

DECEMBER 15, 1977 60c

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music magazine

downbeat

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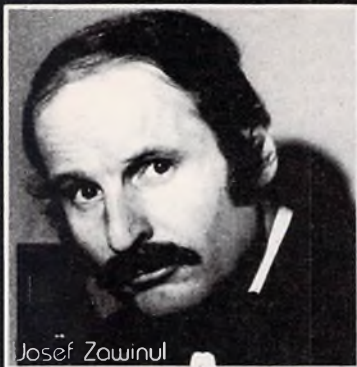
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Content

- 13 **Elvin Jones:** "Rhythmic Pulsemaster," by Herb Nolan. The percussionist who has indelibly left his own mark on the history of jazz discusses the ways and means of his craft.
 - 17 **The 42nd down beat Readers Poll.** This year's annual tally shows some surprising changes that augur well for the health of tomorrow's music.
 - 22 **Jimmy Smith:** "Sermonizing In The '70s," by Larry Birnbaum. Nobody plays the organ quite like the Pennsylvania-born whiz with that Oklahoma crude funk.
 - 24 **Roy Eldridge:** "Legendary Lip In The Golden Years," by John McDonough. The decades have come and gone but the great trumpeter can still sizzle at will.
 - 27 **Record Reviews:** Collin Walcott; Cecil Taylor; Patrice Rushen; Stanley Cowell; Gary Bartz; Donald Knaack; John Coltrane; Steve Kuhn; Lee Ritenour; Waxing On—Oscar Peterson/Joan Fielding/Gerald Wiggins/Terry Morel; Cal Tjader/Ernestine Anderson/Chris Connor/Paul Togawa; Andre Previn/Shelly Manne/Red Mitchell/Toni Harper; Jack Teagarden/Teddy Buckner; Harry James/Les Brown; Firehouse Five Plus Two/Red Nichols-Connee Boswell/Stuff Smith; Oscar Peterson/Pat Healy/Lero Vinnegar/Jeri Southern; Count Basie/Art Blakey/Tomy Gumina; Buddy Collette/Les Thompson/Abbey Lincoln; Terry Gibbs/Bobbie Lynn/Red Norvo.
 - 41 **Blindfold Test:** Bill Watrous, by Leonard Feather.
 - 42 **Profile:** Glenn Ferris, by Lee Underwood. Ray Mantilla, by Arnold Jay Smith.
 - 48 **Caught:** Big Mama Thornton, by Howard Mandel; Go, by Bob Henschen.
 - 52 **Book Review:** The Encyclopedia Of Jazz In The Seventies, by Leonard Feather and Ira Gitler. By Chuck Berg.
 - 58 **How To Memorize Standards, Part I,** by Dr. William L. Fowler.
- Departments**
- 6 First Chorus
 - 8 Chords & Discords
 - 11 News
 - 12 Final Bar
 - 60 City Scene

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education in jazz

by Gary Burton

Before you select a music school, you should understand what makes a "well schooled" musician.

To start with, there is a certain amount of fundamental knowledge which one has to have. You must understand



how harmony works and how rhythm works and that sort of thing. The standard approach to music education is very

backward to me. Most schools teach you the mechanics of their instruments for a year or two, and then they start to teach you music which lasts for another couple of years. And then, if you're good enough—pay enough dues—you get to try improvisation as if it's the final pot at the end of the rainbow. It's as if you would teach people how to read by having them memorize words without telling them the meanings for years, and finally saying, okay, now, these words go together in sentences like this.

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the first chorus

By Charles Suber

Our musician readers have most satisfactorily performed their unique and important annual ritual. They have, for the 42nd consecutive year, chosen with obvious care the outstanding musicians in contemporary music. Their collective peer judgments are the 1977 **down beat** Readers Poll.

The poll results themselves provide an explanation of jazz's current vitality and visibility. Jazz is healthy and relatively popular today because it is performed in a variety of styles by musicians who, by and large, are not compromising their music expression to a non-musician's idea of what sells. The fact that their live and recorded performances do sell is, in the main, due to the static condition of rock and soul compared to the excitement of jazz and jazz-related styles. This variety and lack-of-hype are represented by the musicians honored in this poll.

Paul Desmond, the lyrical past master of the bittersweet, is the seventh alto player and the 43rd musician to be elected to the **db** Hall of Fame. (The most recent inductee was altoist Benny Carter chosen by the Int'l Jazz Critics last August in the same issue that carried Desmond's Final Bar.)

Wayne Shorter and Joe Zawinul, co-leaders of Weather Report, are today's leading exponents of the jazz fusion style traceable to the *Bitches' Brew* album recorded by Miles Davis eight years ago. They also have collected the largest number of awards in this year's poll. Weather Report is #1 Jazz Group for the sixth straight year, by a six-to-one margin. Their recording of *Heavy Weather* is both #1 Jazz Album and runnerup Rock/Blues Album, the only recording to make the crossover. Wayne Shorter is #1 Soprano Sax (for the eighth straight year) by a whopping nine-to-one margin, and is well placed in three other categories. Joe Zawinul repeats last year's win as #1 Synthesizer, runnerup Composer, and scores high in four other categories.

McCoy Tyner and Chick Corea are the poll's biggest individual winners. For the third consecutive year, Tyner is #1 Jazzman of the Year, and for the fourth year in a row, #1 Acoustic Piano. The readers reward Chick Corea's melodic accomplishments by naming him, for the third year, #1 Composer and #1 Electric Piano; plus listing his name among the top ten in six other categories.

There are four first-time-ever winners: Dexter Gordon, #1 Tenor; Anthony Braxton, #1 Clarinet; Al Jarreau, #1 Male Singer; and Earth, Wind & Fire, #1 Vocal Group.

Dexter Gordon's aptly titled *Homecoming* is #4 Jazz Album and is responsible, together with his U.S. appearances, for his position as runnerup Jazzman of the Year. (He wasn't even named in this category last year.)

Anthony Braxton, whose carefully structured lines are the avant garde of today's jazz, first made the top clarinet spot in the last Int'l Jazz Critics Poll. The readers think highly enough of him to honorably mention him in six other categories.

Al Jarreau's scat singing and national tv exposure have combined to bring him his first **db** poll win. The tube has also done well for Earth, Wind & Fire, #1 Rock/Blues Group since 1975.

According to the **db** readers, the number one other-than-jazz personality is Stevie Wonder: #1 Rock/Blues Musician, #1 Rock/Blues Album, *Songs In The Key Of Life*; and high marks as Male Singer, Composer and Synthesizer. (It is likely that if Wonder decided to inject more jazz into his work, he would wreak havoc in many of the other categories as he did in 1974, prior to his accident.)

Dizzy Gillespie, #1 Trumpet, wins the glad-to-be-back award. Strange to say, but he has won only once before—in 1956. Another such winner is Elvin Jones, #1 Drums, who last won in 1969.

Another mainstream (and then some) jazz musician is Thad Jones, who with co-leader Mel Lewis, is the #1 Big Jazz Band for the sixth year in a row. Jones is also runnerup to Gil Evans, #1 Arranger, who has won this spot eight times before, going back to 1959.

The new-kid-on-the-block award goes to Toshiko Akiyoshi who, with co-leader and husband Lew Tabackin, is runnerup Big Jazz Band. Akiyoshi also places among the top five arrangers and composers, and is listed for the first time in the Jazzman of the Year category.

The Prodigal Son award goes to Herbie Hancock who returned home from soul purgatory via the V.S.O.P. jazz group (with Freddie Hubbard, Wayne Shorter, Tony Williams and Ron Carter). The jazz trip has earned Hancock impressive positions in five categories, three of which—Jazz Album, Jazzman, and Jazz Group—he did not place in last year. He and George Benson are the only musicians to receive significant numbers of votes in both the Jazzman and Rock/Blues Musician categories.

Benson has paid a price for going the more popular vocal route. He relinquished the #1 Guitar spot to his friend Joe Pass and thus opened up the whole guitar category. (Almost twice as many guitarists are listed in the poll this year as were listed last year.)

Maynard Ferguson and his band, representing the jazz-rock school, did right well. The band and its jazz album, *El Conquistador*, each placed third in their respective categories, while Maynard was the runnerup in the Hall of Fame and a respectful third on Trumpet.

Gerry Mulligan, #1 Baritone Sax, continues to set a new record for consecutive wins—his 25th. Other long runs, not heretofore mentioned, include: 16 years for Rahsaan Roland Kirk, #1 Misc. Instrument; ten years for Gary Burton, #1 Vibes; five years for Ron Carter, #1 Acoustic Bass; four years for Flora Purim, #1 Female Vocal; and three years each for Bill Watrous, #1 Trombone and Phil Woods, #1 Alto Sax.

Plank owners—those who have won ever since their category was established—include: Jimmy Smith, #1 Organ since 1964; Jean-Luc Ponty, #1 Violin since 1971; Airto Moreira, #1 Percussion since 1974; and Chick Corea, #1 Electric Piano since 1975.

It's a good poll, one of the most interesting in a long while. Our thanks to **down beat**'s discriminating readers for honoring these outstanding contemporary musicians. And to all, happy holidays.

Next issue: emphasizes electronic music and home recording techniques; and talks with and about Stan Getz and his "music of the '80s"; Charles Mingus and his music for all times; Jan Hammer, Bobby Lyle, and several other worthies. We will also have the first announcement on the new "deebee" Student Recording Awards competition. **db**

Patrice Rushen. If she did any more with a Rhodes, she'd be Wonder Woman.



Patrice, you've played with people like Jean-Luc Ponty, Stanley Turrentine, Lee Ritenour and Flora Purim for some time. You wrote, arranged, produced, played and sang on your new Prestige album, *Shout It Out*. And you're studying film scoring?

Yes, and I just finished arranging the strings and horn tracks for a real talented singer here in L.A. And oh yes, I play a little Fender® bass.

That's a lot for someone so young.

Well, I started early. My folks enrolled me in a pre-school music program at the University of Southern California called "Eurythmics." I started piano—classical—at five. But I didn't get into jazz until I joined the Jazz Ensemble at Locke Junior High. I sat on pillows to reach the keys.

When did you get your first Rhodes?

In high school, a Suitcase 73. Going from piano to Rhodes was easy because the feel is so similar. I still compose on my 73 and take my Suitcase 88 on the road. That's all my gear because Rhodes has a very special color and texture to its sound and blends so well whether I'm playing traditional jazz or jazz-funk like in *Shout It Out*.

Do you customize?

No, I get any effect I want with just the vibrato. Of course, the instrument is so adjustable you might say it can be customized for any player by the dealer when he sets it up. Both of mine were adjusted for the timbre and touch dynamics I like. They feel natural and comfortable. When I need a change, the switch from standard to stretch tuning is a snap. The sound is something else.

What does the future hold for Patrice Rushen?

A lot, I hope. After all, I'm only twenty-two!



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They Do It Better

My thanks to Lee Underwood for his article about drumming with Billy Cobham and Louie Bellson (11/3). I, being a flute player, appreciate an article that expands my understanding of other musical instruments and the technique involved. Also, who could explain it better than two of the world's greatest drummers?
Doug Werden Mountain View, Cal.

Inspirational Articles

Thanks to Charles Suber for the clear apprehension of the relationship between the musical arts and music education. Your publication goes to the heart of the matter before most of the trade magazines of education, who only now are beginning to realize the seriousness of the straits we have entered. Your position that music education must be relevant to

the world as it is represents the introduction of an idea which may prove to be our only salvation.

The many fine columns I've read in *db* have had the cumulative effect of inspiring me to create a Community Music Center which will concentrate on vocational musical training. The center will provide instruction and experiences in organizing small ensembles, arranging and recording, producing records, promoting concerts, musical electronics, musical law (with respect to recording, performance and publishing) and composition for movies, advertising and popular consumption. Although it will get off the ground through various grants, the goal is self-sufficiency through the services it affords the community.
Ferdinand Serim Kingston, N.J.

Surname Trouble

I thank you for your kind consideration in

the 10/20 issue, in the Caught section dealing with the Vermont Jazz Festival.

However, my surname was misspelled. . . . Incidentally, both I and my spouse, Google Coppola, are featured on Herbie Mann's latest album, *Fire Island*, and we expect to release one of our own on Columbia early next year. . . . I'll be playing keyboards and arranging, she will be singing and arranging; both of us are writing all the songs.
Tom Coppola New York, N.Y.

Calling All Listening Critics

Being an out of work sax player, in regard to your 10/6 review of the Toshiko Akiyoshi-Lew Tabackin Big Band's *Road Time*, please inform critic Howard Mandel that "bari-man Byrn marking time against a chorus of trumpets" is in actuality bass trombonist Phil Teele against a chorus of trombones.

I can understand people having varied musical opinions and tastes, but how can you explain not listening? Let's get some critics who listen—then evaluate.

Otherwise, I love the magazine. How about a feature on Raasaan Roland Kirk or Lon Price of New Orleans?
Larry Hardin Birmingham, Ala.

Wanted—Discographies

I have noticed that in the last several issues you have noticeably decreased the number of "Selected Discography" inserts in some of your features. One such outstanding omission occurred in the September 20 McCoy Tyner article.

As a jazz fan and record collector, I feel that the discographies are essential, both for the neophyte and veteran readers of *down beat*. . . . I hope you once again will feature these valuable lists in every story on widely-recorded artists.
Wayne C. Tucker Villa Hills, Ky.

Happy With How To

I have received *db* for one year now and am very satisfied. As a musician, I especially enjoy the How To workshop by Dr. William L. Fowler.
David A. Kramer Rapid City, S.D.

Jazzmaster Jethro

It's too bad that the mandolin has been overlooked all these years as a valid musical instrument and has been used as nothing more than for movie soundtracks and bluegrass.

It's also too bad that Jethro Burns has devoted three fourths of his life to the instrument and has been written up as nothing more than half of the country music comedy team of Homer And Jethro (Record Reviews, 10/6).

No other person (until recently Sam Bush and David Grisman) has done more to expand and explore the boundaries and possibilities of the mandolin than Mr. Burns has. He also has taught and guided his students throughout the years about the jazz world of stringed instruments, concentrating on such artists as Django Reinhardt, Dave Apollon and Joe Venuti.

Granted, *S'Wonderful* is a jam session with plenty of loose ends. But to name Mr. Venuti as the "sole swing giant" is merely inexcusable. Mr. Burns has devoted too much of his career . . . to be dismissed in this manner. . . .
J. Cowan Evansville, Ind.

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CHICK SCORES ONE FOR WOODY



BOSTON—Chick Corea has recently held at the Berklee School of Music, where Woody was honored last May with an honorary Doctorate Of Music. Herman has been a long time admirer of Corea's work, having recorded two of Chick's major works, *La Fiesta* and *Spain*, several years back.

Corea's suite is almost 20 minutes in length. It also contains a blues chorus on which Woody plans to vocalize, although the remainder of the piece is strictly instrumental.

Rehearsals on the piece were

recently held at the Berklee School of Music, where Woody was honored last May with an honorary Doctorate Of Music. Herman has been a long time admirer of Corea's work, having recorded two of Chick's major works, *La Fiesta* and *Spain*, several years back.

At this point, several major labels are said to be negotiating for the rights to the finished product following its recording in Los Angeles come January.

New Releases

Columbia has issued *Sophisticated Giant*, **Dexter Gordon**, the follow-up to *Homecoming*; and *Biting The Apple*, two sets **Spectres**, **Blue Oyster Cult**; the featuring **Dexter Gordon**, with *Paris Festival International*, **Miles Davis**; *One Night In Birdland*, **Niels-Henning Orsted Pedersen** *Summit Meeting in Birdland* and *Urbanik*, **Billy Higgins**; *Urbanik*, **Mi-Bird With Strings, a triad of discs **Charlie Parker**; the *Er-second and third volumes in the* **nie Krivda**; the debut disc from a **Lester Young** series; *Natural Elements*, **Shakti with John McLaughlin**; and the long-delayed *The Arranger*, **Gerry Mulligan**. The label has also reissued *Man and Great Balls Of Fire*. Recent additions from **Inner City** include *Bouncin' With Dex* follow-up to *Homecoming*; and *Biting The Apple*, two sets **Spectres**, **Blue Oyster Cult**; the featuring **Dexter Gordon**, with *Paris Festival International*, **Miles Davis**; *One Night In Birdland*, **Niels-Henning Orsted Pedersen** *Summit Meeting in Birdland* and *Urbanik*, **Billy Higgins**; *Urbanik*, **Mi-Bird With Strings, a triad of discs **Charlie Parker**; the *Er-second and third volumes in the* **nie Krivda**; the debut disc from a **Lester Young** series; *Natural Elements*, **Shakti with John McLaughlin**; and the long-delayed *The Arranger*, **Gerry Mulligan**. The label has also reissued *Man and Great Balls Of Fire*. **Erroll Garner**; *Time Out*, **Dave Brubeck**; *Sextant*, **Herbie Hancock**; **Fantasy** has released **Bill At Newport**, *First Time*, **Duke Ellington**; and *The Great Benny Goodman's Greatest Hits*, **Benny Goodman**. **Helen Keane**. **db******

NEWPORT STAYS IN N.Y.

NEW YORK—At a special press conference at City Hall recently, Mayor Abraham Beame announced that the Newport Jazz Festival is going to remain in New York City. "Keeping the Newport Jazz Festival is very important to New York City," Mayor Beame said. "It is an international cultural event that not only brings pleasure to the people of this area but also attracts visitors from all over the world. The involvement of the Jos. Schlitz Brewing Co. and the city has made it possible for the festival to stay in New York. I would like to join the people of New York in expressing our thanks to Schlitz."

Commenting on the announcement festival producer George Wein said, "We have been working together to keep the festival in New York. We succeeded. The 25th annual Newport Jazz Festival will be June 23 through July 2, 1978, in New York City."

With reference to last July's announcement of a move to Saratoga, Wein said that Saratoga still figures in plans for extension of the festival and info will be released as soon as plans are firm.

potpourri

Percussionist **Ralph MacDonald** is now using a device called a **Syndrum**. The new electronic percussive gizmo can produce melody and will be heard on Ralph's upcoming album, *The Path*. The title track begins with an invocation to the Yoruba Indian tribe's god of thunder.

Remember **Rosemary Clooney**? The vocalist, who scored big with her many pop hits in the '50s, has reemerged with a jazz-oriented album due to be released soon on **Concord Jazz**.

Famous Door is yet another record company to up its retail list price, with all recordings now going for a lofty \$7.98.

Niels-Henning Orsted Pedersen just completed recording an album with guitarist **Philip Catherine** and drummer **Billy Hart** for **Inner City**.

Dee Dee Bridgewater and **Lenny White** are the first jazz artists signed to **Elektra/Asylum's** new jazz fusion division. White's first effort was produced by **Al Kooper** while Dee Dee received assistance from **Stanley Clarke**.

Sonny Rollins has completed a soon-to-be-released waxing. Featured sidemen include **George Duke** and **Tony Williams**. One of the set's highlights is said to be Rollins' version of the **Stevie Wonder** hit *Isn't She Lovely*.

The **Las Vegas Jazz Society** has formed an "Ambassadors-At-Large" program, consisting of six local musicians who will

spread the good word about Vegas jazz throughout the world. The able diplomats include **Joe Williams**, **B. B. King**, **James Moody**, **Marlena Shaw**, **Eddie "Lockjaw" Davis** and **Carl Fontana**.

The **Mallern Jazz Festival** in Brussels recently had a duo of **Annie Ross** and **Georgie Fame**, backed by the Belgian radio big band conducted by **Etienne Verschueren**. Rehearsals before the gig brought in **Thijs Van Leer** and **Ray Appleton**. Fame, by the way, recently played anonymous finger piano during **Joan Armatrading's** appearance on the BBC's *Old Grey Whistle Test*.

Monel Holdings (founded by **Monk Montgomery** and **Elmer Gill**) will finally get their jazz weekend program off the ground with a November 18-21 jaunt to Victoria, B.C. and the famed Empress Hotel. "Monel Jazz Weekend 1" will feature the **Thad Jones/Mel Lewis Orchestra**, **Joe Williams**, **Clark Terry**, **Supersax** and the **Buddy Montgomery Trio**.

The **Percussive Arts Society** held their annual convention in Knoxville on October 28-30, with guest demonstrators **Billy Cobham**, **Nexus**, **Keiko Abe**, **James Blades** and the **Northern Illinois University Steel Band**.

George Benson recently revealed that he recorded a session with **Benny Goodman** last year, but Columbia won't release the tapes.

Murray McEachern, an alto saxophonist from the big band era, is recovering from a stroke at a hospital in California. **db**

Underwood New West Coast Ed

LOS ANGELES—Veteran journalist Lee Underwood has been appointed **db** West Coast editor, effective with this issue.

The multi-talented Underwood, whose writing has appeared frequently in this publi-

cation and many others within the last few years, is himself an accomplished musician. Lee is best known for his sterling guitar work with the band of the late singer Tim Buckley.

We welcome Lee aboard!

Revolutionary Ensemble Dissolves

NEW YORK—The Revolutionary Ensemble, a New York-based trio featuring **Leroy Jenkins** on violin, **Sirone** on bass and **Jerome Cooper** on drums, has disbanded after a seven year association. Considered by many to be one of the more promising "new music" groups, the announcement was met with surprise. Jenkins told **db**, "The rigors of the music business have taken their toll. We were in the forefront of the struggle but the way the economic situation is, it's kind of hard to maintain." Sans leader, the group func-

tioned as a co-op. "The co-op thing didn't work out too well," Jenkins said. "I think that's probably what did it. Each one of us had a share in the direction of the Ensemble. As far as I'm concerned, it doesn't look like it can be done."

In addition to European tours and extensive concerts at museums and universities throughout this country, the Revolutionary Ensemble produced four albums with a fifth, recorded during a recent farewell tour of Germany for Enja Records, to be released early next year.

Bing Crosby, singer, actor, light comedian, sportsman, raconteur and strolling player, died Friday, October 14 of a heart attack after carding an 85 at La Moraleja Golf Club near Madrid, Spain. Of the many things that could be said about Crosby, perhaps the most remarkable observation might be this: After more than 50 years of recording during a career that never faltered, not once did Crosby become an object of nostalgia or a souvenir from a long gone past. The founder of the modern American popular song idiom lived a long life, but not long enough to see his invention become dated or hackneyed.

Bing Crosby was born Harry Lillis Crosby on May 2. Three different years of birth appeared in various press reports of his death. NBC proclaimed 1901. *Time* insisted on 1903. The general consensus, however, is 1904. His first years were spent in Tacoma, Washington, where he developed an early interest in music. When his family moved to Spokane, he met Al Rinker. They became boyhood friends. When Rinker needed a drummer for a small band he led, he called on Bing. But Bing soon found singing more fun than drumming, so much so that he gave up pre-law studies at Gonzaga University to follow music.

By 1925 Rinker and Crosby decided that eastern Washington held nothing more for them. So they headed South to Los Angeles where Rinker's older sister Mildred put them up and helped them get work. The fall of 1926 was a key time. Bing and Al made their first record as a duo with Dick Clark, who led the house band at the Metropolitan Theater. The date was October 18, 1926, and the song was *I've Got The Girl* (available on LP on Jazum 39). More important, Paul Whiteman, the premier orchestra leader of the day, heard them and offered them a job. They joined officially at the Tivoli Theater in Chicago, and before the end of the year were back in the studios again, this time with "The King Of Jazz" himself.

Their act was successful enough in the West, but when they reached New York they bombed. Harry Barris was added to the act in the spring of 1927, wrote some special material, and the result was the famous and popular Rhythm Boys. One of the first records they made in June was *Mississippi Mud*.

The Whiteman organization of the late '20s was more than just another dance band. It was a virtual corporation that included in its rank and file, in addition to Crosby, Tommy and Jimmy Dorsey, Bix Beiderbecke, Joe Venuti, Eddie Lang, Bill Rank, Frank Trumbauer, Matty Malneck, Ferde Grofe, Bill Challis, Tom Satterfield and others. The Whiteman years ended for Bing in the spring of 1930.

Crosby's film career began in earnest in 1932 when he landed a part in Paramount's *Bing Broadcast* and introduced his first film hit, *Please*. Crosby's years in movies fall into at least three distinct periods, some overlapping. The first produced a long string of casual musicals and light comedies with songs: *College Humor*, *Too Much Harmony*, *We're Not Dressing*, *Sing You Sinners*, *Pennies From Heaven*, *Waikiki Wedding* and others. Arthur Johnson and Sam Coslow were staff song writers at Paramount and gave Bing *Learn To Croon*, *Black Moonlight* and *The Day You Came Along*. Leo Robin and Ralph Ranger wrote *Please and Love In Bloom*, which became Jack Benny's theme. The second period starts in 1939 with *Road To Singapore*, the first of the films with Bob Hope. They continued intermittently until 1962. The third phase began in 1944 with *Going My Way*. This was Bing the serious actor and would include *Little Boy Lost*, *Country Girl*, *Bells of St. Mary*, *Say One For Me* and his last film, *Stage Coach*, made in 1966. But all along there were the songs and the musicals, many featuring leading jazz musicians. *Birth Of The Blues* featured Wingy Manone, and there were appearances with Louis Armstrong in *Pennies From Heaven*, *Doctor Rhythm* (1938 but not in the film's final cut), *Ridin' High* and *High Society*, which produced Cole Porter's *Now You Has Jazz* and *True Love*. Crosby's last major record hit.

