APRIL 20, 1978 60c

the contemporary music magazine

down beat®

DIZZY and MUMBLES BLOWNIN'

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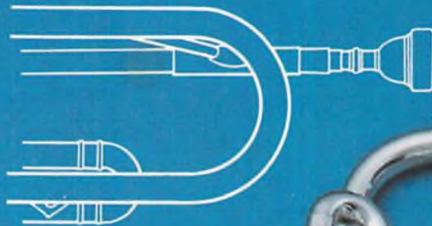

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DRUM BEAT!

■ **Spot Light on Roy Haynes** The individual artistic style of Roy Haynes has developed over his extensive experience performing with some of the "Giants" of jazz. Haynes is one of the first drummers to develop the "Free Form" style, which has become synonymous with Roy's playing for years. His inner feeling for time and the ability to compliment a soloist has made Haynes a leader in contemporary drumming. Roy is actively involved in recording and performing with his own group, The Roy Haynes Hip Ensemble. He is also a sought after clinician in the United States and abroad.

■ **Haynes "On The Road"** The summer of this year will be busy with an extensive tour of all major U.S. cities. A promotional tour of his new record release is slated for Japan in July.

■ **"On The Record" with Haynes** A new record has just been released on Galaxy Records, "Thank you - Thank you". This album features extensive Haynes solo work. It also combines the talents of an accessory percussionist which utilizes all percussive effects. The compositional talents of Haynes are explored on this album most beautifully portrayed in the piece "BULLFIGHT". There are no restrictions on the percussion emphasis in the entire recording.

■ **Percussion Work Shop No. 4** Haynes has experienced all faces of jazz from Armstrong to Corea. Looking back on his start in music brings to mind his early appreciation for imaginative performing and musical creativity. The young aspiring drummers of today cannot forget the importance of being a musical drummer first. Outstanding technique will never replace the need to approach the drums as a sensitive musical instrument. It is Roy's belief that all drummers must give serious thought to the musical sounds of the drums rather than just "beating" them. Draw the musical sounds out of the drums in an artistic manner, similar to painting a picture or writing a story. No longer are drummers restricted to just being timekeepers. Part of the Haynes acclaimed style is based upon the drummers role in an ensemble of suggesting an appropriate beat rather than stating it. The accompanist must provide the soloist with room to create within the rhythmic structure he builds.

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

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Deciding on a Mixer

The variety of mixing systems on the market makes it difficult to judge which is best for you. Features blend together forming a mirage of switches, controls and pots; all looking alike. Therefore, we've come up with the *sound artist's guide to mixing buys.* It will give you independence when it comes to buying a mixer. The following is an abbreviated version of *the guide,* which you can send for free of charge. We hope it serves you well and would appreciate hearing from you.

The Sound Artist's Guide to Mixing Buys

What is a sound artist? We've come to realize the existence of a new category of performer. This is the person who creates, through the use of various tools a sound that appeals to the audience: therefore the sound artist. How well the information communicates is left to the talented ears of this individual, and the manner in which these tools are utilized. The sound artist, with today's technology, has become an instrumental part of the performance.

Mixer is the Basic Tool

The basic tool of the sound artist is the mixing board; with it he can create a myriad of sounds from his fingertips. It not only has to sound good, be reliable and versatile, as well as having excellent specifications, but has to have just the right touch. For the person mixing relies upon his hands as much as he does his ears.

DESIGNED ON THE ROAD

It is for this reason that Uni-Sync, in designing the Trouper Series is extremely innovative in the choice of front panel controls. Michael V. Ragsdale, president of Uni-Sync as well as chief designer of the Trouper Series, has built, serviced and most of all, operated sound systems prior to forming Uni-Sync. The Trouper Series was designed on the road, the true proving ground of sound reinforcement equipment, from a practical viewpoint. For example, the use of slide faders as opposed to rotary pots was an extremely important decision based on ease of operation as well as visual and tactile indication of position. Rotary pots are hard to read under the dimly lit conditions of sound reinforcement, whereas a slide pot gives instantaneous recognition.

Live or Recording

One of the most important decisions to make is where your mixer will see the most use. Is it for a "Home Studio" or to be run live. Live boards have different gain and level structures. In a studio, you are dealing with a controlled environment, but live sound is just that; live and wide open. To handle that kind of sound you need to have a mixer that has been specifically designed for that purpose. This is the Trouper Series, designed and built for the road or permanent installation for mixing live sound...it is a live music mixing system.

Inputs You Can't Grow Out Of

Next on our list of important decisions, is to determine how many and what type of inputs you need. Mixers come in various configurations, application determines the need. The Trouper I, for example, has on each channel: low Z balanced and high Z inputs, and an in/out jack. This allows for maximum flexibility.

Now, how many inputs do you need? Most mixers come in fixed quantities; for example, six, twelve, or sixteen. Once you grow out of it, you have to buy a new board. Not so with the Trouper Series. The basic mixer is an eight input/output control module that is expandable through the addition of a ten input expander module, that simply plugs in. You never grow out of a Trouper.

Build Yourself a Custom Board

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Dollars Per Input

An excellent way of determining the value of the mixing board being considered, is to divide the cost of the board by its total number of inputs. This gives you an objective analysis of the mixer, and by comparing and contrasting features per dollars, you can arrive at a decision. For instance, the mixer at $100 per input may have far greater features than the one at $85, and would be a more valuable purchase.

Mono or Stereo

The Mono/Stereo issue is one of the most controversial at hand today in the retail sales of mixers. Most installations and gigs are best handled in Mono. But many groups today, want the added flexibility of a Stereo board. We are presently introducing the Trouper I Stereo, which is probably the most flexible and versatile mixer on the market for its price. At $898 (suggested pro net), each channel features a house pan pot along with an echo pan pot enabling you to pan the echo to or away from the house signal. A little imagination can create some very interesting effects.

The choice for Mono or Stereo is based on budget and application. Practically speaking, Mono will satisfy most of your needs.

Send For Your Free Guide

That's the abbreviated version. If you'd like the complete guide fill out the attached coupon and send it in to us right away. You may want to get some of the other Trouper Series goodies like T-shirts or director's chairs for a comfortable place to mix from. We're looking forward to hearing from you.

Thanks,

Larry Jaffe
Marketing Manager

Dear Larry,

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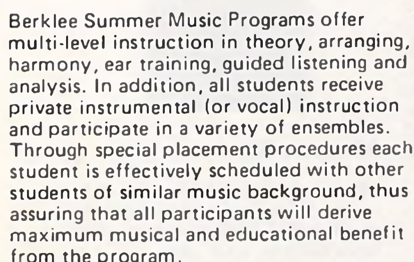

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the first chorus

BY CHARLES SUBER

This issue provokes a partial answer to a question often asked of and by us: What is the essential difference between a rock and a jazz musician? The answer is *fun*.

The jazz men in this issue—Dizzy Gillespie, Clark Terry, Chico Hamilton, Mike Mainieri and Airto—all refer to the fun that comes of knowing what you do, and consequently the fun that lies ahead. Contrast their comments with the widely publicized statements of Mick Jagger and Elton John.

Jagger: "Rock and roll music is for adolescents. . . . It's a dead end."

John: "I can't see myself as a middle-aged rock star."

An obvious implication is that these very talented musicians do not really enjoy what they have wrought and can't see themselves devoting their lives to the music and life style that brought them fame and fortune.

The dialogue between Dizzy Gillespie and Clark Terry is something else entirely. It bespeaks the joy (the ultimate essence of fun) that these two jazz musicians bring to their music. Diz at the White House with a script written for the Prez by Willis Canover honoring the Shah of Iran is a funny, funny story.

Foreststown "Chico" Hamilton speaks of the fun it has been to introduce the likes of Ron Carter, Eric Dolphy, Larry Coryell and many others to the jazz world. Hamilton speaks with no less enthusiasm of the money success he has had making commercials and going out on the road with a new, young group. He adds this fillip to young musicians: ". . . It is impossible to play everything you know at any given time; I guess that's why a whole lot of players never reach a climax. They try to say it all at once and there is nothing left for them and they get bored." The opposite of fun.

Vibist Mike Mainieri shares with his idol and discoverer, Buddy Rich, an early start in music by way of vaudeville. Reading Mainieri's upbeat conversation about the rock and roll business, studio apathy and the pleasures of jazz imbues the reader with his sense of fun and games. Like Hamilton, and unlike Rich, Mainieri is a good business-of-music man, which he says is no accident. "I don't believe in [luck]. I believe that you create your own personal reality."

Airto gets the last and best tag. He talks about attitude and that you shouldn't whine because you're playing a wedding instead of a jazz gig. "Play good *anyway*. The gig becomes fun instead of just a job, and that saves your soul." *He dicho!*

Next issue features Sun Ra and his Intergalactic Myth-Science Arkestra who preceded von Braun, Kubrick and R2D2 into space by several light years and is a shining example of "classical contemporary Black Music"; the Crusaders (aka Jazz Crusaders, Nite Hawks and Modern Jazz Sextet) who are the leading exponents of contemporary rhythm 'n blues; Howard Johnson, whose primary instruments are baritone sax and tuba but who plays jazz—traditional to avant garde—on most anything to which a mouthpiece can be affixed; and other wondrous musicians and music. **db**

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Mel Lewis

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CHORDS AND DISCORDS

Cat Still Beautiful

I'd like to thank John Alan Simon on his review of Gato Barbieri's *Ruby, Ruby* album (2/23). As Simon has said, Gato has held back the drive that he demonstrated a few years back. But his latest achievements are beautiful nonetheless.

I still get a thrill out of listening to Gato. Having Herb Alpert as a producer is all the better, since Alpert is one of the slickest producers around. Hopefully, the Barbieri-Alpert collaboration will stay together awhile and maybe Gato will start opening up again.

Bill Bernardi — Bergstrom AFB, Tex.

Pat The Picturesque

I am a 16-year-old jazz lover and enjoy **down beat** very much. I would just like to comment on the music of Pat Metheny. After hearing *San Lorenzo* from the live album recently, I was completely captivated by the arrangement. To me, the *real* instrumentalist is someone who can be picturesque and make things talk. . . .

To me, Pat Metheny's quartet is absolutely unparalleled in the electric category, probably because they imitate an acoustic sound. Pat Metheny's guitar talks and shows, and I think that is an achievement of a lifetime.

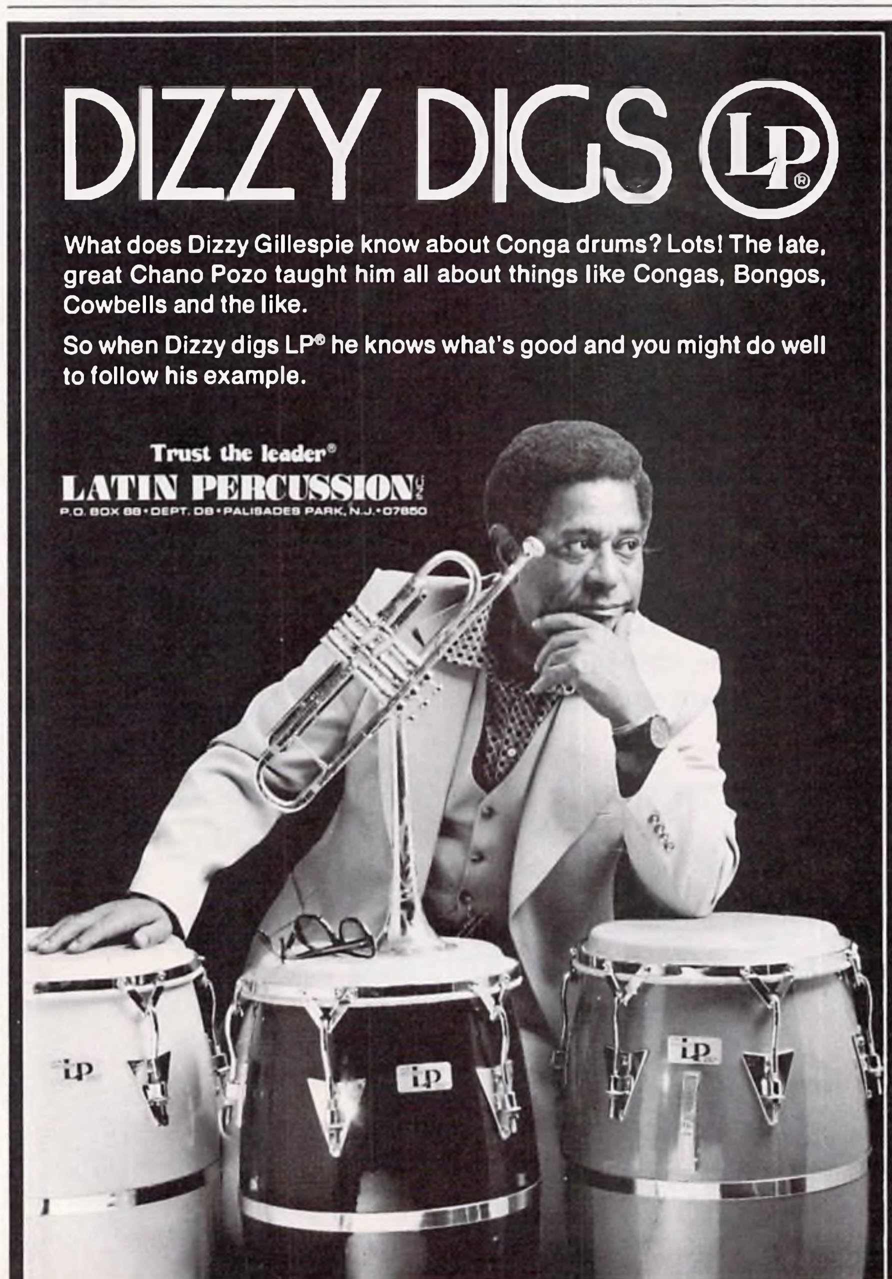
Bill Wloszek — Southgate, Mich.

Grant Imperative

I have a suggestion regarding your article on Eugene Chadbourne (2/23). All persons interested in preserving the art of guitar playing should hereby take it upon themselves to aid in funding a grand commissioning composer John Cage to write a new piece of music. The piece, to be entitled *Encounter For Two Guitars*, would be performed jointly by Mr. Chadbourne and fellow guitar great Sonny Sharrock. (Remember him?)

During the performance, the guitarists would strike each other over the head with their guitars, repeatedly. This would continue until both guitarists are incapable of any further "innovations."

David Herz — Chicago, Ill.



Wherefore Name Change?

Okay, here is an interesting piece of trivia. I live in the Washington, D.C. metropolitan area and heard this on one of the town's listener-supported radio stations.

It seems that the Calvert Street Bridge (the one that people used to jump off of a lot—I wasn't around at this time, but my mother informed me about it) was called the Duke Ellington Bridge at the height of Duke's popularity. My only question is why was the name changed to the Calvert Street Bridge?

Chip Perdue — Riverdale, Md.

Tuning Them Up

The Carter and Rich interviews were the best I have read in over two years with **db**. I think the approach taken in them by the interviewer, namely, directly about music and musicians, is the best possible one. Music is a fine cipher for the world, so there's no lack of thinking and passion on the parts of the best artists (and theorists, for that matter). You guys tune them up, and they'll do a session!

What's this? **db** 3/9/78 reviews Joni Mitchell's latest release. Can another excellent interview be far behind? Let us hope not.

James E. Reagan — Decatur, Ga.

Parker Corrections

Having played a part in the release and compilation of the Charlie Parker broadcasts on Columbia records, I'm obliged to correct a few misconceptions in John McDonough's otherwise generous review (2/23).

McDonough unfairly blames Don Young's engineering for the bass-heavy sound on the '53 Birdland set. The implication is that the sound might have been remixed, which is not possible with a disc-recording. All you can do is make clean transfers to tape, adjust the pitch, equalize the sound, and splice out flaws—all of which Young did with my collaboration. Further equalization of the bass would have weakened and distorted Parker's sound.

It is not true that "All the selections were previously issued on Le Jazz Cool and other assorted private labels." Two selections (*Night In Tunisia* and *I'll Remember April*) and one of the themes were previously unissued. I might note that most of the strings album had never previously been issued either.

Finally, these albums represent Parker's "first association with a major record label" only if you refuse to consider Polydor/Verve and Fantasy/Prestige "major," and I don't know by what logic you can do that.

Gary Giddins — New York, N.Y.

Greatness Of Listening

Buddy Rich said it to Mel Torme, and when you see and hear the greatness of Rich you know he listened to those who came before him. (The best, the tasteful, the greats—all are not afraid to say they are a part of what was.)

To help in Buddy's "listening Crusade," let me suggest that aspiring drummers listen to Sonny Payne kick the Basie band along on the Verve LP *Basie In London* (Verve 8199).

Bob Considine — San Diego, Cal.

NEWS

UJC Holds Powwow

JAN PERSSON

Jimmy Owens in pensive pose

NEW YORK—The Universal Jazz Coalition recently held a conference on the overall topic of "The Future Of Jazz." The panel was laden with experts from the press (Gary Giddins); record companies (Elliot Horne, RCA); clubs (Art D'Lugoff, Village Gate; Rashied Ali, Ali's Alley); and other organizations (Muhal Richard Abrams, AACM; John Duffy, Meet The Composer; Jimmy Owens, Collective Black Artists; James Jordan, New York State Council On The Arts; Dan Morgenstern, the Rutgers Institute Of Jazz Studies; and Russell Sanjek of BMI).

The invited audience was comprised of members of the jazz community at large. They were placed there as devil's advocates for the question and answer period which followed the initial statements by the panel.

Moderator and UJC president Cobi Narita initiated the three-minute openings by announcing that the "Future Of Jazz" was just a working title and that we could improvise as we saw fit.

The topics were broad, with emphasis placed on the business aspects of the music. Abrams, Sanjek and Owens would not ease up on the "get your shit together" attitude toward musicians. Duffy and Jordan were interested in getting money for the art form; Giddins and Ali stated their opinions on what is being pushed, musicwise, and why. Horne was all fan, making us all feel ashamed that we don't first rely on that approach to the music. D'Lugoff, whose club was loaned for the occasion, told us that all wasn't peaches, cream and honey regarding the paying customers. Morgenstern, with his usual eloquence, summed up as often as possible. He was generally optimistic. "Jazz has a future. That has never been questioned," he stated.

Here are some other statements:

Ali: "You've got to put out to make some back."

Owens: "It's about business."

Morgenstern: "We don't have our shit together. We will get ahead if we stop fighting among ourselves."

And from the audience:

Arnie Lawrence: "Whether business keeps it alive or not, the musician has been and will continue to keep it alive."

Council-on-the-arts rep: "Any art form that has to depend on the market to survive is doomed."

John Fischer (Environ): "We must have systems for the non-stars (as well as a star system)."

Nat Hentoff: "We're a punk society, all of it, television, radio, records, and nothing is going to change that. We've always been that way."

There was a heated moment when Sonny Murray personally lashed out at the majors (Columbia and RCA) and D'Lugoff. Generally though, the event ran smoothly under Narita's direction. The tab was picked up by Paul Ash of Sam Ash Music Stores. Ash and Tom Pierson handled the mikes that were extended into the audience to facilitate matters.

Yet one aching question remained: Should money be invested to support the art no matter what the saleability quotient?

POTPOURRI

Producer/composer **Teo Macero** recently scored the original jazz score for an excellent TV special called *The Body Human: The Red River*, a documentary dealing with the heart and circulatory system. The modern accompaniment did much to augment the provocative program.

●

Matt Betton was recently named as the first recipient of the **National Association Of Jazz Educators Hall Of Fame Award.** Composer/arranger/clinician/adjudicator Betton is one of the NAJE founders and has served as Executive Director and Editor since 1968.

●

Chances are very good that both **Stevie Wonder** and **Diana Ross** will make upcoming appearances in Cuba, under the good graces of Cuban Premier **Fidel Castro.**

●

Our best wishes go out to **Pete Candoli** who is convalescing from recent coronary surgery. Hopefully, trumpetmaster Pete will bounce back like the champ he is.

●

The fifth annual **National Women's Music Festival** will be held in Champaign-Urbana, Ill. from June 13-18.

●

Composer/pianist **Lalo Schifrin** has been set to score the music from the upcoming film *Nunzio*. Former Schifrin cinema-credits include *Voyage Of The Damned* and *Cool Hand Luke*.

●

George Shearing, Jackie & Roy and **Eddie Montero** were among the dignitaries on hand to celebrate and honor composer **Loonis McGlohon.** The event occurred in Charlotte, N.C.

●

Watch out for the upcoming publication of *Jazz Records—1897-1942*, a massive discography compiled by Britisher **Brian Rust.** The two volume set will be published by **Arlington House** and has a retail tag of $60.00.

●

Trumpeter **Don Rader** has pacted a new deal with **Discovery Records.**

●

A group called the **San Francisco Bay Area Jazz Foundation** has been formed for the specific purpose of aiding Frisco radio station **KJAZ** in its fight with the **Committee For Open Media.** The Foundation hopes to raise funds through benefits and to circulate petitions among the community. KJAZ's license is currently under the threat of FCC revocation.

●

Cab Calloway recently cut a single for a label called **Hologram.** The disc is spiced up by the live sound of a horse neighing. The naturalistic trick was accomplished by the New York outfit **Record Plant,** who dispatched its special sound truck to Aqueduct race track in New York in order to obtain the appropriate snortings. **db**

MILES CUTS NEW SIDES

NEW YORK—It happened totally unexpectedly, catching everybody off-guard. One day recently, Teo Macero received a phone call from the ever-mysterious Miles Davis. Miles, in his customary laconic fashion, said, "I'm ready" to Teo. The next day saw Davis and assembled crew in a New York studio laying down fresh material.

The latest Davis sessions feature Larry Coryell, guitar; Masabumi Kikuchi and George Paulis, keyboards; T. M. Stevens, electric bass; Al Foster, drums; and Bobby Scott, horn charts.

An observer has described the music as a cross between "late '60s free and late '70s disco."

Jazz Comes To Public

NEW YORK—Joseph Papp's Public Theater on Lafayette Street has opened its stage to a new jazz format. The performances, staged by Andy Plesser of Axis-In-So-Ho fame, began with a stay by the Art Ensemble Of Chicago. Comprised of Roscoe Mitchell and Joseph Jarman, reeds, Lester Bowie, trumpet, Malachi Favors, bass, and Don Moye, percussion, the group inaugurated what looks like a pleasant and exciting adjunct to Papp's repertoire of plays by contemporary playwrights.

Called the Public Theater Cabaret, the place has been presenting talents such as Jack DeJohnette's Directions Arthur Blythe, Oregon, Richard Beirach and Sam Rivers with Dave Holland, Barry Altschul and Joe Daley.

Future performances will highlight Betty Carter and Anthony Braxton, who will be presented after the shows on Wednesday and Thursday (11:00 p.m.) and on Saturday (10 and 12 p.m.).

