

AUGUST 10, 1978

60c

the contemporary
music magazine

downbeat®

INTERNATIONAL
**JAZZ
CRITICS POLL
RESULTS**

LIONEL HAMPTON

"50 YEARS IN MUSIC"



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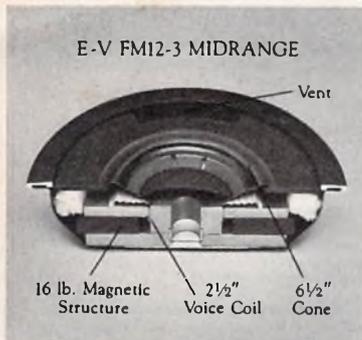
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**down
beat**

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education in jazz

by Michael Gibbs

I arrived at Berklee from Rhodesia in January of 1959 with just enough money for one semester's tuition. I had been playing a kind of jazz trombone in local dance-jazz groups in Salisbury and had a couple



of lessons in jazz writing by rearranging George Shearing piano pieces for ensembles. Of course, I avidly read down beat where I noticed Berklee's ads and consistent mentions of the school's faculty and students. So

I took all my saved-up gig money and took off for Boston, Mass., U.S.A.

It was revelation! Erroll Garner was playing in Boston the week I arrived so he was the first American jazz star I ever heard in person. In what seemed like a rapid and dazzling succession, I heard and saw Cannonball Adderley, Dizzy Gillespie, Duke, and Basie. At school, my first memory is of an ear training class where we transcribed Four Freshmen lines.

After a couple of months at Berklee, I submitted a tape and score in down beat's scholarship competition. My winning made it possible for me to continue in the new school year beginning September '59. The next year, Gary Burton came to Berklee and he and I hit it off from the beginning. It was a sort of clique which included Chris Swansen, Steve Marcus, and Nick Brignola. Other friends and classmates included Toshiko and Charlie Mariano, Gary McFarland and Sadao Watanabe. My first album was *Who Is Gary Burton?* on RCA, made while we were both students. I was also fortunate to be on five of Berklee's *Jazz in the Classroom* series of LPs and scores—all supervised by the remarkable Herb Pomeroy.

The whole Berklee experience has been a complete academic turnaround for me. It's where I learned the musical ways and means so necessary to be a complete musician. And the associations I have made there have been an invaluable source of personal and professional growth. So when, in 1974, Gary asked me if I would care to do some teaching at Berklee, I readily agreed. Allowing for a few time-outs for tours and such, I've been there ever since.

Berklee has grown tremendously since I was a student but it remains for me the almost ideal place to learn both the academic and practical sides of contemporary music. I still feel as excited about the school and its people as I did nearly 20 years ago.

Michael Gibbs

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the first chorus

BY CHARLES SUBER

Herein are the results of the 26th annual International Jazz Critics Poll to read and ponder. Our following comments refer to musicians in the Established division unless indicated as TDWR, Talent Deserving of Wider Recognition.

The late Rahsaan Roland Kirk was elected to be the 44th member of the Hall of Fame. It will be some time before we see his likes again. It will also be sometime before we are accustomed to the omission of his name as #1 Misc. Instrument and winner or near winner in virtually all the woodwind categories.

There were several surprises. Jaco Pastorius made #1 Electric Bass, topping Stanley Clarke who held the position since the category was established in 1974. Cecil Taylor won top position on Acoustic Piano, a spot that has been occupied in recent years by either McCoy Tyner or Keith Jarrett.

Joe Pass recaptured #1 Guitar from Jim Hall who won in '77 and '76. Pass won in '75. Stephane Grappelli, after all these years, beat out his older colleague, Joe Venuti, to take #1 Violin. (Jean-Luc Ponty may have to age a bit before he repeats his wins of 1971-1976.)

Roswell Rudd takes over as #1 Trombone from Billy Watrous who won in 1976-77.

The critics surprised us, and possibly themselves, in coming up with many fresh names in the TDWR division. In the piano category, for example, the first five names listed—Jimmie Rowles, Randy Weston, Dollar Brand, Joanne Brackeen and Lyle Mays—were not mentioned in the up front portion of last year's critics poll. Nor were any of them listed in the '77 db Readers Poll. Another new TDWR name is the Wild Tchoupitoulas, #1 Vocal Group, a New Orleans ensemble that features the Neville Brothers and other members of a tribe well known to the Mardi Gras scene. (In all due respect to Jackie and Roy, their name doesn't move like Wild Tchoupitoulas.)

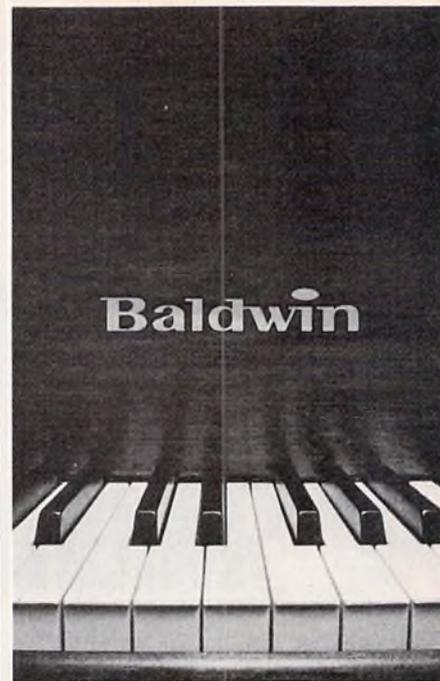
Another newcomer to the critics and readers polls is Scott Hamilton, #1 Tenor Sax (TDWR). Hamilton is a young player with a very traditional, mainstream sound with a couple of records on the Concord label.

The longevity prize goes to Elvin Jones, #1 Drummer for the 16th consecutive year. This is also Dizzy Gillespie's 16th win as #1 Trumpet but only his eighth consecutive win. (Miles Davis was there in the interim.) Runner-up is Jimmy Smith, 15 years as #1 Organ. Wayne Shorter has now won #1 Soprano Sax for nine of the ten years the category has been around. (Lucky Thompson won in '69.) Airto is #1 Percussion and has been for all five years of the category.

On the record scene, five—count them, five—records tied for #1 Record of the Year. *Lester Young Story*, Vols. 2 and 3, is the Reissue of the Year. (Volume one was #1 last year.) Pablo is the Label of the Year for the third straight time. Pablo's mainspring, Norman Granz repeats as #1 Producer.

Now comes the 43rd annual down beat Readers Poll. Your ballot and voting instructions are on page 60. Your votes are very important. They constitute the most prestigious and reliable poll of contemporary musicians in the world.

Next issue features the jazz-rooted musicians of the *Saturday Night Live* band, an interview with trombone veteran Kai Winding, and a considerable number of Profiles of musicians who we believe deserve wider recognition; plus full coverage of the Newport Jazz Festival. db



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one to the other.

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

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CHORDS AND DISCORDS

Beautiful Pete

Five stars for your profile on Pete Magadini (6/1). He definitely deserves every everything. Pete is a beautiful person and tremendous musician. That gig we had at the El Bandido in Phoenix was an important rung on my personal musical ladder.

Curtiss Glen

San Francisco, Cal.

Uplifting Stimulation

I am a musician's wife. I picked up my husband's **down beat** one evening and read your articles on Chuck Mangione and Al Jarreau. Oh, how uplifting it was!

Reading about these guys was rewarding. The things they said and felt can fit into each of our lives. Both men brought out the rough reality and yet told how to hang in there.

Thank you . . . for such a stimulating magazine.

Donna Garone

Clifton Park, N.Y.

Genius Or Smut Peddler?

I just had to write and say I'm an avid reader of **db** and find it to be a great magazine for any musician.

I am also an avid Zappa fan . . . and I have

to say thanks for the article on Frank in the May 18 issue. It was a very good piece that shows that Zappa is never at a loss for words. It gave exposure to a man who deserves it. People don't realize what a genius he is.

I think Dr. William Fowler does a great job every issue. You've got a good thing going. Michael Ferrence

Allentown, Pa.

I had to write and express my displeasure at the story on Frank Zappa. Not only has his music consistently degenerated into one prolonged obscene joke, but his stance as musical guru of the 21st century is absolute rubbish.

Glorifying his "artistic" smut in your pages is an outrage.

Barry Horning

Paterson, N.J.

Upstate Evidence

Thanks for bringing the word on Nick Brignola to **db's** readership via Chuck Berg's fine article (*The Upstate Burner*, 5/18). Nick is really a giant of jazz improvisation. Unfortunately, there is very little recorded work available to jazz fans evidencing this.

But two albums that will be coming out on jazz enthusiast Jim Neumann's Bechive label this summer go a long way towards rectifying this situation.

Bechive has recorded Brignola as a leader, using Ted Curson and Pepper Adams as sidemen, and as sideman on a new Sal Salvador album. Test pressings reveal these sessions to be as vital and swinging as anything Brignola has yet played on record.

Jeff Barr

Van Nuys, Cal.

Outraged At Outrage

Two readers from East Hampton, N.Y. wrote to express their outrage at your printing George Benson's comments.

I am *outraged* at your printing *their* foul language in a magazine dedicated to higher standards than their obscene language would indicate.

Harry L. Lichtenbaum Wethersfield, Conn.

Aware American Public?

As are many readers of **db**, I am very interested in the directions of contemporary music. Is popular music moving towards the realm of jazz? We could see it starting with George Benson's *Breezin'* album, and more recently Chuck Mangione's *Feels So Good* is high on the charts.

Are we, the long-time jazz lovers, being caught up to by the average record-buying public, or will jazz continue to progress onto higher plateaus of expression, such as much of the music being produced by ECM?

Jeff Civka

Aviano, Italy

Swingin', Not Fishin'

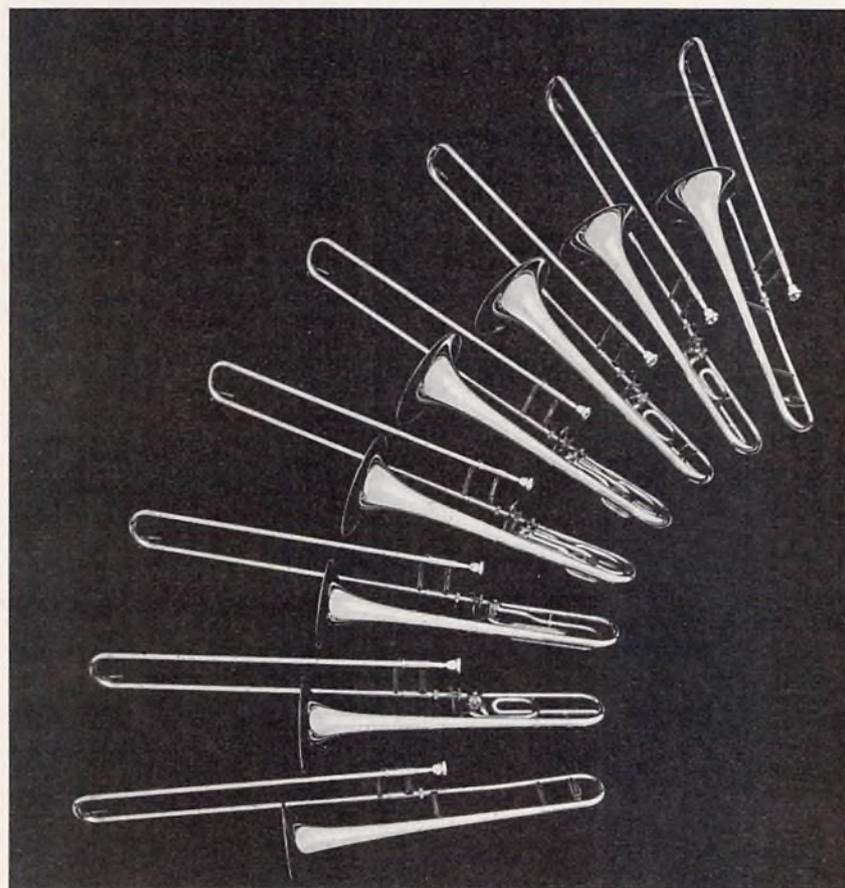
Congratulations for your very fair and comprehensive coverage of Benny Goodman's recent Carnegie Hall concert.

Overall, the durable and brilliant King of Swing came off pretty well in the collective reviews.

It is remarkable that Benny still plays so expertly and so often at a period in life when many lesser men would be content to lay back and "go fishin'."

Dan Bied

West Burlington, Ia.