Bing's recording career began in 1926 on Columbia, but promptly moved to RCA when he went with Whiteman in December. This produced *Mississippi Mud* and *From Monday On* with Bix along with other Rhythm Boys sides. In April 1928, Columbia lured the Whiteman band away with a combination of cash and artistic freedom. This saw Crosby through early 1930. During the Gus Arnheim period it was back to Victor where Bing made one of his greatest songs, *I Surrender Dear*. In the fall of 1931 Jack Kapp brought Crosby to Brunswick and began an association that would last until Kapp's death in the '50s. One of his first Brunswicks was *Where The Blue Of The Night Meets The Gold Of The Day*, the song that would

become his theme. A few of the early Brunswicks are today owned by MCA, but the vast majority are controlled by Columbia, which plans a major reissue soon. Producer Michael Brooks began work on the package about a year before Bing's death.

In the late summer of 1934, Kapp left Brunswick, then part of the American Record Company, to form Decca. The first artist he signed was Crosby, whose name and prestige helped launch the new company in the midst of the depression. Most of the major hits of Bing's greatest years are on Decca/MCA, including *White Christmas* and *Silent Night*.

The dominance of rock in the late '60s virtually obscured all middle of the road singers, including Crosby. There were some fine albums, one particularly good one with Count Basie. But it was not until his successful recovery from a near-fatal lung operation in 1974 that he reasserted himself once again as a recording artist. Surrounded by superb arrangements, his voice clearly had lost none of its easy, loping intimacy. His upper range was more limited than in the early '50s, but not seriously affected. The lower range of his voice, however, had become richer and more attractive than ever. To the end he was still the most complete of popular singers.

Bing married actress Dixie Lee in 1932. His first son Gary was born a year later. There would be three other sons by his first wife, who died of cancer in 1952. In October 1957, Bing married the former Kathryn Grant. After their marriage, she semi-retired from show business, giving Bing two more sons and a daughter.

Among Crosby's business ventures have been the building of Del Mar Race Track, the establishment of the Pebble Beach Golf Course and Tournament and early research that established the viability of video tape in TV. This was a joint project of Crosby Enterprises and the Ampex Corporation.

Crosby's impact on the shape of American popular music is beyond calculation. He appeared at a time when great technological changes began to affect entertainment and entertainers. Electronic recording appeared in 1925, the first radio network in 1926, talking pictures in 1927 and the second radio network in 1928. Performers of established reputations had come up through vaudeville and the theater, playing to audiences of from several hundred to several thousand. When they tried to transplant theatrical techniques to electronic media, they became almost instant museum pieces. It never seemed important or significant to them that they were now playing to small families in their very living rooms. Whether by design or instinct, Crosby appreciated the value of intimacy. You could not be larger than life on radio or even the movies. Bing performed like he was a guest in one's home. It was an approach that never went out of date. To the end, he was always welcome to drop in and say hello.

He is survived by his wife and seven children, his bandleading brother, Bob, and his sister, Mary Francis.

Jan Garber, the orchestra leader who had led a band for 55 years, died recently in Shreveport, La. He was 82 years old.

Garber's music was mostly of the "sweet" variety, but he did lead a band which was dubbed "semi-hot" in the '20s. That band, the Garber-Davis Orchestra, with pianist Milton Davis, began to wane in popularity in the '30s. It was about that time that Garber took over Freddie Large's band in Cleveland. A sweet band, Large's type of music was adopted by Garber and he became world-renowned for his saxophone-led vibrato sound, his muted brass and guitar obbligatos.

Garber and Large composed the band's theme, *My Dear*, and the band rose to its height of fame between 1933 and 1935, mostly playing the Midwest. The band was heard on the radio and on records and Garber was billed as "The Idol Of The Air Waves."

With swing the vogue in 1942, Garber switched to that type of music only to revert to sweet again in '45. Gary Rains wrote most of the swing arrangements for the Garber band during that brief period.

Born in Indianapolis, Garber attended the University of North Carolina and briefly played violin with the Philadelphia Symphony. He also served as band director in the Armed Forces during World War I. Having moved to Shreveport in 1952, Garber continued to play with some of his old band members until 1971.

He is survived by his wife, a daughter and two brothers.

Rhythmic Pulsemaster

ELVIN JONES

by herb nolan

It was one of the great rhythm sections.

Elvin Jones remembers the fall of 1960 when he joined John Coltrane: "Steve Davis was playing bass then and McCoy (Tyner) was playing piano. Then John switched bass players and got Reggie Workman. He was the bass player for a year or so, but John still wasn't satisfied. The rhythm section wasn't what he wanted it to be. . . .

"We were playing a concert in Philadelphia, and a couple of bass players had been asked to audition with the band—Jimmy was one of them. Coltrane asked me which one I liked, so immediately I said Jimmy Garrison—Jimmy, the little one." Elvin Jones grinned broadly.

McCoy Tyner, Jimmy Garrison, Elvin Jones, John Coltrane: it was a combination that was to be as influential as any in the history of jazz, and one that, for Jones, pried the lid off and let the wondrous, wildly colored, spring-loaded snake of his musical imagination leap through the collective energy that was the John Coltrane Quartet.

"I don't think you can talk enough about Coltrane and that period we were in, because it was historic. It certainly was one of the most significant things that ever happened to me. Thank God I had that association. I think it gave me such a clear insight into myself and my approach to music. I know it didn't happen when I was playing with other people. I'm not saying it wouldn't have, but I know it didn't. That Coltrane group gave me a whole new universe of possibilities to explore as well as my full capacity as a musician. I think it's a beautiful thing when you can be in a situation where you can use all the knowledge you have and apply that in a context that works. There's no greater feeling."

What made this rhythm section different from a myriad of others in bands playing in New York City at the beginning of the 1960s? It was perhaps a unique organic chemistry—elusive, complex and yet remarkably basic.

"I can describe it in a very few words," said Elvin Jones. "We were all good friends. We would probably have been good friends if we had met under other circumstances. It was one of those things where you meet a person and feel like you've known him all your life. It was that kind of instant love for each other. When you are associating with someone on a professional basis, if you are friends, so much the better. It eliminates a lot of unnecessary . . . ah . . . bullshit, so you can go directly to the heart of the matter—which in this case was the music."

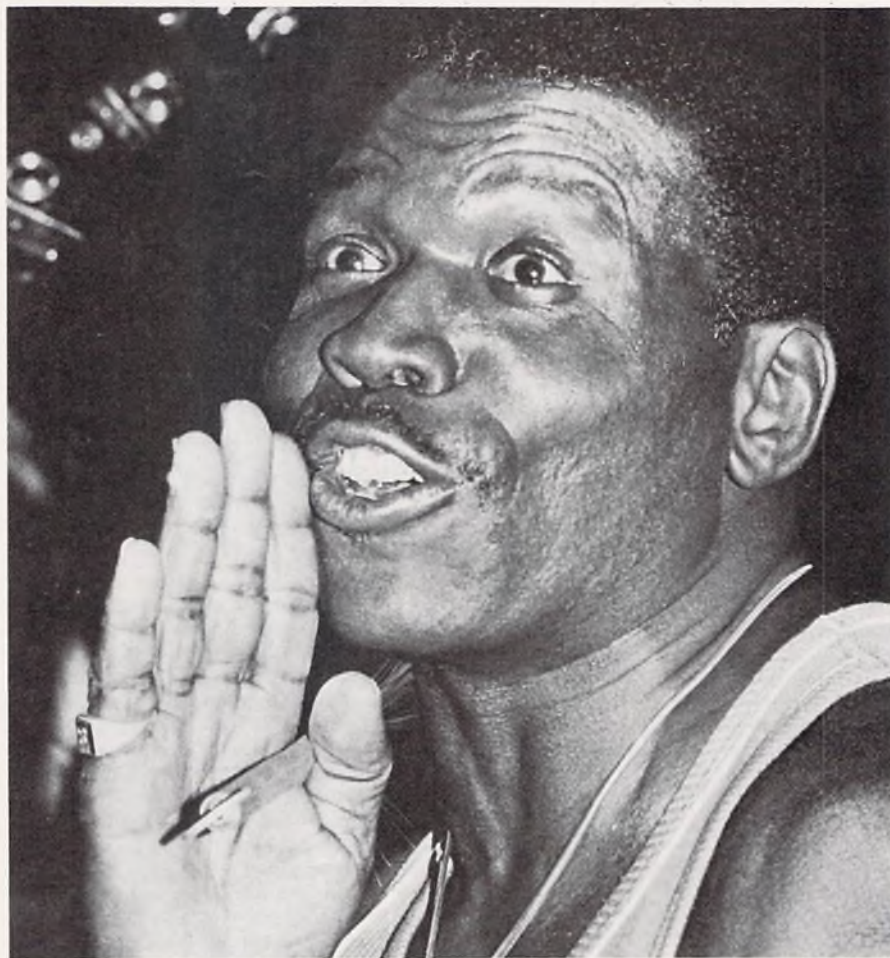
Garrison once said he could never really play his best without Elvin Jones. And it is said that when McCoy and Elvin are with each other, they even talk alike. It was that sort of intimate relationship.

Elvin Jones recalls with some amusement that during the whole time he was with John Coltrane, the saxophonist never gave him any charts. "I guess they always assumed I would know what to do. The whole time I was there, no one really told me what to play or how to play it. Like, we played *My Favorite Things* about 10,000 times, but the first time we played it, he didn't tell me it was going to be in three quarter time—we just started playing. As a matter of fact," said the drummer, "John never gave Jimmy any bass parts. I never saw a sheet of music the whole time I was in that

ly the most important jazz drummer of the 1960s. He developed another way to deal with time and pulse, another way to swing.

"Time doesn't change," he observed one dark, rainy afternoon. "I mean, there is nothing new about timekeeping, it's just that some people can keep time better than others. Some people are more sensitive to rhythmic pulses, and the more sensitive you are, the more you can utilize the subtleties of timekeeping.

"For instance, when I am playing I can use the bass drum beater at a minimum because it's not necessary for me to sustain the pulse. I can get just as much of a dynamic thrust with the hi-hat or a light touch on the ride cymbal and balancing the natural pulsation of, say, 4/4 or 3/4 time throughout the different components of the drum set. Like hitting one on



GIUSEPPE G. PINO

group. I think John had a notebook in which he used a system of dots. It was very small—it looked a little like an address book. I'd see him with it sometimes and get a glimpse of it every now and then, and it was just full of dots, like braille. I guess that was his music notation code. I don't know where the hell that book is now. . . ."

Reflecting, Elvin said, "It was these individuals that made it such a perfect situation for the drums—and for me as the controller of the instrument. It was that particular John Coltrane group that made it so easy for us to use our instruments creatively."

For Elvin Jones, the Coltrane period was the crucible in which his musical ideas became molten energy and were allowed to flow freely. And he emerged as one of the three or four most influential and innovative percussionists in the brief history of jazz and certain-

ly the cymbal, two on the hi-hat and three on the bass drum; starting with that as a foundation then changing the three on the bass to the three on the high hat and putting the one on the cymbal and then continually changing these three things.

"It's just as effective for keeping the same pulse going as just using one component—but it's not conventional. The conventional thing is to use the hi-hat for the after beat and use the bass drum for the underlying 4/4 or 3/4 rhythm to keep the steady pulsation. . . . I just think you have to use all of the drum set all of the time. Of course, that depends on the character of the composition—this dictates how you are going to use the set's components. But the mind still has to be flexible enough to utilize the knowledge you have.

"Fundamentally nothing has changed in timekeeping, but we have become more aware

of the possibilities of the drum set. When I'm playing, I feel that whatever I'm doing has a certain rightness about it, but you have to keep your mind free enough to use everything that is there. Take, for example, the subtleties of the cymbals; there are endless possibilities for changing the color and tone of music through the cymbal tone range. And you can apply rhythmic patterns and rhythmic sequences and patterns of tone on, say, just two 20 inch cymbals—there are no two cymbals that sound alike."

A few years ago when the Gretsch Company, a distributor of Zildjian cymbals, had a warehouse in Brooklyn, Elvin Jones was occasionally invited out to go through the cymbals—hundreds of them.

"I used to spend the day," he recalls, "going through the grades. For instance, the mediums, the heavies, the thins; then the dimensions, the 16s, 18s and 20s and on and on. You could keep yourself busy for days: it's a very sensitive business to pick a set of cymbals that will function for you as a drummer. Once you've got those cymbals, okay, these are the cymbals for the range of music you are going to be involved in. Consequently, it is important to get the right ones, cymbals with tones and tone patterns that will blend with the music you are going to be playing. I think this is something a lot of people don't think about, but I've given it a great deal of thought. Of course, most people don't have the opportunity to go through a warehouse full of cymbals.

"I came to the conclusion," Jones con-

"Fundamentally nothing has changed in timekeeping, but we have become more aware of the possibilities of the drum set. When I'm playing, I feel that whatever I'm doing has a certain rightness about it, but you have to keep your mind free enough to use everything that is there."

tinued, "that there are subtle differences in cymbal tone. Sometimes these differences are very minute, but there are people who can hear those differences. I suppose I am regarded as one of the people whose ears are sensitive to cymbal sounds. Today the music is so sophisticated that I suppose the subtleties of cymbal tone could be used as the basis for composition. . . ."

"Mel Lewis uses a lot of cymbal tone when he solos," Elvin Jones added, "and it's a beautiful concept. He's one of the few people, I think, who uses cymbal tone effectively—it works nicely in the big band context. You'd think that because he's a big band drummer, the natural tendency would be to get a lot of timbre. But, oh no, he uses very light textured cymbal tone and cymbal sound variations and builds beautiful solos that way. I've always been acutely aware of the possibilities of cymbal subtleties and tone patterns, and I think more and more drummers are becoming aware of the possibilities that exist. They're not just banging and crashing on cymbals, they are using them more as the instrument that indeed they are."

Elvin Jones described the cymbal set-up he's been using for years. "I have two 20-inch cymbals on my right that sizzle—they have rivets—and a 20-inch crash cymbal without rivets on the left that I use as a ride cymbal and two 14-inch hi-hats. The bottom hi-hat cymbal is a heavy and the top is very thin. This combination makes the hi-hat good for ride rhythm; the flexibility in the thin cymbal on top gives you a very penetrating sound with

a very light touch. You can get a roar effect—it gives a very neat, crisp and articulate sound.

"The 20-inch on the left is a heavy. I like it because the ping has a personality of its own—that's a personal kind of thing—but the sound is very penetrating. Just the slightest touch and the sound carries right over and above the other sounds in the group without being overpowering—it infiltrates.

"The other cymbals are mediums but they each have a different tone. The one on the extreme right I use for brushes—it's the tone that makes it effective for brushes rather than its thinness.

"I'll sometimes rotate them, the left to the right, or right cymbal to the middle," Elvin added, chuckling. "I want to give them all a chance to sing—to sing lead. For me the cymbal is more related to the voice than anything else—they sing to you, it's like a choir. . . ."

Elvin Jones says that sometimes when he is building a solo, he can close his eyes and see kaleidoscopic color patterns—he uses what he sees to construct tone patterns. "It's a personal thing, it only happens occasionally.

"Jazz is classic to me," said the drummer who was 50 years old in September and began learning the dimensions of his art with bands like Harry "Sweets" Edison's, playing theaters like the Regal in Chicago where music covered the entire spectrum of show business from singers and dancers to trapeze acts.

"I mean every piece is classic to me—jazz is classic to me—and I feel the same rules that apply to the percussionist in a symphony orchestra apply to the drummer in a jazz

group—that's my approach to the instrument. The whole percussion family could be used in jazz, although I don't think it is necessary. I believe you can get the same effect, sound and tones without, say, bringing in tympani or without bringing in some exotic Latin American instrument, but with the standard American drum set (Jones uses two Gretsch floor tom-toms and two mounted tom-toms along with the usual bass and snare drum).

"There is a wide range of tone possibilities within each drum—the range is vast—and you can vary the sound and tone simply by stroke intensity at different points on the drum head. I don't know if others can hear the tone variations possible with each drum, but I know I hear it. It's always *glaring* out at me like a beacon of light. . . . It's my hope that one day it'll be possible to go into the recording studio and be able to capture the subtle differences in the range of tones on just one particular drum. I hope I can work closely enough with an engineer or get sensitive enough equipment to record this. I am certain it can be done.

"I am also sure that it has to do with where the drum is placed in the studio. From my recent experiences, when I walk into the studio the engineers always say 'Okay, drum over here.' They've already got a little corner picked out where they always place the drummer. Of course, he's the engineer and is in the studio all the time. But I'm sort of doubting whether it's right. I know I'd feel more comfortable if I weren't in that same corner all the time. . . ."

Since leaving John Coltrane in 1966, main-

ly because the saxophonist had decided to add a second drummer to the group, Elvin Jones has been leading his own bands. Because his groups were usually pianoless, the rhythm section was essentially Elvin Jones and a bass player—preferably one whose strengths paralleled those of the late Jimmy Garrison. But no matter who was playing with Elvin in what configuration, his bands always swung relentlessly. For Jones, the ingredients that go into making a good rhythm section go beyond musicianship.

"The more mature everybody is," said the drummer, "the more likely the rhythm is going to work. You can have lots of experience but it's maturity that's important. Take a mature bass player like Milt Hinton. He can work with an inexperienced drummer or piano player and his presence—his charisma, you might say—that great depth of experience and the humanity he projects will settle down a nervous drummer or a nervous piano player. In that simple way he will cause the group to rally around him as the focal point and he'll weld that rhythm section into a harmonic unit that will function for a group.

"Another thing that creates a good rhythm section is a desire on the part of all three people to make the music work through love and dedication to the music and their instruments. They have to have an attitude that they won't be part of something mediocre—they won't settle for something mundane. It's also essential that everybody listens to each other, especially the drummer. It is within his power to force a lot of his own personality and ideas on a rhythm section. I mean, a drummer can make or break a rhythm section in two seconds if he allows his ego to get the upper hand—it's very easy, no problem at all. In one stroke, you might say, he can absolutely destroy the continuity.

"It is the duty of the drummer, I think, to take a rhythm section for what it is and not something he imagines it to be—it's easy to destroy the simplicity of it. Rhythm is a very fundamental part of any kind of music, no matter how complex or simple it is. I think it is very simple, but then that can be a problem because it *is* so simple. We have to put a direction to the creative qualities we have. In a way it might seem simple, but it can be very demanding to suppress at some point the desire to go off on a tangent.

"Since I don't usually use a piano," Jones continued, "bass players are very important, it is the bass I have to have a rapport with immediately—a *strong* rapport in order for anything resembling consistent rhythm. The bass player and I have to have a strong relationship right away. It's a very demanding thing for a bass player to work with me; he has to be very strong and have deep personal feelings and dedication.

"Another important thing is to be able to hear and see each other when you are playing. When I was with Coltrane, Jimmy, McCoy and I always placed ourselves so we not only could hear each other but also clearly hear what Coltrane was doing. So we not only had spiritual rapport but physical contact. Being able to communicate while you're playing is almost like having another instrument. It's that effective. . . ."

Elvin Jones turned reflective: "As I look at the drums I see them as a precision, highly musical instrument, and we are becoming more and more aware of how to utilize the harmonic qualities that exist within this instrument."

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- 62 Lee Morgan
- 59 Elvin Jones
- 52 Keith Jarrett
- 50 Teddy Wilson
- 50 Phil Woods
- 48 Wayne Shorter
- 45 Stevie Wonder
- 39 Art Blakey
- 39 Sun Ra
- 34 Bill Chase
- 34 Gil Evans
- 32 Jimmy Blanton
- 32 Horace Silver
- 30 Oliver Nelson

jazzman of the year

- 431 McCoy Tyner
- 358 Dexter Gordon
- 356 Herbie Hancock
- 288 Anthony Braxton
- 280 Chick Corea
- 245 Joe Zawinul
- 238 Maynard Ferguson
- 190 George Benson
- 167 Keith Jarrett
- 108 Dizzy Gillespie
- 104 Phil Woods
- 101 Jaco Pastorius
- 94 Wayne Shorter
- 80 Toshiko Akiyoshi

- 63 Oscar Peterson
- 62 Stanley Clarke
- 59 Chuck Mangione
- 55 Paul Desmond
- 48 Ornette Coleman
- 39 Woody Herman
- 38 Rahsaan Roland Kirk
- 36 Count Basie
- 34 Stan Kenton
- 32 Gary Burton
- 32 Miles Davis
- 32 Charles Mingus

jazz group

- 1418 Weather Report
- 277 Return To Forever
- 234 McCoy Tyner
- 221 V.S.O.P Quintet
- 99 Oregon
- 99 Crusaders
- 84 Jack Reilly Trio
- 81 Chuck Mangione
- 73 Phil Woods
- 67 Supersax
- 67 Art Ensemble Of Chicago
- 60 Gary Burton
- 49 Charles Mingus
- 46 Ted Curson Septet
- 45 Herbie Hancock
- 45 Matrix IX
- 42 Bill Evans
- 34 Air
- 30 Jack DeJohnette's Directions

big jazz band

- 1079 Thad Jones/Mel Lewis
- 743 Toshiko Akiyoshi/
Lew Tabackin
- 511 Maynard Ferguson
- 402 Count Basie
- 353 Woody Herman
- 200 Buddy Rich
- 127 Sun Ra
- 116 Stan Kenton
- 78 Gil Evans
- 70 Doc Severinsen
- 48 Don Ellis
- 36 Bill Watrous
- 30 AACM Big Band





soprano sax

- 2144 Wayne Shorter
- 244 Zoot Sims
- 234 Gerry Niewood
- 197 Joe Farrell
- 151 Grover Washington, Jr.
- 132 Jan Garbarek
- 102 Steve Lacy
- 97 Bob Wilber
- 88 David Liebman
- 84 Phil Woods
- 70 Anthony Braxton
- 62 Sam Rivers
- 60 Woody Herman
- 53 Sonny Fortune
- 45 Tom Scott
- 42 Steve Marcus
- 38 Ronnie Laws

alto sax

- 1227 Phil Woods
- 403 Paul Desmond
- 335 Ornette Coleman
- 314 Sonny Fortune
- 241 Dave Sanborn
- 227 Anthony Braxton
- 169 Art Pepper
- 133 Benny Carter
- 97 Lee Konitz
- 94 Grover Washington, Jr.
- 73 Bunky Green
- 64 Sonny Stitt
- 64 Eric Kloss
- 60 Wayne Shorter
- 53 Mike Migliori
- 42 Sonny Criss
- 39 Gary Bartz
- 39 Jackie McLean
- 36 Tom Scott
- 34 Roscoe Mitchell
- 30 Richie Cole

tenor sax

- 773 Dexter Gordon
- 534 Sonny Rollins
- 323 Wayne Shorter
- 311 Stan Getz
- 232 Jan Garbarek
- 195 Gato Barbieri
- 193 Zoot Sims
- 164 John Klemmer
- 155 Mike Brecker
- 134 Frank Tiberi
- 108 Grover Washington, Jr.
- 94 Lew Tabackin
- 92 Stanley Turrentine
- 85 Billy Harper
- 84 Joe Farrell
- 69 Sam Rivers
- 50 Ronnie Laws
- 50 Rahsaan Roland Kirk
- 49 Tom Scott
- 46 Don Menza
- 45 David Liebman
- 43 Mark Colby
- 43 Archie Shepp
- 36 Wayne Henderson
- 34 George Adams

baritone sax

- 1811 Gerry Mulligan
- 620 Pepper Adams
- 396 Bruce Johnstone
- 155 Hamiet Bluiett
- 132 Ron Cuber
- 122 John Surman
- 95 Bob Militello
- 81 Cecil Payne
- 74 Nick Brignola
- 56 Anthony Braxton