NEWS

MONTREUX JAZZ ENCOUNTER

CHICAGO—For the first time, the Montreux International Music Festival, the NARAS Institute (the educational arm of the National Academy Of Recording Arts And Sciences), the University Of Miami (one of the largest private university music schools), and the Mountain Recording Studio (Europe's best equipped) are teaming together to teach. Students will encounter William L. Fowler, Alex Grob, Anita Kerr, William F. Lee, Ron Miller, Bill Porter, James Progris, Whit Sidener and Fred Wickstrom on a daily basis and will encounter top performers from the Montreux Festival in master classes and at Jazz Week concerts (with free admission for Montreux Encounter students).

Students will live in the exclusive Chatelard School, where the Swiss Alps overlook Lake Geneva. They can choose courses on basic, intermediate or advanced levels from a variety of subject matter in jazz history, arranging, improvisation, commercial scoring, audio engineering and recording, the recording and entertainment industry, percussion, guitar and ensemble performance, both instrumental and choral. The courses have been designed specifically for those who want to improve their skills in jazz, audio engineering and music business.

When? Throughout July. How? Write to: Montreux Music Encounter, University Of Miami School Of Music, Box 248165, Coral Gables, Florida 33124.

Rivers Speaks Out

CHICAGO—Sam Rivers, multi-instrumentalist and unofficial spokesman for the New York loft music scene, along with drummer Barry Altschul, bassist Dave Holland and Clare Holland, shared a temperate Mexican dinner and some spicy opinions with **down beat** staffers during the trio's recent engagement at the Jazz Showcase in Chicago.

"Crowds come out wherever we play," declared Rivers, who hadn't cancelled a single performance despite the January and February storms that threatened his first major U.S. tour. "When we play, it's a huge event for the communities."

Rivers, Altschul and Holland, who have worked together off-and-on since 1972, and steadily for the past two years, were at the halfway mark of their two month, coast-to-coast trip. Trying to make a breakthrough for the "new music" (which Holland mentioned is "at least ten years old"), the three musicians played their free-flowing sets at spots little visited by the avant garde, including Norman, Oklahoma; Salem, Oregon; Austin, Texas; and Salt Lake City.

They also worked six nights at the Keystone Korner in San Francisco, and 2000 students heard them over two nights at the University of Michigan, Ann Arbor, where violinist Leroy Jenkins' trio opened the shows.

Chiding **db** for having "missed the entire era of New York loft music, which is over now," Rivers, who plays flute, soprano and tenor saxes and piano, and operates Studio Rivbea, a Manhattan haven for experimentalists, said that everywhere but in the U.S. the jazz vanguard is acclaimed. In Europe, he said, commercial jazz artists are booed and laughed off stages, and only in foreign venues can thinkers like Archie Shepp get headline billing.

Rivers himself is currently without a U.S. recording contract, though three recently recorded albums (on the Italian Horo and Pausa labels) are being imported. Altschul's first date as a leader has been issued by Muse, and Holland is planning his second ECM LP. Improvising Artists, Inc., has released two Rivers-Holland duet albums.

And, Rivers' epitaph notwithstanding, the loft scene isn't dead yet. Planning for Studio Rivbea's Spring Festival is underway. Also in the works is the trio's appearance at various other festivals, a European tour, and another tour of the U.S. The trio has broken a lot of ground on the recent tour, and many of the cities just recently visited have asked for a second helping. Rivers, Holland and Altschul will be busy keeping everyone satisfied.

NEW RELEASES

Columbia Special Products has re-released a couple of jazz classics. The now-accessible goodies are *Paris Impressions*, a 1958 session with the late **Erroll Garner**, and a double album set tagged *Swingin' Buck Clayton Jams Count Basie And Benny Goodman*.

•

The most recent batch of delights from **Joe Fields** and **Muse Records** includes *You Hear Me Talkin'*, **Brownie McGhee and Sonny Terry;** *Wildflower*, **Houston Person;** *The Real Thing*, **Louis Hayes;** *Red, White And Blues*, **Red Rodney;** and *The New Love*, **Carlos Garnett.**

•

Fresh vinyl from **Vanguard** includes *Violin*, featuring **Oregon** with assistance from violinist **Zbigniew Seifert;** *Beyond This World*, **James Moody and Tom McIntosh;** and *Music For The Spanish Guitar*, **Santiago Navascues.**

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Fantasy has another hot item from **Stanley Turrentine** in the form of the vet saxman's *West Side Highway*.

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First American Records out of Seattle, Wash. has issued several interesting discs. *From Philly To Tablas* marks the debut of **Stephen Whynott,** while *Blackjack* marks a new effort by legendary vocalist/guitarist/fiddler/harmonica whiz **Clarence Gatemouth Brown.**

•

VeeJay continues to expand its jazz catalog, the latest adds being *Love Song*, **Gary Bartz;** *Lost & Found*, **Putter Smith;** *Good For The Garden*, **Kent Glenn;** and *Happying*, a collaboration from **Andy Simpkins, Joey Baron and Dave Mackay.** **db**

SAUNDERS CELEBRATION

CHICAGO—Legendary jazz drummer Red Saunders will be feted with a gala celebration on April 16. The event, set to take place in the Auditorium Theatre, will feature Count Basie's orchestra and Billy Eckstine.

Saunders, who is enjoying his 50th year in show business, has played with such all-time greats as Duke Ellington, Jack Teagarden, Benny Goodman, Gene Krupa, Buddy Rich, Ray Charles, Joe Williams and Albert Ammons. Universally acclaimed as one of the great timekeepers of the jazz age, Red is best remembered for his 21-year stint in residence at Chicago's famed spot, the Club De Lisa.

FINAL BAR

Joe Marsala, swingtime clarinetist and bandleader, recently died of cancer in Santa Barbara, Cal. He was 71. Born in Chicago, Mr. Marsala joined Wingy Manone and worked with him at New York's Hickory House, where he later led his own combo for a decade. He introduced such talents as Bobby Hackett, Buddy Rich, Shelly Manne, Dave Tough, Phil Bushkin and Eddie Condon. Marsala's wife, Adele Girard, played the harp in the band. They were married in 1937.

Joe was known for his warm, personal style. Inspired by Jimmy Noone, he was the first leader to front an integrated band on 52nd Street, where he featured trumpeter "Red" Allen.

As a songwriter, Joe was best known for *Don't Cry Joe* and *Little Sir Echo*. His last major appearance was in 1969, when a band of his alumni was assembled.

•

Linda Kuehl, a freelance writer, interviewer and literary critic, recently died in Washington, D.C. She was 38 years old.

Ms. Kuehl was considered an authority on the history of jazz and at the time of her death was in Washington to assist the Smithsonian Institution in the presentation of a jazz concert featuring Count Basie. She was about to start teaching a course at the New School consisting of a series of jazz interviews with musicians. She had collected 150 original tapes comprising an aural history of jazz that provided the basis for her definitive biography of Billie Holiday.

Ms. Kuehl was a graduate of CCNY and held a masters degree from Stanford University. She had worked as an editor at Prentice-Hall and reviewed books extensively for such publications as the New York Times *Book Review*, *Paris Review*, *Commonweal*, *Saturday Review* and *Playboy*. She was perhaps best known in the publishing world for her interviews, particularly those with Alfred Knopf and Joan Didion. She is survived by her parents and sister.

The family requests that any memorial contributions be sent to The Authors Guild, 234 W. 44th St., New York, NY 10036.

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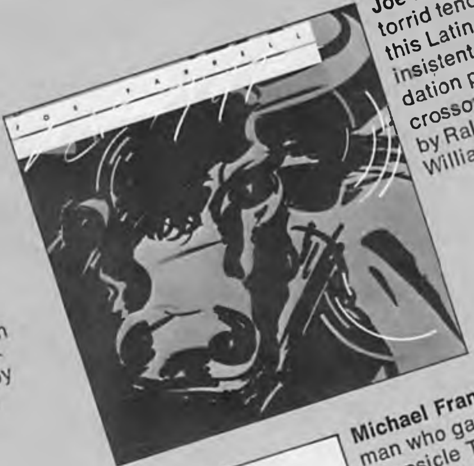

Joe Farrell — Farrell and his torrid tenor are in top form for this Latin-influenced LP. An insistent, cross-rhythmic foundation propels this one into crossover territory. Produced by Ralph MacDonald and William Eaton. (Re-release)

Deodato — Famed for his ear-opening version of "Also Sprach Zarathustra," Brazilian composer/arranger Eumir Deodato evokes the sultry rhythms of the tropics on his latest. This record will seduce its way into your collection with surprising, alarming, ease. Produced by Deodato and Tommy LiPuma.

Michael Franks — The man who gave you "Popsicle Toes," and some of the greatest lines this side of Woody Allen returns with another study in understated brilliance. New York studio vets give the music a harder edge; Franks gives you "Wrestle A Live Nude Girl" and "In Search Of The Perfect Shampoo." Produced by Tommy LiPuma.

John Handy — Appealing to just about everybody has been this man's fortune since he became the first jazz act to play the Fillmore West. Following up his widely danced-to, grooved-to *Hard Work* LP and single, altoist Handy delivers another smoker. Produced by Esmond Edwards.

Brian Auger & Julie Tippetts — Brian Auger can arguably be given credit for starting the jazz-rock scene back in 1964 with a trio featuring John McLaughlin and later with his Trinity. The annual winner of "best jazz organist" awards here re-teams with the ace vocalist of The Trinity, Julie Tippetts, formerly Driscoll. Devastating vocals, 100 per cent COOKING! Produced and arranged by Brian Auger.

DIZZY GILLESPIE

BLOWNIN' WITH DIZ, VIA MUMBLES

BY CLARK TERRY / EDITED BY LEE UNDERWOOD

The last of nine children, John Birks "Dizzy" Gillespie was born in Cheraw, South Carolina, on October 21, 1917. His father was a bricklayer and amateur musician who kept the band's instruments at home. When young Birks wasn't fighting in school, he borrowed first the trombone and then the trumpet, and began teaching himself how to play. He received a scholarship to the Laurinburg Institute in North Carolina, where he studied theory and harmony under Shorty Hall.

In 1935, Gillespie cocked his hat to one side, packed his (own) trumpet in a brown paper bag, laughed at the world, and set off for Philadelphia. There, his smart-alec antics won him the nickname "Dizzy," and his horn playing landed him his first important job, a chair in the band of Frank Fairfax.

He moved to New York, joined Teddy Hill's band, and made his first recording session in March of 1937. On *King Porter Stomp* and *Blue Rhythm Fantasy*, he was the musical mirror-image of his idol at the time, Roy Eldridge.

By 1939-40, Dizzy was playing lead trumpet with Hill. Lorraine Willis, a young chorus girl at the Howard Theatre in Washington, D.C., heard him play and fell in love with him. For real. They were married in Boston on May 9, 1940, and have remained together ever since.

Lionel Hampton invited the rowdy young virtuoso to record on an all-star small-band date for Victor in September of 1939. By this time, Dizzy was beginning to diverge from the influence of Eldridge. His muted opening chorus on *Hot Mallets* already suggested the high-speed eighth note approach that would soon become his trademark.

In late 1939, Dizzy joined Cab Calloway and recorded some 50 sides with the band on the Vocalion label (later known as Okeh). But in September of 1941, Cab accused Dizzy of throwing spitballs at him during a show. Dizzy denied it. A scuffle ensued. Dizzy cut Cab's fanny and lost his job. Cab retired to the hospital for ten stitches.

Dizzy joined Benny Carter's band and then worked briefly with Ella Fitzgerald. He played his first jazz concert at the Museum Of Modern Art in November, 1941. The band broke up in 1942, after which Diz joined Les Hite's big band and recorded perhaps the first example of bebop on record, a half-chorus on *Jersey Bounce*, for the short-lived 78 label, Hit Records.

On April 23, 1943, he opened with Earl Hines at the Apollo in Harlem. Charlie Parker was in the band, as was Sarah Vaughan and Billy Eckstine. Dizzy began writing band charts for Sarah, and the musical pot bubbled bebop.

By early 1944, 52nd Street throbbed with jazz clubs—the Onyx, Kelly's Stable, Minton's, the White Rose, the Three Deuces, the Yacht Club. With Don Byas on tenor, George Wallington on piano and Max Roach on drums, Dizzy and bassist Oscar Pettiford opened at the Onyx. The music synthesized old and new ideas, and many of the rhythmic concepts ended with a staccato two-note phrase (often a flatted fifth), suggesting the onomatopoeic word "bebop." The term caught on and still endures.

VERYL OAKLAND

All-star horn line: Dizzy, Roy Eldridge, Clark, Harry Edison.

Coleman Hawkins assembled a ten-piece band that included Dizzy, and recorded possibly the first strictly bebop band ever assembled. The label was Apollo. The tunes were Dizzy's *Woody'n You* (for Woody Herman, later retitled *Algo Bueno*), Budd Johnson's *Bu-Dee-Daht*, and a blues riff entitled *Disorder At The Border*.

By this time, Billy Eckstine had begun formulating what was to become his own legendary big band, featuring Sarah Vaughan, Charlie Parker, Dizzy Gillespie, Leo Parker, Lucky Thompson and Fats Navarro. Within six months Eckstine's band was a money-maker.

After several months with Eckstine, Gillespie formed his own group, with Charlie Parker, Al Haig, Curly Russell and Stan Levy. He recorded several classics, including *Groovin' High*, *Good Bait*, *Bebop* and *Salt Peanuts*.

In January of 1947, Gillespie surpassed Roy Eldridge in popularity, winning the *Metronome* poll on trumpet. Leonard Feather presented the new Gillespie Orchestra at Carnegie Hall on September 29, 1947. By April of 1949, when the Royal Roost club moved across Broadway to the larger Bop City, Dizzy Gillespie and bebop were synonymous: the music was finally beginning to be received enthusiastically all across the country (with the notable exception of Southern California).

Beginning in 1953, Norman Granz produced all of Gillespie's recordings for seven years, and featured him in numerous all-star Jazz At The Philharmonic groups. Gillespie and Quincy Jones organized a 16-piece touring band for the Middle East and Latin America, sponsored by the U.S. State Department, in 1956. During the late '40s, and again in the '60s, Dizzy preceded Stan Getz and others in incorporating Latin rhythms into his repertoire.

In 1970, Gillespie had no recording contract, but by the mid-'70s, he once again reigned supreme as the living king of bebop, recording numerous albums for Norman Granz' new label, Pablo.

"More than anyone else," said Joachim Berendt in *The Jazz Book*, "Dizzy has carried the bop idiom through all subsequent styles and ways of playing: cool and hard bop, free, and rock-influenced—and yet, he unmistakably remains Dizzy Gillespie."

No slouch himself as an extemporaneous comedian, trumpet man Clark Terry enthusiastically supported publisher Chuck Suber's suggestion that he interview Dizzy for **db.**

Born in St. Louis on December 14, 1920, Terry has gained world-wide recognition as one of the most original and thrilling trumpet players in contemporary jazz. He has starred in the bands of Lionel Hampton, Count Basie, Duke Ellington, Quincy Jones, the NBC Orchestra, and numerous others.

For this interview, which often resembled two first-rate virtuosi trading fours, Clark and Diz sat in the basement of Dizzy's Englewood, New Jersey home. They propped the tape recorder on a conga drum, lit up cigars, and between football games discussed Dizzy's life and the state of jazz as it was and is.

• • • •

Terry: Aside from Duke Ellington and Pops Armstrong, Birks, you are probably the most well-traveled musician we have in our business. I'd say you will surpass even Pops and Duke as far as miles covered. By now, maybe you already have. You just came back from Africa, didn't you?

Gillespie: Yes, we made some terrific one nighters from New York to Australia and back.

Terry: It's always been said that American audiences are not as appreciative as European audiences. But this is becoming controversial,

because American audiences are growing up, aren't they?

Gillespie: I'd say so. It's beautiful the way you see Americans attracted to the music now. Even the government has become aware of the importance of our music, of this art form we created here in America. We just played at the White House for President Jimmy Carter, you know. We were invited to dinner. So was Sarah Vaughan.

Terry: You played for Sadat too, didn't you?

Gillespie: No, for the Shah of Iran. President Carter sent a message to us, a real strong message. He said he didn't want this to be like any other show. He wanted this to be an important contribution from the culture of America. He wanted to show the Shah of Iran what we have to offer. He said he wanted it on the same level as Isaac Stern, Horowitz, Rubinstein, or any of the other classical players. Wasn't that a beautiful thing to say?

I must give Willis Conover credit for a beautiful program. Willis wrote a speech that was dynamite. The President took it and memorized it.

Terry: Really? Wow.

Gillespie: Yeah, he memorized it! He didn't have no paper. I was looking at it, and I knew it was Willis Conover's speech. But Carter had memorized it, so you know he cares about this art form.

After his speech, we opened with a little blues we made up on stage as a commemorative to Charlie Parker. Then Sarah sang *How High The Moon*. I played that with her group, and then jumped over to my own group to play *Ornithology*.

President Carter announced that Benny Harris had written *Ornithology* along with Bird. Wasn't that beautiful? Benny got his name in it! I loved that.

Then I played Monk's *'Round Midnight*, and Sarah sang Erroll Garner's *Misty*. After that, we did *Salt Peanuts* for the President. Sarah sang *Summertime*, with me coming in at the end.

They mentioned that Earl Hines was in the audience. President Carter turned to me and said, "Do you think Earl would come up and play?" I said, "Sure, Earl would do that." He said, "Would you ask him?" I said, "*You're* the President—*you* ask him!" President Carter asked him, and of course Earl played. He played two numbers, and then we all joined him and played three encores. *[See Caught In The Act, db, Feb. 23, 1978.]*

Terry: It's beautiful to see that we have heads of state who have our interests at heart as well as the interests of the perpetuation of our craft. I think President Carter has.

Gillespie: Yes, I think he has.

Terry: There are tremendous numbers of groups today that are led by trumpet players: Maynard Ferguson, Woody Shaw, Jon Faddis, Chuck Mangione, Thad Jones, Freddie Hubbard, Doc Severinsen, Donald Byrd, Herb Alpert, Al Hirt, Roy Eldridge, Sweets Edison, Conte Candoli, Jimmy Owens. How do you account for the terrific popularity of the trumpet among young people and jazz fans throughout the world today?

Gillespie: Well, as an instrument, the trumpet is a natural leader, probably because of its flexibility. In professional use, it was Louis Armstrong who really made the trumpet a lead instrument. But trumpets have always been in the forefront anyway, probably because they are also one of the loudest instruments.

"There is a greater feeling now for education in music. People want to know why music went this way, or why did it go that way. They are approaching it scientifically, and they want to hear bebop."

SKEETZ

Terry: What do you think about the controversy today surrounding the word "jazz"? It's basically inspired by many of our black colleagues, some of whom are very dear friends of yours. They seem to be tremendously dissatisfied with the use of the word "jazz." What are your views on that?

Gillespie: I don't know. What would you name it?

Terry: I think anything you name it is going to be controversial. Years ago, they had a contest in **down beat** for a better name for jazz. Because jazz was the complete opposite of long-hair, they called it "the crewcut"! Remember that?

Gillespie: Yeah, that was a long time ago. But I'll go along with the name "jazz" myself, at least until they come up with something better than the crew cut!

Terry: I notice you have a lot of younger players in your current group, Birks. It's refreshing to see younger guys getting a chance to participate. What do you think of established players as compared to the younger players of today in terms of loyalty?

Gillespie: Each age has its own modus operandi and its own heroes. Today, it's natural for musicians to be more businesslike. Jimmy Owens, for instance, is a superb businessman as well as an outstanding trumpet player. These musicians now are armed with more than we were armed with then.

But some abuse their knowledge—you know, taking our tunes and rewriting them and calling them their own. You look and you see someone else's name on there.

A lot of musicians think more in terms of business than in terms of loyalty. I remember a time in Jimmie Lunceford's band when the musicians went on strike in Boston. They were at Mother's Lunch, and they struck. Trummy Young was there. I think they got about two dollars a night raise, but that's all. Today guys know how to ask for money. They know all the conditions.

Terry: Aside from the economic thing, one of the things that broke a lot of bands was putting a guy out front, giving him an opportunity to exhibit his wares, and letting him play as much as he wanted. Of course, in some instances, some kids are not able to stand that. In five minutes they feel as if they're leaders. Then they jump out and become leaders even though they're not prepared. There's more to leading than just blowing a horn.

Gillespie: Absolutely.

Terry: Which musicians do you feel are more reliable?

Gillespie: That varies from musician to musician. I haven't had too much trouble with musicians in my groups. Most of the time they showed up on time. Maybe it could be the attitude of the bandleader.

Terry: I think that has a lot to do with it. I'm sure every person who has ever worked for you had nothing but respect and admiration for you. I don't think it's possible to dig up a cat back through the years who wouldn't have a beautiful batch of words to say about working with you. That is something to stick your chest out about.

Gillespie: Well, either everybody's fooled, or. . . .

Terry: You can't fool anybody like that.

Gillespie: Yeah, when you're on the road, you're living with the guys. It's hard to fool guys you're living with.

Terry: What's your favorite setting for creative inspiration, Birks? Clubs? Schools? Halls? On the road?

Gillespie: That's a hard thing. There's a club in San Francisco I like very much, the Great American Music Hall. I get a very warm feeling there. And I have a lot of fun at the Monterey Jazz Festival, too.

Terry: That's your festival there! You could come out playing a broom and get a standing ovation!

Gillespie: Yeah, they seem to like me there. Some artists say audiences don't make any difference to them. But audiences really turn me on, you know? A good audience really helps me play. So do the musicians I work with. In fact, some of the highlights of my playing have been when you and I play together. There's a rapport there, a love between us. The best way I can explain it is each of us is trying to stay out of each other's way! And it works out good! Every time we play, it sounds beautiful.

Terry: But many times you're in a jam setting like that, and you find an eager beaver, an ambitious dude who's out to "chop this cat up." He wants to make a reputation. He wants to catch you on a bad night, or he wants to chop someone else up.

But, too, there are also some people around who have respect and love for each other and their creative abilities. None of this ever enters their mind.

If you had to name one man, Diz, one man who is the most highly respected and influential man as far as the perpetuation of our craft is concerned, who would you name?

Gillespie: I would name Charlie Parker. He established the identity of the music. I had been playing, and when I met Charlie Parker our ideas were running parallel. But he was the one who established the identity.

Terry: When did you meet him?

Gillespie: I don't remember exactly. Buddy Anderson introduced us in Kansas City. It was between '39 and '41. Me and Bird spent the whole day playing in a hotel room. But he was the architect of the music, especially in the phrasing, which is the most important part of the music. I was also greatly inspired by Coleman Hawkins and Benny Carter. But Charlie Parker was my main man. More than anybody else, he established the identity of the music.

The last time I saw him, I was playing a concert at Carnegie Hall. Bird walked on stage and gave me a yellow rose. He'd probably spent his last quarter to buy it. He kissed me on each cheek and said, "Goodbye." The next thing I knew, he was dead.

