful performance followed by Charlie Rouse with Claudio Rotiti on trumpet. Alan Brofman followed with the french horn of John Clark. Joe Newman led a fine quintet with Frank Foster's ensemble following. Foster's group contained some of the brightest moments of the entire evening. With Daniel Humair, visiting from France, on drums, Kenny Rogers, baritone sax, Charlie Magee, trumpet and Andy Bey doubling on piano and vocals, the small band rocked the house.

Emanating from a back room were the sounds of Billy Hart, Hannibal, Lew Soloff, Joony Booth, Hilton Ruiz and Chico Freeman all in one group. Robin Kenyatta's group, Horacee Arnold's, and Sudan Baronian's Taksim also performed back there. David Chesky's band, a Monday night mainstay at Storyville, closed the evening upstairs.

St. Louis Jazz Week

ST. LOUIS—Mayor James Conway has officially proclaimed Nov. 14-21 Jazz Week in St. Louis. This coincides with several events the St. Louis Jazz Society have planned for that week. Though many details were sketchy at press time, a free concert of local talent covering several different styles of jazz is scheduled for Nov. 19 at the Kiel Opera House. Slated for the concert are Singleton Palmer, the St. Louis Sinners, the Randy Holmes Quintet, the Gateway

City Big Band, the St. Louis Jazz Repertory Company, George Hudson, From This Moment On, the David Hines-J.D. Parran Ensemble, and No Commercial Potential.

On November 20 a St. Louis Jazz Society Benefit Dinner will take place at the Breckinridge Pavillion. At this event special tribute will be given to two of the area's most esteemed and ground-breaking jazz disc jockeys, Jesse "Spider" Burks and Charles Menees.

Garner Songbook

GREENWICH, CONN.—Cherry Lane Music has announced the publication and release of *The Erroll Garner Songbook*, "the first definitive collection of the late pianist-composer's compositions."

Sy Johnson adapted the arrangements in the 96 page book which contains 20 selections. It also includes a biography, discography, performance suggestions and many photographs spanning Garner's career. With

divisions into swing, ballad and Latin selections, the book features such favorites as *Misty*, *Dreamy*, *Shake It But Don't Break It*, *Left Bank Swing*, *Passing Through* and *Mambo Carmel*.

Garner himself developed the folio before his death and he approved all of the arrangements. Johnson was Erroll's personal choice as annotator. It was produced in cooperation with Octave Music Publishing Corp., Garner's publishing company.

potpourri

New jazz programs will be getting under way at **Elektra/Asylum**, heretofore a rock label, under the direction of **Don Mizell**.

Robert McCormick has published *Homage To Harry Partch* through Kendor Music, with complete score for four tom-toms, bells, suspended cymbal and tam-tam.

Ray Charles recently taped a show for *Sesame Street*.

Marlena Shaw has taped *Don't Ask Me To Stay Until Tomorrow*, the theme song from the new film version of *Looking For Mr. Goodbar*.

United Artists and **Bob Skaff** have swung a deal to distribute the Italian label **Pausa**.

Monk Montgomery and a task force from the **Las Vegas Jazz Society** have met with **Jimmy Lyons**, **Patrick Henry**, and other San Franciscans in an effort to form a sister organization, the **Bay Area Jazz Society**.

The fifth annual convention for the **National Association of Jazz Educators** will take place January 5-8 at Dunfey's Royal Coach Inn in Dallas. **Dr. Tom Ferguson** (Arizona State University) is president of the organization, and trumpeter **Don Jacoby** is convention chairman. Appearing in performances at the event will be **Dizzy Gillespie**, **Elek Bacsik**, **Matrix IX**, **Paul Smith**, **North Texas State One O'Clock Lab Band**, **Matteson/Phillips TUBA JAZZ Consort**, **U.S. Navy Commodore's Band**, and the **North-ern Illinois U. Jazz Ensemble**.

Stevie Wonder is slated for a two-hour Christmas special on CBS-TV.

KBCA-FM in Los Angeles did their fourth consecutive live broadcast of the Monterey Jazz Festival.

JAZZ AT THE AXIS

NEW YORK—The latest in loft jazz scenes is to be found in an art gallery here. Axis is a new weekend club that serves as art gallery at all other times.

Located in New York's SoHo (south of Houston St.-pronounced HOW-ston) district where many such galleries are located, the M. Elson Gallery opened its doors some months ago to avant garde jazz and has branched out into other forms of the music. The artwork that adorns its brick walls features all manner of paint and palette styles, mostly centered around a neo-impressionist school. There are painted sculptures and sculptured paintings as well. The setting is very conducive to listening, as tables and chairs are set up to accommodate the crowds which pack the place each Friday and Saturday night. There is a listening area in the rear of the ample street level loft.

Cappucino is served with cake and light snacks until a liquor license can be obtained. But the music is the message. The acoustics are perfect with little or no amplification necessary. The performers who have appeared at Axis rank among the finest in the profession. Arthur Blythe, Bobby Hutcherson, Sun Ra, Paul Bley, Steve Kuhn, Pat Metheny, Glen Moore, Paul McCandless, Richard Beirach, Dewey Redman, Cedar Walton, the Revolutionay Ensemble, Ryo Kawasaki, Julius Hemphill, George Lewis, Mihal Richard Abrams, Oliver Lake and John Scofield have appeared separately or together.

Recently, cable television invaded Axis to the mutual appreciation of the audience and Marvin Elson, proprietor of the gallery. "Jazz Changes" is the name of the program broadcast every week on Channel J and it is taped weekly at Axis.

Michael Protzel, producer, Evan Kaeser, director, and Deborah Friedman, associate producer and emcee, have put together a worthwhile series airing at 11 p.m. on Fridays. The first programs featured Charles McPherson with Barry Harris at the piano. McPherson's soaring alto reached for the high-beamed ceiling as the hand-held camera whirled about the place picking up the fleeting hands of bassist Michael Fleming or the sweating forehead of drummer Leroy Williams, but never the hearty hands of Harris. Other than that lapse the taping went well with McPherson laying out some blues a la Charlie Parker (*Visa*), bossa nova (*Samba de Orpheo*), '50s balladry *par excellence* (*I'll Never Stop Loving You*) and rapid fire bebop *Cherokee*.

The club continues to operate weekends but Elson said that he intends to expand to "longer weekends because the people seem to like coming here." The TV shows are for those with Manhattan cable television hookups only.

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JEAN-LUC PONTY

Synthesis For The Strings

by tim schneckloth

As 1977 draws to a close, Jean-Luc Ponty continues to front one of the most popular fusion bands in the history of the genre. *Imaginary Voyage*, released in 1976, spent a long time in the upper reaches of the jazz charts, and *Enigmatic Ocean*, Ponty's newest album, is still selling briskly.

Ponty's success is a function of his own tightly prescribed group concept—engaging melodies, a hard rhythmic base and a singularly clean combination of electronic colors. The instrumentation is almost the same as the original Mahavishnu Orchestra's, but Ponty's use of the tried-and-true structure is somehow lighter, warmer, more romantic and accessible. He seems to have hit on a formula that allows for commercial popularity as well as, hopefully, artistic growth.

Ponty's current method didn't crop up overnight. The details of his long experience with diverse musics are well known: classical training at the Conservatoire National Supérieur de Musique in Paris, three years with the Concerts Lamoureux Symphony Orchestra, jamming in Paris with expatriate bop giants, the formation of his own first regular group (Experience) and stints with Frank Zappa and John McLaughlin. But out of all this activity, his present situation seems to be the one he has found most satisfying. Ponty now exudes a kind of peaceful enthusiasm when he speaks of his group and the current phase of his career.

"It's worked out much better than I could have expected," he says happily. "I can't compare it to other bands I've been in because the concept is like night and day—it's that different. I'm a different person now. I've really been together for the last few years since I started the band.

"I finally had a concept in mind where I could use the whole knowledge I have of all kinds of music—the experience I've had in classical music, jazz and my few years with the rock bands.

"Experience, my other band, was something else. It was a free jazz adventure. I was kind of holding things together, but without the involvement I have now with this band. I've already explained that I broke up Experience because I wasn't fulfilled at all. On the contrary, I was very frustrated by that formula—which was no form. With this band now, it's hard for me to believe that it's worked so well, that I'm so happy."

What makes Ponty happy is a tight, structured, well-rehearsed and fluid ensemble sound that is the result of a lot of work on the part of band members and leader alike. "I write all the parts out first," Ponty explains, "like in classical music, with the same approach. The amount of structure depends on the mood. There are arrangements in which I just give chord changes to the bass and an indication of what kind of feel I want on the drums, and they're free to play it. But if it's a suite, like *Imaginary Voyage*—where I start off the first part in a classical, really, approach—I write out all the notes, even for the drums.

"I bring the parts to rehearsal, have every-



NORMA JEAN ANSEL

body read them and see how they react to them musically. If they're far from what I expected, I try to explain to them what I want. It's like how a classical composer comes in front of a symphony orchestra and gives indications of how he wants that piece played. You have to communicate.

"In 95% of what I'm writing, though, there is room for solos, which are in the traditional jazz formula. I give chord changes to the rhythm section and we improvise on that structure. But it is structure."

SELECTED PONTY DISCOGRAPHY

ENIGMATIC OCEAN—Atlantic SD19136
 IMAGINARY VOYAGE—Atlantic SD19110
 AURORA—Atlantic SD18163
 UPON THE WINGS OF MUSIC—Atlantic SD18138
 CANTALOUPE ISLAND—Blue Note BN-LA632-H2
 PONTY/GRAPPELLI—Inner City 1005
 SONATA EROTICA—Inner City 1003
 OPEN STRINGS—BASF 21288
 SUNDAY WALK—BASF 20645
 with Mahavishnu Orchestra
 APOCALYPSE—Columbia KC-32957
 VISIONS OF THE EMERALD BEYOND—Columbia PC-33411

In a tight electronic format like Ponty's, arranging means more than note selection and dynamics. Since the work of Allan Zavod, Ponty's keyboardist/synthesizer player, is a big part of the group's sound, the discovery of the right synthesizer tones is a factor in the arranging problem. The solution is worked out through experimentation. "I asked Allan, for instance, if he could come up with a sound as warm as a horn on *Imaginary Voyage*. Since we don't have a horn in the band, that's an element that would be interesting. So he worked on it, and the next day he came up and said, 'Hey, listen to this.' He let me hear three different sound combinations that he had worked on. We finally agreed on one that would be most appropriate."

Jean-Luc is not quite ready to expand the band's colors by experimenting with the instrumentation, though. His one change has been the addition of a second guitarist, Jamie Glaser, who trades solos with longtime Ponty sideman Daryl Stuermer. This development stemmed from an idea Ponty had for *Enigmatic Ocean*. "I had heard Allan Holdsworth on albums and was really amazed by his playing. I had written a piece, *Nostalgic Lady*, for the new album, and at the time I was writing it, I was hearing Allan Holdsworth playing on it. So I called him to do the album and I just happened to be right. He played a fantastic solo and he told me himself that he thought it was his best solo of the record.

"I wanted to add another voice, because I knew I was going into a more fully orchestrated sound. . . . And I've chosen the guitar just because I love the combination of electric or acoustic strings together. The fact that the guitar can play chords and rhythm as well as lead lines is a fantastic, exciting advantage. It's not like having one lead guitar and one rhythm guitar. It's having two guys of equal talent who are different.

"Since Allan wasn't available for touring, I looked for somebody else and got Jamie. He's from Long Island and is fresh from the Berklee College of Music. In fact, he was introduced to me by Steve Smith, my drummer.

"I've thought of even more instrumentation but I'm not ready for it quite yet. I just want to wait. When it comes, it will come naturally as a concept."

As things are now, Jean-Luc has enough problems keeping a six-piece band running smoothly on the road. In this age of high amplification and sophisticated listeners who are used to a technically brilliant recorded sound, even the logistics of moving the equipment present a lot of difficulties.

"I don't like to get into anything crazy," Ponty laughs. "In the rock field it gets to a point where it's total circus. It becomes part of the show—who is going to have the most trucks. That's ridiculous. But there's the other extreme of not taking *any* of your own equipment—that's bad too.

"We try to have the best conditions possible. For a violinist there's no standard equipment that you can pick up anywhere. It's after years of experience that you choose specific

equipment, and it's a custom combination of amp, speakers, P.A. and so forth. I have to carry all that around. Since it's heavy, I have to have people carry it for me, or else my hands are no good for performing."

After years of experience, though, Jean-Luc has made a sort of peace with the American road and seems to cope with it easily. "I've toured under all kinds of conditions," he explains, "including the worst. It's better now. It's unbelievable how much responsibility there is; the organization is so much bigger. But finally it's all for the best. The end result is that I have so much more time to focus on my music."

"Years ago, I had to take care of everything myself—no roadies, no road manager. It took away a lot of my time. But now, having people to work and take care of little things, I can just hit my room as soon as we arrive anywhere and start writing or practicing. I don't have to worry too much. If there's a problem, they always come to me, of course, for some kind of heavy decision. But basically, it takes away the pain of the road. It's a structure that comes from rock bands more than what jazz bands are used to, but it's required by the fact that we carry a lot of equipment with us."

The subject of equipment seems to hold a certain fascination for Jean-Luc. Through the '70s he has been heavily involved with electronic sound modification, and his experimentation has had some of the aspects of a quest. "I've tried everything that's been invented. I've spent time in the shops trying all sorts of weird things and have made a selection of the devices that were most successful with the

"I've been fighting all my life for my instrument. The level of success and achievement now, with my band, is not only a personal success, but it's also a success for the instrument. That makes me doubly happy, because it really brings the violin to a high status, where it should be."

violin."

The devices in his arsenal include Echo-plex, wah-wah and phase shifters. The only recent addition has been an entirely new instrument. "I just added a new violin—a five-string violin by Barcus-Berry. The extra string is on the low end—a low C. So it combines the viola and violin together; it has a range of both combined. It's great. I was writing many pieces where I would have only one or two notes going lower than the lowest note on the violin. So I used to have to switch back and forth from the violectra, which is like a bass violin. So I was handicapped. But with this new violin, it's great, because it just gives some extra notes and still has the violin range."

Ponty's sonic experimentation has reached a sort of lull, however. "There's probably more to explore. But I certainly have reached the sound I was looking for, with which I've been working for the past few years. Especially since I've had this group—I haven't changed much since then. Not that I'm going to sleep on it and be satisfied with it forever. But I'm satisfied until I can find something better."

"I tried running the violin through a synthesizer once, and it sounded like a synthesizer. I don't see the interest in that, because I have a guy to do that in the band. I'm not interested in reproducing another instrument's sound with the violin. What I'm interested in is creating sounds that can *only* be made with the violin. Using the various devices, the sound is very different from what it would be using the guitar with the same devices."

Even with the sonic variety opened up by the electronic revolution, some have complained of a sameness in pattern and sound in current fusion music. For his part, Ponty has said that when he was taking a freer approach to music, he was more likely to fall into clichés. Now, he feels, that's less of a problem.

"Cliches—that happens to any musician, even the biggest genius. I have heard them play patterns, with different bands, that were pretty much alike over the years."

"It all depends on what I write," he continues. "If I write the same kind of chord changes in every piece or every album, of course, it can be very easy to become clichéd. But so far I've been careful—well, I wouldn't say careful. I just like variety anyway."

"There are some pieces where the chord changes are pretty unusual. And that's a bigger challenge and a better way to avoid clichés than playing free-form. When you don't rely on any structure, you really have to be a super-genius to invent something new every time you play."

Composition is something that Ponty approaches in a fairly loose manner, however. He prefers to let the muse come in its own way, in its own time. "It could be anything," he says. "It comes when it comes. I just let inspiration work."

"The side of music I am most sensitive to is emotion, feelings. If it comes by inspiration, it's more in that vein because it can be a reaction to some experience. That's the way I like to approach music. I don't like to say, 'Well, I have to write because I have an album to deliver on such and such a date.' Certain musi-

cians are able to do that, which is nice, in a way. But sometimes the result is pretty mechanical, very technical. It becomes pretty sterile."

"I've been lucky to be inspired enough to come up with the music for four albums. I had to delay the last one because it took some time to digest *Imaginary Voyage* and recharge my creative batteries. In fact, it took me a year, and I was supposed to deliver the album sooner—I don't know how late I was. But I'd rather do that than give the album a schedule."

Part of the appeal of Ponty's compositions comes from his good ear for riffs and bass lines. The compositional bottom has been a concern of his for a long time. "Thinking about it," he reminisces, "what probably helped me was just getting interested in the bass myself. Years ago, when I started getting interested in jazz in Paris, I would go jam in clubs. Since the bass is a cousin to the violin, I became interested in it and jammed on the bass sometimes. I listened to the bass players with as much interest as if I had been a bass player myself. That's how I got an idea of what a bass line should be in a band."

Tunes come to Ponty in many other ways, though. "It can be a bass line, a riff, a melody. I usually work at home during breaks, at a table, using the piano as well. Then I develop the idea into a longer piece."

"Sometimes different ideas will come together. Like *Renaissance*, on *Aurora*, which is an acoustic piece. That all came together at once. I heard the orchestration; I knew I wanted an autoharp for that string sound, to-

gether with violin and harmonies on acoustic guitar. It all came at once. I was on a plane at the time, and I got a piece of paper and wrote it all down. That's usually what I do whenever an idea comes."

A tune like *New Country* (from *Imaginary Voyage*), with its country and western feel, can come directly from a specific experience. "I'll tell you, any violinist in the world is aware of country music. I would say that any classical violinist in the world, by curiosity, is always interested in *anything* played on the violin. . . . I wanted to hear a country show and I went to see one in Anaheim with Merle Haggard and Doug Kershaw. I was surprised to see that their concept of using electric instruments and P.A. was very close to that of contemporary bands."

"Anyway, I'm not too crazy about country music, but being a violinist, I was interested to hear Doug Kershaw and Vassar Clements, whom I discovered later. A lot of people would ask me, especially in the South, if I had ever played country music. And I said no, I've never played any bluegrass or anything, because it doesn't belong to my folklore, my roots. But that country show gave me the idea of doing a piece that would be very violinistic. It's very rare that I'll write a piece *on* the violin. But for that one I did—it *had* to come from the violin. Nevertheless, I was not going to do a pure country tune, so it starts in fast with a funk rhythm. . . ."

Jean-Luc draws from other sources in his past, even though he doesn't get a chance to listen to as much music as he would like. "It's a question of schedule. I literally don't have

time to really sit down and focus on concentrating on other music."

"When I was doing two or three concerts a month six years ago, I had more time to go out to movies and enjoy myself, but I was frustrated because I wasn't playing enough. Now it's the contrary. But I don't complain about it."

"As a producer, I have to follow my albums. That is, when we're finished recording and the band goes home, I stay in the studio for a week or two to mix the tapes, follow the art for the cover and what's going to be written on the back. These are details that take time. I have a family, and since I'm home for only half the year, I have to take care of them."

"Nevertheless, I take tapes on the road, and what I come back to most often, I would say, is classical music. That's because I have to listen to something different from what I'm doing. And it's mostly a French composer named Olivier Messiaen. This guy is still alive, and he's a genius. He found out about the modes in the early '30s and it's unbelievable how close he is to jazz musicians. He was even accused by some classical purists of getting too far away from traditional music. He was very interested in Indian music and he has written books about it; also Indonesian music, music from all over the world. I never get tired of listening to him."

"But musicians in all fields are breaking barriers now. Life is about breathing and going different places."

Jean-Luc's musical popularity has translated into a more important role for the vio-

BILLY TAYLOR and DAVE BAILEY

Magnetizing The Arts

by arnold jay smith

Living and working in a city like New York is unique since the Apple has more of everything than any other place in the world. With more of everything comes more of the detrimental-to-life factors like crime, poor housing, bad air and angry folks. But every sickness has its medicine. And often the bitter pill can taste sweet.

Jazzmobile, a non-profit result of HARYOUACT (Harlem Youth in Action), is a trailer, a wagon, or a float, as Jazzmobile president Billy Taylor calls it. Aboard this four-wheeler have sat the most praised musicians in the world.

What does Jazzmobile have to do with crime and poverty? Here is an organization bringing music, principally jazz, to a segment of the population of N.Y. whose cultural heritage jazz belongs to. The black and Hispanic areas needed the wagon originally for "cooling off" moments in their usually hot summers. And when neighborhoods needed funds for self-betterment and chose block parties as their medium, Jazzmobile was there to help. But Jazzmobile is much more—so much more that it took Taylor and executive director S. David Bailey about two hours of talk with *db* to delineate its programs.

A word about the principals: Billy Taylor—pianist, composer, arranger, orchestra leader, lecturer, spokesman for jazz—is now Dr. William Taylor, having received a PhD, recently.

S. David Bailey is Dave Bailey, former drummer, principally with Gerry Mulligan. He is also a composer, producer, pilot and flight instructor. The last two qualifications loom as major requisite functions for his Jazzmobile duties. He flew fighter aircraft in WWII (for buffs, P51s and P39s) and has the FAA ratings as instructor for all manner of craft from single propeller through multi-jet. The organization and daily running of the Jazzmobile show is in his capable hands.

Actually, Jazzmobile was formed when Taylor, wanting to bring some culture to Harlem youth after it was cut out of the original HARYOUACT, pressed his big band (he had just recorded with Oliver Nelson at that time)

JAZZMOBILE



"The float" at Duffy Square, New York City

to play in the street. "It was to be a one-time-only performance, but you know what happens when we get a bug in our heads," Taylor said. What happened was that the artists who had been consulted regarding the value of the arts for HARYOUACT, and then totally disregarded out-of-hand, became incensed and formed the Harlem Cultural Council. "The Council was looking for visibility, and the float seemed to be just the thing," Taylor went on. The float was not the idea of the principals of Jazzmobile, but of the World's Fair, N.Y. 1964-65 Corporation, who had Greyhound design one for the Dept. of Sanitation Band under Paul Lavalley, which toured the Flushing Meadow Fairgrounds for two years. "Some of our original board members saw that that float was so vastly popular at the Fair that they quickly pressed for one for us. Greyhound was not willing to lend us theirs, but Ballantine Beer got us one."