- 55 Steve Kupka
- 49 Pat Patrick
- 46 Howard Johnson
- 39 Henry Threadgill

clarinet

- 890 Anthony Braxton
- 827 Benny Goodman
- 308 Buddy DeFranco
- 265 Woody Herman
- 239 Rahsaan Roland Kirk
- 175 Bennie Maupin
- 172 Perry Robinson
- 160 Pete Fountain
- 134 Jimmy Giuffre
- 95 Eddie Daniels
- 53 Tom Scott
- 38 Phil Woods
- 34 Alvin Batiste

trombone

- 1500 Bill Watrous
- 295 George Lewis
- 244 Raul de Souza
- 197 Julian Priester
- 172 Urbie Green
- 171 J. J. Johnson
- 164 Jim Pugh
- 154 Frank Rosolino
- 148 Roswell Rudd
- 139 Albert Mangelsdorff
- 133 Randy Purcell
- 92 Wayne Henderson
- 73 Carl Fontana
- 71 Slide Hampton
- 55 James Pankow
- 52 Vic Dickenson
- 49 Jim Knipper
- 48 Al Grey
- 46 Phil Wilson
- 45 Curtis Fuller
- 43 Garnett Brown
- 43 Bruce Fowler
- 32 Kai Winding

trumpet

- 781 Dizzy Gillespie
- 691 Freddie Hubbard
- 631 Maynard Ferguson
- 452 Miles Davis
- 273 Woody Shaw
- 214 Clark Terry
- 167 Don Cherry
- 137 Ted Curson
- 118 Randy Brecker
- 105 Chuck Mangione
- 98 Jon Faddis
- 85 Doc Severinsen
- 71 Art Farmer
- 67 Hannibal Marvin Peterson
- 66 Lester Bowie
- 52 Eddie Henderson
- 49 Roy Eldridge
- 42 Chet Baker
- 42 Tom Harrell
- 42 Thad Jones
- 42 Kenny Wheeler
- 34 Enrico Rava
- 32 Charles Tolliver
- 30 Danny Stiles

violin

- 2182 Jean-Luc Ponty
- 564 Joe Venuti
- 413 Stephane Grappelli
- 263 Leroy Jenkins
- 153 Michal Urbaniak
- 136 Lakshinarayana Shankar
- 102 Jerry Goodman
- 91 Noel Pointer
- 80 Mike White

vibes

- 1849 Gary Burton
- 1057 Milt Jackson
- 308 Bobby Hutcherson
- 237 Lionel Hampton
- 158 Roy Ayers
- 95 Dave Friedman
- 88 Red Norvo
- 83 Karl Berger
- 76 Cal Tjader
- 52 Dave Samuels
- 50 Ruth Underwood
- 42 Terry Gibbs
- 35 Vic Feldman

drums

- 635 Elvin Jones
- 434 Steve Gadd
- 425 Billy Cobham
- 406 Jack DeJohnette
- 396 Buddy Rich
- 390 Tony Williams
- 151 Max Roach
- 134 Lenny White
- 127 Louie Bellson
- 115 Art Blakey
- 91 Peter Erskine
- 88 Harvey Mason
- 71 Mel Lewis
- 67 Joe Corsello
- 62 Barry Altschul
- 49 Carl Palmer
- 46 Philly Joe Jones
- 36 Ndugu
- 32 Billy Higgins

percussion

- 1517 Airtio
- 537 Ralph MacDonald
- 304 Guilherme Franco
- 127 Mtume
- 116 Don Moye
- 109 Ray Barretto
- 99 Dom Um Romao
- 71 Collin Walcott
- 67 Manolo Badrena
- 59 Roman Lopez
- 53 Bill Summers
- 49 Paulinho da Costa
- 46 Carl Palmer
- 38 Mongo Santamaria
- 34 Ruth Underwood

miscellaneous instrument

- 715 Rahsaan Roland Kirk
(manzello, stritch)
- 371 Anthony Braxton
(bass clarinet)
- 322 Toots Thielemans
(harmonica)
- 244 Paul McCandless
(oboe)
- 225 Howard Johnson
(tuba)
- 161 Frank Tiberi
(bassoon)
- 136 Bennie Maupin
(bass clarinet)
- 91 Stevie Wonder
(harmonica)
- 83 Collin Walcott
(sitar)
- 83 Maynard Ferguson
(bh)
- 46 Yusef Lateef
(oboe)
- 42 Tom Scott
(Lyricon)

vocal group

- 438 Earth, Wind & Fire
- 261 Jackie & Roy
- 238 Pointer Sisters
- 238 Singers Unlimited
- 209 Manhattan Transfer
- 151 Steely Dan
- 84 Chicago
- 77 Four Freshmen
- 69 Quire
- 59 Crosby, Stills & Nash
- 59 Yes
- 55 Spinners
- 50 Emotions
- 46 Persuasions
- 35 Beach Boys
- 35 Mothers Of Invention
- 30 Fleetwood Mac

male singer

- 712 Al Jarreau
- 420 Joe Williams
- 357 Stevie Wonder
- 343 Mel Torme
- 225 George Benson
- 174 Milton Nascimento
- 125 Frank Sinatra
- 119 Ray Charles
- 104 Lou Rawls
- 88 Tony Bennett
- 87 Leon Thomas
- 71 Johnny Hartman
- 67 Tom Waits
- 53 Eddie Jefferson
- 50 Joe Lee Wilson
- 46 Jon Hendricks
- 43 Michael Franks
- 42 Mose Allison
- 32 Bob Dorough
- 30 Mark Murphy

female singer

- 719 Flora Purim
- 590 Sarah Vaughan
- 484 Ella Fitzgerald
- 363 Betty Carter
- 158 Cleo Laine
- 148 Gayle Moran
- 129 Phoebe Snow
- 120 Carmen McRae
- 113 Joni Mitchell
- 109 Esther Satterfield
- 87 Barbra Streisand
- 73 Sheila Jordan
- 69 Natalie Cole
- 66 Urszula Dudziak
- 64 Dee Dee Bridgewater
- 56 Nancy Wilson
- 49 Jean Carn
- 46 Minnie Riperton
- 45 Anita O'Day
- 42 Aretha Franklin
- 34 Linda Ronstadt
- 32 Roberta Flack
- 32 Helen Humes





rock/blues group

- 326 Earth, Wind & Fire
- 189 Steely Dan
- 175 Chicago
- 126 Santana
- 125 Frank Zappa/Mothers Of Invention
- 106 Stevie Wonder
- 105 Tower Of Power
- 95 Weather Report
- 92 Little Feat
- 87 Yes
- 69 Blood, Sweat & Tears
- 67 Stuff
- 66 Fleetwood Mac
- 55 Emerson Lake & Palmer
- 53 Brecker Brothers
- 53 New York Mary
- 52 Jeff Beck
- 50 Crusaders
- 46 B. B. King
- 45 Seawind
- 43 Average White Band
- 43 Return To Forever
- 42 Brand X
- 42 Grateful Dead
- 34 Muddy Waters

rock/blues musician

- 1160 Stevie Wonder
- 272 Jeff Beck
- 206 Frank Zappa
- 143 George Benson
- 104 Muddy Waters
- 98 B. B. King
- 98 Carlos Santana
- 53 Boz Scaggs
- 48 Peter Frampton
- 43 Herbie Hancock
- 39 Keith Emerson
- 32 Chick Corea
- 30 Jan Hammer
- 30 Maurice White

rock/blues album

- 683 Stevie Wonder
Songs In The Key Of Life
- 102 Weather Report
Heavy Weather
- 77 Frank Zappa
Zoot Allures
- 76 Muddy Waters
Hard Again
- 73 Jan Hammer/Jeff Beck
Live
- 63 Emerson Lake & Palmer
Works Vol. I
- 59 Earth, Wind & Fire
Spirit
- 57 Fleetwood Mac
Rumours
- 49 Santana
Festival
- 44 Yes
Going For The One
- 43 Seawind
Seawind
- 42 Little Feat
Time Loves A Hero
- 36 Maynard Ferguson
El Conquistador
- 30 Al DiMeola
Elegant Gypsy

jazz album of the year

- 844 Weather Report
Heavy Weather
- 196 Herbie Hancock
V.S.O.P.
- 181 Maynard Ferguson
El Conquistador
- 174 Dexter Gordon
Homecoming
- 169 Chick Corea
My Spanish Heart
- 133 McCoy Tyner
Supertrios
- 111 Phil Woods
Live From The Showboat
- 104 Return To Forever
Musicmagic
- 80 Miles Davis
Water Babies
- 77 Woody Herman
40th Anniversary Concert
- 70 Count Basie & Zoot Sims
Basie & Sims
- 55 John Coltrane
Other Village Vanguard Tapes
- 52 Toshiko Akiyoshi/Lew Tabackin
Big Band
Road Time
- 48 Charlie Haden
Closeness Duets
- 46 Shakti
Handful Of Beauty
- 43 Al DiMeola
Elegant Gypsy
- 36 Stanley Clarke
School Days
- 35 Ornette Coleman
Dancing In Your Head
- 32 Buddy Rich
Plays & Plays & Plays

composer

- 696 Chick Corea
- 426 Joe Zawinul
- 316 Charles Mingus
- 281 Keith Jarrett
- 242 Toshiko Akiyoshi
- 217 Thad Jones
- 183 Anthony Braxton
- 168 Stevie Wonder
- 140 Jack Reilly
- 102 Chuck Mangione
- 97 McCoy Tyner
- 90 Wayne Shorter
- 59 Quincy Jones
- 57 Frank Zappa
- 48 Carla Bley
- 46 Ralph Towner
- 35 Pat Williams
- 34 Horace Silver

arranger

- 498 Gil Evans
- 448 Thad Jones
- 413 Toshiko Akiyoshi
- 246 Quincy Jones
- 238 Bob James
- 199 Chick Corea
- 197 Joe Zawinul
- 118 Don Sebesky
- 105 Jay Chattaway
- 87 Bill Holman
- 80 Frank Zappa
- 78 Anthony Braxton
- 69 Chuck Mangione
- 66 Charles Mingus
- 53 Carla Bley

- 49 Michael Gibbs
- 48 Claus Ogerman
- 36 Pat Williams
- 30 Stevie Wonder

acoustic bass

- 1783 Ron Carter**
- 492 Ray Brown
- 411 Stanley Clarke
- 272 Charles Mingus
- 256 Charlie Haden
- 253 Dave Holland
- 139 Niels-Henning Orsted Pedersen
- 130 Eddie Gomez
- 109 Richard Davis
- 78 Buster Williams
- 73 Jack Six
- 71 Eberhard Weber
- 53 Rick Petrone
- 52 Dave Friesen
- 49 George Mraz
- 43 Cecil McBee

electric bass

- 1835 Stanley Clarke**
- 1421 Jaco Pastorius
- 203 Steve Swallow
- 192 Ron Carter
- 126 Eberhard Weber
- 87 Rick Petrone
- 81 Alphonso Johnson
- 49 Bob Cranshaw

flute

- 1883 Hubert Laws**
- 284 Joe Farrell
- 255 Herbie Mann
- 223 Sam Rivers
- 213 Rahsaan Roland Kirk
- 186 Bob Militello
- 140 James Moody
- 139 Yusef Lateef
- 127 Lew Tabackin
- 105 Paul Horn
- 98 Jeremy Steig
- 81 Frank Wess
- 63 Bobbi Humphrey
- 62 Gerry Niewood
- 57 Tim Weisberg
- 56 Sam Most
- 55 Ian Anderson
- 38 Sonny Fortune
- 38 Jean-Paul Rampal
- 34 Henry Threadgill

guitar

- 823 Joe Pass**
- 732 George Benson
- 383 Al DiMeola
- 358 Jim Hall
- 272 John McLaughlin
- 222 Ralph Towner
- 197 John Abercrombie
- 183 Pat Martino
- 143 Pat Metheny
- 133 Kenny Burrell
- 104 Jeff Beck
- 81 Larry Coryell
- 74 Eric Gale
- 70 Carlos Santana
- 62 Earl Klugh
- 55 Herb Ellis
- 45 Lee Ritenour
- 45 Tal Farlow
- 43 Barney Kessel
- 42 Frank Zappa

- 32 Terje Rypdal
- 30 Charlie Byrd

acoustic piano

- 1321 McCoy Tyner**
- 834 Keith Jarrett
- 729 Oscar Peterson
- 342 Chick Corea
- 266 Bill Evans
- 153 Jack Reilly
- 123 Herbie Hancock
- 123 Cecil Taylor
- 62 Dave Brubeck
- 50 Roland Hanna
- 49 Earl Hines
- 43 Keith Emerson
- 42 Count Basie
- 39 Joe Zawinul
- 38 Barry Harris
- 32 Horace Silver

electric piano

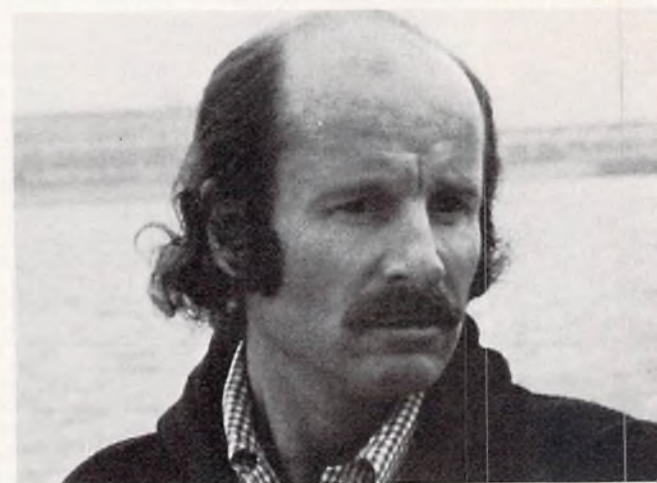
- 1624 Chick Corea**
- 814 Herbie Hancock
- 638 Joe Zawinul
- 166 Patrice Rushen
- 151 George Duke
- 108 Bob James
- 91 Kenny Barron
- 76 Jan Hammer
- 62 Bill Evans
- 34 Allan Zavod
- 32 Biff Hannon
- 32 Andy Laverne
- 30 Barry Miles

organ

- 980 Jimmy Smith**
- 343 Count Basie
- 224 Sun Ra
- 214 Jan Hammer
- 155 Larry Young
- 137 Keith Jarrett
- 127 Keith Emerson
- 112 Shirley Scott
- 105 Groove Holmes
- 104 Brian Auger
- 102 Jack McDuff
- 74 Chick Corea
- 70 Joe Zawinul
- 63 George Duke
- 57 Richard Tee
- 53 Jimmy McGriff
- 52 Chester Thompson
- 46 Charles Earland
- 39 Johnny Hammond
- 35 Miles Davis
- 34 Don Patterson
- 32 Milt Buckner

synthesizer

- 1456 Joe Zawinul**
- 609 Jan Hammer
- 573 Chick Corea
- 385 Herbie Hancock
- 211 George Duke
- 161 Sun Ra
- 78 Stevie Wonder
- 73 Richard Teitelbaum
- 66 Keith Emerson
- 64 Pat Gleeson
- 60 Allan Zavod
- 50 Isao Tomita
- 42 Paul Bley
- 32 Brian Eno



"Mine is a different kind of funk, man. See, this is what they call the young funk—if they think that's funky, well, to each his own. But mine is the original funk, stuff like Horace Silver—that's funk, man. That's what we call the old Oklahoma funk. . . ."

JIMMY SMITH

Sermonizing In The '70s

by Larry Birnbaum

On my way up to Jimmy Smith's hotel room I spied an anonymous organ combo setting up in the lounge. It occurred to me that had it not been for Jimmy, this combo and thousands like it across America would not exist. An early proponent of "funk" in jazz at a time when the reigning cool school disdained the blues, Jimmy singlehandedly popularized the first electronic keyboard instrument, the Hammond B-2. But if funk plus electronics equals disco in today's parlance, a taste of Jimmy's live set was enough to reassure me that he was still swinging in the same mellow groove, his latest albums notwithstanding. After long associations with Blue Note and Verve, Jimmy recorded *Sit On It* for Mercury with Herbie Hancock, giving rise to speculation that he had finally joined his keyboard colleagues down at the disco. When I put it to him directly, Jimmy was slightly indignant.

"The disco style—no way! No way! I never intended to play anything like that on the road. I only play one tune from that album. There's some good stuff on that album; the only thing is that I can't carry Herbie and Lenny White. But actually I don't listen to it. It gets repetitious, man.

"The producer did that album, Gene McDaniels. The whole thing is his entire concept—four of his original tunes; he selected the musicians, the instrumentation. He's the producer; it's all his entire album. It wasn't my idea at all.

"Now the new one's strictly jazz. *It's Necessary* is sort of a little jazz and maybe some pop stuff, but no disco. *Sit On It* was just a little test thing we were trying, but it's selling. Some of it sounds very good so we're happy with it so far. Mercury's happy and that's what counts. But you don't know how uncomfortable I was, from jazz into that disco feel. Hey man, I couldn't play my own bass. I played the whole album with one hand."

When I reminded him that he had recorded with bass players before, Jimmy was quick to respond. "Oh yeah, but they knew what they were doing, right? That's jazz, that's the difference between jazz and disco, man. This young stuff, man, you don't know where you're going half the time. They got their little, what we call ditties. They got their little codas that they go into and then they segue out of the coda and do something else. And you just got to ride along and find out where they're goin'. It's not like jazz, man, where you know what



you're playing. There's got to be a pattern, see, and make sure you're on it. In jazz you know where you're going. I mean, there's no pattern, but you know where you're going.

"Me. I'm in that old set, man, and it's kinda hard to pull us out of that old set. When we lay it down it's laid down, man, and no playin' around. Like these guys go into the studio and put in 80 hours to get one tune—we go into the studio and in five minutes, 20 minutes, we got an album, man. We go on home, we're done. It costs the record companies less, see what I mean? This one kid was telling me, 'Man, I just got out of the studio and I'm bushed! We were in there 80 hours.' I said, '80 hours doing what, building homes?'"

"These keyboard guys, I hear 'em and then I don't hear 'em, because when I hear 'em that's just when I'm changing the radio from one station to another and something will pop up. Other than that, it's not that it distorts my ears, it's just that I don't want to listen to it because I don't play it, that's all. If I played it I would listen to it. See, it's not that I don't like it, some of it is real good. I like soft easy stuff like this guy Chuck Mangione, the trumpet player. I play his records all the time. Yeah, I like that soft, easy stuff, whereas when they do play the organ it's so shrill, so distorted. See, they like that distorted sound, probably, and I like that clean pure sound. I'm like a horn player—the sound's got to be clean."

I asked about the small synthesizer which he had used but sparingly during the set. "That's a Yamaha, but that's just a baby. Ain't but a few things you can do with it, man. That's for more or less background. That's not for selected solo work; that's the background instrument." As far as the current vogue for

synthesizers was concerned, he said, "The only thing I can say is let 'em have fun. They're making money with it—hey, go ahead. But I don't know, I like the pure sound."

Jimmy was equally quick to distinguish his brand of "funk" from today's product. "Mine is a different type of funk, man. See, this is what they call the young funk—if they think that's funky, well, to each his own. But mine is the original funk, stuff like Horace Silver—that's funk, man. That's what we call the old 'Oklahoma funk'—it's got that 'okish' feel, you understand."

A product of Norristown, Pa., and not Muskegoe, he nonetheless had an early affinity for the blues. "Oh man, it was just a natural thing to me. It was more or less environment, and environment rubs off on you. You know, you don't have to live down South to know the blues, it's all in who you're raised around, what musicians you're raised up with. You see, I started out with piano, man, I'm actually originally a piano player, not an organ player. I'm a stride piano player, I'm not no Bud Powell piano player. I come from the Tatum area, Art Tatum, and I really go back there. Like I say, they still haven't heard Tatum, they haven't heard him. Tatum played what the people wanted to hear, just like I do. Now if you hear me play, that's what I'm gonna do."

Bud Powell may not have been Jimmy's pianistic inspiration, but he was a childhood friend. "We lived six miles from each other. I used to ride over to his house on my bike and wait for him to get up in the morning, because he practiced every day at one o'clock. Richard (Bud's brother, and a fine pianist in his own right) would let me in the house and

Richard said, 'Don't wake him up, man.' We used to sneak around the house like little kids waiting for grandpop to wake up. All of a sudden Bud would wake up... mean... 'Where's the coffee?' and man, we'd be scared of him. You know, geniuses are crazy, man, they scare you. I'm one and I know. He'd wake up all mean, and I said to Richard, 'Man, is he like that every morning?' and Richard said, 'He's gonna play after a while. He gets his coffee and goes to the piano.' And damned if he didn't—he went straight to the piano."

Jimmy began his musical studies with his father, a piano teacher, and gigged around western Pennsylvania and Philadelphia before entering the Hamilton School of Music, where Clifford Brown was a classmate. At Hamilton Jimmy began to study bass. "Double bass, that's my second instrument, man. Piano's first and bass is second. That's why you hear those bass lines on organ. You had to play bass in Philly, see, because if there wasn't a piano job you had to be able to play more than one instrument. Sometimes the bass player couldn't make one job over here and if you were a bass player you got it, understand? I played drums and I was getting ready to go over onto guitar and I'd already started my vibes, because I was so taken by Milt I was gonna get into vibes. I'd play anything. Actually the jobs were plentiful around Philadelphia in those days, but you had to play something other than what you played."

He had already been playing professionally for more than ten years when he took up the organ. "I started the organ at around 24 years old. I took the organ as a challenge, man, but then I wasn't happy playing piano because you get so many out-of-tune pianos and I got tired of that. So I heard a few people play the organ—Wild Bill Davis, Bill Doggett, Jackie Davis—and I said, 'Hey man, I'm gonna take it up.' So I fooled around Philadelphia playing organ for a while. I stayed there until I got my chops together and then I came out."

One early influence on Jimmy's organ sound was Milt Jackson. "Sure, Bags is who I copied from. I went out and did some of my ballad work, my solo work, and I used my pedal as a wah-wah—you know that vibrato thing he's got? Of course, there ain't but one person who can do it and that's him. And man, he can crack you up doin' it."

Jimmy's "Oklahoma" sound can be partly attributed to his early taste for Southwestern hornmen. "Bird, man, that's the only one I used to listen to. Yeah, the father of 'em all. And before Bird I was listening to people like my man from Houston, Arnett Cobb. I was listening to Cobb before I was listening to Lockjaw. Then after I listened to Lockjaw I found out about the Beast, Illinois Jacquet. I listened to all horn players. I never listened to no keyboard players. Once I started playin' organ, I wanted to listen to horn players because the horn players would give me the passages that I needed, see, and I'd take 'em and put 'em my way. I couldn't play like they could, with the same sound, because they're playing wind, versus electronics. From then on there was Hank Mobley, George Coleman and then here comes my crazy man, Ornette Coleman—he popped in there. And here comes Trane and Archie Shepp. Hey, John Coltrane used to play with Memphis Slim, years ago. He played with T-Bone Walker, played with Earl Bostic. Are you kiddin', years ago?"

Still in Philadelphia, Jimmy began his career as an organist with Don Gardner and his

Sonotones, and an album of theirs is still available on the United label. "We were playing like r&b and then I left. I was playing jazz with him too, but I just got tired. He kept me quarantined and I couldn't get loose, so I got my own trio. That's when I got Donald Bailey, the drummer, and Thorne Schwartz, the guitar player."

In 1956 Jimmy took his trio to New York, where organist Marlowe Morris had been holding forth at Harlem's famous Small's Paradise for several years. "When I got there Doc Bagby was there and Jackie Davis was in town. Of course, Jackie Davis was downtown and Doc was playing the funky stuff uptown. Jackie was playing what we called the aristocratic stuff, you know, commercial mess. But there were organ players everywhere, man. Groove Holmes was over in New Jersey, I was at the Village Gate. Those were the days, man, when everything was poppin'."

Jimmy's debut at the Cafe Bohemia was a sensation among musicians, critics and audiences alike. With his unrivalled technique and musicianship, his impact on the organ was compared to Charlie Christian's on guitar, spawning a wave of imitators. An impromptu session at Birdland led to a highly successful engagement. "I sat in on piano, Richard (Powell) let me sit in on piano with Max (Roach) and Max had never heard me play piano. Max was always calling me the crazy man from Norristown, Pa., and I sat in on piano up there and I got the audience, man. Not a year after that I went into Birdland with my own group."

Jimmy played the Newport Jazz Festival and the Cannes festival in France. He toured continually and recorded prodigiously, producing a classic series of albums on Blue Note. I was surprised to learn that the title track from *Back To The Chicken Shack* had been improvised in the studio—the melody has since become the standard intermezzo number for virtually every bar band in America. "That was one of those spur of the moment things. Alfred (Lyons) said we needed one more tune, so they took the last tune—that

SELECTED SMITH DISCOGRAPHY

IT'S NECESSARY—Mercury SRM 1-1189
SIT ON IT—Mercury SRM 1-1127
ROOT DOWN—Verve VRV 6-8806
JIMMY AND WES-DYNAMIC DUO (with Wes Montgomery)—Verve VRV 6-8678
JIMMY SMITH PLAYS FATS WALLER—Blue Note BLN 84100
BACK AT THE CHICKEN SHACK—Blue Note BLN 84117
THE MIDNIGHT SPECIAL—Blue Note 84078
THE SERMON—Blue Note BLN 84011
GROOVIN' AT SMALL'S PARADISE—Blue Note BLN 81565
A NEW STAR—A NEW SOUND—Blue Note BLN 81512-4

was the last tune on the album, really—and they put that first, they liked it so after they heard it.