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NEWS

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ALAN F. SINGER

Saturday Night Wild

NEW YORK—Howard Shore, musical director of NBC's comedy hit *Saturday Night Live*, wanted to close the show's third season with a bang. Shore needed something different, something unique. So he called Sun Ra at his home in Philadelphia.

Shore told **db**, "We wanted to expose all America to the cosmic genius of Sun Ra. Besides, I love that Philly sound." Was Sun Ra tough to book? "No, it was just a matter of asking him. Sun Ra was ready and highly cooperative."

Sun Ra was joined by his Inter-galactic Arkestra. In keeping with *Saturday Night Live* policy, Sun Ra was given complete freedom in the choosing and presentation of his material. Among the highlights of his brief set was the ever popular, *Space Is The Place*, featuring June Tyson and

the Space Ethnic Voices.

There was considerable reaction. Immediately after the show, the NBC switchboard in New York received calls of protest. But a top NBC executive thought any feedback at all was a positive sign. The mail ran 50/50. From Waycross, Georgia, one viewer wrote, "I wasn't thrilled by his Saturns," referring to Sun Ra's organ cover. A viewer in Richmond, Virginia, said, "Thanks for giving Sun Ra his first network appearance."

Saturday Night Live has featured jazz performers before, including Keith Jarrett, Al Jarreau, Betty Carter and Howard Johnson's Gravity. Will there be others? "Yes," Shore said. "If they're as far out as Sun Ra, they've got a chance."

Other networks have reportedly expressed interest in a Sun Ra-Marie Osmond pilot.

Finnish Jazz At St. Peter's

NEW YORK—Finnish jazz pianist and composer Heikkie Sarmanto came to the United States to perform his jazz mass at St. Peter's Lutheran Church. He and a group of musicians and a large chorus celebrated the mass twice in Manhattan and once on Long Island. The celebration included the 60-voice Long Island Symphonic Choral Association, the Gregg Smith Vocal Quartet, a Finnish dancer, Vija Vetra and the Heikkie Sarmanto ensemble consisting of an instrumental quintet and a singer, Maija Hapuoja.

Dedicated to Duke Ellington

10 □ down beat

and John Coltrane, the mass, called *The New Hope Mass*, was commissioned to celebrate the opening of the new St. Peter's. The Church, which has been home of jazz vespers every Sunday for some time, has opened its new sanctuary in the Citibank Center (**db**, 2/23/78). Reverend John Gensel, New York's own jazz priest, has made a full-time commitment to aid the jazz community.

Sarmanto will present the Mass for a fourth time in his native Helsinki in September, at the Church In The Rock, which was carved out of rock.

POTPOURRI

Guitarist **Lenny Breau** has finally defeated some devastating personal problems and returned to action. Hopefully, a new album will soon be available.

Almo Publications has issued a pair of new jazz folios. Featured artists are **George Duke** and **Herb Alpert/Hugh Masekela**.

KBCA-FM, L.A.'s only totally jazz-programmed radio station, has initiated remote broadcasts from that city's Museum Of Science And Industry. Roundrobin hosts for the series are **Leonard Feather**, bandleader **Gerald Wilson** and station announcer **Chuck Niles**.

A recent **Gallup** poll shows that the number of amateur musicians in the U.S. has risen to some 50 million, a 25% increase over the 40 million figure estimated in 1976.

Trumpeter/bandleader **Don Ellis** has announced his retirement as a touring and performing artist, citing doctor's orders as the reason. Ellis will continue scoring and arranging for whatever whets his interest.

Ray Charles received an honorary degree at the commencement exercises of North Carolina's **Shaw University**.

Guitarists **Tommy Tedesco** and **Ron Anthony** have joined the roster of **Music Matters**, an L.A. firm specializing in publicity for jazzmen to teach and perform at various clinics throughout the country. **Supersax**, **Lou Levy**, **Don Rader** and **Sam Most** are already represented by the firm.

Crystal Records of California has prepared a quartet of new tuba albums. The discs were introduced to an eager throng at the third annual **Tuba-Euphonium Symposium and Workshop** held in Los Angeles.

Drummer **Carmine Appice**, recently with **Rod Stewart**, has completed a solo recording. Carmine is also conducting a nine-city teaching symposium for **Ludwig** called "Drums On Wheels." The two-hour presentation is free to the public.

Guitarist **George Benson** has filed suit against **Paul Winley Record Sales Corporation**, the company that recently released an album tagged *Erotic Moods*. He seeks a million dollars in punitive damages. An injunction against distribution of the disc has been issued.

Just in case you happen to be traveling in Romania, be sure to check out that country's only regular jazz column, which appears in a magazine called *Transilvania*. **Count Dracula** will not serve as translator.

All-Platinum honcho **Joe Robinson** has irately refuted the rumor that the **Chess-Checker-Cadet** catalog has been sold to **Tomato Records**.

Conquistador **Maynard Ferguson** plays all the trumpet solos in the upcoming film *Uncle Joe Shannon*. The Big F also served as technical advisor for the film. While on the subject, **Peter Erskine's** departure from the Ferguson band has been successfully filled by drummer **Bobby Economu**. **db**

Snyder Forms New Label

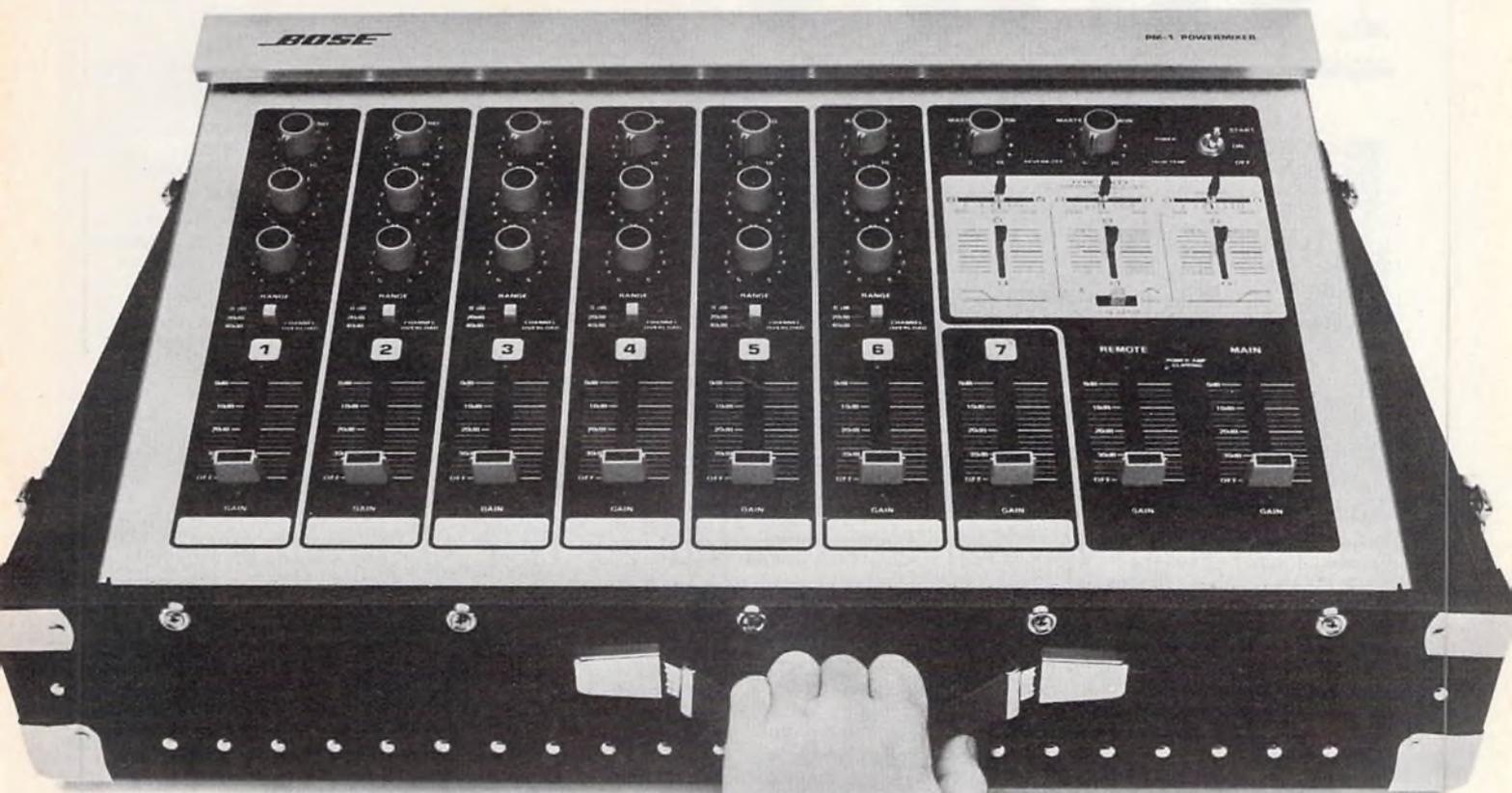
CHICAGO—John Snyder, the producer of the late lamented Horizon jazz series on A&M Records, has launched an ambitious new record label, Artists House Records, with five new releases.

"First of all," Snyder told **db**, "the musicians will determine the concept and presentation of their music. Artists House will function as a management partner to facilitate recording, distribution and bookings. We won't be telling artists what to do. Instead we'll try and take care of business details that have always hung up creative artists. We're spending more than we have to so we can assure buyers of excellent pressings and creative packaging. When you buy one of our records, you can be certain that the artist is presenting himself as he'd like to be presented."

The initial releases echo Snyder's commitment to quality; the last Paul Desmond album, a Thad Jones-Mel Lewis quartet, Jim Hall and Red Mitchell at Sweet Basil's, and a magnificent duo of Hampton Hawes and Charlie Haden (the most moving performance the late pianist ever recorded).

Most intriguing of all is the new Ornette Coleman album, *Body Meta*. The music features his electric ensemble Prime Time and it represents further extensions of the extraordinary album *Dancing In Your Head*.

And now, the Bose PM-1. A powerful case for professional sound.



You don't need separate components to get professional quality sound. Not with the Bose PM-1 Powermixer. A single, compact package that gives you the high output, low distortion, and low noise you'd expect only from a component system. It's the only powered mixing console that gives you the features you need to get loud, clear, uncolored sound in virtually any kind of room.

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A graphically laid out parametric equalizer takes the mystery out of operating a parametric and quickly gives you a "feel" for what you're doing. Now you can shift the adjustment frequencies to compensate for room acoustics and control feedback.

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NEWS

MEMORIAL FOR LARRY



ARNOLD JAY SMITH

Memorial Jammers, l. to r.—McLaughlin, Heath, Houston, Hicks, Sunship Theus

NEW YORK—"A Memorial Concert For Larry Young" was the simple title for the hastily called sessions at CBS' East 30th St. studios. Many of Young's friends turned out to play for the late organist who unexpectedly passed away in March.

"Are we supposed to feel glad or sad?" someone asked, as Ted Curson and a group concluded with as rapid an *Oleo* as can be played. Indeed, we were "celebrating" Young's final gig and greater reward in the grand tradition of New Orleans funerals—giving the departed a sendoff in the manner in which he would most appreciate.

Don Patterson played Young's primary instrument, accompanied by Woody Shaw, trumpet; Onaje Allen Gumbs, piano; Harold Vick, tenor sax; Eddie Gladden, drums; and Clint Houston, bass.

Joe Chambers followed with a piano solo on *Hello To The Wind*. Randy and Azzedin Weston played *Niger Mambo* and *Blue Moses*. Terry Philips, friend and aide-de-camp to Young, briefly spoke, followed by guitarist Barney Perry with Houston, Gumbs and Gladden.

Dexter Gordon's quartet of Rufus Reid, bass, George Cables, piano, and Gladden played *Secret Love* and *Body And Soul*. Just when people began saying their final goodbyes, Curson burst forth and others followed: Houston doing yeoman work, John Hicks on piano, and Percy Heath with plugged in cello. Later on, Buddy Terry came in on tenor, John McLaughlin quietly stepped in behind Heath, and Woody "Sunship" Theus provided some amazing drumming. The tunes, all up, included *All The Things You Are*, *Straight No Chaser* and the breathtaking *Oleo*.

The farewell to Larry was coordinated by Maxine Gregg. Studio supervision was provided by Michael Cuscuna, with performances donated by the musicians and studio costs covered by CBS.