Terry: That's beautiful, really touching. I remember where I first met you. You first came to St. Louis with your big band back in the '40s. You played a club called Gordon Chambers' Riviera.

Gillespie: I remember that.

Terry: We were friends right off the bat. You had a great desire to meet and study with the leader of the St. Louis Symphony. You had me take you down to meet him, remember?

Gillespie: Yeah, I do.

Terry: Gustaf asked you to play, and you played about 16 whirlwind choruses, and Gustaf says, "Do that again." And you did it again!

You also did it with the fat cheeks, you know. I think at the time you were concerned about puffing your cheeks. Educators always talked about Harry James, because Harry played the way everybody thought was correct. Maybe they had spoken to you about not puffing your cheeks, because it was influencing the kids. Of course, Harry James stopped playing, but you kept right on.

Gillespie: Blowned and blowned and blowned.

Terry: I remember Gustaf's statement when he heard a couple of passages a couple of times more. "How long you been doing that?" he said. And you said, "All my life." He looked at you and said, "Just keep right on doing that, but get the hell out of here." Remember that?

Gillespie: Sure do!

Terry: I'll never forget it. A lot of people would like to know why you puff your cheeks like that.

Gillespie: I really don't know. I didn't have a teacher in my early days, but I heard things in my head I wanted to play. It was the natural thing for me to take the line of least resistance. When I was with Cab Calloway, however, my jaws didn't come out like this.

Terry: I kind of agree with Gustaf: "Keep on keepin' on!"

Gillespie: Blowned and blowned and blowned! And I was strange. I mean, I wasn't really playing back then. I was trying to play, but that's all.

Terry: You were probably still experimenting.

Gillespie: No, I was still trying to mimic the notes I had heard played on the phonograph.

Terry: You were trying to synchronize.

Gillespie: That's it—synchronize. And my eyes were open. "Boy, you got to see this! You got to catch this one! Hey, dig on this!"

Terry: Hey, I'm sure most students take their hats off to you. You've contributed so much, Birks, anyway you do it—even if you blow it out your nose! Anybody who's been around for awhile but won't admit that some of Dizzy Gillespie has rubbed off on him is a damn liar.

Hey, Diz, we have the mike sitting here on an African drum. You do a beautiful job of playing the congas yourself. When we think of ethnic, we think basically of drums, conga drums, voices, chants, and the intervals. Is there any other instrument that we should remember African music by? And are there any groups of people there that are interested in our type of music?

Gillespie: Africans today are very much influenced by American jazz.

Terry: That's good to know. Aside from Olatunji, Hugh Masakela, Dollar Brand, Sabu and a few others, we don't know many Africans, do we?

Gillespie: They have all these different tribes. I think that's how they keep Africa separated, by the tribes. One of these days, there's going to be a unified Africa. I think the whole earth is moving toward unification.

There is a 15-year-old African kid I know who doesn't have a saxophone. I'm going to see that he gets one. He wants to come to the United States to play. All of them there look up to us, like, "Oh, man, look! My cousin, my brother!" It's just beautiful. They are playing now. They had an African band called Ohoodle on our show.

Terry: That means freedom, doesn't it?

Gillespie: Freedom, yeah.

Terry: Are there any Dizzy Gillespies coming along, kids who are inspired by you?

Gillespie: They're inspired by all of our leading jazz musicians. One sounds like Lester Young, another like Charlie Parker, another like Coleman Hawkins. This is right in the middle of South Africa, an independent country called Lasoto. I just came from there.

Terry: I've often heard it said that Teddy Hill is the one who coined the term "bebop."

Gillespie: No, but it came from Teddy Hill's band, more or less. Kenny Clarke was the drummer. He started using his drum pedal to accent the notes between the beats. Teddy would imitate Kenny's sounds and say, "Hey, what's all this klook-mop jazz you playing?" So we started calling Kenny Klook-mop, or Klook.

Terry: Who actually was the first one to use. . . .

Gillespie: The word bebop? That just sort of happened. That's a sound we used to describe some of the sounds in the tunes. Then the media picked it up. The media was the ones.

Terry: It was a name for a flurry of motions, or passes, that usually ended with those two notes: be, bop.

Gillespie: That's right.

Terry: There was a pause between, before the next flurry of passes started.

Gillespie: One of the explanations I have for it was when we were playing at the Hunter's Club on 52nd Street with Oscar Pettiford. For the names of the tunes we had, I would just say, "Yu, daba, daba, be-bop!" People started asking for "Play that tune that goes bebop."

Terry: And how about your horn? Somebody said that Big Stump sat on it in a bus one time and bent it. Is that true?

Gillespie: Big Stump did it, but I wasn't there. And it wasn't on a bus. We were having a birthday party for my wife, Lorraine, at Snookie's Club in Philadelphia. I had to go do a broadcast with Henry Morgan, and I left my horn propped up against the microphone on the stand. Apparently Big Stump didn't see it, and he accidentally fell back against it. Instead of breaking, the horn just bent. When Illinois Jacquet saw that, he packed up his own horn and left. He said he didn't want to be there when I got back!

I was angry at first, of course. It was cracked, which closed up the air current, but when I played it—boy, that sound! I liked it, and I tried to take a patent out on it, but some other dude already had a patent out on it 150 years ago! I had the Martin Company make me one. I play a King now, made especially like that.

Terry: It sounds great like that, too. You started a trend, you know. I see whole sections of bands using it.

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SELECTED GILLESPIE DISCOGRAPHY

DIZZY GILLESPIE JAM (Live, Montreux '77)—Pablo 2308-211
DIZZY'S PARTY—Pablo 2310-784
FREE RIDE (composed and arranged by Lalo Schifrin)—Pablo 2310-794
THE TRUMPET KINGS (w/Eldridge, Terry)—Pablo 2310-754
THE TRUMPET KINGS MEET JOE TURNER (w/Eldridge, Edison)—Pablo 2310-717
DIZZY GILLESPIE Y MACHITO AFRO-CUBAN JAZZ MOODS—Pablo 2310-771
DIZZIE GILLESPIE'S BIG 4—Pablo 2310-719
DIZZY (Live, Montreux '75)—Pablo 2310-749
DEE GEE DAYS (The Savoy Sessions)—Savoy SJL 2209
THE GIANT—Prestige P-24047
GROOVIN' HIGH—Savoy 12020
THE DIZZY GILLESPIE STORY—Savoy 12110
BIG BAND—Verve 8178
FOR MUSICIANS ONLY—Verve 8198
WORLD STATESMAN—Verve 8174
CONCERT IN PARIS—Roost 2214
BIRD AND DIZ—Verve 8006

AIRTO and his incredible Gong Show

BY LEE UNDERWOOD

"The turning point of my career was when I was playing with Miles Davis. We went to England to play the Isle of Wight concert, where there were 400,000 people. They covered all the mountains and the hills. It was like an ocean of human beings everywhere.

"They were all young people in the sun, and everybody was crazy and happy, drinking wine, tripping on acid and laughing to be alive. We started to play and everybody started liking it. They got into the music more and more.

"We were improvising, of course, and everything was *burning*, man. Then one guy dropped out. As the music played, another guy dropped out, and then another, until everybody had stopped but me. I was playing *cuica*, the 'talking drum.' All of a sudden I was playing by myself. And there were 400,000 people out there waiting for me to play. Miles was standing to my right side holding his trumpet, looking into my face. 'Play!'

"So I started to play a solo on the *cuica*. Never before in Europe had they ever heard this drum that talks and squeaks and laughs and cries. I played, I played more, and I got into something really strong. And I was cooking, man!

"One guy in front stretched his arms over his head and began to sway in time to the rhythm, and then another guy and another guy and another guy. And then *everybody* started to wave their arms like that in rhythm. I looked out and there were 400,000 people swaying together like waves in the ocean.

"'Wow!' I thought. 'What is this? . . . Me, by myself, doing this . . . and playing with Miles Davis!' That was the turning point in my career.

"I could communicate to 400,000 people—400,000 people *in Europe!* If I could do that then, I knew I could do that anytime, anywhere."

And he has. Airto Guimorva Moreira (whose Brazilian first name is pronounced "eye-*ear*-toe") has almost single-handedly raised percussion from the level of child's play to the level of artistry, in colors as well as rhythms. Because of him, **down beat** established a special Percussion category in 1973 for the Readers and Critics polls. More than a novelty performer, Airto has won the polls every time out. He is a "folk artist" in the sense that his education has been in the streets of South America, many of his instruments are hand-made from natural woods and assembled metals, beads and shells, and his approach to music is natural rather than academically traditional. Although he is occasionally the target of professional envy, he is nevertheless generally respected among musicians and lay-listeners as being one of the most colorful percussionists, performers and musical conceptualizers on the scene today.

JOHN BALKIN

Airto was born in Itaiopolis, Santa Catarina, South Brazil, on August 5, 1941. He moved to nearby Curitiba, Parana, at the age of one. "As a boy," he said, "I used to walk around the house banging on pots and pans, making sounds with my voice and pounding rhythms on my chest. Between the ages of seven and ten, I played tambourine and sang on my own one-hour radio show every Saturday.

"By the time I was ten, I was already playing better than the other professionals in town, because I really *wanted* to play. Playing made me happy all the time. And I was small and cute, so everybody wanted me to play. I played weddings and parties with an accordion player who also sang. Sometimes he and I would travel for eight hours by horseback to play a gig in another town, riding on dirt roads through the forests.

"Even then, as a very little kid, I knew I wanted to be a musician. My father wanted me to be a barber. My mother wanted me to be a dentist. I wanted to sing and play. We had no radio or record player. When I walked the streets and heard a radio playing, I would stop and listen. 'Ahhh, what beautiful music!' After awhile, my parents realized I was very good, and they did not try to stop me."

At 17, Airto moved to Sao Paulo, landed a job in a club as a drummer and bassist, and then joined an 11-piece touring band. "We put all of us and all of the equipment in a Volkswagen bus and would travel two or three months at a time doing one-nighters, sometimes three times a year. After the gigs, I would walk through the towns and seek out new instruments. I never went to places where there was no music. I discovered many, many instruments that way. I had fun, yes, but I was also using my time to do much research."

With pianist/flutist Hermeto Pascoal, Airto formed the group Quartetto Novo and recorded his first album, now out of print, entitled *Quartetto Novo*. He also learned to take percussion seriously. "It was Geraldo Vandre, the Brazilian protest singer with the band, who explained to me the importance of playing, say, just a little *pling* on the triangle at just the right time. Everybody would go RRRRRRUUUUUP! and I would go *pling*! Things like that made the percussion truly important.

"When Quartetto Novo began to happen, then all the other percussionists in Brazil started to do the same thing. People already played some things but no tradition was established. They were playing congas, tambourines, bongos and maracas, but that was pretty much it. And usually they played *only* in time. And they had no one central man who would play everything. I centralized everything and devised a new concept. Then everyone else followed."

When he arrived in Los Angeles from Brazil in 1968, Airto spoke no English. "There I was, alone, and I couldn't speak any English at all. I mean *at all*. I finally learned how to say 'the same.' I would go to a restaurant and hang around and look in the people's plates. Oh, that plate looks good. And I would say to the waiter, 'Hey—the same!' For at least five months, I ate 'the same!' Sometimes 'the same' was good, sometimes it was really bad."

Today, Airto is writing a percussion book—in English—"probably the most important contribution ever made for percussionists," he said. "I have been working on it for years, scribbling little notes and ideas to myself.

"I couldn't speak any English at all. . . . I finally learned how to say 'the same.' I would go to a restaurant and hang around and look in the people's plates. Oh, that plate looks good. And I would say to the waiter, "Hey—the same!" For at least five months, I ate 'the same!'"

"Besides the text, I include two 45 singles inside. One disc is individual examples of the sounds of the different kinds of instruments and what they are. On the first side of the second disc, I play with a group and explain what I am doing. On the second side, the group plays without me, so the student can fill in and play with the group by himself. It will be distributed to colleges and universities and book stores all over the world."

* * * * *

Underwood: Just what is it about your concept, Airto, that makes a guy who shakes gourds so well-known?

Airto: One thing I did was play with Miles Davis for two-and-a-half years, recording *Bitches Brew, Live At The Fillmore, Live/Evil, On The Corner* and some music that was later released as *Big Fun*.

We played many huge concerts, on the same bill with people like Jimi Hendrix, Janis Joplin, Laura Nyro and Santana. As a result of those concerts, I met a lot of people and became very well-known. At first, I was a curiosity to them, because I have 200-300 instruments that Americans had never seen or heard before. And I move a lot on stage, too, so they noticed me.

Underwood: In more musical terms, what would you say is your conception?

Airto: Percussion is not just the rhythm. You can play music with percussion, not just the time. Before, percussion was just congas, bongos, maracas and tambourines. That was it. Maybe some claves.

But when I played with Miles, the other percussionists found out about percussion. They saw that they could make an instrument out of anything around the house or on the streets. Instead of limiting themselves to congas, they started making their own instruments.

Percussion does not mean just time. Percussion means many colors. You can change the mood of the entire piece with percussion. You have to make the sound at the proper time, then all the music changes. Listen to what I do on my last album, *I'm Fine, How Are You*.

I approach percussion from a natural point of view. In my book, I explain that there is no "correct" position to play the instrument except what feels comfortable for the individual.

I also explain about an important concept. When you are on stage, and they suddenly jump into a fast tune you have never heard before, what are you supposed to do? The answer is *nothing*. You listen. You play nothing. You listen, and then you begin to fill the spaces. A little bit here, a little bit there. Soon you are in the music, and everything works fine.

Underwood: Was Miles Davis influential in this regard?

Airto: Definitely. He was the most profound influence that I have had in my career, meeting him and listening to the very little he had to say. He once came to me and said, "Don't *bang*. Just play." That's all, "Don't *bang*. Just play."

I did not speak English well at the time. I was shaky because I was *playing with Miles*, not to mention Jack DeJohnette, Chick Corea, Wayne Shorter, Dave Holland and later Keith Jarrett, all of them musicians I had always respected.

All of a sudden, I was sitting there playing with them, and playing a kind of music I did not understand for at least the first month. I played because I had to play. Miles said "Play!" and I played.

At first, I didn't know if I was playing the "right" thing or not, but I felt I had to play something. I would play the wrong instrument, or I would play too much. When I asked him, "What do you mean, don't bang, just play?" he said, "*You* figure that out." He was a beautiful guy and a nice guy, too, but I was terrified for the first month.

The problem was that I was playing too many instruments in a short period of time. In ten minutes of music, I would go through five or more instruments. Miles was saying, "Play the music, listen, pay attention, *select* the instrument, *choose* the sound. Don't *bang*. Just play." He was telling me to listen first, *then* play. Then I got it. I didn't have to think about it anymore. It was very clear.

Now when I'm playing, I see the music like a map. I don't sit down and immediately start to play. First, I listen to the music. I see what kind of sound goes here, goes there, and where the spaces are that I can play. Then, when I do play, I play a sound that is the opposite or the complement of whatever else is happening. If the music is dark and heavy, I play a bright, light sound. The sound comes at the right time and the right place, and everybody can hear it.

After that, we had very much fun, all the time, even when we were having an off-night. He and I would always interplay. He would make a sound on the trumpet, and I would answer with the *cuica*, the "talking drum."

Underwood: What are some of the key instruments in your collection that you might have used in Miles' band?

Airto: Well, some I used then, and some I have added since, but here is one, the *berimbau* (pronounced *bear*-eem-bow, rhymes with "cow"). It is a bow, made of berimba, a Brazilian wood. It is strung from tip to tip with a metal string. There is a hollow, open-ended gourd attached over the wire and around the wood. You slide the gourd up and down, changing the tone of the string. The gourd resonates the sound of the plucked string, and can also be pressed against the body and released, the first "wah-wah" sound.

The *cabacas* (pronounced kah-*bah*-sahs) is a gourd wrapped around with beads. When you turn the gourd from side to side, the beads slide on the surface, creating a shhhh-shhhh effect.

The *caxixi* (pronounced kah-she-*she*) is a small wicker basket with a handle on the top. It is filled with beads or seeds or seashells, and you shake it.

The *reco-reco* is a hollow bamboo tube with ridges on the top. You scrape the ridges with a piece of metal or wood.

The *agogo* (au-go-*go*) is two bells, one small, one a little larger, on a connecting apparatus that enables the player to squeeze them together or to hit them separately. A hit yields *cling;* squeezing yields *clack*.

The *ganza* is a long metal tube with pellets inside. You can shake one at a time, or you can make units of two or three or more. They come in many sizes.

My African marimbas have 19 tones, are made of African wood, and played with mallets.

The cow horns are played by blowing. You can blow individual horns, or you can insert two or three end-to-end and play them that way.

An artist named Peter Engleheart has made me several instruments out of metal. One was my metal wheel of bells, a circular piece of metal with some 20 bells attached to the edge. You shake it or hit it.

He made me a metal woman-shaped instrument that I call "Josephina." Everywhere you hit, there is a different kind of sound.

He also made me "The Fossil," which is metal and shaped like a giant armadillo, with many tuned cymbals that make many musical scales.

Underwood: You include several songs of your own on *I'm Fine, How Are You, Promises Of The Sun, Identity, Virgin Land* and other records. How do you go about composing a song?

Airto: Well, I don't write the notes on the paper, although I can read percussion music a little bit, because I studied for three months with Moacir Santos when I came here in 1968. He taught me some reading and he taught me how to have patience, which is very important. But when I compose a song, I have three different approaches.

Sometimes a melody comes to my mind. I then think about bass lines and harmonies. From that little piece of melody, I develop a whole song. I put a bridge in it, an introduction, an ending, and the song is done.

Another way is when I sit at the piano. I know a few chords, and I improvise. I turn the cassette tape on, and I improvise through the whole tape. I then go back, pick out little pieces here and there and put them all together. On one side of a tape, I sometimes have the material for maybe three songs!

The third approach is with the guitar. I pick up the guitar, sing for awhile, find something solid, then look for bass lines and chords. I do most of my work, in fact, composing on the guitar.

After I get the songs together, I find somebody to help me, usually a pianist. We sit down for a few hours. I sing, he finds different chords that work, sometimes mine, sometimes new ones that sound better. All in all, I play guitar, piano, percussion, acoustic bass and I sing.

Underwood: Your father played guitar, didn't he?

Airto: Yes, he used to play the ten-string guitar. He would sit down with another guitarist, and they would trade "question-answer" phrases for hours and hours at a time, just singing to each other. He was only an amateur, but he was very, very good. For work, he built roads for a long time, opening forests for them, and then he learned how to become a barber so he could be home more of the time. I used to love to hear the sounds of the woods, so I would go with him to work many times.

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MIKE MAINIERI

GOOD VIBES UNLIMITED

BY BRET PRIMACK

Mike Mainieri's got rhythm. And for good reason. He grew up in a three room apartment with 14 vaudevillians—his immediate family. "It was like one constant jam session!" As a child, Mainieri's speciality was tap dancing. He started digging jazz when his father and uncles took him to the Apollo, where he caught his childhood idol, Lionel Hampton. Hamp's rhythmic thing—playing vibes, drums and tap dancing—blew young Mainieri's mind. That was it. He got his first vibes when he was 12. At the same time, he started jamming with Latin players, going down to Spanish Harlem and playing at social clubs and in basements. In a matter of months, he formed a trio, working local dances and weddings. The trio won a Paul Whiteman audition and appeared with "The King Of Jazz" on several television and radio shows. The response was so great Mainieri went on tour with Whiteman, at the ripe old age of 14.

1978 finds Mainieri fast approaching 40. He's still into his rhythmic groove but now he's playing electric vibes and the newly developed Synthivibe. In between his first axe, a Deagan two and a half octave prewar model with cardboard resonators, and this new monster of his own making, Mainieri's been around. Besides working with Buddy Rich, he's been a successful studio player, led several groups including a big band called White Elephant, and done a significant amount of writing, producing and arranging.

This interview took place at the New York office Mainieri shares with studio guitarist David Spinozza, whose debut solo album Mainieri co-produced. Curious about his apparent success in the music business, I asked Mainieri about his first gig in the jazz limelight, with Mr. Traps himself, Buddy Rich.

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Primack: How did a 17-year-old kid from the Bronx suddenly join Buddy Rich?

Mainieri: That was like when you go to sleep at night when you're a kid and you dream about, you fantasize about being discovered. Well, that's what happened. I guess I dreamt about it enough so I created it. Buddy had a heart attack and he hadn't played for about a year. He was making a comeback and he did this one nighter at the Village Gate. Everybody was there asking, "Can he play? Will he die on the drums?" It was a big night. I had a friend who was a friend of his, a drummer who followed him on the Dorsey band, Pete Voulo. Pete had been telling Buddy about me since I was a little kid. Buddy had said, "Oh, I don't want any more vibe players; Terry Gibbs gave me a hard time so what do I need with a vibes player?"

So anyway, I brought my vibes down to the Gate because Voulo said, "Bring your vibes down and I'll get you to play." So I waited there, a little scrawny kid in a big zoot suit. Buddy got up, did the first set, and killed everybody. Finally, on the third set, the place was still packed, he said, "Listen, I got this kid. . . ." He did a number on the audience. "This kid says he can play the vibes. He's from the Bronx and whataya say we give the kid a break?"

It was terrible, man, I went up there and I was shaking! I set up my vibes with everybody watching, including Buddy. The first tune he takes, I forget the name of it, it was like at breakneck speed. Buddy said, "Okay, kid, you got it!" And he let me play about 40 choruses until my hands almost fell off. But he was always impressed with chops and I had chops. I could play fast and that knocked him out. Everybody just stood up and they went nuts. I played the rest of the set, then he got up and made an announcement, hired me on the spot. It was very, very exciting.

GERARD FUTRICK

I was just a teenager, a kid, 17. The week before I'd been playing the worst gig you could play, the China Door on 50th Street and Broadway. I was playing drums and vibes, with a sax player and a piano player who were terrible, and working the lights for the show at the same time. A week later I was playing with Buddy Rich at Birdland and doing an album with him too. Two weeks later, he fired the entire band and he said to me, "I want you to write all new charts and hire your own guys." It was the beginning of a beautiful relationship that lasted about six years. It was very exciting. With him, I got a chance to play with everybody. Everybody sat in. Philly Joe, Elvin, Erroll, Basie, all my idols.

Primack: And the man himself?

Mainieri: For me it was fun. Most guys that work with Buddy hate it; almost every guy you ask will badmouth him. I was kind of like his protegé. I roomed with him and hung out with him. He took care of me all those years and I took care of him. I was probably the son he always wanted but never had. It was that kind of father-son relationship, from my point of view anyway.

Primack: After Buddy, you toured with your own band. Why did you stop?

Mainieri: I'd been on the road since I was 14. Most guys were just getting into the road at that point in their careers, so for them, the road was a joy. But for me, it was "another hotel room, are you kidding?" I just got married so I said, "Let me do something else."