"Then *The Sermon* came after that and then *The Midnight Special*. I know a lot of people got married on *The Sermon*, lot of sexual intercourse on *The Sermon*, whole lot of things happened on that *Sermon*, man. Guys going down the road, they tell me, 'Man, I seen the time I could drive two or three hundred miles with *The Sermon* on. That first 200 miles you gas up, throw that *Sermon* on and you can drive another hundred miles, easy because it's 27 minutes long.'"

He also recorded an album of tunes that

Fats Waller had played on pipe organ. "That's gonna be classic, man. Fats did a thing on a cathedral organ in Amsterdam. He recorded on it, and the first time I went over there I played it, yessir, which is kind of a difficult thing to do. I stayed with that fellow almost six hours. They let me go in and play it and then I had to go back to the hotel—I got me some money, got me some sandwiches, a little soda—and then I went back and fooled with that fellow. I would like to record on that organ. I have to practice that because, you see, you're working with dampers. You've got damper stops, you've got your four manuals—of course all manuals are the same, it really doesn't make any difference. But they're a lot of fun. You get the true sound. When you get those trumpets, man, it's true. You know, like in the Roman days they had those long trumpets—well, that's the kind of sound you get. Now everything has gone in a different direction, electronics. Everything's electronics. Somebody's going to invent a computerized organ after a while and mess everybody's mind up, watch. Then we're really gonna be messed up."

Of today's crop of keyboardists, he is partial toward his former students. "The ones I taught can play. I don't know about the others. Ronnie Foster, he's my student, he comes over to show papa what he's learned. He plays all those synthesizers but he can handle it. He likes it too, cause it's fun for him—he's young, man. And don't forget my baby, now, Shirley Scott. I told her, 'Let me know when you get that organ, I'll be over there,' and when she first got her organ she called me. Whenever she comes to L.A. she comes out to the house and we get out to the studio and exchange ideas and go crazy."

"Also, every time Jack (McDuff) is in town we go out to the house and exchange ideas. He lets me know what he's learned so far and then I show him some more and then he goes out biggety—I just came from Jimmy Smith's—you know. But we have fun, man. Those guys can play if they have to. They'll play if I'm in the room. A few others, they're kind of nervous when I walk in—they'll whisper, 'Jimmy Smith's in the room, lock up the organ.' But it's all in fun. I'm not out to compete with anybody because I know what I can do and they know it."

After more than 20 years on the road Jimmy has settled in L.A. and prefers to tour only occasionally. But, he says, "I've got to play or go bananas," so a couple of years ago he and wife/manager Lola opened their own club, Jimmy Smith's Jazz Supper Club, serving fried cornbread and live jazz. "So far I've had Kenny Burrell, Blue Mitchell—Thursday night is showcase night—we've had Redd Foxx, Bill Cosby, my friends. We don't book nobody, they just come in."

His current group includes veteran drummer Kenny Dixon and a couple of newcomers, reedman John Phillips and harmonica player Stanley Behrens. I asked Jimmy if he'd ever worked with a harp player before. "No! We were just explaining to Mercury today how these guys just walked into the club. The first was Stan, and he came to the Monday night jam session and asked me could he sit in. So man, he got up there and he got his stuff out and wooh-wooh, he's gone. The same thing with John. He was with the Tony Orlando and Dawn show and he thought the jam session was Sunday night, that was his off night. He came in and he said, 'Well, could I sit in and

ROY ELDRIDGE

LEGENDARY LIP IN THE GOLDEN YEARS

by john mcdonough

More than 40 years ago Roy Eldridge's name first appeared in the pages of this magazine. He "almost plays sax on the trumpet," down beat proclaimed. "He hits 'em higher and faster than Louie."

Louie was, of course, Louis Armstrong, in 1936 the presiding god of swing. Benny Goodman may have been king, but Louis was still the god of most rising brass men. A decade before he had been a great innovator, throwing open doors most of his contemporaries didn't even know existed. He not only extended the language of jazz. He made it so clear and logical that he convinced a generation of musicians that his way was the only way. They followed step by step in the doctrines he laid out. By the middle '30s, his influence had become so vast that jazz, and specifically jazz trumpet, was practically a rigid theocracy based on the gospel according to Louis.

In 1936 Eldridge assumed the mantle of reformer. He nailed his theses to the door of the Three Deuces in September, and radio station WMAQ spread them across the country fast. Within a year the old revolutionary of the '20s was enfolded into tradition, and the bantam, cocky newcomer showed the world there was more than one way to skin a 32-bar chorus.

By the time the '30s drew to a close, there were many ways. Probably the most Armstrong-influenced of the major trumpets was Bunny Berigan. Harry James started out that way but soon moved into more daring and challenging corridors. Red Allen had made a major break with Armstrong in the early '30s but was soon silenced when Armstrong hired him as a section man. He was a virtual prisoner of war for most of his best decade. I could go on.

They all brought elements of personal style to their playing, but no basically new approach. Eldridge, on the other hand, had one thing in his favor no one else had. He could play the trumpet better than any of them. He had a command over his instrument that no one could match. And in jazz, technique is like money. It gives you freedom. It lets you take chances others wouldn't dare try. In his day, Armstrong had that same kind of advantage. He expanded the range of expression in jazz because he expanded the technical parameters that encircled it. Once he did, his technical standards became everybody's. His logic, everybody's. When Eldridge came along, it was the same process repeated.

One could easily diagram a history of jazz up through bebop by simply drawing a series of concentric circles. In the smallest circle put the name of Buddy Bolden (legends must be served, I suppose). In the next largest circle put Joe Oliver's name. In the next, Armstrong. The next, Eldridge. And so on.

The swing era was the great leap forward for jazz. No subsequent advance put quite as much space between itself and its precursor. Swing produced jazz's first generation of trained, truly accomplished musicians, at least in significant numbers. While Eldridge waited downstairs at the Deuces during that fateful fall of 1936, Art Tatum set keyboard standards upstairs that will likely never be surpassed. Lester Young, Benny Goodman, Teddy Wilson, Buck Clayton, Chu Berry, Rex Stewart, Johnny Hodges and many more all brought a fluency and virtuosity to their music that made it virtually immune to obsolescence. Jazz became professionalized in the swing era. It was no longer a music for amateurs. The great jazz soloist and the great classical soloist had one thing in common: musicianship. The demands and disciplines of each respective art required nothing less.

I don't mean to suggest that great musicianship makes a great jazz musician, only that great jazz requires a great musician to play it. But two choruses on a classic like *Heckler's Hop* tell it all much better than any homily. From Armstrong it's clear that Eldridge has learned how to build a solo, how not to shoot his wad in the first 16 bars, how to control pace and tension so that there is a beginning, a middle and an end. But there the comparison ends. His notes are not majestic and sweeping like Armstrong's. They are intense with laser-sharp points on the end. When they hit, they sting. Eldridge strings them together in long, dense configurations and cracks them like a whip. They make sharp, hairpin turns and jump beats like a runner skipping the high hurdles. Yet, for all the implied explosiveness, they are soft, tough and muscular. Suddenly, in the first eight bars of the second chorus, the whole pace of the solo changes. A rift in the upper register is capped by a stabbing, white hot ingot of sound that would become one of Eldridge's most electrifying trademarks, the high note.

Again, Armstrong had used high notes, but too often he belabored them, hitting one after the other without taking them anywhere. Eldridge did that too, but only as a page out of Louis' book (*China Town* on the Arcadia LP). As an element in his own style, they were fleeting punctuations in a broader context. They were clean, they were fierce, they were hard as iron and they had a volcanic core of liquid fire.

All that—the high notes, the Three Deuces and the rest—happened over 40 years ago. Today Roy Eldridge and a handful of others survive as a sort of preservation hall of the swing era. But somehow he makes it all seem not so long ago at all. Only recently he was back in the town of his first triumphs, Chicago. The old Three Deuces at 222 North State burned



JOSEPH L. JOHNSON

down in 1941, so this time he was a few blocks north and east in the best jazz room in town, Rick's Cafe Americain. With him were a couple of veterans of the late '30s bands—Truck Parham, bassist and teacher of Milt Hinton; and Franz Jackson on tenor.

"It's the closest thing I've ever seen to the spirit of the Deuces," Eldridge says with a big

"I don't think age is necessarily a factor in musicianship. There are classical players that have got some years on them. I think if you keep your health and your strength, you can play as long as you want."

grin on his face. "Like a party. And a full, enthusiastic house every night."

As for the preservation hall aspect of Eldridge in the 1970s, the comparison stops when you hear the music. Why has the music of New Orleans' Preservation Hall always sounded so superannuated and dottering from the days of Bunk Johnson (never literally a PH player) to today? Age always provided a convenient explanation. After all, what can you expect from a player of 60 or over? Jazz is a young man's game. Since none of these fellows had managed to record in their prime, it was assumed they were tigers. But then musicians who *had* recorded in their 20s and 30s began to get into their 60s: Goodman, Benny Carter, Harry James and Roy Eldridge. Why don't they sound feeble, wobbly and appropriately preserved? Perhaps it was because they were better musicians to begin with.

"Now you're talking," says Eldridge, age 66. "I don't put anybody down, but I've heard some of the things they've done. Musically it's not the work of real musicians a lot of the time. For example, a cat will go from E flat to G, but they won't make the G seventh to carry them to G. They play E flat and go straight to G. They don't open the door, they just break through it. I learned all that stuff from my brother Joe. The cats who came up in the '30s studied music seriously. They knew all that."

"I don't think age is necessarily a factor in musicianship. There are good classical players that have got some years on them. I think if you keep your health and your strength, you can play as long as you want. People say when you lose your teeth you can't play anymore. Well, I've had false teeth since I was 17, and it hasn't gotten in my way."

"You have to remember the trumpet is a mean instrument. The meanest there is. It's a damn monster. Sometimes I feel like throwing it out the window, it's such a beast. There are times when it treats you so sweet and nice that everything comes out just perfect. Then you come back to it the next night, rub your hands together and say to yourself you're going to do it all over again. You pick up the horn, put it to your chops and the son of a bitch says 'screw you!'"

Eldridge carries a unique burden today. It's his brilliant past and the insistence of his present audiences that he equal it constantly. That is, of course, impossible, as anyone who has heard his more recent records over the last 10 or even 20 years knows. But those who hold that impossibility against him are missing something. And so are Eldridge's more devoted fans who insist that he is still the red-hot Roy of 1937 and nothing has changed.

"Some of my old records really scare me when I hear how well I played on them," laughs Eldridge, "particularly some of those airshots. My trumpet sound has changed because my level of technique has changed. I don't dig playing fast like I used to years ago. I don't think I do it as well today as I did then. I'm more into ballads today because I can play them better. I believe I have more feeling for them today than when I was younger. They require a special discipline. A lot of cats don't have the patience to play them. They double and triple time their way through them. They play too many notes. I used to do it myself. I'd hate to play them, so I'd fly all over the horn

on them. But today I like them. I have time for them."

"As for writers and critics, I don't have to be told when I play well and when I don't. Believe me, I know. It does make me mad when a guy catches one set and then leaves. I remember the first time I saw Louis Armstrong around 1931. I caught the first show and didn't think he was playing anything. But I decided to stay for a second show. That's when he got himself together and turned the place upside down with *China Town*."

"With me, I don't like to play every night. Believe me, if I ever hit the lottery I'll take my horn and make a lamp out of it. Music is something I have to get into before I start to enjoy it. Sometimes it takes a set or two. Sometimes I hit it from the first note. Stamina isn't a problem with me. I can play a fourth set better than a third, and a fifth better than a fourth. The longer I play the stronger I get. It's because I don't put a lot of pressure against my teeth. But non-pressure playing is nothing new. I once knew a cat who could dangle a trumpet from a string and still get high notes from it."

Eldridge, according to the conventional wisdom, is an extension of Armstrong. To the extent that a musician had to master Louis' basic bag of tricks to work in New York in the

SELECTED ELDRIDGE DISCOGRAPHY

- HECKLER'S HOP, 1935-40—Tax M-8020
 THE COMPLETE FLETCHER HENDERSON—RCA Bluebird AXM2-5507
 SWING VOL. 1—RCA Vintage LPV 578 (out of print)
 FLETCHER HENDERSON: DEVELOPING AN AMERICAN ORCHESTRA—Smithsonian Collection P2-13710
 ROY ELDRIDGE LIVE AT THE THREE DEUCES—Jazz Archives JA 24
 ROY ELDRIDGE AT THE ARCADIA BALLROOM: ARCADIA SHUFFLE—Jazz Archives JA 14
 HAWK AND ROY: 1939—Phoenix LP 3
 COMMODORE YEARS: TENOR SAX (Hawkins & Wess)—Atlantic SD2 306
 COMMODORE YEARS: TENOR SAX (Young, Berry, Webster)—Atlantic SD2 307
 SWEETS, LIPS & LOTS OF JAZZ—Xanadu 123
 GENE KRUPA: DRUMMIN' MAN—Columbia C2L 29 (out of print)
 ARTIE SHAW FEATURING ROY ELDRIDGE—RCA Vintage LPV 582 (out of print)
 LITTLE JAZZ BIG BAND: ROY ELDRIDGE AND HIS ORCHESTRA—Sounds of Swing LP 108
 THE FIRST ESQUIRE ALL AMERICAN JAZZ CONCERT—Radiola 2MR 5051
 JAZZ GIANTS '56—Verve MGV 8146 (out of print in U.S.; available on English Verve)
 JOHNNY HODGES: BLUES A PLENTY—Verve MGV 8358 (out of print)
 JOHNNY HODGES: NOT SO DUKISH—Verve MGV 8355
 TENOR GIANTS: HAWKINS AND WEBSTER—Verve VE-2-2520
 SWING GOES DIXIE: ROY ELDRIDGE & HIS CENTRAL PLAZA DIXIELANDERS—Verve MGV 1010 (out of print)
 JATP IN TOKYO—Pablo 2620 104
 SOUL MATES: DIZ AND ROY—VSP 28 (out of print)
 SITTING IN: STITT/PETERSON—English Verve 2683 060
 GRAND REUNION: HINES, HAWKINS, ELDRIDGE—Limelight LM 82028 (out of print)
 NIFTY CAT: ROY ELDRIDGE SEXTET—Master Jazz Recordings MJR 8110
 NIFTY CAT STRIKES WEST—Master Jazz Recordings MJR 8121
 TRUMPET KINGS AT MONTREUX—Pablo 2310 754
 BASIE JAM AT MONTREUX—Pablo 2310 750
 WHAT'S IT ALL ABOUT: ROY ELDRIDGE—Pablo 2310 766
 HAPPY TIME: ROY ELDRIDGE—Pablo 2310 746

'30s, this is true. But Eldridge insists that his biggest influences were sax players, not trumpet players. If Earl Hines' piano is called the "trumpet" style, then Eldridge's horn must be called the "saxophone" style. His first job was playing Coleman Hawkins' solo on *Stampede* with the 1928 Horace Henderson band in Alabama. Benny Carter and Chu Berry were other influences later on. His current approach to ballads carries the clear stamp of Coleman Hawkins.

Eldridge has been playing music for people for 51 years, and for most of those years he's played it for white people. Even the Three Deuces, a mob operation owned by Sam Beers in the Chicago Loop, attracted predominantly white audiences. Then in 1940, Roy became featured soloist and the highest paid member of the Gene Krupa Orchestra. He has eloquently described his experiences traveling with a white band to Leonard Feather in *The Book Of Jazz*. But more often than not, he got the last laugh. Here is something he didn't tell Feather:

"I worked with white bands all the time. It was great on the stand. But when I came off, I couldn't get anything to eat. My money was counterfeit. I found one way to beat 'em, though. When the bus would pull up I would take my bags out like I was the porter. I'd go up to the desk clerk and say, 'Bags for Mr. Eldridge. Where's his room?' They'd give me the key, and that was that. Never paid any attention to me. Until I came to pay the bill."

After Krupa, there was Artie Shaw and Roy's own big band of the mid '40s, which relieved him of most of his personal savings before it broke up in 1947. Then it was back to Krupa and the long years of Jazz At The Philharmonic. All played to predominantly white crowds.

"To tell you the truth," reflects Roy, "I don't think blacks, particularly young blacks, are very interested in my music. If I sound unnecessarily surprised at this, it's only because of all the talk you always hear about black culture and black music traditions. The fact is, most young blacks seem interested only in what's happening now, whatever's current. For some reason they can't relate to me or Coleman or others like us in any large numbers."

But whatever color current audiences may be, the size of them is larger than it's been in years. Ten years ago many of the greatest musicians in jazz could not find work on a regular basis. The '60s were the dog years. Norman Granz had retired to Europe to collect paintings. Young people who weren't trying to end the war were getting stoned to the thud of acid rock. Too many things were happening. Real jazz seemed somehow irrelevant. Eldridge worked occasionally, Coleman Hawkins and Benny Carter hardly at all. Nobody would hire a swing era soloist. Today they're all busier than they've been in years.

"If Coleman were alive today," says Roy without any hint of sentimentality, "he wouldn't be able to play half the bookings he'd be offered. Cats are working today who couldn't get arrested 10 years ago. I see them all over Europe, Asia, at festivals, everywhere. With a musician it's either feast or famine."

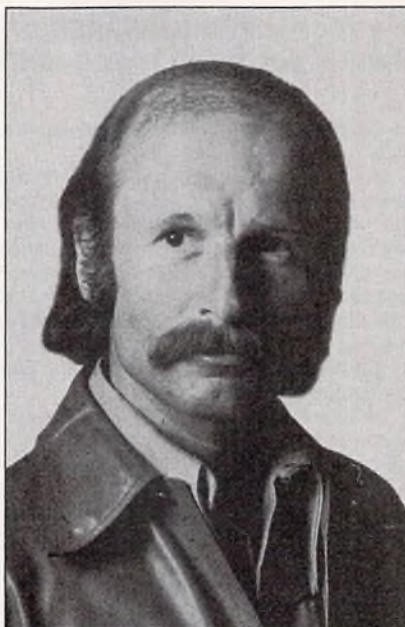
For Eldridge times are good today. About 30 weeks a year he can be found in his base of

down beat **readers** **recognize** **the best.**

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Weather Report (Jazz Group, Jazz Album)

RECORD REVIEWS

Ratings are:

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

COLLIN WALCOTT

GRAZING DREAMS—ECM-1-1096: *Song of The Morrow; Gold Sun; The Swarm; Mountain Morning; Jewel Ornament; Grazing Dreams; Samba Tala; Moon Lake.*

Personnel: Walcott, sitar, tabla; John Abercrombie, electric and acoustic guitars, electric mandolin; Don Cherry, trumpet, wood flute, doussin' gouni; Palle Danielsson, acoustic bass; Dom Um Romao, berimba, chica, tambourine, percussion.

Collin Walcott is a well-schooled musician. He studied percussion at Indiana University and ethnomusicology at UCLA. This led to special studies in Indian music and lessons on sitar with Ravi Shankar and on tabla with Ustad Alla Rakha. He is best known for his contributions to Oregon, the fine acoustic quartet which also features Ralph Towner, Paul McCandless and Glen Moore.

For *Grazing Dreams*, Walcott has teamed with four considerable talents whose shared visions and empathic capacities really make this a cooperative group enterprise. Their liberated energies merge to form a constantly fresh stream of musical expression. Of the overall approach, Walcott has said that the heart of free music involves "seeing that everything is spontaneous and coming from what everybody else is doing."

Song Of The Morrow unfolds at a leisurely pace. An undercurrent of percolating percussion charges gracefully intertwined lines by Walcott and Abercrombie with intensity. The entrance of Cherry's shattering sustained notes adds a dimension of poignant expectancy. Cherry's ascending glissandi, squeezed tones, smears and use of space are hauntingly effective, and reminiscent of Miles Davis's approach during the early '60s.

Gold Sun is built on a mesmerizing ostinato with the effect of a tape loop, and low-level percussive hisses that sound like white noise. Against this imploding backdrop spring dazzling passages by sitar and trumpet. *The Swarm* is a nexus of buzzing elliptical lines punctuated by Cherry's enchanted wooden flute. *Mountain Morning*, an atmospheric program piece, resonates with woody vibrations from Cherry's flute and Danielsson's dark brooding bass.

Jewel Ornament is a musical prism refracting the luminescent colors of flute, tablas and guitar. *Grazing Dreams* places a lovely sitar melody over a gently flowing Latinate pulse. The implications in *Grazing Dreams* of a fusion between Indian and South American musics are made explicit in *Samba Tala*, a taut dialogue between Walcott and Romao. *Moon Lake* is a collectively woven soundscape suggesting the night's mysterious otherworldliness.

What helps make the performances click is

the special chemistry among the musicians. The synergistic interactions push each individual to new plateaus. For this stroke of casting genius, Walcott must be given special credit. —berg

CECIL TAYLOR

THE GREAT CONCERT OF CECIL TAYLOR—Prestige P-34003: *Second Act Of A.*
Personnel: Taylor, piano; Sam Rivers, soprano and tenor saxes; Jimmy Lyons, alto sax; Andrew Cyrille, drums.

This recording reaffirms what most jazz listeners by now admit: that Cecil Taylor is an astounding and brilliant pianist and composer. Many listeners would not have admitted this in 1969 when this recording was made at a Paris concert.

The three record set contains a 90 minute performance entitled *Second Act Of A* and a 20 minute encore. The main work—consisting of quartets, trios, duets and solo passages—proceeds with almost unrelieved intensity. Even the few lyrical segments, arcane and shimmering, ache under the strain. There is only one dynamic level—loud—occasionally broken by bursts of volume or sudden lulls.

Harmony, rhythm and melody are absent in any conventional sense. The music is more heterophonic than harmonic. Regular rhythm gives way to texture and to episodes of rhythmic ideas. Taylor offers a key to his melodic conception by occasionally chanting the contours of his melodic line along with his playing. For that is what melody is here: a contour or stream more than a distinct series of tones.

Taylor's performance is stunning. Volcanic rumblings in the lower register erupt into unbelievably fast single-note lines or dancing patterns of tone clusters in the middle and upper registers. His playing sometimes has a Keystone Cops quality to it, a wild chase scene across the keys. Drummer Andrew Cyrille responds to this virtuosity with dense and complex workings. Yet his texture is surprisingly static and conventional. There are no bells, gongs or rattles—only the standard drum set which he plays primarily with sticks. Jimmy Lyons' playing is a free mixture of blues inflections, hoppish flurries and bird-like flights through the harmonics of his horn. Traditional jazz elements are less apparent in the playing of Sam Rivers. His leaps and trills are as akin to contemporary chamber music as they are to jazz.

Taylor's approach to the piano here, as always, is muscular, percussive and energetic to the point of exhaustion. His energy is matched only by Cyrille's, which makes the piano/drum duets the most indelible and beautiful sections of the concert. Yet while the energy is manifest, the emotion behind it is not. Whatever emotions the musicians are experiencing are not communicated through this recording. A Taylor performance is highly visual, and perhaps its emotional force cannot sustain the distance and alienation of tape. On the other hand, the music may have a limited emotional appeal in spite of its fire. To some extent, the listener's emotions are kept at bay by the unconventional nature of the music.

Emotion in music—if it is to be successfully communicated—requires a degree of familiarity. There must be some common ground between listener and performer to enable the music to tap one's emotions. But Taylor's music—even today, eight years after this re-

recording was made—is familiar only in an almost literary or historical sense. It is, in short, highly intellectual music—so much so that Gary Giddins, in his liner notes, speaks of Taylor's "constructivist principles," his "methodology," and the "tonal gravity" of the work. Taylor himself has used similar language to discuss his music.

This music is not easily accessible; it is not fun. It is as demanding as an Elliott Carter string quartet. Yet the voices have an immediacy and directness that most academic music lacks. There is an authenticity here, as in the plays of Genet, that is as compelling as it is hard to take. So while the emotion itself does not come across, the presence of each performer does, full force. For this rare quality alone, the recording deserves its stars. —clark

PATRICE RUSHEN

SHOUT IT OUT—Prestige P-10101: *The Hump; Shout It Out; Stepping Stones; Let Your Heart Be Free; Roll With The Punches; Let There Be Funk; Yolon; Sojourn.*

Personnel: Rushen, electric and acoustic piano, Clavinet, synthesizers, vocals; Al McKay, guitar; Charles Meeke, electric bass, vocals; James Gadson, drums; Bill Summers, percussion; Tom Scott, Lyricon, tenor sax (track 2); Larry Nash, Reggie Andrews, Richard Baker, synthesized strings and horns; Graham Lear, drums (track 8); Josie James, Roy Galloway, Maxine Waters, vocals; plus additional uncredited horns.

Patrice Rushen has been garnering some little attention lately, to the extent that her name has even turned up on a few polls. Perhaps it is that female instrumentalists remain something of a novelty even in these liberated times—one recalls the brief stir a couple of years back over the immature talents of Bobbi Humphrey—but if there is any good reason for excitement it is not manifestly evident on this piece of product.