83 And Evermore

NEW YORK—Blues singer/songwriter Alberta Hunter celebrated her 83rd birthday here. She was working at the Cookery when owner Barney Josephson sprang a cake on her after her first set. It was Josephson who discovered that Ms. Hunter had been forced to retire as a nurse when a hospital discovered her age. He quickly talked her into returning to the career she had abandoned. Since then, largely through the efforts of Josephson and John Hammond, Ms. Hunter has done some light touring, wrote and sang in a motion

picture and has brought New Yorkers out to see her at the Cookery.

A year ago, it wasn't certain whether she would remain in her comeback role. But she has taken jaded old New York by storm, and now sings at the Greenwich Village Restaurant on a permanent basis.

Present at her birthday party was Eubie Blake, who is pushing a century hard. The two performed at the Newport Jazz Festival this past July, combining their talents for—are you ready for this—a children's show.

12 □ down beat

NEW RELEASES

Newcomers from **Passport Records** include *Wise After The Event*, **Anthony Phillips**, and *Chords*, **Synergy**.

The latest batch from **A&M** includes *Sounds And Stuff Like That*, **Quincy Jones**; *Suite Lady*, **Gap Mangione**; *Togetherness*, **LTD**; *Worlds Away*, **Pablo Cruise**; *Black & White*, the **Stranglers**; *She Loves To Hear The Music*, **Sylvia Sims**; *Common Ground*, **Paul Winter**; and *Smitty*, **William D. Smith**.

ABC has unveiled its new **Dedication** jazz line, a compilation of live and studio recordings by acts formerly on its **Impulse** subsidiary. The premier releases in the ambitious project are *The New Breed*, **Cecil Taylor**, **Charles Tolliver**, **Grachan Moncur** and **Archie Shepp**; *The Village Concerts*, **Albert Ayler**; *Three Dimensions*, **Oliver Nelson**; *The Great Arrangers*, **Gil Evans** and **Gary McFarland**; *The Early Trios*, **McCoy Tyner**; *The Art Of The Arrangement*, **Quincy Jones**; *The Great Live Sessions*, **Shirley Scott**; *The African Connection*, **Hugh Masekela**; and *The Bopmasters*, **Sonny Criss**

and **Kenny Dorham**.

Italy's avant garde **Black Saint** label has issued a sterling set of new releases featuring **Muhai Richard Abrams**, **George Lewis**, **David Murray**, **Hamiet Bluiett** and **Julius Hemphill**.

Vocalist **Joe Williams** has started his own label, **Personal Choice Records**. The discs will be distributed by the **Gillette-Madison Company**, who are currently handling **Lionel Hampton's** series of **Who's Who In Jazz** albums.

Adama Records, a small independent out of South Nyack, New York, has issued an excellent blues album called *Joe Wilkie Wilkins And His King Biscuit Boys*. Wilkins was the supporting guitarist on the historic **Sonny Boy Williamson** recordings.

Inner City newies are *Live At Montreux*, a double set highlighting **Sun Ra and his Arkestra**; *Betrayal*, a soundtrack disc scored by **Teo Macero**; *October*, **Charlie Mariano**; and *First Date*, **Steve Wolfe and Nancy King**. ♦

Vegas Jazz Soars

LAS VEGAS—The Las Vegas Jazz Society (LVJS) has continued the evolution of jazz with an ambitious project called Jazz Month. The first week kicked off a month long celebration of jazz in the parks, at Las Vegas City Hall Plaza, in the colleges, at restaurants and clubs all over the area and nearby Nellis Air Force Base. The entire community was involved in the warmly received celebration of jazz. LVJS received a proclamation from Mayor Bill Briare declaring jazz a "valuable contribution" to the community. The Federation of Musicians wholeheartedly endorsed and handsomely funded the event from the Musicians Performance Trust Fund, Local 369. Musicians for the various concerts were provided by Las Vegas Jazz Society. The event started two years ago. It is now an established annual happening.

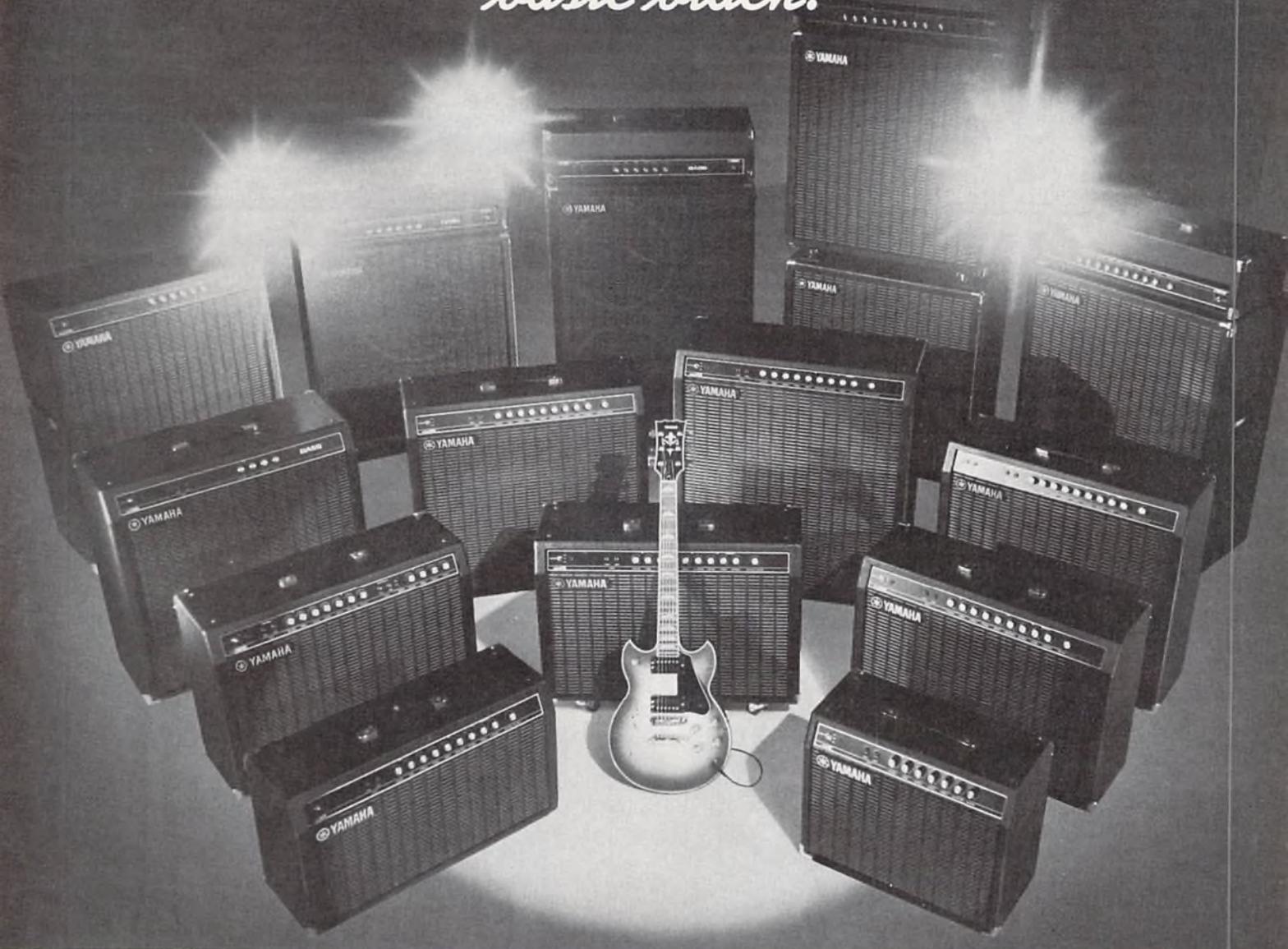
President Monk Montgomery feels that the society, only three years old, has become a showcase for other societies springing up nationwide. The newsletter goes all over the United States, England and Poland, and receives requests weekly from people asking how to get their own jazz society started.

Many ambitious activities have

been initiated. The society is involved in furthering jazz among young people at the high school and college levels, sponsoring a series of monthly concerts on the university campus. The recent series of performances have variously featured **Marlena Shaw**, **Hubert Laws** and **Herbie Hancock**. The University of Nevada at Las Vegas jazz ensemble is on tour in Japan, having received support with their travel projects from LVJS co-sponsored concerts, the latest featuring **Thad Jones/Mel Lewis**. The local ensemble toured Europe last year and performs regularly in the city's concert series.

Las Vegas, touted as the "Entertainment Capital of the World," has been sadly lacking in jazz. One wonders if the emergence of the jazz society could possibly have been the catalyst for recent bookings of such jazz greats as **Count Basie**, **Ella Fitzgerald**, the **Tommy Flanagan Trio**, **Louis Bellson**, **Joe Pass** and the **Oscar Peterson Trio**. All of the aforementioned recently appeared at the Sahara Hotel. Other hotels have jumped on the bandwagon. The **Aladdin** has recently featured the **Crusaders**, **Chick Corea** and **Chuck Mangione**. Don't be surprised if **Weather Report** shows up.

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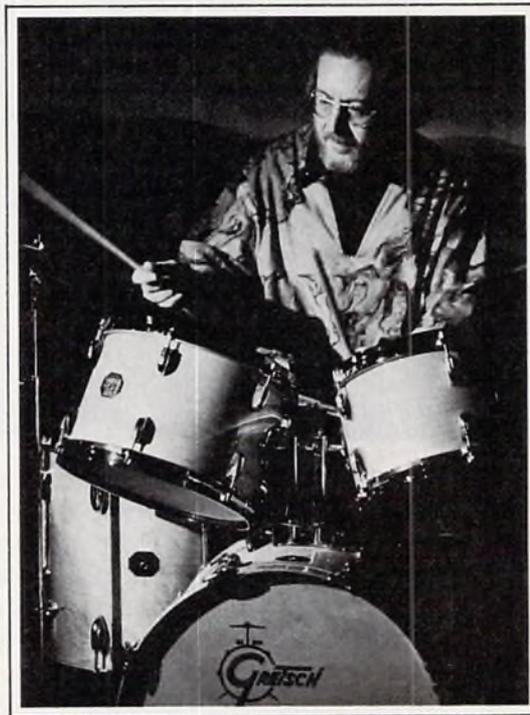
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26th ANNUAL
Jazz
Critics
Poll

HALL OF FAME

- 54 **Rahsaan Roland Kirk**
- 27 **Fats Navarro**
- 27 **Max Roach**
- 24 **Ella Fitzgerald**
- 15 **Teddy Wilson**
- 15 **Erroll Garner**

RECORD OF THE YEAR

- 5 **Akiyoshi/Tabackin**
Insights (RCA)
- 5 **Ornette Coleman**
Dancing in Your Head (Horizon)
- 5 **Dexter Gordon**
Sophisticated Giant (Columbia)
- 5 **Dexter Gordon**
Homecoming (Columbia)
- 5 **Roscoe Mitchell**
Nonaah (Nessa)
- 4 **Charles Mingus**
3 Or 4 Shades Of Blue (Atlantic)
- 4 **V.S.O.P.**
The Quintet (Columbia)
- 3 **Rowles/Getz**
The Peacocks (Columbia)
- 3 **Charlie Haden**
The Golden Number (Horizon)

REISSUE OF THE YEAR

- 15 **Lester Young**
The Lester Young Story Vol. II and III (Columbia)
- 12 **Duke Ellington**
The Carnegie Hall Concerts (Fantasy)
- 4 **Charlie Parker**
One Night In Birdland (Columbia)
- 4 **Herbie Nichols**
The Bethlehem Years (Bethlehem)
- 3 **Miles Davis**
Tune Up (Prestige)
- 3 **Fats Navarro/Todd Dameron**
Bad Girl (Savoy)
- 2 **Phil Spector**
Phil Spector's Greatest Hits (Warner Bros.)
- 2 **Junior Wells**
Blues Hit Big Town (Delmark)
- 2 **Ben Webster/Coleman Hawkins**
Tenor Giants (Verve)

RECORD LABEL OF THE YEAR

- 7 **Columbia**
- 6 **Pablo**
- 5 **ECM**
- 4 **Inner City**
- 3 **Arista**
- 2 **Steeple Chase**
- 2 **Black Saint**
- 2 **Nessa**
- 2 **Chiaroscuro**
- 2 **Improvising Artists**

RECORD PRODUCER OF THE YEAR

- 9 **Norman Granz**
- 7 **Michael Cuscuna**
- 6 **Don Schlitten**
- 5 **Manfred Eicher**
- 3 **Chuck Nessa**
- 2 **Hank O'Neal**



Air: Steve McCall, Fred Hopkins, Henry Threadgill



Paul McCandless



Sam Rivers



Michal Urbaniak



Carla Bley



BIG BAND

- 110 Thad Jones/Mel Lewis
- 82 Toshiko/Tabackin
- 62 Count Basie
- 39 Sun Ra
- 21 Woody Herman
- 15 Buddy Rich



- 31 Gil Evans
- 21 Toshiko/Tabackin
- 21 George Russell
- 16 Sun Ra
- 14 Clark Terry
- 13 Carla Bley
- 13 Frank Foster's Loud Minority



COMBO

- 50 Weather Report
- 43 Phil Woods
- 29 McCoy Tyner
- 27 Charles Mingus
- 24 Art Ensemble Of Chicago
- 22 Jack DeJohnette's Directions
- 21 Sam Rivers
- 21 V.S.O.P.