I'd been writing a lot. I came back to New York and got involved with a fellow by the name of David Lucas, who was a singer-songwriter in the jingle business. At that time, rock and roll was just starting to happen and nobody could do a rock and roll commercial. Nobody wanted to. They thought it was a passing fad, something that would last six months and that was it. So Lucas and I got together and started writing rock and roll commercials. The music kind of intrigued me and I wanted to learn more about it. So through writing commercials and investigating the music, I started meeting other players.

I met Jeremy Steig and I joined his band, the Satyrs. At that time, Larry Coryell had just come to town, Randy Brecker too. Joe Beck was also interested in the crossover. Beck and I had a quartet and we started doing things at the Go Go. We started doing things with Frank Zappa who was upstairs at the Garrick Theatre. There was a lot of experimentation going on. So I got involved with this other music, which came to be known as fusion.

Primack: Let's backtrack. Did you do much studio work?

Mainieri: A tremendous amount. I was like the hot young vibe player in town. A lot of the establishment writers and producers and musicians in town were Buddy Rich fans. So it was a big thing for them to get Mike Mainieri to play on a jingle date or a record date. I came into town and started playing percussion, which was an easy thing for me because I had done that when I was a kid. I was doing a lot of studio dates but I got bugged with the studio situation. That is, when I'd go on a date

and it wasn't prepared properly; the arranger wasn't together. They'd shove a leadsheet in front of you and the musicians wound up writing the arrangement on the spot. I said, "Well screw this! I can arrange."

That's when I got interested in writing and arranging and producing more than the actual playing on the dates. Not only that, when I did do a date, if somebody wrote me a part, it was confining. There are very few people who know how to write for vibraphone. So that's when I started doing more producing and writing jingles, making some bucks. I figured if you're going to spend a whole day in the studio and break your ass and make two or three hundred dollars, you can make two or three thousand producing the same thing with less effort, more fun and more of a musical challenge.

Primack: Do studio players ever get bored?

Mainieri: A certain apathy exists in the studio. You don't know what you're doing after a while. Going from one date to another can make you crazy. I think it makes a lot of guys crazy in the studio. It almost drives the music out of them. They lose their identity as a player. It can do that to you because you have to imitate yourself. If you're good, they want the last thing you've played.

A couple of weeks ago, I went to hear Steve Khan. The band was Don Grolnick, Steve Gadd, Will Lee and Khan. Now Steve Gadd took a solo and someone, a bigname artist I'm not going to mention, told a friend of mine, "Hey, I didn't know Steve Gadd could play that good." Here's a guy who's been using Steve on his albums for three years and this is the first time he'd really heard Steve play. It's amazing because he wants Steve to play the shit he heard him play on somebody else's album. You wind up imitating yourself.

Primack: How did you keep it together in your studio days?

Mainieri: The thing that kept my music, my inner music, alive was this rehearsal band that I organized in the late '60s, White Elephant. It was an oasis for all the studio musicians. After playing all the bullshit during the day, they'd come to places I'd find and play charts I'd written, things with long vamps to stretch out. Guys like George Young and Frank Vicari and Michael Brecker and Randy Brecker and Ronnie Cuber and Jon Faddis and Steve Gadd, all these cats would come and we'd play for hours and hours, all night long. We did a double album. The record company, Just Sunshine, went out of business right after the album came out. We did some touring but it was just too cumbersome. All these great players, amazing players and no record company behind us, no manager, nothing. It was just out of the joy of playing together. Guys were paying for their own airfare to get to gigs.

Primack: Where did the band's breakup leave you?

Mainieri: It was a time for me just to reflect on what went down. I was kind of blown away by this whole thing. I moved from the farm I had to Woodstock and slowly started phasing out of the jingle scene. During this period, I had been developing the electric vibe. I got interested in electronics through the Satyrs. Jeremy was hooking up his flute electrically, playing through Echoplexes. I discovered at that time that the vibes had acoustical problems, you couldn't hear them. For me to play at the level I wanted, to play with these kind of musicians, you couldn't be heard.

So I got involved in how to amplify the vibes. I kind of pioneered the thing with Deagan. Our first attempt was to put microphones in each resonator. I used that on an album I did called *Journey Through An Electric Tube*. You can't buy it now, although you might find it at an A&P for 69¢. But that was the first time I think anybody used fuzztones and wah wahs on the vibes. But the problem was that because it had a regular microphone in each resonator, not only would it project the sound of the vibes, but it would project the sound of all the other instruments around me. So out of my amp came the guitar and bass players. It really didn't work that well but it did serve a purpose, it did amplify the vibes a little so I could kind of be heard. I got into learning about other pickups, magnetic pickups, we tried everything. In the past couple of months, Deagan's come up with an electric vibe that's really working. I used it on my last tour, but it's not in production yet.

Primack: What is the Synthivibe?

Mainieri: It's a vibe synthesizer. I developed it with the help of Jeff Friedman who works for EMSA. They make synthesizers. Instead of a keyboard, there are copper bars. It's not acoustic. I can play with my fingers because what triggers the note is the static electricity from my body. I had mallets built for me that conduct the electricity from my body also, so I can play either with mallets or my fingers. I used it on the new album on a track called *Magic Carpet*. You can get some nice rhythmic shit happening that you can't do on an ordinary synthesizer. Right now it's monophonic, you can only play one note at a time. But I got a guy working to make it polyphonic and now that they have my electric vibes, they'll also be polyphonic. In other words, I can play amplified and also hit a button and the vibes will produce a synthesized sound.

Primack: Why aren't vibe players more visible on the contemporary scene?

Mainieri: For one, the instrument is expensive. It's hard for a parent to deal with having to come up with fifteen hundred dollars because his kid shows an interest in an instrument that he might want to give up six months from now. As for the amplification problem, if Milt Jackson or Gary Burton were interested in doing something about that, we would have had electric vibes years ago. Especially Burton . . . but Gary has geared his music to the acoustic levels of his instrument. I hear my shit differently.

I want to do different kinds of things with the vibes. I want to synthesize the entire instrument. I'd like to play at the level Mahavishnu played at times. I think it's been a problem of acoustics because the instrument is a dynamite instrument. Visually, it's fantastic. And the sound is intriguing. So why isn't it around more? It has all the physical thing, a magic, a certain charm, and the sound when you can hear it. I'm curious why it isn't happening more.

Primack: Has the approach to the instrument changed at all over the years?

Mainieri: I'd like to hear vibe players, especially young players, playing from a different point of view. Most of the young players I hear come from the Burton school and they are so indoctrinated by his sound that they sound like carbon copies of Gary. Their mallet technique is the same as his. I get calls from people asking for help, not that they need a lot of help because Gary's a marvelous player. They just need another point of view and they've heard through the grapevine that I play differently.

I first studied with a teacher who taught me this strange kind of technique I have. It's a marimba technique. I hold the mallet between my pinkie and my ring fingers, as opposed to the conventional technique that almost every vibe player uses where they hold one mallet between the thumb and forefinger. I don't feel that the Burton technique, the conventional method, is conducive to certain kinds of playing. Holding the mallets that way can hamper your playing in certain areas—playing rhythmically, for one. In the Burton technique, I miss that heavy swinging, that danceability and feel. I think the younger players should get more into the rhythmic point of view. Listen to Milt. Bobby Hutcherson. I'd like to hear something new, a new approach.

Primack: Thus far, you've been lucky enough to work in a variety of contexts.

Mainieri: You mention the word luck, which I don't believe in. I believe that you create your own personal reality. I don't care what kind of situation you come from. I think you really choose your situation. If you really imagine it strongly, if you really focus on what you want to do, if you imagine yourself as a player and go for it, it will happen. It's like really being spontaneous, allowing it to happen but really believing in it.

For me, there were so many traps I could have fallen into. But I saw the pitfalls of playing the same tunes over and over, in the same clubs with bad pianos with club owners who don't pay you. It wasn't important for me to get a good writeup in **down beat** because I was purist. That doesn't pay bills, that doesn't care for my other needs. To me, a lot of musicians really hold themselves back. They're not willing to take on other responsibilities, such as business. As soon as you walk in a club you say, "I'm for sale. I play, you pay." You're in business and you have to deal with that and how you deal with that affects your career and where you're going and how you go and what style you want to create for yourself. So there's a choice. There's always a choice. Every instant. So it's not luck, it's choice!

Primack: When did you first start getting your business chops together?

Mainieri: With Buddy. I was more than a sideman with him, so I witnessed the money exchange between Buddy and his managers, the business thing. I learned about publishing through him. He wound up publishing all my tunes. I learned the hard way. I guess I was very naive in the beginning. I knew nothing

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"I want to do different kinds of things with the vibes. I want to synthesize the entire instrument. I'd like to play at the level Mahavishnu played at times. I think it's been a problem of acoustics because the instrument is a dynamite instrument. Visually, it's fantastic. And the sound is intriguing. So why isn't it around more?"

CHICO HAMILTON

Pulsation Personified

BY HERB NOLAN

HERB NOLAN

"See, I have nothing to prove musically anymore, other than to constantly strive to play well. But young musicians can learn control from me—by controlling your energies you can control your sound."

There's a scene in *Jazz On A Summer's Day*, Phillip Halsman's 20-year-old classic about the Newport Jazz Festival, where the camera fixes, unmoving on Chico Hamilton as he begins a drum solo. It's mallets on tom-toms as first the sound is barely audible. It lingers just below a hush; you want to lean into it, get closer to the screen. Then it begins to build with a hypnotic intensity, heightened by that rigid, unwavering camera shot confronting the drummer point blank as if to say it's all you—not us—it's all your speed. Blurred hands and weaving melodic pulse shooting straight to the folks in their theater seats. There was a feeling that everyone was holding his breath, transfixed by that image until the solo peaked, finished and the camera moved on to something else, leaving those electrifying moments for the mind's memory banks.

Ever after two decades it is a scene that won't fade, for it compresses into a few minutes the reality of a percussionist and the drums, basic and direct—sophisticated in jazz, but still the primal communicator.

Hamilton has covered some distance since his unique band that combined cello, flute and guitar played that festival. But despite the distance, in many ways he remains what he always has been, a musically astute, melodic drummer, a precise swinging timekeeper with a shrewd eye for young new talent. The musicians who have come through Hamilton's bands are impressive: Paul Horn, Buddy Collette, Ron Carter, Eric Dolphy, Charles Lloyd, Jim Hall, Gabor Szabo, Howard Roberts, Larry Coryell, Arnie Lawrence, Steve Turre, Alex Foster, Arthur Blythe. "Some dynamite cats," says the drummer easily with the Cheshire Cat's lingering smile.

There's one catch. The line from then until now is fragmented. Chico Hamilton stopped leading bands on a regular basis in 1966 (a lousy period for jazz, anyway) when he kissed California goodbye, went to New York City and moved into the jingle business. He'd already been successful in film, scoring with *The Sweet Smell Of Success* and Roman Polanski's classic *Repulsion*.

Doing commercials was lucrative and financially successful for Hamilton. And Chico Hamilton Productions is still going strong, but the drummer says he's not hustling the business as much as he used to. If, like Hamilton, you have been in bands or leading bands most of your life, the compulsion to get back out there keeps pushing.

A little more than four years ago, Hamilton hit the road with a new band that included Arnie Lawrence and Alex Foster. "I want my identity back," he'd said then. "It's just that simple. I feel like I have a lot of playing years left in me. Besides, jazz could use some of the old pros who, if nothing else, can give guidance to young players; these young guys are the only thing that will perpetuate jazz. Hey, you know," he said in his best "everything's cool" voice, "jazz has been good to me and I want to give something back to it."

Today at 57, financially secure and as musically aware as ever, Hamilton is enthused about the future. "I'm playing again, man, this is what I want to do. I mean I'm back on the scene—*strong!* Hey, this is my stick, I am a player. I've been blessed in that there isn't a week or a month that goes by that my phone doesn't ring and some young dude wants to be in my band; they need things like my scene because there aren't that many places—not too many bands—where young musicians can get a chance to play the way they want to play. There's a hell of a lot of other kinds of bands where they can get locked into just playing a part. But my thing is pretty loose, a guy has a chance to develop." Hamilton chuckled. "I'm a timekeeper."

Chico Hamilton, "the time keeper," came up in the '40s, playing in West Coast bands of all sorts as well as with Lionel Hampton and as Lena Horne's long-time accompanist.

During the early '40s, Hamilton credits himself with being the first drummer to play drums with no bottom head. "Young musicians don't know it—they could probably care less—but I was the first to use just one head. First, it was during the war and drum heads—calf heads—were hard to get and also it just made sense and I liked the sound."

In the early '50s he was the drummer in the original Gerry Mulligan quartet. Around 1956, Hamilton put together the unique cello, flute, guitar unit and created a sound that he would be identified with for a long time, one that would spawn the term chamber jazz.

"The use of a multiple horn man (Paul Horn), a cello (Fred Katz) and guitar was different at the time," he recalled. "But if anything was unusual it was the sound of the guitar, because as far as orchestras are concerned, the cello is one of the oldest instruments known. What was important was getting the right combination of instruments, but even more important was getting the right combination of players.

"Fred Katz was an exceptional cellist, but besides that his roots were jazz; he was a jazz genius and he understood its feeling and rhythmic structure. It is still something different today to be an excellent cellist and still be fully entrenched in jazz.

"You know, it's very common today to see groups with a saxophone, guitar and drums, but just for the record, I was the first dude to put that instrumentation together—just eliminate the cello. If you remember, the few guitar players that worked in those days were in piano trios like the Nat King Cole trio.

"The trumpet and saxophone sound—I always felt like, hey, that's been done and there is nothing to improve on," Hamilton said about his instrumentation. "When Bird and Dizzy did it, that was it, man, that was the sum total of that sound and that emotion. I realize that there were other saxophone and trumpet players that could have an equally groovy thing going, but it's the *sound* that I am talking about. What more of a combination are you going to have than Miles and Trane?

"People will ask what have I got against piano players?" he added, addressing himself to the fact that he's never used a piano in his groups. "It's just that all the pianists I'd like to play with have their own groups. So that just eliminated my ever having to bother with a piano.

"My music has grown out of the necessity, if nothing else, of having to do my own thing. I

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RECORD REVIEWS

★★★★★ EXCELLENT / ★★★★ VERY GOOD / ★★★ GOOD / ★★ FAIR / ★ POOR

ANTHONY BRAXTON

THE COMPLETE BRAXTON 1971—Arista-Freedom AF 1902: *eight pieces titled with Braxton's unreproduceable schematics.*

Personnel: Braxton, soprano sax, alto sax, clarinet, contrabass clarinet, flute; Chick Corea, piano (tracks 1 and 7); Kenny Wheeler, trumpet, fluegelhorn (tracks 2, 3, 5); Dave Holland, bass, cello (tracks 2, 3, 5); Barry Altschul, drums, percussion, bells (tracks 2, 3, 5); Geoffrey Adams, James Anderson, Michael Barnes, John Fletcher, E flat tuba (track 6); Paul Lawrence, C tuba (track 6).

★ ★ ★ ★ ★

The late '60s and early '70s were for Anthony Braxton a time of remarkable musical maturation. These years in Europe presented more opportunities for experimentation than he would know in America until the mid-1970s. During this time, Braxton proved himself to be a prolific composer.

1971 was a transition year for Anthony, who was then a member of the Circle quartet. While this LP does not include any performances with Circle as a band, it does feature each group member individually and also includes the Braxton quartet as it evolved after the breakup of Circle.

The two Corea/Braxton duets, both improvisational, reveal an amazing exchange of musical ideas. Side one, cut one shows a generally more melodic Corea bandying themes and riffs with Braxton on soprano sax. The duet on side four begins as a slow dirge-like ballad with Corea chording behind Braxton's soprano. It builds to a climactic conclusion with Corea first reaching inside the piano to strum the strings, then a furious exchange between the two artists, and finally a return to the slow opening theme. It is an outstanding example of superior musicianship.

Three tunes feature a quartet comprised of Braxton, Altschul, Holland and Wheeler. The choice of musicians in this quartet is excellent. Altschul and Holland had by 1971 played together for several years in Chick Corea's trio. With the freedom allowed in these particular compositions, this familiarity is especially beneficial. Kenny Wheeler is a perfect choice to round out the quartet because of his ability to follow Braxton in whatever direction the composer wishes to lead. Of the quartet pieces, side three, cut one is the most conventional (walking bass, theme-solos-theme format). With Holland and Altschul providing a swinging foundation, the horns are free to stretch out on the solos.

The most stylistically innovative quartet composition is on side one. With Braxton armed with his usual arsenal (flute, contrabass clarinet, clarinet, alto sax), Holland helps set a mood with a slow bowed bass bottom augmented by Altschul's barrage of percussion instruments. The piece is long and employs extended silences and open spaces as a compositional tool. Although it features a quartet, the piece is actually structured as a variety of solos, duets and trios. Especially effective duets feature Altschul with Braxton on contrabass clarinet and with Holland's bowed bass solo.

Other compositions feature a solo piece for contrabass clarinet; a composition for five tubas; and a tune featuring Braxton on four soprano saxes. Each transcends the novelty of its instrumentation to produce a valid musical statement. The sound is innovative and exciting. It is uniquely Braxton.

Since his return to the United States, Anthony Braxton has continued composing and performing to a much more appreciative audience. It seems a pity however that *The Complete Braxton 1971*, which has long been available as an import, has taken seven years to be released in America. —*less*

STAN GETZ

STAN GETZ GOLD—Inner City IC 1040: *Morning Star; Lady Sings The Blues; Cancao Do Sol; Lush Life; Stan's Blues; Infant Eyes; Lester Left Town; Eiderdown; Blues For Dorte.*

Personnel: Getz, tenor sax; Joanne Brackeen, acoustic, electric piano; Niels-Henning Orsted Pedersen, acoustic bass; Billy Hart, drums.

★ ★ ★ ★ ★

What makes the Getz approach work? To a large extent, it's a combination of classical and romantic virtues hitched to a highly developed dramatic sensibility.

As a classicist, Getz bases his music in the traditional aesthetic values of balance, shape and proportion. There is a strong architectonic dimension at work.

As a romanticist, Getz *sings* with heart on sleeve. His lyrical sound, with overtones of vulnerability, reveals an ardent searcher in pursuit of truth and beauty. The quest is given heroic stature by Getz's herculean stamina and nimble maneuverings.

As a dramatist, Getz plots his solos along broad upswept trajectories. In each outing, gradually intensifying choruses build to a swirling climax. At the summit, accumulated tensions burst in a flood of cathartic waves.

Stan Getz Gold is a perfect distillation of the Getz approach. A two-disc set recorded last winter in Denmark, the album commemorates Getz's fiftieth birthday and his return to Copenhagen's Jazzhaus Montmartre, the legendary club he helped found in the late '50s.

In addition to presenting his unique attributes as a player, the album also points up Getz's extraordinary powers as a leader. His ability to consistently come up with outstanding supporting players is again demonstrated. The precise teamwork of Brackeen, Pedersen and Hart exemplifies esprit, vigor and taste. His choice of material is also impeccable. Equally impressive is Getz's ability to shape each performance's overall design. The balance between ensemble and solo passages is just right.

Highlights include the lovely Getz-Brackeen intro to *Lush Life*, Getz's straight-ahead swinging on *Stan's Blues*, Brackeen's sparkling right hand happenings in *Lady Sings The Blues*, Pedersen's warm reflections on *Morning Star* and Hart's smart trade-offs with Getz in *Lester Left Town*.

The unique occasions surrounding the sessions obviously had an effect. There is a special joy, a celebration of the rite of improvised music. This makes *Stan Getz Gold* a landmark in the career of one of today's most brilliant masters. Listen! —*berg*

BILL EVANS

ALONE (AGAIN)—Fantasy F-9542: *The Touch Of Your Lips; In Your Own Sweet Way; Make Someone Happy; What Kind Of Fool Am I; People.*

Personnel: Evans, piano.

★ ★ ★

Alone (Again) is Bill Evans' first solo album in several years, and it reveals much about how his artistry and perspective have evolved in the last decade. He has long possessed one of the most expansive and resourceful keyboard techniques in all of jazz, and a near-awesome capacity for reflective monographs. It's something in his touch, quite literally, that is so affecting: the way his fingers meet and press on the ivory, like fingers meeting flesh in a sensitive inquiry. Although Evans' early work with Miles Davis and his own pace-setting trios acquired him a critical reputation as an "intellectual" musician, there's always been something deeply intuitive about his temperament, and something revelatory about his art. He plays like a man caught up in perpetual epiphany, almost a conduit for forces and emotions that pure intellect would be helpless to transcribe.

But to sustain such an acute level of sensibility over a generation of performing and recording is an extraordinary task, and Evans—always a meticulous structuralist—has grown more interested of late in the complexities of edifice than in the laurels of introspection. *Alone (Again)* is notable as a collection of exercises in texture, symmetry and momentum, but it's wholly devoid of the ethereality and solicitude that exalted *Peace Piece* and *Never Let Me Go* to definitive pinnacles of solo improvisation. Here *The Touch Of Your Lips* opens with a lyrical, sparse phrase, then flowers into an exhaustive display of contrary motions, with the right hand playing in bluesy ragtime syncopation over the left hand's modal framework. It's a deft juxtaposition of the whimsical and the wistful, and it flows with a propulsive continuity. In *Make Someone Happy* and *In Your Own Sweet Way*, Evans weaves complex and dense arpeggios around the melodic line, so that the theme and its attendant motifs are revealed in passing shadows and allusions. The result is as effusive and skillful as some of Tatum's most ambitious pursuits, although less vividly melodic in effect.