Although it is being racked in the jazz bins, there is really not much on the album to justify that appellation. Easy listening funk would be more like it. Ms. Rushen demonstrates a considerable paucity of resources as a songwriter while giving but brief indication of her abilities as a pianist. The tunes are at best catchy little trifles built on simple bluesy progressions repeated well past the point of tedium. As for the lyrics, try this on for size: "Got to be funky/I got to be funky yeah/Got to be funky/I got to be funky yeah yeah." That's copyrighted, by the way, and printed on the liner so you can memorize it.

There is actually one enjoyable track, *Roll With The Punches* on side two, on which Rushen really digs into the Yamaha electric to thump out a driving vamp that unfortunately is punctuated by a most artificial sounding dubbed horn track. There are also two non-Rushen tunes, both MOR instrumentals which represent, according to *Billboard*, the latest trend in the r&b market. It seems that in these doleful days listeners find disco too stimulating. —birnbau

STANLEY COWELL

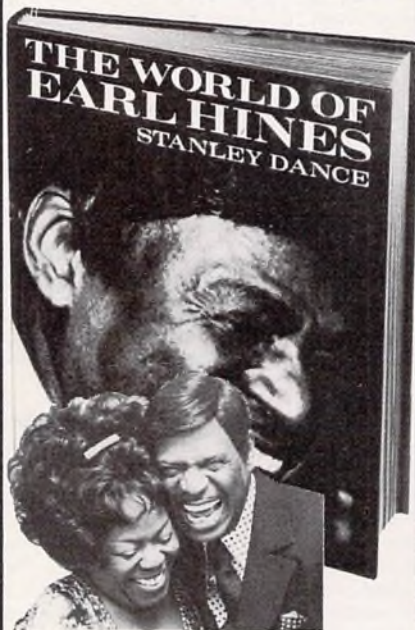
BLUES FOR THE VIET CONG—Arista-Freedom 1032: *Departure; Sweet Song; The Shuttle; You Took Advantage Of Me; Blues For The Viet Cong; Wedding March; Photon In A Paper World; Travelin' Man.*

Personnel: Cowell, acoustic and electric piano; Steve Novosel, bass; Jimmy Hopps, drums.

This album was recorded in London during 1969, when Cowell was working with Music, Inc. This was (counting Cowell) a trio perfectly fit to reflect the style of their leader, a rolling, gently fierce, modal keyboard attack; a

"A vast and beautiful document."

—James Baldwin,
N.Y. Times Book Review



"Both a full-scale autobiography of a pervasively influential pianist and a flavorful socio-economic history of more than a half century of the jazz life... Even for those with limited interest in jazz, this is a freshly instructive guide to certain aspects of American cultural and racial history that so far are unknown to most academicians."

—Nat Hentoff, *Quest*

"A delightfully personal 'oral history'... Since Hines knew, played with, and mentions virtually every jazz performer of consequence, this book will appeal to all jazz fans." —*Publishers Weekly*

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SCRIBNERS

methodical, schooled approach which has worked well with artists as varied as Max Roach and Marion Brown.

The material here is decidedly *not* avant garde, postdating a brief period with the likes of Brown and Joe Jarman of AACM. As always, the right hand is most active, rocking and swinging on *Departure*, reverting to block-chording near the end as the ferocious bass drums of Jimmy Hopps usher the theme out.

Hopps deserves some space of his own. A criminally underrated drummer, he shifts from force during *Departure*, through a brush-infused whisper throughout *Wedding* to an interestingly bizarre percussive effect on *Travelin' Man*. Both Hopps and bassist Steve Novosel work well together, with an evil intro on the sinister yet melodic title cut proving an apt example.

The continuous and plentiful examples of dexterous ability on both sides attest to the high standards of quality. All tunes are original, except for an old Tatum mantlepiece, Rodgers and Hart's *You Took Advantage Of Me*. All the crests and waves are there, as they should be, reinforcing the notion that Stanley Cowell's interpretive abilities are on a par with his compositional assets. —*shaw*

GARY BARTZ

MUSIC IS MY SANCTUARY—Capitol ST-11647: *Music Is My Sanctuary; Carnaval De L'Esprit; Love Ballad; Swing Thing; Oo Baby Baby; Macuroni*.

Personnel: Bartz, saxes, keyboards, synthesizer, vocals; Larry Mizell, keyboards; Syreeta Wright, vocals; Curtis Robertson, Jr., Welton Gite, bass; Nate Neblett, James Gadson, Howard King, drums; Eddie Henderson, Ray Brown, trumpet; George Cables, piano; David T. Walker, Jewett Bostick, Wah Wah Watson, John Rowin, guitars; Mtume, Bill Summers, percussion.

Gary Bartz is one of the more underrated enigmas of the modern saxophone, but an enigma nonetheless. As he has so stunningly exhibited in his guestwork on others' albums, particularly Miles Davis', his meditative, liquified excursions on alto and soprano can provide a gentle, silvery focus to the most cacophonous of settings. His gift for translating the most private of reveries into a universal and affecting tonality recalls the ascendant delvings of John Coltrane in the early '60s. But Bartz's own albums are largely circumscribed, misguided affairs (*JuJu Man* on Catalyst is a joyous exception), owing to his unresolved commercial proclivities. He has yet to decide if he wants to be a mover of hearts, ears and minds, or a mover of record sales. Which is not to say that the two are incompatible, but in modern jazz an effective marriage always runs the risk of cancelling both ambitions at once.

At least that's the case with *Music Is My Sanctuary*, Bartz's first effort for Capitol. It's an odd, contrary amalgam of soul and jazz, jumbled incongruously into a crowded mix. The cluttered arrangements overpower Bartz's often fine, eloquently spare solos, diffusing the possibility of mood or even effective tension. Cloyingly distracting strings sideswipe his otherwise consonant presence in *Carnaval De L'Esprit*, and a near comedic scat chorus and lurching tempo changes neutralize a propulsive horn section in *Swing Thing*, two of the album's possible contenders. Although the senselessly overbusy arrangements make it impossible to tell for sure, Bartz's writing seems fractional, the compositions unrealized

and their development unexplored. Some whole tracks (*Macaroni, Love Ballad* and *Carnaval De L'Esprit*) play like windup intro passages that never give way to a theme, only an occasional disco interlude.

Ultimately, *Music Is My Sanctuary* is too wavering to attract much of either a "commercial" or "purist" sect, and too tenuous to hold either for very long. In the worst sense of the term, it's the product of a studioization: more contrived than reactive, more obsessed by texture than driven by content. As such, it is self-serving and short-sighted, and hardly representative of the talent and vision of Gary Bartz. —*gilmore*

DONALD KNAACK

DUCHAMP: THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN (Erratum Musical); CAGE: 27' 10.554" FOR A PERCUSSIONIST—Finnadar SR 9017.

Personnel: Knaack, percussionist.

Both of these works were composed through "chance" methods. Marcel Duchamp used the number of balls falling through funnels into little toy wagons to determine note durations in his piece. John Cage's compositional method in *27' 10.554"*, as in several other of his works, included observations of the flaws in the piece of paper on which it was written.

However, Duchamp's score allows the performer much more latitude than Cage's does. In fact, by "realizing" Duchamp's conception for this album, Knaack in effect became its true creator, since no similar version of the work exists, either on paper or on disc. Knaack even made the 24 glass instruments used in his realization, including wind chimes, glass xylophones, wine glasses, tube chimes and glass maracas.

The resulting music, recorded on three separate tracks prior to mixing, ranges from pleasant to fascinating. At first, the wind chimes predominate, evoking a natural setting. Later passages recall instruments used to accompany Tibetan Tantric chanting. Timbral combinations are delightfully varied, and sudden eruptions of violence help sustain tension during this meditative musical process.

Cage's work is performed on metal, wood and skin percussion instruments, with some electronic sounds mixed in. Fragmented phrases float or leap out of long silences, rarely making any kind of coherent statement. Only the listener can decide whether or not this is music; but, whatever the verdict, Knaack's virtuoso playing is worth hearing. —*terry*

JOHN COLTRANE

AFRO BLUE IMPRESSIONS—Pablo 2620 101: *Lonnie's Lament; Naima; Chasin' The Trane; My Favorite Things; Afro Blue; Cousin Mary; I Want To Talk About You; Spiritual; Impressions*.

Personnel: Coltrane, tenor, soprano saxes; McCoy Tyner, acoustic piano; Jimmy Garrison, acoustic bass; Elvin Jones, drums.

In an age of ephemera, fads and toss-aways, few artists have had a sufficiently intense vision to hold the limelight for but a few moments. Such is not the case with John Coltrane.

Coltrane, who passed away ten years ago on July 17, 1967, continues to live on through his recorded performances, his compositions and his influence on the spirit, style and technique of countless musicians playing today. His



• PORTRAIT OF A GIANT •

Dexter Gordon's live album "Homecoming" was hailed by down beat (and just about everyone else) as "one of the landmark albums of the 70's." He was recently named Number One Tenor Saxophonist in down beat's International Critics Poll. Now Dexter's second Columbia album is here. "Sophisticated Giant" is a studio album with arrangements by Slide Hampton and an eleven-piece band that includes such greats as Woody Shaw, Bobby Hutcherson, Benny Bailey and Frank Wes.

"Sophisticated Giant": the perfect setting for the consummate musicianship of the man The New York Times calls "the living master of the tenor saxophone."

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music is a force whose shock waves defy the laws of physics by expanding ever outward with increasing intensity.

Intensity, in fact, is the keynote of this two-disc set recorded by Norman Granz in 1962 at Stockholm and West Berlin. Coltrane attacks his repertory with the kind of probing vigor characteristic of this period in his career. That vigor, however, is somewhat mellowed by a sense of joy coming from the saxophonist's pleasure at his audiences' warm responses.

Lonnie's Lament opens with a sensitive rubato that coalesces into a mid-tempo melancholy frame. After Tyner's dazzling right hand runs and left hand jabs, Trane, on tenor, enters with well-spaced long tones. The floating feeling gives way to darker broodings that gradually gather weight as Tyner and then Garrison drop out. With the redoubtable Jones, Coltrane sets forth on the path of his eternal quest for new realms of experience. In his attempts to try every possible harmonic combination, and to push the horn past its upper limits, we witness a great artist's efforts to chart the unknown.

In *Naima* and *Chasin' The Trane*, the quest continues. Over the poignant structure of *Naima*, Coltrane piles chords on chords in surging waves that sweep from the bottom of the horn to the top and well beyond into the harmonics. For *Chasin' The Trane*, his seamless melodizing weaves an intricate pattern studded by howls, harmonics and growls.

My Favorite Things was for many years the closest thing to a theme song that Coltrane ever had. It was, of course, one of his cherished vehicles for soprano. In the opening of this version which occupies all of the second side, Trane is in a mood more mellow than was his custom. With Elvin's crashing prods, however, Trane adds progressive bite to his snakelike attack so that he's soon spitting impassioned clusters and trills. Here, as in the rest of the album, we hear Trane pushing against the harmonic barriers with their implied rhythmic and melodic constraints.

Side three starts with *Afro Blue*. Trane's luminous outing in three/four. With his big dark soprano sound, he threads through the F minor form with lyrical intensity. *Cousin Mary*

is a spunky medium blues that gives Trane a chance to dig back to his rhythm and blues roots while simultaneously surging forward into the unknown.

Billy Eckstein's *I Want To Talk About You* is another Coltrane favorite. Here, the tenorist's ballad style is frenzied, on edge and anxious. It seems as if he's rushing headlong to make an important deadline. As it turns out, his destination is an extended string of solo cadenzas formed from the contours of the melody. It is a breathtaking tour de force crafted with fluid, lyric passion. After repeated listenings, it seems to possess the kind of rigor and inspiration that promise to make it one of the definitive Coltrane performances.

Side four commences with Trane's melancholy *Spiritual*. A fine Tyner essay in laid-back blues sets the stage for the sopranoist's streaking slashes. Trane's impassioned playing with its subtle references to *My Favorite Things* and *Summertime* make quite clear that this was among his favorite grooves. The venerable *Impressions*, which concludes the album, gets its head restyled by Trane's galvanizing tenor. While intense, this performance has a lighter, more bubbling flow than usual. Again, this seems a bouyant, happy Coltrane, basking in the warmth of his accomplishments as perceived by himself, his colleagues and his audience.

Throughout the album one is impressed anew by the extraordinary chemistry of the Coltrane/Tyner/Garrison/Jones unit. In the history of jazz, this is one of the landmark groups. Especially noteworthy here are the energizing dialogues between Trane and Jones. Unquestionably, Elvin was the spark-plug that constantly fired Coltrane's pistons.

Technically, the album suffers slightly from some of the shortcomings of a live session. In spite of these, *Afro Blue Impressions* is an outstanding addition to the discography of Coltrane's late middle period. —berg

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STEVE KUHN

ECSTASY—ECM-1-1058: *Silver; Prelude In G; Ulla; Thoughts Of A Gentleman; The Saga Of Harrison Crabfeathers; Life's Backward Glance.*

Personnel: Kuhn, piano.

★ ★ ★ ★

The five Steve Kuhn compositions that comprise *Ecstasy* represent a thoroughly personal journey through the pianist's uncluttered world of melody, dynamics and color.

More than anything this is an album dominated by intense sensitivity and tumbling emotions with Kuhn's work moving from the darkly austere to the brightly romantic. His playing can be deceptively simple as well as churning and complex. There is no paradox here, it is instead the pianist using the instrument's full range of percussive dynamics and color.

Kuhn is continuously building, the left hand often rumbling over bass chords while the right is at the opposite end of the piano exploring a simple figure; then he's backing off leaving moments of space and silence embroidered sparsely with one or two chords. In *Ulla* there's a single note repeated with varying levels of intensity that is allowed to evolve naturally into a single chord which is repeated as if the pianist is trying to satisfy a deep-seated curiosity about the relationship of the dynamics of those notes.

Although there are five separate cuts—five different titles—*Ecstasy* could just as easily be one continuously flowing track, for they all

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| 3. City Life | 6. Love So Fine |
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have a common bond in feeling at the use of color and space.

If one wanted to classify Kuhn's work on this recording, it would have to be said that the dominant influence is European classical as opposed to say blues or contemporary jazz. But then that is all relative because, beyond any consideration of derivative style, there remains a strong, satisfying expression of Steve's mature musical personality. —nolan

LEE RITENOUR

CAPTAIN FINGERS—Epic PE34426: *Captain Fingers; Dolphin Dreams; Fly By Night; Margarita; Isn't She Lovely; Space Glide; Sun Song.*

Personnel: Ritenour, electric guitars, classical guitar, 360 Systems Polyphonic Guitar Synthesizer; Dave Grusin, Dawilli Gongu, Ian Underwood, Patrice Rushen, David Foster, keyboards; Dennis Budimir, Jay Graydon, Mitch Holder, Ray Parker, Jr., guitars; Anthony Jackson, Alphonso Johnson, Bill Dickinson, Charles Meeks, Mike Porcaro, basses; Harvey Mason, Jeff Porcaro, drums; Steve Forman, percussion; Victor Feldman, congas; Ernie Watts, sax; Bill Champlin, vocals (track 5); additional strings unidentified—Jacob Krachmalnick, concertmaster.

★ ★ ½

Are you ready for another helping of synthesized soft-core fusi-funk? Well ready or not, guitarist Lee Ritenour, another offspring of the golden age of the studio musician, has fashioned this commercial dish. Better crafted than many of its ilk, it remains a pretty tired effort nonetheless. Ritenour's most novel contribution is his use of the guitar synthesizer, which produces a tone very like an electric guitar only more artificial and less compelling. Compulsion however, would seem less the intent than sedation on the majority of these laid back tracks, although Ritenour's ample proficiency is best showcased on a couple of up-tempo fusion tunes.

The title cut is perhaps the most appealing of the bunch, albeit that the post-Corea electronic groove has become a well-worn rut by now. On the somnolent *Dolphin Dreams*, Ritenour synthesizes a dobro-like sound to the accompaniment of a string chart out of an Emerson, Lake and Palmer opus, while *Fly By Night* evokes George Benson's current formula without Benson's saving strengths. *Margarita* on side two, a catchy fusi-rocker, is followed by a redundant cover of Stevie Wonder's *Isn't She Lovely*, as sung by Bill Champlin. The funkish *Space Glide* is redeemed by the tasty tenor of Ernie Watts, whose brief spots are among the album's highpoints. Finally it's off to sleep with an acoustically flavored soporific called *Sun Song*.

Ritenour's approach can hardly be termed original, but his execution is marked by greater sincerity and unity of conception than one finds on so many of today's slapdash studio pot-boilers. The background keyboards are less cluttered and obtrusive, and even the string synthesizers are used with a modicum of discretion. That may go some way toward explaining this album's commercial success, but Ritenour clearly has the chops and one would hope the taste to do something more creative. —birnbaum

Bobby Troup was the show's host. During its several seasons a large number of West Coast-based jazz performers, as well as occasional visiting national attractions, appeared on the show, which Leonard Feather has described as "the best series of its kind ever seen on television." The music rights for the show recently were acquired by Calliope Records which has begun to make the material available in a record series. *Sessions, Live*, the first ten of a projected total of 36 albums recently having been issued.

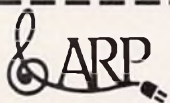
While nowhere indicating the source of the material, the albums retain the format of the original presentations: that is, each LP side offers the musical content of a single show, generally three selections by an instrumental group and two by a vocalist. All spoken commentary, about half of each show, has been excluded. This, unfortunately, makes for rather short playing times, ranging from a low of 10:36 on the Teagarden side to a high of 17:55 for the Count Basie set, with most (14 of 20 sides) falling below 15 minutes. Even respecting the record producers' decision to maintain the integrity of the original shows, this strikes one as unnecessarily skimpy playing times, particularly in view of the fact that the recordings are in mono, which permits greater playing time per disc side. Three and in some cases four shows easily could have been combined into a single album with little loss of playing volume. Take the four dixieland programs, for example: combining the Teagarden (10:36) and Firehouse Five (15:00) shows would have resulted in a side of 25:36, with the Teddy Buckner (12:55) and Red Nichols (13:07) dates totaling 26:02—both sides well within the limitations of present day disc-mastering capabilities. So, too, could have the three big-band dates—Basie (17:55), Harry James (17:46) and Les Brown (14:30), totaling 50:11—been combined into a single package of musically related performances. Then too, given the, shall we say, lightweight nature of much of the material, this would have had the result of making the sets much more attractive to prospective buyers.

Another major deficiency is in the area of supporting documentation. Virtually no personnel information has been provided for any of the groups; a company spokesman told me none had been furnished with the recordings and, hence, was unavailable. Dates for all the shows are listed but it is not explained whether this refers to the dates of the shows' taping or broadcast. Radio personality Jim Pewter's liner notes are enthusiastic but provide little in the way of real information, and are more than occasionally inaccurate to boot. Too, there are a fair number of errors in the song listings: Cal Tjader's lovely waltz *Liz Anne* appears as *Leazon* (Tjader set); Charlie Parker's widely familiar blues anthem *Now's The Time* is wrongly titled *Don't Get Around Much Anymore* (Terry Gibbs' set); Thelonious Monk's *I Mean You* has inexplicably been titled *Stick Ball Swing* and his *Evidence as Justice* (Art Blakey set), and so on. About the only positive observation that can be made of the packaging is that the covers, by designer-photographer Jeffrey Weisel, are exceptionally elegant. Would that the rest of the production were equally handsome. But enough; on to the music.

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Profile

GLENN FERRIS

by lee underwood

Born June 27, 1950 in Los Angeles and raised in North Hollywood and Van Nuys, trombonist Glenn Ferris studied classical music under Ed Freudenberg and Miles Anderson for several years. From 1964-1966 he studied theory with Don Ellis, and at 16 became a member of the Don Ellis Orchestra (spotlighted on Ferris Wheel from the LP Don Ellis Goes Underground).

He has played with the UCLA Opera Company, the UCLA Dance Troupe, the American Ballet, the Joffrey Ballet, and the L.A. Symphony Orchestra. He has also been featured with Billy Cobham (Total Eclipse, A Funky Thide Of Sings, Shabazz), Frank Zappa, Tim Buckley and numerous others.

Today he plays with trumpeter Bobby Bradford, with Dr. Jazz (a good-time '20s and '30s band) and with his own new Celebration Orchestra, some 20 instruments strong.

Glenn Ferris stands not only at the forefront of the evolution of the trombone, but at the forefront of today's new generation of serious creative musicians. His versatility in a wide variety of contexts seems to know no bounds. As a dedicated individual artist, however, he has often envisioned music that has drawn little or no recognition from the commercially oriented recording industry. At his home in Santa Monica, he spoke with quietly stated, passionate conviction.

A lot of times people say, "Hey Glenn, I've heard you on this or that record. I've seen you play here or there, man. You should be famous! What are you doing?"

Well, I'm still scuffling my ass off. I still don't know if I can pay the gas bill. So, in a way, "doing things" has nothing to do with... in other words, **down beat** has nothing to do with the real world the way I see it. It's an illusionary thing: "This week we have a Profile on Joe Schmo. This is what Joe Schmo is doing." A very superficial thing, supermarket stuff. Music has nothing to do with a **down beat** magazine or a record company or a TV program or a following or a cult or an identity or an image.

Music is just... it's like a flower. It is there, no matter if you dig it or you don't dig it. It's still there, and it's still going to be growing.

When the music business comes in, however, it's the marketing of this flower that takes over: What are we going to do with this flower? Are we going to leave it out in the field? Are we going to put it in a botanical garden? Are we going to put it out in front of the house? In the house? Or are we just going to imitate it and make some plastic flowers?

We are dealing with a system that says, "In order to play music and in order to feel important, you have to be known, you have to be recorded and you have to make money."

A lot of musicians are racking their brains out, feeling that their music is not worth pursuing because there aren't any money-people hanging around saying, "This is where it's at. This is hip." Doubt sets in and the musician winds up putting down the true flowering of himself and his music. The expression of his awareness of life through music becomes sidetracked into being what the system demands and applauds and pays for.

I mean, these are the things I think are important for people to understand, you know? Not all that other stuff. Everybody starts someplace. Everybody learns how to play. Everybody gets experience and gets fired or doesn't get fired.

Lemme tell you: Glenn Ferris the trombone player is 27 and has been playing for almost 19 years. I was working clubs and going on the road at 16. There was no choice in the matter. I had to express myself through music. When I was very young, I



saw this trombone. I loved the energy about it. I loved the movement of it, the physicality of it. Right there, I said, "That's it." I got one. I've been at it ever since.

I've played with Stevie Wonder, Buddy Miles, Bobby Bradford. I've played with the Los Angeles Philharmonic Orchestra. I've played with Harry James. I've played with my own groups. I've played with Billy Cobham, with Frank Zappa, with Tim Buckley. I'm now playing with Dr. Jazz and I'm organizing the Celebration Orchestra. I've played studio dates. I've played film dates.

I've played with all these people and have all these credits, but that stuff don't mean *nothin'*, man. It doesn't matter who I've played with, who I've recorded with or whether or not I'm written up in **down beat**, because this "working" thing, this economic trip, has nothing to do with music. It's business, and business has to do only with who you know and who likes you and which of their "bags" you fit into—they got a "bag" for everything.

I don't care about what's avant garde. I don't care about what's rock. I don't care about what's funk, because all of that is what the system *puts* on the musician so they can put him into a bag and sell him. I am not interested in any bag. I don't care about bags, because I will continue to play music and love music and grow—no matter if somebody reads about me on the toilet or if somebody doesn't read about me or if somebody never even *hears* me.

We are talking about being a creative human being at *all* times, not just when you pick up your horn. It means getting into and understanding and being aware of life itself as much as you humanly can. All these other things—do you play rock, do you play jazz, are you liberal, are you conservative—these things just perpetuate the ugly system we all live in.

I am concerned about using my gift of music to express my awareness of life. I will do that, no matter what kind of situation I am in. My flower will grow in the recording studio, on a concert stage, behind a free-flow setting, a rock and roll setting, wherever I am.

I'm into any kind of music as long as I can blow, as long as I can be in full bloom, not as far as ego, but as far as being a human being. I dig stuff that *burns*. Lately, I've been doing a lot of cooking jazz a la Elvin Jones—nothing fancy, no odd times, straightforward stuff, a lot of percussion, a lot of rhythm, a lot of fire.

I also work with Dr. Jazz, an entertaining good-time band with very important jazz roots—a lot of Ellington things, Django things. I dig playing out of those kinds of styles.

(The late) Tim Buckley's *Starsailor* band was

BLINDFOLD TEST



ED LAWLESS

Bill Watrous by Leonard Feather

In an era that has seen brilliant new guitarists and keyboard players emerging by the hundreds, there has been a steady decline in the proportionate advent of gifted new horn players, and of trombonists in particular. Bill Watrous is one of a handful of relative newcomers who have broken through in the past decade.