- 48 Air
- 28 Ted Curson Septet
- 19 Jack DeJohnette's Directions
- 16 Sam Rivers
- 15 Lee Konitz Nonet
- 14 Woody Shaw Quintet
- 12 Soprano Summit
- 10 Double Image



COMPOSER

- 49 Charles Mingus
- 26 Carla Bley
- 26 Chick Corea
- 25 Toshiko Akiyoshi
- 24 Thad Jones
- 22 Anthony Braxton
- 20 Keith Jarrett
- 20 Cecil Taylor
- 20 Wayne Shorter
- 20 Josef Zawinul



- 38 Carla Bley
- 24 Toshiko Akiyoshi
- 17 Muhal Richard Abrams
- 15 Roscoe Mitchell
- 12 Henry Threadgill
- 10 Michael Mantler
- 10 Milton Nascimento
- 9 Horace Silver
- 9 Michael Gibbs



ARRANGER

- 96 Gil Evans
- 65 Thad Jones
- 42 Toshiko Akiyoshi
- 18 Carla Bley
- 14 Sun Ra
- 13 Charles Mingus
- 11 George Russell



- 41 Michael Gibbs
- 27 Toshiko Akiyoshi
- 17 Slide Hampton
- 16 Carla Bley
- 13 George Russell
- 11 Anthony Braxton



ACOUSTIC PIANO

- 65 Cecil Taylor
- 52 McCoy Tyner
- 41 Bill Evans
- 33 Oscar Peterson
- 29 Keith Jarrett



- 18 Jimmie Rowles
- 18 Randy Weston
- 16 Dollar Brand
- 15 Joanne Brackeen
- 15 Lyle Mays
- 14 Martial Solal
- 14 Don Pullen



ELECTRIC PIANO

- 79 Joe Zawinul
- 77 Chick Corea
- 48 Herbie Hancock
- 22 George Duke
- 13 Sun Ra
- 10 Paul Bley



- 18 Kenny Barron
- 17 Patrice Rushen
- 17 Richie Beirach
- 10 Onaje Allan Gumbs
- 8 Jasper Van't Hof



ORGAN

- 78 Jimmy Smith
- 58 Sun Ra
- 29 Count Basie
- 28 Shirley Scott
- 16 Don Patterson
- 15 Richard Groove Holmes
- 22 Jasper Van't Hof
- 18 Eddie Louiss
- 18 Amina (Claudine Meyers)
- 13 Larry Young
- 11 Jack McDuff
- 9 Richard Tee



FLUTE

- 59 Hubert Laws
- 36 James Moody
- 35 Jeremy Steig
- 32 Sam Rivers
- 27 Frank Wess
- 20 Yusef Lateef
- 20 Lew Tabackin



- 41 Sam Rivers
- 33 Henry Threadgill
- 23 Jeremy Steig
- 13 James Newton
- 12 Gerry Niewood
- 12 Sam Most
- 12 Paul Horn



GUITAR

- 53 Joe Pass
- 51 Jim Hall
- 35 John Abercrombie
- 31 Kenny Burrell
- 31 George Benson
- 21 Tal Farlow



- 23 Pat Metheny
- 20 Phillip Catherine
- 16 Marty Grosz
- 14 Terje Rypdal
- 13 Jack Wilkins



VIOLIN

- 102 Stephane Grappelli
- 98 Joe Venuti
- 66 Jean-Luc Ponty
- 45 Leroy Jenkins
- 17 L. Shankar



- 33 Michal Urbaniak
- 32 L. Shankar
- 31 Leroy Jenkins
- 25 Zbigniew Seifert
- 19 Noel Pointer



VIBES

- 97 **Milt Jackson** ★
- 92 Gary Burton
- 76 Bobby Hutcherson
- 35 Red Norvo
- 34 Lionel Hampton

- 36 **Gunter Hampel**
- 33 Dave Friedman
- 31 Karl Berger ★
- 29 Dave Samuels
- 24 Bobby Hutcherson

MISCELLANEOUS INSTRUMENT

- 86 **Howard Johnson (tuba)** ★
- 66 Toots Thielemans (harmonica)
- 41 Anthony Braxton (bass clarinet, contrabass clarinet, contrabass sax)
- 18 Clifton Chenier (accordion)
- 15 Collin Walcott (sitar)
- 12 Paul McCandless (oboe, english horn, bass clarinet)

- 28 **Paul McCandless (oboe and english horn)**
- 17 David Amram (french horn)
- 12 Henry Threadgill (hub caps)
- 12 Bob Stewart (tuba)
- 11 Clifton Chenier (accordion)
- 11 Joe Daley (tuba)
- 11 Anthony Braxton (sopranino, contrabass sax, contrabass clarinet) ★

ACOUSTIC BASS

- 71 **Ron Carter** ★
- 51 Dave Holland
- 45 Charlie Haden
- 36 Niels-Henning Orsted Pedersen
- 35 Charles Mingus
- 26 Ray Brown

- 41 **Fred Hopkins** ★
- 23 George Mraz
- 21 Niels-Henning Orsted Pedersen
- 19 Dave Friesen
- 16 Eddie Gomez

ELECTRIC BASS

- 109 **Jaco Pastorius** ★
- 70 Stanley Clarke
- 56 Steve Swallow
- 23 Bob Cranshaw
- 16 Ron Carter

- 32 **Eberhard Weber** ★
- 29 Steve Swallow
- 15 Anthony Jackson
- 13 Abraham Laboriel
- 10 Miroslav Vitous

DRUMS

- 69 **Elvin Jones** ★
- 64 Jack DeJohnette
- 47 Max Roach
- 31 Tony Williams
- 22 Art Blakey
- 21 Buddy Rich

- 30 **Barry Altschul** ★
- 23 Phillip Wilson
- 20 Steve McCall
- 19 Milford Graves
- 18 Paul Motian
- 16 Billy Higgins

SYNTHESIZER

- 102 **Joe Zawinul** ★
- 58 Sun Ra
- 25 Herbie Hancock
- 25 Jan Hammer
- 11 Chick Corea
- 9 George Duke
- 9 Isao Tomita

- 31 **Brian Eno** ★
- 20 Richard Teitelbaum
- 17 Sun Ra
- 12 Mike Mandel
- 8 Michael Hoenig
- 8 Chick Corea

TROMBONE

- 84 **Roswell Rudd** ★
- 45 Albert Mangelsdorff
- 41 George Lewis
- 33 Bill Watrous
- 32 Vic Dickenson

- 34 **George Lewis** ★
- 27 Paul Rutherford
- 22 Albert Mangelsdorff
- 20 Julian Priester
- 18 Jimmy Knepper

TRUMPET

- 105 **Dizzy Gillespie** ★
- 48 Woody Shaw
- 40 Don Cherry
- 35 Clark Terry
- 32 Roy Eldridge
- 31 Lester Bowie
- 18 Art Farmer
- 18 Freddie Hubbard

- 48 **Kenny Wheeler** ★
- 36 Ted Curson
- 29 Hannibal Marvin Peterson
- 19 Woody Shaw
- 19 Leo Smith
- 17 Jon Faddis
- 16 Enrico Rava
- 13 Tom Harrell
- 12 Warren Vache

BARITONE SAXOPHONE

- 93 **Gerry Mulligan** ★
- 92 Pepper Adams
- 57 Hamiet Bluiett
- 27 Howard Johnson
- 19 Nick Brignola
- 18 Ronnie Cuber
- 18 Bruce Johnstone

- 45 **John Surman** ★
- 32 Henry Threadgill
- 30 Howard Johnson
- 30 Hamiet Bluiett
- 21 Pat Patrick
- 16 Ronnie Cuber
- 15 Cecil Payne

TENOR SAX

- 106 **Dexter Gordon** ★
- 60 Stan Getz
- 47 Sonny Rollins
- 33 Zoot Sims
- 26 Wayne Shorter
- 26 Archie Shepp

- 30 **Scott Hamilton** ★
- 27 George Adams
- 22 David Murray
- 22 Al Cohn
- 21 Chico Freeman
- 18 Jan Garbarek

ALTO SAX

- 97 **Phil Woods** ★
- 70 Lee Konitz
- 54 Ornette Coleman
- 48 Anthony Braxton
- 41 Benny Carter

- 35 **Oliver Lake** ★
- 34 Roscoe Mitchell
- 25 Arthur Blythe
- 20 Julius Hemphill
- 20 Chris Wood
- 16 Richie Cole
- 16 Art Pepper

SOPRANO SAX

- 94 **Wayne Shorter** ★
- 53 Steve Lacy
- 51 Bob Wilber
- 28 Dave Liebman
- 27 Zoot Sims
- 19 Sam Rivers

- 43 **Jan Garbarek** ★
- 23 Steve Lacy
- 22 Roscoe Mitchell
- 16 Zoot Sims
- 14 John Surman
- 13 Sam Rivers

CLARINET

- 70 **Anthony Braxton** ★
- 50 Perry Robinson
- 47 Benny Goodman
- 34 Buddy De Franco
- 23 Bob Wilber
- 21 Jimmy Giuffre

- 18 **Perry Robinson** ★
- 17 Jimmy Giuffre
- 16 Kenny Davern
- 15 Alvin Batiste
- 12 Hamiet Bluiett
- 10 Doug Ewart

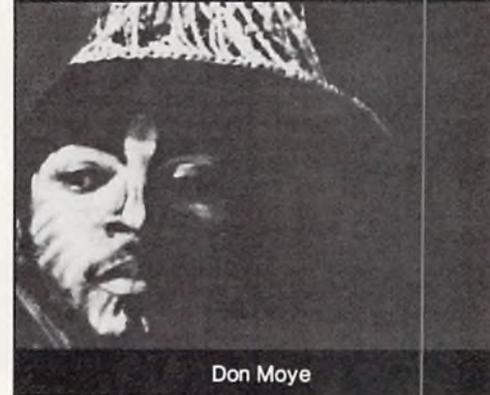
PERCUSSION

- 81 **Airto Moreira** ★
- 37 Dom Um Romao
- 36 Guilherme Franco
- 26 Ralph MacDonald
- 18 Mtume
- 16 Don Moye
- 13 Collin Walcott

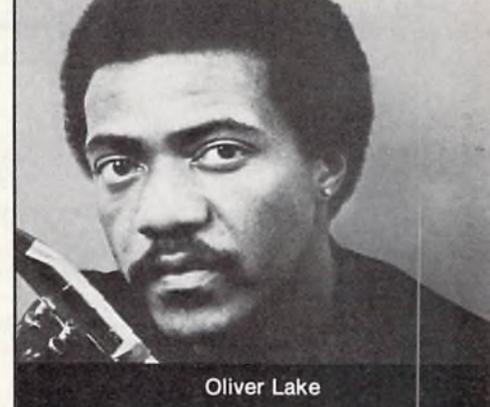
- 23 **Don Moye** ★
- 18 Mtume
- 15 Sue Evans
- 13 Collin Walcott
- 12 Ray Barretto
- 11 Guilherme Franco
- 11 Ralph MacDonald
- 11 Warren Smith