From such humble beginnings, as the story books tell it, came the world-renowned wagon that has seen the likes of Jimmy Heath, Lionel Hampton, Ernie Wilkins, Herbie Hancock, Duke Ellington, George Benson, Dizzy Gillespie, Art Blakey, Thad Jones and Mel Lewis, a veritable who's who of jazz. As they branched out into other areas of the city, state and country, other artists came to play. Tito Puente, Eddie Palmieri, Candido, Machito and, most recently, the Cuban percussion group Los Papines have played aboard the wagon. David Amram, who played with Los Papines in Cuba, sat in with them again. "No politics. Just music. That's what Jazzmobile is all about," Amram later told a nationwide television audience.

Taylor: The float doesn't just suddenly appear. We are invited by block associations. We wanted a liaison between us and the neighborhoods because we wanted an ongoing relationship. We told them, "It's your party. We'll produce the concert. You have to get the permits, etc." It started with us doing a parade, New Orleans style, drawing the peo-

ple, Pied Piper style, to the area. Then we'd set up and play.

Smith: When did you move into other cities?

Taylor: Almost from the first year. We took Cannonball Adderley up to Connecticut because we didn't want to be just a local unit. We felt there was a need, and we were, indeed, invited. But the problems were different for each city, so it was a few years before we went out of town again. We wanted to make sure the sound was right and that the reception was properly respectful for the musicians.

We haven't, as yet, set up satellite units elsewhere, but that is not beyond our scope at this time. Others have been using our name, but all illegally.

Smith: When did Jazzmobile begin branching out to other forms of music? Was it accidental?

Taylor: No, it was intentional because our concept of what jazz is may be a bit more universal than many people's. Dave and I have many differences as to what constitutes specific areas of jazz. But, again, we respond to the neighborhood itself. One neighborhood may ask for Sun Ra, as one did. Another group may ask for Tito Puente, as another did. If we can't get one, then we suggest another in that style. We try to match the music with the neighborhood. We combine our thoughts about the neighborhood with their requests.

Bailey: I think that's a salient point. Sometimes we are criticized for having a myopic view of what jazz is about. It is never Jazzmobile imposing its will, but a response to what the music is. We have had Norman Connors as well as Sun Ra, and a lot of mainstream.

Smith: If they ask for, say, the Commodores or some other funk or soul group, would you get them?

Taylor: No, not exactly. We say to them that we are not in the popular area, per se. The closest we have come has been Les McCann or the soul/jazz concept. We think that groups like the Commodores have enough of a plat-

form to work from without us. We take people like Herbie Hancock, who, before he was able to support a group on his own, was a leader on Jazzmobile. We also take sidemen and give them a forum. For example, Joe Farrell was a sideman on so many sessions. I mean, he worked with everybody as did Ron Carter and Herbie. You saw Lee Morgan's or Donald Byrd's group featuring Herbie. Sometimes their names weren't even mentioned. What we did was give them their own concert at some point. Then when they got famous, like Freddie Hubbard, they wanted to play with us again.

Smith: The sidemen and the leaders also "pay back" by participating in workshops and clinics. Please talk about some of those.

Taylor: From the very first concert it was apparent that all jazz musicians who were that close to their audience were going to have to deal on musical and non-musical levels with that audience. People came up to me at the piano and asked, "Hey man, what is that you do when your hands cross over each other?" Or they'd go up to the drummer and ask what he did at a particular moment, because now they were behind him; before they were always in front. They'd get questions about coordination. There were specific questions that came from people other than kids, from pros and semi-pros who had never been that close to musicians they had only heard on records. Musicians would end up giving master classes and clinics right there on the street! They'd explain weights of drum sticks, talk about reeds with saxophonists, exercise books with pianists. Finally we threw our hands up and said, "Wait a minute, we can't deal with this on the street!"

That did *not* lead directly into the workshops, but it did lead directly into the schools. So the next program was a lecture/concert which demonstrated the many styles of jazz and related them to where we thought the kids were. We might start off with *Work Song* or a spiritual or with anything they were familiar

where musicians like Jimmy Owens and Jimmy Heath, and others, actually developed a style of teaching that is now being imitated all over the country.

It's a very pragmatic approach toward how to play jazz. These guys are saying, "This is what is needed." Many say the same things any music teacher will tell you, but they say it in a way that's in the language of, and immediately communicates with, people who come to them with the attitude of, "Hey, I don't want to go through all those other things; I just want to blow." The instructors in turn say, "In order to reach this stage, you have to do certain things to control the vocabulary, basics."

[The workshop program started at an opportune moment in the history of the N.Y.C. school system. Intermediate School 201 was interested in utilizing, on an experimental basis, their entire plant. Again, it was the community that asked Jazzmobile in. Jazzmobile decided that it could best use the entire week, not just the school day, to implement its programs. It began on a Saturday, and Saturdays have been traditionally set aside for them ever since.

The programs were conducted by bassists Chris White and later Paul West. Originally, they envisioned certain elements that, from musicians' points of view, were requisites. From a loose program evolved the following: Harmony and Theory, Reading Proficiency, Instrument Technique Development, and Ensemble. The faculty now stands at about 20 practicing professionals with three consultants. While there is a syllabus, it is up to the individual instructor to deal with his classes on a personal level.]

Taylor: I wouldn't expect Charlie Persip to teach the same way that Freddie Waits teaches, jazz being so personal an idiom. When we began to organize this in a more school-oriented fashion, Dave took over with his background in flying school teaching. We devised lesson plans, but they weren't so struc-

order for anybody to get anything out of it. One-on-one is the best of all possible worlds. But since that's not feasible we tried to test, group and evaluate in order to put people in groupings where they are comfortable and the instructor knows where they are; he is the one who does the evaluating. A practical reason for the structuring, as I saw it, was to get the most out of the time allotted.

Smith (to Taylor): What do you look for in instructors? What prompted you to hire Dave?

Taylor: Dave possesses extremely good organizational talent. [He was attorney F. Lee Bailey's personal pilot and ran F. Lee's airport in Massachusetts. He has taught thousands of people to fly on a personal as well as an institutional level. He has written manuals on the subject that are texts.] He is very well-equipped for structuring programs. That combination of organizational bent and the inside knowledge Dave has in jazz—as a player, a producer and as a record company owner [Jazzline Records]—naturally lends itself to Jazzmobile.

We go back together personally as far as the late '40s when I was a ticket-taker for concerts that Dave ran in Westchester County. When you work in a trio setting you learn quite a bit about your sidemen as people. I respect his taste in music and his ability to be aware of evolving directions. There are very few people who have this who are not leaders.

Smith: Are those the kinds of things you look for in your workshops?

Taylor: No, not particularly, but I look for that in a director. Dave's ability to do that has kept us on top of the Latin explosion, for example.

Bailey: What Billy described happening in the street when we first started happened to me when I returned from Brazil (1960) with the first bossa nova tempo. I was backstage at Carnegie Hall with 15 drummers around me saying, "Show me how to do it!"

Taylor: Which gets back to the workshop/clinic. It is called that because you are dealing with specific input from musicians with specific kinds of master apprentice approaches to music. Combined with the practical approach of the working musician, such as Dave and the others, and the fact that they can be organized into teachers, has led us to where we are.

I was academically trained. One of the problems with teaching music is that you tend to teach harmony, theory and composition, and you separate all of these things. They never get them together in music schools. What we try to do is to bring them together in every way we possibly can. It is the part of the organizational capability of the executive director that makes this possible.

Bailey: Our day ends with "Ensemble." All of those other requisites are comparatively mechanical. The essence of jazz is the personal aspect. We feel that the program is incomplete unless you have this fourth dimension, the practical way of tying the three other elements together: the Harmony and Theory, Reading Proficiency and Instrument Technique Development. It's all tied together in the last segment, Ensemble. At the end of the day they can apply what they have learned in the course of their prior classes. Also, it gives them something to work on during the week. Sometimes the students are more motivated to deal with ensemble playing than they are the other courses, but in dealing with the ensemble plan they are indirectly dealing with the others.



Bailey and Taylor

with. The more we did that, the less we had to deal with the basics. They became that informed. We just stated it was America's classical music and went on from there.

But we disrupted so many schools in the sense that we could not get *out* of the school. The bells would ring and the assembly would be over, but the kids would not quit, asking that "one" question. Out of *that* we figured we could set up a workshop situation. We dealt with it on a sharing basis, where specific musicians could share their knowledge with those who were specifically interested in that part of it. That evolved into a teaching situation

tured that the artist/teacher lost his individuality. There remained a continuity within the structure so that, should there be a dropout, he or she can pick it up later at the point of discontinuance.

Bailey: One of the more important aspects of the organization of the workshop program was the increase in numbers. Early on there were not as many students in the workshop program as there have been in the last three or four years. It has boomed to the point where we have 800 applicants. If you have, say, 400 regularly attending students in that setting with 20 instructors, it has to be structured in

ARNOLD JAY SMITH

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GUARDIANS OF THE MUSICAL FUTURE

A GALLERY OF CONTEMPORARY MUSIC EDUCATORS

DAVID BAKER

by tim schneckloth

In September the New York Philharmonic performed David Baker's *Concerto for Cello and Chamber Orchestra* as part of its Celebration of Black Composers series. This was the second time in the course of a two-year period that the organization had presented one of Baker's works, and the positive reviews on both occasions indicate that Baker's composing has reached a new level of achievement and acceptance.

Such accomplishments would be enough to satisfy most contemporary musicians, but in Baker's case composing represents only one facet of musical life. Baker's activities in music are wildly diverse, but he approaches them all with his typical energy, enthusiasm and vision. He is now head of the jazz department at Indiana University's School of Music, a position that represents another sort of culmination in his checkered career. But as far as goals are concerned, David seems to feel he is just hitting his stride.

At Indiana Baker is not too far from his hometown of Indianapolis. As David was starting out on trombone in the '40s, there was no lack of musical peers and inspirations. "I went to the same high school as J. J. Johnson, Slide Hampton, Wes, Monk and Buddy Montgomery, Leroy Vinnegar, Virgil Jones and on and on," he says. "So it's a really rich tradition out of which to come.

"Slide Hampton and I were the same age and we kind of grew up listening to J. J. We just assumed that was the way the instrument was supposed to be played. So I played a lot around Indianapolis and ended up in college at Indiana U. back in the early '50s. During that time I was playing with all the local people who eventually became non-local—Wes, and so on.

"It was so ridiculous in Indianapolis around '48 and '49. I was talking to Slide a couple of weeks ago and we counted about 300 clubs within a 10 or 12 block radius, all with jazz. There was a street called Indiana Avenue and all the groups that came through town played there too. It was a very fertile atmosphere."

David got his masters degree from Indiana in 1954 and stayed around to work on a doctorate. "I was also doing a lot of traveling with

bands like Lionel Hampton during the summer or whenever I could get gigs. That's why I took so long with the damn doctorate," he laughs. "Then in '56 I joined Stan Kenton and ended up on the West Coast where I lived for the better part of a year. I put a big band together myself back in Indiana around '58 or '59.



"Gunther Schuller had come through town with the Metropolitan Opera and had heard the band and simply offered scholarships to a number of us for the School of Jazz at Lenox. That was where I met George Russell in '59. George took virtually the members of my quartet that had been playing in Indianapolis—David Young, Al Kiger and myself—and we became like the nucleus of the George Russell sextet.

"We managed to work pretty regularly, but it certainly wasn't any big hit band, simply because the music was so esoteric. George managed to keep us working and rehearsing all the time, though."

Around this point in Baker's career, a long dormant problem began to arise when the belated effects of an automobile accident nearly a decade earlier finally became noticeable.

"The accident was in '53, but the residual damage didn't really start showing up until 1961. That's when they found out I'd been playing on a dislocated jaw. What happened was that the muscles had atrophied on one side of my face. Of course, there was a lot of psychic damage too.

"I ended up in Chicago at Passavant Hospital off and on for 18 months, doing all kinds of funny things—corrective procedures, none

of which ultimately worked, even though I did get my speech back."

Baker found himself a trombonist who was physically unable to play the trombone. "We're talking about nightmare city. . . . The year I had to give up trombone was the year we had a clean sweep from Indianapolis—J. J. had won the Established Talent award in the down beat Critics Poll, and Slide and I had tied for the New Star award. I remember when I got the magazine. I was over at the down beat office with Don DeMicheal and I had just come from the doctor, and he had told me it was the end of a career for me. So it was kind of like a double trauma."

David's solution to this disaster was to start a new career from scratch. "I started playing cello. . . . Needless to say, I went at it tooth and nail because it was like survival. It was either that or get a job," he laughs. "But it was an opportunity to get some serious studying in, simply because there wasn't a work opportunity for me.

"Incidentally, that's also when I got into teaching. Somebody said it before, but it's still true that God works his wonders in mysterious ways. I'm certain that I would never have gotten into teaching to the degree I'm in it now if I hadn't had that time to reflect. . . . As far as I'm concerned, all of the things I do are important to me, but teaching is a major thrust for me now."

Along with developing his chops on a new instrument and getting deeply into teaching, Baker spent the '60s getting more and more into composition. "I've been very, very fortunate. When I really started getting serious about it, when I had the resources to write for orchestras and some of the top performers in the business, it coincided with the attempt to bring to parity the efforts of black composers. At the time, it provided a major impetus for me, because all of a sudden there was this Black Composers Series, and I had an opportunity to have my work played by major orchestras.

"For me as a composer, the thing that has been most gratifying is being able to write for some of the world's really virtuoso players. As people become more and more aware of the fact that the designations about classical or jazz or whatever are usually, at best, arbitrary, more and more classical performers are turning to people who are honest with what they do, and are attempting to make the music relevant to contemporary environment. To me, that's been one of the important things."

The subject that really gets Baker excited, though, is jazz education. "The thing that has excited me most is the fact that we're in an area where we're starting from scratch. Nobody's saying, 'This is the way it has to be done.' You have a chance to keep restructuring, re-evaluating, reassessing. For instance, in the last two years, I've been trying to find a way to combine the very technical academic approach—which is necessary too, sometimes—with the way I learned to play, the way people in my generation learned to play. So what I've been doing more and more is dealing with the whole notion of learning to play by ear, in addition to what we do in the books.

"Most of the people who put jazz education down would like to keep jazz surrounded by an aura of mysticism. . . . There are other people who simply do it out of ignorance. You know, I chaired the jazz panel for the National Endowment for the Arts for three or four years, and one of the reasons we have so

much trouble convincing the government to allocate X amount of dollars to jazz pursuits is that we have been so careless, so neglectful about documenting this music, about putting it on equal terms with other kinds of music—from the standpoint of the academy as well as the street.”

Music education has reached a point where Baker is almost amazed by the proficiency of his students, and the future looks extremely bright. “Kids know things now in high school that we didn’t know until we were 30 years old. They come with superior physical skills and they’re getting good musical training right from the beginning. Since the kids can afford to buy records, they come to college with their ears already in tune, with all the physical skills. And they have all these opportunities to play. We’re on the threshold of seeing this music proliferate and be recognized on a par with any other world music.

“You know, I tell a story about how I remember when Slide and I found out that a tune could have a bridge. Those kids take that for granted now—they know how scales relate to chords. They play by ear, they can play fast. Now, I don’t mean they’re playing with any kind of maturity. There’s no substitute for maturation. But the thing is, it’s just so incredible to see high school bands playing things that I was doing with my college band in the ‘50s. I heard one junior high school band at Eau Claire last year playing shit by Thad Jones, man. And I’m not talking about butchering. I’m talking about *playing!*”

“We’re in absolutely beautiful shape.” db

RUSTY DEDRICK

by arnold jay smith

New York’s Manhattan School of Music has always had a reputation for being hardline pro-classical training. But not too long ago, amid the many tributes being accorded the recently deceased Duke Ellington was a concert given by MSM and a student big band under the direction of one Rusty Dedrick. Ruth Ellington, Duke’s sister, was there as were many luminaries from the City of New York’s political and musical establishments.



The band absolutely pulled the audience from their collective complacencies. The ensemble screamed “A” *Train* as few had done before them; they read and romped through the Ellington/Strayhorn book as though they had been doing it all their lives. Had MSM changed direction? I stayed my decision.

Two years ago the same band appeared at a

brass conference in New York on an ice-laden Sunday night that saw only the hearty venturing forth. Even MC Reverend John Gensel was checking his watch, concerned about the increasingly late hour and the increasingly hazardous driving conditions that awaited him. Dedrick brought his boys on after Danny Stiles led the Manhattan Wildlife Refuge. It was no contest. The MSM jazz band was once again the feature of the show.

I was almost convinced that Dedrick had done something to alter the thinking of the MSM executive board. I began asking questions.

“They wanted it,” Rusty began on that heavy-weathered night, referring to the band members. “They get me down to practice whether I want it or not. It’s very important to them. They feel they want to blow this way and not play classics all the time. It’s their enthusiasm you are hearing, not my leadership.”

Humility prevailed for the moment, but research proved him only partially correct. It was, indeed, Rusty Dedrick who kept at it until the program was altered somewhat to include the band as a major course for two credits. More about that in a minute: first let’s glimpse at the leader.

Lyle “Rusty” Dedrick, a big-band trumpeter, was never much of a stylist. His forte lay in his technique and masterful control of the instrument. He played with the bands of Dick Stabile, Claude Thornhill, Lionel Hampton, Ray McKinley and Red Norvo, and, while with NBC-TV, arranged for Richard Maltby. He has recorded some little-known but well-received albums with Don Elliot (*Counterpoint For Six Valves—Riverside*) and with Monmouth-Evergreen and Project 3 Records. He is now Director of Jazz Studies at MSM, leading its emerging jazz program. He has been with the school for seven years, having followed John LaPorta and John Carisi into his current position.

“The band was an extra-curricular activity under both former directors,” Dedrick stated. “When I got there it was a once-a-week rehearsal band for little credit, but great fervor. We did get it together into what it is today.”

Manhattan School of Music is changing direction in fact as well as theory. Dedrick told db about the new jazz program.

“They have big plans for a jazz degree program, hopefully to start next year (‘78). At this time the only thing the school offers in a jazz program are two large ensembles, sometimes called stage bands. We call them Concert Jazz Bands. And we have two smaller ensembles we call Chamber Jazz Groups. I teach a course called “Jazz History and Appreciation.” There is also Johnny Carisi’s arranging course and a few other related courses, but that’s about it at the present time.

“There is hope that this year a plan will be implemented where we will bring in noted jazz instrumentalists to conduct master classes. Some have already been contacted, most notably Milt Hinton, Sonny Iggoe, Sonny Russo and a few others. They will help launch the jazz degree program.

“Of course, these will have to be added to. There’s a big gap in the program as it is now stands. There will have to be many more jazz courses added to the curriculum before they can award a degree. There should be more arranging courses and theory courses geared to these lines rather than the classical lines that they are presently geared to.

“Seven years ago the whole thing consisted

of *one* band, *one* rehearsal per week, *one* concert per year, on campus. Now we do three or four concerts a year formally, plus other informal things, and we travel a little. The jazz ensemble program has expanded greatly. We look forward to the entire program doing the same.”

In this, as with so many other programs throughout the country, the question remains, “Where do the musicians go after they have all of this spectacular training?” Rusty intends to include that in his curriculum.

“Some of the band members find gainful employment in the traveling bands. Paul Eisler, alto sax, class of ‘76, has worked with Thad Jones-Mel Lewis and Bill Watrous. He also does some recording in town. But that’s a rough, uphill battle to get into the commercial world and make a living at it. Trumpeter Fred Gaud, same class, and drummer Warren Odze are both doing very well. (Odze is currently with Jackie Cain and Roy Kral; Gaud does the studios and rehearsal scene.)

“The reason for the two ensembles are (A) performance and (B) learning. The B group is mostly populated by freshman and sophomores. By the time they get to be juniors and seniors they have moved into the A band. The learning includes what they have to do to get into the studios. We talk about the economics of the industry and what things are required in preparation for competition in the different fields. It goes beyond sitting down and playing a chart from letter A.”

If Manhattan School of Music is going to get its jazz degree program, it has been due to the efforts, “salesmanship,” as Rusty calls it, of the jazz department’s director. Dedrick intends to remain as its guiding force and foresees a viable direction for the school.

“The school is headed in the right direction. It’s time for a more realistic understanding of the needs of the young musician. In the past, the school has been geared strictly to the classical vein, turning out dozens and dozens of people who aspire to non-existent jobs. They are lucky if they even make a third chair in some small out-of-town orchestra. It’s a very unrealistic thing when the kids are told they are going to be prepared to make a living as an instrumentalist in their field. The trouble with all of that is that there are just not enough job opportunities available for gainful employment. Numerically speaking, they are grinding out too many of them with no real place for them to go.

“Now, in the jazz-commercial field there *are* job possibilities. They’re not as plentiful as we’d like, but at least there is something to do most of the time for anyone who is really capable, at least on a part-time basis. They can turn a dollar and exist. Some of them will probably do very well.” db

WES HENSEL

by tim schneckloth

It’s no secret that the musician’s life is not always a stable and comfortable one. For a journeyman musician like Wes Hensel, it might take years of work, experimentation and movement to find the proper niche. The current phase of Hensel’s long musical career finds him teaching at Boston’s Berklee College of Music, and his present situation seems like the end of a quest for personal satisfaction.

Like many people growing up in the depression, Hensel chose his career course almost by accident. "My major in high school was architecture," he recalls. "I was in one of those rare schools that had that kind of program. I was offered a scholarship in architecture at Notre Dame, in my home town of South Bend, but I didn't take it.

"I had planned on taking it, but the summer before I was supposed to start, I went out on the road. Up to that time, music had been easy for me, but what I was really interested in was architecture. In my last year of high school, I was doing a thing where they'd hire you out to



BARRY STARK

a local architect. That was during the height of the depression and it was a pretty hung-up time. Architects were doing *nothing*. So this guy I worked for did nothing but discourage me from going into it as a profession.