The son of a musician who played in name bands in the 1920s, Watrous grew up in Connecticut in the '40s and '50s, spend four years in the service, then plunged into the New York studio world of the '60s in addition to putting in time with Roy Eldridge, Kai Winding, Quincy Jones, Woody Herman, Johnny Richards and Count Basie. He surfaced slowly from virtual anonymity as a soloist with Bobby Rosengarden's band (heard on the Dick Cavett Show from 1968-70) and as a member of Ten Wheel Drive in '71. With the help of John Hammond, Watrous produced his first album as leader of a big band, which he called Manhattan Wildlife Refuge.

Since moving to Southern California in the fall of '76, he has led a newly organized big band on a couple of gigs but has relied mainly on a profusion of film studio dates, which have kept him busy though less than satisfied artistically. Recently, he told me, he has been getting into multiphonics on his horn (a la Albert Mangelsdorff) and has been taking singing lessons.

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

1. RAUL DE SOUZA. *Chants To Burn* (from *Colors*, Milestone). de Souza, trombone; Cannonball Adderley, soprano sax; Barry Finnerty, composer; J. J. Johnson, horn arrangements.

Well, I can't really describe, from any aspect at all, who that is. From what I've heard of George Lewis and the Art Ensemble of Chicago—I've heard some things come out of them... although this was definitely more structured than anything I've heard them do.

As far as the content of what I thought was going on—let's take the trombone player for an example—I thought, from what I heard, the solo and the work he had done on that particular piece, it seems as though he was not one of your more fluent players on the scene right now. Interesting, and idiomatic as such, but I've heard only a handful of players, I think, in the last ten years who don't sound to me like they're held back by their instrument. That wasn't one of those players, I don't believe, unless he was hampered by... it sounded as though it was his chart and his tune.

Was it George Lewis? That would be my guess and that's the closest thing I can come to in that department. The saxophonist sounded like Anthony Braxton—very sort of free and semi-structured as it were, you know.

There's a lot of hit and miss—shooting for things, and maybe it will happen and maybe it won't. I recall seeing an article in *db* recently that discussed the value of just sitting back and letting things happen as opposed to structuring and making them happen. I think there's a large measure of discussion we can get into about this, because here we're talking about two different schools of thinking, and jazz improvisation, of course, is supposed to be a spontaneous thing that is happening. But unfortunately some things are okay but other things aren't so hot. I think that a little care in think-

ing and editing, ruling out what is really in essence garbage, could have a lot of value in situations such as this one.

For effort and for trying real hard, I'll give them about a two and a half.

2. MAYNARD FERGUSON. *Mister Mellow* (from *Conquistador*, Columbia). Ferguson, trumpet, flugelhorn, co-composer/arranger (with Jay Chattaway); George Benson, guitar; Peter Erskine, drums; Gordon Johnson, bass.

Well, now! Very interesting. I think I recognize a familiar rhythm section back there. If I'm not mistaken, I think I heard Steve Gadd and Tony Levin—sounds like a Rudy van Gelder date, but I could be wrong and probably am.

Let me see. The trumpet player could be... the only thing that makes me think that it's not Faddis is that I didn't hear those tremendous hollering high G's and A's that he plays. Other than that I would think in terms of Woody Shaw or someone like that. I must say, I'm stumped. The guitar player sounded a lot like George Benson every so often, but other than that, I'm at a complete loss.

I loved it—I thought it was a gorgeous tune and I think it has possibilities of being a good commercial smash for whoever it is—whosever's chart it is. I think it was very well engineered, well arranged, and an awful lot of care went into it; in other words, we're talking about just the opposite of what we were talking about before.

I loved the guitar player, the things he was doing. Really superb. I assume it's his album. I'd give this three and a half.

3. J. J. JOHNSON AND KAI WINDING. *Hip Bones* (from *Early Bones*, Prestige). John-

son, trombone, composer; Winding, trombone; Dick Katz, piano; Peck Morrison, bass; Al Harewood, drums.

That was Jay and Kai... I'm trying to think if I can pick up the vintage of exactly when that was so I could tell you more about the rhythm section. If it's a reunion issue and some newer cats, I'm not exactly sure who they were because it was made in Japan. If it's an old album, then it's probably somebody like Jimmy Campbell, Roy Frazee, and cats like that. I think that was Jay's tune and his arrangement, and I wish he was playing somewhere. I haven't heard Jay play in person or do any new things for a good long time. I don't know the title but I remember the tune.

Feather: Could you tell which soloist was which?

Watrous: Oh yes. Jay's sound is a lot darker and a lot more, I would say, under control, and Kai's is much brighter and a lot more Bill Harris-ish. Oh yeah, those two guys! Kai actually wound up teaching me so much over the years, from our association... Can I give it ten stars?

Feather: This was done in 1954.

Watrous: Holy mackerel! Kai's playing hasn't really changed that much over the years. He's maintained his stature all the way, and his freshness. Quite a dude.

4. GEORGE LEWIS. *Untitled Dream Sequence* (from *The George Lewis Solo Trombone Record*, Sackville). Lewis, trombone, composer (unaccompanied).

Well, I don't quite know what to say about that. I only know a couple of people who do things free like that: one of them is Albert Mangelsdorff; but the only thing that throws me is the fact that he isn't playing his multiphonics.

If that's Mangelsdorff in one of his solo albums—he did one a while ago, but I don't believe this is it, though I heard some cuts from it that were quite interesting, where he does the multiphonics. But this is obviously just a straightahead... for a minute at the end it sounded like Jimmy Knepper, and then he started going off and doing some other things. There were some good passages that showed good technical control, and there were some passages that sounded kind of warm. All in all, it was a totally improvised session. Who it was I don't have the foggiest idea.

I'll give it three stars just for what he was trying to do. I don't honestly see what the true musical aspect that's being represented is at all. It's strictly an excursion on the instrument. It's quite interesting.

5. TOSHIKO AKIYOSHI-LEW TABACKIN BIG BAND. *I Ain't Gonna Ask No More* (from *Tales Of A Courtesan*, RCA). Akiyoshi, composer/arranger; Britt Woodman, trombone; Gary Foster, lead alto sax; Phil Teele, contrabass trombone.

I haven't the foggiest idea. The only thing, as far as the band goes, I can think of when I listen to that is that I hear shades of Thad and Mel in there. Other than that, I don't know who is playing bass trombone in that band right now; so I'm at a loss, to be very honest with you.

Let me ask you this. Was that the same player on both the solo and the bass trombone part? It couldn't have been.

Feather: That wasn't a bass trombone. It was a contrabass trombone.

Watrous: Oh, well, in that case... okay. That could have been Toshiko's band. If that was her band, and was a contrabass trombone, then it was either Phil Teele or Don Waldrop—I don't know anybody else who even plays the damn thing. I must admit, you've got me here.

But I loved the writing. Oh yes. I loved that sax chorus—that was lovely! That's what made me think it might have been Thad and Mel—it sounded like Jerry Dodgion on top of the ensemble. Dodgion has a way of leading the ensemble like nobody I've ever heard.

I'll give this at least four and a half, anyway. But I can't imagine who the soloist was. **db**

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ries' final album. Norvo and his fellows (guitarist Jimmy Wyble, alto saxophonist-flutist Jerry Dodgion and probably bassist Red Wooten and drummer Karl Kiff) tread their light, sure way through three selections, *Between The Devil And The Deep Blue Sea*, *Red Eye* and *Fascinating Rhythm*, notable for their fruitful balance of the planned and the spontaneous-imaginative, intricate orchestrations of wit and varied coloration; exhilarating, well focused soloing, often framed by complementary ensemble passages; an easy, supple swing and, above all, superb musicianship: hallmarks of every group the vibraharpist has led. Each is a perfect gem of thoughtful, incisive, finely wrought small-group jazz.

Gibbs, on the other hand, always has had a predilection for the moment; he'd much rather play music than plan it, which largely accounts for the hit-or-miss character of much of his work. (Norvo does both superbly, using each to amplify the other and thus accounting for the consistent quality of his music.) On the first of his two appearances, Gibbs performs *Caravan*, *Sophisticated Lady* and *Do Nothing Till You Hear From Me* with Pete Jolly, playing accordion rather than piano, and probably bassist Leroy Vinnegar and drummer Gary Frommer, a combination with which two months earlier he had recorded an all-Ellington program for Emarcy Records. The leader solos vigorously, with a heated rhythmic attack and solid musicianship without, however, producing much in the way of freshness or originality of expression.

His is fluent and extremely pleasurable music but rarely does it stick in one's mind the way Norvo's, Milt Jackson's or, at his best, Lionel Hampton's does. Much the same is true of Jolly's work on accordion, nowhere near as inventive or individualistic sounding as was his piano playing of this period (but this might be the result of the instrument). As they are the only soloists, theirs is a program of pleasant but scarcely memorable music, an observation that, unfortunately, applies equally to the vibraharpist's two selections from the second date, energetic blowing treatments of *Rockin' In Rhythm* and *Now's The Time*, to which Steve Allen is added on piano. A barely adequate singer, Bobbie Lynn, is heard on two tracks on side one.

—welding

- Oscar Peterson Trio; Jane Fielding; Gerald Wiggins Quartet; Terry Morel (Calliope 3001): ★★★½
- Cal Tjader Quartet; Ernestine Anderson; Chris Connor; Paul Togawa Quartet (Calliope 3002): ★★½
- Andre Previn, Shelly Manne, Red Mitchell; Mitchell Quartet; Toni Harper (Calliope 3003): ★★½
- Jack Teagarden Sextet; Teddy Buckner and His Dixieland Band (Calliope 3004): ★★★
- Harry James Orchestra; Les Brown Orchestra (Calliope 3005): ★★½
- Firehouse Five Plus Two; Red Nichols-Connee Boswell; Stuff Smith (Calliope 3006): ★★
- Oscar Peterson Trio; Pat Healy; Leroy Vinnegar Quartet; Jeri Southern (Calliope 3007): ★★½
- Count Basie Orchestra; Art Blakey Jazz Messengers; Tommy Gumina (Calliope 3008): ★★★½
- Buddy Collette Quintet; Les Thompson; Abbey Lincoln (Calliope 3009): ★★
- Terry Gibbs Quartet; Bobbie Lynn; Red Norvo Quintet (Calliope 1010): ★★★

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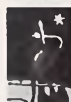


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tenorist Sam Firmature are also heard on *Jay Walking*. Jilla Webb contributes a functional vocal to *Lover Come Back To Me*. The Brown unit follows a more determinedly swing-oriented dance band line, although its work reflects, and quite attractively, modernist tendencies of the period (*Midnight Sun* is a good example of this) in a beautifully performed program of tasteful, imaginative orchestrations that provide plenty of solo room for the unidentified players. In many respects, it's a much more satisfying demonstration of big-band music than James' more derivative one, despite its more dated nature.

The Peterson trio, with Ellis and Brown, returned for a second *Stars Of Jazz* appearance in August, 1958, and its four performances, along with a barely professional performance by vocalist Pat Healy, are offered as the first side of the series' seventh volume. Aside from a delicate exposition of *I Loves You, Porgy*, the trio mines a solidly downhome groove, with the pianist striding, literally and vigorously, through John Lewis' *The Golden Striker* (on which the guitarist and bassist have their innings too) and striking plenty of sparks in a series of cascading inventions on *I Like To Recognize The Tune*. Ellis seems hard pressed to find something to say on the piece, but Peterson has no such difficulty in either of his sorties on it, playing with both fire and imagination. A fragment of the funky *Blues Jam*—it both fades in and, a minute later, out—concludes a set notable for the high levels it strikes in fundamental expression.

The players comprising the Leroy Vinnegar Quartet heard on the disc's reverse—tenor saxophonist Teddy Edwards, pianist Joe Castro, bassist Vinnegar and drummer Billy Higgins—are first-rate but the music they produced in this December, 1958, session is rather ordinary. At this point in his development, Edwards was still too much in thrall to Sonny Rollins to project much in the way of a strong or personal identity (and it must be remembered that Rollins was an all but inescapable influence on virtually all tenor players in the late 1950s). Then, too, Castro sounds tentative too much of the time. Higgins and Vinnegar are the most consistently rewarding players, the bassist soloing to advantage on his feature *Old Folks* and introducing the theme of this attractive *Walk On*, with a round of solos by all. Sharing the bill with the Vinnegar quartet was Jeri Southern, in many ways a singer's singer but not heard to best advantage in her two selections here, *I've Got Five Dollars* and *He Was Too Good To Me*, neither of which is an especially compelling piece of material. Those familiar with her various Decca recordings will, I feel, be disappointed by these performances.

Two admirable sets of performances and one ringer make up the eighth set. Playing with disciplined power and loose drive, the well-oiled Count Basic machine charges through a program of largely familiar but no less welcome fare—Neal Hefti's romping *Whirley-Bird* and *Cute*, the latter featuring drummer Sonny Payne and an underrecorded Frank Wess on flute; two virile vocals by Joe Williams: a resilient *Thou Swell* and a suitably atmospheric *Five O'Clock In The Morning Blues*; A. K. Salim's searing *Blee Blop Blues*, with brief solos by Billy Mitchell (?) on tenor, Snooky Young on trumpet and Payne and, as a finale, a vibrant, very exciting reading of the ageless *One O'Clock Jump*, the leader's spare, probing piano and Eddie Jones' bass well to

the fore. Marvelous music.

Art Blakey and the Jazz Messengers (Bill Hardman, trumpet; Johnny Griffin, tenor saxophone; Sam Dockery, piano; Spanky DeBrest, bass) turn their attention to three Thelonious Monk compositions with generally satisfying results, the drummer having appeared on many of Monk's recording from the late 1940s on. Griffin an ex-member of Monk's quartet, and the Messengers (Dockery excepted) having recorded these pieces with their composer just two months prior to this *Stars Of Jazz* appearance. Using the compositions as blowing vehicles (rather than exploring in any truly improvisational sense their melodic-harmonic-rhythmic potentials) the group manages to create considerable excitement, Griffin producing the most gripping and cogent improvisations, the ones most faithful to the composer's intentions, with Hardman most inclined to run changes, and Dockery somewhere between. The most consistently satisfying music occurs on the blues *Blue Monk*, a piece closest to the group's normal hard-bop fare, though the statements of *I Mean You* and *Evidence* are played with crisp, burning authority. Sandwiched among this fiery program is a pleasant, but in the context of the more challenging music surrounding it, rather inapposite performance by accordionist Tommy Gumina, *Rumaway*, more a curiosity than anything else.

A sort of musical schizophrenia characterizes the work of the Buddy Collette Quintet, whose two *Stars Of Jazz* appearances in December, 1957, and September, 1958, along with performances by harmonica player Les Thompson on the first date and singer Abbey Lincoln on the second, are memorialized in the ninth volume of the series. Collette and his men (possibly trumpeter John Anderson on the first session and Gerald Wilson on the second; ditto guitarists Al Viola and Howard Roberts; Wilfred Middlebrooks, bass; Earl Palmer, drums) offer competent but, because of its derivative nature, rather bland music: *Tasty Dish* and both versions of *Soft Touch* take their impetus, such as it is, from the successful but largely flaccid approach of the Chico Hamilton Quintet of which Collette was a charter member; *Moonlight In Vermont* derives from the Johnny Smith-Stan Getz version, Collette switching to tenor saxophone on this; *Under Paris Skies* and *It's You*, one of the group's more absorbing, muscular performances, are neo-bop excursions of the Horace Silver-Art Blakey variety. Pulled in too many directions at once, this versatile group never really manages to project a cohesive musical identity.

Thompson's two chromatic harmonica outings—*There Will Never Be Another You* and *Don't Take Your Love From Me*—reveal little beyond competent musicianship. Ms. Lincoln's two vocal performances are attractively shaped, emotionally controlled and firmly crafted examples of her modest actress-cum-singer approach, aided considerably by an intelligent choice of material, Benny Golson's evocative *Out Of The Past* and a slightly too histrionic *When A Woman Loves A Man*, wherein she skirts dangerously close to attempting more than she can effectively bring off.

The tidy pointillistic brilliance of the Red Norvo Quintet's lapidary music dominates the much more overt, sprawling music of vibraharpist Terry Gibbs' two small-group appearances (February and April of 1958) in the se-

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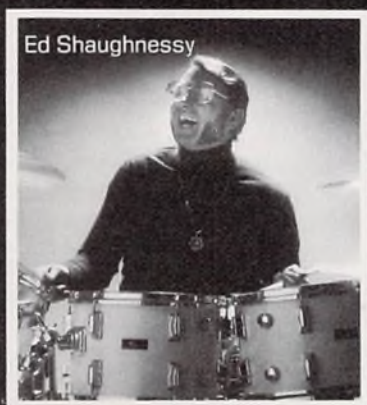
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monly superior superficiality. Uninterrupted by a vocalist, the program consists of the ballads *But Not For Me* and *Stars Fell On Alabama*. Bud Powell's familiar blues *Collard Greens And Black-Eyed Peas*, *Ascot Gavotte* (from *My Fair Lady*) and *Zip* (from *Pal Joey*) and is performed by the three with dazzling musicianship and crisp authority.

Heard on side two is a quartet led in early 1957 by bassist Mitchell (James Clay, tenor saxophone, flute; Lorraine Geller, piano; Billy Higgins, drums). Mitchell's solos are both authoritative and resourceful, Ms. Geller's likewise, and Clay reveals a firm Sonny Rollins-derived approach on the ballad *It's All Right With Me*, his sole outing on tenor saxophone. He is heard on flute in two selections, *I Thought Of You* and *Paul's Pal*, both of which are too derivative of the Chico Hamilton Quintet's fey approach to be totally effective. Still, this was a promising, enjoyable group that, had it been enabled to remain intact, might have developed beyond the potentials signaled by this music. This and a Contemporary album (C3538) recorded a month later are the only recordings the group made.

Toni Harper's two Ella Fitzgerald imitations, *Them There Eyes* and *Bewitched, Bothered And Bewildered*, are expendable by any standards you might wish to invoke.

Unfortunately the several dixieland programs—the Jack Teagarden Sextet and Teddy Buckner and his Dixieland Band in the fourth volume and the Firehouse Five Plus Two and the Red Nichols group in the sixth—suffer from both overfamiliar material and approaches more notable for spirit than substance. Among the happier moments are the leader's easy offhanded vocal mastery—*After You've Gone* and *If I Could Be With You (One Hour Tonight)*, replete with verse—and magisterial trombone, particularly well showcased on a peppery *That's A Plenty*, and Jerry Fuller's spruce Goodmanish clarinet on the too-short Teagarden recital; Buckner's charging Louis Armstrong-derived trumpet and vocals, as well as Joe Darensbourg's glistening clarinet and soprano saxophone, and some tasty trombone work, possibly by William Woodman, in the Buckner outing, which also boasts a lovely *Mood Indigo*. Sad to say, there's far too little of Red Nichols' fiery elegance on display in the set bearing his name, and much too much of Connie Boswell's stiff, mannered singing. The cornetist and bass saxophonist Joe Rushton shine on a vigorous *At The Jazz Band Ball* and a truncated *That's A Plenty*, which fades in in mid-performance. Also included in this set is a warm, romantic treatment of *Without A Song* by Stuff Smith backed by the Nichols rhythm section; less than two minutes in length, it offers little in the way of real improvising by the late violinist. The Firehouse Five program is enthusiastic.

The pleasures of professionalism are professed in the big band sets by Harry James and Les Brown—that is, attractive, solidly crafted rather than greatly original or creative music played with polish by seasoned professionals. Buoyed by crisp rhythm section work, the James band hews to a mid-'50s Count Basie groove in its five efforts (*Just For Fun* and *Blues For Sale* are Ernie Wilkins charts, while Jim Hill contributed *Just Lucky* and *Jay Walking*), with rather shrill solos by the leader and sleek, largely faceless ones from altoist Willie Smith, the two featured players, although a young Dennis Budimir on guitar and probably

group members. A bristling *Gal In Calico* offers solos by all three, the high points being provided in Ellis' fleet, taut guitar improvisation. An even more unrelenting *Seven Come Eleven*, the guitarist's statement of the Goodman-Christian theme somewhat obscured by an overloud piano accompaniment, develops plenty of fiery energy through the high levels of inventive interplay maintained by the three. Peterson's playing in solo and in support of Ellis being especially forceful and imaginative. The pianist's showcase, the lovely ballad *Time After Time*, is fetchingly languid and reveals more than a passing debt to Lennie Tristano. Very tasty. All three cuts, however, are marred slightly by occasional tape dropouts (probably as a result of oxide flaking off its backing, a common occurrence with tapes of this vintage). As far as I know, neither *Seven Come Eleven* nor *Time After Time* was recorded in its regular Clef and Verve sessions by this edition of the trio; a version of *Calico* was taped at the 1957 Newport Jazz Festival (Verve 8239).

The underappreciated Gerald Wiggins is heard in three very tasty tracks on the disc's second side. With the probable accompaniment of bassist Gene Wright and drummer Bill Douglas, his regular trio members of the time, and an unidentified congaist, the pianist reveals an engagingly unclipped keyboard style of considerable restraint, deftness and imagination. Standout performance is the hoary *In My Merry Oldsmobile*, from beginning to end a marvel of bright and witty inventiveness, shot through with all sorts of joyous, delicate surprises and buoyed by a lilting easy swing. These also characterize the original *A Fifth For Frank* which also sports a round of

solos by the quartet's remaining members as well as indicating a bit more fully Wiggins' fondness for various aspects of Art Tatum, Horace Silver, Erroll Garner, Peterson and others, all of which have been integrated into a pleasing, warm and very personal style. His touch and control are remarkable. The ballad *How Long Has This Been Going On*, a shimmering impressionist pastel, is over much too soon. And in Wright and Douglas he found perfect collaborators.

About the most that might be said of the efforts of the two vocalists—Jane Fielding, who has two tracks on side one, and Terry Morel, with the same number on the reverse—is that they are inoffensive. Neither is a particularly compelling performer nor evidences any great or distinctive interpretive gifts. Pleasant but innocuous.

Down from San Francisco for one of the shows contained in the second volume were vibraharpist Cal Tjader, pianist Vince Guaraldi, and probably bassist Scott LaFaro and drummer Billy Higgins. The quartet's most incisive track is the opening *Crow's Nest*, an interesting blues line that propels Tjader into some strong playing in his most Bagslike groove, draws a spare and somewhat shapeless one from Guaraldi, following which LaFaro speaks powerfully in his songlike way. Tjader's brisk waltz *Liz Anne*, one of his finest compositions, is a showcase for the vibist who rises to the occasion with a long, consistently absorbing improvisation in a more convoluted, taut manner than is usually associated with him; the supporting bass work is particularly helpful. *Tumbao*, augmented with a battery of Latin percussion, is a routine workout in the Afro-Cuban idiom most closely associ-

ated with the performer; little of moment occurs.

The jazz element of the set's second side is furnished by the quartet of Los Angeles drummer Paul Togawa (probably altoist Gabe Baltazar, pianist Dick Johnston and bassist Ben Tucker). The sleek, Art Pepper-inflected work of Baltazar provides the set's most interesting moments in a program consisting of *Split Kick*, Stan Getz' variation on *There Will Never Be Another You*, *Lover Man* and *Love Me Or Leave Me*. Despite the group's commendable professionalism and generally high energy levels, the work of its principal soloists is much too derivative to provide much in the way of sustained listening interest.

The vocal contributions are of a much higher order than those of the first set, being by Ernestine Anderson on side one—a brief, crisp *There Will Never Be Another You* and a nicely shaped, moving *Ill Wind* which the singer infuses with understated drama—and, on the reverse, Chris Connor, doyenne of the jazz-inflected cabaret singing style, in two bracing, well performed ballads in her most musical manner, an elegant *Love Walked In* and a brisk *S' Wonderful*, both performed with tasteful restraint.

These same qualities inform the collaborations of pianist Andre Previn, bassist Red Mitchell and drummer Shelly Manne, heard as the sole performers on the first side of the series' third album. By 1958, when the five performances were taped, Previn had moved considerably beyond the Art Tatum recreations of his earlier years into the projection of a popular, largely eclectic approach of great sincerity, charm, adroitness and felicity but of little real originality—music of an uncom-

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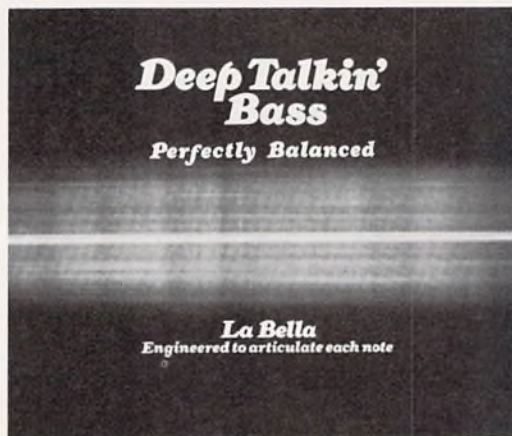
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I'm putting together the Celebration Orchestra. There's several basses, drums, reeds, horns, some 20 instruments in all, and nobody's going to get paid.