But it's in the album's longest exercise, a 13-minute reading of *People* (you know—"people who need people") that Evans' sensibility most resoundingly fails him. He states the cloyingly simple theme over and over and all too faithfully, altering only an occasional chord configuration or dynamic shading while an incessant stream of ostinatos ripple underneath. The piece never really unfolds or congeals, never creates either a compelling fabric

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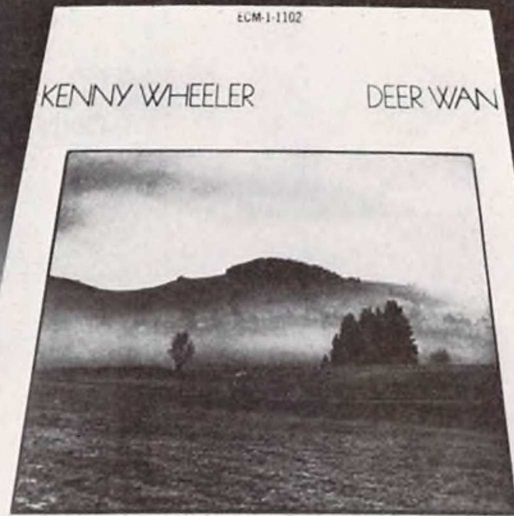
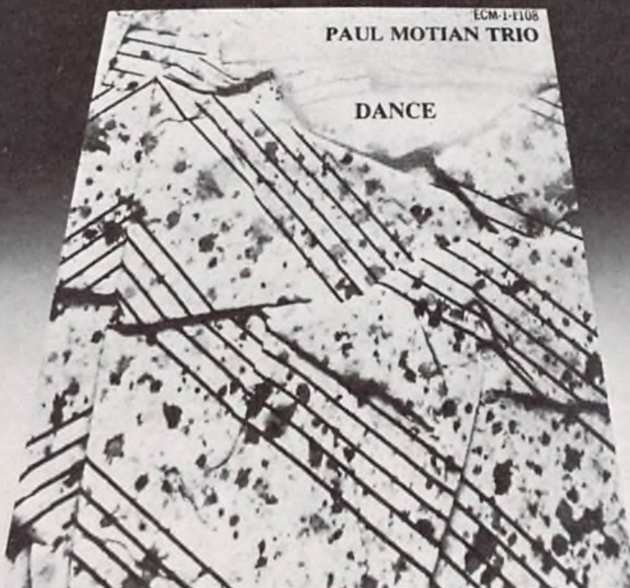
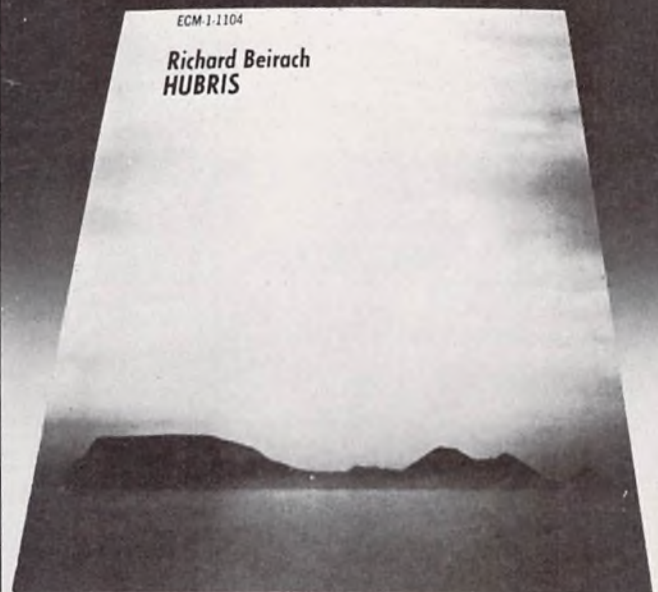


KENNY WHEELER / DEER WAN: Wheeler's new album takes the talents of Jan Garbarek, John Abercrombie, Dave Holland, Jack DeJohnette, and Ralph Towner and creates 4 stunning compositions that will dazzle even the most sophisticated listener.



PAUL MOTIAN TRIO / DANCE: Paul Motian, formerly associated with Keith Jarrett, has combined his own unique talents with those of bassist Dave Izenzon and saxophonist Charles Brackeen to create an extraordinary set of compositions.



RICHARD BEIRACH / HUBRIS: Downbeat said, "In the realm of acoustic piano, Beirach has now developed to the point where he deserves to be placed with Evans, Tyner, Corea and Jarrett." Now, on his first solo album, Beirach shows that he's in a class of his own.

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or mood. It just persists.

Nevertheless, Bill Evans is still one of the most magnetic pianists around, if for no other reason than to see how he resolves his architectural proclivities with his meditative disposition. In the meantime, *Alone (Again)* is impressive for its dexterous constructions. But like the best devices of artifice, it reveals little about the burden—or secret joy—of its maker. —*gilmore*

SONNY ROLLINS

EASY LIVING—Milestone M-9080: *Isn't She Lovely; Down The Line; My One And Only Love; Arroz Con Pollo; Easy Living; Hear What I'm Saying.*

Personnel: Rollins, soprano and tenor saxes; George Duke, keyboards; Charles Icarus Johnson, guitar; Paul Jackson, electric bass; Tony Williams, drums; Byron Miller, bass (track 1); Bill Summers, congas (track 5).

★ ★ ★ ½

Sonny Rollins' *metier* seems to be to interpret current jazz styles. He has built a career on his ability to make each new style his own. Here he seems as comfortable with Stevie Wonder's *Isn't She Lovely* as he once did with *Oleo* or *Alfie*. Rollins' present approach is more playful and less intense than past ones. He plays fewer notes now, but they still speak. Most significant, his musical language has become more expressive. On this album, his tone runs the gamut from gritty to pretty. His inflections tell of both the lounge and the loft. Part of the heightened expression in Rollins' playing is due to his newly acquired soprano saxophone, which he uses on two cuts. He sounds as natural on it as Sidney Bechet. Altogether, Rollins projects a strong individual voice, even when the living is easy.

Unfortunately, with the exception of the ever-resourceful Tony Williams, none of the sidemen here has Rollins' flair. The bass lines are boring and predictable. The guitar solos sound halting and stuttering next to Rollins' eloquence. It is interesting to hear George Duke away from all the wizardry of contemporary keyboards. He plays with competence but without excitement. His solos are clear but perfunctory.

Gratefully, there are no horns or strings in the background. But the guitar is so undermixed that it is barely audible. Even during Johnson's solos, the guitar has been mixed way down, although it was obviously recorded at a high volume. The arrangements are pretty straightforward. They include a good sax-drums duet in *Down The Line*, an exquisite rendering on soprano sax of *My One And Only Love* and a fine free-form solo intro to *Easy Living* from Rollins.

Easy Living is easy listening, but Rollins gives it his own personality, and this gives the music a richness and color it would otherwise lack. —*clark*

JAY McSHANN

THE LAST OF THE BLUE DEVILS—Atlantic SD 8800: *Confessin' The Blues; 'Tain't Nobody's Bizness If I Do; Hootie Blues; Blue Devil Jump; My Chile; Jumpin' At The Woodside; Just For You; Hot Biscuits; 'Fore Day Rider; Kansas City.*

Personnel: McShann, piano, vocals; Buddy Tate, Paul Quinichette, tenor saxes; Joe Newman, trumpet; John Scofield, electric guitar; Milt Hinton, acoustic bass; Jackie Williams, drums.

★ ★ ★ ★

For too long, Jay McShann was a footnote in the history of bop. (He was the Kansas City pianist-bandleader who brought Charlie Parker to New York back in 1942.) Fortunately, that footnote has recently expanded due to a string of successful European tours, and several outstanding stints at Michael's Pub in New York. With the release of *The Last Of The Blue Devils*, it looks as if McShann will finally have a chance to bask in the national-international spotlight.

Now in his mid-60s, McShann has been paying dues for decades. His one previous shot at the big time was with the band featuring Parker. That went awry, however, because Decca wanted McShann to focus on blues instead of swing. When he was drafted in 1944, the band folded. Following his discharge, McShann settled in Los Angeles where he and Art Tatum became close friends. Then, in the late 1950s, Jay returned to Kansas City. Since that time, Kansas City has been McShann's base of operations.

Today, McShann works with small groups which provide ample space for his earthy singing and impeccable pianistics. As a vocalist, his worldly wisdom is often filtered through a closed-mouth. In spite of a garbled word or two, his veiled lyrics create an engaging ambiguity that invites participation. As a pianist, McShann inflects his midwestern blues with rhythmic finesse and technical polish.

For this album, McShann is joined by veteran hornmen Joe Newman, Buddy Tate and Paul Quinichette. In the rhythm section are strongmen Milt Hinton and Jackie Williams. Also on board is young guitar flash John Scofield. It's a compatible group that solos, riffs and backs with vigor and taste. The end result is music that simmers, bubbles and boils.

Among the highpoints are Jay's sage declaration, *'Taint Nobody's Bizness If I Do*, the pianist's crisp inventive lines for *Blue Devil Jump*, Tate's robust tenoring on *Confessin' The Blues*, Newman's muted trumpet tricks while *Jumpin' At The Woodside* and Scofield's swinging string work on *Hootie Blues*. The tour de force, however, is McShann's solo piano performance of the sensitive *Just For You*.

In addition to this fine album, McShann's reputation should be further strengthened by his prominent role in a soon-to-be-released documentary film about the Kansas City jazz scene, also called *The Last Of The Blue Devils*. —*berg*

DAVE GRUSIN

ONE OF A KIND—Polydor 1 6118: *Montage; Playera; Modaji; The Heart Is A Lonely Hunter; Catavento.*

Personnel: Grusin, Fender Rhodes, acoustic piano, mini-Moog, Oberheim-polyphonic synthesizer, percussion; Grover Washington, soprano sax (tracks 2 and 3); Steve Gadd, drums; Ralph MacDonald, percussion; Ron Carter, bass (track 4); Francisco Cento, electric bass; Anthony Jackson, electric bass (track 1); Dave Valentin, flute (tracks 1 and 5); Larry Rosen, triangle (track 1); Don Elliott, mellophone, background vocals (track 3); Paul Gershman, Noel Pointer, Regis Iandiorio, Lewis Eley, Seymour Barab, Marvin Morgenstern, Ralph Oxman, Raymond Kunicki, Max Hollander, Peter Dimitriades, Theodore Israel, Richard Maximoff, Paul Winter, David Davis, strings.

★ ★ ½

As a conductor, arranger, composer and producer, Grusin may be as unique a voice in Hollywood (just like Quincy Jones testifies in his back cover note). But on his first album as a featured player, Dave sounds indistinguishable from a dozen other guys. His hands are undeniably adapt at mixing the many knobs at his command (or are those real strings on *Heart*, described as a duet?). But when Grusin gives himself blowing space he gets either semi-classically florid or goes for a simple ef-

fect that must seem profound amid the overly ornate charts. Having more faith in his orchestration than his improvisation, Grusin is unlike most jazz keyboard players. He's a popman, not a jazzman.

The precision of his arrangements also allows little freedom to the jazz elements. His charming melody *Modaji* is played by Grover with pauses for the strings to swell; Carter's solo to Washington's obbligato on the Latin standard *Playera* barely survives the Panavision score surging about it. Most of the music here suggests widescreen or TV-set accompaniment. *Montage*, with many changes that add up to little, could with judicious editing supply the backdrop for an entire made-for-TV film.

Catavento, composed by Milton Nascimento, is more in the standard jazz combo format: light and tasty, it's a nice appetizer but no after-dinner cigar in an album of little lasting interest or substance. The percussionists deserve credit for bringing what pepper there is to a session nearly void of spontaneity.

Perhaps the best way to prove that Grusin is really one of a kind would be to mount a tour—one that features him solo and in an acoustic piano duet with Bob James. —*mandel*

SEA LEVEL

CATS ON THE COAST—Capricorn CPN 0198: *That's Your Secret; It Hurts To Want It So Bad; Storm Warning; Had To Fall; Midnight Pass; Every Little Thing; Cats On The Coast; Song For Amy.*

Personnel: Randall Bramblett, acoustic piano, organ, soprano and alto sax, percussion, lead and background vocals; Davis Causey, electric guitar and background vocals; Jai Johanny Johanson, congas; Chuck Leavell, organ, percussion, electric and acoustic piano, synthesizer, Clavinet, lead and background vocals; Jimmy Nalls, electric and acoustic guitars, background vocals; George Weaver, drums; Lamar Williams, electric bass; Harrison Calloway, trumpet; Ronnie Eades, baritone sax; Harvey Thompson, sax; Dennis Good, trombone; Sidney Sharp, William Kurasch, Richard Dickles, Jesse Ehrlich, strings (track 8 only).

* * * *

With the addition of session guitarist Davis Causey and multi-instrumentalist Randall Bramblett, Sea Level has solved many of its formative problems. In the past, the original guitar-piano-bass-drums setup allowed for a paucity of individual musical opportunities, both in the improvisatory and the fill realm. Henceforth, the original recording suffered from periodic skeletal defects.

Here, however, the new blood quickly asserts that Bramblett, perhaps as fine a soprano sax player as can be found in the rock idiom, sounds like Jan Garbarek as he essays the eerie introductory notes of both *Midnight Pass* and *Cats On The Coast*. He simply does not blow for blowing's sake; each note is carefully plotted and measured, yet tendered with the same free spirit that has always marked Randall's playing.

Davis Causey is a perfect complement to Jimmy Nalls, the other guitarist. What Nalls offers in emotive intensity and rhythmic propulsion, Causey sports in rich, tuneful texturings. His ride on *Storm Warning* bears this out.

Chuck Leavell, an exceptionally dexterous keyboard player, has also improved. Ranging from the Weather Reportisms of *Midnight Pass* to the chamber-like *Song For Amy*, Chuck is the epitome of both range and taste. He's even improving as a vocalist; his bouncy lead on the lovingly raunchy *It Hurts To Want It So Bad* reveals an underrated singer capable of rocking out. Bramblett, long known for his vocal abilities, opens up too.

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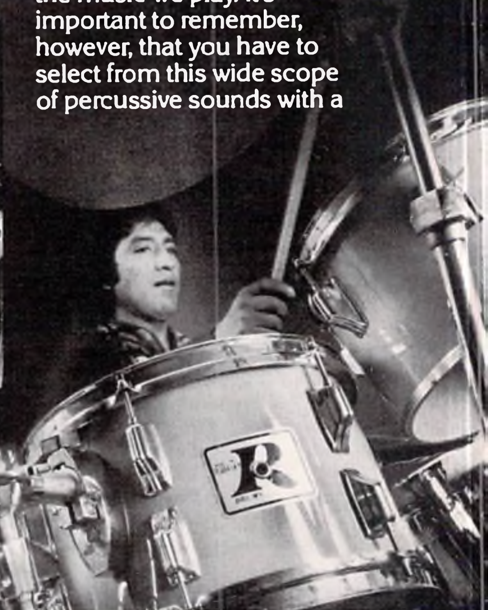

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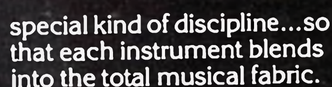

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George Weaver is the third new member of Sea Level. A former drummer for such soul-sters as Tyrone Davis and Otis Redding, George, with a bit more work in this hybrid fusion idiom, will develop the rhythmic colorations to become part of the beat, not just play on top of it. He's an adaptable trapper who, on his first adventure into impro-rock, already shows considerable potential. *—shaw*

VARIOUS ARTISTS

THE BOP SESSION—Sonet SNTF 692: *Blue 'n Boogie; Confirmation; Groovin' High; Lover Man; All The Things You Are; Lady Bird.*

Personnel: Dizzy Gillespie, trumpet; Sonny Stitt, alto and tenor sax; Hank Jones (tracks 2, 3, 4, 6), John Lewis (tracks 1, 5), piano; Percy Heath, bass; Max Roach, drums.

★ ★ ★ ★ ½

There are no real surprises here—a familiar bebop repertoire revisited by old friends. Few surprises, but then few disappointments too. If the passion and heat of something new is missing, there is in its place the assurance and confidence of something mature.

Stitt is in his native element. If his solo on *Blue 'n Boogie* is getting to sound like something of a set routine (compare this one to *Giants Of Jazz*, Atlantic SD 2-905, or *Newport In New York*, Cobblestone 9026), it is at least a very good routine with its ability to inflame intact.

Gillespie roams across a broad musical field, ranging from funk to Latin these days. So it's always comforting to find him still the master of the music he helped create. Even though his articulation may be slightly less focused than in days past, he is certainly a long way from the point where he has to start pulling in his wings.

Hank Jones is an appropriate choice on piano. But it's especially rewarding to sample John Lewis in his first bop front line since the pre-MJQ days. His notes dot a chorus like stars in the night sky. He is Count Basie's counterpart this side of the bop revolution. Heath and Roach make the motor purr like an aristocratic old Rolls Royce. Max's breaks on *All The Things* are pure musicianship. *— mcdonough*

DOUG RILEY

DREAMS—PM Records PMR-007: *In My Life; Chunga's Revenge; Earth; Blue Dream; Dreams.*

Personnel: Riley, acoustic and electric pianos; Michael Stuart, tenor and soprano saxes; Don Thompson, acoustic bass; Claude Ranger, drums.

★ ★ ★ ★

Coda magazine has been the one consistent and solid source of news about the Canadian jazz scene. Now, *Coda's* words are being supplemented by the actual sounds of Canadian jazz, thanks to Gene Perla's PM Records. Of the new wave of young Canadians presented by Perla, none is more impressive than keyboardist Doug Riley.

Born in Toronto on April 12, 1945, Riley started piano lessons at three. At 13 he commenced studies with classical pianist Paul de Marky, Oscar Peterson's teacher. He then graduated from the Royal Conservatory Of Music with a degree in 12-tone composition. Today, Riley is an active studio musician and composer of scores for films, ballets and commercials. He is also an excellent jazz pianist.

Riley's playing reflects the varied influences of Waller, Tatum, Powell, Evans, Hancock and Corea. His improvisations are emotionally moving, structurally complex and technically sophisticated. Riley's format for the group balances taut ensembles and open-ended improvisations.

Riley's *In My Life* opens with a flowing line strung over a brisk bossa, goes to a funky rock groove, and concludes with a slightly altered restatement of the opening. Here the main energy derives from the pianist's flights between ethereality and earthiness. The brief glance at Zappa's *Chunga's Revenge* is a window on Ranger's exuberant drumming. Riley's *Earth* features an angular figure doubled by piano and soprano which returns to separate charged solos by soprano, electric piano and drums. *Blue Dream* provides Riley a solo turn on acoustic piano and a dip into the bags of Waller, Tatum and gospel blues.

The second side is given over to Don Thompson's *Dreams*. Actually the collective dream of all four players, the free-floating form possesses a bell-shaped structure based on gradually ascending and descending arcs of energy. At its peak, Stuart's Trane-influenced tenor swirls with Riley's Taylor-inflected flurries. The sound storm is preceded by Riley's meditative explorations and followed by Thompson's thoughtful reflections. After the bassist, there is a brief collective surge. In sum, the success of their voyage through the perilous waters of extended spontaneous composition is one more indication of the depth of their musicianship. *—berg*

BOB JAMES

HEADS—Columbia JC 34896: *Heads; We're All Alone; I'm In You; You Are So Beautiful; One Loving Night.*

Personnel: James, electric and acoustic piano, synthesizer, harpsichord; Richard Tee, keyboards; Andy Newmark, Alan Schwartzberg, Steve Gadd, drums; Ralph MacDonald, percussion; Gary King, Will Lee, Alphonso Johnson, bass; Eric Gale, Steve Khan, Jeff Layton, Jeff Mironov, guitars; Mike Mainieri, vibes; Gloria Agostini, harp; David Nadien, Paul Gershman, John Pintaville, Max Ellen, Max Raimondi, Max Pollikoff, Harry Kohon, Diana Halprin, Harry Cykman, Marvin Morgenstern, Barry Finclair, violins; Al Brown, Manny Vardi, Lamar Alsop, violas; Charles McCracken, Alan Shulman, Jonathan Abramowitz, strings; Randy Brecker, Marvin Stamm, Jon Faddis, John Frosk, Lew Soloff, trumpets; Peter Gordon, Jim Buffington, Brooks Tillotson, french horns; David Taylor, Wayne Andre, Tom Mitchell, trombones; Phil Bodner, bass clarinet, alto flute, oboe, alto sax; Mike Brecker, tenor and soprano sax; Gerry Niewood, alto sax, tenor sax, alto flute; George Marge, english horn, flute, baritone sax, oboe, sopranino recorder; Eddie Daniels, tenor sax, clarinet, flute; David Sanborn, alto sax.

★ ★

The large roster on this date must have kept the accounting department of the New York City Musician's Union busy for days on end. Indeed, the effect is not unlike a Hollywood extravaganza: mobs of extras, done for a grandiose impression.

The material chosen here is really not that lacklustre. Purists may wince at bubble gum's own Pete Frampton having a composition on a "jazz" record, but transmitted over a section of brass and strings, *I'm In You* sounds like a perfect marching band song; there's no denying the moving chorus and melody line, of a structure amenable to counterpoint embellishment. The horn army here has a certain charm; it comes off.

Not so the other ditties, however. Boz Scaggs' *We're All Alone*, rendered evocatively by the composer on his *Silk Degrees* LP, is, believe it or not, underproduced here. Snippets of funk are James' answer to Boz's building lines. If ever there was a chance for the AFM army to contribute something peaceful and constructive, this was the opportunity.

Other material is similarly dispensable. Despite a blue-noted Grover Washington ride on *You Are So Beautiful*, the stagnating, dull lack of melodic profile in the original composition proves too much of an obstacle. At the same time, James' two pieces, *Heads* and *Night Crawler*, both get the patented treatment—funk bass over tiresome keyboard vamps. Yawn. —*shaw*

BLUE MITCHELL

AFRICAN VIOLET—ABC AS9328: *Mississippi Jump; Ojos De Rojo; Sand Castles; African Violet; As; Square Business; Forget.*

Personnel: Mitchell, trumpet, fluegelhorn; Sonny Burke, electric piano, acoustic piano; Lee Ritenour, electric guitar, acoustic guitar; Scott Edwards, bass, electric bass (tracks 1, 2, 3, 4, 6); James Gadson, drums (tracks 1, 2, 3, 4, 6); Herman Riley, tenor sax (tracks 1 and 4); Harold Land, tenor sax (tracks 2, 3, 5, 6, 7); Paulinho da Costa, conga drums (tracks 1, 2, 4, 6); Eddie 'Bongo' Brown, conga drums, percussion (tracks 3, 5, 7); McKinley Jackson, synthesizer (tracks 2, 4, 7); Michael Boddicker, synthesizer (tracks 3, 5, 6); Chuck Domanico, electric bass, acoustic bass (tracks 5 and 7); Harold Mason, drums (tracks 5 and 7); Bob Zimmitti, percussion, marimba (tracks 5 and 7); Maxine Willard, Julia Tillman, Luther Waters, Oren Waters, vocals (tracks 3 and 5); Sid Sharp Strings, strings (tracks 3 and 7).

* *

In recent years, the term "crossover" as applied to jazz/rock has become passé. The release of jazz material on major labels and the subsequent massive promotion and increased sales have bolstered jazz to the prominent position of "marketable merchandise." Most jazz/rock is now produced with this new audience in mind and therefore really has nowhere to "crossover" to.

But Blue Mitchell has been a leader in jazz/rock since his days with John Mayall, when his music did still have to crossover into a pop market. All these years of experimenting seems to have left Mitchell with the formula for a commercially successful record. *African Violet*, Mitchell's first for ABC, blows hot and cold, but never really attains either extreme.

About the hottest the LP gets is on *Ojos De Rojo* and Stevie Wonder's composition, *As*. The former is a Spanish-flavored post-bop tune, complete with a syncopated head and a steamy tenor solo by Harold Land. The Wonder tune is propelled by a funky rhythm section that features Chuck Domanico on electric bass and some tasteful guitar by Lee Ritenour. Other than a few Mitchell solos throughout and a gritty r&b tenor solo by Herman Riley on *Mississippi Jump*, the rest of the album is fairly uninspired.