"So I went on the road that summer, and I was getting away from the home folks, the home musicians. I said, 'Hey, yeah, this is kind of fun. I'm going to learn to play with some different people.' So that's when I decided, the hell with it, I'm going to stay out on the road. So I did."

As a lead trumpeter and arranger, Hensel worked with territory bands for some years. "When World War II came along, I had my own band, working out of South Bend. When we got into the war, the whole band went down to the plant to do the whole patriotic bit. And I ended up working there until I finally enlisted.

"I was in until October '46. The first band I joined then was Charlie Barnett's band. I was with that band for three or four weeks, then I went on Boyd Raeburn's band. I was there until I went on Les Brown's band, which I was with for close to 14 years.

"The way I came on Les' band is sort of interesting. Buddy Childers and I traded gigs. Les' band had come into New York to do a record date. Buddy and I got bombed there, and he went to meet the Raeburn bus and I met Les Brown's bus. So in all those years with Les, anytime we got mad at each other, I'd quit, and he'd say, 'You can't! I never hired you!'

"The first night was really funny. If you were on Raeburn's band, the book was tremendously difficult. Most of it had been written by Johnny Richards or George Handy. There were some pretty hairy things to play. So playing with Les' band was like child's play. But all of a sudden some chart would come up that Buddy Childers had played a solo on. . . . So Les was used to hearing Buddy Childers' sound. He gave me one of those double-take looks."

Being on Brown's band meant a relocation

to the West Coast, where Wes got involved in other work activities. "I did studio work at 20th Century Fox for about eight years because we were under contract out there. I was like the first added man. Anytime they had a jazz call, or something like that, they'd call me in to play lead. I worked other studios too—MGM, Paramount."

After the Hollywood phase, Wes moved to Las Vegas for what he considers years of hack work. He worked strictly in house bands—the Flamingo, the Tropicana, the Riviera, the Thunderbird. "One of the problems in Vegas is the fact that you're an accompanist. The only time we ever got to play was when there was an overture, and those are usually kind of dumb. I never played a good overture, including the ones I wrote myself," he laughs, "because you're restricted in what you can or can't do. You never get time to stretch out."

"The production shows out there—the Folies Bergere at the Tropicana, the Casino de Paris at the Dunes, the Lido show at the Stardust—they were all French-type production shows, and they're exhausting for trumpets. So if you have the stamina to make one of them, you can almost call your shots for how much money you want. You have to be able to work two shows a night, three shows on Saturday and still be able to play a high F at the end. It gets to be ridiculous, like you're shortening your life.

"I went to the Flamingo for the last five years I was in Vegas. It was a great, great band. It was one of the best jazz bands I've ever been with, but we never got to play any jazz. We had people like Sam Noto, Red Rodney, Bill Harris. That was the contract brass section, and you'd play behind dumb acts like Sonny and Cher, Don Ho. Once in a while they'd throw you a bone—like Ella Fitzgerald would come in for a month and you could get into something.

"When they sold the hotel to the Hilton chain, they brought in a new hotel manager, and there just didn't seem to be the right vibes. One night, the bandleader, who had a drinking problem, got a little loaded and put this cat down. So that cat put the *band* down. Out we went.

"At that time, I'd been in Vegas for maybe 12 years without a vacation. For a period of 19 months I didn't even have a *day* off. So when the leader got fired, I took some time off. After a month I got my head cleared and wondered what the hell I was doing there. I wasn't pleasing myself, by any stretch of the imagination, playing a jive show-biz thing.

"So I went on a one-man strike for a year. I refused to work. I went through my life's savings. I only worked two weeks during the year subbing for friends of mine so they could take a vacation. And I didn't even want the bread for *that*.

"But I started doing the Summer Jazz Clinics for Ken Morris from South Bend and got acquainted with some of the teachers from Berklee—Phil Wilson, John LaPorta. Up to that time, I had never really thought about classroom teaching. Anything I'd done before had been one-to-one. I got to thinking about it and said, 'Hey, that's what I really should be doing, getting around a musical environment.'"

Since his arrival at Berklee in '72, Wes has found peace for his creative urges. In addition to expressing himself through education, he also finds time to play with Herb Pomeroy's remarkable big band. "The band really got

started when one of the cats from the union wanted to do some trust fund dates. He called up a few cats; we had one rehearsal and played a week of concerts. And everybody had so damn much fun—it really is a good band."

In the current semester, Wes is teaching courses in scoring for woodwinds, commercial arranging for large ensembles and ear training. An especially interesting course is Recording Techniques. "It's just like a record date. You give the students an opportunity to go in and see what really happens in a recording studio. We have a professional studio here at Berklee, and the equipment is as good as in any recording studio anywhere. We also teach students to engineer."

Wes' philosophy of education seems to stress helping the students find their own individuality and self-reliance. "The only thing I can give a student is information. As far as teaching is concerned, I don't think any teacher anywhere could say that he can *teach* anybody anything. All you can do is expose them to things.

"I don't want anybody to write like me. I want them to write like *them*. Now, they're going to be influenced by things. Like harmonically, I expose them to a tremendous amount of information. But whatever use they make of it is up to them.

"Nobody has a magic wand that they can touch you with on the shoulder and say, 'You're a musician.' You've got to make a musician out of yourself." **db**

FRANK GAGLIARDI

by bob henschen

Frank Gagliardi is music professor in a smallish Western city, but his particular situation offers a singular opportunity for jazz studies advancement. The place . . . Las Vegas, a girlie, glamor and gambling Mecca of worldwide notoriety, but also a town where hundreds of fine instrumentalists congregate to play for lucrative hotel bands. An atmosphere of professionalism pervades the entire musical community, and the whole entertainment scene can be turned to a music educator's advantage.



In fact, it was a hotel job that brought Frank to Vegas in the first place. Gagliardi grew up in Denver, began music studies at ten, and was specializing in the mallet instruments by 14. At 17, Frank became percussionist with the Denver Symphony, a post he was to hold for 15 years. Meanwhile, he was working on a masters in Music Education at Denver Uni-

versity, playing scattered jazz gigs, and eventually winding up as faculty founder of the D.U. Jazz Ensemble. Gagliardi's student band won the 1963 Intercollegiate Jazz Festival at Notre Dame and took a U.S. State Department tour of the Far East in 1964.

But Frank was offered a job as drummer-percussionist at the Sands Hotel and decided to take it. Five years ago, the University of Nevada at Las Vegas asked him to start a jazz program at the school and he became a part-time instructor. Now Gagliardi is full-time faculty at UNLV, has one of the most unique jazz education programs anywhere and still finds time to play with the Lew Elias Band on the Strip.

Because of the proximity to Glitter Row, UNLV has an excellent opportunity for clinics and workshops with Vegas musicians like Monk Montgomery, James Moody, Danny Skea and many others. "We now have about 60 students in our jazz program," Frank says, "and we are trying to expose our young players as much as possible to our great pros. Weekly, we have sectional rehearsals and clinics using some of our best Strip musicians."

Despite the relative newness of their jazz curriculum, UNLV has already played at Orange Coast, Pacific Coast, and New Orleans Jazz Festivals. In 1976, Gagliardi's kids took second place in competition at Montreux. They completed a tour of Europe and will be going back again in '78. They recently made video on ABC's special *Happy Birthday Las Vegas*.

The Montreux sojourn was assured at the last minute by an \$8000 check from Wayne Newton, of all persons, and when the band got back, Wayne met with Gagliardi. Their subsequent talk led to what is now a thriving internship program whereby UNLV students get to sit in with one of several participating hotel orchestras. The student gets paid for his work, doing a rehearsal and two shows . . . but the money goes directly into a special fund for the university jazz program.

Student Chris Crockett says the experience is one that can't be had from any book. "This is the real thing. If a student goes in and plays a show, pays attention, talks with some people and then decides 'this isn't for me,' the class has already done him a service by helping him make a decision. If, however, the student enjoys it and really loves the environment, the feeling he gets is one of rededication, you know? It really makes him want to get his act together."

Lew Elias, relief band director at the Frontier, MGM and Riviera Hotels, is also pleased with the intern system: ". . . a proven success in the few months of existence. Each time the individual student returns for an engagement with my orchestra I can see and hear the improvement in confidence and performance." Gagliardi, of course, screens the intern participants closely, only sending out those he knows are qualified to do a job. He insists that each student be able to double on whatever instruments the particular gig calls for. It's a tremendous program that has been getting excellent results.

Meanwhile, back on campus, Frank has designed a thorough curriculum for the development of young jazz players. "Our purpose is to educate players as much as possible in the total music business, meaning studying, working with pros in class and clinics, invaluable experience through our Intern program, and a

very important facet: being able to go out into this world and make a decent living." The department consequently lists two jazz ensembles plus courses in Jazz Arranging, Private Jazz Arranging, Private Jazz Composition, and Jazz Improvising. Former Supersax trombonist Carl Fontana and Strip tenor saxman Rick Davis have recently been taken on as part-time faculty, with Carl teaching improv and Rick guiding Private Arranging. Through the creative leadership of Frank Gagliardi, UNLV now has a jazz education program in full fruition. **db**

BUDDY BAKER

by tim schneckloth

Getting jazz education off the ground in the '50s and '60s was not the easiest task. Even at that late date, the music's academic legitimacy was questioned by many. Men like Buddy Baker, though, persisted in trying to establish a broader, more eclectic vision of what "music" should mean to the university and the world. Their labors are now hitting the payoff stage.

Baker himself has always felt that classical and jazz training can only enhance each other, and his life story illustrates his theory. He has developed a career that includes roles as virtuoso low brass player, respected jazzman and innovative educator.



Baker left his hometown of Alexandria, Indiana to attend Indiana University in 1950, where he concentrated on trombone. He joined the army following graduation in '54, where he served as a pilot with the Army Air Corps. "I didn't want to mix my music with the military," he says. "The only time I spent playing in the service—I was in Germany all that time—was practicing and playing in officers' clubs, working with everybody I could. In fact, I met Albert Mangelsdorff over there."

Baker went back to Indiana U. after his discharge and finished work on his masters degree in '59. Following a couple of short stints with Woody Herman and Stan Kenton, he went back once again—this time to teach. "Soon after that I started the jazz program there. It was a small start, but at least we got the band going.

"Then I left Indiana. My wife had some trouble with asthma and we had to leave that part of the country. We came out to Denver in '65. She was much better after the move, and we decided to stay. A job opened up at the University of Northern Colorado that fall, and I've been there ever since.

"Darryl Goes and I started the jazz thing there and nurtured it along almost over and above our regular course load. Last year, we were able to bring in Gene Aitken, who is now in charge of it. It simply got too big."

Having helped start two different jazz programs at the college level, Baker has a good understanding of the problems involved. "When I first started out I felt the thing I had to do was get all the other teachers' respect. I had to play their game and play their music and show that I was one of *them* and not so different. I had to go easy; it took a lot of patience. Sometimes you would want to tell somebody what you really thought, but you couldn't do it. It would simply turn them off.

"But it's been more and more accepted. A reason is that essentially, in this school, we are training most of our students to be teachers. The teachers at this institution have seen that jazz has become an important thing in the high schools and junior highs. We've begun to realize that we have to train our students; someone who doesn't have jazz knowledge is at a terrible disadvantage.

"It's gone a step further. I teach low brass and try to place my graduate students in jobs at universities throughout the country. And out of the low brass jobs that came in last year, most of them wanted somebody with some experience with jazz. They wanted somebody who could take over a jazz program or help with one in addition to teaching low brass. Any kid who didn't have that cooking was just out in the cold. So I think that it's an absolutely essential part of the education of my own students to give them the whole ball of wax. It's hard to do and it takes a lot of time and a lot of work. But I think a person who has a jazz background is a better orchestral player—just as a jazz player who can sit in an orchestra and play with that kind of discipline and sound is going to be a better jazz player. They complement one another."

At the present time, Baker teaches only one course within Northern Colorado's actual jazz program—jazz theory. What he is presently concentrating on is injecting jazz elements into his teaching of the low brass instruments. "We have courses in improvisation, but my students always get a shot of it in their lessons, whether they like it or not. I think they *have* to do some of that, since it enhances their understanding of scales, chords, creative ability. And it improves their ears."

Jazz elements are branching into other areas as well on Baker's campus. "A new thing for us is the jazz vocal group we've got going. The interest *that's* creating among the singers here on campus is really something else. We're hosting an invitational high school vocal jazz thing out here next year. The last frontier as I see it, is the strings. . . . And I think we'll be able to bring *that* out in a few years.

"There are teachers who are still digging out the old European music and hammering away at that without any recognition of some of the things that are happening. But the kids are so critical—they know what's happening, and a teacher that is really a fuddy-duddy and brings out the old yellow tunes is really under severe criticism. The students expect the best, and if they don't get it, they'll go somewhere else."

But for Baker, the real future of the music depends on the combination of diverse factors that his life reflects. "Music in this country has always been a healthy thing. It always

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emerges. It may not come from the academic scene—sometimes it may drift into the hands of the young, the hands of people who are not particularly trained. Virtually untrained people come up with new things that are incorporated into the mainstream of jazz and even classical.

"I can see a tremendous hodge-podge of all these styles that is now beginning to come together. Just exactly where it's going to go and how it's going to work, nobody knows. But I think everybody that can should jump in the middle, find out about it and do it." **db**

JAMES PROGRIS

by russell shaw

Nestled snugly amongst the suburban Miami palms of Coral Gables, Florida, the University of Miami acts as a beacon for students worldwide. As the leading four year institution in one of the more cosmopolitan metro areas in the nation, the school is a prominent focal point for ideas, a gathering place for stimuli.

A short walk from the swimming pool rests the prestigious school of music. Walk through the spacious concert hall, peek into one of the band practice rooms, pass by the recording studio—and you just might catch a glimpse at one of the division's most prestigious faculty members, Associate Professor James Progris.

A genial, open sort, Progris has been around for sure. Commencing in 1958, he taught at the Berklee School of Music for ten years, holding the position of Associate Dean during the latter four. Moving to warmer climes in 1968, he became Associate Professor at the University of Miami, teaching theory and composition. This seven-year stint was followed by a two-year reign as head of the innovative Commercial Music Department at Georgia State University in Atlanta. In 1976 he returned to Miami.

Far from an ivory tower type, Professor Progris has ideas and perspectives which balance the theoretical and practical. When the conversation is directed towards jazz education, the comments take on a truly legitimized meaning.

"We teach many forms of jazz arranging, from two horns to a big band. We have four main jazz bands and 22 small groups. Our number one band played at Montreux and was invited back.

"More specifically within the scope of arranging, we teach unison writing and harmonization techniques as two of our more important areas of concentration. We also give a course in record production concepts, so that when our players come to the studio, they'll be informed about the intricacies involved."

How does Progris justify a student taking lengthy jazz curriculum instruction as opposed to woodshedding it, or learning exclusively from gigs in clubs? His answer is decidedly non-elitist. "Everyone who has mastered jazz is educated; whether he's done it himself through ear development or done it through formal study. Admittedly, in the last two decades—more specifically the past seven or eight years—there has been a greater tendency towards formally acquiring these tools. Qualified teachers are available now. I can teach in two semesters what it took seven or ten years to pick up by the 'learn as you play' method."

Fortunately, Progris does not cloister his students in theory classes all the time, believing that playing live is a most necessary ingredient in the development of jazz musicians. "We're unique. Two-thirds of our students are working professionals at least part of the year. We are located in the right geographical city, as opposed to some other admittedly good programs which are located in rural colleges.

"Around Miami, we have lots of live performance opportunities to play with some of the big shows that hit the hotels on Miami



Beach, and many rock clubs, where many of our students also get in valuable live playing time. The worst thing is to stick a young player in a practice room for eight years without letting him or her come out."

UM jazz majors do nevertheless get a bountiful degree of classroom and practice instruction. According to Progris, "besides the basic music theory courses, we have modern and advanced arranging courses; basic and advanced improvisation courses; jazz pedagogy and directing; analysis and evolution of jazz; in addition to several programs in different styles. Closely aligned, I might add, are our Audio Engineering Major and Music Merchandising Major. Many of our jazz students take some courses in these two; a more common instance is where the band will go into our own recording studio, and our AE majors will do the recording. There's a lot of intra-departmental ventures."

As might be expected, the University of Miami also has a highly regarded classical music department. How does Progris view the fairly common problem (in other schools) of budgetary and aesthetic friction 'twixt the two disciplines? "An educational institution has a commitment to teach the music of yesterday and today. Of course the traditional argument against jazz teaching was along the lines of 'where are these kids going to find jobs when they graduate,' but on the other hand, what kinds of plentiful opportunities are available for concert piano majors?"

What trends does Progris note in jazz education? "Well, it's gotten down to the high schools. In the United States alone, there are over 15,000 jazz bands on that level. They are even getting into improvisation concepts," beams Progris, implying that prepster music tutelage is advancing past the old football game marching band stigma.

Progris is remarkably tolerant about recent musical trends and their influence on his programs. "With disco, whatever trend is popular will influence what is going on. I don't tell my students no, or that you must write in a certain style. Those conditions are a turnoff. We discuss all idioms." **db**



Billy Cobham's Magic Wands.

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RECORD REVIEWS

Ratings are:

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

BILLY COBHAM

MAGIC—Columbia JC 34939: *On A Magic Carpet Ride; AC/DC; Leaward Winds; Puffinstuff; "Anteres" The Star; Magic.*

Personnel: Cobham, drums, vocal; Pete Maunu, guitar; Joachim Kuhn, Mark Soskin, keyboards; Randy Jackson, bass; Alvin Batiste, clarinet; Kathleen Kaan, Pete Escovedo, vocals (track 6).

It seems that fame and approbation go hand in hand; in the Beatles' heyday even Ringo made the polls. Not that Cobham isn't exponentially more talented than the mop-topped woodchopper—still, his tenure with McLaughlin during the latter's glory days brought him garlands not merited by talent alone. A nonpareil technician, he shares his mentor's most serious debility; his hands simply outrun his head, resulting in the sort of mindless flash less justly imputed to Buddy Rich. He can batter out supersonic tatos on his arsenal of tom-toms, and his press roll is as fast and as clean as anybody's. But alongside the suppleness of an Elvin Jones, Cobham seems to keep time like a metronome. The essence of swing has never been a matter of mere timekeeping, whatever the velocity, but of rhythmic variation, subtlety and nuance, none of which figures conspicuously in Cobham's work.

Cobham's ongoing penchant for funk populism only serves to underscore his mechanistic proclivities. The odd time signatures of the Mahavishnu period have been discarded in favor of a straight 4/4 approach. Be that as it may, his drumming still carries the show here, for want of any more substantial content. Cobham himself penned all of the tunes, but with hooks like these I daresay he couldn't catch cold. It is left to the instrumentalists to flesh out the thin material within the framework of a thoroughly derivative fusion concept: considering how dry that well has run they acquit themselves rather creditably. Unfortunately, between moments of inspiration they are apt to play every cliché in the book—one hears fragments of Clapton, Corea, McLaughlin of course, snatches of raga-rock, Tynerish vamps. Broadway show tunes, Led Zeppelin, and from time to time the inevitable strains of *A Love Supreme*. It almost goes without saying that all of this is performed with the most facile proficiency, and that the recorded quality is first rate. In short, a sure-fire recipe for commercial success.

Guitarist Pete Maunu is the principal soloist, but his blend of fusi-blues and Wagnerian weltschmerz, sustained with a keening legato attack, renders him indistinguishable from any of the dozens of others who have followed in McLaughlin's wake. Joachim Kuhn on piano is more inventive, although he tends to

slip off into banal prettiness, and his modulations too often are strictly from Czerny exercises. The real standout is New Orleans clarinetist Alvin Batiste, who swings his refractory horn with the agility of a soprano player. The trouble is that in this context he hasn't got much room to swing, and he comes across sounding a little like Grover Washington. Vocalist Kathleen Kaan joins Pete Escovedo in a vocal duet straight out of the recent Gayle Moran/Stamley Clarke collaboration with RTF, and just as incompetent. Cobham's rhythmic chant on *Puffinstuff* is really the only interesting vocal work on the album. Lastly, it would hardly do not to mention Billy's display of percussive prowess: in between stretches of hyperkinetic disco-thunk and his patented thundering rolls he demonstrates a mastery of syncopated tempi in such varied permutations as to convince me that, with an ounce of taste, he could be a genius.

—birnbaum

JACK DEJOHNETTE'S DIRECTIONS

NEW RAGS—ECM-1-1103: *Minya's The Mooch; Lydia; Flys; New Rags; Steppin' Thru.*

Personnel: DeJohnette, drums, piano (track 2); John Abercrombie, electric guitars, electric mandolin; Alex Foster, tenor and soprano saxes; Mike Richmond, bass, electric bass.

Directions is distinguished among fusion groups for having seamlessly joined the electronic urge to the improvisational freedoms developed by the most cohesive bands of the last 15 (or so) years. Leader DeJohnette, with his early AACM experience, his success as part of Charles Lloyd's quartet and his contributions to Miles Davis' rockiest sessions, has formed a really cohesive quartet of sympathetic, responsive and accomplished players, and they play what interests them, without pandering to the past or posturing for the pretentious present. Maybe they aren't a fusion group at all.

But they've got all sorts of talents. As a drummer, Jack plays like a street-wise athlete, who can out-fox and out-muscle the competition. His speed is matched by precision and imagination; he doesn't showboat, but you're held in suspense by his rhythm. His relationship with Abercrombie sounds particularly close; even in duet these guys could range from a subtle hum to a roaring blast, from ostinato patterns to free interplay, and always complement each other. Foster, very much his own man, has the flinty, throaty presence that holds its own against the insistence of the guitar, while fiercely clinging to the tough beat. Richmond is quite capable in support. His walk is steady, his tone good, and he gets next to anyone and everyone as the compositions flow through their changes.

If there is a problem with this album, it is that those changes are less compelling when etched on vinyl than when they reach the ears and mind in live performance. DeJohnette's compositional ideas are severe: *Minya's* is a dark piece with an elusive melody; *Lydia*, a short, evocative but exacting effort; *Rags* is built on a strident ascending phrase, a series of ensemble stops, and then a calypso take-out chorus. Foster is the other composer represented. *Flys* and *Steppin'* each contain hum-along lines that make good sense as Alex negotiates them; Abercrombie is able to insinuate himself to good result in the latter, as both lead voice and an effective accompanist.

