

MARCH 23, 1978

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the contemporary
music magazine

downbeat

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JARREAU

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LATEEF


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Improv • Part III



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down beat

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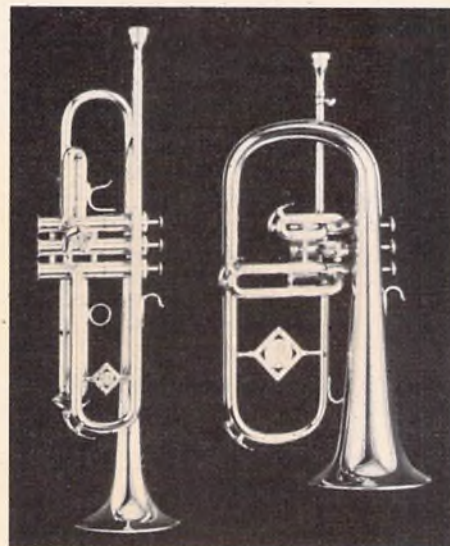
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the first chorus

BY CHARLES SUBER

You can [call it jazz] if you want. But I believe music is too personal for that. If an artist paints a picture, he has the right to say what it is. No media, critics or Councils On The Arts have a right to define it for him. It's not humane or ethical. A man ought to describe his own music.—Yusef Lateef.

We have full measure of sympathy for Brother Yusef's plea for self definition, but our view (expressed to Patrice Rushen in the last issue) still stands. No artist has ever been able to convince everyone else about their own definition of their own genre. Music is indeed too personal for that; too personal for the listener and the musician.

While we're on definitions—Lateef says in the interview in this issue, as he has on several other occasions, that he avoids "jazz" because the *Random House Dictionary* equates "jazz" with "copulation," as in "Jazz me, baby, eight to the bar, etc." Well, we avoid *Random House* in favor of either the *American Heritage Dictionary* or *Webster's Seventh New Collegiate Dictionary*, neither of which mention copulation but agree that jazz can be defined: "1. A kind of native American music characterized by improvisation, syncopated rhythms, contrapuntal ensemble playing, and special melodic features peculiar to the individual interpretation of the player."

Lateef's aversion to the social implications of jazz is not a pose or whim. In fact, he and similar minded musicians asked Leonard Feather to omit their names from the *Encyclopedia of Jazz In The Seventies*. Feather demurred in Lateef's case and gave this explanation: "In many cases we acceded to their wishes; however, in some instances their association with jazz seemed to have been established so firmly at one time or another within the jazz community that they were included."

However, this explanation does not cover the case of Al Jarreau (also interviewed in this issue) and several dozen other jazz musicians who were omitted from the *Encyclopedia*. Feather himself has raved about Jarreau's jazz vocal performance, so the omission, we assume, is merely a gaff, not a snub.

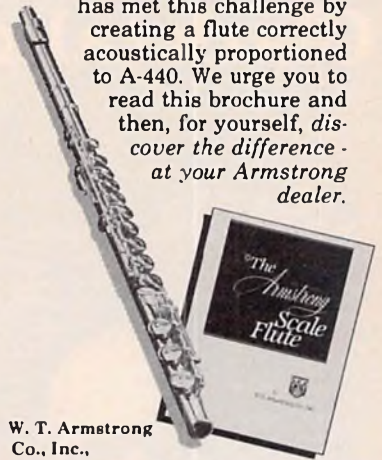
Chuck Mangione, our cover interviewee, is in the *Encyclopedia*, but nevertheless gets "very bugged with the fact that jazz musicians or critics would be so negative about something so positive (his music). But this criticism doesn't seem to impede Mangione's progress toward his private and public goal: "... to play the music and get it to as many people as possible—to keep playing the music I believe in." Obviously, Mangione has a clear definition of what he wants and who he is.

Note: The NARAS Institute, the education arm of The Recording Academy, is organizing an affiliated Educator's Association for educators and students interested in the business of music. Write this column for further details.

Next issue features Joe Pass and George Benson, Grand Masters of the Guitar. Pass explains his method of, and attention to, solo guitar performance. Benson, in his db superstar update, deals with the "problems" of fame and fortune, and other sundry items. **db**

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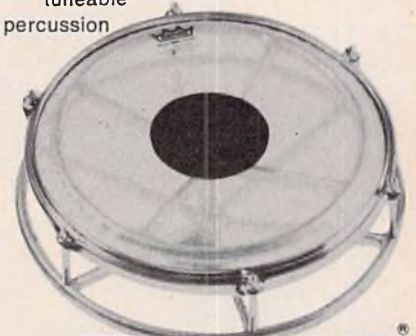


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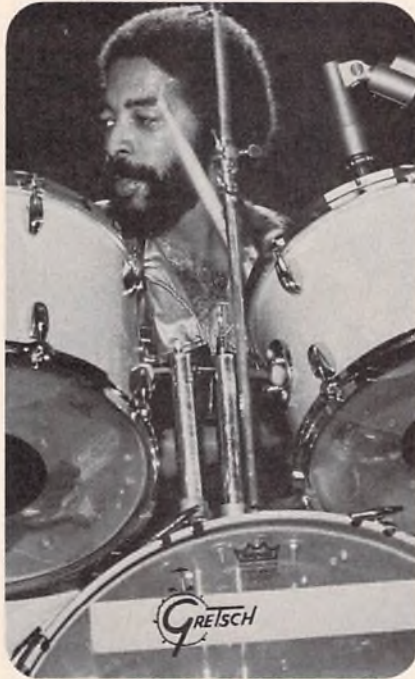


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Tony Williams

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CHORDS AND DISCORDS

Consumer Rights

My wife and I recently went to the Village Gate to hear McCoy Tyner and his group. We lined up, paid our \$5.50 per person (with a one-drink minimum), and sat down to listen to three sets at 9:30, 11:30 and 1:30 (as advertised!). To our dismay, McCoy and company wandered onstage at 10:20 p.m. and played an interesting one hour set. As the lights came up and my wife and I readied ourselves for an-

other drink for the next set, we were shocked to hear a voice on the P.A. system ask us to "all leave quickly and quietly by the rear doors since another audience is anxiously waiting to take your seats." What a rip-off!! \$5.50 and one drink for one hour of music. What is most annoying is the marked variation in policies from club to club and city to city. We had been accustomed to four gorgeous hours of music at the Left Bank Jazz Society in Baltimore, or an entire evening at Gulliver's or Three Sisters in West Paterson, or the long-gone Gilly's in Dayton, Ohio.

I would hope **db** can affect a change in the Gate's policies. If they insist on clearing out the audience for each set, at least have those sets last nearly two hours (as advertised). More importantly, I would love to see **db** do a

story on club policies, prices and audience treatment from city to city. I would hope you could function as a jazz Better Business Bureau to assure that we, the club-going public, get a fair shake. As every other aspect of American life has recently found out, consumers have *rights* and a great deal of *power!*
David and Jo Namerow Flander, N.J.

Which Way Record Reviews?

I've been reading **db** for almost 20 years and I've seen you go from a "jazz" magazine to a "contemporary" magazine, contemporary magazine meaning rock. I'm sure I speak for some of your readers when I advise that you expand your record coverage to more of the independent labels who are busting their asses to keep the faith rather than covering so many so-called "contemporary" records.

Just about all the rock reviews I read in **db** are negative. With that much bad music coming out, why bother to review it?

Andrew White Washington, D. C.

Ed. Note—We will be more than pleased to give greater coverage to independent labels if we receive review copies from the said labels.

I am writing to you about the way you handle record reviews. The way they are being done now is really stupid! The people who rate the records are so . . . rude. Some of the things they say about so many *good* musicians is enough to make me sick. I could name about 100 examples, but the damage has already been done.

You should review records differently, using several categories and rating them accordingly (jazz, rock, fusion, etc.). You are supposed to be a contemporary music magazine so now is the time to get up and prove it.
Edward Tourge Albany, N. Y.

Standing Corrected

In your Pot column of 12/15, you mentioned that "Niels-Henning Orsted Pedersen just completed an album with guitarist Philip Catherine and drummer Billy Hart for Inner City."

Niels Henning has never recorded for Inner City Records. He is an exclusive artist of SteepleChase Records. This album with . . . Catherine and . . . Hart was . . . recorded for SteepleChase. Inner City just happens to be our licensee for the USA and Canada and has nothing to do with our production of artists.
Nils Winther Copenhagen, Denmark
SteepleChase Records

Merry, Merry!

Last Christmas, a good friend gave me a subscription to **db** as a gift. I returned the favor on her birthday. Both of us have become avid readers, although neither of us could be classified as musicians. (I play drums, but merely as a hobby.)

Your magazine has produced a source of entertainment as well as information. Choosing from the albums reviewed on your pages has provided me with a most interesting album collection. Being an Indiana University graduate, I especially liked your Profile on Dave Baker as well.

Michael Conroy Indianapolis, Ind.

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NEWS

RICH ROCKS BOTTOM LINE

NEW YORK—"What a great crowd." That was how Allen Pepper of the Bottom Line described the response to Buddy Rich's new band. The aggregation, probably the best the drummer has had, drew SRO audiences at the rock-pop palace.

The patrons, a mixture of young and old, were mostly drummers, according to conversations overheard during the evening. And Rich hasn't lost a stroke to Father Time, either. In fact, he seems to be taking care to be even more precise, if that's possible. And he's just as excited about the band as his audiences are. The band members aren't terribly young, nor are there any elder statesmen. But

there's a ton of experience in John Mosca, trombone, Dean Pratt, trumpet, and Steve Marcus, tenor and soprano sax. Marcus took an a cappella coda after the middle section of *Channel One Suite* and turned it into an impromptu blues.

It was a bold stroke on the part of Pepper and his partner Stan Snadowsky to bring the band into the Bottom Line. As the co-founders of Jazz Interactions, the two still love jazz and have made their place *the* one for all types of musicians to play. They began an occasional big band policy in '76 by bringing in Count Basie (db, 4/22/76) and they are currently negotiating Basie's return.



Big smile comes to Warner Bros. as John Handy pacts new deal with label. From l. to r.—David Berman, Ron Goldstein, Handy, Stan Cornyn and Clyde Bakkemo.

Living Legends Reunite

NEW YORK—A new series of concerts entitled "Living Legends In Music" began in earnest recently with Ray Charles and Milt Jackson sharing the bill.

First honors fell to Bags, who featured some of the most exciting Hank Jones pianowork to date. The rest of the group (Jimmy Heath, Bob Cranshaw and Al Foster, all bedecked in tuxedos) opened the sold-out performance at Avery Fisher Hall.

Jackson's repertoire ran from funky blues to balladic mastery. But it was Jones whose soloing stole the set. The man never seemed to falter, whether on the Ellington gem *Come Sunday* (on which he and Bags played a duet for the opening chorus) or on the Lee Morgan classic, *Speedball*, runs, or an Erroll Garner replay. Jones paced the all-star quintet. Heath's specialty, Kenny Dor-

ham's *Blue Bossa*, was Jimmy's all the way, with only rhythm accompaniment.

Charles was not in as good shape as he should have been. His rap was too long and the tunes were too down. Many patrons left before Bags and he could recreate, for the first time live, their now-legendary duets. Captured on two Atlantic LPs, those pairings were masterful strokes. Here they were limited to one tune, *The Christmas Song* (it was, after all, the week before Christmas). It was worth waiting through Ray's tedious set, which included the Raelets and a 17-piece band which never really got it all synchronized. The Mel Torme holiday standard never had it so good. Charles came in with his vocal during the bridge.

The vocal is produced by L. Bruce Hopewell and William Underwood.

NEW RELEASES

Hot items from A&M include *Spinozza*, the long-awaited solo album from vet sessionman guitarist **David Spinozza**; *Headin' Home*, **Jimmy Owens**; *What Do You Want From Live*, **the Tubes**; *I Had To Fall In Love*, **Jean Terrell**; and *Showdown*, **Gallagher and Lyle**.

Island Records has re-signed electronic pathcharter **Brian Eno** and has rush-released his latest sound adventure, *Before And After Science*.

Newcomers from **Arista** include *Love Will Find A Way*, **Pharaoh Sanders**, and *Close Encounters*, **Gene Page**.

ABC has issued *Berkshire*, the second effort from the group called **Wha-koo**; *Street Player*,

by **Rufus and Chaka Khan**; and *Rainbow Seeker*, by **Crusader Joe Sample**.

The latest batch from **Audiofidelity** is a most formidable one. Included are *Earl Hines In New Orleans*; *Buddy Tate Meets Dollar Brand*; *Eddie Condon In Japan*; *The Lee Konitz Quintet*; *Bob Wilber And The Scott Hamilton Quartet*; *Crazy Rhythm*, **Soprano Summit**; *Stacy's Still Swingin'*, **Jess Stacy**; *Rhythm Of Life*, **James Mason**; *The Trio*, **Milt Hinton, Bob Rosengarden and Hank Jones**; *Bursts Of Joy*, **Borah Bergman**; *It Seems Like Old Times*, **John Eaton**; *One Night Late*, **Dr. John**; *Anglo-Sax Man*, **Chris Mercer**; *Absolutely*, **John Spider Martin**; *Wanted*, **Jimmy and Marian McPartland**; and *Together Again*, **Tony Bennett and Bill Evans**. db

Gershwin, Berman Style?

CHICAGO—Did the Russians invent Gershwin, too? Perhaps not, but Russian pianist Lazar Berman has been reported talking to Columbia Records about doing a Gershwin collection, namely the *Concert in F* and *Rhapsody In Blue*.

According to a report in *High Fidelity* Magazine, Gershwin is popular in the USSR and he is included in many Soviet pianists'

repertoires. In addition, Berman is familiar with the Gershwin/Paul Whiteman "jazz" recordings of the *Rhapsody*.

Personnel has not been indicated, nor has the arranger, the transcription to be followed, or the conductor. Columbia recently released a piano roll recreation with Michael Tilson Thomas conducting the Columbia Jazz Band.

More Minorities On Broadway

NEW YORK—A voluntary agreement between the New York City Commission on Human Rights and the League of New York Theatres and Producers is expected to result in greater assurances of minority hiring in Broadway musicals.

The precedent—setting agreement, (which became effective January 1, 1978) is expected to attract and employ qualified minority musicians not only in the black-oriented presentations (e.g., *The Wiz*, *Bubbling Brown Sugar*, *Porgy And Bess*), but for all shows. A 20% target is sought. In addition, the League will have greater access to the pool of qualified minority musicians and a referral list will be the result. This will aid League members in avoiding unlawful discrimination.

The pact resulted from an investigation and hearings initiated by the Commission in 1976. At that time it was discovered that only four of the 43 musicians in the *Porgy And Bess* pit orchestra were members of minorities.

Eleanor Holmes Norton, who was then Commissioner, was interviewed after the current signing. Ms. Norton said the significance of the new pact was that it set out to "adopt normal affirmative action techniques to an artistic endeavor without undermining the integrity of affirmative action and the artistic endeavor."

At this writing, there are 30 shows on Broadway, of which half are musicals. At the time of the hearings there were 18 musicals employing 366 musicians, of which 62 were black and two were Hispanic. At the time there were five "black" shows on Broadway.

The list that will be prepared by the Commission will include musicians who have worked with such groups as the Symphony Of The New World and the Dance Theatre Of Harlem, both traditional employers of minorities.

Herb Harris, a musical contractor, said that the list "is a fine idea, but ... pairing a job with a musician requires more than a list."

POTPOURRI

The first Indian jazz festival, **Jazz Yatra '78**, was recently staged in **Bombay, India**. European jazz luminaries headlined the well-received event.

Percussionist **Ralph MacDonald** has completed producing an album with former **Focus** leader **Thijs Van Leer**. The album leans toward the rockish.

New Orleans has recently hosted some notable **Norwegian** trad jazz groups. Both the **Royal Garden Jazzband** and the **Ytre Suloen Jass Band** were enthusiastically greeted by Crescent Citians.

The ever-unexpected **John Cale** has finally had his fill of monolithic record company hassles and has formed his own label, **Spy Records**. Results should prove most interesting.

Atlantic City, New Jersey, which has high hopes of becoming Las Vegas East, has wooed vet bandleader/trombonist **Si Zentner** from his long-time Vegan home. Zentner has taken up residence at the **Resorts International Hotel**, where a casino is soon expected to perk up the Boardwalk. Zentner's house band will have 16 pieces and will

share top billing with spotlight acts.

Former **Blood, Sweat & Tears** saxophonist **Fred Lipsius** has been cooking up a project with producer **Bob Cutarella**. Many big names are said to have committed themselves to the vinyl.

Gato Barbieri has sued **Flying Dutchman** and **RCA** for a bundle, claiming fraud, breach of contract and failure to issue royalty statements on albums bearing his name.

Saxophonist **Jan Garbarek's** new trio consists of electric pianist **Haaken Graf** and drummer **Jon Christensen**.

Vocalist **Lou Rawls** is reportedly set to star in a movie version of the life of **Louis Armstrong**. Final approval hinges on **Ms. Lucille Armstrong**, the musician's widow.

Steely Danists Donald Fagen and **Walter Becker**, long-time admirers of big band jazz, have reportedly written some fresh material for vet bandleader **Woody Herman**. Woody's newest producer is none other than **Blow It Out** kid **Tom Scott**. db

BRASS BLOWS THROUGH BLIZZARD

NEW YORK—Well, the New York Brass Conference for Scholarships did it again. They picked the largest snowfall of the decade in which to hold their sixth annual bash. They've done that almost every year.

But it was worth the trek through it all to get to the Americana Hotel to hear the groups. The entire weekend was dedicated to trumpeter/teacher William Vacchiano, and it featured some experimental groups as well as some newer working aggregations.

During the three day Conference one could hear Paul Jeffrey conducting his own Octet, as well as the University Of Hartford School Of Music Jazz Ensemble. Guesting in the latter ensemble were Rich Matteson and Jackie McLean. Later that day Slide Hampton's new group performed.

As ever, Rusty Dedrick's powerhouse Manhattan School Of Music band broke up the place. But this time there were featured guests such as Hampton and Art Farmer. On the concluding day, Harry Shields' Bones Of Contention played.

But it was the evening performances that proved to be the highlights of the weekend.

Reverend John Gensel introduced the groups, leading off with Ross Konikoff and his New York Brass. With a four-trumpet lead and tenor sax solo chair, Konikoff's writing was showcased. Here is a band that should be heard from. It's been a long time since a trumpet choir of this power was properly promoted. Not since Bill Chase's unit has there been a group like this.

There are other such groups around too. One which did not play the Brass Conference is led by Gary Wofsey. He's got five trumpets, trombone, plus full rhythm, working up a book in Charles Colin's studio right now. Colin, by the way, has been coordinating these brass gatherings.

Jeffrey's group closed the event for 1978. Talk is that the Brass Conference will be moved to a later date next year to hopefully avoid some of the weather hazards.

10 □ down beat

NEWS

FINAL BAR

Terry Kath, guitarist for the group called Chicago, died recently in Woodland Hills, Cal. as a result of a freak gun accident. Thinking it was an empty revolver, Kath pointed it at his head and pulled the trigger. It went off, taking his life. He was 33.

Born in Chicago, Kath came from a musical family and experimented on banjo, accordion, bass and drums at an early age before settling on guitar.

In the early '60s, Kath and long-time reed player for Chicago, Walter Parazaider, joined a group called Jimmy and the Gentlemen. Two years later, as a bassist, Kath, along with Parazaider, joined a new band. He played bass until Chicago was formed four years after that.

Because of his background, Kath could not limit himself to any one category of music. "The longer you work on a musical idea, running it through your head and playing it loud, the more it changes," he once said. "Eventually, it can develop into something completely different from the original idea."

About his composing, he said, "I really can't sit down and write a fantasy tune. I hope to be able to write a tune without having to live it first. Perhaps the writing will be the experience."

He never pressured himself to complete a tune. He found that a fragment from an uncompleted work lent itself to a new song.

Survivors include Kath's widow and son.

Gregory Herbert, saxophonist, recently died in an Amsterdam hotel room from a reported overdose of heroin. He was 30.

Herbert, who was on a world-wide tour with Blood, Sweat & Tears, had been a member of the Thad Jones-Mel Lewis Orchestra and the Woody Herman Thundering Herd. He joined BS&T last spring.

Greg was born in Philadelphia, where he began his studies. He played with Miles Davis at 16, Duke Ellington at 17 and was generally considered to be among the finest "new talents" on the tenor saxophone. (For a detailed account of his life see Profile, db, 6/2/77.)

His friends expressed shock and offered only superlatives as to his largely undiscovered talent. Lawrence Feldman, a sectionmate and good friend during the Jones-Lewis days, said that "His musical standards were high, but he was frequently dissatisfied. He used to talk about practicing a lifetime to play one note beautifully. He had a maturity in his playing that I had not heard in someone so young. He played a ballad in a way that was unique for his age. His was a natural talent; he could sing jazz before he could play it. Greg was concerned with the meaning of music, not just notes."

Lew Soloff, former member of BS&T, also a friend and fellow gourmet, said they had stayed in Europe after a Jones-Lewis tour to check out some fine restaurants. "You get to know a guy better when you're not always on the bandstand. He was a brilliant talent and he worked hard. He was very knowledgeable about chords and such. He was school taught, but learned a good deal from his fellow musicians."

Herbert recorded extensively with Herman, being given more solo space as time progressed. He can be heard on Herman's *Thundering Herd*, *The Raven Speaks*, *Herd At Montreux*, *Children Of Lima* and *King Cobra*, all on Fantasy.

With Thad Jones and Mel Lewis, Herbert appeared on *Suite For Pops*, *New Life*, *Live in Munich*, and with Mel on *Mel Lewis & Friends*.

One final irony is that Herbert's best playing came with his associations with the Herman and Jones-Lewis bands. Mel Lewis was asked what would have happened had he remained with the J-L band. "For one thing, he'd be alive today. For another, he would have become a truly great musician. But I'll say this. His death wouldn't have received the notoriety it did had he remained with us. Rock does things to you!"

Greg is survived by his nine-month pregnant wife, his ten-year-old son, his mother, father and two brothers. The funeral was held in Philadelphia.

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Nugent on Fender.



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CHUCK MANGIONE

Mr. Good Feel

BY HERB NOLAN

It was the worst Chicago night of the year. A sub-zero wind was driving snow like stinging particles of glass over ice-glazed streets. No kidding around, nobody in his right mind would venture out into this arctic nonsense—it hurt to walk half a block. But, yes, there are things in this world that will compel people to resist adversity.

Out in front of a 700 seat theater-club people numb beyond shivering are lining up for the first of four completely sold out Chuck Mangione concerts. Before the night is over, his music will warm them up and his departure will prompt a standing ovation. It might as well be spring.

The following afternoon (in the midst of this two-day Windy City engagement) Mangione sits on a couch in a large hotel suite blowing soft, easy notes through his fluegelhorn. Even here in a well-appointed room that seems too big for his diminutive, low-key presence he wears his trademark, a floppy hat.

"Well, we been working a lot," he says, letting that monumental understatement fall with whimsical nonchalance.

He put his horn down on the cushion next to him and shrugged good-naturedly. "I'm always flabbergasted when I see a sellout house that seats 700 people. Tonight both shows are sold out in advance. . . . I feel good about it," he said looking as though he doesn't quite understand. "I don't know how it's all happening, but I think it's a combination of things we've been doing for a long time."