Eberhard Weber



Don Moye



Oliver Lake



George Lewis



Right: Dexter Gordon and Woody Shaw

MALE SINGER

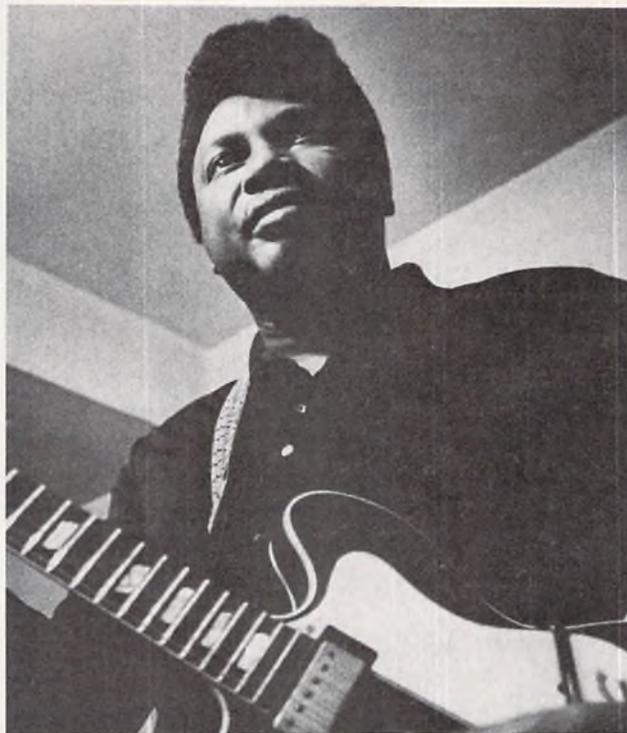
- 65 Joe Williams ★
- 52 Al Jarreau ★
- 46 Mel Torme
- 23 Ray Charles
- 18 Leon Thomas
- 16 Joe Turner

- 41 Joe Lee Wilson
- 24 Eddie Jefferson
- 14 Tom Waits ★
- 14 Milton Nascimento ★
- 13 Michael Franks
- 13 Elvis Costello

FEMALE SINGER

- 92 Sarah Vaughan ★
- 70 Betty Carter ★
- 48 Ella Fitzgerald ★
- 44 Carmen McRae
- 20 Helen Humes

- 23 Sheila Jordan
- 22 Jeanne Lee
- 20 Betty Carter
- 17 Karin Krog ★
- 14 Patti Smith ★
- 13 Helen Humes
- 12 Ernestine Anderson



Otis Rush

VOCAL GROUP

- 46 Jackie and Roy
- 36 Steely Dan ★
- 27 Singers Unlimited ★
- 16 Persuasions
- 11 Manhattan Transfer
- 11 Earth, Wind & Fire

- 13 Wild Tchoupitoulas
- 10 Jackie Paris and Anne Marie Moss ★
- 6 Quire ★
- 6 Singers Unlimited
- 6 Manhattan Transfer

SOUL— R&B ARTISTS

- 55 Stevie Wonder ★
- 35 B. B. King ★
- 28 Muddy Waters
- 22 Aretha Franklin
- 17 Ray Charles

- 23 Otis Rush
- 10 Roomful Of Blues ★
- 8 Junior Wells ★
- 8 Clarence Gatemouth Brown
- 7 Buddy Guy/Junior Wells
- 7 Lee Dorsey
- 7 Earl King
- 7 Fela Ransome Kuti

THE CRITICS

CRITICS VOTE IN TWO CATEGORIES: ESTABLISHED TALENT (★) AND TALENT DESERVING WIDER RECOGNITION (☆).

Chris Albertson: Contributing editor, *Stereo Review*.

Scott Albin: **down beat**.

Bill Bennett: *Washington Star*; **down beat**.

Joachim-Ernst Berendt: Author, *The Jazz Book From New Orleans To Rock To Free*; editor, *Jazz Calendar*.

Chuck Berg: Contributor, **down beat** and *Radio Free Jazz*.

Lawrence Birnbaum: **down beat** record reviewer.

Michael Bourne: Producer/critic, WFIU-FM; freelance writer.

Philippe Carles: Chief editor, *Jazz Magazine* (Paris).

Charles Carman: Assistant Editor, **down beat**.

Jacques Chesnel: Critic, *Jazz Hot* and *Le Monde De La Musique* (France).

Willis Conover: International Music Broadcaster, Voice of America.

Stanley Dance: Author, *The World Of Earl Hines*.

Jerry De Muth: Editor, *Up Beat*; contributing editor, *Jazz* magazine; contributor, *Cadence*.

Jose Duarte: International Jazz Federation Board Member; *Jazz Forum* correspondent; freelance writer.

Leonard Feather: Author, *Encyclopedia Of Jazz*.

Mikal Gilmore: Assistant Editor, *Rolling Stone*.

Bob Henschen: **down beat**; *Sounds*; *Jazz*; *Your Place*; *Musician*; *Consumers Research*; *Music Journal*; *New Times*.

Marvin Hohman: Associate Editor, **down beat**.

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Randi Hultin: *Dagbladet*; *Jazz Journal*; *Jazz Forum*; *Billboard*.

Bill Kirchner: Musician; *Washington Post*; **down beat**; *Radio Free Jazz*, *Jazz*.

Burt Korall: Contributor, *New York Daily News*; contributing editor, *Jazz*; columnist, *International Musician*.

John B. Litweiler: *Chicago Reader*.

Lars Lystedt: **down beat**; *Orkester Journalen* (Sweden).

Howard Mandel: Contributor, **down beat**; *Billboard*; *Chicago Sun Times*; *Chicago Reader*.

Terry Martin: *Jazz Monthly* (r.l.p.).

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Russell Shaw: **down beat**; *Rolling Stone*; *Crawdaddy*.

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LIONEL HAMPTON

Half A Century Strong

by ARNOLD JAY SMITH

Let me recount two recent experiences. First, I was presenting a *db* award to Dexter Gordon at New York's venerable cellar, the Village Vanguard, when I spotted Lionel Hampton sitting inconspicuously at one of the tables. I remembered vaguely that Hamp had brought Dex out of obscurity, but the details escaped me. I also had no idea how to present Hamp to the audience. What more can you say about Lionel Hampton that hasn't already been said in far more graceful prose than I could conjure up? So I said just that. The packed house stood as one and greeted him, and I stood there applauding along with them.

A bit later, the Duke Ellington Society presented "Good Vibes For Duke," a different setting for Ellingtonia, featuring vibists Milt Jackson, Don Elliot and Warren Chiasson. Elliot, who is fond of doing impressions of his predecessors on vibes, imitated Hamp for his finale. All he did was mention the name and the audience broke into, not merely applause, but cheers, mirroring the exuberance that is Lionel Hampton on stage.

To delineate the Hampton history would take the length of this piece. You are herewith invited to consult your Feather-Gitler *Encyclopedia* or any number of books on Benny Goodman and jazz and popular music in general.

Lionel Hampton has become an institution, one of the living legends of this music we call jazz. If that sounds like a cliché, it's because there is no other way to explain it. He has been feted the world around. Jack Kleinsinger's *Highlights In Jazz* recognized Hampton's contributions some years ago and featured some of his former band members in a tribute at New York University (*db*, 6/5/75). Hamp returned this past June with his own salute to jazz at another *Highlights* affair.

George Wein saluted Hamp in this, his 50th year in music, twice: at the Newport Jazz Festival in New York and again at the Grande Parade du Jazz in Nice, France.

Hamp, now 69 years old, cavorts about the stage like some neophyte trouper trying to impress his first paying customers. He is always smiling, enjoying his playing and that of others, expressing that pleasure by "yeah-ing" whenever the spirit moves him. He still plays vibes, drums and piano and sings as only he can.

Between 1937 and 1941, initially as an experiment, Lionel recorded, in jam session 20 □ down beat

fashion, the greatest jazz artists of the day. He brought them into RCA's studios to party. The results can be found on a six record package (*The Complete Lionel Hampton*, Bluebird AXM6-5536). One of those parties produced what may be the first "bebop" recording of one John Birks Gillespie. It has come to be known as the "Hot Mallets" session, since that was the tune that became best known from it. The date was September 11, 1939, and the cast included Benny Carter, Chu Berry, Coleman Hawkins, Ben Webster, Charlie Christian, Milt Hinton, Clyde Hart and Cozy Cole.

To further prove that Hamp had his ear to the ground, he was the first to introduce the



"Keeping jazz going is important. It's funny, but it's true. Every year they say 'jazz is coming back,' but playing in colleges and high schools and grammar schools, the kids are really going crazy about jazz music."

electric bass guitar and the organ to jazz bands on any kind of a grand scale. I verified this with Monk Montgomery, long associated with the electric bass guitar, and he corroborated Hamp's story. In fact, Monk himself first found the instrument in Lionel's band.

While Fats Waller is credited with introducing organ to recorded jazz (*Jitterbug Waltz*, 1942, and others dating back to 1940), it was Hampton who brought this electronic monster out of the closet and into the realm of big bands. It was a little known and not long remembered Harlem keyboardist who aroused Hamp's interest in the organ back in the late '40s. There's even a slight twist in that story that Lionel will tell.

Lionel Hampton has not stopped yet. In the spirit of the '37-'41 sessions, he has put together a 14 disc series on his own Who's Who In Jazz label. The stars are Kai Winding, Bill Doggett, Earl "Fatha" Hines, Buddy Rich

Gerry Mulligan, Teddy Wilson, Dexter Gordon, Woody Herman and Charles Mingus. The sidemen are astounding. Mingus brought an augmented band in, including Woody Shaw and Paul Jeffrey, and he wrote new material for the session. Rich did likewise. Others included Candido, George Duvivier, Gucky Tate, Roland Hanna, George Mraz, Buddy Pizzarelli, Hank Jones and many others. Mulligan confided to me that all Lionel need do is ask. Hamp engenders that kind of respect and devotion from his fellow musicians.

His bands have been peopled with more names that have gone onto fame than anyone of his genre. Their respective influence on the jazz business has been topped only by the Miles Davis alumni.

There's more to Lionel Hampton than the flamboyant, almost clownish, fourth member of the Benny Goodman Quartet of the '30s and '40s. He has written a suite that the nation will see performed by the Boston Pops Orchestra next fall on educational television, with Arthur Fiedler conducting.

I caught him in a blur between a triumphant tour of Europe and a planned trip to South America. We talked in his apartment, which is in a complex on New York's West Side and houses ASCAP and Buddy Rich, among other internationals.

Smith: How did the Who's Who label come to pass?

Hampton: The idea was to put the musicians back into the studios and let them be free, just let the tape run, spontaneously, and let them come up with the feeling. You can't get the feeling when you are always thinking about the time and how to fit it into the two and a half, three minutes of a record. A guy playing the solo don't play free as he should play. I thought the Who's Who would make it. Out of the 14 albums, eight to ten sides per album, I'd say we got three or four good sides.

Smith: I think you got more than that.

Hampton: Okay, well, thank you so much. You are a consumer. . . .

Smith: No, I'm a critic!

Hampton: Let me finish. . . . You are a consumer and a critic of excellent taste.

Smith: How did you choose the musicians?

Hampton: First I had to look around to see

who was in town. I was lucky to get George Duvivier on bass, who I think has such a beautiful bass line. I think he is one of the greatest bass players of all time. Dexter Gordon happened to come into town. He asked Columbia for permission directly.

Smith: As he told me, he came especially early to play with you.

Hampton: Well, yeah, I guess so. Dex is special to me. He came with my band after I left Benny Goodman in 1940. Benny couldn't work no more due to a bad back, so he helped me get started with my own band. He got MCA (the booking agents) to help me out. They didn't know anything about booking black bands, but they told me if I brought somebody in to do the booking I could use their office.

Joe Glaser said he would do it. He put \$10,000 that I got into a bank account. I bought my wife a ring with some of that right

away. I spent some more on a few items so when I had a few hundred dollars left I figured it was time to get the band together. I got Illinois Jacquet from another band where he was playing alto sax. I told him I wanted him to play tenor. He said, "If you get me one I'll play it." I did, but I still needed another tenor saxophone player. Illinois recommended Dexter Gordon, who was sitting in with a rehearsal band in L.A., which is where I was at the time. The leader was George Williams, a good arranger who eventually did some arranging for the Glenn Miller band.

Dexter came without a horn, but he had a clarinet wrapped up in newspaper. He was playing with the Jefferson High School band. When he played the clarinet it sounded just like he does on tenor. I called it a "crazy" style. So I went down and got him a horn. He was grateful about that, so when I asked him to record for me (this time), he went to Columbia and got a release.

Smith: You also had Woody Herman and Buddy Rich. Was that a reunion of sorts?

Hampton: Buddy lives in my apartment house. The most recent recording I did with him also had Zoot Sims on it. (*Transition*, Groove Merchant GM3302). Man, did Zoot swing on the record.

For the Who's Who, Buddy used his own horn man, Paul Moen. He's a graduate of Berklee School of Music. He wrote a couple of arrangements on *Moment's Notice* and *Giant Steps* by John Coltrane for the session. Buddy liked that too; he likes to play some modern things.