Perhaps it is the method of organization, but there is not much I'll remember to hum when this record has ended its spin.

So far, there is only one remedy to that problem—spin the record again. There is quite enough group play to keep ears and mind (plus tapping extremities, if you're rhythmically inclined) busy for some time.

—mandel

JOHNNY GRIFFIN

BLUES FOR HARVEY—Inner City IC 2004: *That Party Upstairs; Alone Again; Soft And Furry; Blues For Harvey; Rhythm-A-Ning.*

Personnel: Griffin, tenor sax; Kenny Drew, acoustic piano; Mads Vinding, acoustic bass; Ed Thigpen, drums.

Johnny Griffin is a marvel. With his big sound, flawless technique and perfect sense of swing, Griffin's energetic ebullience evokes sheer joy.

Reflecting the potent big tone tenor tradition of his hometown, the Chicago-born Griffin has plied his craft in ensembles led by Lionel Hampton, Thelonious Monk and Art Blakey. He has also worked in tandem with fellow tenorist Eddie Lockjaw Davis. Since the '60s, however, he has most frequently played in Europe.

In this live session recorded in 1973 at Jazzhus Montmartre, Copenhagen, Griffin plunges into each tune with virtuosic abandon. In the laid back *That Party Upstairs*, he dips into his bag of bluesy riffs, lightening lines and tonal variations to fashion an object lesson in swing. For *Alone Again*, he combines full sonorous tones and broadly flowing gestures to suggest a feeling of wistful melancholy. With the mysterious, Monkish *Soft And Furry*, judiciously balanced blues figures, sheets of sound, and elastic bendings of the pulse coalesce in a masterful use of space and time. Griffin's spunky playfulness transforms the B-flat *Blues For Harvey* into an exhibition of musical wit in the Rollins' mold. Monk's *Rhythm-A-Ning* is a brief but vigorous sprint that neatly segues to a curtain-closing tracing of *The Theme*.

Griffin's exuberance was obviously contagious for both rhythm section and audience. Pianist Kenny Drew—as in many of Inner City's Steeplechase releases—comes through in dazzling style. His rich harmonic palette and melodic inventiveness are expressed with a virtually faultless technique. Bassist Mads Vinding commands a large resonant sound, an impressive technical facility and a resilient rhythmic sense. Drummer Ed Thigpen, a master of controlled intensity, drives the proceedings with finesse.

Blues For Harvey will hopefully bring increased attention to the work of Johnny Griffin. Without question, his is a talent deserving wider recognition.

—berg

STEELY DAN

AJA—ABC AB 1006: *Black Cow; Aja; Deacon Blues; Peg; Home At Last; I Got The News; Josie.*

Personnel: Donald Fagen, synthesizer, vocals, police whistle; Walter Becker, guitar; Larry Carlton (tracks 1, 2, 5, 6, 7), Denny Dias (track 2), Lee Ritenour (track 3), Steve Khan, Jay Graydon (track 4); Dean Parks (track 7), guitar; Paul Humphrey (track 1), Steve Gadd (track 2), Bernard Purdie (tracks 3, 5); Rick Marotta (track 4), Ed Greene (track 7), Jim Keltner (track 8), drums; Chuck Rainey, Walter Becker (track 3), bass; Victor Feldman, electric piano, vibes, percussion; Joe Sample, clavinet, electric piano; Mike Omartian (track 2), Paul Griffin, (track 4), piano; Tom Scott, tenor sax (track 1), Lyricon; Wayne Shorter, Pete Christlieb, tenor sax; Don Grolnick, clavinet; Jim Horn, Bill Perkins, Plas Johnson,



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Jackie Kelso, miscellaneous unspecified saxes and flutes; Chuck Findley, Lou McCreary, Slyde Hyde, brass; Clydie King, Venetta Fields, Sherlie Mathews, Rebecca Louis, Tim Schmit, Michael McDonald, Paul Griffin, backup vocals.

★ ★ ★ ★

This critic still hasn't solved the riddle yet—but who has? A thesaurus full of descriptive metaphors have been offered about Steely Dan; in the final analysis, when all is done and said, these treatises all seem to converge on the point that Steely is highly sophisticated, intelligent music, the ultimate maturation of rock into a cerebral entity.

Aja is still another worthy collection. The disk shines with wonderful, offbeat unpredictability—both in the calculatedly oblique, muddled lyrics and the moody, infinitely complex musical changes.

As would be directly inferred from the annotation above, a whole army of players is used here. Yet surprisingly, an esoteric continuum is ceaselessly maintained. Sounds ease in and out, molding and blending. There are the intertwining synthesizer and guitar passages of the title cut; Shorter's rising tenor modulations over a rolling Steve Gadd on the same track; the hypnotizing brass lines of *Home At Last*; the sassy strut of *Josie*. All reveal rich, involved production; yet through some miracle, the plethora of licks, infusions, overdubbing, and compositional intricacies all fall into the most perfect of places, thanks to Gary Katz, producer.

A mercantile comment, yet one fit for closing; Steely Dan sell. In an era when a gaze at the album charts understandably elicits com-

ments about the lack of maturity exhibited by many record buyers, it is a pleasure that Steely Dan is around to pursue their unique art.

—shaw

EGBERTO GISMONTI

DANCA DAS CABECAS—ECM 1089: *Quatro Mundo #1; Danca Das Cabecas; Aguas Luminosas; Celebração de Nupcias; Porta Encantada; Quatro Mundo #2; Tango; Bambuzal; Fê Cega Faca Amolada; Danca Solitária.*

Personnel: Gismonti, 8-string guitar, piano, wood flutes, voice; Nana Vasconcelos, percussion, berimbau, corpo, voice.

★ ★ ★ ★ ★

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In kaleidoscopic tapestries which unfold with passion and intense vitality, Gismonti emerges as a master dramatist who adroitly builds and releases tensions; a skillful mood maker who travels freely between meditation and frenzy; a superb colorist whose imagistic conjurations transmute hard-edged geometric shapes into pastel collages.

In the various episodes which flow seamlessly together, Gismonti and his accomplished empathic soul-mate, Nana Vasconcelos, create the new by reconfiguring past and present. *Quatro Mundo #1*, for example, opens with percussion effects so startling that the means of their production are virtually unidentifiable. The effect is a suggestion of exotic, primordial Amazon headwaters.

Tango, on the other hand, alludes to angular 20th century compositional techniques, rhapsodic 19th century romanticism, Stravinskyesque primitivism and boogie woogie. It is performed by Gismonti as a free-flowing piano solo much in the manner of Keith Jarrett.

Gismonti, whether using 8-string guitar, piano, wood flute or voice, is more than a musician who merely plays. He is an artist who moves us to new ground.

—berg

JAMEY AEBERSOLD

A NEW APPROACH TO JAZZ IMPROVISATION, VOLUMES VII—X

Miles Davis: eight classic jazz originals—JA 1216: *Four; Tune Up; Vierd Blues; The Theme; Solar; Dig; Milestones* (old version); *Serpent's Tooth*.

Personnel: Dan Haerle, piano; Rufus Reid, bass; Jonathan Higgins, drums.

Sonny Rollins: nine classic jazz originals—JA 1217: *Doxy; St. Thomas; Blue Seven; Valse Hot; Tenor Madness/Solid; Pent Up House; Airegin; Oleo*.

Personnel: same as above.
Woody Shaw: eight classic jazz originals—JA 1218: *Little Red's Fantasy; Katrina Ballerina; Blues For Wood; Moontrane; In Case You Haven't Heard; Tomorrow's Destiny; Beyond All Limits* (bossa nova); *Beyond All Limits* (swing).

Personnel: Ronnie Mathews, piano; Stafford James, bass; Louis Hayes, drums. Track 7: substitute James Williams, piano; Jamey Aebersold, bass; Mike Hyman, drums.

David Baker: eight classic jazz originals—JA 1219: *Autil; Le Roi; Kentucky Oysters; Passion; Black Thursday; Bossa Belle; Soleil d' Altamira; Le Miroir Noir*.

Personnel: Dan Haerle, piano; Rufus Reid, bass; Jonathan Higgins, drums. Tracks 7 & 8: substitute Charlie Craig for Higgins.

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There's nothing especially new about jazzmen learning their craft by playing along with records. In the '20s Jimmy McPartland and the Austin High Gang reportedly wore out the grooves on the New Orleans Rhythm Kings' disks, copying phrases note by rote, and the process of phonographic imitation and assimilation by musical apprentices undoubtedly goes back as far as the release of the first recordings by the Original Dixieland Jazz Band.

What is unique about the records and cassettes available for playing along with today is that they are carefully engineered specifically for playing along, and the best of them emphasize understanding, individual discovery and synthesis rather than blind imitation.

Jamey Aebersold's ever-expanding improvisational series now includes ten releases, two of which are strictly theoretical and technical, dealing with simple modal playing and the varieties of the II⁷/V⁷ cadence. There's also a harmonically and rhythmically diverse album of blues changes, two releases of Aebersold/Dan Haerle originals, a fine Charlie Parker collection, and now this simultaneous issuing of anthologies of compositions by four additional composer/instrumentalists.

There are, roughly, two ways to put together playalong records. The first scheme places the soloist in a small group of big band context. He may play the head here, a countermelody there, blow a chorus and toss in some fills for variety. This is the approach taken by most pop and jazz playalongs, and while it provides some valuable ensemble training, once you've played through a series like Aebersold's the deficiencies of this first set up become evident. In contrast, an approach like Aebersold's stresses economy of means. There are no extraneous puffy orchestral backgrounds here. Only piano, bass and drums back the

soloist, and either piano or bass can optionally be eliminated by turning down the appropriate stereo channel. What's left is a strictly functional jazz situation: here's the head, here's the changes, make something out of them.

The soloist assumes the entire melodic and improvisational burden, and in an up-tempo blues he may have to fill up 20 or so choruses with his own invention. Consequently, Aebersold's approach forces the soloist not only to make the changes and keep up with the tempo (which more often than not ranges from moderate bounce to fingerbusting) but also to think in larger structural terms, to begin to work in these compositions' larger architectural patterns, indeed, to begin to shape these patterns.

The first of these four records is a kind of crash course in early Miles, especially appropriate for those only familiar with this trumpeter's work from, say, *Kind Of Blue* on. While it's tempting and easy to quarrel with the choices of any anthologizer, it nonetheless should be noted that the scope of this collection seems needlessly narrow, and since these tunes have been reprinted in fake book after fake book, their inclusion here seems tired and redundant. And yet, because of the nonsense tempos at which pieces like *Four*, *The Theme* and *Serpent's Tooth* are kicked off, it's impossible to play through these selections without honing one's technique a little, or a lot, in fact.

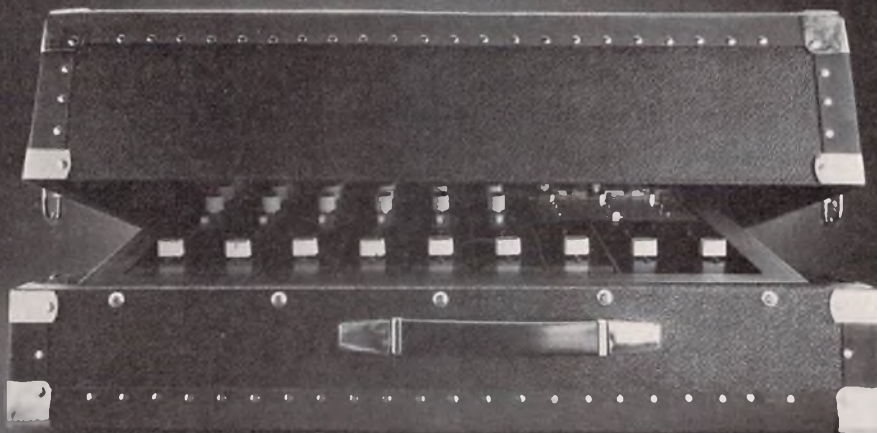
Throughout, Haerle, Reid and Higgins work well as a unit: at times it's as though they're simultaneously hearing a kind of "ghost soloist," so neatly do their kicks and fills mesh into place. Note especially Haerle's tricky comping on *Solar*.

Like the compositions in the Davis collec-

tion, the material in the Sonny Rollins album is hardly current. The difference is that Rollins' compositions are more "songs" than pieces: they're melodically and harmonically more conventional, more thematic, if you will, than Davis'. The workhorse *Doxy* gets a clever, funky treatment, with augmented ninth dominants and a typically witty Rufus Reid bass line. *St. Thomas* begins conventionally as a two-beat calypso, then shifts into a straight-four swing, a refreshing interlude. The classic *Blue Seven*, a once much discussed vehicle for a Rollins' bitonal improvisation, receives an appropriately sparse, oblique treatment. The material on the first side of this release is the easiest in these albums and the best starting point for those approaching material this challenging for the first time. Side II ups the tempo and harmonic rhythms, culminating in the threatening *Oleo*, an *I've Got Rhythm* based tune with Aebersold's favorite set of chromatically ascending substitute rhythm changes supported by an especially busy rhythm section.

Although Woody Shaw has recorded half a dozen albums as a leader and played with an ample number of major figures, including Horace Silver, McCoy Tyner, Joe Henderson, Archie Shepp and Pharoah Sanders, his work isn't as well known as it should be, and thus the third of these releases performs a real service in collecting some of Shaw's best and most demanding material. His writing defies precise categorization: it's a kind of updated bebop, free in rhythm, harmony and form, and like Monk's best writing, slightly nutty, blending the lyrical with the disquieting. A typical Shawvian structural device is an 8 or 16 bar interlude built on an altered Lydian dominant scale, the tones of which may be used interchangeably for chord clusters, melodies and

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bass lines.

Because Shaw's own sidemen are interpreting these charts, the feeling is understandably a touch more self-assured and crisper than on the two previous releases. Especially impressive are the tricky kicks on *Moontrane*, the piano/bass unison fills on *In Case You Haven't Heard* and the constantly shifting rhythmic patterns of *Tomorrow's Destiny*. There's much challenging music to work on here.

David Baker is certainly no stranger to *db* readers. A prolific educator, author and composer both in jazz and symphonic idioms, this multi-instrumentalist's collection of tunes is amply varied in mood and form. *Kentucky*

Oysters, a long-meter $\frac{3}{4}$ blues, dates from Baker's days with George Russell; *Le Roi*, another early composition, is a minorish, ultra-fast challenger, with each chorus ending in eight bars of a rock-tinged $\frac{3}{4}$ progression. *Passion* (which, inexplicably, is the only ballad present on these four releases) is a densely-chorded, heartfelt mood piece, worthy, say, of Mal Waldron. Regrettably, this piece fades out in mid-strain. Two selections from Baker's work for orchestra and jazz combo, *Le Chat Qui Peche*, are also represented. The stunning bossa nova *Soleil d'Altamira* mixes torrid modal strains with sections of vampish cadences and metrical shifts. *Le Miroir Noir*, an

old-fashioned James Brown-styled boogaloo, is decked out with splashes of chromatic melodic intervals in fourths, and some fresh changes.

Each of these record/leadsheet sets includes a biography of the composer/instrumentalist and Aebersold's own, often wise, suggestions for studying and playing these pieces. Also, and perhaps most valuable, is a highly condensed one-page chord syllabus, relating chords and scales in enlightening horizontal and vertical ways. There's also a discography of each artist's most important recordings.

Any project of this scope and overall quality should be able to withstand a little nitpicking. Why, for instance, aren't the chord changes printed as they usually are, above the melody lines, instead of below the tune in a separate chord/scale chart? While on the topic of changes, it should be mentioned that Aebersold has a penchant for notating tonic minor chords and 11^{\flat} supertonic minor chords with the same symbol (both Fm and Fm^{\flat} are written as $F -$). True, Music Theory 101 and/or a good ear can help the soloist untangle which chord is which, but I know of no good arranger who would tolerate this ambiguity. Further amenities would have been precise tempo markings and an indication of the number of choruses in each tune. And there are two flat out goofs: *Four* has an extra 16 bars between choruses three and four, and bar 34 of *Airegin* has five beats (c'mon, the rhythm's tricky enough already at that spot!)

But enough is enough. It's a thoughtful, truly educational enterprise Aebersold's engaged in. To rate these records in the context of *db*'s star system would be inappropriate, since their purpose is pedagogical rather than aesthetic or entertaining. Let it be said, though, that the series achieves its end well, better than similar attempts this reviewer/playeralnger has encountered. A delightful, educational collection. —balleras

BILL EVANS

QUINTESSENCE—*Sweet Dulcinea; Martina; Second Time Around; A Child Is Born; Bass Face.*

Personnel: Evans, acoustic piano; Harold Land, tenor sax; Kenny Burrell, guitar; Ray Brown, acoustic bass; Philly Joe Jones, drums.

★ ★ ★ ★ $\frac{1}{2}$

Too often powerhouse sidemen combine on an LP with the subtlety and tact of Billy Carter meeting the Queen of England. This is not the case with Bill Evans' new album. Once again establishing himself as an artist of uncommon taste, he has chosen the right musicians to perfectly blend their own unique sounds with his, producing a record that is a showcase for everyone.

This album is unhampered by the competitiveness and overplaying too often present in less mature so-called "star sessionmen." Evans is everpresent but appropriately follows his soloists, allowing them freedom to fully explore their own creative instincts. Playing brilliantly throughout, Evans joins Ray Brown and Philly Joe Jones to form a rhythm section that could serve as a sterling example for all such aspirants.

As a guitarist, Kenny Burrell is not as natural a foil for Evans as Jim Hall. The results are not as gratifying as the classic Hall/Evans duets of some years back, but Burrell is a slouch by no means. While his vamps are sometimes slightly aggressive, as a soloist he is always right in line. He is particularly effective on Thad Jones' beautiful *A Child Is Born*.

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Harold Land's tenor at first seems to be self-effacing, but repeated listenings prove his value to the total sound of the recording. Never stepping "outside" even during solos, Land provides a unity to the session.

Bass Face is one of the highlights of the record, with its overbearing syncopated head, which strangely enough brings to mind *West Side Story*. It may pioneer a new trend called "punk bop," with its strict adherence to mainstream bop coupled with the bizarre rhythmic intensity of the head. Bringing back several old bebop clichés (like trading fours), the tune works wonderfully, providing an example of what five top jazz artists are capable of creating while still relying on time-worn musical devices. —less

LEE KONITZ

THE LEE KONITZ NONET—Roulette SR 5006: *If Dreams Come True; A Pretty Girl Is Like A Melody; Tea For Two; Matrix; Time's Lie; Without a Song; Nefertiti.*

Personnel: Konitz, Kenny Berger, saxes; Burt Collins, John Eckert, trumpet/flügelhorn; Jimmy Knepper, Sam Burtis, trombone; Andy Laverne, keyboards; Rufus Reid, acoustic bass; Billy Hart, drums.

★ ★ ★ ★ ★

Over the last year, the Lee Konitz Nonet has been one of the happenings on the New York jazz scene. With a regular home at Stryker's on W. 86th, the band has been able to hone its ensemble sound, build a solid repertory and establish a devoted following among the City's jazz cognoscenti. Now, with this fine debut recording, the Nonet is on the threshold of securing the wider recognition necessary for expanded working opportunities.

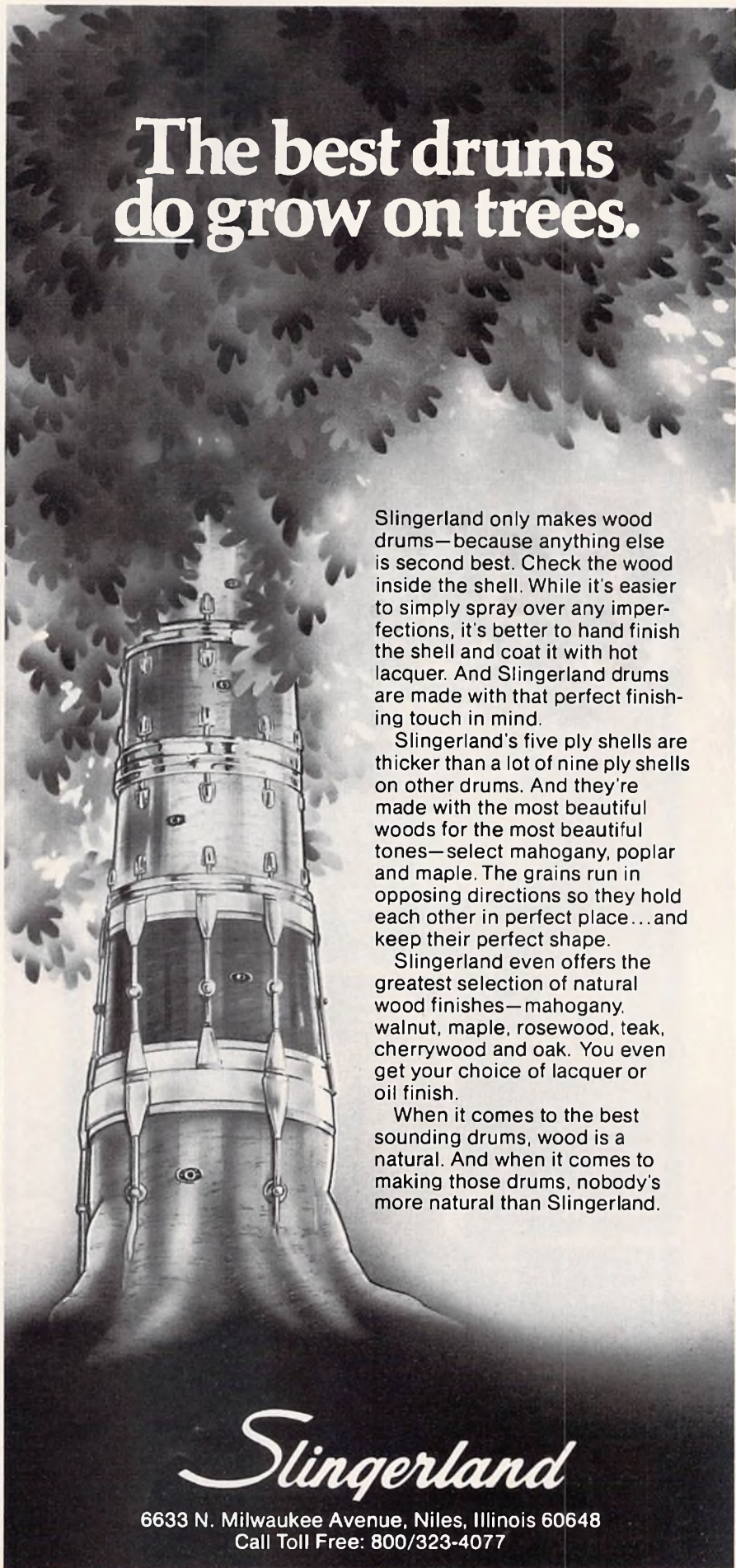
The band's sound, reflecting its leader's impeccably fine musicianship and penchant for understatement, is fresh. Instead of blowing us away with over-inflated barnburners and athletic exhibitions, the Nonet fixes on such time-honored artistic tenets as balance, form and proportion. Consequently, the music possesses an uncommon degree of emotional and intellectual maturity.