Chuck Mangione's band hasn't changed that much from the days when he was playing small jazz clubs instead of concert halls, except for the addition of a guitar. It is essentially an acoustic jazz band playing Mangione's tunes. Some are old ones like *Ballad For A One-Eyed Sailor* and *Land Of Make Believe*, others are recent adds like *Feels So Good* and the theme music from *The Children Of Sanchez*. It's simply Chuck Mangione, a musician who came up playing with bands like Art Blakey's Jazz Messengers, being Chuck Mangione, a performer who probably brings more jazz to more people than any other.

"We work nine months out of the year—that's what we do—and there aren't many bands that do that; I think that's been our big-



HERB NOLAN

gest salvation because the cuts on our records are long and that kind of handicaps our accessibility through the media.

"I also think the music is very accessible, I like that about the music. I never was one who enjoyed music you had to have a dictionary to understand. Simplicity is something I really think is important—in anything.

"Our music always has a strong melodic content. I think that's one thing that appeals to people. It's very rhythmic, which is one of the first things people can relate to. When you get people going away from a group like ours and they're remembering a melody you've got something happening that a lot of other performers don't have. If a person isn't into improvisation at least he can sit there and wait for the melody to return. On the other hand, those people who are really into that part of it can get off on it because the cats in the band can *play*. So when people leave a concert they don't just leave saying 'Well, the saxophone player was incredible' or 'the drummer was terrific.' They'll remember the music too.

"It's a wonderful band to be in," Mangione said about his current group, which includes Chris Vadala on reeds and flutes, guitarist Grant Geissman, bassist Charles Meeks and 19-year-old drummer Charles Bradley, Jr. "It's the youngest band I've had and yet they are not just good for being young. They're strong players and they love to play. There's a positive feeling all the time. To do two hours twice a night is not an easy thing, but with this band it doesn't sound tired.

"The biggest change has been the addition of the guitar," he continued. "It fattens up the small band sound and gives me a chance to play my horn. I was starting to write myself out of the music; I used to get up from the

piano to play the horn and I'd feel that there was a lot of space there. I began spending more and more time at the piano instead of playing my horn.

"When I did the *Main Squeeze* album I played a lot of horn on it. Consequently, when I went out to play in public I knew I wanted to have a guitar. And it's worked out real nice. I feel good with that instrument in the band. I think that's been the biggest change in what's happened with our music.

"Our audience is coming from so many different directions," Chuck said about the broad appeal of his music. "If you look at the people in our audiences you'll see a conglomeration of everything. I think it's because our music appears in a lot of places where other peoples' music that's kind of related to ours doesn't. We had an incredible amount of television exposure over the past year; we were on the Johnny Carson show a couple of times and we were on this Las Vegas Awards show. . . ."

It's hard to forget the incongruous image of Chuck Mangione on a huge Vegas-glitter stage wearing his floppy hat and surrounded by a glitzy showgirl chorus line. "You know I wasn't even playing, it was all lip sync.

"I used to be very turned around by television but once you understand what television is—what its purpose is—I mean it's not an album, it's not a concert, it's a certain amount of time to get as much music out so you can give people a taste of what you do. It's a positive step to get that kind of exposure. Another thing that's happening is that our music is played by drum and bugle corps and marching bands at football games. It's coming out of all these different places so the audience is coming from everywhere."

Part of Mangione's appeal as a performer is

his own presence, which communicates a positive enthusiasm with subtle dimensions and a boyish innocence. He understands that you can demand an audience's attention for two hours, so long as you don't hit them too hard too often with your music.

"I think I learned a lot from watching Dizzy when I was young. I've seen a lot of musicians whom I really love, but he was the first guy who just let people know he was having a good time. He would introduce guys in the band, tell people what he was going to play and he was loose.

"People don't go out to have a bad time, they go out to enjoy themselves. And making people feel comfortable just makes it easier, because if they get the message they give it right back to you and you get that feeling going between you and them—it really makes it happen.

"I love to play for people. I don't know how musicians live that always play for microphones that puts stuff on tape, that in turn puts stuff on records. I need to play for people. I have to feel that music going through them. I know so many wonderful musicians, in fact great musicians, who are playing . . . the least challenging music. They're just into content—doing jingles—because that's where the money is, in residuals and things like that. There are guys playing on a lot of records and they don't even hear the end product. They are just laying a track and then they leave and they don't know what's going on top of it or what's happening later. To me the music is never complete until somebody hears it.

kid—family experiences, religious experiences and just things I related to very strongly. So I really knew this picture right away. I don't think I could have done it in three weeks if it wasn't that way—it was really a very emotional involvement.

"It was over Labor Day when I did the music for the film. I locked myself in a hotel room for three days. It was the first time, I think, in a lot of years that I spent three days totally involved with no interruptions. After those three days I knew exactly where the highway was going and where to get off.

"When I compose," he said about his art, "sometimes an idea will happen quickly. Other times it just won't come out, you get to a certain point and get stuck; when that happens I'll put the thing away and leave it and sometimes it takes a lot of years before it gets done. This is the first time I have had to write music against the clock, and it was sort of satisfying to see that it could be done—that I could do it—but it's not my favorite way of doing it."

Mangione glanced over at his horn. "I feel good about playing this thing again, it's like Sparky Lyle, the relief pitcher for the New York Yankees. He used to say the more he pitches the more he feels comfortable and the stronger he gets. Well, I feel more comfortable with my instrument now that I'm playing a lot."

In recent years Chuck Mangione has been performing with large symphony orchestras, as well as touring a couple of times a year with a large ensemble of his own. At first the ensemble utilized strings, but now he's using a

the musicians, nobody is waiting for anybody to get it together.

"I used to teach courses on how to ride a bus and how to check into an airport. No kidding, there's so much missing from reality in relationship to young musicians and where they are going that somebody has to tell them what's coming."

One of the things that might be coming if they become as popular as Mangione is criticism. It can come like a jealous husband after a suspect wife—"What the hell you been doin' that got you so popular all of sudden." Mangione's music, for example, has been dismissed by some as something like "bubblegum jazz" with the content of a Bazooka wrapper cartoon.

"Yeah, we get some critical abuse," he commented, "and I get very bugged with the fact that jazz musicians or critics would be so negative about something so positive. Look, Herbie Hancock, George Benson, Stanley Turrentine, us, Chick, Weather Report—I think that music has touched a lot of people. So maybe the critics' favorite tune of Herbie's is not *Chameleon*. But think of all the people who went out and not only bought that album, but went back to find out about Herbie Hancock and found Miles and Donald Byrd and a lot of other musicians. It's the same with George Benson. People just don't buy the one record that just happened, they go back and look for other things that person has done. It's terrific that young people are getting introduced to the music. Wouldn't it be awful if you could hear Herbie, George Benson or Chick

"I used to teach courses on how to ride a bus and how to check into an airport. No kidding, there's so much missing from reality in relationship to young musicians and where they are going that somebody has to tell them what's coming."

"I think there's something happening in this world that's real bad," Mangione said, letting the subject drift to something that had been on his mind all along. "It's this feeling that people should retire when they are 55, which means, I guess, that after you are 28 years old it's all over. You're halfway there already and you have to start thinking about getting out instead of getting in—work four days a week, everybody should sleep 12 hours a day, then get a massage for four hours and go see your shrink, and after that lay back some more in the evening. Wouldn't it have been wonderful if they had retired Duke Ellington or Pablo Casals when they were 55? That would have made a lot of sense, right?"

"I think the world is falling asleep and the music is included," he continued. "We did a movie score, *The Children Of Sanchez*, and I want to tell you that proved to me what we could really do—what people can do when they extend themselves. . . . All the musicians I was working with were going beyond anything that had ever happened to them before as far as just physical endurance goes. All we had was three weeks to get the music done, so I booked a studio for three weeks 24 hours a day and we rotated engineers. It got to be kind of an intense period and I was driving everybody crazy just whipping people to keep it going as fast as I could because only I knew how much we had to get done in three weeks. We made it and some really nice music came out of it. I'm pleased.

"Whatever the picture turns out to be, I think it stimulated in me a lot of feelings that I remember from a long time ago when I was a 14 □ down beat

unit with four french horns, four trombones, three trumpets, a reed section with everybody doubling, and the quintet. He says that the problem with strings was that all the time was spent trying to get the 12 strings properly heard, and as a result the music suffered. It would have taken 40 to 50 strings to make things work correctly.

Besides playing and conducting with orchestras like the Hamilton Philharmonic, Mangione does clinics with high school orchestras.

"I think young musicians are rarely challenged today. They never find out what's really out there in the real world. A lot of people who do clinics with high school kids like to send the music weeks ahead of time so everybody's learned it by rote before the clinician even gets there. Then he comes along, talks to them a little bit, they run the tune down and do a concert. Nobody has really learned anything.

"Well, what I do is I don't send the music ahead of time. We walk in the day before the concert is scheduled and we pass out the same music we play with the Rochester Orchestra or the Hamilton or stuff I have recorded with studio people in New York or L.A. I bring in Jeff Tizak to play lead trumpet and put my group in the middle. The kids find out fast about where they are; they find out about reading—whether they can really read. They find out about playing in tune and about endurance, and the illusions about people just getting together, hanging out and rehearsing for days goes out the window. When you are in a studio, paying all that money for the room and

Corea everyday on Top 40 radio? It would be wonderful!"

Mangione looked as if he'd just had a vision of a jazz Disneyland, full of brand new rides that nobody had been on before that could turn you on just as fast as the old ones.

"When Cannonball Adderley did *Mercy, Mercy, Mercy* people said he'd sold out. How does somebody sell out? If they could figure it out and computerize music, we wouldn't need any musicians. They can't. I don't think anybody can sit down and say, 'I'm going to write a hit tune' and 'This is going to make me change' and 'I'll sell out and I'll crossover' and all that nonsense—it doesn't happen that way. When I can find 19-year-old kids that play the drums, that means somebody is doing something that's reaching those young people.

"You know to me, good or bad, criticism is only one person's point of view. The only problem is that thousands of people read that one point of view as if it's news—factual stuff. But as long as they keep putting your name in print and are interested in you as a person and a musician, then it's happening.

"What drives me crazy, what makes me angry, is when people treat you less and give you less than what you should be given as a human being—I'm talking about respect and dignity. I just can't handle it when people have no pride in what they're doing.

"We deal with service all the time—airlines, limos, hotels—and it seems like we are approaching an age of total indifference. People have been beat upon for so long that I think we are teaching them to become computers. If you as a human being feel degraded,

AL JARREAU

The Amazing Acrobat of Scat

BY LEE UNDERWOOD

People often describe me as some kind of Ed Sullivan Show carnival freak. They say I imitate conga drums, flute sounds, drummers and bass players. They make me sound like a mimic instead of a singer. But except for the occasional visual resemblance, everything is handled in the context of the music in such a way that it's only music.

I scat sing, but I don't use the same vowels and combinations of vowels that the bebop singers used. I use my own sounds—guitar-like, electronic, grunts, hisses, ahhhhh's—I like soft sounds. I don't think of the instrument when I'm doing it. I just take the conga sound or whatever and make it into something different.

• • • • •

It was his first big audience. Not only that, it was one of the most important audiences of his career.

It had taken him more than 15 years to become "an overnight sensation," as they say in the biz, and now, at the 1976 Montreux Jazz Festival, potential disaster loomed just beyond the dressing room doors.

Already weak and feverish from heat-stroke suffered in the U.S.A., Al had also caught the flu on landing in Europe. He had brought pianist Tom Canning with him, and had intended to rehearse with extra pickup European studio musicians for the Festival. But the studio musicians failed to arrive the day before as promised; and three hours before showtime, they called and said, "We've decided to play with somebody else."

Ten thousand miles from home, sick with heat-stroke and the flu, betrayed by the band, and the Montreux audience waiting—"What did I do? The best that I damn well could, that's what! Tom and I went out there and played a duo. And would you believe it? The reception was terrific. We got three standing ovations during the set. We turned the place out!"

The year before that, Al Jarreau was unknown to all but a loyal handful of fans who had followed him enthusiastically for two-and-a-half years previously at the Bla Bla Cafe, a small pass-the-hat club in North Hollywood.

In 1975 when the houselights dimmed, an expanding wave of energy whirled through the room as Jarreau walked toward the stage for his debut performance at Hollywood's famed Troubadour club. He was the opening act for Les McCann. A spotlight zeroed in on him as he wove his way through the tables. Fans from the Bla Bla days began clapping as soon as they saw him. The applause spread. Soon, the entire audience was cheering and applauding. Al stopped in mid-aisle and raised his arms in the spotlight to those old and new friends who so energetically welcomed him to the big time.

On stage, he launched into *Letter Perfect*.



JOHN BALKIN

The impact was electrical. From entrance to exit, Jarreau wooed and won the people. His debut was an event, a happening, a triumph.

Warner Brothers was there. They signed him the next day. Al Jarreau's first album, *We Got By* (Warner Bros., MS 2224), appeared in August. In April of 1976, the German Music Academy presented him with their top vocal honor: Outstanding Male Vocalist of 1975.

Following the awards, Jarreau taped his own television special in Germany, and then toured Germany, Switzerland, Italy, France, Holland and England.

We Got By featured the nuggets of Al's repertoire and had all of the goosebump intensity of time-enduring passion. His second LP, *Glow* (Warner Bros., MS 2248), included several songs written by others, and lacked sustained magic. Al returned in 1977, however, with a double album, *Look To The Rainbow* (Warner Bros., 2BZ 3052), recorded live in Europe.

Rainbow still rides the charts, and this year Al Jarreau has finally won the kind of recog-

nition in the United States that he already enjoyed in Europe: down beat Readers Poll winner, Best Male Vocalist of 1977.

On October 28, 1977, Al appeared on the *Tonight Show* (guest-hosted by Tommy Smothers) and sang a rousing version of Paul Desmond's *Take Five* to some 20 million people.

On October 30, he packed the Santa Monica Civic Auditorium and inspired critic Leonard Feather to open his L.A. *Times* review with: "A roaring, ear-fracturing sound was heard late Sunday evening. . . . This noise was not produced by the musicians, but by a near-riotous mixture of cheering and screaming that accompanied Al Jarreau's departure from the stage."

Born March 12, 1940, in Milwaukee, Wisconsin, the fifth of six children, Al Jarreau, 37, has reached his own, and the pendulum continues its upward swing.

• • • • •

Underwood: You have become something of a star, Al, and being a star often demands its price. You can automatically become a thing. People relate to you because you are on stage, or because you have a hit record to one degree or another. Al Jarreau, the very real human being who "carries a whole band in his throat" as one critic said, might get a little bit lost in all of this. Has he?

Jarreau: Ain't no way, because I know who I am. My focus is so clear and sure, that I will use all of this as an opportunity. Rather than becoming a means to somebody else's ends, I use the situation to further *the thing, the truth*.

This whole thing is done with purpose, you know. It's not just a free-floating, let's-sing-the-song, success-is-money. There is a method in this madness, and there is a message in this music. If you have that kind of purpose, at least some people will respond to you. And our audience is constantly growing.

Underwood: What is this message?

Jarreau: I see every day as being a song. The greatest art, and probably the hardest one, is to learn how to live, so most of my songs have to do with living, with little encouragements that I say to myself and want to say to others. *Spirit* on *We Got By*, for example, says, "There is a way to make sweet feelin' last, to be sheltered when the wind is free and cold and chilly." It has to do with finding that center of who we are, of finding the spirit. There is comfort in there for us . . . for me.

Underwood: Many of your songs—and virtually all of your performances, regardless of the song—are infused with this extraordinary positive energy. *Spirit*, *We Got By* and *Could You Believe* immediately pop to mind. And in *One Good Turn* (from *Rainbow*), you sing, "Seeds of kindness sown in summer/Bloom like spring in mid-December. . . . Oh, yes, do it again/One good turn to your neighbor." In

“To evolve any kind of technique, you’ve gotta be willing to stumble and fall down and throw up on your shoe and be ugly. You’ve gotta be willing to fail miserably in order to open up and let it all happen.”

that same song you sing. “Don’t be satisfied when you got yours and I got mine/There’s a long, hard mission underway.” Sounds as if you had quite a religious background. Did you?

Jarreau: My father was a preacher, my mother was a pianist, and I began singing in church as a boy in Milwaukee.

I never got to hear my father preach in church, because he left the ministry during World War II to work at the A.O. Smith munitions factory. But he preached at home—he preached everywhere!

And I’m seeing that happening to me. I’m doing the same thing, taking up the ministry, only my pulpit is the barroom and the stage. My church is the world. That’s *really* the way I feel, the bottom line of it all.

In junior high school I had two or three ooshoo-be-doo street corner groups, and by the time I was in tenth or eleventh grade, several jazz dance bands organized by the older players started calling me to sing all those great standards, like *Lullaby Of Birdland*, *Laura*, *Moonlight In Vermont*, *What’s New*.

That led to singing in bars, one in particular on the north side of Milwaukee, where a Hungarian jazz pianist, Les Czimer, took me under his wing and encouraged me to start stretching out, to take chances, to explore things.

From there I entered Ripon College as a psychology major, singing my way through school. When I went to the University Of Iowa to get my Masters Degree in counseling, I had begun to really get into new sounds and unorthodox singing trips.

Underwood: After six months in the Army Reserves, you moved to San Francisco, didn’t you?

Jarreau: And led something of a double life—by day, I counseled for three years between 1964 and 1968 at the California Division Of Rehabilitation; by night, I sang three nights a week at the Half Note club with George Duke’s piano trio, with John Heard on bass. Near the end of that period I met Julio Martinez, a Brazilian guitarist, and we began working at Gatsby’s in Sausalito across the bay. That was in 1968, and that’s when I started doing all the heavy vocal coloring.

Underwood: Your vocal improvisations are often as fast, as difficult and as exciting as only conventional instruments like the saxophone used to be. You’re probably bored to tears with people talking about your flute sounds, conga sounds, train sounds, and so forth. But you are practically re-inventing the art of scat-singing, aren’t you?

Jarreau: I’ve had some very important forerunners, people like Sarah Vaughan, Ella Fitzgerald, Billy Eckstine, Billie Holiday, Jon Hendricks, and many others. I have just taken a principle and developed my own style, my own personal approach to the way I hear the music inside of myself.

Underwood: You also do much, much more than simply sing a song. What are some of the ways you have evolved your technique?

Jarreau: To evolve any kind of technique, you’ve gotta be willing to stumble and fall down and throw up on your shoe and be ugly. You’ve gotta be willing to fail miserably in 16 □ down beat

order to open up and let it all happen. That’s how you develop what I’m doing. And I do it every night when I’m out there. I do it every night. I stumble and fall, but I’m getting better. What you’re searching for when you’re doing what I am doing is freedom with control.

Underwood: I know you don’t write as many songs as you perhaps would like to. After you quit your counseling job in 1968 and landed a gig at Dino’s in L.A., you then went to Rodney Dangerfield’s in New York, which led to TV shots with Johnny Carson, Mike Douglas and David Frost. Then, in 1971, you went to Minneapolis with Julio and formed an unsuccessful rock group called Jarreau. It wasn’t until then—1971—that you seriously began to write your own material, *Lock All The Gates* and *Sweet Potato Pie* being two of the earliest.

How can you keep singing these same songs night after night, adding new ones only occasionally, and still infuse them with such sincerity and undeniable presence?

Jarreau: I’ve always felt the need and the pressure to perform well. Perspective is important. Whether you’re singing in front of 20 people, or 200, or 2,000 or more, any one song is only what you make it. It’s still that same song with only so many spaces and so many bars.

My own desire and search for truth is the most important thing. As long as I keep that perspective, it doesn’t matter how many people are there, you know—but it still does!

When you’re on television, for example, one song that you sang for 20 or 30 people suddenly becomes a song sung for 20 or 30 million people. So even though I’ve sung these songs thousands of times, I still try to keep myself open to discovering that new inspiration inside the old phrase.

It’s scary, but to do that you’ve got to be willing to unzip yourself, starting from your back, right up over your head, down in front of your face, all the way down. And then you grab the sides, and you open them up. That’s what you have to be willing to do.

A lot of people are uninhibited and have a lot of flash and dash. Mine is a little different. I’ve just chosen to use every little sigh and corner that the larynx has and can produce.

Underwood: How do you keep from straining your throat and blowing it out every night? How do you keep it under control?

Jarreau: I strain it. I blow it out every night. The control comes in setting up a sensible tour.

Underwood: After your rock group in Minneapolis, you returned to L.A. with Julio and began working the Bla Bla Cafe, where you passed the hat for money, didn’t you?

Jarreau: Yes, we worked there for two-and-a-half years. It was an oasis for us, a workshop where we practiced our songs, our styles, our artistry. After three or four months, we developed a broad following and began getting a small but regular wage. And after two years, I was able to pay my rent and all expenses with two nights work a week.

Underwood: Why did you wait until 1975, when you were 35 years old, before making your first record?

Jarreau: Well, although I had had offers, it

just wasn’t my time. I had been hesitant to make a commitment, because I had the feeling that when the time was right, I would know it.

Back in the mid-’60s and early ’70s, you either did rock and roll, or you did cocktail music, neither of which suited me. So I just kept on doing what I do, keeping my goals clear in my head. When the time was right, I knew it. That was the reaffirmation of my faith, the reaffirmation of the positive flow of my life.

Underwood: What do you want out of this?

Jarreau: What do I want? I want to build a chapel. I want this experience to be a classroom, a church in which I can learn and teach those lessons that will bring me and us closer to what we all can be. I don’t mean an organized church or religious group. I just have a religious feeling about life. It has to do with the fact that I am beautiful . . . you are beautiful . . . we all are beautiful!

That spirit, that power, that source, that creative principle which caused you and me, the lily, the rose, and the tree is always good. It is always seeking the best and the highest in us. It is always a positive force. It is for us to learn the mystery of its ways. I cling to that. I know in my soul that that’s the way it is.

I’ve learned how to pray. It’s a different kind of praying than I did as a kid in church. I think there are cosmic principles that respond to the right kind of treatment. Praying for me is thinking clearly and picturing things in my head.

Every thought, whether positive or negative, is creative thought. So it is important to think positively and correctly and constructively about the things you want to unfold in your life. Prayer is proper thought; proper thought is prayer. When you think positively all day long, you’re praying. The laws of the universe follow this process. Thought and prayer are *casual* things.

That’s what it’s all about for me—to sing that story, to be a witness to the wonder and beauty of life, to show and witness the marvelous wonder of all of creation.

Underwood: You received almost instant recognition and acclaim from the European audiences in 1975, but it wasn’t until recently that you have begun to receive similar recognition here. Why is that?

Jarreau: I can’t sell us short here. New York and Los Angeles went right on Al Jarreau very early on. It’s just that it takes more than that to really make things happen in this country. There is a big machine here, and it is incredibly cumbersome and not affected very easily, especially coming from where I am. Generally speaking, I am not AM radio music. I’m cutting a groove here, making a place for myself, with some help from those very important forerunners we mentioned.

But, yes, the entire market in Germany responded a lot quicker than here, which is understandable. Germany is a comparatively small market, and a little bit of work goes a lot farther. The U.S. market is incredibly competitive—just the *numbers* of people trying to get to the same media and the same avenues of exposure make it a very difficult trip.