This kind of thing doesn't usually happen in Los Angeles. They always talk about developing

something but they never get down to it.

I'm seeing if these people with all their ideas and all their miles are going to come through—a lot of musicians getting together and creating some music that has nothing to do with anything except music.

Also, pianist Milcho Leviev and I are putting together a piano-trombone duo. We're just in the early stages of it now. Again, we're doing it strictly in the interests of making beautiful music for its own sake.

That's what I mean: I have no conflicts in myself about making money or making music. Being a studio musician and playing the "Hollywood" game is no different than playing the "avant garde, purist, who's-the-innovator" game. I'm not going to feel bad about driving to Hollywood and playing a douche commercial, because I understand what that's about: it's not about music, it's about business.

What counts is what is outside of these games, what we are as human beings. You can't let yourself identify with all of those other things, man. You got to know where the sun really shines.

I'm in full glory when I play, man. I don't care for image, for idea, for thought. Thought is petty. What you do is what you do, that's all. I play music from the heart. I don't care if there's a disco beat behind it. I don't care if it's Andrew Cyrille. I don't care, because I'm out there.

They can put me in a cage or they can put me on the moon or put me in a boat, man, because I'm still alive and breathing and ready to give my soul. **db**

RAY MANTILLA

by arnold jay smith

"I have been reborn." That's how conga player Ray Mantilla expressed the feeling he got when he sat in with percussion group Los Papines on the stage of the Teatro Mella in Havana, Cuba last May. Ray was one of the musicians who entered Havana harbor aboard the MTS Daphne on the historic cruise that began the possible reopening of relations between Cuba and the United States (**db**, August 11, 1977).

"That group is so well-known that to merely be in the same room with them was a thrill," Ray went on. Papines, a multi-percussion ensemble made up of four brothers playing congas, timbales and other Latin percussion instruments, has been the idol of Mantilla and just about every other Latino growing up in El Barrio, New York's Spanish-speaking community.



"We hear about people like that, but we only dream of meeting them. You know how that is. Where do I come off at? Me, a poor Puerto Rican from the upper East Side who never learned how to write a word of Spanish, where do I come off to be the first Latino from New York to visit Cuba? And to play with those great cats?"

Mantilla is overly modest. He has been on sessions with the very famous in the world of jazz. "Well, my direction has always been toward jazz. I like the improvisation; I like to go where I want to go, where the music takes me. In Latin music you are so often married to the rhythm section that it gets you down. Boredom sets in. You play the same thing every night. Oh, it gets to be fun for a minute here and there as you trade with the other people in the band. But by and large it's the same thing: you lay down the beat for dancing. The folks in the hall don't want to hear *descarga* (jam session); they want to dance. And you have to lay it out for them.

"In jazz you have a chance to stretch out a bit. Playing with Dizzy and all those guys was a thrill." Dizzy Gillespie, Stan Getz, David Amram and Earl "Fatha" Hines were some of the other musicians who went to Cuba, and Mantilla played with all save Hines. Ray came aboard with Amram but played with Getz, who loved his style and asked him to sit in for both of his sets, on board the ship as well as at the Teatro Mella concert. Diz traded

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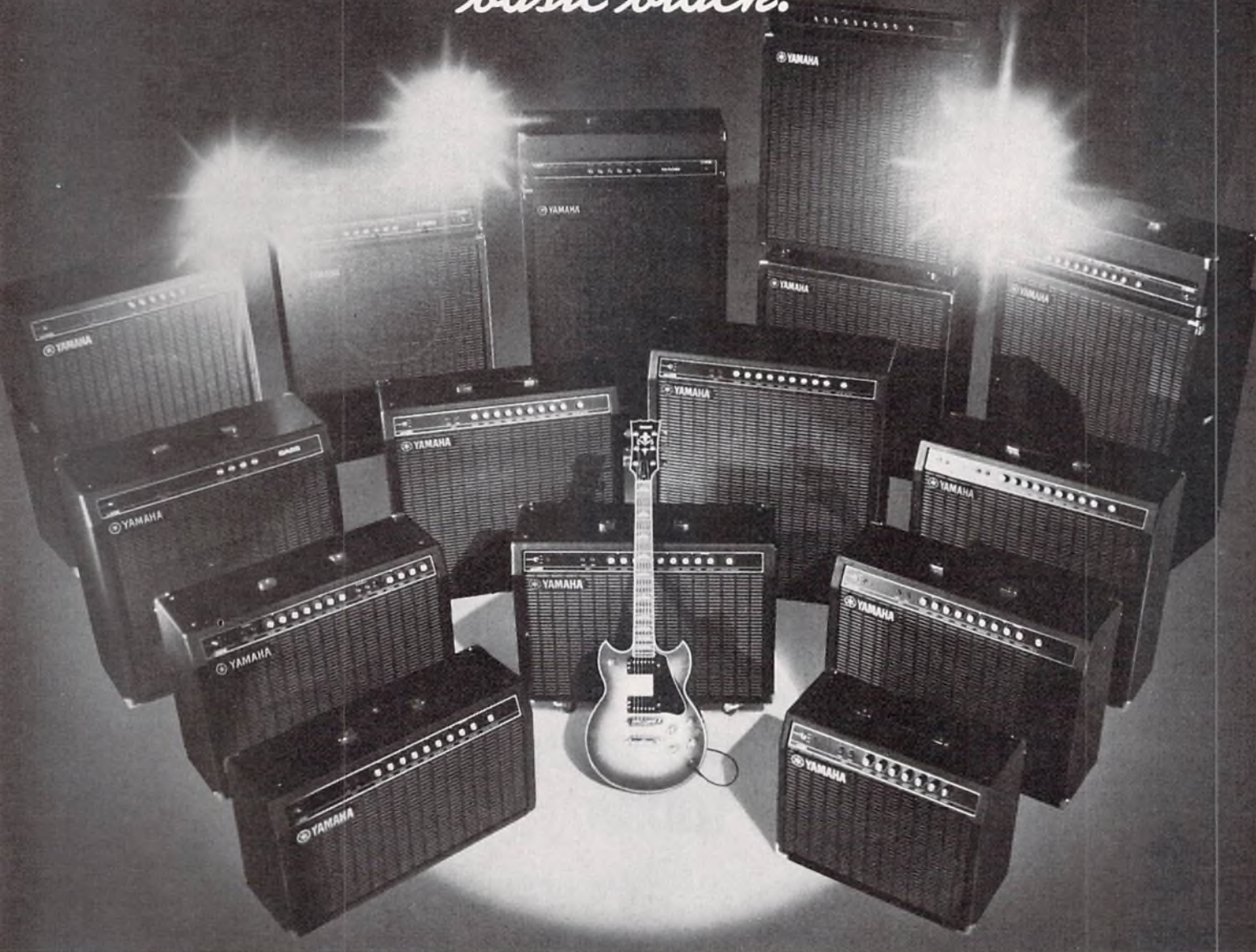
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conga solos with him during his shipboard set and featured Ray as an added percussionist during his Mella performance.

The 43-year-old percussionist has been through traps and multi-percussion layouts but he's finally found himself. He is mostly self-laughed, if you don't count his hanging out with any band who would have him. "I took a few lessons when I started playing drums for shows. I worked with Eartha Kitt when I was 21, but I decided to go into Latin bands. I was with Alfredo for awhile. Pete Terrace, Jose Curbelo, all on club dates."

Congas weren't enough to keep him in those bands so he branched out into timbales and other percussion instruments. Then he got a call from Ray Barretto, who was with Tito Puente.

"Ray was deciding between Puente and Herbie Mann and he wanted me to take the spot with Herbie's group. I got the feeling at that time that he merely wanted me to keep a chair warm while he chose a gig. But I went and stayed because Mann was hot on the Latin trail, which became a major breakthrough for him and me. I had to fill some shoes with Herbie. Potato Valdez and Jose Mangual left to go elsewhere and I was called in."

Two and a half years and many albums later Mantilla found himself in the midst of a new wave. In fact, almost literally translated, "bossa nova" means just that. "We were the first to go over to Brazil and bring back that great sound. The show starred Chris Connor, Curtis Fuller, Kenny Dorham, Jo Jones, Coleman Hawkins, Roy Eldridge, Al Cohn, Zoot Sims, bassist Ben Tucker and drummer Dave Bailey. It was real excitement. After Brazil

we went to Argentina where I met Gato Barbieri way before he became a star."

Barretto ended his stay with Puente and talked Mantilla into leaving Mann to go into a band Barretto was forming. All was fine and hit records followed: *El Walusi* and *Latino*. But Mantilla was still making records with Mann and developing a reputation that was not limited to the Palladium (a dance hall on Broadway). "I ended up back at the Palladium with the same dance rhythms. It was like I had never left at all. I was a bit lost and I had to get away. So I joined a band that got me to Puerto Rico where my wife and son were. When I got there I found two thousand timbale players and ten thousand conga players! I figured I had to start all over again. But I played traps and made it alternate between traps and congas."

Ray later headed back to the mainland with Rose "Chi-Chi" Murphy and Slam Stewart. Back with a Latin band, Mantilla went out to California.

"It was a merry-go-round, and I was going in a direction that was taking me, instead of me taking the right road. I had sold all my instruments and was left with a cymbal. That did it! I couldn't even earn a living without my tools."

A chance meeting with Art Blakey offered Ray a trip to Europe. "He took me to France and Japan. I was off drugs and on Latin percussion and he made me play."

Joe Chambers saw him with Blakey and asked him to join M'Boom, a multi-percussion ensemble led by Max Roach and featuring Freddie Waits, Roy Brooks, Omar Clay, Warren Smith and Chambers.

It is indeed a spanking new Ray Mantilla you see today. He has embarked on a career that he hopes will take him to a recording contract. He knows he is not about to get anything without labor, so he has put together a demo tape that is somewhat unusual. "I have laid down a rhythm track, just like some producer might do in a studio. Only this rhythm track, or tracks, is tinged with Latin flavor and funk. I figure this time I will offer them something more than a one-sided me. I know that funk is in and I want to get in, but I'm concerned with quality. I am into small percussion now—you know, the 'toys'. Airto influenced me a good deal. And as I started collecting them I started getting more gigs. I became flexible. The sound of the instruments interested me. They 'cut through' the other instruments, even the electronic ones. I also heard the blend the instruments made with the rock tempos. It was no different than jazz, just less subtle. Slowly, I started to dig what I was listening to. You can't be one way and make it another. I couldn't dislike what I was doing and I realized that it was easy to like something I was creating, and I was creating added sound textures to the rock and funk.

"It's also helpful in a group context. No leader wants the solid rock, or whatever tempo, on the congas all the time. And most congers would like some relief for their hands as well. So the switching off to 'toys' is a welcome break for all concerned. Straight conga is okay for bebop, but with funk you have to add colors. I never get bored any more. That's a thrill for me. I now have direction, as well. Being able to change has gotten me gigs with jazz, rock, Latin, anyone."

The money is starting to come to Mantilla, but there is still the unfinished business of wanting his own band. "I'm playing everybody else's music. I add to other folks' pots. I want my own. I am looking for a record company that is willing to put some money up front while my ideas get worked on. I have played with Latin cats who can play jazz as well as anyone. I want to put together a band of them."

Ray has recently played with the likes of Charles Mingus and Jeremy Steig. It was through Steig that he met Amram, through whom Ray has become "the only Latin percussion member in residence for the Brooklyn Philharmonia," which Amram conducts regularly.

"I have decided that I am going to take a little time to do it right, professionally right. I want to put together some electronic things with synthesizers, electric pianos, like that, and take them selectively to the right record company. I don't feel that I have the right to say to a company that they should starve with me. I want them to make some bread so I can too. I mean, what can I do without a record? Work in some joint and draw flies, or get reviews occasionally because I'm out there?"

The present demo includes Carlos Franzetti, Argentine singer and keyboardist. "This man is a heavy writer. He listens to what you want and he writes it." Also on the date are bass player Victor Venagas and Chris Hill on drums. There are overdubbed synthesizer and electric piano tracks and there's one vocal selection. "A company should like the idea. They can put anything they like on top—horns, vocals, shakers, claves, other 'toys,' anything they want."

The conversation drifted back to the Cuban visit. "Do you know how many cats would have given their congas up to have been there with us? It was a thrill beyond speech to have done what we did. I don't intend to allow the experience to go to waste. There are so many people to thank for my being. Those I played with, like Herbie and Bu (Blakey). And those I listened to: Mongo, Diz, Chano Pozo and all those roots things, the Latin bands. And David Amram. He has exposed me to more kinds of music than I ever imagined existed. Middle-Eastern, classical, 20th century contemporary, Latin overlays I never dreamed of, wooden vibes, bells, folk blues... unbelievable! I am humbled by the good feelings I get when I am playing with that man."

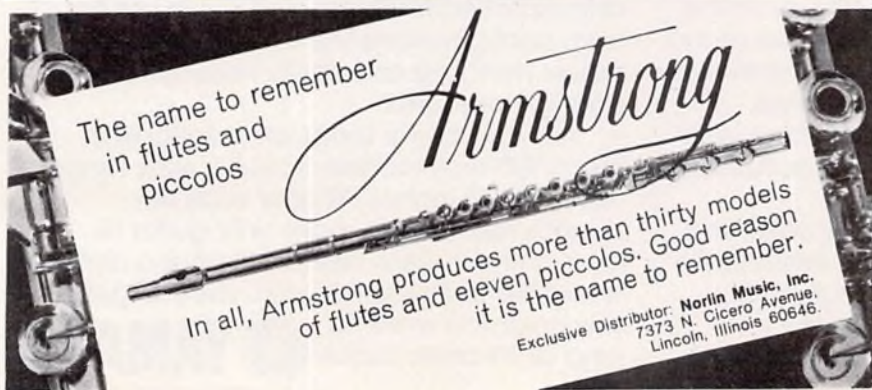
As for Ray Mantilla... "I'm gonna hit—slowly, the right way, but I'm gonna hit!" **db**



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BIG MAMA THORNTON Wise Fools Pub Chicago

Personnel: see below.

Blueswoman Big Mama Thornton recently stopped in Chicago for a one night stand, determined to show her young, white fans that she's "still around" after a seven-month hospital stay.

Though the formerly applecheeked, robust Mama has dropped considerable weight (her man-styled suit hung from her now bony frame), she's still a big woman and a *blues* singer. Her harp-blowing, her band-leading and her scarred voice evoked an emotional response from her audience, an understandable reaction in light of her comeback achievement.

Guitarist Lonnie Brooks opened the first of three shows, fronting a nicely mellowed local quintet that featured a facile second guitarist and an adaptable keyboard player who worked both organ and upright piano. Brooks' sound was loose and rolling, possibly restrained by his desire not to outpace Big Mama. Though her best known numbers have become blues standards, Mama's performance would be an unknown quantity since the band hadn't rehearsed with her.

When "Startime!" was called, Mama flounced to the spotlight and opened with an uptempo number. Digging her harp from her pocket, she slowed down the band for a somber "Sitting in my window," during which she announced to the crowd that it was raining outside, even as she sang of tears falling from the sky.

Mama indulged herself with some suggestive banter, admiring a young man at a stage-side table, but chastening him for not having finished even one pitcher of beer. And she warned her male bandmembers not to get jealous over such attentions.

Though she called for a big hand for her unrehearsed band, Mama began to work with Brooks et al as though adjustments were necessary.

"Don't bother with your thing, just give me some of mine," she muttered, counting the beat, "one, two, three and *four*," with her own special lag. Mama thanked Brooks for his "B.B. King thing," then invited guitarist Byther Smith to take over on lead for the next number. Brooks gave up his guitar with a grin and walked out to the barroom to spontaneous applause.

"It's been a long time since you played, huh, Smitty?" Mama said to her guest mainman. "Now I want you to play low." She wanted him to play *real* low, and she nodded approvingly. "He even looks like Muddy Waters," she said as Smith dropped some soft, angular, very un-Muddy-like lines behind her.

The song was *Ball And Chain*, and Mama sang it as though a giant weight still followed her every move. Janis Joplin made this song famous, but Mama Thornton wrote it, and her version is no less desperate. After the band hit a series of solid chords, following Mama's conducting, they hushed, and she made a chancy attempt at an a cappella chorus. Mama

may not have hit the interval she heard in her head, but her whiskey voice did get to our hearts.

Mama swung into a rocking *Hound Dog* for a finale, returning from a blues that moves you to a blues that makes you move. As she belted the song that Elvis borrowed to such good effect, Mama proved she has an enduring spirit and great personal style that won't be stopped by unfortunate reverses. She has the strength of the blues.

—Howard Mandel

GO Dooley's Tempe, Arizona

Personnel: Stomu Yamashta, percussion, synthesizers; Michael Shrieve, drums; Brother James, congas; Paul Jackson, bass; Patrick Gleeson, synthesizers; Peter Robinson, synthesizers, keyboards; Kevin Shrieve, electric guitar; Doni Harvey, electric guitar; Jess Roden and Ava Cherry, vocals.

This second edition of Stomu Yamashta's Go has already gone through three internal changes in the guitar position (Al DiMeola to Steve Khan to Kevin Shrieve), another in the keyboard section (Klaus Schulze replaced by Dr. Pat Gleeson), and one in the vocal department (Linda Lewis out, Ava Cherry in). All this comes in the wake of an even more ominous departure, that of Steve Winwood, a founding member of Go who has embarked on a solo career.



ELLEN BARNES

But the two remaining Go originals, Yamashta and ex-Santana drummer Michael Shrieve, have managed to keep their band tight, bombastic and evolving. Consummate musicians have been brought together from jazz, rock, blues, funk, classical and electronics to form a cohesive and rather "commercial" fusion unit. The players represent *such* vast polarities of the performing spectrum that first-time listeners are challenged to abandon preconceptions.

Ava Cherry, for instance, came onstage with hair cropped to a half-inch and sprayed



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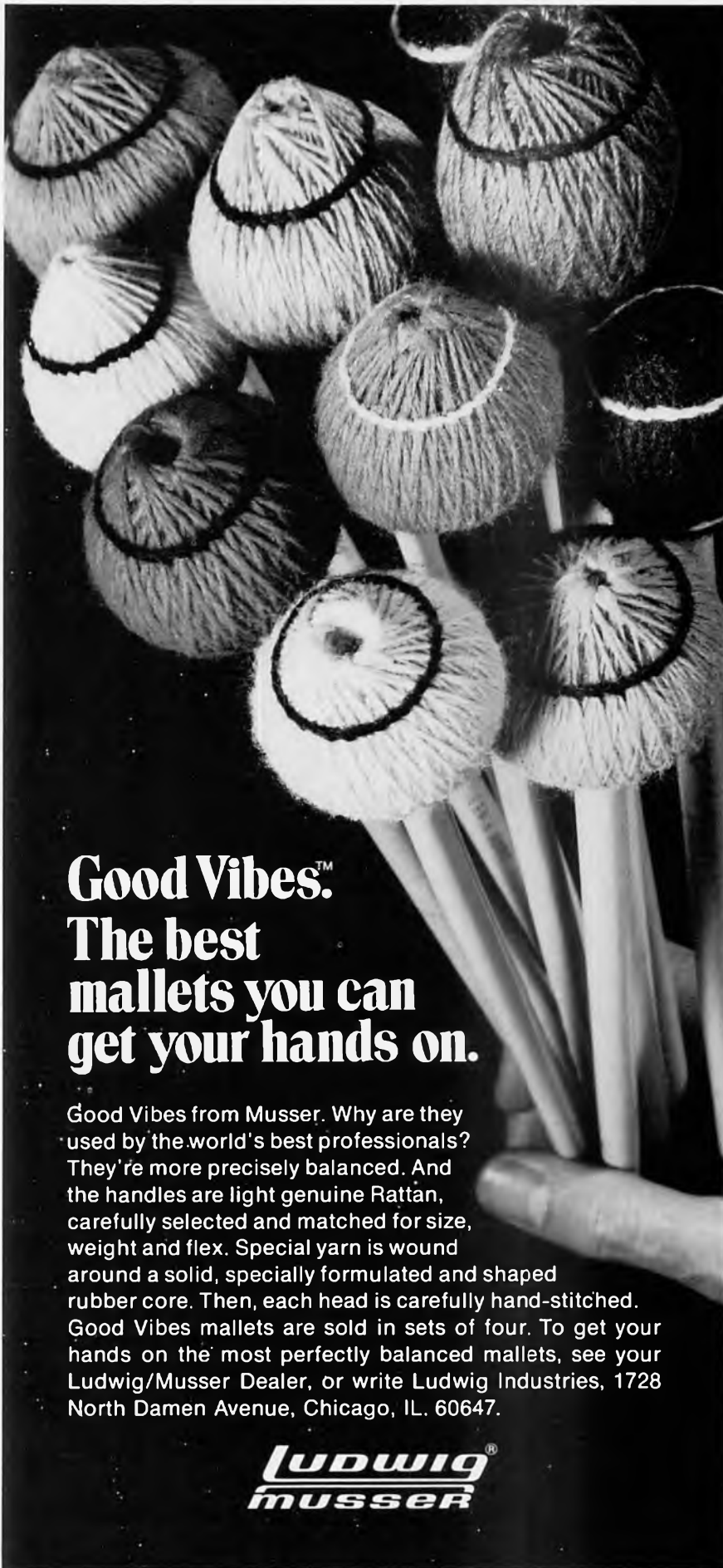
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astrologically silver, wearing a weird, star-trekish outfit that Patti Labelle would be proud of. Even more bizarre was the abstract, spacy choreography that Ava practiced throughout two shows . . . slow-motion dramatics carried to psychedelic extremes. By contrast, Jess Roden is a down-to-earth blues singer in baggy pants, a man whose soulful chops made *Mysteries Of Love* completely honest, natural and convincing. It's ironic that any two singers could play such a dominant role in an ensemble with this much instrumental clout, but Cherry and Roden are heavily in evidence.

The concert began with singers and guitarists faced toward backstage, while the keyboard choir of Gleeson (ex-Herbie Hancock), Peter Robinson (Shawn Phillips colleague), and Yamashta (Red Buddha Theater) worked their eerie, synthesized magic on *Prelude*. James and Jackson entered the unearthly brew, Stomu exploded across his cockpit of transparent skins, and Go "went" right into *Seen You Before*, with vocal solos by Cherry and Roden and a metallic guitar spot by Shrieve the Younger. This uninhibited meld is exemplary of Go II—they alter between ethereal electronics and blatant rock 'n' roll with few gray areas in between. More jazz input might have served as the logical bridge between these two artistic extremes, but Go's outrageousness has its own kind of appeal.

Yamashta's supersonic drum burst yielded to the slower funkiness of *Madness*, and he doubled back to synthesizer for the balladic keyboard intro to *Mysteries Of Love*. The next tune, *Crossing The Line*, from Go's first album, opened with a quasi-profound recitation by Ms. Cherry, and then twisted itself into a contagious reggae offshoot wherein Roden scatted in trades with Jackson's fluid, popping bass. More soul-pop was on the way with *Wheels Of Fortune*, this time helped by an exuberant Latin drum section.

Piano and synthesized animal noises set the scene for *Beauty*, marred somewhat by Shrieve's beastially acidic guitar screams, but saved by Roden's heartfelt vocal and an Oriental touch on electric piano. The tune faded with string synthesizer renditions of humpback whale voices . . . rather effective.

Again, Go slammed directly into a straight soul pace on *You And Me*, with dual vocals up front. But this time the percussion segment proved cathartic, goosing the entire band into a high speed African jam that ultimately resulted in quotes from Santana's *Jingo* and a jungly drum solo for Michael Shrieve. Brother James pushed the pace up another notch and Kevin Shrieve took the same loud and introverted guitar sequence . . . at odds with the extroverted surroundings. After James' long conga cooldown, Roden repeated the chorus and the band made a synthesized exit. Finis.

Go sums up as a straight rock-funk outfit that doubles as a formidable synthesizer aggregation. The music is pre-arranged, seldom improvisational but always progressive. Go certainly doesn't lack flair . . . Jackson has shaved his pate and wears one of Yamashta's white jumpsuits, Ava Cherry is foxy and fey, the rhythm section broils incessantly, and Doni Harvey has perfected the Jimi Hendrix look. Musically, Go wavers between the avant garde and bluesier basics, but they're just beginning to tap their potential. Fortunately, Yamashta has planned Go as a three-part experiment, and the multi-medic climax is slated for next year.

—bob henschen



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BOOKS

THE ENCYCLOPEDIA OF JAZZ IN THE SEVENTIES. Leonard Feather and Ira Gitler. Introduction by Quincy Jones. New York: Horizon Press, 1977. 393 pages. \$20.00.

Leonard Feather has worked virtually every corner of the jazz scene. He is, or has been, a musician, composer, critic, entrepreneur and record producer. Among his many substantial accomplishments, none have been as enduring or useful as his invaluable reference works, *The Encyclopedia Of Jazz* (also released as *The New Encyclopedia Of Jazz*) and *The Encyclopedia Of Jazz In The Sixties*. Published in 1960 and 1966 respectively, these tomes have been constant companions to countless fans, musicians, writers and people in the jazz business.