Aside from Konitz, the Nonet boasts a roster of outstanding players whose ability to function in widely varied contexts is exemplary. Also integral is the band's book. Drawing on traditional and contemporary tunes, arrangers Sy Johnson and Kenny Berger have crafted charts which perfectly mesh talents and textures.

If Dreams Come True is a leisurely-paced outing with a nod to Basic. Konitz's solid soprano, Jimmy Knepper's slippery slides and the band's relaxed rhythmic flow are outstanding. Johnson's excellent arrangements of *A Pretty Girl Is Like A Melody* and *Tea For Two* bring new life to these usually dusty clichés. The other standard, *Without A Song*, is one of the best performances of Vincent Youman's classic since Sonny Rollins' definitive essay in *The Bridge* (RCA LSP 2527).

Johnson's reworkings of Chick Corea's *Matrix* and *Time's Lie* are performed with panache. *Matrix* puts the spotlight on trumpeter Burt Collins and pianist Andy Laverne while *Time's Lie* showcases Konitz's soprano and Laverne's tasty synthesizer. Reflecting the contexts of the Corea/Johnson frames, the solos are perfect extensions of the written ensembles. Kenny Berger's exciting treatment of Wayne Shorter's *Nefertiti* is a luminous web of shimmering criss-crossed lines supporting pungent flights by trombonist Sam Burtis, baritonist/arranger Berger and pianist La-

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verne. The concluding segment is an effective series of progressively lean, martini-dry passages.

As annotator Sy Johnson points out, Lee's sound has taken on an added weight while his lines have been pared to bare-bone essentials. As a result, Konitz's playing epitomizes futurist Buckminster Fuller's dymaxion principle of doing more with less. The same applies to the band. The Nonet's reduced taskforce more than holds its own against its larger big band relatives. —berg

EARL KLUGH

FINGER PAINTINGS—Blue Note BN-LA737-H: *Dr. Macumba; Long Ago And Far Away; Cubo Frio; Keep Your Eye On The Sparrow (Baretta's Theme); Catherine; Dance With Me; Jolanta; Summer Song; This Time.*

Personnel: Klugh, acoustic guitar, all tracks; David Grusin, Fender Rhodes, synthesizers and production; Steve Gadd, drums (tracks 1, 4, 6, 7 & 8); Anthony Jackson, electric bass (tracks 1, 2, 3, 5 & 9); Lee Ritenour, electric guitar (tracks 1, 2, 3, 5 & 9); Ralph MacDonald, percussion (tracks 1, 2, 8 & 9); Harvey Mason, drums (tracks 2, 3, 5 & 9); Steve Forman, percussion (tracks 3, 4 & 8); Louis Johnson, electric bass (tracks 4, 6 & 7); Francisco Centeno, bass (track 8); Stephanie Spruill, Alexandra Brown, Lisa Roberts, backup vocals (track 4).

Earl Klugh manages to hold his own while cranking out pleasant pop-flavored albums, deft marriages of quasi-funk ambitions to a Muzak-oriented equanimity. Although they never evince an aggressive or driven musical personality, Klugh's albums afford a representative display of his simple romantic sensibility and his prowess for forging a cohesive, mellifluous style on classical guitar from

seemingly at-odds Spanish and r&b disciplines.

But it's precisely Klugh's ability to link sounds, to weave a consonant aural pastiche more notable for its effect than substance, that characterizes and redeems his style. Invariably, he builds his solos from tasty little motifs that never really stretch or mature, but just remain tasty little motifs, cleverly embellished with graceful blue slurs, sweeping flamenco arpeggios and dextrous scalar runs. It's a technique that bears potent resemblance to former colleague George Benson's, although it notably lacks the latter's protean imagination.

But Klugh's own melodic imagination is advancing nicely if not remarkably, as evidenced by his preponderance of originals in this set. Like his soloing, Klugh's writing style emphasizes the theme, with all subsequent digressions given to adorning and wrapping it with complementary strains. Unlike his improvisations, though, which have an unquestionable jazz alliteration about them, his compositions are Manilow-like easy listening fodder, underscored by the faceless Muzak quality of Dave Grusin's arrangements. Now I'm something of a Muzak fan, because I think it's pretty, insinuating and dangerous. But on record, especially a jazz record, it's virtually meaningless because the listener has exercised the choice to play it in the first place.

So this is a harmless, rather endearing brand of Muzak, and I don't mean that condescendingly: the melodic fragments of *Catherine* and *Jolanta* may be elusive, but they're affecting, nevertheless. Although Klugh seems to play freely and jovially enough, the sanitary arrangements afford him no contrasting grain or tones that might provoke an interactive flair. It's a case where musical intuition has been supplanted by textural technology, an attractive detraction, but ultimately a hollow one.

Indications are, if he doesn't get dazzled by studio contrivances and the saccharine sensitivities of his producers, Earl Klugh is on his way to fashioning a distinctively subdued style in modern jazz guitar. All he needs to do is flex his will. —gilmore

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EARL HINES

EARL HINES PLAYS GEORGE GERSHWIN—Classic Jazz 31: *Rhapsody In Blue; A Foggy Day; Love Is Here To Stay; They All Laughed; Somebody Loves Me; Embraceable You; Let's Call The Whole Thing Off; They Can't Take That Away From Me; Love Walked In; Summertime; Rhapsody In Blue.*

Personnel: Hines, piano.

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It's barely possible to catalogue Fatha's tricks and turns. Suffice it to say, his hands are at once completely coordinated and entirely independent of each other. His mind is directly linked to songs through his fingertips, and he directs those fingers and songs through a myriad of surprises and witticisms. Moods shift subtly as his colorings, but he avoids sentimentality and the bathetic in favor of robust stride and soft rumination. Earl's timing is eccentric and sensible, as are his harmonies. Gershwin would love it all. —mandel

JOHN TROPEA

SHORT TRIP TO SPACE—Marlin 2204: *The Funk You See Is The Funk You Do; Can't Hide Love; Southside; You Can't Have It All; Short Trip To Space; Blue Too; Love's Final Moment; Twist Of The Wrist.*

Personnel: Tropea, lead and rhythm guitars, synthesizers; David Spinozza, rhythm guitar (track 6); Will Lee, bass guitar; Richard Davis, upright bass (track 7); Rick Marotta, drums; Steve Gadd, drums; Don Grolnick, keyboards; Leon Pendarvis, organ (track 8); Lew Del Gatto, flute (track 3); English horn (track 7); Elen Sieling, trumpet (track 3); Jeanne Findberg, alto sax (track 3); Jeff King, tenor sax (track 3); Randy Brecker, Alan Rubin, Jon Faddis, trumpets; Michael Brecker, George Young, Lou Marini, reeds; Tony Price, tuba; Dave Taylor, Sam Burris, trombone; Margaret Ross, harp (track 7); Mike Mainieri, vibes (tracks 7 & 8); Romeo Penque, oboe and flute (track 7); Ron Jannelli, bassoon (track 7); Jim Buffington, Earl Chapin, french horns (track 7); Ralph MacDonald and Rubens Bassini, percussion; Charlie Blackwell, Duncan Cleary, Brian Drake, Bruce Goldberg, Bill Guerra, Lani Groves and Will Lee, background vocals.

A thin, often intangible line has separated certain soulful schools of jazz from the r&b tradition, and it is the erasure of that line, for better or ill, that has fast become one of the trademarks of '70s jazz. Briefly, the common denominator that has graced the music of King Curtis and Booker Ervin, Illinois Jacquet and Booker T. and the MGs has been a cultural—if not broadly regional—one that imbued the flavor of their emotions. But they drew the line in how heavily they relied on the song form to determine the extent of their emotional vent.

Invariably, Ervin and Jacquet overpowered and transmogrified it, creating music in the image of their own emotions, a bent that irrevocably aligned them with the jazz tradition. Booker T. and Curtis, however, took fewer liberties with the song form, allowing its natural structure and progression to dictate the flow of their expression. The result was just as meaningful, and no less moving for its popular accessibility.

Today, however, jazz and pop musicians hop in and out of each other's beds quicker than Democrats, blissfully pretending that their differences are nil, and that "funk"—as cast in today's disco regimen—is the great unifier. The matings are usually as embarrassing as they are disastrous. With his second album, *Short Trip To Space*, guitarist John Tropea, along with the group Stuff and very few others, has managed to strike a convincing balance on the buckling funk scale, one that owes its success to an almost old-fashioned fondness for restraint and understatement. While all the tracks here are original instrumental compositions—as was the case with the bulk of Booker T. and the MGs hits—only the title selection varies from traditional r&b structures. And even then it recalls the Memphis of a decade ago more than its actual present-day New York sources.

In fact, Tropea's style reminds of no one so much as a slightly florid Steve Cropper. His

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basic approach, both as a soloist and arranger, seems given to the art of allusion, painting sparse melodic lines and consonant country-ish fills that imply the contour of some private but palpable melody. Whether he's playing the disjunct bop phrases of *Blue Too*, the sketchy staccato motifs of *Southside* or the flute-like meditations of *Short Trip To Space*, his attack remains cool and uniform, a smooth tonal taper that rings in his high register with the same virile purity that Carlos Santana so facetiously commands.

Short Trip To Space is friendly without being gregarious, inventive without striving for the innovative, clever without trying to be cunning. It is also one of the most imaginatively engineered, spaciouly mixed records of the year, as well as a welcome respite from the frenetic anonymity that rules in today's funk and fusion malaise.

—gilmore

JOSE MANGUAL

BUYU—Turnstyle T433: *Mai Kinshasa; Dreamy; Chinatown; Summit; More; Black & Brown Boogie; Sunrise Prince; Bomba a Puerto Rico.*

Personnel: Mangual, bongo, guiro, cowbell, tamborim; Carlos "Patato" Valdez, conga, tamborim; Tito Puente, timbale, vibes, marimba, surdo, tamborim; Bobby Rodriguez, bass, Louis Ortiz, trumpet, flugelhorn, synthesizer, cuica; Dick Meza, tenor sax, flute; Jimmy Knepper, trombone; Keith O'Quinn, trombone (track 1); Artie Azenzar, piano; Rubens Bassini, pandiero, cowbell, tamborim; Ralph MacDonald, percussion (track 6); Steve Gadd, drums (6); Richard Tee, piano (6); Artie Jenkins, clavinet (6); Hugh McCracken, guitar (6); Anthony Jackson, bass (6); Victor Paz, trumpet (6); Mike Lawrence, trumpet, flugelhorn (6); Seldom Powell, tenor sax, flute (6); Barry Rogers, trombone (6); Frank Floyd, Ken Williams, Zach Sanders, vocals (6).

★ ★ ★ ½

The bongo drums came upon the cultural landscape of America in the 1950's, along with berets, goatees, and shades, as a symbol of bohemia. The man perhaps most responsible for this curious phenomenon is Jose Mangual, Sr., aka Buyu, who is more appropriately renowned as the leading bongocero of the past 30 years. A fixture with the Machito Orchestra, Mangual contributed to the celebrated collaboration between Machito and Charlie Parker and went on to record with Bird's Afro-Cubop band. Later he toured Africa with Herbie Mann and played congas behind Erroll Garner for the last four years of the pianist's life.

On this album for the new Turnstyle label (formerly Latin Percussion Ventures), Mangual leads a cast of jazz and Latin stalwarts in a mixed-bag session that proves that it's still possible to play something for everybody without boring them to death, not when you've got rhythm masters like these to light a fire under the charts.

Mangual rejoins old partner Patato and the great Tito Puente in as illustrious a percussion section as is likely to be assembled. Buyu's bongos are mixed up-front throughout, and that suffices to sustain a literally popping momentum through even the draggier tunes. *Mai Kinshasa* spotlights trumpet prodigy Louis "Perico" Ortiz, salsa's answer to Jon Faddis, on his own composition and arrangement. The tune is a mainstreamer's delight, with Ortiz demonstrating the agile chops, fluid range, and buttery tone that may well bring this young Latin star to prominence in jazz circles as well. The aptly titled *Dreamy* is a Garner composition arranged by Jimmy Knepper, Mangual's old colleague from the Herbie

Mann group. *Chinatown* is a product of Puente's continuing fascination with oriental coloration, and Tito's hypnotic drive on vibes more than compensates for his lack of more orthodox technique. On *Summit* the three drummers stand alone for an exhibition of percussive artistry—the tuned drum heads impart a melodic line that is almost linguistic, sustaining tension through rhythmic counterpoint alone, without flashy speed or heavy pounding.

More, the familiar theme from *Mondo Cane*, is a pretty jejune selection and despite the smooth brass arrangement, the solid rhythm section is all that saves it. Ralph MacDonald, Steve Gadd and a fresh lineup of studio men join Mangual on *Black & Brown Boogie*, which may not be imperishable art, but thanks largely to Mangual's bongos is pretty lively disco. *Sunrise Prince*, a bland Ortiz composition, features Perico on flugelhorn before it segues into a samba for percussion, with a bit of native assistance from Brazilian Rubens Bassini. *Bomba a Puerto Rico* is a salsa tune without vocals, Puente's interpretation of that island's main indigenous black rhythm.

—birnbaum

DAVID SANBORN BAND

PROMISE ME THE MOON—Warner Brothers BS 3051: *Promise Me The Moon; Benjamin; Stranger's Arms; Heart Lake; The Rev.; We Fool Ourselves; Morning Salsa; The Legend Of Cheops.*

Personnel: Sanborn, alto sax, soprano, Lyricon, vocal; Hiram Bullock, guitar, vocal; Rosalinda de Leon, keyboards; Mark Egan, bass; Victor Lewis, drums; Jumba Santos, percussion; Dale Oehler, electric piano; Lani Groves, Katy McCord, Christine Faith, Hamish Stuart, vocals.

★ ★ ★

On this new album, David Sanborn sidesteps from his previous jazz/rock format of taking off. Now with a completely new band, he is experimenting with a sound that sometimes approaches blue-eyed soul. While this is a better than average sampling of white rhythm and blues, the LP as a whole is too confused to be totally satisfying.

The big horn section so prominent in his last effort is gone, leaving Sanborn to take all solos. With a musician of Sanborn's quality, this should not be a problem. However, the tunes range from the mundane meanderings of *Morning Salsa* to the lyrical excitement of *The Legend Of Cheops*. Sanborn thoroughly demonstrates the versatility that has made him a much sought after session man. From the gospel tinged alto of *The Rev.* to the Joe Farrell-sounding soprano of *Heart Lake*, he seems comfortable in any style.

The inclusion of vocals on a few cuts throws the balance of the record into a mixed-bag category. Surprisingly, the best vocal is David's own on *Stranger's Arms*. Basically, all of the selections are passable renditions of urban soul, but Sanborn's voice possesses a rawness and naivete too often glossed over in today's polish-to-perfection recording studios. *Stranger's Arms* and the title cut both have strong commercial possibilities.

The band as a whole is more than adequate, especially Mark Egan and Rosalinda de Leon. As a group, their best moments come on *The Legend Of Cheops* and *Heart Lake*, but as a backup on the vocal cuts they prove to be exceptionally funky.

Sanborn seems torn between his previous jazz/rock instrumentals and this particular breed of soul. Until he either finds a more perfect balance or forsakes one for the other, his

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work will remain marred by a lack of direction. —less

JACKIE McLEAN

A GHETTO LULLABY—Inner City IC 2013: *Jack's Tune; Mode For Jay Mac; Where Is Love?; Callin'; A Ghetto Lullaby.*

Personnel: McLean, alto sax; Kenny Drew, acoustic piano; Niels-Henning Orsted Pedersen, acoustic bass; Alex Riel, drums.

Jackie McLean's alto playing has its shortcomings. In the solos, there is too often a feeling of indecisiveness, a sense of blockage, a grasping for anything to get to the next phrase. There is also the chronically severe intonation problem which is most obvious on sustained notes. And there is the thin sound suggesting a perpetually fatigued embouchure or an overly weak reed. Unfortunately, these problems plague this 1973 outing recorded at Copenhagen's Montmartre Jasshus.

With his own composition, *Jack's Tune*, there is a surprising degree of tentativeness. McLean's search for the right line of attack never attains focus. Consequently, the solo lacks any clear sense of development or forward motion. In the ballad treatment of Louis Bart's *Where Is Love?*, the positive effect of the altoist's declarative flurries is shattered by painful discrepancies in pitch. The ballad also reveals the flat tone which fails to fully resonate or sing.

When he's on, however, McLean transcends his weaknesses by reeling out impressive series of complex lines. On Kenny Drew's *Callin'*, for instance, McLean turns in his most effective solo by fusing swirling gestures with

emotional and structural clarity.

Pianist Kenny Drew shares the solo chores with McLean and displays impeccable control, logic and lucidness. Among his outstanding efforts are lightly articulated right-hand lines (*Jack's Tune*), driving modal forays (*Mode For Jay Mac*), and flowing lyrical arabesques (*Where Is Love?*).

Bassist Niels-Henning Orsted Pedersen brings forth his commanding technique with panache whether underlining his colleagues' efforts or soloing. His excursions in *Callin'* and *Jack's Tune* are especially noteworthy. Drummer Alex Riel is a perfect timekeeper whose tasty fills and embellishments add just the right tint to each passing episode. —berg

PEE WEE ELLIS

HOME IN THE COUNTRY—Savoy SJL 3301: *Nature Boy; Big Daddy; Gotcha; Kiss And Say Goodbye; Fort Apache; This Is Just A Warning; Pistachio.*

Personnel: Ellis, Dave Liebman, tenor sax; John Gatchell, Waymon Reed, trumpet; Barry Rogers, trombone; Jon Scholle, Cornell Dupree, Eric Gale, Charlie Brown, George Benson, guitar; Ellis, Roland Hanna, Ernie Hayes, keyboards; Jeff Berlin, Anthony Jackson, Gordon Edwards, bass; Idris Muhammad, Jimmy Strassburg, Jumma Santos, Bernard Purdie, Ray Manilla, Chris Parker, Babatunde, drums, percussion; Leon Thomas, Charlotte Crossley, Lonnie Groves, Lillian "Tang" Tynes, Vivian Cherry, Dwain Jones, Melaine Jordin, Eleana Steinberg, vocals.

Composer/arranger/producer/tenorist Pee Wee Ellis has been a prime mover in the wings of the music biz for well over a decade. There was a five-year tenure with James Brown ('65 to '69), and since then, composing/arranging/producing stints with George Benson, Esther Phillips, Roberta Flack and Sonny Stitt. Now

the multi-talented Ellis is in the process of entering the limelight as co-leader of the Pee Wee Ellis/Dave Liebman band.

In a way, *Home In The Country* is a preview of the Ellis/Liebman tandem. As such, it is a disappointment, especially for the tenorists' sympathetic followers. It seems that the desire to cultivate a larger, more heterogeneous audience has caused, once again, the sacrifice of artistic aims for formulaic clichés designed to appeal to the uncritical ears of the mass teen-to-thirties record-buying public. (For the views of Ellis and Liebman, see Len Lyons' interview in the August issue of *db*.)

Another aspect of the album's problem relates to the fact that it was studio-produced. (Several Ellis/Liebman live performances I caught in late 1976 were far superior to any of the tracks included here.) On the album, Ellis holds back and sounds somewhat tentative. Everyone's efforts, for that matter, are pallid in comparison to their usually more exuberant work. Producers Ellis, Bob Porter and Steve Backer should have listened more intently.

The root problem is the lack of a clearly defined concept. While trying to fuse jazz, rock and soul, the conglomeration succeeds only in emasculating these valid traditions. The result is the kind of hyped-up muzak one would expect to find in a Greenwich Village McDonald's.

I don't mean to suggest that Ellis should give up his quest for larger audiences and performance fees. Rather, if the electric fusion approach is his vehicle, let it be driven with spirit and vigor. Hopefully, *Home In The Country* will provide a lesson and prove a minor deflection in the career of Ellis (and Liebman). —berg

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BLINDFOLD

TEST



GLEN CHRISTENSEN

John Guerin

by leonard feather

In the 14 years since he moved to Los Angeles, John Payne Guerin has had a career probably more diversified than that of almost any other percussionist.

Born in Hawaii, raised in San Diego and self-taught, Guerin got his start in 1957 as winner of a youth jazz festival at the Lighthouse in Hermosa Beach, Cal. At 19 he joined Buddy De Franco, remaining with him for a year. After moving to L.A. he joined the George Shearing Quintet, touring for one and a half years from 1965-66.

Soon after, he entered the wide, wild world of the Hollywood studio musician. During the past decade he has worked with everyone from Thelonious Monk, Roger Kellaway and Donald Byrd to Jimmy Smith, Frank Zappa and Victor Feldman, the last of whom has been his colleague in the cooperative group, the L.A. Express, with which he has been bridging rock and jazz elements for the past three years.