Yet the disc manages to skirt the border at becoming totally innocuous. It never cools down to the level of being offensive, with the possible exception of *Sand Castles*, which suffers from the overproduction that today so often accompanies slow melodic pieces. With Mitchell on fluegelhorn mixed over a rock beat complete with strings, vocals and synthesizer, the tune offers no surprises.

By staying within the range of "safe" tunes, Mitchell has increased his chances of commercial success. Unfortunately, he has also decreased his chances of producing any adventurous music. —*less*

STEVE KHAN

TIGHTROPE—Tappan Zee/Columbia JC 34857: *Some Punk Funk; Darlin' Darlin' Baby (Sweet Tender Love); Tightrope (For Folon); The Big Ones; Star Chamber; Soft Summer Breeze; Where Shadows Meet.*

Personnel: Khan, acoustic and electric 12-string guitars; Jeff Mironov, guitar; David Spinozza, guitar

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(tracks 3, 7); Don Grolnick, piano, Fender Rhodes, Clavinet, organ; Bob James, synthesizer, Fender Rhodes; Will Lee, bass; Steve Gadd, drums; Ralph MacDonald, percussion; Mike Brecker, tenor sax; Dave Sanborn, alto sax; Randy Brecker, trumpet.

★ ★ ★

Guitarist Steve Khan's *Tightrope* is a paradigm of finely polished "progressive" soft-funk, and in spite of Khan's arranging and composing credits, it varies little in texture or form from most of the work of producer Bob James. Every turn of arrangement and shift in rhythm has been meticulously plotted, and dynamic contrasts—the sting of a cymbal or the punch of the bass—have been clipped at the edges, so as to form a downy fabric over which soloists can improvise in an urbane voice. In other words, this is overdub jazz, the product of a studio-induced fondness for precision and artifice. Which is not to say that it's devoid of substance or personality, just that it's maddeningly consumed by its own pursuit of flawless structure.

Khan, though, fares better at making the construction reflect his style than most of James' proteges. Although his attack-phrasing on guitar has been shaved into a smooth, biteless envelope of sound, his strong gift of melody and sense of blues terminology emerge unscathed here. On *Darlin' Darlin' Baby*, with its r&b shadings and Steve Gadd's typically inventive drum patterns, Khan plays a crowningly pretty, curling lead line, while on the misnamed *Some Punk Funk*, he weaves adroitly and expansively over a nice, winding funk ostinato.

But *Tightrope's* best tracks are those featuring the concordant horn front of David Sanborn and Randy and Michael Brecker (Khan played in the Brecker Bros. band), particularly the title cut, where Khan spirals sinuously over succinct horn gusts. Sanborn manages the album's most soulful moment in *The Big Ones* on alto, then follows it on *Star Chamber* with a lovely soprano passage, always his most expressive voice.

In the end, *Tightrope* is affable and assimilable, a fine bounty for gatherings where dim lights and mellow moods are the rule, and a welcome boon to stereo showrooms. If it doesn't seem to add very much, neither does it detract that much: Bob James' production is typically fastidious and confining, and probably the state-of-the-art in somnolent, charted funk. He has refined a stoical style where technique and personality are subordinated into a homogenous whole, and we have little reason to believe it will subside. It is probably the future of the idiom. —*gilmore*

CHICO FREEMAN

CHICO—India Navigation IN-1031: *Moments—A. Generation, B. Regeneration; And All The World Moved; Merger.*

Personnel: Freeman, tenor sax, flute, bass clarinet; Muhal Richard Abrams, piano; Steve McCall, drums; Tito Sampa, percussion.

★ ★ ★ ★

Chico Freeman is part of a growing community of Chicago musicians associated with the city's special phenomenon, the Association For The Advancement Of Creative Musicians. Various AACMers have been emigrating to New York City, where their presence has had a significant impact on that city's musical environment as of late.

With this, his first album, Freeman offers a broad and accessible view of his music and musicianship. Although still in his 20s, Freeman's roots run deep, drifting down to r&b and more traditional jazz forms, then winding back up through the freer, more experimental influences of the AACM.

What comes across quickly in the saxophonist's playing is his considerable musical knowledge. He can shift easily and with studied skill from free outside energy playing to hard straightahead swinging. He understands that freedom in music is based upon learning.

Side one of *Chico* is simply—or not so simply—Freeman's tenor, flute or bass clarinet, accompanied by Cecil McBee's authoritative bass. It's an insistent duo collaboration with Freeman beginning the two part *Moments* with a blues in a light, almost wispy, tenor. It is a shifting piece that at times swings tirelessly, then alters momentum and explores space and subtle harmonics. McBee is one of the finest bassists playing today and his considerable skill is showcased beautifully here. *And All The World Moved* brings together McGee's bowed bass, with Freeman's flute and later the bass clarinet. It is a brooding piece in minor keys that is dark yet compelling.

Merger, which covers all of side two, was written by Freeman and recorded at a live concert. The group is essentially an AACM unit with founder Muhal Richard Abrams on piano, drummer McCall and percussionist Sampa. It is a very compact piece that frames a series of solos, yet moves so logically and with such dynamic power that it seems shorter than its 16 plus minute length. The piece builds to a natural climax, with Chico Free-

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man blowing a fierce a cappella tenor that honks and squeaks like a mix of Roscoe Mitchell and Sonny Rollins.

Although the live recording suffers a bit in balance, the total effect remains exhilarating.

—nolan

CHARLES TYLER

CHARLES TYLER LIVE IN EUROPE—AK-BA 1010: *Fall's Mystery; Folly; Voyage From Jericho.*

Personnel: Tyler, alto and baritone saxes; Ronnie Boykins, acoustic bass; Melvin Smith, guitar; Steve Reid, drums.

★ ★ ★ ★

The work of the Charles Tyler Ensemble provides a good illustration of the virtues and limitations of the music that is sometimes called free jazz, loft jazz or, in the argot of a previous decade, the new thing. The basic approach involves discarding repetitive mainstream forms that specify regularly articulated melodic, harmonic and rhythmic markers. In place of these roadsigns, the improvisers plug into streams of energy spontaneously generated by members of the group.

In practice, though, the new music is usually some combination of free and mainstream elements. With Tyler, for example, the improvisations flow over steady, supple rhythms provided by bassist Ronnie Boykins and drummer Steve Reid. Also, each track has a composed line. The melody for *Fall's Mystery* is doubled by alto and guitar; that for *Voyage From Jericho* is tripled by bari, guitar and bass.

Moreover, the melody provides material to be elaborated upon during the course of the improvisation. This, of course, is a device as ancient as music itself. In *Fall's Mystery*, Tyler builds one of his most effective forays from variations on the opening theme.

The most significant factor delineating free from mainstream is the elimination of a set sequence of harmonic changes. In *Fall's Mystery, Folly* and *Voyage From Jericho*, the individual players are free to explore the harmony as they see fit. Here, as with most free music, the group's harmonic base is essentially primitive and undeveloped. In fact, most of the time, the music courses along a flat monochordal plane. However, with reduced emphasis on harmony, greater attention is focused on the music's other dimensions. Color, for example, is probed through Tyler's harmonics on baritone and Smith's permutated fuzz tones on guitar.

In sum, these performances, recorded at Sweden's Umea Jazz Festival in 1975, are a rough and tumble affair. Nonetheless, the music transmits surging energies and an honest commitment to the quest for new vistas.

—berg

PHILLIP WALKER

SOMEDAY YOU'LL HAVE THESE BLUES—Joliet 6001: *Someday You'll Have These Blues; Beaumont Blues; Breakin' Up Somebody's Home; Mama's Gone; When It Needs Gettin' Done; Sure Is Cold; Part Time Love; El Paso Blues; Don't Tell Me; If We Can Find It.*

Personnel: Walker, vocal, guitar; Al Bruno, guitar; Bill Murray, keyboards; Dennis Walker, bass; Freddie Lewis, Archie Francis, Victor Hill or Aaron Tucker, drums; Milton Thomas, percussion; Johnny Banks, organ (tracks 3 and 8 only); David Ii, saxes; Al Deville, trumpet; The Melody Kings, vocals (track 5).

★ ★ ★ ★ ½

This welcome set is Los Angeles singer-guitarist Walker's second album, and like his debut LP of a few years ago (*The Bottom Of The Top*, Playboy 118), it mixes straightforward tradition-based blues with a number of other musical impulses deriving from more widely popular

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forms. Its mix of blues, pop, soul and gospel music reflects the current repertoire of most young performers active today who in clubs must offer a broader range of musical styles than blues alone.

This current LP by the Texas-reared bluesman buttresses Walker's strong, convincing traditional blues mastery, evidenced in such pieces as *Beaumont Blues* and *El Paso Blues*, with recent blues "hits," *Breakin' Up Somebody's Home* and *Part Time Love*. There are several contemporary-styled Walker compositions fusing blues with soul and related fare—*Someday You'll Have These Blues, Sure Is Cold, Mama's Gone* and *If We Can Find It*—and even a gospel song, *When It Needs Gettin' Done*, on which the singer-guitarist is joined by the gospel group the Melody Kings for a stirring, effective idiomatic performance. It all works, and well too.

While making for an attractive, varied program in which Walker's versatility and firm musicianship are well showcased, this set's blend of old and new, traditional and contemporary, may not sit too well with purist blues fans, who undoubtedly would welcome an entire set of material and performances like the more conventional *El Paso Blues*. But the album is a much more faithful representation of Walker's current working repertoire and his own musical preferences than would be a program of traditional blues which, admittedly Walker still performs authoritatively and persuasively.

The music, however, is changing—has changed—and it would be wrongheaded to pretend it hasn't. Producers Bruce Bromberg and Dennis Walker are to be commended not only for affording Walker this platform for his musical ideas (however much they might offend purists) but for wholeheartedly cooperating with him in their realization, for the production is all it should be—strong, attractive and fully helpful to the songs' intentions. Which is why the album works as well as it does.

Then too, as this set reveals, Walker has grown as a performer. He now sings with a deeper, throatier quality—reminding occasionally of the young Ray Charles—that gives his performances great conviction. His guitar work is as strong, inventive and fluent as ever, with a distinctive sound and touch that temper the inescapable B.B. King influence with the guttier, more lowdown blues approaches of his native Texas (Long John Hunter, T-Bone Walker and Gatemouth Brown were earlier Walker models). Walker is now his own man, however.

In all, this album is a tasty, deeply satisfying program of performances that holds up very nicely as turntable fare. And it's an honest expression of where the music is at these days.

—welding

"BABY" LAURENCE

DANCEMASTER—Classic Jazz CJ 30: *Baby At Birdland; The Sand, Buck Dance; Mall March; Concerto In Taps; Whispering; Delila's Theme, Baby's Walking Blues; Moose The Mooche; Lullaby Of The Leaves; Ornithology.*

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* * * * *

Jazz tap? I must admit my skepticism upon pulling out Baby Laurence's *Dancemaster*.

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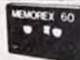

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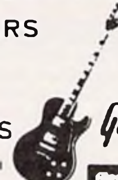

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Now, however, as Baby's fancy footwork resonates through my head, it is clear that the enthusiastic claims made for this rather obscure medium of improvisation are legitimate, at least in the case of a Baby Laurence.

Dexter Gordon's praise for Baby, for example, has new emphasis. In our conversation of a year ago (**db**, 2/10/77), Dex talked about the bebop glory days along 52nd Street during the '40s. "I worked with Bird at a place called the Spotlight with my sextet, with Miles and Bird, Stan Levey, Bud Powell, Curley Russell and Baby Laurence. Laurence was the show but he was really part of the band. . . . He danced bebop. The way those cats danced, man, was just like a drummer. He was doing everything that the other cats were doing and maybe more. Blowing 8's, 4's and trading off. He just answered to the music. There were several cats at that level but he was the boss. Baby Laurence. Fantastic!"

Born Laurence Donald Jackson in Baltimore on February 23, 1921, Baby broke into show biz as a boy soprano and worked with McKinney's Cotton Pickers and Don Redman. Around 1940, Baby decided to focus on dancing. There were gigs at venues such as the Apollo (with Jack Benny's sidekick, Rochester) and stints with the big bands of Basie, Ellington and Woody Herman. As Dex has indicated, there was also the fertile bebop era. However, there was a long dry spell that finally ended when Charlie Mingus and Baby teamed for a successful run at the Showplace in New York during 1960. This is the period of Laurence's career documented by *Dancemaster*.

The use of "jazz" to describe Laurence's approach fits perfectly, since Baby's art is rooted in inspired improvisation, a supple sense of swing and a dynamic penchant for the unpredictable. Baby cooks with percussive fire like Max Roach, one of Laurence's important influences.

Side one, recorded in 1959, finds Baby in the company of a sensitive quintet. Whether trading 4's, constructing contrapuntal rhythmic patterns or sliding over the melody, Baby skates with polyrhythmic panache. Here, Paul Quinichette's broad tenor lines serve as congenial foils to Baby's more pointed attack. Equally effective is Laurence's solo, *Concerto In Taps*, in which Baby's dancing figure seems to materialize between left and right channels as he does the stereo shuffle.

Side two, waxed a year later in 1960, is an out-and-out bop date which also brings back the interesting flute and tenor work of the neglected Bobby Jasper. It's a bubbling upbeat set whose only problem is a tendency toward business. (Although a minor point, the jacket incorrectly identifies the last track as Parker's *Ornithology*.)

Nat Hentoff's excellent notes from 1961 provide the necessary background and context for placing Baby's contributions in historical perspective. Though Laurence passed away in May, 1974, his music still has a vital life, and therefore future, all its own. *—berg*

BUDDY EMMONS— BUDDY SPICHER

BUDDIES—Flying Fish 041: *Autumn Fling; Li'l Darlin'; Uncle Pen; Magic Swing; Watch What Happens; Joy Spring; Broken Down In Tiny Pieces.*

Personnel: Emmons, steel guitar; Spicher, violin; Lenny Breau, Bucky Barrett, guitars; Randy Goodrun, piano; Charles Dungey, bass; Kenny Malone, drums; Lenny Haight, violin (track 4 only.)

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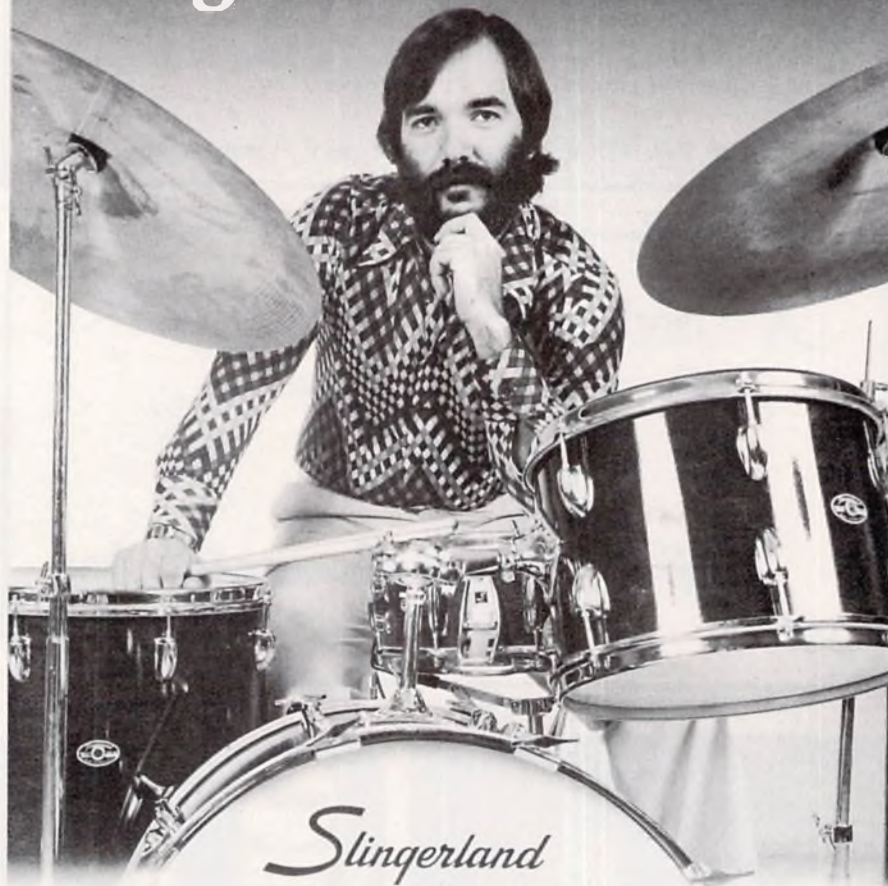

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mances seems so logically an extension of Flying Fish's earlier *Hillbilly Jazz* album as to invite the name "Hillbilly Bebop." The musical orientation is much more modern in character than the swing bias that usually informs such fusions of jazz and country music. This is due primarily to Emmons' obvious affinity for bop and like harmonically extended musics, the participation of guitarists Breau and Barrett, as well as the strong rhythm section of pianist Goodrum, bassist Dungey and, especially, drummer Malone who serves as the section's linchpin. Malone plays with taste, sensitivity, an abundance of unobtrusive drive, and he really kicks these performances along. In the front line, Emmons is the standout, playing with an abundance of effortless swing, unceasing invention and harmonic savvy, wrestling effects from the steel that have to be heard to be believed. His lines sing with boppish clarity and logic.

In this company Spicher, an admirably gifted player to be sure, is something of the odd man out, for his playing is much more firmly rooted in swing expression than is that of the others. This observation applies mainly to his improvising, for his composition *Autumn Fling* (which recalls elements of *Lover*, *How High The Moon* and one or two other pieces in its construction) displays a solid grasp of more advanced harmonic concepts than does his extemporizing where, conceptually no less than tonally, he suggests nothing so much as Stephane Grappelli. (Spicher's other original, *Magic Swing*, is much more swing-directed in its contours.) There's nothing wrong with this, of course, but it does point up the stylistic differences between the playing of the two principals. It's a small matter, really, for the music generally succeeds—and quite nicely too. Credit for this must be given Emmons, Spicher and producer Mike Melford, who have allowed the others generous solo space. And it's generally been well used; Goodrum plays with dancing clarity throughout and both Breau and Barrett rip off telling lines in boppish styles that are not that dissimilar. It's good, too, to have the phenomenal Breau back on the scene, and his various spots here indicate he's lost nothing of his speed or harmonic ingenuity. The unambitious nature of the proceedings do not permit much in the way of truly committed playing of the sort of which he's capable, however. (How about a Breau album, Bruce?)

The performances are in the main blithe and swinging and have a flowing inevitability that more than anything else suggests that these men are playing themselves. *Buddies* is simply a set of jazz performances of easy, tasteful and modest inventiveness in which the featured players happen to play instruments associated with country music. The only real evocations of the latter occur in the harmonized fiddle voicing of Clifford Brown's *Joy Spring* (both parts played by Spicher); the set piece *Uncle Pen*, a traditional fiddle tune recast by bluegrass mandolinist Bill Monroe, which here is given a sort of country-music *All Blues* treatment, its scalar nature lending itself fairly well to ostinato vamping; and in the set's final selection, J. Adrian's *Broken Down In Tiny Pieces* which, falling so patently within the conventions of latter-day country music, sits very oddly within the balance of the program. The cut almost seems as though it were left over from a country music session and added to this set as an afterthought. However well played, the piece is bathetic. —*welding*

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BLINDFOLD TEST

JOSEPH L. JOHNSON

Freddie Hubbard

BY LEONARD FEATHER

Five years ago, Freddie Hubbard told an interviewer how difficult it was to stay out of rock and make a living. "After Miles Davis went into the electronic bag, everybody started sounding like Miles, trying to sound weird."

Hubbard declared that despite the temptations he intended to "stick to something kind of grass roots, keep my feet on the ground. . . . Not so long ago young trumpeters were following Miles; now they're trying to play what I'm playing."

During the years since then, Hubbard has found it very difficult at times to practice what he preached. After a switch from CTI to Columbia, he found himself under great pressure to record in overproduced settings. The results put him in a quandary, for the sales have mounted as steadily as Freddie's disillusionment with their musical value.

Recently, after the latest LP *(Bundle Of Joy)* had sold over 200,000, Hubbard declared that he didn't care for it and, regardless of the economic consequences, intended to remain true to pure jazz on later sessions. Around the time of these developments he dropped by for a blindfold test, his first since 10/25/73.

1. DIZZY GILLESPIE/ROY ELDRIDGE. *Algo Bueno* (from *Diz And Roy*, Verve). Gillespie, trumpet, composer; Eldridge, trumpet; Oscar Peterson, piano; Herb Ellis, guitar; Louis Bellson, drums; Ray Brown, bass.

Yeah, I would say that was one of the old JATP products. Sounded like it. First of all, I recognized Dizzy Gillespie and I must say that he was in rare form. I think people should realize that here's a guy who started a style, so there's nothing I can say but praise for Dizzy.

And to play in a Shasta mute that clean is exceptional . . . and I heard Roy Eldridge playing in the Harmon mute—and it's quite a contrast. I really dug that, because they didn't try to play like each other. Roy kept in his style while Dizzy was playing more notes. I mean, Roy came before Dizzy, so you can hear the older style in Roy's playing.

It's amazing how Roy can growl—he uses his stomach to get that growl, that gutty feeling. I do it every once in a while, but it seems like it kind of hurts—seems like they're doing it from their stomach; I'm doing it from my throat, and it hurts, so I don't do it too much.

I think it was Oscar Peterson on piano, Barney Kessel on guitar, and I don't know who the drummer was—might have been Jo Jones, I don't know, because he's to me the greatest I know with brushes . . . playing soft tunes with brushes. And I would say there's nobody in the world who can play the trumpet like either one of those cats. They're both great and they're both innovators and I would give it five stars.

2. ART BLAKEY. *Cami* (from *Gypsy Folk Tales*, Roulette). Blakey, drums; David Schnitter, tenor sax, composer; Valeri Ponomarev, trumpet.

First of all, I'd say that was Art Blakey on drums. Now, the rest of the guys I don't have any idea about. I liked the arrangement—it was a beautiful arrangement. It reminded me of my early Blue Note recordings where you would rehearse for maybe three days and go in and record it.

But in a case like this I would say that the musicians were way below Art Blakey's caliber. The tune itself would have come off better if they had some better players. I imagine those are some real young guys, and that's one thing I admire about Art, that he's always coming up with fresh new talent.

You can't rush those kind of compositions. You have to play them a lot, because there's a lot of movements in them. The guys didn't seem to me like they were that familiar with the song itself.

Art Blakey gave me my break, and there's the utmost respect for Art Blakey. So I would say three stars, for the arrangement and Art Blakey. But the rest of it was nil.