On the other hand, there is the fact that this industry is controlled. It’s a four billion dollar

YUSEF LATEEF

Life Begins at 60!

BY LEN LYONS

"My impression is that more than a few high schools around the country are deleting music programs for financial reasons. This prevents young people from learning what types of music they would like, which means when they grow up, they'll accept as consumers whatever the media gives them."

Yusef Lateef is creeping up on 60, but looking, thinking and playing young. Like so many other musicians raised in the traditional schools of jazz, this reed and flute player has abandoned the bastions of extended individual soloing for a more contemporary group sound. After many years with Atlantic Records, a new recording contract with CTI is part of the new look—and new sound.

The core of Yusef's group is drummer Albert "Tootie" Heath, multi-keyboardist Danny Nixon and electric bassist Steve Neil. Their repertoire is a mixed bag of blues, chants, new compositions with lyrics and ballads (like *Feelings*) done to an insistent, entirely danceable 1950s pop style rhythm. Played by anyone else, it would probably be corny; and the most amazing aspect of Lateef's new band is that its music is fresh and endearing despite its clearly imitative genre.

Lateef makes no secret of the motivation for his stylistic change. "There was a realization that the music I'd been playing relegated me to a limited audience, limited in terms of quantity," he explained. "You see, I've been playing the small nightclub circuit for years, while other musicians who played differently were able to do more than that. Reaching a larger audience was the main thing that induced me to change my music. This is business, you know, even though I enjoy playing music. I've found that I have to think of it as a business, and that's what I started to do more seriously as of about a year ago."

Lateef, whose name at birth, incidently, was Bill (William) Evans, was already a serious student of music while attending Miller High School in Detroit. After graduation he began touring with the bands of Lucky Millinder, Hot Lips Page, Dizzy Gillespie and Roy Eldridge. In 1955 he recorded his own quintet with Savoy, Prestige and Verve, until joining Cannonball Adderley's group, where he was featured on flute, tenor sax and oboe.

When he began working with his second band, a quartet, for Atlantic, he became known for his experimentation with uncommon wind instruments, such as the shanai, argole, rabat and various bamboo flutes of his own design. "Any sound with a definite pitch is music," he once explained. "My attempts to experiment with new instruments grew out of the monotony of hearing the same old sounds played by the same horns." What originated the process was "looking into the music of other cultures in order to expand my own presentation. Part of my philosophy is that all



KATHY SLOANE

men have knowledge—God bestows knowledge upon whomever he chooses—and when I looked into these other cultures, I found that good instruments existed there. If you're recording two albums a year, you can't keep giving the audience the same thing. My way was to try out different instruments."

Lateef's career was punctuated by forays into the field of education, both as student and teacher. He earned a Masters Degree from the Manhattan School Of Music and a Doctorate In Education from the University Of Massachusetts. He taught at the Manhattan School and at Manhattan Community College until recently, when "Mayor Beame's ax cut me loose, along with a lot of other people, because of New York's fiscal problems."

The teacher's role probably suits Yusef well, for he is articulate and imaginative. He is an enthusiastic reader and has published three one-act plays and a book of vignettes

and stories called *Spheres*. He is a careful, patient speaker, mellow in manner. As the following conversation took place, his two-year-old son, also called Yusef, found the tape recorder fascinating and irresistible. Yusef calmly and firmly "explained" to the child why he could not touch the microphone, again and again and again. Such teachers are rare.

If it is a measure of faith in his rejuvenated style, Lateef turned down an offer by Gunther Schuller of a position at the New England Conservatory. "I figured I can teach when I'm too old to travel," he said. "Right now, I'm excited about the music we're playing."

Lyons: Did anyone in particular contribute to your recent commercial awakening?

Lateef: Albert Heath and I discussed the music situation quite often, and he enlightened me to some extent. It was obvious to him that the other guys who played differently from us were playing to a much wider audience. I knew I'd have to make certain changes from my own observations if I wanted to reach that audience. So I began to write different types of compositions with vocals. The harmonies and bass lines are quite a departure in style, too.

I can't say it was a complete break with the past, though, because this music resembles some things I did in the early part of my career. You could interpret it as a return to things I've known all along, say in the '40s when "entertainment" was the name of the game. Remember Jimmie Lunceford with *Margie*, or Andy Kirk doing "wham boo bop boom bam?" Louis Jordan was a good example of someone who reached the public by singing instead of relying solely on instrumental music. [Jordan, a saxophonist and singer who died in '75, was internationally known for early r&b recordings like *Choo Choo Ch' Boogie*.]

But the trend for my generation was to be influenced by Lester Young, Coleman Hawkins and Charlie Parker. That type of music always had a smaller audience than what we're playing now.

Lyons: How would you characterize what you're playing now?

Lateef: It's still improvised music, but it has dimensions that are new. For example, more of a unit sound, as opposed to a solo trip. Repetitious rhythms. Music that's more accessible to the average listener.

Lyons: Do you think music is heading in the direction of simplification, at least in the genre you're getting into?

Lateef: Yes, although it's not as simple as

RECORD REVIEWS

***** EXCELLENT / ***** VERY GOOD / *** GOOD / ** FAIR / * POOR

DEXTER GORDON

BOUNCIN' WITH DEX—Inner City 2060; *Billie's Bounce*; *Easy Living*; *Benji's Bounce*; *Catalonian Nights*; *Four*.

Personnel: Gordon, tenor sax; Tete Montoliu, piano; Niels-Henning Orsted Pedersen, bass; Billy Higgins, drums.

*** 1/2

Another Dexter Gordon album? Yes, and a pretty good one too. These sides were recorded in Copenhagen in 1975. It was a reunion date, the quartet having played together often since the early '60s. The musicians' familiarity with one another is immediately apparent. They have no trouble finding a groove and staying in it.

Montoliu is a fine Spanish pianist who is only beginning to become known in this country, although he is well-known in Europe. His style draws inspiration from Bud Powell, Monk and McCoy Tyner, and is embossed by a touch that is almost classic in its lightness. Higgins matches Montoliu in lightness, yet his crisp drumming never fails to swing. Pedersen has as full a sound as any bassist and impeccable time; he is ever-solid on these tunes. With such fine sidemen, Gordon is free to enjoy himself. His playing is supremely relaxed but never sloppy, often taking unexpected but fitting turns.

Bird's *Billie's Bounce* begins and ends with everyone but Montoliu playing the head in unison, lending a contemporary feel to the bop standard. The ballad *Easy Living* is lounge music at its most sublime. *Benji's Bounce* is an uptempo Gordon original in which he trades fours with Higgins, tossing back and forth snatches of *Salt Peanuts* and other tunes. *Catalonian Nights*, another Gordon tune, has a Latin-rock beat and is the only cut that never really gets off the ground. Everyone is back in the groove for Miles Davis' *Four*. Montoliu's solo is particularly impressive. His solos usually follow Gordon's, and the pianist has a habit of reworking Dexter's last phrase before going off on his own. —clark

MIKE NOCK

ALMANAC—Improvising Artists IAI 37.38.51; *Specific Gravity One*; *Symbiosis*; *Emotivations*; *Almanac*; *Hallucinogen*; *Double Split*; *J. C. Dudley*.

Personnel: Nock, acoustic piano, compositions; Benny Maupin, flute, tenor sax; Cecil McBee, acoustic bass; Eddie Marshall, drums.

Mike Nock is one of the unsung keyboard giants of the day. At 37, his dossier includes tenures with Coleman Hawkins, Yusef Lateef, Stanley Turrentine, Booker Erwin, Art Blakey, John Handy, Sam Rivers and Freddie Hubbard. Whether playing acoustic or electric piano or synthesizer, bebop, funk or free, Nock brings a touch of class to whatever is called for by the context.

Aside from the eclectic versatility that has 18 □ down beat

made him one of New York's most sought-after sidemen, Nock is also a prominent leader and composer. To date his most visible accomplishments in these areas were with The Fourth Way, the quartet which featured violinist Michael White, bassist Ron McClure and drummer Eddie Marshall. (That group's provocative efforts can be heard on *The Fourth Way*—Capitol ST-317.) In 1967, a year before Nock moved to San Francisco to form The Fourth Way, the music contained in *Almanac* was recorded.

At the time of the date, Nock was working steadily around New York with bassist Cecil McBee and drummer Eddie Marshall. Benny Maupin, who appears on five of the seven tracks, was a neighbor who frequently sat in with the trio. As a result, the performances have a warmth and empathic interplay which bespeak the close interpersonal and musical rapport among the four players. However, it should be pointed out that despite the ambiguity of the jacket, the session was Nock's. In addition to playing, Nock produced the date and wrote the compositions.

Although ten years old, the music has an amazing vitality and contemporaneity. To an extent, the freshness of the sound is due to its open yet disciplined nature, something that Nock calls "free bebop." *Specific Gravity One*, for example, features a sensitively articulated open dialogue that gradually melds into a metrical lyric flow. *J. C. Dudley* is another excellent blending of free and formal elements. Here, the crisp up-tempo supports a stream-of-consciousness mosaic of odd-shaped spurts, flurries, clusters, bowings and harmonics.

Other engaging aspects of *Almanac* are Nock's angular, stop-start, attention-grabbing lines; the pianist's controlled yet spontaneous improvisations; Maupin's muscular lyricism on tenor; McBee's constantly inventive counterpoint; and Marshall's singing, stinging drums. —berg

JOHNNIE TAYLOR

CHRONICLE—Stax STX-88001; *Who's Makin' Love*; *Take Care Of Your Homework*; *Testify*; *I Could Never Be President*; *Love Bones*; *Steal Away*; *I Am Somebody, Part 1*; *Jody's Got Your Girl And Gone*; *I Don't Wanna Lose You*; *Hijackin' Love*; *Standing In For Jody*; *Doing My Own Thing, Part 1*; *Stop Doggin' Me*; *I Believe In You*; *Cheaper To Keep Her*; *We're Getting Careless With Our Love*; *I've Been Born Again*; *It's September*; *Try Me Tonight*; *Just Keep On Lovin' Me*.

Personnel: Taylor, vocals; Stax session musicians.

The sign on the marquee of Stax Records' studio on McLemore St. in Memphis read "Soulsville USA" during its heyday. With the recent acquisition of the Stax label, Fantasy/Prestige/Milestone has reopened the vaults of one of the main catalysts for the widespread appreciation of soul music in the '60s.

Their initial release features a double LP containing some of Johnnie Taylor's greatest hits. It is significant not only as a reissue of vintage Memphis soul but because it chronicles the Stax sound from the mid-'60s until the demise of the label in 1976. Taylor's early efforts are heaped in the traditional patented Memphis Sound. Classic cuts like *Who's Makin' Love* and *Testify (I Wanna)* establish the enduring power of raw soul music while later selections demonstrate the sophistication that had evolved at Stax by the mid-'70s.

Of his predecessors, Taylor's voice is at times close to the gruffness of Rufus Thomas, with more of a Sam Cooke approach to slow blues numbers (Taylor was Cooke's replacement in the Soul Stirrers). It seems almost a dichotomy for Taylor to testify at length in his churchy manner about marital infidelity until it becomes apparent that he is, in effect, preaching. In *Who's Makin' Love* or *Love Bones* he warns men to take care of their homelife, while in *I've Been Born Again* he assumes the role of a reformed Casanova. Not until *We're Getting Careless With Our Love* did any positive aspect of infidelity manifest. This tune and scattered others like it may have laid the groundwork for Taylor's post-Stax, sexually drenched material such as *Disco Lady*.

In addition to a lyrical shift, a change is obvious in the production techniques from the 1960s to the 1970s. While the early cuts featured a roughness that intensified the performances of both Taylor and his sidemen, later songs rely heavily on strings, flutes and a pronounced vocal backup group. While I personally prefer the older recordings (sides one and two), Taylor maintains the urgency in his voice that forms the jazzy setting of *Cheaper To Keep Her* as in the fiery *Testify* or the relaxed shuffle of *I Believe In You*.

This album is a well-packaged document of the early stages of the career of one of the most important figures in popular black music of the last decade. It's an impressive first step for the newly reborn Stax label. —less

AL COHN/DEXTER GORDON/BARRY HARRIS/LOUIS HAYES/SAM JONES/BLUE MITCHELL/SAM NOTO

TRUE BLUE—Xanadu 136; *Lady Bird*; *How Deep Is The Ocean*; *True Blue*.

Personnel: Cohn, Gordon, tenor sax; Mitchell, Noto, trumpet; Harris, acoustic piano; Jones, acoustic bass; Hayes, drums.

Xanadu prexy Don Schlitten set up this session as a welcome-home party for his good friend and associate, Dexter Gordon. Recorded on October 22, 1976, in the midst of the tenorist's triumphant storming of New York, the date successfully transmits the electricity that those in the control room felt when Schlitten asked for quiet and directed "roll tape."

As to format, this is a no-nonsense, straight-ahead blowing session among seven masters of the mainstream. Given the ensemble's size, it is not surprising that there are a few rough edges. These are, however, more than compensated for by the players' unquestionably fine musicianship and the shared joys associated with the venerable communal ritual, the jam session.

Anchoring the proceedings is the triumvirate of pianist Barry Harris, bassist Sam



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Jones and drummer Louis Hayes, which of itself was a homecoming reunion for the rhythm section that powered Cannonball Adderley's quintet during the early '60s. On top are tandems of tenors (Gordon and Cohn) and trumpets (Mitchell and Noto). Big enough for ensemble socko and small enough for open-ended soloing, the combined forces successfully merge for energized readings of a bop classic (Dameron's *Lady Bird*), a challenging ballad (Berlin's *How Deep Is The Ocean*) and a pungent blues original (Blue Mitchell's tongue-in-cheek titled *True Blue*).

Lady Bird is set down in a bright medium groove by the tenors as the trumpets superimpose the Miles Davis line based on the same changes, *Half Nelson*. After the striking ensemble come the solos. With the weighty majesty of a battleship moving into position, Dex lets loose a barrage of salvos that score hit after hit. The exuberant Noto follows with cleanly launched brass-tinged volleys. Cohn, with his distinctive open lay readiness that gives his tenor an almost baritone sax-like quality, burns with lyric low-flame intensity. Mitchell, a disciple of the Clifford Brown school, swings hopppishly with an attractively fuzzy sound that combines both mellowness and bite. Harris, a charter member of the 88 Club's "Mr. Smooth Society," is impeccable. Jones, with that big fat woody sound, and Hayes, with crisply nimble rhythmaties, round out the dialogue with tasty rejoinders.

While all hands rise to explore *How Deep Is The Ocean*, it is Harris who takes the full plunge and returns with the treasure. Mitchell's *True Blue*, a jabbing stop-start line reflecting the composer's tenure with Horace Silver, is the perfect vehicle for flexing muscles, showing off and having fun. It's a hi-protein romp with lots of good-natured chest-thumping and high spirits. —berg

VARIOUS ARTISTS

SWING STREET—Columbia Special Products JSN 6042: *Long Way To Tipperary; We've Got The Blues; My Old Man I'll Be Ready When The Great Day Comes Along* (Spirits Of Rhythm); *The Eel; Home Cooking; Tennessee Twilight; Madame Dynamite* (Eddie Condon); *Old Joe's Hittin' The Jug; You're A Viper* (Stuff Smith); *What's The Reason I'm Not Pleasing You; You've Been Taking Lessons In Love* (Red McKenzie); *Isle Of Capri; Nickle In The Slot* (Wingy Manone); *Every Minute Of The Hour; Lost* (Red Allen); *Music Goes Round And Round* (Frank Froeba); *Lets Have A Jubilee; House Rent Party Day* (Louis Prima); *You Showed Me The Way; Onyx Hop* (Frankie Newton); *Swing Out Uncle Wilson; The Duck's Yas; Serenade In The Night* (Three Peppers); *Crazy 'Bout My Baby* (Fats Waller); *Tea For Two; Sophisticated Lady* (Art Tatum); *Rosetta; Devil And The Deep Blue Sea* (Teddy Wilson); *Don't Leave Me; I Got Rhythm* (Clarence Profit); *A Little Bit Later On* (Bunny Berigan); *Jazz Me Blues; Hot String Blues* (Joe Marsala); *Born To Swing* (Midge Williams); *Loch Lomond* (Maxine Sullivan); *Can't We Be Friends; Coquette* (John Kirby); *If I Had A Ribbon Bow* (Maxine Sullivan); *Overheard In A Cocktail Lounge* (Charlie Barnet); *More Than You Know; Night Is Blue; I'd Love To Take Orders From You* (Mildred Bailey/Red Norvo); *Flat Foot Floogie; Chicken Rhythm* (Slim And Slam); *Da Da Strain; Jack Hits The Road* (Bud Freeman); *Bugle Call Rag* (Bobby Hackett); *I Hear Music; Practice Makes Perfect* (Billie Holiday); *Cherry Red; Baby Look At You* (Pete Johnson); *Beat Me Daddy* (Will Bradley); *Love Jumped Out; Five O'Clock Whistle* (Count Basie); *Woodchopper's Ball* (Woody Herman); *Walking In A Daze* (Lips Page); *That Thing* (Roy Eldridge); *Serenade To A Sleeping Beauty; Rocky Comfort* (Coleman Hawkins); *Characteristic Blues; Okey Doke* (Noble Sissle/Sidney Bechet); *I Can't Get Started; Good Bait* (Dizzy Gillespie).

* * * * *

By World War I the midtown brownstones on the crosstown streets of Manhattan were growing a bit shabby. The elegant families

that built them had mostly migrated to the north shore of Long Island. Yet the real estate had great value. It was strategically located, practically adjacent to Times Square, and with the coming of Prohibition its mission became clear. From Fifth Avenue west along 52nd Street the old mansions one by one began turning into classy speakeasies. The old Hofstadter estate became 21. The pattern continued west to Sixth and then to Seventh avenues. By the early '30s the scene was set. Repeat brought legal liquor in 1933, and the old speakeasies, by now hangouts for local musicians, turned to music to bring in the customers. Before long The Street was lined with awnings reaching out to curbside with the greatest names of jazz up on the makeshift marquees. The names would remain there for about 15 years, and that's the period documented in this four album set, issued in 1962 on Epic and now available again in its original and very attractive box package. Unfortunately Charles Edward Smith's fascinating book charting the history of The Street has not been restored along with the records.

That's too bad, because this set contains the sort of music which needs to be put into perspective in order to be fully appreciated, or at least understood. Hokum was so thick along The Street that you could cut it with a dull knife. And a lot of that corn is reflected in these records. The music alternates from chorus to chorus between jazz and jive.

There is the greatest of jazz violinists swinging the praises of pot in *Viper*—Stuff Smith. There are high-powered clowns like Wingy Manone, Fats Waller and Louis Prima. There is honky tonk showmanship a la Red McKenzie, Slim And Slam, Chuck Bullock and the Spirits Of Rhythm. Some of it is so dated, hep and stylized as to be sheer curiosity. Yet within an inconsequential pop piece such as *Serenade In The Night* you can uncover a gem of a piano solo by a totally unfamiliar musician—Toy Wilson. That's the way it is with a lot of *Swing Street*.

There is also familiar music from Tatum, Teddy Wilson, Billie Holiday, Eldridge, Count Basie, Frankie Newton and Ed Hall. One of the things that made this an especially interesting collection in 1962 was the fact that it restored to circulation much excellent music by name artists who rarely appeared on LPs. In the last 15 years, however, vast amounts of Basie, Billie, Eldridge and others have reappeared via both major and minor label reissues. That takes some of the edge off *Swing Street* today. But it's still the only available source for the two Mildred Bailey cuts, Gillespie's *Good Bait*. Herman's *Woodchopper's*, the three Coleman Hawkins sides, and the 1933 Condons (*The Eel* that appeared a few years ago on Condon's *World Of Jazz*—KG 31564—was a different take from the one here). —mcdonough

STONE ALLIANCE

STONE ALLIANCE—PM Records PMR-013: *Vaya Mulatto; King Tut; Duet; Sweetie-Pie; Creepin'; Samba De Negro.*

Personnel: Steve Grossman, tenor sax; Gene Perla, electric bass, electric piano; Don Alias, drums, percussion.

* * * 1/2

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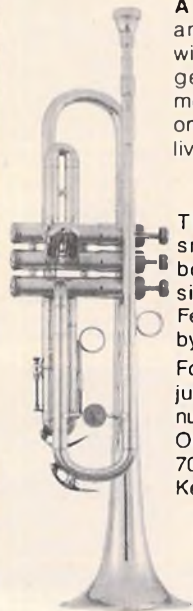
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Rock and Pop." Though an honest effort and one with potential, the album falls short in the "creative force" department.

The basic problem is the music's pervading monochromatic texture. Grossman's Traniish tenor too often seems locked in practice room etudes. Perla, while a fine acoustic player, limits himself to simple rocking ostinatos on electric bass. Alias' percussion backdrops, though bubbling on the surface, suggest a certain sense of detachment. There is also a lack of contrast in the melodic, harmonic and rhythmic materials of the different tunes.

Nonetheless, there are good moments. And the playing is clean. But somehow the excitement one expects from players like Grossman, Perla and Alias just never materializes. Instead of taking chances and pushing to new ground, the trio seems content to hit the groove and go with the flow. —berg

MICHAEL HENDERSON

GOIN' PLACES—Buddah 5693: *Whip It; Goin' Places; Let Me Love You; I Can't Help It; I'll Be Understanding; At The Concert; Won't You Be Mine.*

Personnel: Henderson, vocal, bass, guitar, bongos; Mark Johnson, Rudy Robinson, keyboards, synthesizers; Randall Jacobs or Ray Parker, guitar; Jerry Jones, drums; Ollie Brown, Lorenzo, Juba, Crusher, percussion; Rod Lumpkin, organ (tracks 4 and 6 only); Herbie Hancock, electric piano (track 3 only); Eli Fontaine, sax (tracks 2, 5 and 6 only); Steve Hunter, trombone (track 1 only); Marcus Belgrave, trumpet (track 6 only); Roberta Flack, Gwen Guthrie, Yolanda McCullough, Brenda White, vocals (track 6).

* * * 1/2

In recent years Henderson has scored a degree of success as writer-performer in what might be described as the *Sprechgesang* school of contemporary black popular music. That is, his songs, which are primarily rhythmic in nature, take such melodic character as they possess from the everyday speech patterns of his lyrics. In this, he is following tendencies set in motion earlier by, among others, Curtis Mayfield, Marvin Gaye and Stevie Wonder although, it must be added, rarely with the lyric power and melodic grace that has characterized their work. Henderson's songs are slight, possessing little inherent melodic interest, and rely heavily on such factors as repetition, antiphony, rhythmic momentum, catchy supporting figures and instrumental embellishment and, above all, knowledgeable, inventive production to provide the drama and lilting intensity of the successful pop record.

As this generally appealing set underscores, producer Henderson has these areas covered nicely. The production values are absolutely topnotch: certainly they succeed in elevating this batch of rather pedestrian material—all but one song, *Won't You Be Mine*, written or co-written by Henderson—to acceptable pop-song levels. If this smacks of backhanded praise, all one can note is that the contemporary musical ambience offers little that is better, more compelling or challenging.