Since 1974 Guerin has annually won a Most Valuable Player award from NARAS. A totally adaptable musician, he is the author of an instruction book, *Jazz + Rock = John Guerin*.

This was Guerin's first blindfold test. He was given no information about the records played.

1. LARRY CORYELL/ALPHONSE MOUZON. *Beneath The Earth* (from *Back Together Again*, Atlantic). Coryell, guitar; Mouzon, drums, composer/arranger.

Obviously it was the drummer's record. I don't know if he was the leader or not, but in that particular cut it sounded like that machine-gun kind of thing Billy Cobham does. I'm not sure who the guitar player is and as far as the arrangement's concerned, the theme was very nice. It sounded very thematic, kind of like it could be in a picture, a film. The guitar player didn't distinguish himself on the solo.

The sound bothered me on the record—that squashed sound, the way some people record the drums now.

It was a nice listening record. I didn't get any gut level reaction from it except that it was neatly done and I'd say, if it was Billy, I've heard things where he's been much more inventive. Three stars.

2. BUDDY RICH. *Tales Of Rhoda Rat* (from *Buddy Rich Plans And Plays And Plays*, RCA). Rich, drums, leader; Bob Mintzer, arranger; composer; Barry Kiener, piano; Steve Marcus, tenor.

Would you play the first 16 bars over again? I was wondering about that piano player. That was really a flag waver at the end. The tenor saxophone player sounded like Don Menza. The drummer I thought was ... it had to be Buddy. Geez, Buddy's incredible. Even when he's at his cynical best, I love him just for what he's contributed and his energy. And obviously he's got some young fire eaters in that band. Whoever did the arrangement is very influenced by Bill Holman. That linear way of writing was very reminiscent of Holman.

In that bag, that big band thing, when they're that much on top of it, it makes you feel very happy, and I never get tired of that type of thing, especially sitting in front of a band. I went to hear Woody Herman when we were out with the L.A. Express and it was incredible. I didn't expect ... I hadn't heard

Woody in a long time, and they were playing music! They had a myriad of different colors in the band—a bassoonist who played his ass off, and all the guys were writing, and it just knocked me out.

Feather: In other words, there's life in big band jazz yet?

Guerin: Oh! I really enjoy it. I hope it never stops. Fortunately I've had a lot of experience doing that; I don't do it anymore—I don't get the chance to, really. There's an album I made with Pat Williams called *Threshold* that I'm very proud of. That's an example of some of the best playing in that idiom I feel I've ever done. And Mike Barone had a band that played at Donte's every Wednesday night for at least 3 years. So that was a good experience.

So, for the spirit and the feeling, that's four stars.

3. GIL EVANS AND HIS ORCHESTRA. *Anita's Dance* (from *There Comes A Time*, RCA). Evans, piano, composer, arranger, conductor.

That sounds like it could be a cue in a film. It's just a four-bar repeated pattern in the bass line and the melody and they have so many percussion elements in it ... The trumpet and everybody's ad libbing around the bass line. It's hard to recognize anything from that record as far as any individuals. I don't know if that might be one of the New York orchestras that I'm not too familiar with.

It was fun. It didn't make a statement to me—it sounded like it could be done, as I said, as a cue ... I'm trying to think of the kind of scene it would be applicable to. Maybe a race car sequence in a film. It was kind of like a cue I did with Dave Grusin in a picture called ... a Paul Newman picture—*Winning*. We did a thing very much like that, with no melody to speak of—just taking you through a lot of experiences with percussion instruments and so forth.

I don't really know how to rate that. It didn't mean anything to me. It was interesting, but there was no compositional aspect to it that I could put my finger on, and there was so much improvising

going on that there wasn't any clear cut idea of who the players were. I would have to rate it in conjunction with some other type of media.

4. SUN RA. *Cosmos* (from *Cosmos*, Inner City). Sun Ra, Rocksichord, composer.

I don't really know who that is and I don't really care who that is. Those are supposedly the avant garde, the outside, into-something-new players and it's no mystery what they're doing, because they don't have to adhere to any kind of structure, which is the purpose. I think a lot of that is the reason that a lot of people have been turned off to jazz—some of the young people growing up, if that's what they hear first. There's no way to grab onto any kind of feeling from that. There's no melody that communicates; there's not even a blues feeling from it. Nothing to grab onto. I can see where it would really turn off some new listeners, and new listeners have a way of saying, "Well, if that's jazz ..."

That's why I think a lot of what's happening today is so exciting in music, because the rock and rollers have brought some of the jazz back to the rhythm end of it, and just made it so much more musical. The jazzers who have to keep switching gears every six months to keep abreast and supposedly blaze new trails have just outdistanced the public so much. And if you can't communicate with the public, what does it mean?

A lot of them have a martyristic attitude about it, which I don't have any time for. But the synthesis with rock and roll, or rhythm and blues—whatever you want to call it—has created a lot of beautiful music that communicates to so many more people that you're not locked in by the *I Got Rhythm* form anymore. It's just an incredible time in music, and this kind of thing hasn't contributed at all to gathering listeners to the jazz cause. ...

5. THELONIOUS MONK. *In Walked Bud* (from *Thelonious Monk: The Complete Genius*, Blue Note). Monk, piano, composer; George Taitt, trumpet; Art Blakey, drums; Sahib Shihab, alto sax; Robert Paige, bass. Rec. 1947.

That was Thelonious. It sounds like the late '40s. The trumpet player sounded very familiar. It sounds like Jackie McLean playing the alto saxophone. The trumpet player was all over the place—it sounds like a trumpet player like Howard McGhee or somebody like that. It sounded like an older style trumpet player who had just gotten into bebop for some reason.

The drummer really was playing heavy on this particular track, with that open hi-hat and the bass drum on 4/4. It sounded ... I don't think it was Max. Max was a little cooler than that as I remember in those days. The bass player I can't recognize. It's hard to recognize any bass players on those records—it was either Tommy Potter or Curly Russell. ...

I loved the tune. Monk was, when I was growing up and getting into music, the hardest for me to embrace as far as his playing ... and only after listening to his compositions did I become really one of his fans. Fortunately I worked with him for about six months a few years ago with his group and it was a thrilling experience. He's another humorist who kills me, and his compositions are really important contributions to what's been going on in music.

Monk is amazing. The first time I worked with Monk was on an album with Oliver Nelson, and at that time Monk's drummer couldn't read, so Oliver got me on the date, and Charlie Rouse was there and so forth. We did it at Columbia Records and it was a big band and all Monk's tunes that Oliver had arranged.

It was a great experience. Here we had this Steinway piano, with a piano tuner standing by on every date. Monk's an amazing person—he's one of those people who can sit down to any piano and make it sound slightly out of tune! He has a very personal touch on the piano and it's a tribute to the way he attacks the instrument. He's incredible. There's nobody like him and there never will be. Five stars for Monk. **db**

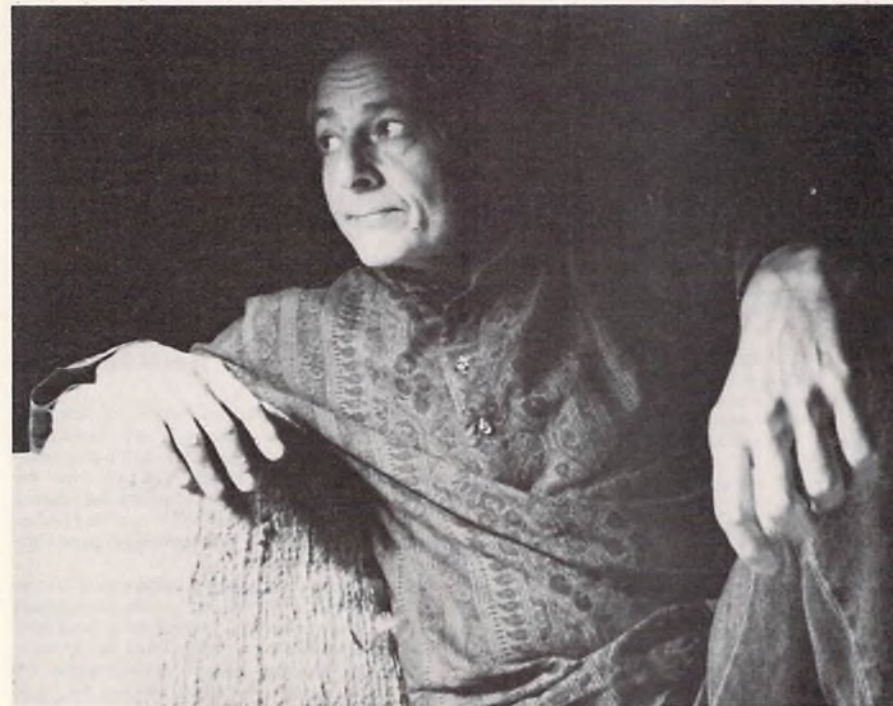
Profile

MILT HOLLAND

by sam y. bradley

Percussionist Milt Holland's career reads like a capsule history of the modern music industry. In the early '40s he was playing drums on CBS Radio in Chicago, waking the nation to the sounds of swing period jazz. During the war years Milt did morale shows for Armed Services Radio. The post-war years found him in Hollywood, concerting with the Benny Carter big band and working as a journeyman percussionist on movie soundscapes with such noted composers as Franz Waxman and Alfred Newman. During that time Milt also played drums on record dates with Frank Sinatra, Nat King Cole and other top recording artists. Later, in the early '50s he pioneered a series of West Coast percussion albums with his score of the dance se-

quence *Little House Of Uncle Thomas for The King And I*.



quence *Little House Of Uncle Thomas for The King And I*.

In '63 Milt took a break from the pressure-filled and lucrative lifestyle of the studios to begin a series of world travels that led him to Africa, South America, Pakistan, India, Haiti and Trinidad. The purpose was, he explains, "to discover from whence the music came."

"When I was a young drummer in Chicago I realized how great a difference there was between black and white jazz styles. I'd listen to Jo Jones and Sid Catlett and be amazed at how much smoother and more musical their playing was. I was aware that some people played better and was curious why. Then I learned how some cultures are more rhythm and music oriented; where dance and music are an integral part of life."

Milt traveled first to Ghana, Senegal, Uganda, Tanzania, and Kenya in Africa, and feels that "drumming is a genuine bond between peoples the world over. I first traveled to Africa solely to study drumming, that was unheard of. I was a rarity. I was given a government guide who served as a musical interpreter."

"Seven years later I traveled over a thousand miles further up the Congo River to its apex in Kisangani (now a part of Zaire). There I met Dr.

Carrington, a British missionary who lived with the tribes in the area. By using one of the large talking drums, an outlying tribe sent a message to the chief drummer in the Kisangani village. The message was translated by Carrington as, 'white spirit has come to the forest to learn drums.'

"We arrived at the village the next day, and were greeted by the playing of the tribe's musicians. After they finished, they immediately insisted I play something. The drums were covered with a recently skinned animal hide that stunk to high heaven."

"So it's about 120 degrees and completely humid. I began to play some things I had learned in Senegal, which the accompanying slit drummers

caught onto right away. I'm playing for a few minutes and watching the tribes' members who are getting progressively more excited, clapping hands, dancing and chanting. I thought, 'Great, they're enjoying themselves.' When I finished playing, an instant mass grumble rose from the people, everyone talking excitedly. I went over to Carrington to find out what was happening. He told me I had just finished playing one of the tribe's oldest fishing and harvest celebration songs. I had no idea; I was simply playing some things based on the rhythms of the Senegal peoples, and they live over 1000 jungle miles away."

"I later learned that Kisangani was one of the stopping places the slave traders followed. Over six million Africans were killed trying to escape the traders who brought them to the Americas."

About his travels Milt comments, "It's not finding the instruments as much as learning about the culture and peoples and their musical language and playing techniques. Today, anyone can walk into a drum shop and purchase instruments from Africa or South America, yet without learning the proper playing styles and systems you're being dishonest to the cultures—and just as importantly to yourself. To have studied with people who themselves are great players—to me, that insures authenticity. It's

the same with a snare or a cymbal; there are valuable things to be learned from players in the past."

In regard to studio and recording work Milt feels that "versatility is extremely important. An average day might include work with a symphony orchestra on a motion picture call, an afternoon rock date and an evening television show. In many cases you're playing a written score or improvising based on what's happening around you. For example, an odd-time Indian fill wouldn't make it on an Andy Williams date."

"In the early days of recording," recounts Milt, "everything we played was live and went directly onto wax. We recorded in a basement at CBS, with the building's plumbing overhead. One mike was kept wide open for brass and strings, and drums were over in the corner with a single mike placed ten feet away. On movie dates one player handled all the percussion. That meant having a traps set, vibes, marimba, chimes and a little set of bells near the drums. On the first run-through I'd be just choreographing my moves from one instrument to another, using a long hammer to reach the chimes from my drums. The pressure was rough; if you topped a cymbal or laid down a rim shot a touch too loud, another take had to be done. You were also made aware that if you made a goof you might not work any more. Guys developed ulcers and had breakdowns."

"Tape was like the lifting of a curse, the knots loosened up. It was then possible to overdub. With stereo the sound was vastly improved and things were progressing. As recording techniques became more sophisticated, the technology began counteracting the humanity of the music. Today drums are sealed off in a soundproof chamber with a mike inside each drum shell, and two mikes on the hi-hat for a phase effect. A whole generation of listeners don't know what drums really sound like. Last week I played congas on a session by The Tubes. On the playback the congas sounded like high pitched little pops. That's the sound the group wanted."

Born in Chicago, Milt began playing prohibition speakeasys at the age of 12, later becoming the house drummer at the Chez Paree. During his gig at the Paree Milt gave lessons to a Cuban conga player who wanted to play traps. In return Milt began playing congas. "That was around '36, before Chano Pozo played in Dizzy's band. A lot of groups wouldn't even let me on the stand to sit in. It's nice to see the number of groups today who are using a conga or percussionist as an integral part of the group's concept."

The '47 musicians' recording strike to halt all recording at year's end was a time when Milt's already busy schedule became busier. "Recording work was booked to the hilt with the deadline ahead. You'd see guys sleeping in the hall between the studio and the booth. On dull dates musicians would fall asleep. Once we had 17 players lined up, each giving the guy in front a back rub."

"Talking recently to Natalie Cole about the sessions I used to do with her dad, I was reminded of the nice things that have taken place. I feel that in my own small way I've contributed to people's awareness of ethnic instruments. I introduced the tabla to television where it was used in the lead-in for the Saturday night movie. I overdubbed all the indigenous instruments for the National Geographic's tribal music sequences of *Tribes Of The Kalahari Desert*. I've done some beautiful albums with Wes Montgomery early in his career. I played on several Tony Williams albums recorded around the time he was playing with Miles. I just completed a really nice project with Paul Winter based on African percussion and rhythmic systems."

At 60 Milt Holland reminds one of Blake's reference to the golden years. His upcoming project is an album of drumming around the world. Says Milt, "people aren't fully aware of what can be done with multiple percussion. Much of the complexity and beauty of tribal music is in counter rhythms. Some African systems are based on numerics and each player has his own instrumental voice. I hope to expose the beauty of those multiple voices to more people." db

DAVID AXELROD

by tim schneckloth

Los Angeles is a city that evokes peculiar images in the minds of those who live to the east. To some, LA is Plasticland, a place where phoniness and affectation swell to oceanic proportions. To others, it's the model of the future, a town with a vitality and vigor that should be emulated by everyone.

Producer/arranger/composer David Axelrod, however, sees LA as a source of inspiration, a continuous stream of hard urban sounds. "Man, you hang around the corner of Normandy and Jefferson and it's no different from any other urban area, I don't care where. A lot of people, all they know is the San Fernando Valley. They think everybody's a surfer. I can't even swim!"

Axelrod's affection for Los Angeles is certainly understandable. It's where he was born and raised; it's where he learned his trade, paid his dues and draws his current musical schemes. His recent MCA album, *Strange Ladies*, is LA/urban to the core. How a listener reacts to the record might well correspond to the way he feels about Southern California.

Axelrod is known for his production work with Capitol in the '60s (including a string of Cannonball Adderley releases like *Mercy, Mercy, 74 Miles Away, Country Preacher, Fiddler On The Roof*) as well as his arranging activities. But the desire to compose always came before everything else.

"I met a piano player named Gerald Wiggins and his wife when I was about 17. I was kind of like his chauffeur, valet, bodyguard. He taught me how to read music and started explaining intervals and all that. I never really wanted to be a player, I always wanted to be an arranger and composer. I started playing by writing."

Axelrod later studied harmony and theory at UCLA and took on some production gigs for Wiggins and others. His involvement with an Elmo Hope/Harold Land session entitled *The Fox* brought him in contact with Cannonball. "Much later," David recalls, "I was sitting in a restaurant, and Ernie Andrews brought Cannonball over. Cannonball's exact words were, 'Aha. *The Fox!* I knew our paths would cross again someday."

"A few years went by and I was with Capitol. They signed Cannonball and asked him who he wanted for a producer. He said, 'Get me Axel!' and we were together for 12 years."

During his tenure at Capitol, Axelrod took a few days off to work on a rather bizzare 1967 project at Warner Brothers. It was *Mass In F Minor* by the Electric Prunes, a record that met with wildly mixed criticism (a major news magazine did a story on the record, referring to it as a breakthrough album; some others were less enthusiastic). "I composed and arranged it," Axelrod says. "The Electric Prunes were not on it. They couldn't read. I had all the charts laid out for them, and we started doing the date. In a three-hour date, I think we cut four bars of music. I looked at Dave Hassinger, the producer, and said, 'We're never going to do this thing. It'll be a career. We'll be in the studio 40 years from now.' So we got studio guys."

"At the time, it was a fairly revolutionary thing for rock, because it had jazz solos on it. The distortion of the guitars was actually part of the orchestration. There's no problem saying it now, but I like it."

As a result of this experience, Axelrod got his first record date under his own name at Capitol. Now, at MCA, David enjoys full artistic control of his projects and a comfortable working relationship with MCA president Mike Mailland.

What Axelrod has done for the label so far reflects varied influences, but the actual sources are nebulous. "I'm just not conscious of them. You're always drawing on things that you hear. I hate the idea of pigeonholing music. What I do is urban. I was born in the city. The first time I ever saw a forest was on the way to the Monterey Jazz Festival in '61."

"LeRoi Jones said a very good thing: 'Environ-



ment is total. It's not just scenery. It's social, cultural and physical. If anything, that's the kind of music I think I write."

"I try to listen to everything that I possibly can. I listen to a lot of classical music, a lot of jazz, a lot of rock. I like the Who, Earth, Wind and Fire, Tower of Power. I love Stanley Clarke. And anything Miles does, anything."

"Gil Evans is so subtle with everything. You have to listen to him very closely. All of a sudden you'll hear something that's been there all the time, and you'll say, 'Where did that come from?' Beautiful arranger. He was an influence, so was Duke."

"During the '50s I was totally wrapped up in jazz. We would listen to Blakey and everything that came out of New York. When Presley came out, I kept hearing his name for about six months, but I honestly didn't know who he was. I had never heard an Elvis Presley record. But I had listened to Louis Jordan, Amos Milburn, Roy Milton—that was my rock and roll."

"In the '60s, with the Beatles and everything, I have to admit it was my children that hipped me to these things. I had a manager that was handling a lot of English groups, and the group Traffic knocked me out. And they had been knocked out by an album I had done called *Songs Of Innocence*."

By and large, Axelrod is happy with the state of contemporary music today. "I think it's great, because it gives you a tremendous amount of freedom. I feel that the consumer is a lot more open than the media. The media don't know what the consumer can absorb and is willing to consume and take and buy."

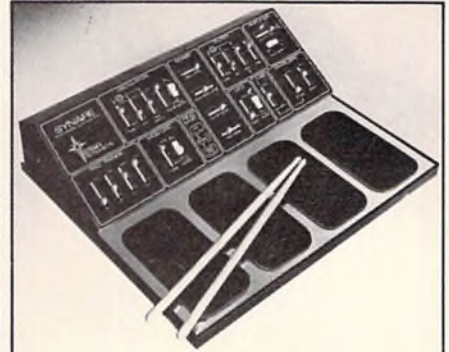
"Radio is probably five years behind what the buyer is buying. The big Top 40 stations are actually being patronizing to their listeners. They don't take into consideration that the listener is probably more mature than the program director."

"A good example is Weather Report or the Crusaders. *Heavy Weather* went high on the charts, but the Top 40 stations never played it. Eventually, that will come back to haunt them."

Despite such frustrations, Axelrod continues to write in and about LA, adjusting his working schedule to whatever project he is working on. "Recently, I did the score for a movie called, ironically, *Cannonball* with David Carradine. It was about car racing and all that. I had only two weeks to write it, so this was a situation where I did have a schedule. I started every day at ten and quit at six. That was a job; I knew I had to make music. I sat down every day at the piano, ran the reels off, corrected the timing and wrote the music."

David is enamored of the synthesizer, even though he doesn't think of himself as much of an instrumentalist. "I can't chord on the keyboard. I had a very bad accident a few years back that smashed up three fingers. So the synthesizer was made for me. I can work with single notes on my right hand. On this particular album, though, I didn't use synthesizer because I just didn't hear it."

But regardless of the means of expression, Axelrod continues to try to get a tonal equivalent of his urban perceptions. "There's a lot of tension in music. Cannon used to say, 'There's a lot of violence in music.' Maybe it's a subconscious thing. You may listen to it and think it's pretentious. But if there's one thing I'm not, it's pretentious." db



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Guest Artists: Buck Clayton, Harry Edison, Jo Jones, Clark Terry, Max Roach, Eddie "Lockjaw" Davis, Zoot Sims, Claude Williams, Dave Brubeck, Jay McShann, Oscar Peterson, Ella Fitzgerald, Tommy Flanagan.

You can't expect a great jazz concert to just happen. Nevertheless, that's what the Charlie Parker Foundation apparently expected when it brought a carload of jazz greats to Kansas City, Mo. for a three-day salute to Count Basie exactly 41 years after John Hammond and Willard Alexander first cleared the path for his strike at the big time.