In undertaking his latest survey of improvising musical talent, Feather was faced with a subject expanding at almost geometric rates. His solution, and a felicitous one at that, was to make noted jazz authority, Ira Gitler, a coequal collaborator. With Feather in Los Angeles and Gitler in New York, the authors were able to have direct access to the two nodal points of today's scene.

The guts of the book, as with the previous editions, are the alphabetized biographic entries. Each of these include the artist's name, instrument, birth place, birth date and career achievements. For those artists the authors apparently judged more significant, there is a mention of influence, a description of style and, on occasion, a pithy quote by the artist and/or a critic other than Feather or Gitler. The entries are written in a terse, no-frills journalistic style.

While the new volume is an autonomous self-contained work, it is also designed to be used in conjunction with the 1960 and 1966 edition. Specifically, an asterisk after an artist's name indicates that further biographical information can be found in either *The Encyclopedia Of Jazz* or *The Encyclopedia Of Jazz In The Sixties*. It would, however, have been more efficient to use separate symbols for each of the two other works so that the reader wanting additional data could go directly to the appropriate source.

The most serious problem of *The Encyclopedia Of Jazz In The Seventies* concerns omissions. The authors note in their preface that some artists did not wish to be included because of their objections to being classified as "jazz" musicians. Others were apparently excluded because they were deemed as fitting more appropriately under such categories as rock. There were others, the authors report, who submitted biographies but for "reasons of space" could not be included. The authors do not, however, expand on the criteria for inclusion.

Among the more glaring omissions are the members of Lookout Farm—pianist Richie Beirach, bassist Frank Tusa, drummer Jeff Williams and percussionist Badal Roy. Also missing are talented bluesman Bobby Blue Bland, Albert King and Son Seals.

The authors were, of course, faced by the obvious limitations of space. Much of what they include is, however, open to question. Is

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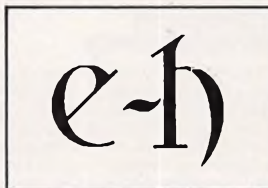
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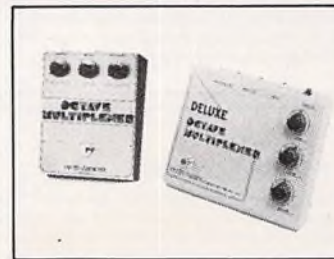
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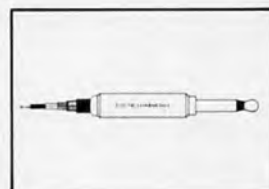
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operations, Jimmy Ryan's on 54th Street in New York. Here he plays with a dixieland house band and cranks out a repertoire that includes *Muskrat Rumble*, *Wolverine Blues* and even *South Rampart Street Parade*. People just don't want to hear *Blue Lou* and *Moten Swing*, he says. The 54th Street scene today is a miniature Swing Alley with Eddie Condon's two doors down. The Half Note used to be across the street until it became a nudie bar.

Then there are special concert appearances with Ella Fitzgerald. Roy plans his own separate first set but never appears on stage with Ella. He is discreetly silent about the reasons for this obvious lack of rapport. There are also tours with Norman Granz, George Wein and other special appearances which take him around the world.

Evidence of jazz's changing fortunes was clear in Chicago recently. Seven years ago Eldridge came into the London House for two weeks and hardly drew flies. Last August he came to Rick's Cafe Americain in the Holiday Inn (the London House is now a Burger King) and set a house record, packing the place every night. He'll be back soon.

All in all it's a busy schedule, but well worth it. His income falls comfortably between \$50,000 and \$100,000 a year, with Uncle Sam's take over \$20,000.

And there are more Roy Eldridge records coming out these days than any time since the '50s. He's especially proud of the *What's It All About* LP on Pablo, as well he should be.

"On the other hand," he pauses, "I don't think I played well at all on the Jo Jones *Main Man* session. Awful bad. Terrible. The musicians were spread all over the studio. It was very uncomfortable. For me it was a lost night, although Jo played beautifully. When he wants to play, there ain't nobody who can get to him."

His next record could be his best in years. Recorded by Granz at Montreux, his set with Oscar Peterson became the talk of the festival. Soon we'll know what all the talk was about.

Times have changed since Eldridge first burst on the scene in the '30s and became the most influential trumpet of his generation. He wasn't disturbed at all by the evolution into bebop in the '40s, aside perhaps from feeling like an old shoe during the height of the modern/moldy fig fracas. But when Norman Granz began teaming him with Diz, Howard McGhee and Bird, it was clear he sounded right at home. He knew there was a place for him in "modern" jazz.

When the next new wave of the early '60s came, accommodation wasn't so easy, however.

"I remember Coleman Hawkins and I arrived in Monterey back around 1960," he says, recalling his first encounter with the avant garde. "We were going to play a set with Ben Webster and a guy I wasn't familiar with called Ornette Coleman. When Ben and I got there, Ornette was doing something. I turned to Ben and said, 'What the hell is that?' He didn't know. It sounded like a chicken scratching himself. Later on, this guy starts telling us about this great new sax player. The greatest thing since Charlie Parker. I said, 'Who?' 'Ornette Coleman,' he says. 'You mean that guy who was rehearsing this afternoon,' I said. I started to say something, but Ben Webster sort of gave me the sign to lay back. Not say anything. So I kept my mouth shut while

this cat kept raving on about how great he was.

"When Coleman and I heard the actual set, we thought he was putting us on. He couldn't be for real, I thought. I stayed over a day to catch another show. I wanted to see if I was losing my mind. And it was worse in the daytime than at night. Some months later I saw him at the Five Spot back in New York and finally became convinced he meant what he was saying.

"I didn't know where he was coming from at all. It was a whole new language. Parker didn't surprise me because I could recognize where he came from. Ornette and Archie Shepp, whom I first saw at the *down beat* Festival in Chicago in 1965, came out of nothing I ever knew about. I still can't get with it. There's nothing I can use there.

"Its lack of outside discipline makes it a refuge for fakes and fakers. Once I was in England and had a dressing room with a piano in it, so I decided to do an avant garde session myself right in the dressing room with my own tape recorder. So I banged out a lot of crap using my elbows and fists and all that. When I got back in the States, there was this cat who was on a free jazz kick. So I pulled out this tape and told him there was this fantastic player in England I heard. This sucker really went for it. 'Oh yeah, man, what's his name,' he said. The greatest thing he'd ever heard.

"That kind of freedom is a license for fraud. That's why there's nothing in it for me."

Happily, the jazz tradition is rich enough now so that there's enough for everybody. Particularly Roy Eldridge. **db**

SMITH

continued from page 57

play a tune with you?" and I said, 'What do you play, sax, flute?' and he said, 'Yeah, yeah,' and I said, 'Well wait a minute, man, what do you play?' and he said, 'All the reed instruments.' And he does, every one of 'em. As for Kenny Dixon, I stole him. I just took him. I did a pirate job, and then he went and mutineed."

Jimmy describes his relationship with the band as a mutual love affair on stage. "We just have fun out there. That's the main thing of playing, having fun. You see a lot of guys on the bandstand, they're looking at each other when somebody's taking a solo, or maybe one guy will get more applause than the other and then they're not satisfied. And they want to know who's gonna be the leader, you know, 'I'm leading the band.' We don't have that, man, we've got good harmony on the bandstand. That's the whole thing of having a group—harmony—that's the whole nutshell.

"Yeah, we're a bunch of nuts up there, man. I don't believe anybody in the band sees anybody out there in the audience. I don't see any audience—the audience is not there, we're there. We're conscious of you now, but other than that you're not there. So we're communicating up there to get the vibes right, and once the vibes are right then I might think about the audience. If we get to burnin' too hard we might forget about you altogether and go on to another planet—only thing you can do is try to catch up. I've played in many places where I just left the audience like . . . (silence) . . . and they're waiting, and then we walk off the stage, and then they applaud, they come down. It's a good feeling to leave your audience like that." **db**

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Because so many standards contain so many motives in common, the full memorization of one tune usually achieves the partial memorization of several others. Consequently, speed in learning new standards increases in proportion to the number of motives already stored in the eye and ear.

Musicians expecting to memorize a repertoire of standards ought, therefore, to first spend time getting acquainted with the makeup and manipulation of motives, ought to stock up on a pre-memorized supply. Here's how:

I Recognizing Motive-Alteration

Add notes, remove notes, change intervals, reverse directions, turn patterns upside down—these are the processes of retaining motivic relationship while still providing variety.

The diagram shows six staves of musical notation illustrating different ways to alter a motive. Each staff starts with a base melodic line. The first staff is labeled 'Repeated notes' and shows the same notes repeated. The second is 'Added notes', showing extra notes added to the sequence. The third is 'Deleted notes', showing some notes removed. The fourth is 'Changed intervals', showing the spaces between notes altered. The fifth is 'Reversal', showing the notes in reverse order. The sixth is 'Inversion', showing the notes mirrored around a central axis.

Call such variants cognates, and look for them in *All The Things You Are* (added notes), *Yankee Doodle* (removed notes), *As Time Goes By* (changed intervals), *All Alone* (reversed direction), and *I Got Rhythm* (inverted pattern).

II. Perceiving Motive-Types

Motive-types commonly consist of chord outlines, non-chordal leaps, scale segments (diatonic, chromatic and exotic) or combined leaps and steps:

Chord Outlines

The diagram shows four staves of musical notation for chord outlines. The first staff shows 'Major triads (Root position)' with notes G, B, D and is labeled 'Star Spangled Banner'. The second staff shows '(First inversion)' with notes B, D, G and is labeled 'In the Mood'. The third staff shows '(Second inversion)' with notes D, G, B and is labeled 'Love Walked In'. The fourth staff shows 'Minor triads (Root position)' with notes G, Bb, Db and is labeled 'Water Boy'. Below it, '(First inversion)' with notes Bb, Db, G is labeled 'Stars in My Eyes'.

Second inversion *It Don't Mean a Thing*

Major Sevenths
Getting Sentimental over You *Oh, What a Beautiful Morning* *Fascination*

Other Sevenths
Little Man You've Had a Busy Day *Sophisticated Lady*
minor dominant + dominant minor

Major Ninth
I Loves You, Porgy

Non-Chordal Leaps
I Love You *Maria* *School Days*

Scale Segments (Major)
Fly Me to the Moon *In My Solitude* *My Heart Stood Still*
 (Minor)

Brother, Can You Spare a Dime?
 (Pentatonic)

I Got Rhythm *Buttons and Bows* *In a Sentimental Mood*
 (Chromatic)

Melancholy Baby *Beautiful Ohio* *Paradise* *Stardust*

Ain't She Sweet *By the Sea* *Third Man Theme*

Combined Leaps and Steps
Time on My Hands *Some Enchanted Evening* *When the Saints Go Marching In*

I Got It Bad *Bali Hai* *Over the Rainbow*

III. Remembering Rhythms

In songs, melody generally follows the natural rhythms and accents of the lyrics. When a motive repeats, therefore, different word rhythms might alter melodic rhythm:

(Words allow similar rhythm)

It you should leave me, It's sure to grieve me.

(Words dictate altered rhythm)

It you leave me, It's ne-ver gon-na grieve me.

To keep rhythmic details straight throughout the melody, memorize the lyrics, too. Besides, the words suggest what the mood of the melody ought to be:

(Song Titles)

I'm In A Happy Frame Of Mind, I'm In A Dancing Mood, I'm In The Mood For Love, I'm In An Awful Mood, I'm Laughin', I'm Tired, I'm Bubbling Over, I'm Full Of The Devil, I'm Hungry For Beautiful Girls, I'm Not Complaining, I'm So Lonesome I Could Cry, I'm So Happy I Could Cry, I'm Through With Love, I'm Walkin' On Air, I'm Takin' A Slow Burn.

(Part II continued in the next issue.)

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BOOK REVIEW

continued from page 52

it important to know that Lenny White appeared in a Don Kirshner rock concert? It is useful, or even accurate, to claim that Art Farmer's "rich tone quality on the fluegelhorn is unequalled in jazz?" Does Teresa Brewer deserve inclusion where Jay Clayton does not? Also questionable are the 20 pages devoted to excerpts from Feather's "Blindfold Tests."

In addition to musicians, there are also biographical entries for some non-musicians. Again, however, there is the problem of omissions. If, for example, producers Norman Granz, John Hammond and Don Schlitten are included, why not Arista's Steve Backer, ECM's Manfred Eicher and Muse's Joe

Fields? Also, it might be more useful to include such music industry figures in a separate section.

In addition to the biographies, there is a thought-provoking introduction by Quincy Jones; a probing essay on jazz education by Charles Suber; Leonard Maltin's "A Guide To Jazz Films"; a discography of recommended recordings of the decade from 1966-1975; and a bibliography of books published from 1966-1975. These are useful supplements.

Feather and Gitler, in spite of the above reservations, deserve our hearty thanks. The result of their herculean efforts is an invaluable resource work. For followers of the jazz scene, the publication of The Encyclopedia Of Jazz In The Seventies is a landmark publishing event. —chuck berg



NEW YORK

New York University (Loeb Student Center): Highlights In Jazz presents "A Salute to Al Cohn" w/Zoot Sims, Pepper Adams, Joe Wilder, Barry Harris, Milt Hinton, Mousey Alexander and Al Cohn; guests, too. (12/15).

Village Vanguard: Bobby Hutchinson (through 12/4); Blue Mitchell (12/6-11); Dexter Gordon (opens 12/13); Thad Jones/Mel Lewis Orchestra (Mon.).

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

Bottom Line: Don Williams (12/7); Temptations (12/8-10).

Mark Hellinger Theatre: Lou Rawls/MFSB Orchestra (thru 12/4).

Rapson's Cafe (Stamford, Conn.): Gary Wolfsey's Trumpet Band (Wed.).

Madison Square Garden: Kiss/Love Gun (12/14-16).

Rockland Fieldhouse (Rockland County, NY): George Benson (12/3).

Three Sisters (West Paterson, N.J.): Cecil Payne (12/2, 3); Roland Hanna (12/9, 10); Dave Tesar (Mon.); Vic Renicola (Tues.); Alex Kramer (Thurs.); Bu Pleasant (Sun.).

Village Gate: Top acts (weekends); Bob January Swing Era Big Band featuring Shahida Sands (Sun. afternoons); Universal Jazz Coalition special concerts (Mon.); Joe Pass (12/3-5); Count Basie (12/9-10).

Eddie Condon's: Red Balaban & Cats (Mon.-Sat.); add guest artist (Tues.); Scott Hamilton (Sun.).

P.S. 77: Bucky Pizzarelli.

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

The Office (Nyack, NY): Arnie Lawrence & Jack DiPietro and the Officers Band (Wed.); big names (weekends).

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

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

Sweet Basil: Tex Allen (12/1-3); Coleman Sheldon (12/4, 5, 11, 12); Jimmy Giuffre (12/6-10); Muhal Richard Abrams (opens 12/13).

Gulliver's (West Paterson, NJ): Slide Hampton (12/2, 3); Teddy Wilson (12/9, 10); Rio Clemente (12/7); Bill Molenhoff (12/14); Joe Bonocci (12/5); Al Gafa (12/12); Keith MacDonald (12/6, 8, 13, 15).

All's Alley: Big Band (Mon.); Call them for other days.

Angry Squire: Bob Cunningham Trio (weekends).

Arthur's Tavern: Grove St. Stompers (Mon.);

Mabel Godwin (Tues.-Sat.).

Axle In Soho (M. Elson Gallery): Music (Mon., Fri.-Sun.); TV taping (Mon.).

Barbara's: Jam session (Mon.); other acts (Wed.-Sun.).

Bar None: Dardanelle at the piano.

Barber Shop (Pt. Pleasant Beach, NJ): Jazz seven nights, all year.

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

Bradley's: Pianists nightly; Barry Harris (Sun.).

Cookery: Rose "Chi-Chi" Murphy (Sun.); Call them for feature presentation.

Crawdaddy: Warren Vache w/ Don Coates & Freddie Stoll (Mon.-Fri.).

Cafe Pierre: Bucky Pizzarelli (Tues.-Sat.).

Changes: Jazz (Wed.-Sat.).

Cleo's: Mabel Mercer.

Daly's Dafodill: Ellis Larkins (Tues.-Sat.).

Gaslight Club: Sam Ulano & his Speakeasy Four.

Gerald's (Cambria Heights, Queens): Music (weekends).

Gregory's: Al Haig w/ Chuck Wayne, Jamil Nasser (Mon., Tues.); Gene Roland w/ Jim Watkins, Morris Edwards, Lynn Crane (Mon.-Sat. from 5 PM); Hod O'Brien w/ Frank Luther, Alicia Sherman (Wed.-Sat. from 10 PM, Sun., 7 PM).

Hopper's: Top names. Call club.

Hotel Carlyle: Bobby Short (Cafe Carlyle); Marian McPartland (Bemelman's Bar).

It's A Small World (Harrison, N.J.): Jam sessions.

Jazzmania Society: Mike Morgenstern's All Stars (Fri., Sat.).

Jimmy Ryan's: Roy Eldridge or Max Kaminsky.

Larson's: Brooks Kerr w/ Aaron Bell, Russell Procope & Shelton Gary.

The Lorelei: Tone Kwas Big Band (Mon.).

Mikell's: Good sounds all week.

One Fifth Ave: Tony Shepherd (Mon., Tues.); Nat Jones (Wed.-Sat.).

Half Note: Bob Wilber/Kenny Davern Quartet (12/8-10); Zoot Sims Quartet (12/15-17).

One Station Plaza (Bayside, Queens): Jazz all week.

Patch's Inn: Gene Bertonecni, Michael Moore (Tues.); Tony Shepherd (Wed.).

Rainbow Room: Sy Oliver.

Reno Sweeney: Blossom Dearie (Wed.-Sat., 5:30-7 PM, Sun. 3 PM).

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

Storyville: David Chesky Big Band (Mon.); call club for balance of schedule.

Stryker's: Dave Matthews Big Band (Mon.); Lee Konitz Nonet (Tues.); Lee Konitz Quartet (Wed.); Chet Baker (Thurs.-Sun.).

Studio We: Music (Wed.-Sat.).

Surf Maid: Pianists nightly.

Third Phase: Franc Williams Swing Four (Mon.-Fri.); The Countsmen (Sat.-Sun.).

Tin Palace: Music thru the week.

New York Jazz Museum: Concerts (Fri.-Sun.); call them for special attractions.

St. Peter's: Jazz vespers (Sun. 5 PM); All Night Soul (12/4).

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The Inn: Jim Buckley Combo (dixieland) nightly.

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

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

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

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

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

Arrowhead Inn: Carol Comer (Fri. and Sat., 8-12 PM).

BUFFALO

Stattler Hilton Downtown Room: Name jazz (Tues.-Sun.); **Stanley Turrentine** (11/29-12/11); **Jimmy McPartland and Buddy Tate** (12/13-1/1). Live broadcast on **WBFO** (12/15) and **WEBR** (12/16).

Traffamadore Cafe: Jazz (Tues.-Sun.) **Jeremy Wall Trio** (Wed.); **Spyro Gyra** (Thurs.); big names, local and regional bands (Fri. and Sat.); **Dewey Redman** (11/25-11/27); **Willem Breuker Kollektief**, 11-piece Dutch jazz group, (Sun. 12/18); **Leroy Jenkins, Andrew Cyrille, Don Pullen** (12/2-12/4). Live broadcast on **WBFO** 12/18.

Anchor Bar: Johnny Gibson Trio with **George Holt and Maurice Sinclair** (Fri., Sat., Sun.)

Checkerboard Lounge: Live jazz (Fri.-Tues.) **James Clark, Oscar Alston, Jerry McClam** (Fri. and Sat.); **Joe Madison, Pappy Martin and Ronnie Wagner** (Sun., Mon., Tues.).

The Odyssey: Pepperwood Green (Thurs.); **Houston** (Fri.); **Spyro Gyra** (Sat.).

Starvin' Marvin's (Grand Island): **After The Rain** (Fri. and Sat.).

Mr. Tanedby's: James Clark Trio with **Joanne McDuffy** (Sun.).

CLEVELAND

Cleveland State University: C.S.U. Jazz Ensemble w/ Al Blazer and Richard Fisher, 7:30 PM (12/4); monthly "Sundown Jazz at C.S.U." with **Ron Kozak Quartet** (12/11), **Ralph Grugel & Eagle Street Dixieland Band** (1/15), all concerts in series at 4 PM.

The Theatrical Grill: Glen Covington (12/5 to 26).

The Agora New World of Jazz: National jazz acts on Tuesdays, usually at 7 and 10 PM, in concert; call 696-8333 for weekly bookings.

The Outside Inn: Ron Kozak Trio nightly (through 1/12).

The Blue Fox (Lakewood): Tony Carmen Trio nightly (through 1/12).

The Escadrille (Holiday Inn-Strongsville): Bob McKee Trio w/ Sally Lynn 8 PM Sun. (through 1/8).

The Bank (Akron): Jazz policy w/ live jazz jam sessions on Sundays from 3 to 6 PM and 9 PM to 1 AM.

House Of Swing (So. Euclid): Jazz on records nightly, from beginnings through post-bop, played on request by **Lou Calley**—all styles and eras—to 2:30 AM.

Coach House: Robert Jr. Lockwood (Wed. 9 PM).

LAS VEGAS

Tender Trap: Harvey Leonard Trio (nightly); **Las Vegas Jazz Society** (11/27); **Herb Ellis** (11/7); **Carlsband** (12/12); **Blue Monday** guests (Mondays); **Jim Snyder** (Sun.); **Eddie "Lockjaw" Davis** (12/31).

Aladdin: Boz Scaggs (11/23); **Aerosmith** (11/25); **Kansas** (12/30); **Isaac Hayes** (1/16).

KCEP (88.1 FM): 24 hour jazz.

Fair Buyer's Convention: Various acts (11/27-30).

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

Caesar's Palace: Paul Anka (11/17-27).

Jackpot Casino: Jerry Harrison Trio (Mon.-Sat., afterhours).

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

Pogo's: Dixieland (Fri.).

Harrah's Reno: Merle Haggard (to 12/7); **Neil Sedaka** (12/8-21).

Mr. Porterhouse: Jazz night (Mon.).

SAN DIEGO

Chuck's Steak House (La Jolla): Steve Getz Trio (Sun.-Thurs.); **Kawanza** (Fri.-Sat.).

Wind Song: Mike Wofford Trio (Fri.-Sat.); **Butch Lacy Trio** (Tues.-Thurs.).

Ivanhoe: Dick Braun Big Band (Fri.-Sat.).

Crossroads: Zzaj (Thurs.-Fri.); **Dance of the Universe** (Sat.-Sun.); **Love N' Jazz** (Mon.-Tues.).

Catamaran: Milt Jackson (12/6-11); **Eddie Harris** (12/13-18); **Magic II** (12/19-2/13).

Jose Murphy's: Joe Marillo Quintet (Sun. after-noon).

Albatross: Nova (nightly).

Civic Theatre: Randy Newman (11/23); **Steve Martin** (12/10).

Little Bavaria (Del Mar): Frank Sherman Big Band (Fri.-Sat.).

Back Door: Sonny Terry & Brownie McGhee (12/3); **Freddie Hubbard** (12/5); others.

Dick's At The Beach: Dance of the Universe Orchestra (Mon.); **King Biscuit Blues Band** (Tues.-Thurs.).

Belly Up: Dance of the Universe (Thurs.).

Quinn's Pub: dark.

Sports Arena: Rod Stewart (12/10); **Kansas** (12/28).

Gold Coast Room: Bee Gee, solo piano (Tues.-Sat.).

Over Easy: Impulse (Thurs.).

Elite: Kitty Hawks (Tues.-Fri.).

Firepit: Gas, Food and Lodging (Wed.-Sat.).

Le Chalet: Preston Coleman (Thurs.-Sat.).

ST. LOUIS

Plantation Dinner Theatre: Maynard Ferguson (11/27).

Kiel Auditorium: Blue Oyster Cult (1/8).

Major Beaux's: Randy Holmes Quintet (Mon.); **No Commercial Potential** (Tues. and Fri.); **Jazz Perspective** (Wed.); **Metropolitan Jazz Ensemble** (Thurs. and Sat.).

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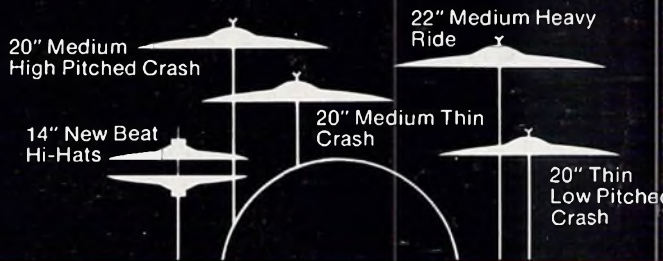
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