Success being relative, after all, Henderson does what he does as well as anyone else, and occasionally provides his listeners some appealing musical asides they might not get in the records of others—for one example of several that might be cited, Marcus Belgrave's tasty Milesish muted trumpet solo and obbligate on the lengthy *At The Concert*. There are many like touches scattered through his collection and these, taken with the attentive, knowing production, succeed in leavening the limited melodic-lyric character of the song materials, resulting in an ingratiating, wholly

listenable—but just as easily forgettable—program. It's so handsomely turned out, in fact, that one inevitably conjectures what might result were Henderson's production abilities matched by comparable songwriting skills.

If Michael could move beyond his current penchant for stringing together successions of small phrases and nicely turned riffs and move into the more difficult task of writing real, memorable songs the results, one feels, might truly be impressive. As it stands now, however, one merely listens *at*, rather than *to*, his pleasantly inconsequential music. —gilmore

LEVON HELM

LEVON HELM & THE RCO ALL-STARS—ABC AA-1017: *Washer Woman; The Tie That Binds; You Got Me; Blues So Bad; Sing, Sing, Sing; Milk Cow Boogie; Rain Down Tears; A Mood I Was In; Havana Moon; That's My Home.*

Personnel: Helm, drums and vocals; Paul Butterfield, harmonica; Fred Carter, Jr., Steve Cropper, guitars; Donald "Duck" Dunn, bass; Booker T. Jones, keyboards and percussion; Mac Rebennack, keyboards, guitar and percussion; Alan Rubin, trumpet; Lou Marini, saxes; Tom Malone, trombone; Howard Johnson, baritone sax, tuba.

* * *

Levon Helm, The Band's prized grainy vocalist and soulful drummer, has made the kind of album on his own he's probably wanted to make with The Band all along, the kind that *Moondog Matinee* was likely meant to be. Without being stodgy or sermonic, it's an album about the possibilities of the blues, its derivations and variations, and it's an album about friendship. The latter concern is more implied than stated, owing to the solidarity of the RCO All-Stars and the album's packaging. These men make a mature music, warm and subdued, and a bit overly meticulous. The blues, hopefully, is still a music borne more of emotion than motive, and its broad variegations can't simply be summoned at whim without sounding deliberate and contrived, no matter the quality of musicianship or intentions. To a man, these are all musicians noted for their ability to slip unobtrusively into the fabric of a song's performance, but there are too many moments here that beg for somebody to jut out and snare the repose.

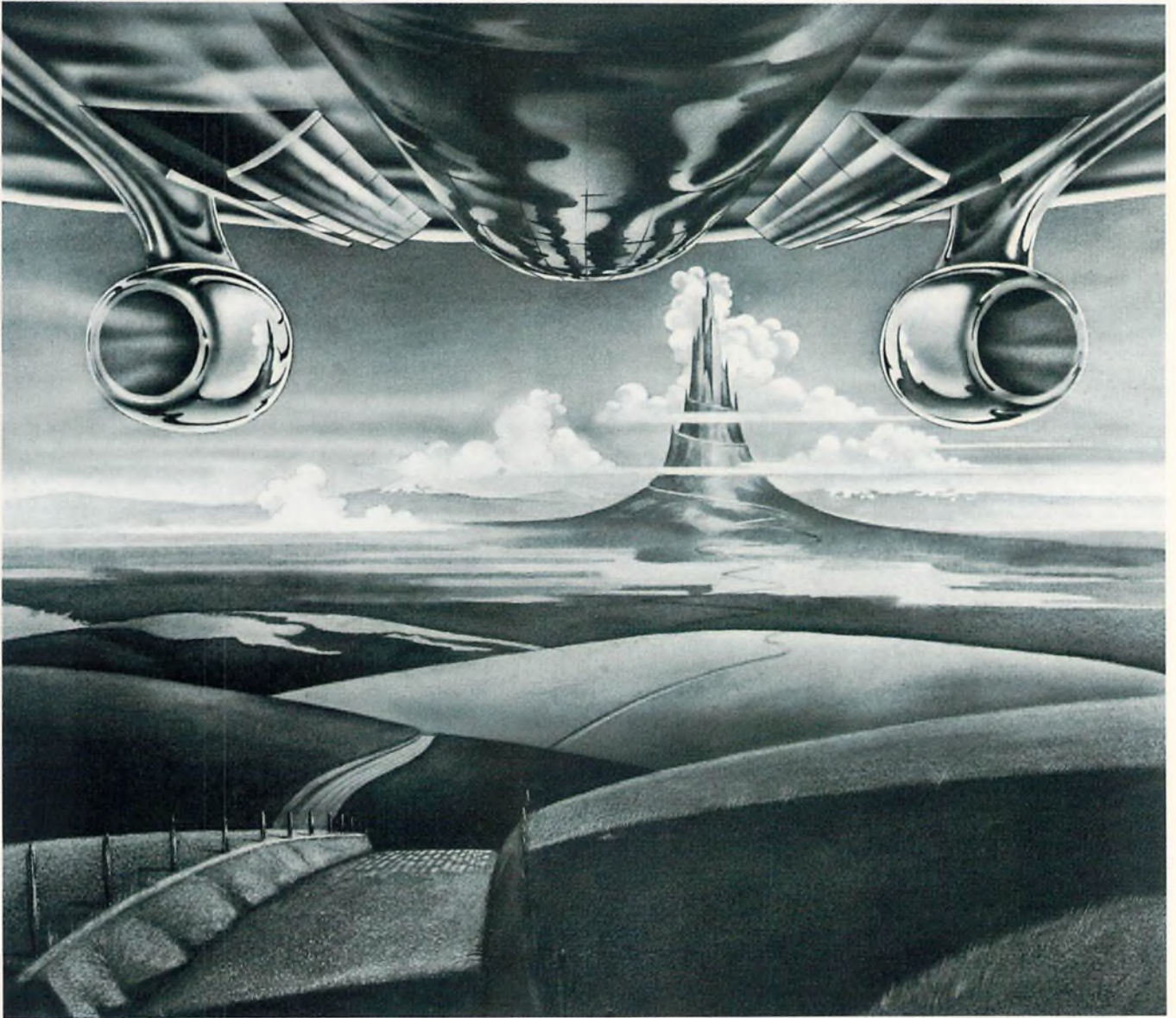
Actually, Levon's vocals do quite nicely at centerstage. He can effectively meld the Chicago blues sensibility to a rural temperament in a song like *Blues So Bad* (which sports the album's ace lyric, "I got the blues so bad I look slouchy"), while elsewhere favorably invoking the disparate soulful complexions of a Marvin Gaye (*You Got Me*, a song that Gaye's never recorded, but should) or Earl King (*Sing, Sing, Sing*). In the process he bridges broad regional gulfs by way of their common emotional incentive, a far more binding and incisive trait than song structure. Even more delightful is Levon's drumming, as resilient and inflective as his best work with The Band. In his hands, *Havana Moon* and *Milk Cow Boogie* shuffle and skitter with a sway that can be described only as sexy.

Like sexiness, though *Levon Helm & The RCO All-Stars* is an album that flirts more than embraces, that insinuates more than reveals. Maybe it's simply Levon's eagerness to appear too homey—the cover looks like a Currier & Ives "Pastoral Christmas" motif for checkbooks—that tips the scales slightly to the prosaic side. The Band, too, always strived to impart a sense of community through their music, but wound up sounding merely claustrophobic in recent offerings. Levon's blues simply sound too personal for The Band

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and too vital to be sung at a hearthside with chums. —gilmore

BUSTER WILLIAMS

CRYSTAL REFLECTIONS—Muse MR 5101: *Prism: The Enchanted Flower; I Love You; I Dream Too Much; Vibrations; My Funny Valentine.*

Personnel: Williams, acoustic bass; Roy Ayers, vibes (tracks 1-3, 5, 6); Kenny Barron (tracks 1-3, 5), Jimmy Rowles (track 4), keyboards; Billy Hart, drums (tracks 1-3, 5); Nobu Urushiyama, percussion (track 1); Suzanne Kleman, voice (track 1).

★ ★ ★ ★ ★

Since 1960, the multi-faceted talents of bassist Buster Williams have been in constant demand. Among the fortunate to have benefited from his services are Gene Ammons, Sonny

Stitt, Dakota Staton, Betty Carter, Sarah Vaughan, Nancy Wilson, Miles Davis, Art Blakey, Herbie Hancock, McCoy Tyner and Mary Lou Williams. Recently, he has helped anchor Ron Carter's flights on cello. Carter, in fact, is one of Buster's biggest boosters.

For Williams' latest album on Muse, Carter wrote the following: "What is Bass Playing? It is the lush bass sound in *Prism*. It is the liquid tone on *Enchanted Flower*. It is the incessant swing on *I Love You*. It is the sensitivity on *I Dream Too Much*. It is the rhythm concept on *Vibrations*. It is making an old standard sound not so old as in *My Funny Valentine*. It is Buster Williams."

Crystal Reflections, as Carter suggests, sets

Buster's bass in a variety of challenging contexts. Williams' *Prism* refracts a rich spectrum of pastel hues through gently throbbing beams of bossa. Barron's *The Enchanted Flower* grows in a mystical forest of lushly intertwined acoustic and electric sonorities. Cole Porter's *I Love You* finds Buster struttin' with boppish barbecue.

Buster and Jimmy Rowles put Jerome Kern's *I Dream Too Much* on the couch and carefully probe its recessed harmonies. Roy Ayers' fusionistic *Vibrations* ring true except where dampened by tacky synthesized strings. Buster and Roy conclude proceedings with a loving portrait of Rodgers and Hart's *My Funny Valentine*.

At the hub of it all is Buster's resilient bass with its deep woody resonances, perfectly pitched tones, supple rhythmic and inventive melodies. Radiating outward are inspired spokes provided by Ayers, Barron, Hart, Rowles, Urushiyama and Kleman. It's a free-wheeling yet disciplined combination. —berg

JOE PASS

GUITAR INTERLUDES—Discovery 776: *Interlude #1 (Song For Allison); Interlude #2 (For Bobby); Interlude #3 (Levanto Seventy); Interlude #4 (Vesper Dreams); Interlude #5 (Shasti); Joey's Blues; The Maid With The Flaxen Hair; A Time For Us; Peter Peter; Go Back To Her; Don't Walk Away; Long Ago Yesterday; Blue Carousel.*

Personnel: Pass, electric and acoustic guitar, all tracks. Tracks 7-13: Mike Melvoin, keyboards; Vincent Terri, rhythm guitar; Monte Budwig, bass; Colin Bailey, drums; Victor Feldman, percussion; Jess Ehrlich, cello (track 7 only); Gwen Johnson, Jim Bryant, John Bahler, Nancy Adams, Vangie Carmichael, Bob Tebow, Gene Merlino, vocals.

This curious, wholly disappointing record juxtaposes five brief solo guitar sketches—Pass titles them *Interludes*—ranging in length from one to two minutes; a ruminative *Joey's Blues* for unaccompanied guitar; a short, schmaltzy setting of Debussy's *The Maid With The Flaxen Hair* and a half-dozen mindless pop-styled song pastiches, five of them from the pen of Irwin Rosman, replete with cloying vocal settings of lyrics so hopelessly inane they make Rod McKuen seem profound in comparison. Pass' role on the latter is that of decorative embroiderer of Rosman's shoddy musical fabrics, the guitarist's lithe lines weaving in and out of the sung banalities but never providing enough of interest to offset the inherent limitations of the material.

Rarely has such talent been so shamelessly squandered in pursuit of such trivial goals, which might best be characterized as Sergio Mendes to its lowest power.

Beware of this dog. Not that it'll bite you—without teeth, how can it?—so much as it'll bore you to death. Pass should never have sanctioned its release, for it doesn't even have the possibility of commercial success to redeem its artistic failure. A just fate would be returns in excess of quantities shipped. —welding

LOUIS VAN DYKE

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up this particular opus, you would read front and back. "Europe's Foremost Jazz Pianist." You would also see Columbia's prestigious "Masterworks" logo.

A quick glance at the titles, however, would raise suspicions. Why, you might ask, would "Europe's Foremost Jazz Pianist" devote so much space to pop tunes? Also, why would he opt for necessarily brief performances of ten different songs when fewer takes would allow more lengthy and, presumably, substantial explorations? Sure, you might hypothesize, as I did, that pop tunes can be viable improvisatory vehicles, and that Van Dyke's art is perhaps akin to the pithy compactness of a compressionist like Webern.

In this case, such optimistic speculations are unfounded. Van Dyke, instead of being a jazz musician, is nothing more than a congenial cocktail pianist whose efforts are mostly inoffensive. His "arrangements" seem totally choreographed and worked down to the last grace note. Nothing in the way of taking a chance is ventured. In turn, nothing like the spirited vitality of true improvisation is gained.

Lacking technical panache or dramatic flare, Van Dyke's monochromatic soundscapes hang as listlessly as the daubs that line the motel lounges where music like this is usually the norm. —berg

WAXING ON

One of the potentially more exciting angles to the burgeoning jazz reissue movement is its propensity for resurrecting long-dormant independent or subsidiary labels, many of whom were much more successful at spiriting, documenting and distributing the music than were the competing major labels. Granted, none of the independents produced a Norman Granz or John Hammond to guide their course, but then neither could they afford to sustain one. Most independents, by nature, have always been a bit cultist in approach and too fleeting in impact. They have striven first for musical integrity and latitude and almost never for chart status or platinum claims. Thus, contemporary labels such as Inner City or Muse can afford to issue a few dozen records in a year's stretch that barely reap their costs in return, because it's simply the music they know best—and best know how to live with. In the meantime, A&M's fine Horizon experiment gets shelved because the parent label can't afford the dead weight, and they aren't sure of what to make of the music in the first place.

Bethlehem Records was a stalwartly visionary independent label of modest proportions that operated out of Cincinnati from the mid-'50s to early '60s. Founded by Scandinavian jazz enthusiast Gus Wilder, the label enjoyed its biggest commercial success with the prolific Australian Jazz Group and a 1959 J. J. Johnson and Kai Winding effort. Notably, Bethlehem helped perpetuate the West Coast style of the period, although its musical focus was hardly myopic. King Records—the label that launched James Brown—eventually bought Bethlehem but shortly dropped it, terminating it in effect. Until Cayre Industries purchased the catalog a couple of years ago and initiated its reissue program, Bethlehem's small but pregnant legacy was the exclusive



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province of erstwhile collectors of esoteria. These reissues have remedied that.

Certainly no other entry here better bespeaks Bethlehem's visionary commitment than the Herbie Nichols one, a 1957 trio affair considered by many to be the late pianist's rarest and finest artifact. It was, sadly, also his last, although he played and wrote steadily up until his death in 1963. Nichols, who has become something of a critical *cause célèbre* since Blue Note reissued two of his towering early efforts in 1976 (*The Third World*, voted by *db's* critics as Reissue Of The Year), was the logical yet magical extension of bop. Stylistically, he was a tame precursor to Taylor, a sparse contemporary of Tyner and a sly reworking of Monk. Although he wrote with a sharp melodic profile in mind, he strove in his improvisations for an odd, free mating between his harmonic structures and the rhythm of his phrasing. The result was a style occasionally misconstrued as dispassionate or casual, when in practice it was closer to being conversational, a fluidly inflective manner that "spoke" with charm and levity.

By instance, Nichols' reading of *Too Close For Comfort* is a paradigm of his form. In the brief opening passage, he etches a colloquial line, alluding casually to the tune's jumpy theme over a snaking percussive motif. His left hand attends to the rhythm in graceful tandem with bassist George Duvivier, while his right baits and coaxes the melody with a rush-and-lag timing, effecting a horn-like crisp sonority and flickering linearity. Later, in his own *Every Cloud*, his peregrinations are atonal, couched in dense snippet phrases and clustered accents. Even in that brave mode Nichols avoided sounding remote. Foremost he was a decorator of sound, enamored of speech-like semitones and the consequent challenge of dissonant relationships. His probings made for an odd, alluring amalgam of languor and propulsion, and it was movingly deviceful. Duvivier is sympathetic to Nichols' caprices to a fault, and a young Dannie Richmond, cresting on his cymbals, adds spark to the pulse.

Ironically, Booker Little's *Victory And Sorrow* was also the last statement of an auspicious vision in mid-bloom, recorded approximately one month before his death in the fall of 1961. It is presently the only domestically available example of the trumpeter's work as a group leader, although his affiliation with Eric Dolphy—particularly during their tenure at New York's Five Spot—was more of a collaborative nature than is generally noted. Like Clifford Brown (his major influence), Little was an astonishingly protean stylist and composer who reconciled the structures and temperament of hop to fit his own pointedly lyrical vistas. This final winging offers Booker at both his most assertive and museful, careening generally in a supple, honeyed voice, but rising up hard on the right occasion for a metal-line exclamation. In one of his most reflective performances of the set, the doleful *If I Should Lose You*, he revels in the quality of delay, petting each note with full sweeps and resting on the beauteous support of the band.

Throughout *Victory And Sorrow*, Little balances grains with moods and interplay with framework. Leading a horn trio that includes saxophonist George Coleman and trombonist Julian Priester, Booker contrives a tonal fabric that seems broader than possible, while maintaining close harmonic formations. When he stretches the knitting, as in his own

Looking Ahead, he creates a beckoning, snarled polyphony that comes together over pianist Don Friedman's firm harmonic patterns. This is a music of symmetry and sympathy, a gentle, inviting music that would invite only those who perceive the active force in fertility. In short, it is the music of Booker Little.

Saxophonist Booker Ervin also played a music founded on textures, although he was more given to playing off gritty contrasts. *The Book Cooks*, a 1970 recording, was Ervin's first as a leader and featured an august supporting crew: pianist Tommy Flanagan, trumpeter Tommy Turrentine, drummer Dannie Richmond, bassist George Tucker and fellow tenor player Zoot Sims. The mating of Ervin and Sims was a brilliant stroke, the kind of bittersweet pairing that always stoked Ervin's wit to the peak of its articulate inflective range. Sims, the epitome of the West Coast "Cool" approach, proffered a seductive air in this meeting, favoring a high, thin, narrow fix to his pitch and a way of cooing on his uppermost slurs. Ervin, in productive contrast, was the spirited Southwestern bluesman who could create an astonishing range of sonority within the span of a single pitch, from a wincing cry to a bubbling honk.

In bulk, *The Book Cooks* is a thrashing blues exercise, bordering often on the soulful. The title track is a delightful blowing scrap between Ervin and Sims, with the two locking into a wild series of four-bar exchanges, Sims playing straightman to Ervin's comic lines. Unfortunately, it pours on and on for little good effect, until the closing wrap, where the two tenors weave the frenetic around the sedate, aping each other's phrasing before the track halts abruptly, as though the tape had snapped. The album's moodiest track, Ervin's *Largo*, recalls the spirit of Coltrane's more introspective performances, an invocation to solitude and spiritual transcendence, where time is a suspended notion. It's one of the most strangely poignant moments of Ervin's brief but prolific career, and this is one of his most eloquent albums.

Sims' own *Down Home* of the same year—which also enlisted Tucker and Richmond as well as pianist Dave McKenna—is widely considered to be one of his strongest efforts. He's in a jouncier swing of mind here than on the Ervin volume, shaking the tail of his notes firmly but lovingly, and emoting hardest in his gossamer upper range, where he pushes his tone as close as one can get to brittle and still stay safe. Sims' style, honed in big band congregations, was so predisposed and attuned to ensemble textures that he could convincingly manage a section-like warmth and breadth in a tight quartet setting. His springing legatos, not surprisingly, recall Lester Young, as do several of the selections here, including *Jive At Five* and *Doggin' Around*, from Basie's repertoire, and *I Cried For You*, a Holiday signature tune. The ubiquitous Richmond pushes and slugs the rhythm with his characteristic high quota of resiliency, McKenna's blues-voiced excursions are sentimentally sparse and coy, and Tucker's bass is melodically robust and revelatory. Who could ask for anything more?

Aside from the Nichols album, Rahsaan Roland Kirk's *Early Roots* is one of the most sought after and elusive of Bethlehem's harvest. Kirk had just turned 20 when he entered the Cincinnati studios in 1956 to make this debut album, a basically r&b affair with

strong bop leanings. Even on that maiden occasion, most of his stylistic traits were in ample supply, including his celebrated multi-instrumental technique. Most importantly, though, we can appreciate just how lyrically assertive Kirk was from the onset of his career, and how he tempered what could've bloomed into overbearing qualities with a dulcet grace.

Kirk, apparently, had been sharpening his multi-instrument maneuvers for several years before committing the idea to vinyl, because it comes off here with commanding finesse. He extracts a sweet, thin, milky tone from the alto-like manzello, that melds in a pleasing, insinuating way with his soprano-like stritch, or assumes its own full-bodied character on solo lines, as in the Ellington-inflected *Slow Groove* blues. Later, in the brooding *Easy Living*, the multiple-reed harmonies dovetail and breathe lightly with the late night, slurry wit of a vintage horn duo, then knock back into the hard-bent bop-blues of *Triple Threat*. Kirk's rhythmic support is nicely lean and itchy, responsive to his every turn without usurping his direction, as if they could.

Pepper Adams and Donald Byrd's *Stardust* is more like a shared stage than a meeting ground, so rarely do the two actually trade lines or sustain harmonies. Still, it's a fine study in coloration and adaptation, and—particularly on the bop-paced second side—in ensemble interplay. The title track is Byrd's show. As Robert Palmer comments in his liner notes, his inflective manner is conversational, an intimate style not far removed from most popular singers in the *bel canto* school, except Byrd favors bright exclamatory curls at the end of his lines, perhaps a bit overmuch. Pianist Tommy Flanagan appears again here, and his warm fingerings—light and full and reinforcing Byrd's changes more than provoking them—are resplendent. So, for that matter, are bassist Paul Chambers' typically hearty underpinnings.

Pepper Adams is one of those sensual-gruff wonders of the saxophone with an entrancing tonality that wanders knowingly and effectively off pitch, and a rubbery attack-and-release that also possesses a sing-song impression. On *Trio* he riffs with palpable gusts, barreling through his instrument's lower passages in a formidable interlock with "Hey" Lewis' speckling drum rolls. The beauty of the album's uptempo performances is their shifting textures, owing much to Adams' facility to play broad or reedy-thin voices, and the elastic rhythmic support of Lewis, Flanagan and Chambers.

Bud Freeman, a Chicagoan in the classic sense, whose "essentials have not changed in 50 years," as annotator J. R. Taylor notes, recorded *The Test Of Time* in two parts during the summer of 1955. The first was a quintet session that featured trumpeter Ruby Braff, also a "revivalist," as his convivial foil. Freeman is velvety and economical, preferring to say what he has to say in pithy phrases, while Braff's blowing is confident and assertive, reminiscent of Roy Eldridge at times, though a bit tinnier at the top. And when they circle together in a heady polyphonic flight, as on *At Sundown*, they are mesmerizing. The trio session (with drummer George Wettling and pianist Dave Bowman) is an effusive brand of chamber swing, recalling the pared-down dynamic essentials of the Goodman band. Freeman plays like cream running in a brook, lapping lightly over his mellifluous phrases, or, as



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in *Dave's Blues*, punching in a full-bodied staccato style, paralleling some of the developing r&b mannerisms of the day.