When I went to see Woody at the Playboys Club (NYC), I asked him to bring his alto sax and clarinet and sit down and jam some. He came with his sticks, you know, the kind you blow and the kind you walk with. (*Herman was still hobbled from his auto accident.*)

I went down to Philadelphia and played with Bill Doggett and brought him up to record. Earl "Fatha" Hines was in town with one of your colleagues, Stanley Dance.

Smith: You flatter me.

Hampton: Y'all in there pitching, man. Keeping jazz going is important. It's funny, but it's true. Every year they say jazz is coming back, but play in colleges and high schools and grammar schools, the kids are really going crazy about jazz music.

Smith: What do you feel the kids are going to be doing with this kind of music? Are they coming back to it? Have they ever left it? Did they even know it existed per se?

Hampton: The kids are hearing it from their parents. They hear these names from them. They went through the rock era and their parents say, "You should have heard the music from our day." Then the kids ask who. And they are told Benny Goodman, Woody Herman, Earl Hines. Then they want to hear more about those guys and they ask the schools to bring them in to play for them.

The only thing about it is we don't have enough periodicals and books. They want to read about this. Some send to Europe to get books. The music swings. We got the beat. That's where it came from, us. That's why the youngsters, mainly teenagers, are getting interested, through their parents. I play proms and the kids are out there dancin' and eventually they end up around the bandstand watchin' me flip sticks, listenin' to the soloists.

Smith: Do you still jump on your drum?

Hampton: Gettin' too old for that. It's awful high these days. I look at that tom-tom and

ask, "How the hell I ever make that?" Flat-footed, too.

Smith: You were a drummer to start with. Tell me about it, please.

Hampton: I started in a drum and fife corps at the Holy Rosary Academy in Wisconsin, outside of Chicago, Ill. I wanted to play snare and a sister, Sister Peters, taught me the rudiments. She knew all 26. When I got back to Chicago, I went to private school. The public schools were so bad.

Right down the street from my school was a conservatory of music and they were starting a band for newspaper boys. There was a black newspaper called the *Chicago Defender* and their editor wanted to have a newsboy band. I couldn't get to the snare drum first, so I played bass drum. First I carried it, then I played it. I moved up to the snare, tympani and marimba. We had a very great instructor named N. Clark Smith. He had studied German solfeggio harmony, the Schilling system. They are studying that now. I studied it a long time ago, devised and divided chords, the numbers of chords, you know, arithmetic. When I finally got to the orchestra, I was playing all those overtures, *William Tell*, *Poet And Peasant*, *Zampa*, *Barber Of Seville*, heavy stuff.

Then I moved to marimba, the wooden vibraharp, the father of the instrument. I learned the concert versions. This way I could use my chords, listen to solos, what I call improvisin'.

When my family moved to California, I got hooked up with a teenage band in L.A. called Les Hite's band. He didn't have a band of his own then, but he was in a band led by a guy named Vernon Elkins, a trumpet player. They needed a drummer so I played with them. Next there was Paul Howard's Quality Serenaders. But I always had a set of orchestra bells that I was fooling around with.

We didn't have no big arrangements but we used to listen to Duke Ellington, McKinney's Cotton Pickers, Glen Gray, and copy their arrangements off the records. I would play the drum part alright, but I also listened to the guys play solo and I would play them note for note (on bells). There was Coleman Hawkins when he played with the Mound City Blue Blowers, Red Nichols, Benny, Jack Teagarden. I could play any solo on bells. Finally, we did an audition for Frank Sebastian's Cotton Club near L.A., which came as a result of our playing black formals. So we got hired. I mean we could read music, cut shows.

We were there for about two weeks when one of their Sunday guest stars, Duke Ellington, came into town to do *Check And Double Check*, a movie with Amos 'n Andy. I was standing behind Frank Sebastian while he was talking to Duke's manager. Sebastian asked if Duke could play any other music because as it turned out we were playing all of Duke's music anyhow. *Mood Indigo*, *Birmingham Breakdown*, *East St. Louis Toddle On*. We were playing all those before Duke got there. Played the hell out of 'em, too.

About the third or fourth week Louis Armstrong's manager came out there and wanted Louis' whole band, but the people liked us so much that he left Louis' band in New York City and brought him out there with his music. I was appointed librarian to look after Louis' music. I was so happy. Louis liked us so much he took us into a recording studio to record with him. In the studio there was a vibraharp in the corner. Only the drummers played them

then and only a note here and there.

Smith: The only other person using vibes to any great degree was Ellington.

Hampton: Sonny Greer wasn't playing any vibes.

Smith: Not Sonny, Tyree Glenn.

Hampton: Oh, no. Tyree was playing with me. After I left Les Hite, Tyree was in my band. That was '33, '34, '35, something like that.

Smith: Did he play vibes with you?

Hampton: No, he played drums when I played vibes. I also had Don Byas on alto, Herschel Evans, after the Benny Moten band broke up and before John Hammond reorganized it into the Count Basie Band. I also had a trumpet player who was supposed to be next to Hot Lips Page. He had to run away from... anyway he had to leave!

Smith: Let's get back to the vibes in the studio with Louis.

Hampton: Louis asked me if I knew anything about the instrument in the corner. I say, sure. It was the same keyboard as the bells and marimba. Louis said play something, and that was the first time jazz was ever played on the vibraharp on a record. It was *Memories Of You*. Also on that date was *If I Could Be With You, I'm Confessin'*, *Shine* and *Just A Gigolo*. If you listen behind Louis' singin' you could hear me playin' the vibes.

I fell in love with the vibes, but Les wanted me to play drums. So I left and got me a combination of my own. After a tour of proms up and down the (West) Coast we got a job at the Paradise Club and later the Red Car, which is where John Hammond and Benny heard me. The BG trio sat in with me there, too.

Smith: Just like in *The Benny Goodman Story*, right?

Hampton: Yeah, just like that. The rest is history. That place got so busy that they swept the sawdust off the floor, put table cloths on the tables, brought in a bar from another place and began charging admission, \$1 weeknights and \$1.50 Saturdays, big money then. He even put the waitresses in uniforms, you know, miniskirts.

Benny liked the jam sessions so much that he asked me to record with him the next day. We recorded *Dinah* and *Moonglow* (RCA) and they called it the Benny Goodman Quartet. He went back east and asked me to join him. I married my late wife, Gladys, on the way to NYC, in Yuma, Arizona and I played with Benny in the Mad Hattan Room of the Pennsylvania Hotel on November 11, 1936.

Smith: How did the 1937-41 "parties" begin?

Hampton: Eli Oberstein head a&r man with RCA at the time, liked the jam session idea so with Benny's permission we started by bringin' in members of the Goodman band: Harry James, Ziggy Elman, Hymie Scherzter, Gene Krupa. Then the Ellington Band: Johnny Hodges, Harry Carney, Sonny Greer, Cootie Williams, Lawrence Brown. Then we got people like the great Chu Berry.

Smith: This was all over a period of time, right?

Hampton: Of course. Again, it was who was in town and available.

Smith: Tell me about the *Hot Mallets* session.

Hampton: Cab Calloway's band was in town and Dizzy Gillespie and I used to get together at Clyde Hart's house, the piano player. Dizzy wanted to make a session with me and that was the first "bebop" ever played on a record.

WOODY SHAW Trumpet In Bloom

BY CHUCK BERG



This is destined to be the year that the boundless energies of Woody Shaw come into focus. In the first place, his playing has never been better. Coupling the bop-oriented idioms of Clifford Brown, Lee Morgan and Freddie Hubbard with the avant garde dialects of Eric Dolphy and John Coltrane, Shaw has added a technical virtuosity and fiery intensity that make his stylistic approach second to none.

In addition to being a masterful stylist, Shaw is a leader with strong musical convictions. After a highly successful two-year tenure as co-leader of the Woody Shaw/Louis Hayes Quintet, the trumpeter has organized a group even more responsive to his musical designs. Along with the leader, there are saxophonist Carter Jefferson, pianist Onaje Allan Gumbs, bassist Clint Houston and drummer Victor Lewis. It's a dynamic unit already making waves.

Moreover, Shaw's career has benefited from the wise counsel of his manager and wife, Maxine Gregg, and has taken a leap forward due to the support of Bruce Lundvall, President of CBS Records. So, with a major label recording contract, a hot new album (*Rosewood*—Columbia JC 35309), top-notch management and a group of kindred musical spirits, Woody Shaw is now sittin' on top of the world.

But Shaw's accomplishments have not come by playing to the marketplace. Eschewing the fusion phenomenon, Shaw has steadfastly marched to the beat of his own drummer. As a result, Shaw's talents have been in demand by other uncompromising artists like Eric Dolphy, Horace Silver, Art Blakey, Max Roach, McCoy Tyner, Andrew Hill, Archie Shepp, Pharoah Sanders, Jackie McLean and, most recently, Dexter Gordon.

Born in Laurinburg, North Carolina, on Christmas Eve in 1944, Shaw is as open and energetic as his music. Playing it safe is not Woody's way. Our conversation took place in Shaw's East 31st Street apartment with the sounds of John Coltrane and traffic from nearby Lexington Avenue counterpointing our dialogue.

Berg: What kind of influence did your family have on your musical development?

Shaw: Well, coming from the traditions of the deep South, there was always a lot of music around. I had a cousin who played classical piano, you know, Chopin and Mozart. Every Christmas she would come down and play for the family. I got very jealous. I guess I was about nine or ten years old. So I was determined to show the family what I could do. I picked up a trumpet when I was about 11 and gradually learned to play it. I had a close affinity with the instrument. It just felt natural. So that's more or less how I became involved with the trumpet.

Berg: Why trumpet instead of saxophone or piano?

Shaw: Actually, I had started playing bugle. I used to be in the Washington Carver Drum and Bugle Corps. This was an all black senior corps which was affiliated with the Masons. When you say "bugle," people think in terms of the military bugle. But a lot of bugles have one rotary valve which produces a series of chromatic notes. When I was playing bugle, though, I had to use the tuning slide for chromatic notes. Anyway, because of the bugle, I was attracted to the trumpet.

Berg: Who was the first trumpet player that you listened to and identified with?

Shaw: Louis Armstrong. I loved Louis. Also Harry James. I liked the flashy trumpet players. And Dizzy... so, I had a close affinity with the instrument and became the best trumpet player in school. This was in the sixth grade.

There was always a wide variety of music around our house. My father, Woody Shaw, Sr., was involved with gospel music. We listened to Tito Puente and all of that Latin stuff because we liked to dance. I remember a record by Lester Young with Howard McGhee on trumpet. Our friends would come over and we'd dance. So you can see it was a good environment for music—religious, dance, everything.

Berg: What was your dad's gospel music experience like?

Shaw: Well, he belonged to the Diamond Jubilee Singers. They were very popular in the South. They were affiliated with the Fisk Jubilee Singers who came from Fisk University. But the Diamond Jubilee Singers developed a reputation of their own. I was fasci-

nated. I'd sit down with my mouth open and just listen to those guys sing, man. The rhythms and the feelings they generated were terrific. I'd sit there and just go to sleep every night. So that was my first real close contact with live music.

Berg: When did you move to Newark?

Shaw: When I was about two months old my family had already moved to Newark but my mother went back to North Carolina to have me. When I was a little stronger we went back to Newark. In the meantime my father was holding the fort down.

Berg: Who were you listening to in junior high?

Shaw: I was still into Louis Armstrong, Harry James, the flashy trumpet players. I remember Ray Anthony. I used to watch him on television. Then my mother took me out one day and bought a \$1.25 record at the A&P. I'll never forget it. On it were Benny Goodman, J. C. Higginbotham, Glen Gray and the Casa Loma Orchestra. It came all the way up to 1945 with Dizzy Gillespie playing *Night In Tunisia*. This fascinated me.

Berg: Was Diz the first bop trumpet player you listened to?

Shaw: He was the first "modern" jazz trumpeter. At that time Dizzy was playing things that were impossible. Imagine me at 11 years old hearing Dizzy Gillespie. It sounded impossible to my ears. Nevertheless, Diz made me feel I had to be a jazz trumpet player.

Other people? Shorty Rogers, Pete Candoli, everybody, you know. I just loved the trumpet. There was another record that had a variety of jazz artists, like Sarah Vaughan. It also had Clifford Brown and Max Roach playing *Cherokee*. I'll never forget it. It just haunted me. Such a beautiful dark tone. Clifford more or less shaped my conception of what I wanted to sound like. I was about 13 when that happened.