3. LEE MORGAN. *Gaza Strip* (from *Lee Morgan Indeed!*, Blue Note). Morgan, trumpet; Clarence Sharpe, alto sax; Horace Silver, piano; Wilbur Ware, bass; Philly Joe Jones, drums.

That might have been early Lee Morgan—one of Lee's earlier dates, *City Lights*? I used to listen to that all the time. Philly Joe was on drums; it might have been Gigi Gryce on alto. The rest of them I don't remember. Bobby Timmons? The record was kind of old.

Anyway, I've always admired Lee Morgan's playing, and at that time I think that he was still searching too. I wouldn't say that was one of his better records. I didn't particularly care for the sound they got on him—it sounds kind of crackly. And the tune didn't mean that much to me. But I always dug Philly Joe and Lee Morgan—and Lee was The Cat at the time, of the younger trumpet players. So I would give it three and a half for Lee and Philly Joe.

4. HERB ALPERT/HUGH MASEKELA. *Skokiaan* (from *Herb Albert/Hugh Masekela*, A&M). Alpert/Masekela, trumpets, arrangement; James Gadson, drums.

Yeah, I liked that. I liked that because Masekela was doing it. First of all, I can say that it's not what you would consider as jazz. It has a type of reggae beat to me, and I spent a lot of time in the Caribbean and I really like that kind of music. I like it for dancing—it's a kind of party music when you want everybody to get up and dance.

What got me was the excitement when they first hit—a lot of excitement there. It kind of backed down in the middle with the solos; but I would say that Masekela—he's one of a kind. He's just the opposite from a Freddie Hubbard or a Miles Davis in that he doesn't know that much about contemporary licks and ideas, but he has a certain amount of excitement about him. I don't have any idea who the rest of the guys were. I liked the drummer—he was taking care of business with the beat.

That was a party record, and I like Masekela, so I'd give him four stars for the idea of what he was trying to do. I'm not judging it on a jazz basis.

5. BENNY CARTER. *Body And Soul* (from *Benny Carter 4/Montreux '77*, Pablo). Carter, trumpet, alto sax; Ray Bryant, piano.

I really liked that. *Body And Soul* is still in my repertoire. It's one of my favorite ballads, and I would say people are always ready to listen to a song like that—it's a timeless song and it seems to have some deep meaning to everybody, like giving of your body and soul. In fact, I still play this about every night when I play some place. I didn't play it at the Roxy, but. . . .

I really liked the sound, the overall sound of the whole thing. The trumpet player had a brilliant, beautiful sound, but I can't tell you who it is. I liked the alto player. I thought that was Benny Carter. Benny always gave me the feeling that he was talking instead of just playing a lot of notes, like he was expressing himself with words instead of just running all over his ax—which he could do very easily.

The rest of the guys I can't pinpoint. I liked the piano player, but the trumpet and the alto player really knocked me out. And the engineering on the album was very good. I'd give it four stars.

It's a funny thing—when you hear the older guys play, it seems like the feeling is very important in that, even though it's an older style, it's still meaningful. I know a lot of young guys don't like older stuff because it's not in their contemporary vein, but there's some guys I still listen to at home. And this is a record I'd listen to if I had it in my catalog.

Feather: What would you say if I told you the trumpet player was Benny Carter?

Hubbard: What!! Are you kiddin'? Benny Carter! Oh, man, he should play more trumpet. That is unbelievable! Well, who played alto?

Feather: Benny Carter.

Hubbard: He played both? Just play a little of that trumpet for me—let me hear a few bars again. I haven't heard Benny play trumpet like that. Oh yeah, he's great. Yeah!

6. HAROLD LAND/BLUE MITCHELL QUINTET. *Blue Silver* (from *Mapenzi*, Concord Jazz). Land, tenor sax; Mitchell, trumpet, composer; Al "Tootie" Heath, drums; Kirk Lightsey, piano; Reggie Johnson, bass.

Yeah, that was it! That's five stars. I really loved that, and I really love Blue Mitchell. Harold Land on tenor, and I think it was Carl Burnett on drums. The piano player I don't know, or the bass player.

I liked the overall feeling, in that it was good, straightahead, hard-core jazz, and they were together. They sounded like they were playing together, and the feeling was there. Blue Mitchell is really underrated—he's a good player, man. I mean, you could hear what he's doing, and all the notes are coming out, and I really dig his feeling on trumpet.

I was with Blue recently at Donte's, listening to the Bebop Preservation Band. Blue Mitchell, he's improved quite a bit, because he used to have trouble with his chops. But it seems like his chops are together now. He's playing good. And I liked that composition too. **db**

PROFILE

BRIAN BRAKE

BY BRET PRIMACK

Brian Brake is not the kind of cat who gives up. The 25-year-old Detroit-born drummer, best known for his work with Jimmy Owens, paid some dues when he first came to New York in '72. "I didn't know anybody. For months, I didn't work. I remember living off bags of pennies. I've always had—still do have—these bags of pennies. At that time, there was a penny shortage in New York. Burger King had a thing, if you cashed in five dollars worth of pennies, they'd give you a five dollar bill and a Whopper. I'd even cash the pennies in at token booths in the subway. The subway! I used to take my drums on the subway.

BRET PRIMACK

"One night, I remember going all the way out in Brooklyn on the subway with my drums. The drums and my pennies. I was supposed to be working a gig with R—— M——, who I haven't seen or heard from since. I went out there to this club and was setting up my drums. The owner came over and said, 'How you doing? You setting up these drums for Billy Carson?' I said 'No, these are my drums.' 'Oh, you're subbing for Billy Carson?' I said 'No, who's Billy Carson.' 'Billy Carson's supposed to play tonight.' I told him I was supposed to be working with R—— M——. The club owner goes 'R—— *who*?' So I took out the pennies, went to a nearby store and asked if they needed any pennies, cashed them in, and got back on the train and came home."

But winter turned to spring. Brake started hanging out at the Jazzmobile workshop. Teachers Paul West and Joe Newman liked his playing and got him gigs. Sitting in with George Coleman at the now defunct Club Baron led to work with singers Irene Reid and Esther Marrow. Brake's partners in Marrow's rhythm section, Kenny Barron and Chris White, turned him onto the gig with Jimmy Owens. After months of scuffling, Brake suddenly found himself somewhat in demand. One night at the Baron, he was working with both groups—Charles Earland and Esther Marrow. With each acquaintance, Brake branched out and found more work.

But what kept him together during the hard times? "I have a certain thing about myself. If I have a goal I want to achieve, I don't let negative things bother me. I just push those things aside. I've been through the drug scene. Playing with bands in New York where cat's were pumpin' their arms with stuff. I've been in bands where guys try and sell you their methadone wafers so they can get bread for other things. I've been through the racial thing too. But I just cancel those things out. Put them aside. I don't let things bother me."

Brake got into playing drums after he was inspired by a Coltrane cut he heard on a Detroit jazz station when he was 12. Practicing on an old Slingerland wooden drum and a neighbor's drum set, he got serious at 17. So serious, that he called up Motown and told them he was interested in session work. After an audition, Motown contractor and percussionist Jack Ashford used Brake on several dates for Ashford's own Invictus label. This early studio work let to club dates and finally, to Berklee in '70, for more instruction.

While at Berklee, Brake did some session work at the infamous back alley Ace Recording Studios, but devoted as much time as possible to jamming. His contemporaries on the Boston scene at the time, Ricky Ford, Billy Saxton, Sinclair Acey and Don Pate, had regular sessions at Willie's. Bob Nellams, now with Charles Mingus, led Sunday jams that really helped the young drummer get his chops together.

Then something freaky happened. Brake met percussionist Don Alias on the steps of the Jazz Workshop one night, after Alias finished a set with Tony Williams Lifetime. They became friends and after the weeklong gig, Brake jokingly told Alias that if anybody in New York needed a drummer, call Brake. Miles Davis' manager called the following week to reveal that he was putting together a group with Miles' help. Would Brake fly to New York and audition? Two weeks later he was in New York, hanging out with Miles and his drummer, Al Foster. Miles was very encouraging and although the band never came together, through Brake's friendship with Al Foster, he landed his first New York job.

Considering Brake's rapport with his fellow drummers, he was asked what drummers he listens to. "I listen to a lot of cats. But it's a drag that people have put a competition thing on music. It's not about competition as far as I'm concerned. It's about contribution. What individual things you can contribute. Each individual, no matter where he might be technically, has individual qualities . . ."

And the young cats? "It's a lot harder for younger people today. Things aren't happening like they were before. When I came to town, there were a lot of jam sessions where you could meet people. Now, I'd say, listen to a lot of different things. Get to know people. You have to have something on the ball. But dig—once you blow it, it's hard to make a good reputation; but you can get a bad rep in an hour just by not having your thing together. A good reputation takes time but it's worth it. Like, be on time no matter how jive the gig may be, whether you're being paid for it or not, have the right attitude and keep that attitude happening. If you don't like what you're playing, don't bother with it!"

Aside from drumming, Brake hopes to get into producing. Other feelings about the future? "I want to do all the things I possibly can. Life is a learning process. When we die, I call it the encyclopedia—each person is an encyclopedia, their own book of what they contributed. I want to get knowledge and contribute. That's all I want to do, make a contribution!" db

AHMED ABDULLAH

BY ARNOLD JAY SMITH

The group is called simply Abdullah. "It means 'servant of Allah,' and that's no ego trip," explains the leader, trumpet player Ahmed (pron. Ach-med) Abdullah. "We merely believe in a higher power. I have never worked in the music business under another name although I was born Leroy Bland and my parents still use it."

Ahmed's trumpet playing has sparked many loft sessions in New York with his own group and others. He can be heard on Volume 3 of *Wildflowers: The New York City Loft Jazz Sessions*. The groups he leads rarely contain the normal complement of instruments. Currently, there is Rashid Sinan, drums and co-leader; Vincent Chancey, french horn; Bernard Fennell, cello; Masujaa, guitar and Jerome Hunter, bass. Other groups have featured violin, two basses (electric and acoustic), rarely a piano, and perhaps a second lead voice on trumpet or saxophone. Previously that spot had been taken by Charles Brackeen.

"What I want to do with this group is to get to some people, reach them. For too long people have been alienated by what they have *heard* the music to be. I want to get out with the rhythmic thrust of the music. I want to bring people into the music. I don't want to play only music that people can understand in the direction of rock. There are ways of making audiences understand music with other rhythmic simplicity, easing it on them."

Abdullah's music is not really rhythmically simple. They use rhythmic counterpoint, five against four, where the bass and guitar are in five and the drums are in another rhythm, and the trumpet is in four.

"It's something the people can readily feel and understand. It's not complicated, not intellectual; it's emotional. I have always felt that the trumpet was a rhythmic instrument, anyway. If you trace the history of the horn you will see it has been associated with drums all the time. Take the drum and bugle corps part of it. The people who have shown themselves to be masters of the horn have had close working relationships with drummers. Clifford Brown with Max Roach, Roy Eldridge with Gene Krupa. Bugles don't have valves, you see, so they have to blow rhythmically as well as melodically. Most of the notes you make, you make with your lips.

"I had a Pakistani horn that didn't have any valves on it. It is almost shaped like a french horn. I played that with a group called the Master Brotherhood. I really learned what rhythmic playing was all about. Listen to Miles with Tony Williams and Philly Joe Jones before Tony. Strong relationships. How about Thad Jones and Mel Lewis? It's a real development. I'm sure that if you went back in history, you'd find so many trumpet-drum relationships that would prove my point. Check out Art Blakey and all the different trumpet players that he's had and how he has influenced them."

Ahmed has been with Sam Rivers' Studio Rivbea from its inception in 1972. The *Wildflowers* sessions were merely a culmination of that association. In fact, Ahmed's group opened the place. It was called the Melodic Art-tette, and featured Ronnie Boykins, Roger Blank and Brackeen. They opened opposite Clifford Jordan's group and Ahmed has been there off-and-on ever since.

"Wildflowers came about because both Sam and Alan Douglas (the producer of the sessions) wanted to record some of the groups who hadn't been recorded there or possibly anywhere. It was just a matter of recording the people who needed to be recorded in the '70s—from Chicago or wherever—who just happened to be in New York. We recorded only 12 minutes of a 45 minute set and I feel so good about the rest of it that I'm trying to get it put on record somewhere. The philosophy of

the record company (Casablanca) and the packaging was to reach more people, much like my own ideas."

Born in New York City 30 years ago, Ahmed's first major experience in music was John Coltrane's recording of a Cal Massey's *Bakai.*

"My brother-in-law was a clarinet player and he hipped me to others like Sonny Rollins, early. Just being in New York, being on the scene, being alive and going to places like Birdland (before I was able to buy a drink), all helped my development."

He was 14 when he first entered the New York club scene as a fan. His residence was on the Lower East Side not too far from Slug's a defunct club. "That made it nice as I could hear music every night. In New York I suppose you would hear different music than you would hear anyplace else.

"There was a new thing happening to music in the '60s. There was the so-called October Revolution led by Archie Shepp, Bill Dixon and Sun Ra, and others from the Jazz Composers' Orchestra. I was able to hear different and strong musicians. There was a place over the Village Vanguard where they used to have music. I don't remember its name of it but it was one of the first lofts."

Ahmed's formal training, at Queens College, was fruitless. His major studies were private, with Massey. "I grew up listening to Cal's compositions and when I finally got to meet him I knew he could help me. He taught me not only about composing and arranging but about trumpet playing.

"It was weird. He had no teeth in the front of his mouth. He put in false teeth and was able to play like that. He had a beautiful sound. He was into a cat named Freddie Webster, a legendary trumpet player. He would impress upon me that your sound is like your voice. And if your voice isn't cool, man, nobody even wants to talk to you. He always used to tell me, 'Tighten up your voice.' He died about '73 [actually 1972], but those nights at his crib when he wouldn't let me go home until he made his point, or points, were priceless."

RAYMOND ROSS

It was later that Ahmed studied with Carmine Caruso, trumpet technician, who taught him about "getting all over the horn; he gave me 'weight-lifting' exercises, in terms of building your chops. He would show me how to play long tones, and play them throughout the entire range of the horn."

Even when Ahmed tired, Caruso urged him to continue, building his chops. It all added up to what Ahmed has become.

"You can probably hear what I am by listening to the music that I play. I used to close my eyes when I played; the music used to take me somewhere else. Since I have been working with a dance company, called Sounds In Motion, I have learned to keep my eyes open and be affected by whatever is in the audience or whatever I see. Different colors affect my playing. I've learned to get feedback from whatever's present, outer stimuli besides the music, integrate all the qualities."

Diane McIntyre is the choreographer of Sounds In Motion, and has worked with Cecil Taylor. Alvin Ailey has performed one of her numbers recently. Ahmed began working with McIntyre in 1973. For the last two years the company has been touring, and Ahmed finds the experience gratifying.

"I have been able to coordinate touring with the dancers and with Sun Ra, (with whom he now plays) at the same time. It's been economically beneficial, too. For too long we worked the Master Brotherhood during a period when rock was overshadowing all and we were working in ethnic clubs like the East in Brooklyn. Abdullah, the group, came out of a group that was an offshoot of the Master Brotherhood, called Sadaka."

He began working with Sun Ra in 1975 after listening to him for many Monday nights at Slug's. After appearing in Philadelphia, where Sun Ra's band turned out to hear him, and after exchanging phone numbers, Ahmed's wife played fate.

"She was about to have what turned out to be twins, and I knew I couldn't leave New York at that time. The Sounds In Motion was about to go to Cleveland, and Sun Ra made me an offer I couldn't refuse. I worked at the East with him and have been with him ever since.

"We in the group (Abdullah) feel we are serving a higher purpose than merely playing and getting paid. That's where the name Abdullah comes in. Realistically, I want to be able to work on a continual basis with whom I like and play what I like. More than that, I would like to be heard by people, take them with me. Maybe give people some music they *need* to listen to, plus give them some they might *want* to listen to also."

CAUGHT!

JOE HENDERSON

VILLAGE VANGUARD
NEW YORK CITY

Personnel: Henderson, tenor saxophone; Joanne Brackeen, acoustic piano; Ratzo Harris, acoustic bass; Danny Spencer, drums.

At the age of forty, Joe Henderson is one of the unsung heroes of the tenor saxophone. Though born and raised in Lima, Ohio, Henderson was baptized by fire during his student days at Wayne University in Detroit. There, Henderson learned both the inside loops of bop, and the outside tracks of '60s modernists such as Coltrane and Coleman. In fact, the ability to freely oscillate between a tune's inner and outer dimensions has become one of the tenorist's trademarks.

His improvisatory inventiveness, virile sound and capacity to cook led to work with Kenny Dorham, Horace Silver, Lee Morgan, Freddie Hubbard and Herbie Hancock. There were also numerous gigs of his own in clubs and on records. Throughout the '60s, Henderson continued to explore the heritage of the tenor. As a result, his playing now emerges as a kind of living history of the horn.

For the Vanguard gig, Henderson was joined by long-standing colleague, pianist Joanne Brackeen. Brackeen, who recently starred at the Berlin Jazz Festival, proved again that she possesses one of the current scene's most dynamic keyboard approaches. Whether comping or soloing, she charged each evolving episode with exciting bursts of creative energy. Also impressive were bassist Ratzo Harris and drummer Danny Spencer. Their solid support formed the launching pad making possible the spectacular flights of Henderson and Brackeen.

The extended high protein set I caught sprung from three Henderson compositions, *Afro-Centric, Serenity* and *Isotope.* On the first, Henderson sailed into the bright four-four with his big, dark, rich, reedy sound aglow. Starting at the bottom of the horn, Henderson assembled a broad spectrum of attacks, tones and lineal patterns into a superb musical drama based on a gradually intensifying series of coiled and released tensions. While the surface structure of Henderson's music was hard-edged and studded with growls and wails, the tenorist sustained a pervasive warmth and lyrical flow beneath.

Brackeen's foray featured darting right-hand lines, an effective superimposition of duple and triple currents and two-fisted punctuations. Harris' outing brought into focus the bassist's mature technique, driving aggressiveness and round resonant sound. Spencer's solo was an adventurous exploration of percussive textures.

Henderson's playing on *Serenity* oscillated between poles first staked by Sonny Rollins and John Coltrane. Incorporating both influences as adjuncts to his own unique style, Henderson danced with melodic and modal abandon. After sparkling geysers from Brackeen, trumpeter Woody Shaw guested with an ebullient playfulness combining the metric regularity of bop with the off-centered meandering of Monk. Hot spots by bassist Harris and drummer Spencer followed.

Last up was Henderson's blues-based *Isotope.* Again, the band burned radioactively. After the horns took the last note of the coda into the stratosphere, and after the last hurrahs of the enthusiastic crowd had faded away, it was clear that the band had come to play. It was also clear that Joe Henderson is one of the masters of the tenor saxophone.

— chuck berg

CARLA BLEY BAND

PEASE AUDITORIUM,
EASTERN MICHIGAN UNIVERSITY
YPSILANTI, MICHIGAN

Personnel: Bley, organ, piano, tenor sax; Roswell Rudd, trombone; Andrew Cyrille, percussion; Mike Mantler, trumpet; Alan Braufman, alto sax; Gary Windo, tenor sax; John Clark, french horn, guitar; Bob Stewart, tuba; Terry Adams, piano, Don Preston, synthesizer; Patty Priess, bass.

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scribe the music of the Carla Bley Band. With arrangements crafted by Ms. Bley, the band offers a strikingly idiosyncratic brand of music, marked by broad humor, satire, and a willingness to draw on many different musical idioms.

Although it's definitely Carla's band, she takes a back seat as far as soloing is concerned, leaving those chores to such powerful players as trombonist Roswell Rudd and percussionist Andrew Cyrille. The 11-piece band included a number of other strong personalities. Rudd is the most often heard soloist; his broad, broken-toned approach apparently gives Ms. Bley the human sound she desires. Windo, a refugee English auto mechanic, adds a wide tone and a raspy satiric edge to the proceedings. But everyone in the band got to solo at some point. In appearance and spirit a little like a group of gypsies, the band provided a full evening's worth of excellent music.

JIM HOOD

Quantity as well as quality makes the concert difficult to describe; the band's two sets each lasted well over an hour. Ms. Bley's *Wrong Key Donkey* opened the first set. Like all the other works programmed this evening it was a long excursion through many lands. Staccato bursts from the different horns were gradually absorbed by a fast, flowing 6/8 vamp. Windo created a long, contorted free tenor solo, which was followed in turn by fluent tuba, swooping synthesizer and brassy trumpet, each demarcated by a brief written interlude. Adams eventually soloed Monkishly on acoustic piano, in what gradually became a straightahead blues. Rudd added some blatty smears and followed with a swinging, tremendously dirty solo. Stewart reinforced Priess' bass lines with his own bass parts here before the piece ended.

Carla told the audience: "That was just to fool you into thinking we're a good-time band. We're not." She then kicked off her *Song Sung Long* in a slow rock tempo. Roswell took the melody, and was succeeded by Braufman's alto sax, with a raspy overblown Gato Barbieri-ish tone. Stewart's tuba and Adams' chunky piano also contributed, and Roswell wailed through a plunger before the tune faded down to a finish. *Rose And Sad Song* featured Mantler's trumpet in a 4/4 ballad setting, and he also took the first solo over the subsequent Latin rhythm. Roswell and Preston's guitarish synthesizer preceded a long unaccompanied french horn solo by John Clark, featuring a fascinating section of doublestops.

Star Spangled Banner Minor was just that, and more. Fragments of the national anthem, with scratchy noises from Windo, were followed by an incredible Cyrille drum solo, some stick-work on the floor, shouted time signatures and free wash of rhythm. The ensuing chaos included Roswell counting cadence like a drill sergeant, a 3/4 brass chorale conducted by Carla, and *Deutschland Uber Alles* with synthesizer bombs in the background. Like all the band's music a little self-indulgent perhaps, but certainly interesting.

The band's second set opened with a long Spanish chart which included parts of Ms. Bley's score for the film *To Die In Madrid. Drinking Music*, a broadly satiric 2/4 raunch is best characterized by her own comment: "If you like that you have wierd taste." *A New Hymn* was a richly voiced 4/4 rock ballad with Windo's broad-toned tenor lead; Roswell contributed a doubletime solo.

Ms. Bley introduced the next work as "An experimental piece, very avant-garde"; it turned out to be a bizarre setting of several Christmas carols. The enthusiastic crowd demanded and got two encores, a repeat of the opening *Wrong Key Donkey* (Roswell evidently hadn't been satisfied with his earlier performance), and finally, Carla's *Dreams So Real*. With that the exhausted band filed slowly offstage. —*david wild*

(Carla will be featured in our June 1 issue in an article by Howard Mandel.)

GILLESPIE

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Gillespie: It's softer, not as piercing to the ear.

Terry: Do you think bebop is still popular among the kids?

Gillespie: There is a greater feeling now for education in music. People want to know why music went this way, or why did it go that way. They are approaching it scientifically, and they want to hear bebop.