The Herbie Mann/Sam Most 1955 collaboration, *The Mann With The Most*, is a one of a kind album—the kind you only need one of. Sam Most was Mann's major influence, as he was for the bulk of the jazz flautists who have emerged in the last generation. Although Most never achieved Mann's or Hubert Laws' impressive commercial appeal, it's fair to conjecture that they probably would never have enjoyed such success had it not been for Most's innovations. He was among the first, and probably the most effective, to attempt an expansion of the flute's tonal latitude, and his bop derivations certainly added depth to the way we now perceive the instrument's melodic and harmonic facilities.

Throughout the album's 11 tracks, Mann and Most brandish remarkably nimble harmonies, etching odd intervals over drummer Lee Kleinman's airy brush work, bassist Jimmy Gannon's light steps and guitarist Joe Puma's buoyant runs. Most is like a probing athletic whistler with a tonally centralized approach to his lines. Mann is brasher and given to impulsive pyrotechnics, notable more for their effect than their substance. His agility wears better in ballad tempos, where he opts for the alto flute, but he's at his most rewardingly thoughtful on *It's Only Sunshine* and *Just One Of Those Things*, with their supple swing countenances. The dialogue between Mann and Most on the former is their strongest of the album. Intriguingly, Most hum-blowes in a jarring bluesy style on *I'll Remember April*, predating a trend generally attributed to Rah-

saan Roland Kirk.

Charlie Parker is most often credited as having the greatest influence on Jimmy Knepper's musical thinking, a trombonist who has served with Charlie Barnet, Charles Mingus and Claude Thornhill. For my ears, however, Knepper, granted his sense of pace and appetite for long and agile bluesy lines and minor key witticisms, must also have had a trumpet somewhere in his soul. *Idol Of The Flies* (1957) was his second album, and it featured a surprisingly reticent Dannie Richmond and a still-verdant Bill Evans. Evans' formative subtlety is notable for the fine tension between his percussive propensities and his ruminative, dissonant breaks. Like Donald Byrd, Knepper's solo style favors "vocalisms" (another trumpet trait), with wry, rolling intonations. Tellingly, he relaxes and flaunts his lyricism more readily in the presence of trumpeter Gene Roland, particularly on *Gee Baby, Ain't I Good To You*, featuring Roland's riveting, ghostly vocal. Not until the wanton bop of *Avid Admirer* does the Parker image loom, with Knepper spewing taut interrogative clips in a staccato fashion.

Oscar Pettiford is probably the most influential stylist covered in this present series. Besides ranking as one of the premier bop bassists—and likely as a result of his fraternity with that movement's liberated thinking mode—Pettiford expanded on Jimmy Blanton's demiurgic efforts to free the bass from its limited rhythmic-harmonic role to a more actively and functionally melodic one. Although bass solos—or, perhaps, more to the point, bass soloists—are commonplace today, and too often indulged, few sound as tuneful as

Pettiford. He fared best in the upper register, extracting a slender guitar sound and a malleable melodicism that radiated with a Spanish-like grace. He could, though, be just as affecting in his mid and lower ranges, as evidenced in this album's reading of *Stardust*. There he utilizes the instrument's full percussive personality in swooping descents, imparting a heady, falling sensation.

But *The Finest Of Oscar Pettiford* is even more noteworthy for its orchestral arrangements, which likely received an assist from saxophonist Gigi Gryce. The five-part horn and reed lines are plush and wide, with the trumpets tracking and coaxing the stately sax voicings. Osie Johnson plays his drum set at about three repeating levels—echoic snare, hissing cymbals and muffled toms—while Pettiford directs the motions and dynamics with his thumbs-strong momentum. The best tracks are *Oscalypto*, a protean rhythm experiment, and *Scorpio*, an elusive, seemingly atonal scheme with rock-hard rhythmic, worthy of a resolute Gil Evans.

The Art Blakey Big Band volume offers a two-edged reward: it is, if I'm not mistaken, Art Blakey's only recorded artifact as a big band leader, and it features some of the most eloquently assertive solos John Coltrane ever recorded. In fact, it features a lot of John Coltrane. Recorded in New York City in 1957, the second line soloists included Donald Byrd, Ray Copeland, Jimmy Cleveland, Melba Liston, Walter Bishop and Al Cohn. Simply, from opening to closing, this is jubilant riveting fare. In *Midriff*, the sax section crests in a broad unison while the trumpets soar high in a celebratory surge. Coltrane



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tosses out a fluid line that twists and leaps around Blakey's monstrous sweeps and punctuations. Silky reed textures rub against one another in *Ain't Life Grand*, peeling away to highlight Blakey's pelting rainfall rhythmic. Copeland pokes through briefly on trumpet, yielding abruptly to Coltrane's gentle, cottony roar. Overall, this is a virile assembly, loaded with grace and fire—the very essence of musical motility. It leaves one wishing Blakey had undertaken more big band treks, for this, undeniably, is one of his most transporting statements.

Compared to Pettiford's orchestrations and Blakey's bombastics, Johnny Richards' *Something Else Again* seems fairly austere and passionless. Richards was once one of Stan Kenton's most valued arrangers and has also composed prolifically for television and film as well as scoring on occasion for Dizzy Gillespie, Charlie Barnet, Ella Fitzgerald and Sarah Vaughan. But it was with Kenton that he did his steadiest and most ambitious work, and this 1956 Hollywood recording represents his first recorded effort as a leader. (Those led on this instance include Charlie Mariano, Maynard Ferguson, Richie Kamuca, Marty Paich and Stan Levy.) Crescendos abounded in Richards' music with more regularity than a tempo, and iridescent reed and piled horn sections parted their cacophonous plots for masterfully constrained solos. Richards had a great feel for revelatory turbulence and an undisguised fondness for complex mosaic motifs that culminated in grandiose eruptions, but subtlety and space, it must be said, often befuddled him.

Still, his sense of color was enviable, and in his better moments a fine flowing sensibility overcame his guileful freneticism. But *Something Else Again* is concert fare in the term's stiffest sense, the sort one appreciates for the arranger's technique more than his instinct. Like Mussorgsky—and Kenton—Richards renders his emotions so dramatically and vividly that he robs them of their breath. As a result, he determines and limits the listener's emotions—their depth, color, degree and resolution. Those are the elements of which fertility and mystery are made, something, frankly, this music does not have.

I realize it's considered slightly ill-informed these days to compare singers to horn players, or any other instrumentalists for that matter, since jazz soloists have more often attempted to emulate the cadences and inflections of the human voice than is the case in reverse. So maybe I'm totally out of line to say that Betty Roché (*Take The A Train*) sings like a horn, or maybe I'd be safer to assert that she sings as a horn player's horn *sings*, but in either instance I think a case can be made. One can't deny that Roché (who served two too-little recorded tenures with Duke Ellington's band), phrased and constructed her "solos" with much the same attention given to spacing, theme development and inflective nuance as Parker, Gillespie, Brown and others paid to theirs. Simply put, other singers didn't *sing* like she sang, with that full-throttle, inventive emphasis on improvisation. Even King Pleasure and Jon Hendricks were vocal singers foremost. Roché was something else, and I don't think it demeans her, her art or her colleagues to say she sang like a horn. Anyway, I like the way horns sing.

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quality, and in her ability to blend the child-like with the knowingly sexual. Roché had an impatient sense of phrasing, not bound either by conventional notions of meter or faithfulness to lyric. She caressed syllables alternately with a vengeful growl and an uncontrived melisma, and when those didn't work, she invented her own urgency: scat singing never had a more poetic advocate than Roché and her "she-drooliya-drooliya-drooliya-swp" swoops. She made what may seem nonsense in print sound emotionally vital in practice. She never opted for the maudlin nor the easy cliché, even when delivering a tune as sentimental and lovely as *Time After Time*. Betty Roché sang like no one else with a voice, because no one else with a voice could sing like her.

The same could be fairly said about her rhymesake, Mel Tormé, although he's at the other end of the jazz vocal spectrum. At first take, an album entitled *Mel Tormé Loves Fred Astaire* may seem a trite project, until one recalls that all the composers represented here—Gershwin, Berlin, Mercer and Kern—commented at one time or another that Fred Astaire and Ethel Merman were among the favorite interpreters of their material. Why? Because Astaire and Merman didn't interpret the songs, but sang them as they were written. (Not so popular among the composers was Frank Sinatra.)

Tormé is at once both airy and clarion on this 1956 recording, with the grainy swooning sax of Herb Geller nicely befitting Mel's imperturbable manner. His genius measures in hairline quantities, the occasional microtonal variances rounding out in a gentle billowing, his dry wit lending depth, range and surprising force. His softly swinging phrases seem off-hand yet taut—a heavy drape of voice supported spryly. Ultimately, Tormé invests in the heart, dignity and melody of a song—and its humor. In other words, he lets the song rule, and in doing so, he rules the song.

—gilmore

Herbie Nichols, *The Bethlehem Years* (Bethlehem BCP-6028) *****

Booker Little, *Victory And Sorrow* (Bethlehem BCP-6034) *****

Booker Ervin, *The Book Cooks* (Bethlehem BCP-6025) *****

Zoot Sims, *Down Home* (Bethlehem BCP-6027) *****

(Rahsaan) Roland Kirk, *Early Roots* (Bethlehem BCP-6016) *****

Pepper Adams & Donald Byrd, *Stardust!* (Bethlehem BCP-6029) *****

Bud Freeman, *The Test Of Time* (Bethlehem BCP-6033) ****

The Herbie Mann/Sam Most Quintet, *The Mann With The Most* (Bethlehem BCP-6020) ****

Jimmy Knepper With Bill Evans, *Idol Of The Flies* (Bethlehem BCP-6031) ****

Oscar Pettiford, *The Finest Of Oscar Pettiford* (Bethlehem BCP-6007) *****

Art Blakey, *The Finest Of Art Blakey Big Band* (Bethlehem BCP-6015) *****

Johnny Richards, *Something Else Again* (Bethlehem BCP-6032) ***

Betty Roché, *Take The A Train*, (Bethlehem BCP-6026) *****

Mel Tormé, *Mel Tormé Loves Fred Astaire* (Bethlehem BCP-6022) *****

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BY LEONARD FEATHER

George Benson did so exceptionally well on his only previous Blindfold Test (db, 10/21/76) that it was a pleasure to invite him back. I knew that he would again identify almost all the guitarists and would have something honest and constructive to say about each record.

In the year and a half that has elapsed since that first interview, some astonishing events have catapulted Benson to a position of eminence and success unequalled by any contemporary jazz soloist (not counting those who have gone into a fusion bag). His *Breezin'* album is now near the three million mark worldwide, with over two million sold domestically.

The *In Flight* follow-up has gone double platinum too; at last count it was 1,200,000. His new double-pocket set, live at the Roxy in Los Angeles, actually shipped gold, with 380,000 initial pressings of the \$12.95 set.

Friendly as ever and seemingly unaltered by all this, Benson was eager to listen and comment on a set that included one cut by an alumnus of his group, Earl Klugh, and one of a tune closely associated with him from the *In Flight* album, Lee Ritenour's *Valdez In The Country*. He was given no information about the records played.

1. CHARLIE BYRD/BARNEY KESSEL/HERB ELLIS. *Topsy* (from *Great Guitars*, Concord Jazz). Byrd, Kessel, Ellis, guitars; Charlie Christian, composer; Joe Byrd, bass; John Rae, drums.

This was the Cozy Cole hit called *Topsy*. I was confused at first because I had heard these two—this particular combination which sounds like Charlie Byrd and Herb Ellis from years ago. But then there was another sound at one point where I heard some Charlie Christian lines, and I know Herb Ellis doesn't play many of those, but Barney Kessel does. So I'm inclined to believe, even though their sounds are completely different than I'm used to hearing them—it sounds like Charlie Byrd, Herb Ellis and Barney Kessel. The fantastic three, I call them.

I like that sound, though. I like those cats together because they came up in the same era and they shaped the music and they did a lot of significant things; and now they're coasting along and still playing great, you know.

I know their recordings, I know their lines, basically. But there are a lot of cats who copy them too. I've been to several of their concerts and it's really always a great experience. There's nobody more hyper—more up—than Barney Kessel. He always plays like it's the last concert on earth, and he makes everybody else come alive—because you know when you get through playing, Barney Kessel's going to light that place up!

I liked the rhythm section. It could have been tighter. The Fender bass always takes away from the swing a little bit, though he didn't get in the way. But I think the upright bass would have added a little more percussive sound.

I'd say this was very good—I'd give it four stars.

2. EARL KLUGH. *The April Fools* (from *Living Inside Your Love*, Blue Note). Klugh, acoustic guitar; Bacharach & David, composers.

That sounds like something that Earl Klugh

would have done. The technique is definitely his and it sounds like one of his original pieces. He's very imaginative and has so good a feel to everything he plays; he's a natural guitar thinker—he thinks like a guitar player, like a pure guitar player.

This sounds almost like a tape we sent to Blue Note that got him his recording contract, that we recorded in my studio. But I'm glad to hear on this recording that they finally got the sound that mostly fits Earl, the way he sounds in person.

I had the pleasure of doing his liner notes on the first album he did and I said then that he was going to be a very important voice on the guitar, and I see that it's coming that way. I'm very happy for him, because even though I had suspicions in my heart that I knew he was great, I didn't know how people would accept him. And I felt that if they left him alone, just let him be Earl, that he would emerge as an artist.

People don't want to be put on anymore. They want to hear you, and this is a cat who has filled a certain gap. You don't hear very much pure guitar anymore—acoustic guitar—and he's accepted.

I'd give him five stars on this, because I liked the creativity. He's got his own tune and he put it over.

Feather: Do you have any plans to do acoustic work yourself?

Benson: You know, I do a lot of things. . . . Most of my stuff is baroque, because it comes out of some dream I might have, and I wake up the next morning and work out some very unnatural sounding things. And they're very interesting to me—I'm not convinced that people would be able to hear them. But I feel that one day it will come to the point where I'll have so much of these things together that I'll have to release them some way or another, and that will be the solo performance.

3. LEE RITENOUR. *Valdez In The Country* (from *Guitar Player*, MCA). Ritenour, electric guitar; Patrice Rushen, piano; Ernie Watts, tenor sax; Donny Hathaway, composer.

Yeah, he plays at the Baked Potato a lot with

Harvey Mason. And he recorded with me on the soundtrack album, *The Greatest*—he played classical guitar, but he's a very versatile young cat.

I liked the composition—that's the tune written by Donny Hathaway, which I recorded. I liked his version better than mine! His name slips my mind, but I know who he is. . . . Lee Ritenour is his name, and he's a fantastic young player, man!

I was shocked. During the recording date we did together he played some things on the classical guitar and he's a total musician. He's got good chops, but he has that knack of putting things in the proper place. If he's playing a rock tune or something on the funky side, he treats it that way, as opposed to forcing something else to fit in there. And I like those kind of musicians who know where to place things.

Yeah, I like his performance on this. I got to give him five stars on it.

I don't know who the piano player was, but everything felt good on this. Everything was right on this particular tune. That wasn't the young lady, was it? Oh, man, she is bad! Yeah, Patrice Rushen.

I'm not sure who the tenor player might be. I keep thinking about Tom Scott. It was Ernie Watts? I know Ernie Watts. I haven't heard from him in years! You know what—because I never heard him play this kind of thing. Yeah, I knew him when he was a John Coltrane nut. Loved him, man; he was going to the Berklee College Of Music. Now you know how long ago that was. And he came out of school and went with Buddy Rich; then he came and settled out here.

4. GEORGE DUKE. *Look Into Her Eyes* (from *I Love the Blues—She Heard My Cry*, MPS). Duke, keyboards, composer, vocal; Flora Purim, vocals; George Johnson, guitar.

I thought at first that it was Flora Purim, but the voice isn't quite as clear and quite as free-flowing as I'm used to hearing her sing. And then for a minute, because I heard the male voice in the background and a lot of rock configurations, I thought it might be George Duke. I'm completely perplexed about that.

It's interesting. It has good vibes. It's a moody thing—it has another kind of feel to it. And the composition wasn't that bad. I'm used to hearing things more direct—I'm more partial to direct things.

I liked the girl's voice. I'd give it three stars.

5. GEORGE BARNES. *Fascinating Rhythm* (from *Blues Going Up*, Concord Jazz). Barnes, Duncan James, guitars; George Gershwin, composer.

It sounded like George Barnes and Bucky Pizzarelli, but I didn't hear the seven-stringed guitar in there this time, so I was inclined to believe that it might have been one of his earlier partners—Carl Kress—I'm not sure.

But I sure liked the recording. It was swingin', man! If it was George Barnes, I heard him play things that were even hotter than that, and he was one of my favorite guitar players because he could swing so hard and he was always tasty. His phrasing was always on the light side—it flowed.

I liked the performance a lot, and the song too. I don't know who it was but that would be my guess. And I would give it four stars.

6. JOHN McLAUGHLIN AND THE MAHAVISHNU ORCHESTRA. *The Dance Of Maya* (from *50 Years Of Jazz Guitar*, Columbia). McLaughlin, electric guitar, composer.

I think you got me that time. There's only two cats I could think of, because I haven't heard this kind of thing in quite a while. There's Allan Holdsworth, who plays a few things in that idiom. . . . and there's another guitar player—Hiram Bullock—who plays similar things.

I'm not really into that kind of thing, but it got very interesting at the end when they cross-connected the melody. They had a line going at these two different tempos. Nice. I mean, it was interesting, but not my kind of thing because I'm not really into distortion. It's a two star situation. db

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PROFILE

JACK WALRATH

BY ARNOLD JAY SMITH

Jack Walrath has played with the Drifters, Platters, Jackie Wilson and other r&b gigs. He led an avant garde r&b band with Billy Elgart and Gary Peacock. He also wrote for that band. Trumpeter Jack Walrath also led a (self-avowedly avant garde) quartet, which included Glenn Ferris. Later, after work with King Errison, Preston Love and the Motown Orchestra, he went on the road with Ray Charles.

As a composer, he wrote for Chris Poehler's band at the Great American Music Hall in San Francisco. After some Latin gigging in New York City, he joined Paul Jeffrey's fine octet, where he was first noticed by the local jazz community. As Jeffrey was a close friend to Charles Mingus, the next natural step was joining the Mingus group, where he remains at this writing. We spoke of Mingus both directly and in terms of Jack's own development.

"I was taught rudiments in Montana, where I grew up. I'd play etudes, but never really classical trumpet. So when I got the opportunity to play with musicians who were less formal, I took it. That's how the r&b gigs came to be. I went from classical roots right into the blues, you might say.

"I joined Mingus when he had a working quartet consisting of George Adams, Don Pullen and Dannie Richmond. I read some tenor parts and got hired. The man always keeps coming up with something new. While others are getting commercial, Mingus keeps on doing the same thing and growing within that concept. Especially lately, his writing has become much more complex. It's challenging to me on that level. His forms are becoming more defined as opposed to a head. He has different sections, almost like little suites or concertos.

"When I first joined the band [1974], things were simpler: straightahead, same tempo, eight bar phrase-type things. Not that they were ever easy to play. The way he writes is characteristically Mingus, as opposed to standards or bebop tunes. It's less conventional, more mystical.

"I get off on it because it seems to be related to the blues with a lot of Duke Ellington, melodically and harmonically. I feel I have added a certain amount of fire to the group. He hasn't really used a trumpet too much; it's mostly saxophone-oriented. I give that upper register flair.

"I haven't musically followed very many trumpet players in the band, but I did get a good deal from Eric Dolphy when he was with Mingus. I liked his intervals, the way he would jump around the horn, his energy, facility. He's got to be one of the major influences on my music as far as playing is concerned. He was the one who showed me that it was possible to play free. Dolphy and Sonny Rollins—their styles are so open you don't have to cop their licks to capture the feeling. I don't think Dolphy played every right note in every chord. He heard the shape of the tunes and would follow that playing in a parallel key, atonal, whatever. It was always right."

At 31, Walrath is one of a few trumpet players who have peopled Mingus groups. Two came to his mind immediately: Johnny Coles and Gene Shaw. "Gene has faded into obscurity now and never got the recognition he deserved. He was among the most original trumpet players I heard with Mingus. I liked him about the best. He made a lot of things sound hip that weren't supposed to be

hip—like half-valves and flutter tongues and growls—that were ignored. I think like he did. Any sound that you can get out of an instrument is valid.

"Mingus allows that to happen. He just puts the music out there and you're on your own. He'll tell you if it isn't a part of his music. He leaves you to your own devices mostly."

On composing Jack was quoted elsewhere as follows: "I have been employing devices which I think are of my own invention. I have yet to find a name for this concept but it consists of making the melody the harmony and vice versa. I think I have been influenced by the music of Bartok, or at least my conception of it. The music that seems to interest me right now is that of Iannis Xenakis.

"My harmonic structure came from Bartok, Stravinsky and Dolphy, playing around the changes, following shapes, making different notes stand out on chords, instead of a dominant all the time, in-



ARNOLD JAY SMITH

stead of a tonic. Instead of harmonizing CEG, as you've got C in the bass, maybe leave out the third and the fifth and use the ninth, 13th and sharp 11th. It would be like a D triad over the top. Without putting the other notes in to try to make it consonant. It has more of an edge to it my way. I'm trying to get away from chords in thirds, to pick the upper structures and use that as the basis of the chord. The root's the same because it all will resolve anyway.

"Xenakis influenced me because of his use of quarter-tones. He'd have a whole structure of maybe ten string parts. Then he'd play a block chord where the range is only a fourth, or a third, which means that everybody's playing quarter tones. It's mostly orchestration devices that I get out of his music—no real melodic or harmonic bases that I can detect. I like the different orchestral colorations and the overtones he gets from different instrumental combinations playing in those quarter tones, bent notes, glissandos."

During his time on the road, Walrath worked some interesting combinations himself. Ray Charles stands out in his mind. "I worked in that band for a year beside Blue Mitchell. That was an experience I wasn't ready for at the time ['71-'72]. I had been playing for many years before that, but it wasn't until I left Ray's band that I felt I could really express myself. It was a harrowing experience at first because I was under the impression, like so many young cats today, that you play a lot of notes with machine-gun rapidity, attack and cleanliness. Blue Mitchell showed me that you could just play simply and melodically. I found that was more creative and 'avant garde' than most because it was so natural.

"I find that playing unnaturally is playing in big rehearsal bands—you know, simple rhythms, straightahead harmonies. My mind wanders when I'm doing that. With Mingus there's always some-

thing happening. It's easier to stay awake and keeps you on your toes, learning. It makes more sense and more music."

With the reintroduction of the Mingus topic, Jack continued with the natural aspects of his craft. "It may look like we are reading with Charles' new movie music, but we're not doing *all* of that reading. It's mostly sketches. Besides, it's his influences which are strongest. No matter what we read or play it all seems to come out sounding like Mingus . . . naturally."

During Newport in New York '77, Mingus put together a big band made up of one trumpet (Walrath), woodwinds and percussion. Walrath says that this opened him up to newer sounds. "Hearing the different instrumentations created new ideas for my writing. [Mingus] just seemed to fit them together naturally. He'd have the trumpet and oboe playing together, the bassoon and trombone; whatever came to his mind seemed to work. There was no pattern where woodwinds had to play certain things. It was polyphonic, like everybody had his own melody to play. He fit it together, like Bach, almost. One of the high points was that it sounded improvisational."