When I was in junior high I met a teacher who took a profound interest in me. His name was Jerome Ziering. He was a legitimate trumpet player who also played a lot like Harry James. He noticed my talent and took me under his wing. He said "Woody, you're going to have to learn how to read. There are a lot of good white trumpet players out there who are going to make it competitive." He actually wanted me to become a classical trumpet player. I told him my folks couldn't afford trumpet lessons. He said "Okay, instead of charging you \$10.00, I'll charge you \$5.00. You must study with me." I was still about 13 and Mr. Ziering was steadily helping me get my sound and technique down. So the whole legit world of trumpet started to open up. A little later I was starting to get into Lee Morgan, Donald Byrd, Kenny Dorham. That was around '58 or '59. Mr. Ziering knew I had this interest in jazz, so in addition to making me study out of legit books, he brought in solos by Dizzy and Bix Beiderbecke and Bunny Berigan. So he helped shape my concept of jazz.

Berg: He was really an extraordinary man.

Shaw: Just beautiful. As far as the trumpet goes, I have as much respect and love for Mr. Ziering as I have for Clifford Brown and Dizzy Gillespie. He's a very big part of my background. He was such a great trumpet player. He's now a school teacher in New Jersey.

Berg: So he was your first teacher.

Shaw: My first real idol, you know. He had a great interest in the students and made them learn about the basics of music. He wanted me to sit in the New York Philharmonic because I was a natural with the trumpet. One day he

said, "Woody, can you hit this note?" He played a high G. I hit it. I can hardly hit it now, but I hit it then. I must have been about 13. Anyway, he made me try out for the all-city junior high and all-state junior high orchestras. He told me what to practice.

Berg: Did you make those?

Shaw: Yes I did. I was playing 3rd or 4th trumpet but I was in there. After junior high, I went to the Arts High School in Newark. It's like the High School of Performing Arts in New York. Anyway, that's where people like Wayne Shorter, Sarah Vaughan, Scott La Faro and Connie Francis went. I then started to really grow as a jazz musician. I was also starting to meet people like Hank Mobley and Kenny Dorham.

Berg: Had you started coming into New York to go to clubs?

Shaw: Not yet. I'd sneak into Birdland occasionally when I was about 15. I'd dress up and look older. I've always looked older than my age. I guess it's from growing up so fast. I had very good marks at school during that period. I was a super student. I even skipped a couple of grades—from 7B to 9A. But then came the thing with girls. Also, I started to hang out a little bit. Actually, growing up too fast. My parents said, "Woody, Mr. Ziering wants you to study, to get good marks and to develop your trumpet technique." But I thought I knew it all.

In high school there was a fantastic variety of trumpet players. I'll never forget it. They were all Italian too. These guys would really get tone, man. They were into Mendez. So that shaped and rounded my perception of what the trumpet should sound like. I still believe the main thing about trumpet is that tone. I like to hear a big fat round pretty sound. I don't care what a cat's playing, if he's got a big round pretty sound, he's got me.

I'm about 16 now. I'm growing up. I run into musicians like Buddy Terry and Art Williams. Art Williams, who later passed away, took an interest in me. He was a bassist and used to play in different spots around Newark. There was another gentleman by the name of Jimmy Anderson who taught me about chords. When I was about 16 or 17 he said, "Well, you've got to learn piano." So I started working on piano. In the process I discovered I had perfect pitch. At this point I was thoroughly engulfed in music and really into Lee Morgan even more than Clifford Brown. To me, nobody played better than Lee Morgan. I was also into Donald Byrd. Dizzy, of course, had always been my man. I was also starting to discover people like Clark Terry and Maynard Ferguson.

I must go back a little bit to about age 14, when I met a man who was responsible for getting people like Wayne Shorter and Walter Davis going. His name is Ladozier Lamar and he directed a big band at the Newark YMCA. We played stock arrangements by Duke Ellington and Count Basie. He was very hard, you know. He really made us play those charts.

Later, through some of the guys in the Y band, I met Alan Jackson and started playing with his r&b band. I was also starting to jam everywhere. So all of a sudden, there's this young kid with lots of potential who loves to play, and it's me. I still love to jam, man.

Berg: When did you start sitting in with established players?

Shaw: There was a club on Warren Street in Newark that had Tuesday night sessions that I'll never forget. The first night I sat in, Kenny

Dorham and Hank Mobley were playing with a local rhythm section consisting of Larry Young on piano and a bassist by the name of Geronimo who also ran the sessions. Kenny really dug me 'til the day he died. I guess he could hear what was coming next. Anyway, every Tuesday night there would be different players like Johnny Griffin, Lou Donaldson, Tommy Turrentine, Stanley Turrentine, Shirley Scott, Jackie McLean, all the cats.

Finally, I flunked out of school and the teaching staff couldn't understand it because I had been such a brilliant student. Everybody was worried, so I tried to go back to high school. I'm 18 now. Then I got a call from Rufus Jones—a chance to go on the road. So I finally quit school and went on the road.

Buddy Terry, the saxophonist, was in the band, which was great because Buddy was one of my idols at that time. He was like the Sonny Rollins of Newark. He taught me about chords. Every question I had, Buddy Terry would answer for me, and he had all the hit records by Sonny, Brownie, everybody.

This was also the time of the *avant garde*, don't forget. It was fresh then. And I could always go hear Mingus, Trane, anybody, at the Showplace or the Jazz Gallery. That was when I was in my late teens. There were lots of things happening then.

There was a young drummer by the name of Wilson Morgan who used to make me go over to Juilliard. I used to sneak in on brass classes and stand outside the trumpet teacher's door and listen to him give lessons. You know, I couldn't have gone to Juilliard because I didn't graduate from high school, but there I was. It was like a whole new world.

All of us were grasping for knowledge at that time. I knew Chick Corea and Hubert Laws since they first came to New York. I remember this bashful guy that used to play piccolo at jam sessions, Hubert Laws. But a lot of cats who wanted to be jazz musicians left the scene and became teachers and whatnot. Tyrone Washington and myself, and another good friend named John Williams who played trombone, were very tight. We studied the music. We knew everybody's solos. We were listening to Sonny and Trane, and Charlie Parker and Bud, and at the same time this new movement called the new thing, or *avant garde*, Ornette Coleman and Eric Dolphy.

So I happened to be playing at the Club Coronet in Brooklyn with Willie Bobo. That band had Chick Corea, Joe Farrell on tenor, Garnett Brown on trombone and Larry Gales on bass. That was my first big time gig. That's also when I met Eric Dolphy.

One night Eric walked into the club. Somebody said he asked about me. Remember I'm only 18 now. A week later, Eric called me to go on the road with him to Pittsburgh to Crawford's Grill. That band had Bobby Hutcherson, J. C. Moses, Eric and myself. Up to this point I was more or less coming out of the Lee Morgan/Donald Byrd thing. But it was Eric Dolphy who really turned me around. The thing about Eric's music is that you could either play the changes or be free on it. He taught me to play inside and outside at the same time. It had form and made a lot of sense. Eric is the one who helped me find my own individual approach to playing trumpet.

I think a lot of people forget where the force of this music comes from. Eric Dolphy knew what he was doing. Ornette Coleman knows what he's doing. John Coltrane wrote *Giant Steps*, which is a harmonic masterpiece.

It's like classical music. Can you imagine Arnold Schoenberg not knowing about Mozart and Bach? I ask a young musician, "Okay, play the changes," and bam, he can't play the changes. But on a free thing he can play his ass off. I can't accept that. I had to go through it.

I admit that there is a new music. Definitely. Nothing stays the same. At the same time there's nothing that's really that new. It's all linked. So I like all kinds of music. It's very important to me to know how to play in all the keys, and to play changes. That's the classicism of the music. At the same time, if I get tired of that I play something free.

So Eric Dolphy was really important. I studied his music like hell, man. A couple of months after the week at Crawford's Grill, I played with him for one night at the Five Spot. And I made the record with him, *Eric Dolphy Memorial*. Then I didn't see him for almost a year. But we used to talk all the time. He was becoming very popular at that time. Very controversial.

A year later, May, 1964, Eric sent me a letter from Paris. He really wanted me to come and work with him. Two days later Bobby Hutcherson calls and tells me Eric Dolphy's dead. I said "That's impossible! I just got a letter from him with all the details and my ticket. He says he's going to meet me at the airport. You gotta be mistaken, man." But I sent a telegram to confirm his death and it was true. So I really felt out of it.

A couple of days later I got a letter from Joyce Mortici, who was to be Eric Dolphy's bride. She was studying modern dance in Paris at that time. She wrote me a beautiful letter and asked me to come to Paris anyway. I felt very strange about it, so I talked it over with my parents. They said they thought I should go. I talked to friends like Tyrone Washington and Larry Young and all the cats around Newark that I hung out with and they thought I should go too. So about a week later I went and met Joyce. The strange thing about Eric is that no one knew how he died. There were different interpretations, but nobody really knew.

So I'm in Paris now. They had a local rhythm section there for me to play with. I became very close with a young saxophonist who now teaches at the University of Pittsburgh, Nathan Davis. He had been playing with Donald Byrd and Eric. We became very close, almost like brothers, you know. After a while Nathan and I were playing together with Bud Powell, Kenny Clarke and all the cats on the Paris scene, Johnny Griffin, Art Taylor. So I got a chance to grow in Paris. I was playing every night, seven nights a week, for six months. I loved it.

In fact, I had grown so much in love with Paris at that time that I made a proposal to the club to bring over Larry Young and a drummer by the name of Billy Brooks. The club went for it, so I sent some money for Larry and Billy to come over. We stayed there for something like seven weeks. But after a while, we were starting to wear out our welcome in Paris. It was time to leave. You can get too familiar with a scene, and you gotta split. So we went to Germany.

We met Joachim Berendt and did some concerts for him. We also did a record for a label that became MPS. That was with Larry Young on piano, Billy Brooks, Nathan Davis, Jimmie Woode on bass, and myself. We were at Ronnie Scott's in London, at Duke's in Berlin, and in France. Then Larry Young decided to go back home. He was on contract with Blue

"The trouble with this country is that everything is new. We don't have any consideration for the past. . . . Just because something is old, you don't just rip it down. You can renovate it . . ."

Note and they wanted him to do some recording in the States. A week after he left I got a letter from my father saying that Horace Silver was asking about me. So I wrote him and asked him to pursue what Horace wanted and find out if he wanted me to play with him.

So after a year in Europe, it was time to get back home. Eric had sent me a round trip ticket so I used it to get back home. I got in touch with Horace. Since he had never really heard me, there was a rehearsal. He really dug me and I was in. That band had Joe Henderson on tenor, Roger Humphries on drums, Teddy Smith on bass and Horace and myself. I was very lucky to play with Horace because he was one of my idols. The three bands I always wanted to play with were Horace Silver's, Art Blakey's and Max Roach's. Those were the three for me.

I learned a lot about the basics by playing with Horace—form, structure, discipline and whatnot. Horace's music is very disciplined. It was a good experience for me to grow and become a real professional musician. After Joe Henderson split, I recommended Tyrone Washington. After about a year, Horace decided to disband. The new thing was very prevalent and Tyrone and I were starting to affect Horace's music. I guess he decided it was best to disband.

Just before I left Horace I recorded an album with Chick Corea. It was originally called *Tones For Joan's Bones*. I was on trumpet, Joe Farrell on tenor and flute, Steve Swallow on bass, Joe Chambers on drums and, of course, Chick. We even considered getting a band up but it never materialized.

After Horace's group was over I started meeting and recording with people like Jackie McLean, Andrew Hill and McCoy Tyner. So there was a lot of recording for Blue Note. I also started getting into the studio scene around '68 and '69 with Clark Terry and Joe Newman, which was a very good experience. And I started to play shows because I was a very good reader.

Berg: You mean Broadway shows?

Shaw: All of that. You have to work, so you have to be able to do a little of everything. I'm not an excellent reader, but I can read. I'm very proud of the range of experience I've had. I also remember Clark Terry blasting my mind every night. It was an honor to be in his band. And the scene was relatively active then. I could always go hear Freddie Hubbard, Lee Morgan, all the cats.

Around 1970 Joe Henderson and I decided to get together. So we rehearsed about three or four months before we actually went out on the road. At first we had George Cables on piano, Lenny White on drums, Joe and myself, and what's his name, oh yeah, Reggie Johnson on bass. But Reggie never arrived at the gig! I haven't seen Reggie since that last rehearsal back in 1970. And this is '78. We finally found out he was in Kansas or somewhere. But I still haven't seen him, man. Can you believe that!