I am very happy to see that they want to get involved in more intricate lines and chord structures. Some kids pick up three or four chords and build whole repertoires on them and become big stars overnight. But a lot of others are into education and intricacy. That makes me happy.

Terry: What do you think of the Latin influence on today's music?

Gillespie: They have mixed all of the rhythms of the West Indies, Brazil, Cuba, and they've mixed it up beautifully. Of course, all those rhythms have the same mother. I knew they would go together many years ago. They've done it beautifully, only you don't know which is which now. A purist would go crazy.

Terry: I like Ellington's remark: "There's only two kinds of music—good and bad."

Gillespie: Yeah, that's right.

Terry: There is a sort of trend today toward all types of music rounding out into one big sphere, and it's just gonna roll and swing like one big thing, a little rock, a little jazz, a little dixie.

Gillespie: My religion, Bahá'í, leans toward the unification of mankind. If mankind is going to be unified, music should be unified along with it.

I believe the message of Balara, that we are entering a new age in which the relationship between mankind and mankind is changing, as is the relationship between mankind and God. Balara is a combination of all of the prophets of the past.

Terry: What about technical advice for young trumpet players, Diz?

Gillespie: Well, trumpet teachers always teach their students that the power comes from the diaphragm. But I say that's a misnomer. The power comes from the asshole. Like you've said, "If the asshole ain't tight, you can't win the fight!"

Terry: What about the young players and improvisation?

Gillespie: Well, schools are involved in the great task of developing these budding musicians, and that's great.

But I would like to see a little more emphasis on rhythmic concepts. Some students are suffering from time. They aren't aware of what's in a bar, of where the accents are. Jazz, you see, is based on bass drum, one, backbeat, two. Um-bah. Everything has got to be built on that. If it turns around, it's wrong. Soloists today aren't getting the rhythmic support from the drummers that we got, that's for sure.

Rhythm all started with the handclap, which is on the two. You can't pick up one, two. Relax. Then play one, two, four. I don't care how high you get on musical trigonometry: two and two is four. At all times.

Terry: Absolutely.

Gillespie: Some of these modern guys don't know the relationship between the beats and the offbeats. When I get into the educational part of music, the first thing I'm going to stress is the rhythm. The second thing I'm going to stress is phrasing, accenting the right notes.

Terry: A good example of that, Birks, is the tune you wrote called *Blues Changes*. The accents have to be um-*da*, um-*da*, um-*da*, um-*da*, rather than straight eighth notes, da-da-da-da.

I'm still trying to teach this to young people, but they say, "Man, this cat is outdated." Since when is there any such thing as an old diamond?

Gillespie: The importance of one, the first beat. That is the basis of music in any language, in any culture.

Terry: That's a question you might ask some of the current groups: Where the hell is one?

Gillespie: You got it.

Terry: Out to lunch! It's been said that you're planning to do an album produced by Donald Byrd. Is that true?

Gillespie: It's a possibility.

Terry: Do you plan to leave your roots?

Gillespie: No, I can't leave my roots, and I have no intention of going against my principles. Donald apparently knows how to present music to the public, that's all. He made a statement to the Los Angeles *Times*, saying "If music is popular, it's the best." That's not true, at least not necessarily so.

Terry: I think he got a little carried away. Even if you get into something current, that's no guarantee it's going to be a smashing success.

I spoke some years ago with Miles Davis about his harmonic approach to improvisation. He said he loved to approach everything from the ninth. From the ninth, he would then move down or up, connecting everything as he went.

Gillespie: I don't have any set way. I try to work from wherever I am at the moment and go wherever that carries me.

Terry: That's a good point, sort of like being a fighter. You can't win if you *have* to throw your left first, or hit from a crouch. . . .

Gillespie: I just work from whatever position I'm in at the moment. There are seven positions on the trumpet, like there are seven positions on the trombone. I see the day when trumpet players will work only positions.

Terry: In other words, your knowledge of your instrument, and your knowledge of your scales and chords, will allow you to perform almost any chord structure in that position?

Gillespie: Yeah. You're only using seven positions anyway.

Terry: You should work on that, Bro! This has been a lesson to me. When I close, I always like to remind kids that they should never settle for mediocrity. They should resolve to rise above the heap and not become also-rans.

Gillespie: The instrument is always the boss. I don't care how much you play on the instrument, it always surpasses what you can do on it. Even if you live to be a thousand years old, you still find yourself behind. The best way to fight it is to practice at *every* opportunity.

Terry: Nobody can write a formula for you. You have to figure it out for yourself. There's no shortcut to success.

Gillespie: That's right.

Terry: Hard work is the key to the whole scene, right?

Gillespie: Right.

Terry: Involvement, total involvement.

Gillespie: Total.

Terry: Beautiful. So with that in mind, all you cats, you heard it from John Birks Dizzy Gillespie. Thank you very kindly, Diz. **db**

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MAINIERI

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about what a sideman should be getting. With Buddy I realized the cost of putting a band on the road. Because I was writing all his stuff, I would deal with his manager and deal with the record company on some level. That's where I first heard words like promotion. "You mean the record company's supposed to do all these things, get tunes on the air?" I started making money as a writer and learning things like publisher's and writer's fees. Slowly I gained this knowledge and realized where he made his mistakes, where I was making mine, and where most musicians make their mistakes as far as money is concerned.

The biggest mistake is this "Hey man, I'm a musician. I don't want to deal with that shit. I just want to get paid, man." You will get screwed every time, every time, somehow, if you have that attitude. I really learned a lot with White Elephant and that situation with Paramount, which was a tremendous legal hassle. I spent $35,000 in legal fees. So that was a $35,000 learning experience for me. I learned about contracts—shit man, I know as much as any New York theatrical lawyer about contracts and publishing. I also learned through having my own jingle company for six years.

Primack: What was the situation with Arista on your new album, *Love Play?*

Mainieri: I had a carte blanche situation. Not that I had all the money I needed, but in that I was the producer of the record. I chose the studio within my budget, I chose the musicians and the material. I had total artistic freedom. I think you choose what your situation is. I don't think you just fall into it. I think you choose it. **db**

HAMILTON

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know it takes some guys a long time to get used to my way of playing, just as it takes me a while to get used to their playing. But I have never put my restrictions on a player, and I never want to quell anyone's potential."

Hamilton's concern for individuality at times created problems—not musical problems but audience/fan problems. His audiences started to grumble after Paul Horn left and the drummer hired Eric Dolphy.

"Eric was one of the most complete musicians I've ever known in my life," he said. "His whole life was music. There were times I envied him because he didn't have anything else to worry about or to contend with—it was just music. That's really something.

"Can you imagine what kind of criticism I went through with him? Eric followed Paul and the people wanted me to fire him. It was the same with Charles Lloyd. They hated Charles when he first came on my band. Well, as far as I was concerned, screw those people, they just didn't understand Eric. He was a little too advanced for them. But I outlasted them because Eric stayed for three years.

"You can only play yourself and for yourself," he continued. "The evolution of Chico Hamilton's music moves with me, whenever the group changes it is because I feel like changing. I don't have any gimmicks. I'm my biggest gimmick, regardless of who I have in the band. It's going to be my kind of sound because I sincerely believe that all drummers determine the sound of a band—at least the feeling of it.

"When you play with different players you play to their weaknesses as opposed to their strengths; you don't worry about their strengths. So if you play to the weaknesses, that makes an even balance because you make up for whatever is lacking.

"I've always considered the drums a melodic instrument," Hamilton added, "and as far as other drummers are concerned, I have tremendous respect for all drummers. This isn't a cop out, but I know what it takes to play drums. Anybody who is able to play them well and get something out of the instrument is doing a tremendous thing. On the other hand, the people I am actually impressed by are those who are as original as they can possibly be.

"I think rock drummers have done a lot to contribute to the rhythmic aspect of drumming. But by the same token, they've taken the drum back in decadence to the period when the instrument was only recognized as a timekeeper—which of course it is—but it can be so much more than that. A lot of musicians don't consider the drum a melodic instrument; there are even some drummers who don't. But those roots go back to the contributions of people like Sid Catlett and Jo Jones. . . .

"Personally, it is impossible for me to play like anybody else and I don't know anybody who plays like I do; it's a physical thing, that's one of the qualities of the instrument. No two people can play alike because of the physical aspect. I might have long legs and you might have short legs—you're going to play like somebody with short legs."

Chico Hamilton has carried that concept through to the way he sets up his drums with the very low-slung cymbals unique to his style.

"As far as the logic is concerned, I guess it is a psychological thing," he said about the way he arranges his instruments. "It just made more sense to me. The natural posture of your arm is down and it's easier to hold your arms down than it is to hold them up. When you hold your arm up to play a cymbal, eventually something gets tired and when something gets tired time goes—you lose control. These guys who play with their cymbals all up in the air eventually are going to feel it somewhere along the line if they play long enough. It just makes sense. I was taught when I was coming up that the more relaxed you are the better you can play. As far as I'm concerned, it works.

"I have four drums, including two tomtoms. As long as I can maintain a triad within those drums that's it," he said about his sound. "Drums are going to tune themselves, they're going to seek their own level wherever you play. If you put them in one room, they'll sound one way. In another room, they'll sound another way. Also, I play with very tight heads and a lot of drummers don't. First of all, it's a challenge because you can't fool around. It's a matter of control. If the head is so loose you can't get anything out of it, it will make you work harder—physically they'll do a number on you. You don't have to hit a drum hard to get a sound out of it.

"I've started using a heavier stick now because I need the volume, but basically I still play as I always did. However, I am playing more and I'm playing harder. I don't use the plastic-tipped sticks," he added, "I don't like those for the simple reason I can't feel anything with them. Here again, my whole concept of drumming is touch.

"That's what bothers me about rock drummers. They play fantastic rhythms but the touch and the sound they get from the instrument is really horrendous. You take guys like Max Roach or Art Blakey or Buddy Rich, the old pros, who have endeavored to achieve a sound from the instrument—they've always tried to have a melodic touch.

"I'd like to see Billy Cobham in another context. I like what he is doing now but I'd also like to hear him do something else. When I first heard him he gassed me. He was playing with the Billy Taylor trio. I prefer what he was doing then to what he is doing now." Hamilton laughed. "I wouldn't know what to do with that many drums. I'd just look at 'em. It's still a challenge just to be able to play on one drum and get something out of it.

"I played in the past what the times required; I play today, hey, like it's the sign of the times, it's still my own way. To be able to have your own identity is pretty fantastic when you consider how easy it would be to slip into someone else's groove because you like the way they play.

"See, I have nothing to prove musically any more, other than to constantly strive to play well. But young musicians can learn control from me—by controlling your energies you can control your sound. My bands are full of energies. In fact, young players are full of energies. But one thing young players have to learn is how to control those energies—it can take a long time. Fortunately I have the patience to watch them get these energies under control—I've got the time.

"One thing young musicians have to learn is that it is impossible to play everything you know at any given time; I guess that's why a whole lot of players never reach a climax. They try to say it all at once and there is nothing else left for them and they get bored. You have to leave people hanging a little bit, don't wring them out right away. Then you can always come back and they'll be looking forward to what you are going to do next.

"Personally, though, I play music for music's sake. I try to impress on my players that the music dictates the mood. I believe there is music all around and all we can do is take that music and create a mood—I've become very clever at it."

Chico Hamilton's return to playing and his quest to get his identity back have had their obstacles. Although he has led some very fine bands during the past few years, he has on occasion had to play to half emptying clubs. And to compound the situation, his associations with recording companies have failed, beginning with the now defunct Stax label, followed by Blue Note, and most recently Mercury, where he released one album, *Catwalk*, with high hopes of getting more public exposure. Now Mercury is cutting back on its jazz projects and Hamilton is again out in the cold.

"Television is going to have to start reaching out and giving equal time to my kind of music," he said at one point. "By my kind of music, I'm speaking of guys like Elvin Jones, McCoy Tyner, Miles; it's contemporary American music and the emotional impact is as intense as any rock or pop group. Hell, kids dig what we're doing, I've got kids in the band and if they can't relate to their own kind then all is lost.

"The time has come when you are going to have to put someone like myself on the same bill with these big name groups. I think our kind of music (acoustic music) is coming back and nobody can do my style better than I can. Instead of saying let's get a band like Chico Hamilton's, hell, you can get Chico Hamilton." **db**

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Underwood: How did you meet your wife, Flora Purim?

Airto: In 1966 or 1967, I was playing a jazz club in Sao Paulo, before Quartetto Novo. The club hired Flora from Rio to sing for two weeks. We rehearsed, and she and I liked each other right away. All my life I had been looking for a woman musician. For me, I was not complete as a musician and as a man unless I could find a woman who was also a musician. She was really musical.

We used to try to trap her all the time. She would say, "Give me a C major chord." Instead of C, Hermeto would give her D. Flora would start to sing, then stop. "Wait a minute. This is not C major." We would go, "Yeah, yeah. Beautiful!" We lived together many years, then got married in New York in 1972. Our daughter's name is Diana.

Underwood: When in South America, what was your attitude toward the United States?

Airto: I never had any thoughts about the United States as a country. For me, it was just a place where I could meet some very important musicians.

Underwood: Flora came here first, didn't she?

Airto: Yes. She wanted to sing jazz. In 1968, she went to L.A., then to New York. She wrote me letters about how she had met many musicians, how well she was treated and how there was room for everybody to play if you were good.

A month and a half later, I was here in L.A. I was not happy with the political suppression in Brazil. The people were unhappy. Nobody had money to go to concerts. And I was missing Flora *a lot*. I couldn't get inspired anymore because Flora was my inspiration. I arrived in L.A. I saw Flora for a week, then she went to New York to open the shows for Miriam Makeba.

Underwood: You then moved to New York and stayed for seven and a half years, at first living with bassist Walter Booker, didn't you?

Airto: Yes, and there I met many musicians, people like Cannonball Adderley, who was my musical father, and who signed immigration papers for me when nobody else would. I also met Joe Zawinul, Chick Corea, Thelonious Monk, Sonny Stitt, Cedar Walton, Herbie Hancock, Bennie Maupin and many others.

I was a drummer. I was a singer. I was a percussionist. But I couldn't play drums unless it was a Brazilian gig. In Brazil I was a good jazz drummer. In the states, however, I was not so good by comparison. But I got a gig with J. J. Johnson and Kai Winding. We recorded an album, *J & K*, on which I played drums. And then I played some gigs with Lee Morgan.

Before that, I went to visit a friend who was a cook in the Lost & Found Restaurant. There was an incredible bassist and pianist playing the restaurant, so I asked them and the manager if I could bring my drums down. They said okay, and I played with them maybe two or three times a week. Later on, I found out I was playing with Reggie Workman and Cedar Walton.

To play at this restaurant, I used to walk from 118th Street where I lived to 34th and Lexington where the restaurant was. I didn't have money to take the subway. I carried my cymbal, my snare, all that stuff. They didn't know what the situation was.

The owner said, "Why don't you come here more often? If you want, you can play here four or five times a week." I told him I couldn't, because I had to walk. He said why didn't I take the subway. I told him I had no money. He said, "Okay, man. I'll give you the money for the subway, and you can eat and drink here, too." So, hey—I had a job! I walked anyway, and saved the money for good smoke.

After that, I played with Miles Davis, Cannonball, Chick Corea, and with my own group, Fingers, which was the first group that Creed Taylor recorded. Creed wanted me to record my album, *Fingers*, with different people but I was very stubborn. I insisted that I use my own group and do things my own way, which was good, because that opened things up a little bit for those who followed me, musicians like George Benson, Hubert Laws, Grover Washington and Stanley Turrentine.

Underwood: It was around this time that Flora got busted for cocaine, wasn't it?

Airto: Yes, in 1971, and then in 1974 she was sentenced to three years. She served 18 months. During that time, I had to be mother and father and musician at the same time. That was impossible, so I was the mother and father. I made my living by being a producer for Fantasy/Milestone Records. I produced Raul de Souza's *Colours*, two albums for Opa, *Magic Time* and *Golden Wings*, and Cal Tjader's *Amazones*.

Underwood: Why have you and Flora decided to go your separate musical ways after all of these years recording and performing together?

Airto: Our marriage is very happy, but for too long we have not had our separate identities as musicians. We became too much locked into one bag. Flora's voice gets lost in the band, and she has to wait too long for the instrumental solos. We are both leaders, not sidemen, so we decided to have our own bands. That way, she can sing and I can play, and we both can do our music our own way.

Underwood: Beyond having your own band and writing your percussion book, what are your plans for the future?

Airto: I am lining up a national college tour in which I will be with an African dancer and a second percussionist. I'll do a show, explain about my instruments and about percussion, and talk about my book at the same time.

At the end of April, I will be on tour as the opening act for a major rock group, as yet unsigned. For this tour, I will be alone, unaccompanied, just me for 40 minutes. I have done this many times, talking to the people, demonstrating the instruments, communicating to the people. This will be for big audiences, getting percussion out there, getting percussion more and more well-known.

Underwood: If you could give only one tip to aspiring professional musicians, what might that be?

Airto: There are many, but one big thing is attitude. When you play a wedding or a party or some crummy club gig, are you supposed to whine and complain that you would rather be playing a jazz gig? No. There is an approach: you have to play good *anyway*.

You're supposed to have a good time playing music. If you're playing for a dance, you play for a dance, and everybody's gonna be dancing if you play good. If you have that attitude toward that crummy gig, the other musicians will feel it, and they will play better, too! Everybody has a much better time. The gig becomes fun instead of just a job, and that saves your soul. **db**

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HOW TO

IMPROVE YOUR IMPROV PART IV (ALONG MELODIC LINES)

BY DR. WILLIAM L. FOWLER

Parts I, II, and III of this article looked at dynamics, meter, pitch inflection, pitch register, timbre, phrasing and rhythm as variable music-components which improvisors could control. That different conditions of the same component produce different emotional responses is, of course, no secret—listeners and performers alike know that loud excites and soft calms. Nor is it any secret that a particular condition of one component produces the same response as particular conditions of other components—loud *or* fast *or* jerky all excite. Nor is it a secret that teamwork among component-conditions magnifies response—loud *and* fast *and* jerky together intensify excitement. No condition, though, single or combined, can by itself sustain continuous listener interest: the secret of continued interest is consistent change in the condition of components.

Throughout the following set of examples, both form and interest gradually evolve:

Moderato
(Intro) (Repeat 3 times) (Coda)
mf (No Variety = No form = Ho-hum)

(Motive)
mf (Rests now reveal repeated rhythmic motive. Now there's form)

(Motive)
mf (Pitch-changes now mold melodic motive, but exact repetition suggests broken record)

p f p f mf mp pp
(Changes in dynamics now contrast repetitions. Broken-record effect gone)

(Motive) (Sequences)
p f p f mf mp pp
(Changes in pitch-level now energize motivic repetitions)

Rit.
p f p f mf mp pp
(Changes in phrasing now add nuance. Form finally breathes!)

Although an improvisor's musical intuition alone usually makes appropriate matchups among component-conditions (matchups like accents for syncopated notes or smooth phrasing for warm timbres), intuition can profit from intellectual aid when faced with matters of form, such as scheduling the emotional events throughout a solo. And because intuitional wandering can so easily confuse the objectives in a long melodic line, the thoughtful improvisor should guard against lapses of interest by consciously employing both motivic repetition (the unifying factor in form) and change of component-conditions (the interest-catcher in content) in some logical order of intensity accrual, like building up to the highest note, building up to the loudest accent, building up to the fastest motion, building from simple to complex texture, or building to a sub-climax then rebuilding to a more climactic point. But though such intensity-building remains a sure and easy way to generate interest, its over-use might in itself prove restrictive. To avoid possible build-up boredom, therefore, the thoughtful improvisor should also employ an occasional gradual wind-down in intensity and an occasional abrupt contrast in component conditions, especially following some climax-point.

Motivic development

When a motive recurs sufficiently in altered versions of itself, its development process can contribute to the general melodic interest. Should motivic modification exceed the limits of recognition, though, the recurrences likely will lose their developmental character. In the following, for example, excessive rhythmic alterations make immediate recognition difficult:

(Motive) (Altered version) (Or)
mf f 1 2 3 mp 1 2

In the above, the rhythmic alterations break the original motive into three, then into two, sep-

arate rhythmic motives. And here are some samples of easily-recognized modification:

(Original motive) (Enlarged note values) (Sequence)

(Deleted note) (Deleted notes) (Added note) (Added notes)

(Reversed pitch) (Reversed segments) (Displaced accents)

(Altered rhythm) (Expanded leap) (Expanded leaps) (Replaced notes)

(Pickup note) (Pickup notes) (Or)

As long as the modified version retains motivic unity and exhibits some feature of the original, it can be immediately recognized as a motivic development. All the above examples fit these qualifications.

Motivic connection

Recurring motives, whether repetitious or developmental, can 1) directly connect or 2) fill intervening space with rests or 3) fill intervening space with notes or 4) fill intervening space with combined rests and notes. For example:

1) 2) 3) 4)
(Motive)

Many motivic manipulations appear clearly in Coltrane's *Aisha* (Atlantic 1373), in Ellington's *A Drum Is A Woman* (Columbia JCL-951), and in a host of songs, *People* or *Yesterday* or *All The Things You Are*, for example.

Because songs so clearly define motives, demonstrate repetition, and display connective material, example-seekers might consider songs the ultimate models. But in song-melody the motives cannot develop more than their corresponding lyrics will allow, nor can connective material—the words in songs determine melodic rhythm. Instrumental improvisations or scat-singing, restricted as they are only by the limitations of the instrument or the voice and the imagination plus the taste of the performer, therefore might serve better as models of motivic development.

Although studying with teachers, probing into books and magazine articles, and practicing with other musicians will accelerate any improvisor's progress toward competency, the true innovator must take that final giant step from the derivative to the creative all alone. Small wonder trend-setting improvisors remain such rare birds!

(*Ed. note:* The Oliver Nelson soprano sax solo on *The Shadow Of Your Smile* is contained in Impulse A-9129 rather than on the Flying Dutchman label, as listed in Part I of this article)

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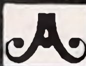

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Catamaran: *Martha Reeves* (4/4-9); *Esther Phillips* (4/11-16); *Lonnie Liston Smith* (4/19-23, tentative); *Cal Tjader* (4/25-30); *Stanley Turrentine* (5/2-7); *Les McCann* (5/9-14).

Brothers Espresso Cafe: *Impulse* (Fri.).

Le Chalet: *Bruce Cameron Quartet* (Sun.); *Tom Crawley* (Sun.-Wed.); *Ken Wilkins* (Thurs.-Sat.).

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Ichabod's: *Mark Lessman Trio* (Thurs.).

Convention Center: *Tammy Wynette* (4/7); *Gordon Lightfoot* (5/14).

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Harrah's Tahoe: *Four Tops* (to 4/9).

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Sands: *Dionne Warwick* (4/12-25); *Bob Sims Trio* (lounge).

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