Jack plays fluegelhorn as well as trumpet and says it took him a while to get used to lead trumpet status. "I use an Olds Opera, and I just found out they don't make it anymore. It has a very large bore that virtually nobody would ask for. I like the dark sound using a 2 1/2 C Bach mouthpiece, which is like a toilet bowl, it's so big. The smaller horns are more lead-type. It took me an awful long time to play a high C. I'm glad I stuck with it because I can play the lower register, too. Players who are hung up on high notes can get sloppy down below. Sax players get hung up on soprano. My fluegelhorn is a French model called the Couesnon. It used to be the fluegelhorn. I just changed mouthpieces to a 2 1/2 Bach Fluegelhorn."

FRED BUDA

BY K. C. SULIN

The biggest hit number for the Boston Pops to date is a rock version of *Beethoven's Fifth Symphony* titled, appropriately enough, *A Fifth of Beethoven*. The man most responsible for getting a swinging sound out of the 100-man Pops is not conductor Arthur Fiedler, but the orchestra's drummer, Fred Buda. And if you think it's easy to lift up and swing 100 classical musicians including 32 violins, ten cellos and two oboes, I've got some swamp land at the back of my house that I'd like to talk to you about.

The Boston Ballet Company, although presently sequestered in a poor theater and the subject of many arguments concerning the quality of its corps de ballet and its programming, is consistently praised for the high level of musicianship in its orchestra. Chief percussionist for the Boston Ballet is Fred Buda.

When the Boston Opera Company performed its highly praised version of Berlioz's *The Trojans*, the Trojan horse was drummed into Troy by none other than—you guessed it—Fred Buda.

Herb Pomeroy's jazz orchestra recently re-grouped for a series of concerts in Copley Square that has led to bookings at Sandy's Jazz Revival and an appearance at the Newport-New York Jazz Festival. With his pick of the best jazz musicians in the city, Herb chose as his drummer the man that really boots the band—Freddy Buda.

Saying that Freddy Buda is an extremely talented and multi-faceted musician is like saying that the John Hancock Tower has glass windows. The incredible thing about Freddy Buda is the breadth of the talent—running the gamut from jazz to classical music with stops for television (Buda is the drummer of the award-winning children's show *Zoom*) and legitimate theater (he books the

"When I write I figure out the melody on my horn and polish it up on piano. I've tried electronics with a Maestro sax pickup. That was before the trumpet pickups were made. I tried to get every sound, feedback, everything. I didn't like it because it all came out the same volume. When you blew the spit out of your horn it sounded like the ocean! I found I could get more sounds when I played it naturally into a microphone. It gets nicely intimate, too, with the mike up close."

The question arose as to how far he could go in his composing with only a self-taught knowledge of the piano.

"I'm trying to find an alternative to the piano. Piano, like trumpet, has a lot of treble to it. Nowadays you have to hit so many notes in a chord that it makes it harder to play due to so many overtones. I try playing with just a bass. I like more of a bottom sound. That's what I like about playing rock: the bottoms made the trumpet stand out more, with more brilliance. Piano players play up and down the keyboard, so many notes. I could play with Thelonious Monk anytime. Not too many notes, more space."

"It's time for music to progress. The rhythm has become more complex, but the harmonies have stayed back. I don't think the harmonic and melodic structures have advanced since Charlie Parker and those cats. I don't know too much about the loft scene although I have played with Sam Rivers and I think he's the heaviest around. Anthony Braxton is good, but I like him best when he is totally free. I would like to see more stretching out forms. Most of the free cats have just done away with the forms of the tunes. I miss the blues in jazz-rock. They play flatted thirds and sevenths, but it lacks the emotion of the blues, of Billie Holiday or Ornette Coleman. I think jazz-rock dilutes both of its components. As a leader, I intend to be authentic."

bands into the Wilbur whenever that theater features a musical as it did with *Charlie Brown* and *Hair*).

Buda is a wiry, balding man of tremendous energy and, like many other great drummers, in excellent physical shape. He has to be, to keep up with the incredible amount of work he does. Born in 1935, he was self-taught musically which is almost unbelievable for a man of his broad talents. Still, as Freddy says, "If you have ears and can read, you'll learn."

His only formal training came during his years in the Navy and as an undergraduate at Boston Uni-



PAUL PETRICONE

versity. Even in the service, however, Freddy refused to fit into the accepted mold.

"I wanted to see my fatherland, so I got a two-year booking in Italy. While I was over there, I met this guy playing piano in some club in Rome and we had a few sessions. He turned out to be Romano Mussolini, Benito's son. Anyway, I convinced the Navy that it would be basic goodwill if we formed a group to play jazz under their auspices. Some hip admiral went for it. It was a ball and we played some pretty good music."

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Buda makes his principal living from playing music. Although on the faculty at the Northeast Conservatory, he only teaches ten students a year and those are chosen by his auditions. "Although I love jazz and consider myself basically a big band drummer, I've trained myself in the other fields of percussion in order to support myself and my family," says Buda with a shrug. "If I was in New York, I'd get pigeonholed as either a jazz or a classical percussionist. They don't even let ballet percussionists play opera there. Boston's a better town. Here I play for the opera, the ballet, Handel, Haydn and a hell of a lot more."

Asked how it is for a jazz musician in the world of classical music, Buda reflects, "At first it was a little tough. They considered me just a jazz drummer, but today the musicians are younger and a little more hip to what I'm doing and I'm more hip to their world. You know, even though I like jazz best of all,

classical music can swing if you have a bunch of great musicians playing with enthusiasm." Asked if the Pops swings, Buda laughs and replies, "More so than it did when I was a kid, but sometimes trying to swing that orchestra is like pushing a bulldozer uphill!" I ask who is a tougher conductor to work for—Arthur Fiedler or Herb Pomeroy and Fred laughs again. "A good question which I don't think I'll answer. Actually, Fiedler is a stern taskmaster, but Herb's charts are much tougher so I guess I'd have to say Herb is. There's no place to hide in Herb's band. He's got only 2 ballads in the whole book and they both kill the brass section."

Freddy checks the time on his Arthur Fiedler watch and I decide that it's about time to go. As a parting shot, I ask him what type of music he likes to listen to when at home. "There are only two kinds of music, good and bad, and naturally we try to listen to the good stuff. My wife, Miriam, was a

dancer and knows a lot about music. She's my toughest critic. We keep up with the moderns like Chick Corea and Keith Jarrett and I listen to rock performers like Aretha Franklin and Earth, Wind & Fire so that what I play at Pops is authentic. I love the Mel Lewis-Thad Jones band although I don't sound at all like Mel. My biggest influence was Shelly Manne when he was with Kenton in the late '40s and early '50s."

About the future, Buda says: "I've just formed a jazz trio with Muzzey Santisi on piano and Whit Brown on bass called Jazz Works that should be a gas. The only trouble is that it's tough to get bookings in Boston because of the scarcity of jazz clubs. Maybe someday I'll open one of my own."

With so few musical worlds left for Freddy to conquer, I wouldn't doubt it. I just wonder who he'd book in on Monday nights—the Herb Pomeroy Band or the Metropolitan Opera. **db**

CAUGHT!

MANDINGO GRIOT SOCIETY

CHICAGO

Personnel: Jali Foday Musa Suso, kora; Hank Drake, drums; Adam Rudolph, congas; Joe Thomas, electric bass.

Jali Foday Musa Suso is a 27-year-old Mandingo Griot from Gambia, West Africa, whose quartet, the Mandingo Griot Society, has been fusing traditional African music with a modern electric rhythm section at such Chicago clubs as Amazingrace, tenor saxist Fred Anderson's Birdhouse, and Wise Fools Pub.

The Mandingos, living in Senegal, Mali, Guinea and Gambia, are the tribe to which Alex Haley traced his lineage in *Roots*. Suso was encouraged to visit the U.S. by his friend, percussionist Adam Rudolph, in the wake of the interest in things African stirred by Haley's popular work. Besides leading his band, Suso (his surname—there are only three other surnames among Griots, Musa is his friendly name) has been teaching the music and lifestyle of his native land in an integrated suburban school, with the benefit of an HEW grant.

Few people know that Griots are musical storytellers and praise singers, adhering to a set of rules and repertoire descended directly from Jalimadi Woleng Suso, the first player of the kora, who lived 4,000 years ago.

Before the typical MGS set, Musa might be seen wandering about in his white robes and fez, smoking a cigarette (a Moslem, Musa smokes no herb, drinks no liquor, eats no pork). Then he will take the stage with his kora. This instrument, which he spent four months making, has a huge pumpkin-shaped gourd, which lodges against the player's belly and serves as a resonating chamber and a carrying case for extra strings and a tuning nail. The kora is decorated with golden tacks and dried grass, and a seven-pointed star is cut low on its backside, as a sound hole.

Jutting out from the gourd's top is a spine, perhaps three feet long, wound with 22 strings that stretch toward the player in two parallel planes—the traditional kora has 21 strings, but Musa has modified his instrument. On either side of the spine stand two rods, a few inches in height. Musa wraps his second, third, and fourth fingers around these rods,



and with his index fingers and thumbs strums the scale from which his song will spring.

Musa will begin to pluck a sprightly pattern at once delicate and twangy, like the licks of a country picker or delta bluesman. In a lilting, nasal, declamatory English full of idiomatic constructions, he introduces himself, explains his name, profession, and background, and synopsis the story he's about to sing. It isn't easy to understand him at first; his accent is melodic but clipped and considering the singing rhythm of his speech, it is hard to tell

when a story starts and ends.

But at the Griot's cue, there is a drum beat, and his rhythm trio kicks in with a confident roar. Musa's voice is high-pitched like some rock-and-rollers', and his kora would cut through the clamor of a bazaar, even without its electric pickup. Rearing back or hunching over his instrument, Musa's stage performance is dramatic and physical. Grinning, he will swing his kora behind his back and continue his plucking.

Hank Drake, a young AACM drummer,

steadies a rushing backbeat on his choked hi hat, snare and bass drum. Rudolph, who is experienced in the Third World rhythms demanded by gamelan and Latin music, picks up the cross rhythms on congas. Fender bassman Joe Thomas supports Musa with a bouncy, loping bottom line. When the bassist solos, his funk leanings are evident, yet still totally consistent with the traditional African context—at least until he starts using feedback a la Jimi Hendrix and plays his ax between his legs, over his shoulder, and with his teeth.

Musa's songs are about his ancestors saving a hundred slaves from the misguided righteousness of a rich man, about blind men who drink too much to find their way home, and about, of course, betrayed love. He knows 87 songs, and the recitation of one, with all the important details and instrumental improvisation, can last as long as four hours, though he abbreviates the tales for his American audiences. The Mandingo Griot Society also plays a highly respectful version of the Gambian National Anthem, a rather stately theme. During faster music, Musa, Drake or Rudolph will sometimes pick up the talking drum, varying its tone by stretching the thongs that hold its skin in place, and striking it with curved bones, or use a clave beat supplied by two knives or a cowbell. The meters frequently change in mid-song, but the band (which follows Musa's arrangements closely—he maintains their overall sound *is* within the tradition) is equal to the tricks and turns of the Griot's sound.

Roots music it is—roots of blues, jazz, rock and reggae. But it's fusion music too, demonstrating how all the technological innovations and geographic displacements imaginable can complement, rather than detract from, the honest message and honorable history of traditional music. —*howard mandel*

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At the first concert, the free-lance musicians and contemporary chamber ensemble members who comprise the orchestra were conducted by James Dixon, music director of both the Tri-City Symphony Orchestra and the University of Iowa Symphony Orchestra. These may not seem like impressive credentials, but Dixon is a seasoned interpreter of contemporary music, and the players responded to him with warmth and ingenuity.

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The program, which included three New York premieres and two world debuts, ranged from a suite of iconoclastic pieces by Ives to the highly structured music of Roger Sessions. In between were works by Nicolas Roussakis, Ross Lee Finney and Miriam Gideon. With all the selections using some degree of tonality, this was clearly a program which had been designed for appeal to a wide audience.

The opener, Roussakis' *Ode & Cataclysm*, was a tone poem. The events it described took place around 1500 B.C., when a volcano exploded on the island of Thera in the Aegean Sea. Beginning with ruminative melodies woven across flowing depths in the strings, it soon changed into a 12-tone structure. However, tonal and 12-tone elements were intermixed throughout the composition; near the end, the musicians were required to improvise within parameters that created a powerfully explosive climax.

Finney's *Concerto For Strings* was very modal, with an elegaic tendency that recalled Samuel Barber's *Adagio For Strings*. At times, its harmonic progressions seemed a little too neat, despite occasional dabs of dissonance. Only one passage in the slow movement touched real depths, but the piece is so well-made that it could become a minor classic.

Songs Of Youth And Madness by Miriam Gideon was serial in style but Mahlerian in mood. This atmosphere was immediately established in the first song with an orchestral prelude that conjured up Mahler's *Kindertotenlieder*. The Holderlin poems which furnished the lyrics were similarly imbued with a *weltschmerz* that would have suited the late Romantic composer well. Soprano Judith Raskin conveyed the feeling perfectly with her low-lying, velvety tone. But Gideon's settings didn't always fit the words, and the device of repeating each song in German after it had been sung in English made a poor impression.

The other lightweight on the program was a suite consisting of three pieces by Charles Ives. Orchestrated by composer Lou Harrison, these pieces—*Adeste Fidelis*, *December* and *A Christmas Carol*—lacked thematic relationships with one another. Most interesting was the well-known hymn tune, which Ives parodied with a dissonant contrapuntal accompaniment.

The strongest work of the evening, *Divertimento* by Roger Sessions, had only been performed once before in its entirety. Like many others in Sessions' oeuvre, the piece was written in a basically 12-tone mode; but in several passages, Sessions underpinned his serial melodies with tonal lines.

Although his method hearkened back to Schoenberg, inventor of 12-tone music, the content of Sessions' work seemed more akin to Stravinsky, Bartok and Khachaturian. This was especially evident in the unbridled primitivism of the *Toccata* and *Perpetuum Mobile*. However, nothing could have been more suave and sophisticated than the slow dovetailing of small instrumental groups in the *Aria-Andante Tranquillo*.

All of the composers (except Ives) were present at the concert, and all of them received substantial applause for their music. In fact, the audience gave Sessions an ovation that lasted at least ten minutes. This positive response was a strong indication that today's concertgoers can appreciate modern music if it meets their expectations halfway.

—kenneth terry

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then I'm in trouble, too. If you don't have pride in what you are doing, then you shouldn't be doing it. I get mad and *I Get Mad*.

"When I tell a limo driver I think he's driving too fast and he doesn't care enough about his own life to drive a little slower, I can get awful mad. If I'm in a studio and the equipment is falling apart, and I am paying an incredible amount of money for that room and there ain't nobody who cares about it, I can get awful mad. When a security guard won't let me in the door of my own concert because he's got nothing to do with anything, I can get real mad.

"I don't enjoy beating people up, but the more you stroke people and tell them you love them the more they tend to fall asleep. I just have very little tolerance for people who don't love themselves. I do have a Sicilian temper."

Chuck Mangione is a musician of broad, diverse talents. He's a conductor, composer, teacher, bandleader and performer without fragmenting his talents to the point where the substance is minimal and the art an illusion. He says he loves all the things he does for different reasons.

"I think the most fun is playing with a small band because it's loose and every night is a new night. There's also a physical release that I love, it is a lot of something coming out of you through that horn, airwise and personwise. I like to feel tired at the end of the night for having done that, rather than from having done something nonphysical.

"I love to conduct an orchestra, I like to see all those people putting all that energy in one direction. Of course, writing to me is the most lasting aspect of music you can hang on to; you can put it on record and have it forever.

"People say 'Why do you have a band?'" he continued. "I have a band that plays music that I write. I don't think I would be a bandleader as such just to stand up there in front of a group—that's not what I want to do. I have a group specifically to play music that I write.

"I don't think there are that many bands today," he added, "I really don't. I am a little disappointed in musicians in general for wanting to seek a comfortable environment and never move and take their music out to the people. We don't have bands anymore, we have an artist who puts a group together and goes out for two months a year to support an album that just came out. I know why musicians stay at home. Travel isn't easy and it's expensive. But I think the answer to everything is for people to hear live music. That's what music is all about.

"When I was growing up there were all kinds of bands out there. In Rochester, New York, of all places, there were two clubs going six nights a week, with a Sunday afternoon matinee.

"Anyhow, I wish there were more bands happening, taking music to the people, playing it on a regular basis. It would be better for everybody, but there aren't any bands. I can't find any bands.

"My goal is to play the music and get it to as many people as possible—to keep playing the music I believe in. There are still a lot of places to take the music, and I am enjoying it, I am enjoying playing, I like the band, I like the music, people feel good, and the record company feels good. *I'm* not looking to get out."

db

a year industry. That's big business, and it has very little to do with artistry. Figuratively speaking, we're talking on the level of General Motors and Ford.

In the U.S. we have found a pattern that works, a die, a formula. The studios in Los Angeles almost don't exist. It's as if the music is being stamped out somewhere in Detroit, like cars. If you don't musically fit that narrow channel of formulated things that are making money and show huge four billion profits a year, then you're on the outside looking in. Turn on your radio: it's *all . . . the . . . same!* That's what it is. That's the difference. Things are not great here; they're not good—but they're getting better.

In Germany, things are just not as intensively "commercial" as they are here, and Germany is the third largest market, after the United States and Japan. Things are not as fixed over there as they are here.

Here, there are a few key programmers around the country, and the playlists are fairly rigid. The disc jockey who goes home after work and turns his stereo on and listens to Al Jarreau cannot play me on the radio. In Europe, that individual jock is not controlled that way, especially so in Germany. If he has an interest in what I'm doing, he *can* play me. It's factors like that which have been important in getting me off the ground a little quicker over there than here.

Still, there were many people who were with me here from the beginning. It's just that

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the machine here is a little bigger and more cumbersome, that's all.

Pat Rains (Al's manager): There is another important factor that Al has benefited from in Europe where some other American artists haven't.

In Europe, all of the media are controlled

by the government, so there is not the incredible competition that we have here. It's not a money factor.

The people who control TV and radio programming are people who come from basically a jazz base. One of the reasons is because after WW II, there was very little left in Eu-

rope other than American music, which in the '40s was jazz. So the people who got into programming music got into it with jazz. That's all that was available for a long, long time.

Also, people who have expanded from radio into television are able to do things on a much more artistic level if they want to.

So if you take a man whose musical background has a lot of the influences that Al's music has, and he hears it in a much more contemporary fashion as Al does, and his programming is controlled not just by the money factor but also by artistic considerations, then that man finds it easier to relate to what Al is doing. He can play Al's music, and he does. Al very early got television exposure over there for the same reason.

Underwood: What do you do, Al, about the inevitable pressure to make a hit?

Jarreau: I don't feel like the guy who is signed to make a single, and if that single hits, then he's signed to make an album.

My whole situation with Warner Brothers is founded on a good deal of understanding about the kind of artist that I am. We signed to a three-record deal with several options. They knew that I am not necessarily a singles, hit-bound artist. The thing with me is based on longevity and tenure and building an audience slowly. There's a lot of understanding about who I am, which is why my contract has been renewed for three more albums.

Underwood: You seem to be proving a major thesis of John McLaughlin's: that if there is substance, depth, purity, energy, love and power in the music itself, it will inevitably reach out and touch the heart of the listeners, regardless and perhaps in spite of the inertia of the business machine.

Jarreau: I am an optimist. I believe in the goodness of man—oh, we all do some funky, funky things, I know!—but I believe we are rooted in that central core, that creative source of the universe, which is good. The highest good for me—peace, love, joy, actualizing my own potential—is all that the source, the god, wants from me.

I've been accused of being a Pollyanna and of hiding my head in the sand, and indeed, there are times when I don't deal with certain truths the way I should.

But by the same token, that power, that energy, that God or whatever you want to call it, creates beautiful things, and we are a part of it, like the mountain and the tree. There are certain events that occur that we interpret negatively—floods, earthquakes, droughts, etc.—but these things don't have any positive or negative value in themselves. It is for us to understand the positive *flow* from which they come.

We can dwell in the negative if we want to, but I think we should dwell in the positive, because I think that source wants to recreate itself. It wants to recreate beauty. If it didn't want to recreate beauty, it would be at cross-purposes with itself. It would tend to destroy itself. It is for mankind to understand—I don't see a star or a lily or a mountain questioning its beauty.

I'm so young, I'm just learning. I'm just beginning to understand those things that are satisfying and sensible to me. This has been only over the last four years or so. That's why I'm so glad the success didn't begin to happen for me until now. The more I look and study and try to learn, the more I can offer in a positive, helpful direction to those who listen to me. And it does reach out, our audience is



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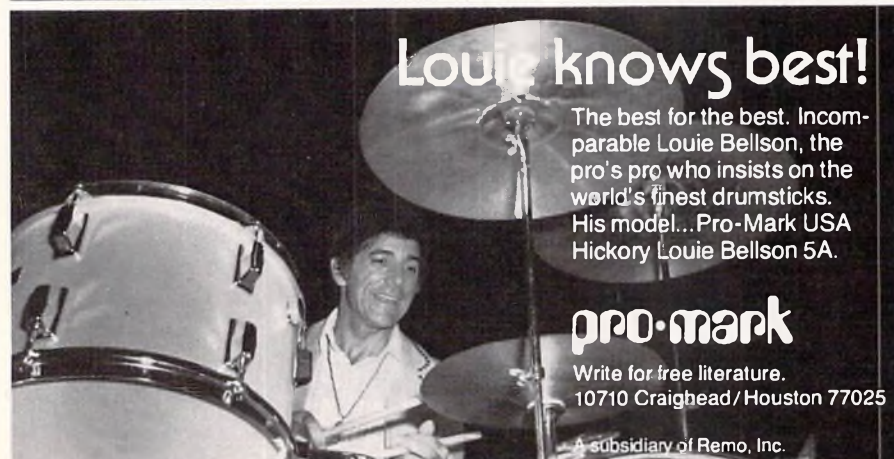


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Underwood: Will your next album be live like *Rainbow*, or recorded in the studio?

Jarreau: It's back to the studio now, but we have a lot more performing and recording experience as a unit. By the time we return from this upcoming European tour, our new bass player, Simeon Pillich, will have been with us for six weeks. Tom Canning, vibist Lynn Blessing and drummer Joe Corroero and I have already been together for some time now.

And I'll tell, you, man, there is nothing like a unit of people who breathe together, and who live inside the tune right there with you. I expect there to be real freshness in this new album.

Underwood: Compared to live recording, the studio is awfully dry and sterile, isn't it?

Jarreau: It is, but we now bring with us a lot of very valuable information about how to go in and really make it happen.

A lot of it is internalized *knowingness* about what I myself must do to assimilate the live situation in my head. For the studio, you've got to develop a *mental set*. On other occasions, for example, I went into the studio saying to myself, "I'm going to the studio." I'm not going to do that anymore. Instead, I'm saying, "I'm going to perform." *That's* the kind of thinking that really makes it work! **db**

LATEEF

continued from page 17

one might think. And incidentally, when I say our rhythms are repetitive, the word "repetitive" is not intended to be negative. There's quite an art to putting together simple lines and rhythms so that they make sense and become recognizable songs to the listener. It's taken a year to get the group to do this. Our whole track record was improvising, seeing what substitution changes (chords) we could play, and focusing on the individual. To produce a group sound requires a change of attitude, which means there are habits we need to break.

Lyons: When you were playing *Love Chant*, the drums/saxophone duo sounded very much like the traditional Lateef solo. Do you feel that your horn playing is different, or is it the rhythmic and harmonic context that's changed?