The publicity was beautifully worked out. There was an official welcome to the city from the mayor Thursday, an all-star press conference Friday afternoon and an honorary degree award Saturday. During the press conference nearly all members were on public display. Lined up along one long table were Jay McShann, Claude Williams, Jo Jones, Buck Clayton, Max Roach, Ella Fitzgerald, Basie, Dave Brubeck, Zoot Sims and Harry Edison. Oscar Peterson and Clark Terry would arrive later on.

Basie was asked what he thought of electronic music. "Someone else take that one," he said. Someone asked Jo Jones whether "Mayor" Tom Pendergast had any effect on the music scene in 1930s Kansas City. "He wasn't the mayor," Jones snapped back. "He was the owner." Jo went on: "Anyone who came to Kansas City couldn't help but play right. You walked out of one place and into another, and every step you took was in 4/4

time." The Parker Foundation's Eddie Baker read a telegram from John Hammond, in New York for minor surgery: "So sorry not to be with my favorite of all jazz musicians. For me, my meeting with Basie at the Reno Club was my most important musical date."

But the main event of the salute was the Friday night concert in the Municipal Auditorium. This was where planning was most needed but, alas, most neglected. Perhaps the biggest mistake was in selecting the huge arena for the concert when an adjoining concert hall with superb sound characteristics stood empty. The arena was a virtual echo chamber, fit only for events which produce nothing worth hearing, like political conventions. To the credit of the event, however, it was more than three-quarters full at the height of the evening.

A pleasant sounding local band called the New Breed Orchestra opened the program with some Basie-style numbers featuring solos by Harry Edison and Lockjaw Davis. Actually Jay McShann and Claude Williams had played a previous set, but they were apparent-

ly not considered part of the formal program. That alone makes one suspicious of the musical knowledge of the programmers.

Suspicion became certifiable fact during the Kansas City Seven set that followed. Harry Edison, Buck Clayton, Zoot Sims and Lockjaw Davis drifted onto the stage amid the paraphernalia of two big bands, neither of which were around at this moment. Off to the side was a piano and some drums that Jo Jones climbed behind. The rhythm section was so far from the horns that it might as well have telephoned in the beat. The only source of any semblance of togetherness was the fact that each individual member was addressing himself to the material—*Moten Swing*—and not the other musicians. Clayton, who has resumed his career as an active musician recently after several years on the sidelines, seemed to play well, although a mute concealed the real quality of his present tone.

Ella, accompanied by Tommy Flanagan

and the Basie Band, sang *Shiny Stockings*, a Paul Williams ballad and a rousing novelty about Paganini full of savvy vocal acrobatics.

Dave Brubeck and Max Roach then sat down for a sparring session that produced a lively blues with a drum solo that brought the audience to its feet and some boogie woogie-style Brubeck. Oscar Peterson played a letter-perfect but perfunctory set before the Basie band returned for a final short set. Peterson seemed impatient with TV cameras that were video-taping the event for Scripps-Howard Broadcasting. A sports arena is not Peterson's idea of the best place to present music. Although he was professional enough to make an obligatory appearance, it is understandable that he would not want such a performance recorded for broadcast. He therefore ordered that he not be taped. It was evidently narrator Ossie Davis' understanding that Peterson and Basie would do one of their patented duets. But as stage hands started rolling a second piano into place, Peterson started towards a waiting limousine for a fast ride back to the hotel.

And when Davis brought the Basie Band back for the final set—with Basie, who had just received a commemoration from the Foundation—he announced that everyone would come back for a big jam session that would last "til the cows come home." Perhaps the programmers expected it to all happen spontaneously. But as a rule nothing happens spontaneously in a gigantic hall like this. And the rules were followed. When the band wrapped up *Things Ain't What They Used To Be*, the night was summarily over.

In addition to the poorly planned use of talent, there were far too many windy speeches, dedications and acknowledgements, many simply self-congratulatory comments about the size and spectacle of the whole event. It seemed inappropriate also for so much time to be turned over to local musicians when there was at hand a unique combination of legendary national figures. The New Breed band filled in between every set, and at one point a couple of music students on Foundation scholarships performed. Bill Perkins, 17, played remarkably accomplished alto in the Parker manner accompanied by 11-year-old drummer Scott Robinson, who seemed to command near awe from drummer Butch Miles of the Basie band. Perhaps the most remarkable thing about Robinson, aside from his fine technique, is the fact that he has so fully absorbed a style of drumming that is growing increasingly scarce in the world of contemporary rock and fusion music.

The final event of the weekend was the following night, Saturday, in the famous Muehlebach Hotel on 12th Street where the Basie band played a dance in the Imperial Ballroom. Marilyn Maye was expected to perform but never showed. Clark Terry did, however, and sat in on one number. Other Basie soloists seemed available, but for one reason or another did not play.

It should be mentioned that although the concerts were less than the best musically, the sponsoring organization, The Charlie Parker Foundation, drew a good deal of attention to a worthy cause—music education. Ella Fitzgerald set up a \$2000 scholarship fund and the Foundation attracted several new lifetime and corporate memberships. It's too bad that with such a galaxy of stars under one roof, their talents were not better utilized.

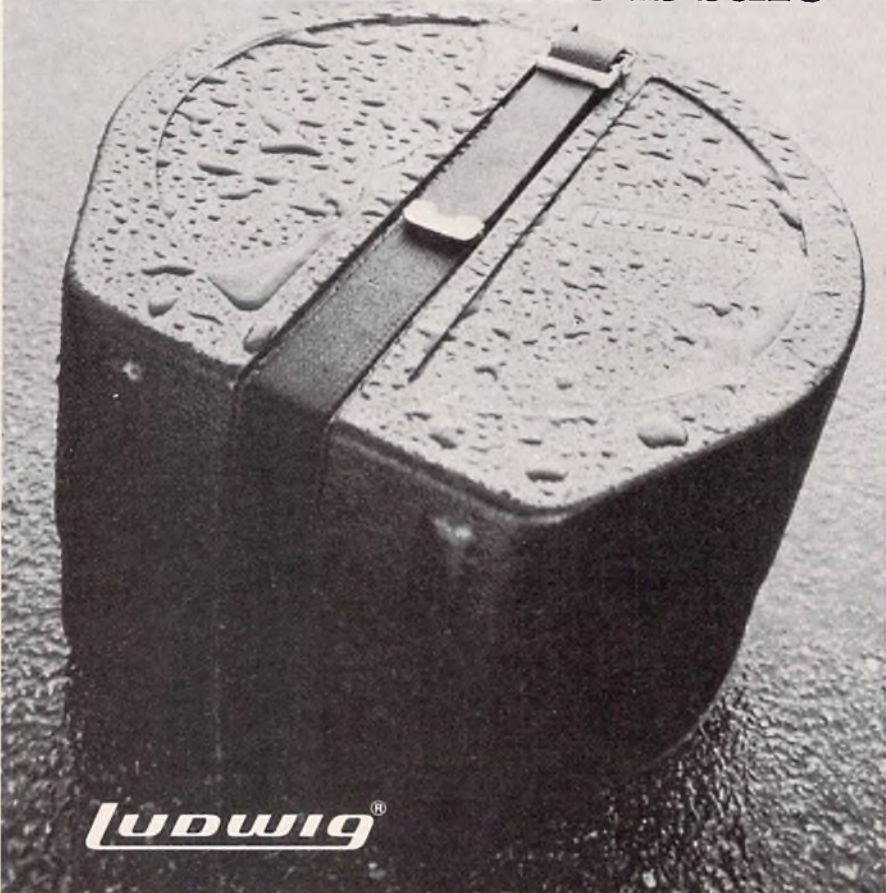
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In the apprentice-system days of music educating, exemplary teachers most often were exemplary performers. But as occupational specialty evolved, the two roles became increasingly distinct, as did the preparation for each, till in these days of formal education and professional performance, prospective pros pursue the Ph.D. (advance in rank entails advanced degrees) while would-be pros continue practice (performance skills enhance the chance for gigs).

Don't fault the pros, then, for unhoneed playing skills nor the pros for untitled names.

Fault might be found, though, in the hiring practices of higher education, especially those for jazz instrumental training. Bound by a tradition designed to ensure professional knowledge rather than performance know-how, most universities appear helpless to offer sufficient salary and rank for securing saturated yet degreeless jazz pro's (despite such notable exceptions as the David Bakers, the Larry Riddleys, the Mary Lou Williamses). Given, therefore, a long supply of adamant administrators and a short supply of Dr. Donald Byrds, Dr. Tom Fergusons, Dr. Ken McIntyres, Dr. William Lees—and Dr. Billy Taylors—the situation seems sluggish.

Meanwhile, fresh crops of jazz-rock-electronics-minded eager future pros approach college age. They've been to clinic/festivals like Mobile's, where nobody judges anybody and everybody learns; to camps like Ken Morris', where faculty individualizes student attention; to state-of-the-art concerts like Maynard's or Miles' or Matrix IX's, where players demonstrate the results of technique plus imagination. They want to concentrate on the practical, to learn by doing. They want more show and less tell. They're anxious to sharpen their axe-handling to such a keen edge that it can cut any job—jazz, rock, legit, studio or whatever. Most top jazz pros know all this: They've staffed the festivals, swung around the clinic circuits, performed the concerts. They've also seen students flock to a few bona-fide college jazz departments and viewed the phenomenal growth of Boston's private Berklee school. And now some visionaries among them, in true do-it-themselves, show-how, apprentice-system spirit, have set up their own educational shops according to their own ideals and ideas, filling what they feel to be gaps in our educational system. Concurrently, so have some of their non-acoustic counterparts—electronic composers, synthesizer experts, recording engineers.

A look at three such new educational ventures within the same neighborhood (Los Angeles) might help indicate the diversity and vitality of this spreading instructional movement.

The Dick Grove Music Workshops

While Dick was organizing his multi-subject jazz conservatory, he also was establishing a one-man instruction book factory—himself. Since his comprehensive curriculum was designed by and its core texts were written by the same man, it tended toward non-duplication, orderly process and teaching-method cohesion.

Dick's time-consuming administration, constant text-writing and in-person teaching

should have been enough to keep him totally occupied, especially when both subject-matter and student enrollment skyrocketed. But because he wanted to reach students everywhere, not just in L.A., he developed a series of music-by-mail courses intended to preserve the direct-communication features in-person instruction offers. He was starting a long-distance apprentice system.

For his music-by-mail workshops, Dick expanded his author roster from one to six, including Roy Burns, Alex Cima, Herb Ellis, Larry Muhoberac, and Jimmy Stewart. Right now, the correspondence curriculum has reached nearly a dozen subjects, including such personal skills as sight reading and improvisation. Its effectiveness lies partly in Dick's insistence that one teacher entirely handle one subject for one student, partly in pre-recording each lesson on cassette tape then re-recording student response behind overlubbed critiques and suggestions; and partly in airmail communication. The correspondence thus gets quick, detailed and on-going attention from one of Dick's excellent L.A. staff almost as if that pro were there in person.

Guitar Institute Of Technology

The route to guitar professionalism, feels Howard Roberts, must be a thorough way, not a free way—dues must be paid. Accordingly, during his near-decade of planning a curriculum for G.I.T., Howard kept in mind the milestones of his own past progress. He engineered the student roadway, bridging pitfalls, blasting obstructions, straightening switchbacks, avoiding detours and dead ends and blind alleys. He designed a straight-ahead road to guitar proficiency. And now when students cruise steadily along the well-marked and speed-limitless G.I.T. route at a minimum rate of six hours per day, five days per week, they can expect to reach their sightreading, improvising, style-handling, solo-and-ensemble-performing destination in close to a year. To activate G.I.T., Howard teamed with Pat Hicks, himself a proficient guitarist. They located their new institute at the Sunset Stage Studio complex, right in the center of Hollywood's recording industry, where professionalism saturates the atmosphere.

They signed working pros Joe Diorio, Ron Eschete, Jackie King, and Don Mock for in-house daily instruction, guitarist/composer Mundell Lowe for film scoring studies, and guitarist/authoress Kathy Shannon for secretarial responsibilities. They lined up the likes of Charles Blackman, Larry Carlton, James D'Aquisto, Jerry Hahn, Pat Martino, Bryant McKernan, Lee Ritenour, Tommy Tedesco and Jimmy Wyble for short-term extra-curricular workshops. They then welcomed some 100 students eager to build musical body and strengthen musical muscle on the G.I.T. program, a curriculum including large servings of sightreading; solo and ensemble performance; harmonic and melodic recognition by ear and eye; improvising in all styles; accompaniment; fingerboard understanding; stage presence; important historical guitar techniques; instructional skills, both group and private; works of major composers; classical guitar literature; chord-melody playing; Coltrane and

Continued on page 40



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40 □ down beat

HOW TO

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Parker style-study; and studio procedures-medium servings of electronics; composition; orchestration; theory; recording techniques; film scoring; and 16th Century counterpoint—plus smaller servings of music psychology; modern learning theory; the Schilling system; and music business matters.

The formal opening of G.I.T. last March in no way meant any slackening of Howard's wide-ranging professional activities. His constant traveling continues to be a plus for the school as well as for himself. With ears and eyes open at international scenes of action, he collects the new and the different to keep his curriculum current. And what of future gigs for G.I.T. grads? If all-around competency means work, they'll likely take their pick.

Los Angeles Center For Electronic Music

In the fast-changing electronics field, the new constantly defies the old—transistors challenge vacuum tubes, quartz crystals challenge steel hair-springs, glass strands challenge copper cables. Obsolescence seems almost a way of life as today's invention becomes tomorrow's industry.

Electronic music, too, lives in a state of flux. The constant change in instruments, interfaces, and wave-form generators constantly reshapes tonal possibilities. Electronic composers, instrumentalists, and engineers therefore can hardly expect to stay abreast of their changing medium without some source of renewal—they need specialized subject-matter in specially-equipped schools. LACEM intends to answer that need.

At their frequent workshops in musical electronics, LACEM co-founders Alex Cima and Bryce Robbley and LACEM staffers Bob Easton and Peter Hillen call upon state-of-the-art experts like guitarists Timo Laine and Lee Ritenour, producer/engineer Danny Sofer, and synthesist/composer Doug Lynner to help illustrate each point and demonstrate each device.

And because the LACEM workshops take place in the fully-equipped Star Track Studio supplemented by every imaginable type of electronic sound generator and sound manipulator, participants can get their hands on synthesizers, interfaces, control panels—whatever is being studied. At LACEM workshops, instructors can patch their students right into the electronic process itself.

The LACEM Fall announcement can best explain this term's offerings:

PONTY

continued from page 13

lin in contemporary music. By exposing the possibilities of the instrument to a mass audience, he has helped make it possible for artists like Noel Pointer and Zbigniew Seifert to secure contracts with major labels and bid for the same kind of large-scale acceptance. Is he aware of being something of a violin evangelist?

"I don't think about it too much," he replies, "but, in a way, yes. I have struggled; I've been fighting all my life for my instrument. The level of success and achievement now, with my band, is not only a personal success, but it's also a success for the instrument. That makes me doubly happy, because it really brings the violin to a high status, where it should be. That was a goal I had for a long time.

"SYNTHESIZER WORKSHOP ONE—For beginning students. An introduction to the analog voltage controlled synthesizer, covering: voltage controlled oscillators, filters and amplifiers—sound sources and modifiers—trigger sources—amplitude—frequency—ring modulation—phase shifters—preset, cord and pin matrix patching—noise generators—envelope generators—reverberation and echo— analog and digital sequencers—sample and hold—instrument synthesis.

"SYNTHESIZER WORKSHOP TWO—For those seeking extensive practice sessions on advanced modular instruments. Emphasis on voltage control techniques, instrument synthesis, and system interfaces. The class will record a project on 24 tracks.

"POLYPHONIC GUITAR SYNTHESIZER—The guitar as sound source and synthesizer controller. Function of the 360 systems slave driver and polyphonic guitar synthesizer. Pitch to voltage concepts, and interface of the electric guitar in various configurations.

"MICROCOMPUTER SYNTHESIZER WORKSHOP—An introduction to microcomputers and their use with synthesizers. The course will include material on microcomputer hardware and software with emphasis on synthesizer interface and the control of various parameters. As an out of class project, each student will build a microcomputer system from a kit configured to interface with a voltage controlled synthesizer."

And Alex can best explain the LACEM educational attitude:

"LACEM is creativity and experimentation in music. We established our new center in early '77 to facilitate recording and programming for artists and producers, as well as to facilitate seminars and workshops. The center was also initiated as a resource facility for electronic music, where synthesists' needs may find outlet and expression. At the heart of the idea is the dedication to develop a learning environment which enjoys excellent recording and monitoring equipment, simple presets and advanced modular systems, and instructors who are experienced performers and designers. The goal is to achieve familiarity and technique regardless of the particular instrument used or musical style to which it may be applied."

DGMW—G.I.T.—LACEM—all three schools are expanding—all three ventures are succeeding. Maybe in musical education, Times They Aren't-a-Changing very much, but most certainly Things Ain't *exactly* What They Used To Be. **db**

"Kids come to the show and say, 'Gee, the violin's fantastic.' They are just discovering the instrument in this field of music and they might never have been attracted to the violin otherwise. But they see how well it blends with this style.

"All it needed was a few musicians to prove it. Again, as I was saying, I've been pleased to see the reaction in the music business for the past few years. I have seen many violinists, newcomers on the scene, being signed by record companies and making solo albums—not only in this country but in Europe as well. And that's just great.

"Once a keyboardist from a famous rock band talked to me and said that I had inspired his synthesizer playing. And that really makes me happy—to see that, finally, the violin can have an influence and importance on the music scene." **db**

Smith: Am I to understand that the other three are classroom, blackboard courses?

Bailey: Essentially, yes. Except that there is playing going on: there are practical approaches. They may take out their instruments during the Reading class. In the Instrument Technique Development class they are actually using the instruments. The teachers write exercises so they do play.

Taylor: You may be in a whole roomful of drummers or saxophonists: the instructor might put something on the board and say, "Okay, now this is the cycle of fourths, and this is one way of handling it according to where we are this week. Now, given this technique of stringing three or four notes together in this fashion, this is the way we do that with a cycle." Then they go into Ensemble class and play *All The Things You Are* or some tune that has to do with the cycle of fourths.

Smith: I assume that the instructors in Ensemble are the same as in the other classes.

Bailey: Not necessarily. Not everyone can direct an ensemble. But we have a syllabus so that everyone knows where everyone else is at every given point of the year.

Smith: Give us some more details about these ensembles.

Bailey: We have many instructors who are leading a minimum of two large bands, 18 to 20 pieces, made up of all the instruments, a typical big band. They play arrangements by Frank Foster, Thad Jones, Ernie Wilkins, Frank Wess. . . .

Smith: Hank Levy?

Taylor: No we haven't done any of those yet. I don't feel that complicated time changes are what we are after just yet. We have enough charts right here, some we haven't even gotten to yet.

Smith: Are all the ensembles large?

Bailey: Definitely not. They run from small groups to big bands. At any given time after 3 p.m. in a workshop we may have seven ensembles going at once. For instance, Norman Simmons, an excellent accompanist, has a rhythm workshop where he will just involve piano, bass and drums for a couple of weeks, telling the bass player how to stay away from playing the same note that the piano player is playing in his left hand. Other times he will be teaching how to accompany a singer—which is the same as accompanying someone who is playing.

Then he may go to Frank Foster's sax class and ask for three players who may play different styles, but who can play changes. He brings them in to allow the rhythm section to work with them, to explore with each other the real world of playing the music. The reason for the different styles is so that everyone can be comfortable with the person who lays back, plays forward or plays right on. It's a practical learning experience, a teaching experience.

Smith: Again, are the instructors the same for the classroom classes and the ensembles?

Bailey: Only if they have the experience. Ernie Wilkins will conduct his own music as will Jimmy Heath, Thad Jones and the rest.

Taylor: The requirements for ensemble leadership are different from the requirements for someone who is good on one-to-one or classroom. The people who relate to this best are the composer/arrangers. And there is constant communication between instructors.

For example, one of the tunes that everyone

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who comes through Jazzmobile learns is Kenny Dorham's *Blue Bossa*. Kenny was an instructor and many of our current instructors remember what he did for Jazzmobile while he was with us. It's a good tune for everyone to blow on so we kept it in our programs. One of the reasons we don't use Hank Levy is that we are dealing with specific musicians who are giants—Frank Foster, Jimmy Heath and others who do a specific thing. We do not have enough hours in the day to get as much as we would like out of those musicians—things they can share with their students. If we had a Hank Levy on our faculty it might be different. Freddie Waits will have his drummers playing in 7/4 and 5/4 as an inherent part of being able to play the instrument. Others will become proficient in other time changes through certain tunes. We are not concerned that they play in odd meters, but that they get the essence of jazz in any meter. There just isn't enough time. We are trying to develop a core and a basis for doing anything.

Smith: I wasn't specifically interested in whether or not you were into Hank Levy's odd meters but rather in finding out if you import charts from other than your faculty.

Taylor: We have a big library and have been given a lot of material by John Bunch and others. We've got scores that we hope will be made available to us by incorporating something we will develop along apprenticeship lines—copyists—just so we have the parts to some Ellington things, for instance. We literally haven't had time to copy them. We'd love to get anything we can from any source.

Bailey: If it's jazz, we'd love to teach it and play it. Hank Levy, Clare Fischer, David Baker, from other parts of the country.

Smith: Where do the instruments come from?

Taylor: Some students already have them. We also get donations from musicians and instrument companies. If we need them, we will get them. No one gets shut out of the program for lack of an instrument.

Smith: Are you shooting for accreditation?

Bailey: New Paltz State College of the State University of N.Y. gives credit to its students for attending Jazzmobile Workshops. That is certainly a direction we would want to pursue. We could be a magnet for students coming from colleges and universities into a place like New York to concentrate on America's classical music, jazz.

Smith: You did a week in Winnipeg, Canada, with some of your faculty. Do you think that kind of program will be expanded upon in the future?