Lateef: Of course there's continuity. It's hard to escape one's self, but because of the context my playing is beginning to change. I play more rhythmically than I have before. I play fewer notes, more repetitively. I play more 8th and 16th notes where before I would have played 32nds and 64ths.

Lyons: You've played the nightclub circuit for many years. Given the popularity of concerts among jazz players now, what do you think will happen to the clubs?

Lateef: Clubs are closing, perhaps beginning with Birdland. I was down at the Light-house recently, and Rudy Van Gelder (owner) is planning to open a place comparable to the Bottom Line in New York, where there's more space and seating than in the old nightclub. Maybe the Bottom Line concept will be the salvation for club owners.

Lyons: From your teaching experience, what have you observed about the music education system?

Lateef: You know, there was a recent magazine article mentioning me, Aretha Franklin and Milt Jackson as examples of what could

be accomplished by studying music in the school system. But unfortunately, the last time I was in Detroit I visited Miller High School and found they no longer taught music. No instrumental music at all. My impression is that more than a few high schools around the country are deleting music programs for financial reasons. This prevents young people from learning what types of music they would like, which means when they grow up, they'll accept as consumers whatever the media gives them. They'll have no discretion and no means for measuring what's best for them.

My experience teaching at Manhattan Community College was very good because the staff was good. They had also hired a guitarist who had played with Fletcher Henderson. These long track records of experience with bands can be shared with the students and are tremendously helpful. I taught baroque theory and arranging, but I also answered a lot of questions about my experience as a professional. I'm not saying that teachers who go right from their academic training into the teaching field aren't contributing. We

need them, too. But we've got to have more balance in the school system, which could be achieved by emphasizing more experiential knowledge.

Lyons: I've been hearing from other sources that the younger musicians today are better trained and equipped for playing than they ever were.

Lateef: That may be true, but it's not because of the school system. Technology is responsible for that. More records are being produced, the equipment for listening to them is more sophisticated. There are more concerts and opportunities for listening and playing. I still feel high schools aren't giving students enough exposure or technical training.

Lyons: What was the greatest asset to your own technical development?

Lateef: I think a good teacher is more important than anything else. I studied flute with John Wummer for many years, in college and after I got out. The flute's repertoire is so vast that you need a good teacher to give you to the best material, aside from helping you with tone and technique. There isn't as much

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literature for the saxophone, but there are good teachers. Teachers, study and practice are the main ingredients.

Lyons: What about accessories and auxiliary equipment for the saxophone?

Lateef: That's just personal and changes from time to time.

Lyons: Have you altered the hardness of the reed and your mouthpiece for the new style of music you're playing?

Lateef: No, all that remains the same. It's the attitude that has changed, because this music demands a particular type of attack, delivery and release. It demands specific kinds of phrases which are usually not florid phrases. They're simple, and in this complex

world it's very difficult to be simple, especially when you've been playing 32nds and 64ths for years.

Lyons: How are the attack and release and delivery different?

Lateef: I think the origins of this music are in the South, as opposed to the urban environment. I'll give you an indexical type of explanation of the difference. Have you heard the Commodores? Listen to the pronunciation of the lead singer. He won't say "thing," he'll say "thang." It's kind of thick, if I may use the word, but it is definite and concise. A great deal of strong feeling is embodied in the delivery. At no time does it say, "Look how much technique I have!" There are no superfluous involvements, no endeavor to be sophisticated, just the bare aesthetic.

Lyons: In the *Encyclopedia Of Jazz In The Seventies*, Leonard Feather writes that you objected to the word "jazz" and did not want to be included in the book.



KATHY SLOANE

Lateef: I see he put me in anyway.

Lyons: He said that he would feel irresponsible if he didn't include you. Could you elaborate on your point of view?

Lateef: I told him the word "jazz" is an ambiguous term which the *Random House Dictionary* defines as meaning "to copulate." This has nothing to do with my music. I know what I'm playing, and if you need a term for it, it's *auto-physio-psychic* music. I consider that self-explanatory.

Lyons: Incidentally, have you had any negative reactions to the change in your music?

Lateef: People used to ask Coltrane, "Why don't you play like you did in the '50s or early '60s?" They didn't like the evolved John Coltrane. Something similar has happened to Miles. He's lost some fans and gained some. The same will happen to me.

Lyons: Could you have pursued the music you're into now with Atlantic Records?

Lateef: Perhaps, but Creed Taylor offered me the opportunity when I was ready to pursue it. So I took it. Plus I'm very impressed by Creed's track record. My feeling about Atlantic is one of gratitude. They permitted me to stay in business for a long time and to do things, like record with the Cologne Radio Orchestra, which I could never have done otherwise.

Lyons: Atlantic really isn't pursuing the kind of music you're doing, are they?

Lateef: Yes, they have the Average White Band, don't they?

Lyons: Is that what you think you're doing? Not to my ears. They're playing rock.

Lateef: Rock is another term I can't define. Can you define it?

Lyons: Not in words, but I can define it by showing you examples of "rock." "Rock" and "jazz" are like "yellow" and "red" to me. You can't describe the difference in words, but it's clear anyway, usually.

Lateef: How would you describe our music?

Lyons: It's still jazz, but in the short-story form, if you don't mind the analogy. If you consider an extended piece like *A Love Supreme* to be like a novel, then your *Robot Man* is a short story, an altogether simpler, more concise format.

Lateef: I kind of expected the word "jazz" would creep back in there, and you can say that if you want. But I believe music is too personal for that. If an artist paints a picture, he has the right to say what it is. No media, critics or Councils On The Arts have a right to define it for him. It's not humane or ethical. A man ought to describe his own music.

Lyons: How would you describe your own music?

Lateef: It's auto-physio-psychic music.

Lyons: Here we are again.

Lateef: And that's what the music is. **db**

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Calendar of School Jazz Festivals

Here is a partial, chronological list of School Jazz Festivals as reported to *down beat*. Additional festivals will be listed in future issues.

Each listing includes the following information: date, name, location, and mailing address of the festival; the director and his office phone number; the sponsor(s), and registration fees.

The nature of each festival is indicated by either *Competition* (when a "best" ensemble is chosen), or *Limited Competition* (when "outstanding" ensembles are chosen), or *"For Comment Only"* (when there is no competition, just evaluation)—followed by the estimated number of participating bands, combos, and jazz choirs; and the nature of the *Awards*, ensemble and individual. The names of the *Judges*, *Clinicians*, and guest *Performers* are indicated when known, as well as the admission charged to the public for the afternoon or evening concerts. ("tba" = to be announced.)

We urge all learning musicians, in or out of school, to attend as many festivals as they can. There's no better way to see what the more than half a million jazz-in-the-school musicians are about—and to understand the continuum of American music. It's the best antidote we know against punk, hype, and schlock. And besides, you're bound to learn something.

(Note: correspondence concerning school jazz festivals should be addressed to Charles Suber, *down beat*, 222 West Adams St., Chicago, IL 60606.)

April 1: *3rd Purdue University Jazz Festival* at Purdue University, Hall of Music, West Lafayette, IN 47907. *Director:* J. Richard Dunscomb (317/749-2718). *Sponsor:* PU Dept. of Bands. *Registration:* tba. *Competition:* 25 h.s. bands. *Awards:* "Winning" bands and NAJE "Outstanding Soloist" certificates, summer clinic scholarships. *Judges:* Cliff Colnot, Fred Wayne, Tillman Buggs, (and tba). *Clinicians/Performers:* (tba) and Purdue Jazz Band. *Evening Concert:* \$1.

April 1: *19th Coyle Jazz Festival* at Grove City High School, Grove City (Columbus), OH 43123. *Director & Sponsor:* Ziggy Coyle, Coyle Music, Inc.; 2864 North High St., Columbus, OH 43202 (614/263-1891). *Registration:* none. *"For Comment Only":* 30 h.s. bands. *Awards:* "Outstanding" soloists. *Judges:* Columbus area professional musicians and educators. *Clinicians/Performers:* The Jazz Arts Group of Columbus, Ray Eubanks, *Director.* *Evening Concert:* free.

April 6-8: *10th Orange Coast College Jazz Ensemble Festival* at Orange Coast College (Auditorium), 2701 Fairview Road; Costa Mesa, CA 92626. *Director:* Dr. Charles Rutherford. *Sponsor:* Orange Coast College. *Registration:* \$45 per ensemble. *"For Comment Only":* 51 jr. college and h.s. bands and combos. *Awards:* "Best" Soloist, Composer, Arranger. *Judges:* Herb Patnoe, Jimmy Lyons, John Prince, Alf Clausen, Kim Richmond, Roy Burns, Leon Breeden. *Clinicians:* the judges plus Joe Pass, Ray Brown, and members of the guest performing ensembles. *Performers:* Thursday nite—Phil Woods Quintet; Friday nite—Dizzie Gillespie Quartet; Saturday nite—Thad Jones/Mel Lewis Band. *Evening Concerts:* \$4.00 per nite. *Afternoon Clinics:* \$1.

April 7-8: *17th Reno International Jazz Festival (Vocal Division)* at Pioneer Theatre Auditorium, Reno, NV 89513. *Director:* John Lee Carrico, Jr.; P.O. Box 6585, Reno, NV 89513. *Sponsor:* Youth Music Foundation, Ltd. *Registration:* \$50 per choir. *Competition* or *"For Comment Only":* jazz choirs—3 college, 10 jr. college, 75 h.s., 12 jr. h.s. (band and combos—see Instrumental Division, March 9-11). *Awards:* "Winning" choirs and "Outstanding" soloists. *Judges/Clinicians/Performers:* (tba). *Evening Concert:* \$5.

April 7-8: *20th Collegiate Jazz Festival (CJF)* at University of Notre Dame, Box 523, South Bend, IN 46556. *Director:* Rev. George Wiskirchen (219/283-7136). *Sponsor:* Cultural Arts Commission. *Registration:* \$25 per band or combo. *Limited Competition:* 10 college

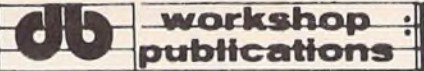
bands, 6 college combos; 15 high school bands (April 8 only). *Awards:* "Outstanding" ensembles and individuals. *Judges:* Dan Morgenstern, Lew Tabackin*, Louie Bellson*, Hubert Laws*, Larry Ridley* (*also serving as *Clinicians/Performers*). *Concerts:* aft./eve. (tba).

April 7-8: *11th University of Wisconsin-Eau Claire Jazz Festival* at University of Wisconsin-Eau Claire, Eau Claire, WI 54701. *Director:* James Olcott (715/836-4371). *Sponsor:* UW-EC Music Dept. *Registration:* \$50 per college band, \$40 per high school band, \$30 per combo (all levels). *Limited Competition:* bands—18 jr. & sr. college, 65 jr. & sr. h.s.; combos—10 jr. & sr. college, (tba) h.s. *"For Comment Only":* school choice. *Awards:* "Outstanding" ensembles and individuals. *Judges:* (tba). *Clinicians/Performers:* Buddy DeFranco, Jim Pugh (and tba). *Evening Concerts:* \$1.50 (Friday nite—college bands and combos plus UW-EC Jazz Ensemble I with clinicians; Saturday nite—high school band and combo, college band, plus UW-EC Jazz Ensemble with clinicians).

April 8: *6th Chicago Area Jazz Band Festival* at Riverside-Brookfield Township High School, First Ave. & Ridgewood Road; Riverside, IL 60546. *Director:* Angelo R. Iovinelli (312/442-7500, Ext. 26). *Sponsor:* Riverside-Brookfield Music Spendors. *Registration:* \$25 per band. *"For Comment Only"* and *Competition:* jr. h.s. and h.s. hands (number tba). *Awards:* "For Comments Only" — jr. h.s.; "Best Performance" — h.s.; participation trophies for all. *Judges:* (tba). *Performers:* Triton Jr. College Jazz Band. *Late Afternoon Concert:* free.

April 8 & 15: *3rd Five Towns College Stage Band Conference* at Five Towns College, 2350 Merrick Ave., Merrick, NY 11566. *Director:* Chuck Mymit (516/379-1400). *Sponsor:* FTC Music Dept. *Registration:* no charge. *"For Comment Only":* 15 h.s. bands. *Awards:* FTC certificates to all musicians. *Performers:* FTC Stage Band, FTC Faculty Jazz Ensemble. *Evening Concert:* none.

April 15: *9th Southeastern Louisiana University Jazz Festival* at Southeastern Louisiana University, Hammond, LA 70401. *Director:* Ron Nethercutt, Box 803 (504/549-2323). *Sponsor:* SLU Music Dept. *Registration:* (tba). *Limited Competition:* 16 h.s. and 6 jr. h.s. bands. *Awards:* "Outstanding" bands, All Star Band, Best Musician, Best Jazz Player. *Judges/Clinicians:* (tba). *Evening Concert:* none.



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continued on page 42

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HOW TO

IMPROVE YOUR IMPROV PART II (ALONG MELODIC LINES)

BY DR. WILLIAM L. FOWLER

Part I of this article (db, March 9) suggested ways improvisors might broaden their scope and control of dynamics, meter, and pitch inflection, and suggested certain records which exemplify such scope and control. Part II now discusses pitch-register and timbre. In the next issue, Part III will treat phrasing, rhythm, motivic development, and form.

Pitch-register contrast

Any sudden shift in pitch register (up or down an octave or more) highlights notes or phrases. Ellington's *I Got It Bad And That Ain't Good*, for example, would have been less striking if he had written his first phrase in the same register instead of leaping up to notes three and four then back down:



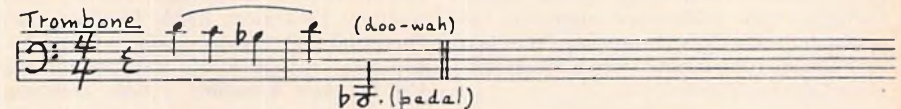
The notation shows two musical phrases in 4/4 time. The first phrase, labeled 'No pitch-register shift', consists of a sequence of notes on a single staff. The second phrase, labeled 'Ellington's shift', starts with notes on a higher staff (treble clef) and then shifts down to notes on a lower staff (bass clef) for the remainder of the phrase.

Because pitch register changes are noticeable, the ear hears them as melodic accents. Such changes on unaccented beats therefore add syncopation to any melodic line. A line of repeated notes, for example, will change from steady rhythm to ragtime when certain individual notes shift pitch register upward:



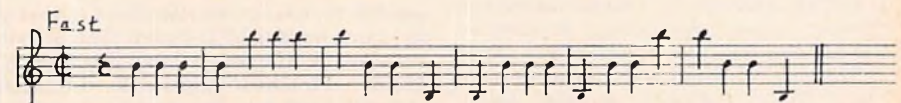
The notation shows a single melodic line in 4/4 time. It consists of a series of repeated notes. One of the notes is shifted up an octave, creating a rhythmic variation in the overall sound.

Whereas pitch register contrast upward automatically calls attention to itself, pitch register contrast downward not always does. A wide, wide downward leap plus a timbre change, though, reinforces noticeability:



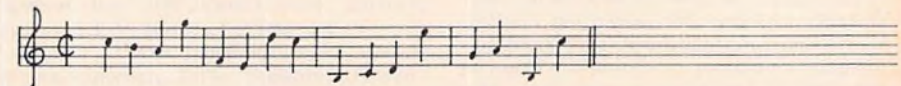
The notation is for Trombone in 4/4 time. It shows a series of notes, followed by a wide downward leap to a lower register, which is then held as a pedal point. The notes are labeled with 'f' (forte) and 'p' (piano) dynamics, and the pedal is labeled 'b♭ (pedal)'.

An effective exploration-exercise in pitch-register contrast consists of making octave shifts at various places within a repeated-note line:



The notation is for a 'Fast' exercise in 4/4 time. It shows a repeated-note line with several octave shifts occurring at different points within the line.

Then within a scale line:



The notation shows a scale line in 4/4 time, with notes on a single staff.

And finally within some diatonically-constructed standard melody:



The notation shows two musical phrases. The first is 'Streets of Laredo (Original)' in 3/4 time, with notes on a single staff. The second is 'Pitch-register shifts' in 3/4 time, showing notes on a single staff with several octave shifts.

Because Varese's *Density 21.5* or Wourinen's *Flute Variations I and II* are composed rather than improvised pieces, any recording of either will demonstrate pitch-register shifts. And Maynard Ferguson's wide downward slur at the end of his *Danny Boy* will demonstrate timbre-change between extreme high and extreme low ranges on the same horn, as will Wayne Shorter's wide-ranging pitch excursions on his *More Than Human* (Blue Note, BST 84332).

Timbre contrast

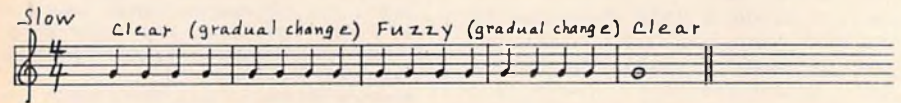
After their embouchures have strengthened, after their bow arms have loosened, after their grips on picks and sticks have relaxed, instrumentalists can with confidence extend their timbre resources past the tone colors natural to their instruments, can build control of the sound-vari-

ety an improviser must have. To close the throat, raise the tongue, pinch the reed, split the air-stream, rotate the bow, pick at an angle, change any normal tone-production position—all can alter the natural sound from pure to distorted, from open to pinched, from full to thin, from warm to cold. And all, however distasteful to purists, offer improvisors timbre-contrast opportunities, as do flutter-tonguing, growling, half-valving, alternate slide-positioning, singing-while-blowing, and other such special-effectings.

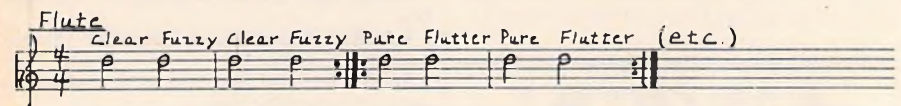
On *Jim* (Mercury, SR 60975), Clark Terry contrasts open and muted trumpet. On *Duet* (Inner City, IC 2045), Anthony Braxton and Ørsted Pederson mutually explore alto sax and acoustic bass timbres. On *Lemon Drop* (Columbia, KG 32557), Ella Fitzgerald runs through the range of vocal effects. And on Pat Williams' *Threshold* (Capitol, ST-11242), Tom Scott combines singing with flute swinging. In checking records for whatever fresh timbres might be there, improvisors should not overlook the findings of contemporary composers, who regularly explore the outer limits of instrumental sound. Flutists can find dozens of extraordinary effects, for example, from mature explorers like Varese, Wourinen, Davidovsky, and Berio played by the extraordinary contemporary flutist, Harvey Sollberger, on the two-record set, *Twentieth Century Flute Music* (Nonesuch, HB-73028).

To store hitherto unfamiliar sounds in one's aural memory banks usually requires only repeated listening. To produce those sounds, though, and to alter them into still others may require both personal experimentation and tips from master teachers, who make it their business to know what's new. And to gain improvisation-level control of present-day timbre resources well might require arduous long-term practice. A daily routine like the following, though, ought to speed the acquisition of instant control:

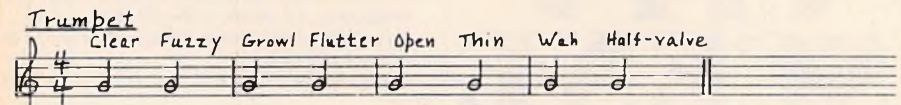
1. While repeating a comfortable middle-register note, gradually alter the sound from some tonal condition to its opposite then back to the original (clear to fuzzy to clear: pure to fluttering to pure: open to pinched to open: nasal to guttural to nasal):



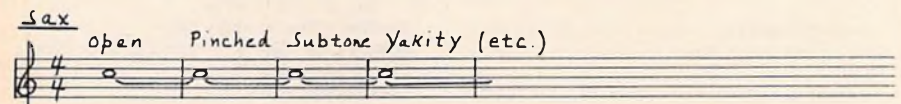
2. While repeating the same note, alternate some tonal condition with its opposite:



3. While repeating the same note, successively change tonal conditions:



4. On instruments capable of sustained tone (including the voice), successively change tonal conditions while holding a comfortable note as long as possible:



Instrumentalists seeking still more timbre variety should explore the capabilities of instruments other than their own and especially the capabilities of the voice. Flute effects, when put into a lower pitch register, might, for example, prove feasible for trombonists. And among the almost infinite gradations of tone inherent in the many styles of singing, any instrumentalist should find a wealth of applicable timbre nuances.

Part III of this article will be in the April 6, 1978 issue, on sale March 23, 1978.

FESTIVALS

continued from page 41

April 20-22: 7th American High School Jazz Festival at the Mobile Municipal Theatre, Mobile, AL 36601. Director: J. C. McAleer (205/438-3523). Sponsor: Mobile Jazz Festival Inc. Registration: no charge. "For Comment Only": 6 h.s. bands, 4 h.s. combos, 4 h.s. jazz choirs. Awards: none. Clinicians: Dr. Billy Taylor, Jerome Richardson, Dr. Bill Fowler (and others tba). Performers: Airmen of Note. Evening Concerts: \$5-\$7 season ticket.

April 21-22 & April 28-29: Jazz Unlimited '78 (17th annual festival) at Columbia Basin College, 2600 North 20th, Pasco, WA 99302. Director: Don Paul (Instrumental) and Byron Gierde (Vocal), Music Dept. (509/547-0511). Sponsor: CBC. Registration: \$40 per band or choir. Competition: 45 h.s. bands (April

21-22); 45 h.s. jazz choirs (April 28-29). Awards: "Winning" ensembles, merchandise and scholarships to individuals, Judges/Clinicians/Performers: (tba). Evening Concerts: April 21-22 at Kennewick High School featuring CBC Jazz Instrumental Ensemble (and tba)—\$3.50. April 28-29 at Pasco High School featuring CBC Jazz Vocal Ensemble (and tba)—\$3.50.

April 21-23: 7th Wichita Jazz Festival at Duerkson Fine Arts Center, Wichita State University; Broadview Hotel; and Convention Hall, Century II. Director: Maxcenc Adams, Wichita Jazz Festival, Inc.; Wichita, KS 67207. Registration: \$50 per ensemble. Competition (April 21): 15 college and 5 jr. college bands; 20 college combos. Limited Competition (April 22): 15 h.s. and 5 jr. h.s. bands. Public 12-hour Festival (April 23): invited college and h.s. jazz ensembles plus professional



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- Aug. 6-12, 1978 Northern Illinois Univ., DeKalb, IL

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continued on page 44

jazz performers. *Awards:* Scholarships and citations; "Homer Osborn" award to performer dedicated to jazz and jazz education. *Judges/Clinicians:* members of the Louie Bellson band. *Performers:* Louie Bellson Band & Combo, Count Basie & Band, Joe Williams, Matrix IX, Clark Terry & Strings, (and tba). *College competition, April 21:* \$2. *High School clinics, April 22 afternoon:* \$2. *Evening Jazz Party* (Bellson combo, Matrix IX, and tba), April 22: \$5. *Wichita Jazz Festival, 12-hours April 23:* \$7-\$8.