Bailey: We called that "Unique Week" because what started out as a brief playing-teaching stay turned into a major happening with CBC television involved.

The town has 600,000 inhabitants, but is one of the most art-conscious places I have ever been in. The jazz club has over 250 members. The art gallery gets some exhibits our own Metropolitan wishes it could get.

All they wanted at first was a Jazzmobile, the trailer. But I saw something bigger. I saw an entire week of clinics and lecture/demonstrations culminating in Jimmy Heath's *Afro-American Suite Of Evolution*. Well, we got to work with youngsters in the school system in the mornings—master classes, seminars and generally giving them a brief education in jazz. The CBC turned out to tape 20 members

of their orchestra performing with our 22 in the suite. The entire program worked.

Taylor: One of the reasons it worked was that Dave, in setting up the program, demonstrated that all of the things we do here in N.Y. work in a very concise way and can be enlarged.

We held workshops early in the day, and later we held an open rehearsal of Jimmy's work. Again, that's the classroom-to-demonstration module. We also went into schools in the outlying areas for the same purposes.

The point to make here is that here are Canadians who play the style and the type of jazz that we play. It all goes back to what we said at the outset: this music transcends boundaries. By sharing our knowledge about certain aspects of the music with them, we left them with a more secure ability to handle the music.

To answer your question about continuing this program, we will if we see we can do it this way again.

Smith: Do you travel about with your students? I know they have performed in concert at various times, but are they permitted to go into the schools and demonstrate?

Taylor: We have been wrestling with that problem. Funds are available for professionals. We haven't gotten to the point where we can ask for money for any other performers.

Bailey: We have taken our best into the outdoor areas such as Damrosch Shell of Lincoln Center, but we haven't taken them into schools yet.

Taylor: We do give our students an opportunity to play whenever we can. We get calls for players—just like a union hall—and we supply what they ask for. They get paid for what they do. I did the music for an Off-Broadway show called *The Lion And The Jewel* and one of our pianists, Phil Bingham, got the call for that gig.

Bailey: One of our ensembles in the last sequence of workshops joined the union (Local 802, AFM) *en masse!* They want to work and they feel they are professionals as far as union standard is concerned. Sometimes we find that when we do shows and the workshop youngsters come on first, the professionals who appear in the second half gasp at the fact that they have to follow them. It's all done in good humor, but those young people can play.

Smith: I would like to devote the remainder of the interview to Jazzmobile's program in New York's public school system.

Bailey: There is a program that is sponsored and funded by HEW and the U.S. Office of Education called Emergency School Aid Act (ESAA) under Title VII. The object of the program is "to reduce the adverse effects of minority group isolation."

For the '76-'77 fiscal year just ended, our funding involved taking professional artists into the public schools, in this instance District 4, basically black and Hispanic, and motivating the students and giving them a better sense of themselves through the arts. In our case, the artists were to interact with the school teachers and be supportive of them in the things they were teaching, things that an artists could reinforce. For example, an Hispanic flamenco guitarist could support a history lesson by giving the history of his music to make it real. We are involved with the five major art disciplines: music, dance, drama, poetry and visual arts.

We had ten instructors in District 4 representing two from each of those disciplines, working full time.

We and the school district targeted certain youngsters to be put into our program. Our program had priority over these youngsters, which is unheard of because art programs are usually filler and not a basic concern. Most of the goals we had sought were successful. To wit: to reduce absenteeism, to give the students a better sense of themselves by utilizing the arts for self-expression, to bring the sense of the school into the home and a sense of the home into the school. We had our own guidance counselor and our own field worker, who were liaison between the parents and the school. We held parent workshops where we told parents how they might better help their youngsters in the non-school hours.

We also held pre and post questionnaires on the parents, teachers and principals to find out their attitudes toward the arts and the arts in education and any changes.

Taylor: Many things came out of the clinics that have to do with life, things other than music. The specific people were role models: you see the people, and whatever the people present to you is a part of it as well. It was obvious that after a very short time, people in the schools had another view of an artist in this context rather than if the artist just came with his instrument and played for dancing or whatever. They looked at the artist as someone who was special; he had published, performed, or was otherwise in the public eye. It was a very subtle approach. I could see the kind of enthusiasm that a principal or a student would have. I could see that better than Dave, who was treating this on a day-to-day basis; I could see how well the program was developing from a different perspective.

Smith: How much was granted for the first program?

Bailey: \$263,000. We asked for over \$500,000 and we wanted 20 artists.

Smith: What were some of the results?

Bailey: As far as attendance records are concerned, we secured the standing records prior to the program and they were re-evaluated after the program was completed. There was a marked reduction in absenteeism of some 20%. We have gotten an extension so we can better evaluate some of the other results, such as the effect on academic studies other than music.

Taylor: There are numerous single examples. We were dealing with problem children in some cases—some hyperactive ones, classroom disturbers and the like. I went back to one of the schools to do a television spot and there was one of the hyperactive children, a girl, who had been known to disrupt a class because she wanted attention all of the time. Shortly before the TV show was to go on, she was asked by the art instructor to depict her ideas about the show *Roots* which was playing at the same time. When the TV crew began, with lights and all the attendant business of location shooting, she didn't even look up; she was busy doing what she was asked to do.

That, to me, was more important than any statistic, a kid with no attention span at all getting into what the enrichment program was all about.

Bailey: Our field worker, who got close to parents and children at home as well as in school, told us of one disturber who was uncontrollable. No class could operate when he was there. One day, the field worker, who had asked him why he was so disruptive and gotten no response at all, was stopped in the hall by the boy, who told him voluntarily, "I can't

read. If the class was orderly, the teacher would call on me and I'd be found out, so I keep the class disorderly," he said, or words to that effect. That translates into "help me."

Smith: How old were the youngsters?

Bailey: Grades 3 to 6, or ages seven through ten, maybe 12. Very formative, and you know what? We lowered it this year down to five. We want to get to them as quickly as possible.

Smith: What of the new program? How much did you get this time for fiscal '77-'78? Has the program expanded?

Bailey: We were invited into District 3, more to the west side. Almost every school district in the city has called us because they have heard about the program.

Last year was a remediation, dealing with bringing kids up in grade areas. Their (HEW, USOE) priority was to enrich them; what we have now is an arts enrichment program where we are not dealing with the "under-achiever," the general school population. We're no longer aiming for a reduction in absenteeism, no lag in reading or mathematics skills. That's out, and that is the essential difference between the old program and the new one with one addition—an information dissemination program.

Smith: Ah, the "magnet" school concept.

Bailey: Right. We asked for almost \$700,000 and we are getting \$349,000. We asked for the 20 artists again and this time we got 12. The thing is, no matter how much work you do, unless somebody finds out about it, you are not going to answer the need that HEW puts out there, which is to change the demographics. They are saying that "magnets" should be created, attractive in-school situations that are going to almost demand private school attendees be sent across district lines into a school that has a very attractive program.

For instance, District 3 is in Lincoln Center, a district which contains a lot of non-minority people who are fairly well-to-do. What the OE would like to see is some of those private school youngsters come into the public schools. How do you do that? You have to make your education program so attractive that the paying of those outlandish monies for private schools (in addition to the public school taxes) will appear foolish, that parents will want to send their children to the public schools. Now you have that demographic transference: whites going to private schools will come into the minority districts to public schools to better balance the ethnic groupings. That's essentially the function of the HEW programs.

Taylor: There's one thing that keeps coming up. It's an underlying goal of Jazzmobile. We feel that almost all Americans are culturally deprived. We are a multi-racial society and yet we don't get the kind of exchange that is possible given our technology, the dispensing mechanism we have for materials and the dissemination methods we have at our disposal. We have a visual arts component in this program and we try to do it in our limited scale. The thing that hurts us is that they cut us back from the 20 artists we asked for. If we had 50 artists we would be scratching the surface in terms of trying to get across to a small seg-

ment of the school population some of the things that make the arts much more central to the educational process.

The idea of this program is not understood by a great many people, but the results are when they see the transfer. In order to play an instrument, to put something on paper that you thought of, or to draw a picture, you have to organize it—organization of ideas.

Bailey: The \$349,000 is part of a \$1.5 million pie for not-for-profit organizations. So Jazzmobile got a significant piece. It's a competitive grant within New York and New Jersey.

Taylor: We hope to be just a pilot for groups all over the country to do the same thing based on our model.

Bailey: Ultimately, what we hope to get out of it is an alternative education curriculum for young people. Integration of the arts into the three r's will help make education painless and enjoyable.

Taylor: And more effective.

Bailey: More effective because you have the interest of the student.

Taylor: In every so-called emerging ethnic group the arts have played a tremendously important part. It's only in our protestant ethic that this gets pushed to one side. You know, get the three r's and the work ethic, and get down to business with the serious aspects. You and I have no problem with the seriousness of art. All artists are serious about what they do. People who were educated as I was, and perhaps as you were, are not given the same feeling for the arts that it's possible to get. I went to a school in Washington, D.C. that gave the students the kinds of things that we are trying to give these students here. Our contemporaries benefited from this and became different kinds of people than those who did not go to this kind of school. What we got as a matter of course in a particular situation at a particular time was an appreciation. . . .

Smith: That's it. "Particular time." The era has changed, not the ethic.

Taylor: I think both have changed, and we have gotten into gimmickry in terms of what makes a magnet school.

Bailey: We can prove the magnet theory. When have they ever had any openings in Bronx (High School of) Science? When have they had an opening in (High School of) Music and Art? Where do the students come from? All over the city. *They are magnet schools.* You are going to teach the three r's; we know that. But let's teach them and beautify and adorn them, enhance them, by having the arts integrally involved in the process. There is nothing in the three r's that you can't relate in some way to the arts. All that we are asking is that since we have this magnificent laboratory—this program and the students, tools, teachers and principals—let's use it to come up with some kind of curriculum, or at least an approach that will not upset teachers who were taught a certain way. Hopefully, it will broaden the teachers' scope and they can accept the input from us and we will accept the input from them, and together we will come up with something that is acceptable to both and beneficial to the youngsters. db

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READERS POLL RESULTS

BOOKS

SELECTIONS FROM THE GUTTER—
PORTRAITS FROM THE JAZZ RECORD,
edited by Art Hodes and Chadwick Hansen
(U. of California Press, Berkeley) 233 pp.
\$12.50.

THE DEVIL'S MUSIC—A HISTORY OF
THE BLUES, by Giles Oakley (Taplinger
Publishing Company, London) 287 pp.
\$14.95.

Although neither of these books could by any stretch of the imagination be deemed essential items for one's library, they do nevertheless chronicle important facets of the American musical scene of the 20th century.

Art Hodes is still alive and well at the age of 73, living in Chicago. Remembered as an energized, two-fisted piano player, Hodes was and is an ardent supporter of what has now come to be considered a dying breed of jazz, that directly descended from New Orleans at the turn of the century. Somewhere along the line, Art played with them all—Louis Armstrong, Sidney Bechet, Bix Beiderbecke, Pee Wee Russell, Wingy Manone—and his list of associates and acquaintances is seemingly infinite.

Selections From The Gutter is a compilation of Hodes' venture into journalism via a fanzine known as *The Jazz Record*. Published during the relatively brief period ranging from February 1943 to November 1947, Hodes collaborated with printer/author Dale Curran and Harold Hersey, putting out an inwardly-aimed magazine that attempted to tell the story of musicians in their own language. Little wonder that *The Jazz Record* was never an artistic creation, stressing anecdote at the expense of graphic skill.

As exemplified by the segments in *Selections*, the magazine fluctuated from the incisive to the mundane. Hodes introduces the various segments with pithy observations on his craft and the environment that so influenced its practice. To Art, New Orleans jazz, circa 1920, was the epitome of the form and

The Jazz Record zealously defended and propagandized the originators and adherents of that particular style.

The seventy-plus selections included here are highlighted by the personal reminiscences of such legends as Cow-Cow Davenport, Mezz Mezzrow, Baby Dodds and George Lewis. Yet taken in succession, the book makes for lethargic reading—the uniformity and repetition of sleazy Prohibition tales rapidly tends to bore and eventually discourages the reader from empathizing with the stylistically vapid yarnspinning.

True, the died-in-the-wool jazz buff, New Orleans species, will find much to savor in Hodes' walk down memory lane. But other readers should beware, lest they find their interest waning, dragging their tails in the gutter of bygone glory.

Giles Oakley is mainly to be commended for the amount of research he has expended on *The Devil's Music*. Obviously Mr. Oakley has read all the landmark volumes on bluesology, carefully synthesizing them and emerging with a tepid sociological/musical study of that phenomenon known as the blues.

Oakley relies heavily on the quotation of song lyrics, so much so that his narrative seems hopelessly garbled at times. It takes quite a while before we ever get into an analysis of the blues and the individuals who made it world famous, since the author painstakingly retreads the history of slavery and the emancipation struggle, only gradually easing us into an examination of the music and its mores.

There is little revelatory info to be found anywhere in the book, with Oakley's history of such greats as Ma Rainey, Charlie Patton and Lead Belly bordering on the perfunctory. Various sections are devoted to the blues styles of different cities such as Atlanta, Memphis, St. Louis and Chicago. The photography in these sections proves to be more valuable than the text, where depth is consistently forsaken for glibness.

When it comes right down to it, *The Devil's Music* contains nothing that hasn't been more carefully and skillfully examined somewhere else. To blues aficionados it will doubtless be seen as a milquetoast primer, outshone in all aspects by the selected bibliography which appears at the end of the work.

—mary holman

CITY
SCENE

NEW YORK

Storyville: *Kustbandet*, Swedish traditional band (thru 11/19).

Sweet Basil: *Chico Freeman* (11/20, 21, 27, 28); *Ron Carter* (thru 11/19); *Randy Brecker* (11/22-26); *Tex Allen* (11/29, 30, 12/1).

Avery Fisher Hall: *Keith Jarrett* (11/20); *Dennis Wilson* (11/23); *Neil Sedaka* (11/25); *Bob Seger* (11/28).

Carnegie Hall: *Jun Lucien* (11/19); *Pete Seeger* (11/26).

Cookery: *Alberta Hunter* (thru 11/19); *Rose "Chi-Chi" Murphy* (Sun.).

Village Vanguard: *Sonny Fortune* (thru 11/20); *Archie Shepp* (11/22-27); *Bobby Hutcherson* (opens 11/29); *Thad Jones-Mel Lewis Orchestra* (Mon.).

Capitol Theatre (Passaic, N.J.): *Hot Tuna* (11/28); *Rush* (11/25).

My Father's Place (Roslyn, L.I.): *Stuff*

(11/25-27).

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

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

Skyway Motel (Ozone Park, Queens): *Joe Coleman's Jazz Supreme* (Mon.).

The Office (Nyack, N.Y.): *Arnie Lawrence & Jack DiPietro and the Officer's Band* (Wed.); Name stars (weekends).

Three Sisters (West Paterson, N.J.): *Al Cohn* (11/18, 19); *Jimmy & Percy Heath* (11/25, 26); *Dave Tesar* (Mon.); *Vic Cenicola* (Tues.); *Alex Kramer* (Thurs.); *Bu Pleasant* (Sun).

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

Village Gate: *Bob January Swing Era Big Band* (Sun. 3-7 PM); name groups (weekends); *Universal Jazz Coalition Concerts* (Mon.).

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

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

Eddie Condon's: *Red Balaban and Cats* (Mon.-Sat.); *sitter-in* (Tues.); *Scott Hamilton* (Sun.).

Madison Square Garden: *Jethro Tull* (11/30); *Earth, Wind & Fire/Deniece Williams/Pockets*

(11/24).
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Ali's Alley: Big band night (Mon.); others (Tues.-Sat.).
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Lighthouse: Max Roach (11/15-20); Robben Ford (11/25-27); Milt Jackson & Ernestine Anderson (11/29-12/4); Bobby Hutcherson (12/6-11); Sonny Terry and Brownie McGhee (12/13-18); Etta James (12/20-25); Kenny Burrell/Teddy Edwards (12/27-1/1).
Santa Monica Civic: Jean-Luc Ponty (12/4).
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Jazzline: (415) 521-9336.

NEW ORLEANS

Rosy's: Shawn Phillips (11/15-16); Bill Evans (11/18-20); Max Roach (11/22-23); Woody Herman (11/24-25); Vassar Clements (11/26-27); Dave Brubeck (12/5-6); Joe Pass (12/9-10); John Abercrombie & Ralph Towner (12/11); Doc Watson (12/12); Ramsey Lewis (12/13-18).

Le Club in the Hyatt Regency Hotel: Charlie Byrd (thru 11/27); Nellie Lutcher (11/29-12/18).

LSU Assembly Center (Baton Rouge): Rod Stewart (11/25).

Jed's: Li'l Queenie & the Percolators (Wed.); Jim & Dave (Thurs.); Tom Waits (11/10); Red Beans & Rice (11/11); The Meters (11/12); Taj Mahal (11/18); Papa John Creach (11/22).

Lu & Charlie's: Ellis Marsalis (Wed.); Dave Torkanowsky jam session (Thurs.); James Black Quartet (11/18-19); David Murray (11/25-26); Henry Butler (Sun.).

SEATTLE

Parnell's: Blue Mitchell/Harold Land (11/17-19); Laurindo Almeida (11/25-27).

Trojan Horse: Johnny Rush (12/23-27).

Moore Egyptian Theatre: Freddie Hubbard, John Abercrombie and Ralph Towner (12/6).

Paramount Northwest: Jesse Colin Young (11/25-26); Buddy Rich (12/8); Woody Herman (11/13/78).

Bombay Bicycle Shop: Papaya (11/16-19); Rorschach Quartet (11/20); Demin-Minanzi Marimba Ensemble (11/23-26).

Rainbow Tavern: John Lee Hooker (11/20-21).

Jolly Roger: Rorschach Quartet (Nov.-Dec., Wed. and Fri.); Rainy City Jazz Band (Nov.-Dec., Sat.).

PHOENIX

Dooley's: Stanley Turrentine (11/7); Bob Weir (11/21); Jazz night (Sun.); Herbie Mann (11/22, tent.); Brand X (11/27, tent.).

Marvin Gardens: Monopoly w/ Francine Reed (Thurs.-Sat.).

Celebrity Theatre: Nektar/Lake/City Boy (11/8); Randy Newman (11/11); Bonnie Raitt/Michael Franks (11/16-17); David Bromberg/Commander Cody (11/20); Jesse Winchester/Firefall (11/26); Levon Helm/Dr. John/Paul Butterfield/Don Nix/Booker T/Steve Cropper (11/28); Jean-Luc Ponty (11/30).

Mesa Community College: Jazz ensemble (12/14).

Introducing Maynard Ferguson's little big horn.



"I designed the new MF4 because I wanted to offer the player an alternative to my big MF Horn. A trumpet that's identical except for the bore. The MF's is large — .468. The new MF4's is *medium-large* — .465. Both have enough bigness to produce a really mellow sound.

"Some people might've tried to design a trumpet that's easier in the *ultissimo* register by making it very small. But I've always found that the horn that works really great for me in the upper register is the same one that has a big, fat sound in the *middle* register because it has a *large* bore. Both of these horns are just marvelous in the middle register! I like to have them both on the stand so I can switch from

one to the other.

"I like the MF4 particularly for playing some of the softer jazz things and the quicker-moving pieces, because it isn't quite as demanding as far as air power and velocity go.

"Also, I realize that not everyone uses my size mouthpiece. A player might prefer a *huge* mouthpiece that takes more air. Then he might rather have an instrument with a bore that's not as large as the MF's. The theory of 'large mouthpiece/small-bore horn.' Now, with the MF4, we're giving him that option. A medium-large bore that might match his mouthpiece better. Plus all the features that've made the MF so popular":

Fast valves.

"I want to press a valve and see it come up fast. Even when it's not show-room clean.



I mean, I wonder how many players clean their horns out after every performance, as the little pamphlet says. I've used hundreds of trumpets in my day, and these are the valves that work the best."

Toughness. "I'm very rough on an instrument. So it has to be designed and constructed so it'll withstand me. And the airlines.

For a test, once, the President of Leblanc tossed my horn into its case, took it to the edge of a stairwell, and threw it over! Just threw it down the stairs! I almost freaked! We examined the horn, then, and it was still perfect. Perfect!"

Brass or silver. "The instrument comes in either brass or silver-plated brass. If I were playing in the trumpet section a lot more, like in the back row, I'd go for the silver, which seems to sound brighter. But up front, my identity sound tends to be bright, and I'd rather hear it darkened or mellowed. So I go for the brass. It's all very personal, anyhow, and we give the player a choice."

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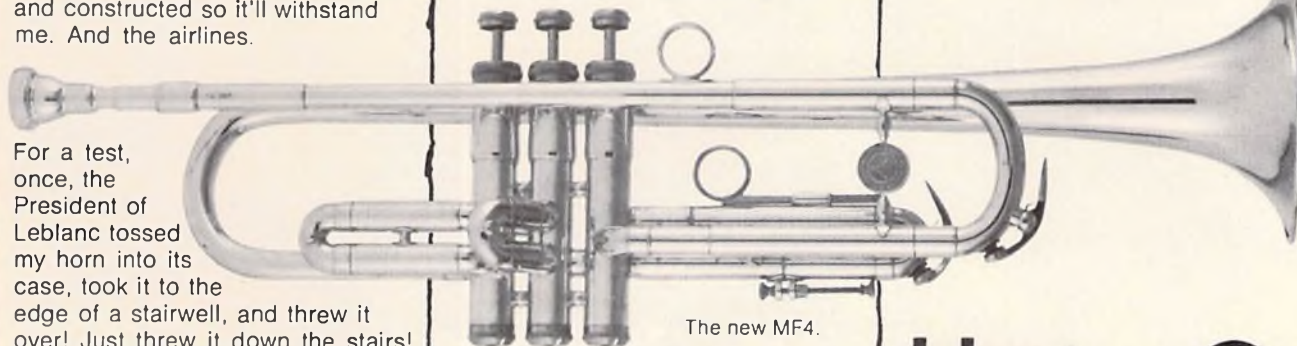
hit on one that has a live sound. *It rings!*"

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