April 21-22: 16th Southwestern College Jazz Festival at Southwestern College, 900 Otay Lakes Road, Chula Vista, CA 92010. *Director:* W. A. Jeffries (714/421-6700, x255) *Sponsors:* SWC Performing Arts Dept. and ASO. *Registration:* \$40 per band, \$25 per combo. *Competition:* bands—5 college, 5 jr. college, 45 h.s., 8 jr. h.s., 6 sixth grade-and-below; combos (tba); solos (tba). *Awards:* "Winning" ensembles. *Judges:* (tba) *Clinicians/Performers:* Bill Holman & Band (tentative). *Evening Concerts:* \$3.

April 21-22: 9th Elmhurst Jazz Festival at Elmhurst High School, 3829 Sandpoint Road, Fort Wayne, IN 46809. *Director:* Robert E. Snyder (219/747-3466). *Sponsor:* EHS Music Dept. *Registration:* \$75 per ensemble. *Competition:* 15 h.s. bands and 1 h.s. combo. "For Comment Only": 4 college bands. *Awards:* "Winning" h.s. bands and soloists. *Judges/Clinicians:* (tba). *Performers:* Buddy Rich & Band. *Evening Concert* (4/22): \$3-\$6.

April 21-22: 5th Pacific Coast Collegiate Jazz Festival at University of California, Berkeley, CA 94720. *Director:* Bill Lutt, 91 Student Center (415/642-5062). *Sponsor:* UC Jazz Ensembles, Dr. David Tucker. *Registration:* \$50 per band; \$40 per combo. *Competition or "For Comment Only":* 27 college and 29 jr. college bands; 20 college and 20 jr. college combos. *Awards:* winning ensembles; outstanding arranger/composer, soloist, various scholarships, etc. *Judges/Clinicians/Performers:* (tba). *Evening Concert:* (tba).

April 22: 11th Mississippi State University Stage Band Festival at Mississippi State University, Box 1881, Starkville, MS 39762. *Director:* Kent Sills (601/323-3261). *Sponsor:* MSU Band Dept. *Registration:* \$30 per band. *Limited Competition:* 20 h.s. and 3 jr. h.s. bands (from Miss. only). *Awards:* "Outstanding" ensembles and individuals. *Judges/Clinicians/Performers:* (tba). *Evening Concert:* none.

April 22: 1st NAJE INVITATIONAL JAZZ FESTIVAL at Rolling Meadows High School, 2901 Central Road, Rolling Meadows, IL 60008. *Director:* Len King (312/259-9640). *Sponsor:* NAJE, Illinois Unit. *Registration:* \$25 per band or choir. "For Comment Only": 12 h.s. bands and 8 h.s. jazz choirs. *Awards:* NAJE Talent Citations. *Judges/Clinicians/Performers:* (tba). *Evening Concert:* (tba).

April 28-30: 8th Collegiate Jazz Festival at University of Northern Colorado, Greeley, CO 80639. *Director:* Gene Aitken, School of Music (303/351-2577). *Sponsor:* UNC Program of Jazz Studies. *Registration:* none. "For Comment Only": bands—20 college, 4 jr. college, 18 h.s.; combos—20 college, 4 jr. college. *Awards:* evaluation only. *Judges:* none. *Clinicians:* Carl Fontana, Gus Mancuso, Thad Jones/Mel Lewis Band. *Performers:* the clinicians plus Spike Robinson Quartet. *Evening Concert:* free.

April 29: 10th Berklee High School Jazz Ensemble Festival at Berklee College of Music, 1140 Boylston St., Boston, MA 02215. *Director:* Norman Silver (???)266-1400, x121). *Sponsors:* Berklee & NAJE. *Registration:* \$20 per band. *Competition:* 70 h.s. bands (maximum 18 bands per class). "For Comment Only": unlimited enrollment. *Awards:* "Winning" bands and "Top" 20 musicians. *Judges/Clinicians:* (tba). *Performers:* top three bands from each class (and tba). *Evening Concert:* \$1.

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Avery Fisher Hall: Ramsey Lewis (3/14); *Preservation Hall Jazz Band* (3/17); *Ella Fitzgerald* (3/19).

Sweet Basil: John Abercrombie Quartet (3/7-12); *Bob Dorough w/Bill Takas* (3/14-19); *Stan Getz* (opens 3/21).

The Brook: Steve Kimmel (3/10); add percussion & soprano (3/17).

Hudson River Museum (SUNY Purchase, N.Y.): *Chuck Israels National Jazz Ensemble* (3/18).

Creative Music Studio (Woodstock, N.Y.): Spring session (thru 5/28); call (914) 338-7640.

Church of the Heavenly Rest: Hank Jones & John Lewis (3/12).

Palladium: Angel, Judas Priest, The Godz (3/10); *Styx* (3/18).

Luce Stone Auditorium (Rutgers University/Livingston College, New Brunswick, N.J.): *Music Of Charlie Parker w/Kenny Barron, Ted Dunbar, Frank Foster, Larry Ridley, Freddie Waits, Charles McPherson, Virgil Jones, w/Dan Morgenstern, narrator* (3/16).

International Art Of Jazz (Bohemia, L.I.): *Warren Chiasson Quartet* (3/12).

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

WPA: *Harold Danko* (Tue.-Sat.); add *Chuck Israels* (Wed., Thurs.); *Jill McManus w/Brian Torff* (Sun.); *Judd Wolfin* (Mon.).

Rainbow Room: *Lester Lanin* (thru 3/12); *Sy Oliver* (from 3/14).

Three Sisters (West Paterson, N.J.): *Al Cohn Quartet* (3/10 & 11); *Sonny Fortune Quartet* (3/17 & 18); *Dave Tesar Quartet* (Mon.); *Frank Elmo Quintet* (Tue.); *Alex Kramer Quintet* (Thurs.).

P.S. 77: *Bucky Pizzarelli* (Mon.). **Brew Beards** (Lindenhurst, L.I.): *Mainspring* (Thurs.).

The Night Club (Hicksville, L.I.): *Mainspring* (Sat. & Sun.).

Blue Hawaii: *Jay Clayton* (Fri. & Sat.).

WNYC (93.9 FM): *American Popular Song With Alec Wilder: Hugh Shannon* sings *Saloon Songs* (3/9); *George Shearing* sings & plays *Part I* (3/16); *Part II* (3/23); shows at 10 PM.

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

Village Gate: Name acts weekends; call **Jazzline**.

Village Vanguard: *Woody Shaw* (3/7-12); call **Jazzline** for update.

Eddie Condon's: *Red Balaban & Cats* (Mon.-Sat.); *Scott Hamilton* (Sun.).

New York University (Loeb Student Center): *Jazz Legends on Film w/Dave Chertok* (3/8).

Prescott's: *Jim Payne & Mel Ellison*.

All's Alley: *Ted Daniels Energy Big Band*; call **Jazzline** for details.

Angry Squire: *Bob Cunningham Trio* (weekends).

Barbara's: Jazz every night (closed Tue.). **Bar None:** *Dardanelle* at the piano.

Beefsteak Charlie's Emporium: Jazz (Wed.-Sat.); call (212) 675-4720.

Bradley's: Pianist every night. **Bottom Line:** Call (212) 228-7880 for details.

Cleo's: *Mabel Mercer*.

Crawdaddy: *Buddy Tate*.

Daly's Dafodil: *Ellis Larkins*.

Empire Diner: Piano nightly.

Gaslight Club: *Sam Ulano & His Speakeasy Four*.

Gerald's (Cambria Heights, Queens): Music weekends; call **Jazzline**.

Gregory's: *Al Haig Trio* (Mon., 10PM-3AM); *Chuck Wayne Trio* (Tue., 10PM-3AM); *Gene Roland Trio* (Mon.-Sat., 7-10PM); *Hod O'Brien Trio* (Wed.-Sat., 10PM-3AM, Sun. 7PM).

Gulliver's (West Paterson, N.J.): Call (201) 684-9589.

Hopper's: Call (212) 260-0250.

Hotel Carlyle (Bemelman's Bar): *Marian McPartland*.

Jazzmania Society: *Mike Morgenstern Jazzmania All Stars* (weekends).

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

Ladies Fort: Jazz weekends; call **Jazzline**.

Larson's: *Brooks Kerr Trio or Quartet*.

The Lorelei: *Tone Kwas Big Band*.

Mikell's Pub: Call **Jazzline**.

Office Bar (Nyack, N.Y.): *Office ten-piece band* (Wed.); for weekends call (914) 358-8938.

One Fifth Ave: Piano nightly.

Patch's Inn: *Gene Bertoncini, Mike Moore* (Tue.).

Reno Sweeney's: *Blossom Dearie*.

Sonny's Place (Seaford, L.I.): Jazz all week; call (516) 826-0973.

Stryker's: Call (212) 874-8754.

Storytowne: *Dave Chesky's Big Band* (Mon.).

Tin Palace: Jazz all week; call **Jazzline**.

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CHICAGO

Amazingrace (Evanston): *Bill Evans* (3/10-12); *Oregon* (3/17-19); *Carla Bley Band* (3/23); *Jim Post* (3/24-27); *Henny Youngman* (3/31).

Rick's Cafe Americain: *Johnny Hartman/Milt Hinton Trio* (thru 3/11); *Charlie Byrd Trio* (3/14-25); *George Shearing* (3/28-4/15).

Wise Fools Pub: *Fenton Robinson Blues Band* (thru 3/11); *Return Of The Kalif* (3/15-18); *Son Seals Blues Band* (3/22-25); *Jimmy Johnson Blues Band* (3/29-4/1); *Roger Pemberton Big Band* (Mondays).

Kingston Mines: *Jimmy Tillmon* and the *21st Century R&B Band* (3/18-19); *Chicago Slim* (3/25-26); *Mark Hannon Blues Band* (Thursdays); regular policy of Chicago Blues; call 525-6860 for details.

Jazz Showcase: *Milt Jackson with Barry Harris* and *Teddy Edwards* (3/8-12); *Milt Jackson with Blue Mitchell* (3/15-19); *Art Blakey and the Jazz Messengers* (3/22-26); *Ted Curson Quintet* (3/29-4/2); *Akiyoshi/Tabackin Big Band* (tentative 3/20); call 337-1000.

WBZE (91.5 FM): "Jazz Forum" nightly at 9, except Sun. at 1 PM.

Birdhouse: Local jazz artists; call 878-2050 for details.

Redford's: *John Bishop Quartet* (3/9-11); *Judy Roberts* (3/12; 3/31-4/2); *Gold Coast Trio* (3/13); *Phil Upchurch* (3/17-19); *Coup d'Etat* (3/20; 3/27).

Jazz Institute Hotline: (312) 421-6394.

LOS ANGELES

Concerts By The Sea (Redondo Beach): *Yusef Lateef* (2/28-3/12); *Mongo Santamaria* (3/14-19); *Woody Shaw* (3/21-26); *Bill Evans* (3/28-4/2); *Carmen McRae* (4/4-9); for info call 379-4998.

Parisian Room: *Eddie Harris* (thru 3/12); *Yusef Lateef* (3/14-19); *Earl "Fatha" Hines* (3/21-4/2); for details call 936-0678.

Lighthouse: Name jazz regularly; for details call 376-6494.

Donte's: Name jazz regularly; for info call 769-1566.

Redondo Lounge: *Ray Pizzi*, *Buddy Collette*, *Don Menza*, *Thom Mason*, *Pete Christlieb* (March-April); for specifics call 540-1245.

Baked Potato: *Greg Mathieson & Larry Carlton* (Mon.); *Lee Ritenour* (Tue.); *Don Randi* (Wed.-Sat.); *Plas Johnson* (Sun.); for further info call 980-1615.

Rudy's Pasta House (East L.A.): *Seawind*, *John Klemmer*, *Les DeMerle*, *Hank Crawford* being scheduled at press time; for info call 723-0266.

Montebello Inn: *Norm Williams Trio* (Mon.-Tue.); call 722-2927.

Cafe Concert (Tarzana): Name jazz regularly; for info call 976-6620.

Cellar Theatre: *Les DeMerle & Transfusion* (Mon.); weekly guest regulars include *John Klemmer*, *Milcho Leviev*, *Emmett Chapman*, *Dave Liebman*; for details call 487-0419.

Century City Playhouse (10508 W. Pico): New music regularly; call 745-8388.

Hong Kong Bar (Century City): Name jazz regularly; call 277-2000 for info.

Jimmy Smith's Supper Club: Jam sessions (Mon.); *Jimmy Smith* (Thurs.-Sun.); for info call 760-1444.

Sound Room: Brazilian nite (Mon.); *Leila* (Tue.); *Mike Barons/Dick Spencer Quintet* (Wed.); *Jack Sheldon* or *Dave Frishberg* (Thurs.); weekends: *Jimmy Stewart* (3/10-11); *Frank Strazzeri* (3/17-18); for details call 761-7555.

White House (Laguna Beach): Jazz seven nights; for info & details call (714) 494-8088/9.

White House (10303 W. Pico): Jazz weekly; for info call 277-8721.

Stage One (Pico & Redondo): *Dave Pike* (3/6-8; 3/13); *Red Garland* (3/9-12); *Shirley Scott* (3/14-19); *Pat Bass* (3/20-22); for further info call 931-5220.

MIAMI

Travelers Lounge: *Tony Prentice Trio* with guest stars *Herb Ellis*, *Billy Butterfield*, *Joe Venuti*, *Buddy Tate* (Tue.-Sun.); *Lee Scott Quartet* featuring *Mel Dancy* (Mon.); call 888-3661 for details on guest stars.

Jazz At The Airliner: *Billy Marcus Quartet* with alternating national jazz names (Tue.-Sat.); call 871-2611 for current information on guest attractions.

Village Inn: *Jeff Palmer Group* (Tue.-Sun.); call 445-8721.

Checkmate Lounge: *Copeland Davis Quartet* (Tue.-Sun.); call 661-2020.

Monty Trainer's Bayshore Inn: *Joe Roland Duo* (Tue.-Sun.); call 858-1431.

Irish House Bar: Open jam sessions (Sundays, 5 PM-9 PM); call 673-0588.

Unitarian Church: *Ira Sullivan And Friends* (Mondays, 9-Midnight); call 667-3697.

Beep's (Quality Inn, Ft. Lauderdale): *Eddie Higgins Quartet* with *Ira Sullivan* (Tue.-Sun.).

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Jazz Hot Line: (305) 887-4683, 24 hours.

P.A.C.E. Concert Information Hot Line: (305) 856-1966, 24 hours.

DETROIT

Bakers: *Ahmad Jamal* (3/10-19 tentative); *Dizzy Gillespie* (3/28-4/2 tentative); *Earl Klugh* (4/7-4/10); *Mose Allison* (4/18-23); *Eddie Harris Quintet* (4/25-30).

Cobbs Corner: *Jazz in March*: *Lyman Woodard* (Fri.-Sun.); *Graiot Graxy* (Mon.-Tue.); *Melvin McCrae* (Wed.); *Marcus Belgrave* (Thurs.).

Delta Lady: *New Day* (3/9-11); *Prismatic* (3/16-18; 3/23-25); *Satori* (3/30-4/1); *Perry Hughes* (4/6-8).

Detroit Institute of Arts: "Jazz at the Institute" series continues in March; call TE2-2731 for details.

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Punch and Judy Theatre: Carla Bley (3/22); top name jazz coming up in March; call 343-0516 for details and info.

Royal Oak Music Theatre: Tony Bennett (3/12); The Tubes (3/17); Doc Severinson (4/16); Maynard Ferguson (5/11).

Rappa House: Top name jazz (2:00-6:00 AM).
Salt Mine: Sak Full of Dreams plays nightly.

Soup Kitchen: Jazz in March: Lunar Moth (Wed.); Notions (Thurs.); Stratanova (Fri.-Sun.).

Union Street One: Jazz and folk music weekly.

Union Street Two: Jazz in March: Red Port (Sun.); Bill Simpson (Wed.); Jill Phillips (Thurs.); contemporary jazz (Fri.-Sat.); light jazz (Sun. brunch).

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

Aerohead Inn: New Dixie Minstrels (Fri. & Sat.).

Fillmore Room (Univ. of Buffalo): Oregon with Ralph Towne (4/9); Hal Galper with Randy and Michael Brecker (3/11).

WBFO (88.7 FM): Studio A Concerts, with Gerry Eastman Big Band (3/16, 9:30 PM).

Klienhans Music Hall: Andre Segovia (3/17).

Bagatelle: Bracato-Norris Trio (Fri.); Barbie Rankin and Friends (Sat.).

Lloyd's Lounge: Jazz Wed.-Sun.

Central Park Grill: Jazz jam session (Mon.); Tender Buttons (Tue.).

Kaleidoscope: Jazz Fri. & Sat.

Belle Starr: Blues Wed.-Sun.; occasional big names.

KANSAS CITY

Memorial Hall: Women's Jazz Festival International Premiere (3/19).

Uptown: Billy Cobham (3/10).

Jewish Community Center: Vintage Film Night (4/8).

Signboard (Crown Center): Jam sessions (Fri., Mon. 4:30-7:30 PM); special VIP session (3/18).

Arrowhead Inn: Sylvia Bell (Fri.-Sat.).

Alameda Plaza: Frank Smith Trio (Mon.-Sat.).

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

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

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

Mark IV: Means/DeVan Trio (Thurs.-Sat.).

New Mill (Independence): Russ Godbey Quartet (Wed., Fri., Sat.).

Crown Center (Shawnee Mission Room): Clinics from 9:30 AM; Joe Morello, Marian McPartland, Bunky Green, Lynn Milano and others (3/18).

Plerion Hall (UMKC): Mid-America College Festival Winners (3) in concert with Jamey Aebersold, Dan Haerle, Richard Davis (3/19 3 PM).

SAN DIEGO

Catamaran: Jazz 78 (Wed.-Sun., 9 & 11 PM); call 488-1081 for jazz greats' late dates.

Chaffey College (Alta Loma): Jazz Fest (3/18).

Crossroads: Zzaj (Fri.-Sat.); Dance of the Universe Orchestra (Sat.-Sun.); Love 'n Jazz (Mon.-Tue.); Big John Jazz Disco (Wed.).

Albatross: Nova (regulars).

Sports Arena: Bob Seger (3/10); Waylon Jennings/Willie Nelson (3/28); David Bowie (3/29);

Foghat (4/5); Genesis (4/15); Star Wars Symphony (4/17).

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

UCSD: Jazz Festival (3/5); Atomic Cafe (2/21, 3/7); Contemporary Music Ensemble (3/11, 4/14).

Back Door: Captain Beelheart (2/16); National Lampoon (2/22); Yusef Lateef (3/13); Kenny Rankin (3/10-11); Anthony Braxton (3/30, tentative).

San Diego State: Folk & blues festival/Nimrod Workman, many others (4/19-23).

Southwestern College: Jazz festival/Bill Holman Big Band (4/21-22, acts tentative).

Wind Song: Mike Wolford Trio (Fri.-Sat.); Butch Lacy Trio (Tue.-Thurs.).

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

LAS VEGAS

Tender Trap: Big Band Night w/Jimmy Cook, Carlsband, or Ross Martino (Tue. 2 AM); Harvey Leonard Trio (regulars); Danger Lady (Diane Elliot) w/Harvey Leonard (Fri.-Sat.); call for headliners 732-1111.

Sands: Doc Severinson (3/8-28); Dionne Warwick (4/12-25); Bob Sims Trio (lounge).

Sahara Tahoe: Natalie Cole (3/10-12); afternoon jazz (High Sierra Theatre).

Gibby's Lounge: Peer Marini (Mon.-Fri.).

Aladdin: Steve Martin/John Sebastian (2/18); Beach Boys (2/16-17).

Library Buttery & Pub: Jerry Harrison's piano (steady).

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

Desert Inn: Joe Castro (lounge).

Jody's Lounge: Jazz jam (Sun., 4 PM).

Santa Barbara Club: Hot, Latin jazz by Benny Bennet's Orchestra (Sun.).

Musician's Union: Jazz rehearsal bands (Tue. & Fri., 10 PM).

Las Vegas Jazz Society: 734-8556

BOSTON

Sandy's Jazz Revival (Beverly): Opening late March for fourth season; (617) 922-6954.

Paul's Mall: Muddy Waters (3/7-12); Long John Baldry (3/16-19); Stanley Turrentine (3/21-26); B. B. King (4/3-9).

Jazz Workshop: The Heath Brothers (3/9-12); Mose Allison (3/13-19); Mill Jackson (4/4-9).

Michael's: Fringe (Mon.); Mistral w/Randy Roos (Tue.); Jaki Byard's Apollo Stompers (Wed.); Boots Maleson 4 w/Dave Stewart, Akida Tana, Billy Pierce (Sun.); jazz nightly; 247-7262.

Pooh's Pub: Jazz nightly; 262-6911.

Sunflower Cafe (Harvard Sq.): J. R. Mitchell's Universal Jazz Ensemble (3/7-11); Roy Thompson 4 (3/17-18); George King 4 (3/24-25); jazz nightly; weekend jazz brunches, 12-4PM.

Last Hurrah: Bo Winiker's Swing Six, exc. Sun.

Scotch & Sirloln: Maggi Scott 4, exc. Sun.

Lulu White's: Tony Teixeira 7 w/Alan Dawson, (Tue.-Sat.); specials frequently; 423-3652.

Zachary's Lounge: Sir Charles Thompson 3, exc. Sun.

1369; Ryle's: (Inman Sq.): Jazz nightly; try both.

Allary's (Providence Rk.): Name soloists w/Paul Schmeling 3 (Mon.-Wed.).

CLEVELAND

Cleveland State University: "Sundown Jazz Concerts" with Mark Gridley Quartet (3/12 4PM).

John Carroll University: "Cleveland On Stage" with Mark Gridley Quartet (4/1 8:30PM).

Theatrical Grill: Harold Betters (thru 3/11); Glen Covington (3/13-4/3); Roy Liberto Trio (4/5-4/29).

Palace Theater (Playhouse Square): Ella Fitzgerald, Oscar Peterson, Count Basie and the Orchestra (4/18-23).

Front Row (Highland Heights); Tony Bennett (4/1-4).

fact: you can choose your microphone to enhance your individuality.

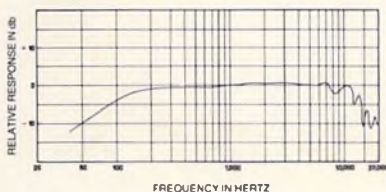
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SM59

**Mellow, smooth,
silent...**

The SM59 is a relatively new, dynamic cardioid microphone. Yet it is already widely accepted as a standard for distinguished studio productions. In fact, you'll often see it on TV . . . especially on musical shows where perfection of sound quality is a major consideration. This revolutionary cardioid microphone has an exceptionally flat frequency response and neutral sound that reproduces exactly what it hears. It's designed to give good bass response when miking at a distance. Remarkably rugged — it's built to shrug off rough handling. And, it is superb in rejecting mechanical stand noise such as floor and desk vibrations because of a unique, patented built-in shock mount. It also features a special hum-bucking coil for superior noise reduction!

Some like it essentially flat...

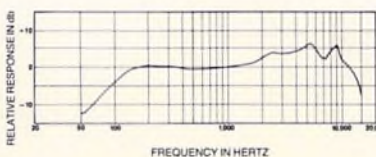


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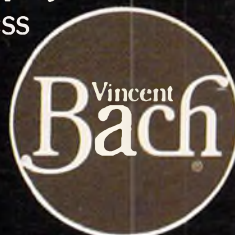
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