The band started with a tour of California. We were at the Jazz Workshop in San Francisco. Then we went to Los Angeles and made a live record at the Lighthouse. When we got back into New York I was making records with everybody. But then Joe and I had a little disagreement and he decided to fire me. You 24 □ down beat

know, I've been into several bad aspects of life which I don't care to discuss right now. But there were a few downfalls, things that are a part of the band business. So I was relatively inactive for almost two years.

Then along came Art Blakey. I never could get together with Art when I was with Horace, but around 1971, bam, there I was with Art Blakey and the Jazz Messengers. We made some very memorable records for Prestige—*Child's Dance*, *Anthragin* and *Buhaina*. We established a very good relationship. So that was another phase of my development. Art Blakey was the musician who taught me about dynamics, who taught me how to build a solo, to tell a story.

Berg: Did he literally tell you that?

Shaw: Yes he did. He would pull me off to the side and say, "Where you going, man? When I get ready to put the fire under your ass, you're tired! You gotta pace yourself." So Art and I became almost like Max and Clifford. It was a very fruitful experience. But it was one of the bad periods too. Not much work. But I still learned a lot. Art made me strong. I give a lot of credit to Art Blakey, McCoy Tyner and Max Roach for making me strong.

Berg: When were you with Max?

Shaw: I'm sorry, I skipped a period. Prior to going with Joe Henderson, I was playing off and on in '68 and '69 with Max Roach. I went to the Middle East with Max to a festival in Iran. Max taught me how to play fast. The thing about playing fast is that you have to relax. I used to look at Max and he'd be so relaxed.

I'll never forget the time I first played with Max. I took Freddie Hubbard's place because Freddie had to play in Memphis. I had heard Max was crazy, but. . . . Anyway, the first tune they played was *Cherokee*. Boy did they laugh at me. I felt like a jerk. But as the week went on, I realized that I was standing in Freddie Hubbard's place, my idol, and it got better. So later on, Max asked me to join his band. This was after Charles Tolliver, when the band had Gary Bartz, Stanley Cowell, Reggie Workman, and also Abbey. Max is a perfectionist. He demands the utmost from his musicians. And he's a real gentleman. So I got to learn about discipline. I have a lot of respect for Max. He's a giant.

Back to Blakey. We went to California about 1972. It was a disaster with all the floods. As I remember there were about three bands stranded out there—us, McCoy and Eric Kloss, all in Los Angeles. Everybody was stranded. It was funny. But at this time, I was disgusted. I mean my life was a wreck. Marriage, all of that. So I decided to stay in California.

I was around L.A. for about two or three months. To this day I hate Los Angeles. It's too wide. It's too dubious for me. It's a lot of strange things. I don't like the vibrations. I had considered becoming a studio musician. At this time there was the migration of musicians from east to west. So I thought I should do it. But nothing happened. I got a chance to play with Harold Land, but really, nothing was happening.

Finally, I was invited to San Francisco to play. I ended up staying in San Francisco because it's such a groovy little city. It looks like

a little city out of fairytale land, standing up there on the hills looking across the sea. It was very fascinating to be in the Bay area.

I gigged around at local clubs. I never worked at the Keystone Korner, although they used to love to have me sit in. That's Todd Barkan. But I felt like a popular fellow there, you know, because I had a lot of energy.

Then Bobby Hutcherson and I hooked up. We had a very good group. We were trying to do some things together. But I guess the egos of two leaders made us split up. But I really enjoyed Bobby. He was my biggest inspiration during that entire stay in San Francisco. He was one of my biggest idols, and I hadn't seen Bobby since the Eric Dolphy days. So it was very fascinating for me to play with Bobby. I learned a lot from him, man. Things about harmony, choice of tunes, and a lot of different things that make a good bandleader. But our egos got in the way. But Bobby's a wizard, a master.

There were some good times in San Francisco. I got closer to nature, camping out and whatnot. I wrote some very profound tunes in San Francisco. But the whole thing was too relaxed for me. I had too much energy for San Francisco. I tried to organize a little concert ensemble, the very thing that I'm working on now, but the musicianship wasn't up to level. So in 1975, I came back to New York to record *The Moontrane* for Joe Fields at Muse.

The Moontrane was like my first significant step as far as coming out of seclusion, although it was my third date as a leader. So after *The Moontrane*, I was gigging around New York with people like Buster Williams. But I got bored, so I went back to San Francisco. When I got out there, I got even more bored. There was really nothing happening. I stayed there from about February to July 1975. But I'd had it with the California scene, so I came back to New York to stay.

At this time, everything started to happen. *The Moontrane* came out and caused a little controversy. I started to work here and there as a sideman with Junior Cook and Louis Hayes. Then the next thing I know, I'm working at Boomers and my name is starting to circulate again thanks to *The Moontrane*.

So Junior Cook, Louis Hayes and I decided to get a band together in late '75. We met a young lady by the name of Maxine Gregg who's a very vital part of the New York scene. She became my manager. Initially, Harold Mabern was playing piano and Wayne Dockery bass. Walter Booker was supposed to play bass after the death of Cannonball Adderley, but he decided to go with Sarah Vaughan. So after all the shuffling, we had Stafford James on bass and Ronnie Matthews on piano. At the same time, I was playing around with different musicians, doing gigs with Roy Brooks and the Artistic Truth. But I wanted to establish myself again. This time, I wanted a part of the scene.

At the time, I wasn't hearing anything on trumpet that I liked. There were no innovators. Miles was gone. Freddie Hubbard was playing rock. Donald Byrd was playing rock. Blue Mitchell was on the West Coast. So I wasn't hearing anything as far as the development of the trumpet goes, a new stylist. Prior to coming back to New York, Lee Morgan had told me, "Look out, you're going to be the

TOOTS THIELEMANS

Miracle Harmonica Man

BY BRET PRIMACK

As Toots blew his Hohner Chromatic, I looked out the window of his hotel room and realized we were less than a block from Birdland.

"Hey Toots, play some bebop."

Lookout! The harmonica master laid down some licks that would make Charlie Parker proud. In fact, Toots shared the bill at Bird's first European gig, at the Paris Festival International De Jazz, back in May of 1949. "I'll never forget Bird's break on *A Night In Tunisia*. The crowd went wild." From the look on Toots' face, it was obvious he was quite fond of Mr. Parker.

Trading harp for guitar (a Gibson ES-175, "A typical jazz-type guitar that guys like Jim Hall, Barney Kessel and even George Benson use"), Toots became a one man band, doubling on whistle. "In '59, nearly 20 years ago, I whistled on a record here in America. A blues with Ray Bryant called *Little John*, for the old Signature label. After I went to Sweden, in the early '60s, I did it in public and it was a big success. I'd like to do *Giant Steps* whistling!"

For the harmonica version, check out Toots' treatment of Trane's classic on *Toots Thielemans Captured Alive*. Trane remains Toots' main man, because the music of John Coltrane "is still a source of enlightenment and inspiration." He carries cassettes of Trane and Prez solos. A favorite is Trane's solo on Miles' *Someday My Prince Will Come*. Toots recorded Trane's second chorus at a slower speed because "the Trane goes by so fast!" Trane solos on the harmonica? Toots also remembers checking out Coltrane's first working group, a quartet that featured Steve Kuhn on piano and Pete LaRoca on drums, at the now defunct Jazz Gallery on St. Mark's Place. "They really played!"

Adjourning to a Chinese restaurant, Toots revealed he had been flown over from Europe—he has headquarters in his native Belgium but thinks of himself as "an Americanized European"—to join Ralph MacDonald in reopening the Apollo Theatre on Harlem's famed 125th Street. "I remember working there with George Shearing 25 years ago." Over the hubbub of a midtown lunch hour, the effervescent Thielemans, who punctuates his speech with black street talk and laughter, elaborated on his life in the music business. "I feel so grateful that I play with the same enthusiasm I did when I started."

Born on April 29, 1922 in Brussels, Thielemans' career started at the age of three. Playing an accordion fashioned from a shoebox, Toots entertained customers at his parents' sidewalk cafe on High Street. Shortly thereafter, his parents presented him with the real thing. It wasn't long before word of his ex-



VERYL OAKLAND

traordinary talent reached King Albert, but his childhood career was marred by frequent bouts with asthma. As a math student in college, he picked up the harmonica "for fun," the same Chromatic Hohner he uses now. His parents encouraged him on this new musical quest, hoping it would provide an outlet to help find himself after years of respiratory problems. "I knew I wanted to improvise, to do variations because I grew up with French folk music, I played French waltzes on the accordion."

Django Reinhardt was his first real inspiration. After hearing the late Gypsy guitarist in war-torn Brussels, Toots went out and purchased his first guitar, teaching himself how to play. He also started to develop a taste for

jazz. But during the German occupation of World War II, records were almost impossible to come by. However, a few memorable "V-Disks" did slip through the embargo. Among them was an immortal jam session, recorded live at the Metropolitan Opera House in 1944, which featured, among others, Louis Armstrong, Coleman Hawkins, Art Tatum, and the man who was to be Toots' next major influence on the guitar, Al Casey. Toots studied Casey's playing carefully, copying entire solos in an attempt to free himself from the powerful influence of Django.

Even though the streets of Brussels were populated by mean-looking Nazi soldiers, Toots continued to do his thing. One night, while walking past a German sentry, Toots and friend Bobby Jaspar, a saxophonist who was later to make a name for himself with Miles, whistled a Prez solo in unison. "If that guard only knew what we were whistling!"

Following the liberation of Europe by the Allied forces, there was work, and, best of all, access to American records, played on an antiquated windup phonograph. Toots worked GI clubs, met many excellent players, and started digging bebop. "It was a great period, discovering all those new bebop records. You played them, analyzed them, and learned." Bird blew his mind! Their first real meeting was in a Swedish cafe, where Toots was working with an organist. His speciality at the time was a tune that Bird recorded, *Lover Man*. All over Europe, people urged Bird to hear Toots, and when he finally did, they became fast friends. "I've really been fortunate that people like Charlie Parker took me under the wings."

A big break came in 1950, when Benny Goodman, at the suggestion of agent Billy Shaw, who heard Toots during his brief U.S. visit in '47, when he "sat in with the cats on 52nd Street," invited Toots to join him for a gig at London's famed Palladium Theatre. After Mr. T. demonstrated his chops, he toured Europe with Goodman's all star group, which included Roy Eldredge, Zoot Sims, Dick Hyman and Eddie Shaughnessy. Playing with these giants only served to whet his appetite. He emigrated to the U.S. in late '51.

At first, he couldn't get a work visa. He found temporary employment with Belgium Airlines but most of his days were spent napping at his desk, recovering from all night jam sessions. Al "Jazzbo" Collins, the bop deejay, heard Toots and insisted he make the scene at Birdland during one of the Monday night jam sessions. Toots was reluctant, but shortly after making his way down the stairs to the basement club, he found himself jamming with Ella Fitzgerald. Word of his prowess spread like wildfire. He participated in countless jams and an especially noteworthy engagement at the Downbeat Club (no relation). It wasn't long before he got his first "heavy" gig, with Dinah Washington. They played the Earle Theatre in Philadelphia, doing their spot in between movies. "This was quite an event working with 'The Queen,' Dinah Washington. I'll never forget that!"

At that same time, George Shearing's guitar player was drafted. "While we were playing at the Earle, George came by to check me out." Shearing liked what he heard and Toots got the job. The Shearing group worked consistently, following a string of hits that included *September In The Rain* and *Lullaby Of Bird-*

SELECTED THIELEMANS DISCOGRAPHY

as a leader:

TOOTS THIELEMANS CAPTURED ALIVE—

Choice CRS-1007

MAN BITES HARMONICA—Riverside

(out of print)

with Quincy Jones:

WALKIN' IN SPACE—A&M SP-3023

GULA MATARI—A&M SP-3030

SMACKWATER JACK—A&M SP-3037

YOU GOT IT BAD GIRL—A&M SP-3041

BODY HEAT—A&M SP-3617

MELLOW MADNESS—A&M SP-4526

with Brothers Johnson:

LOOK OUT FOR #1—A&M SP-4526

with Oscar Peterson:

BIG 6 LIVE AT '75 MONTREUX FESTIVAL—

Pablo 2310747

with Ralph MacDonald:

SOUND OF A DRUM—Marlin 2202

THE PATH—Marlin 2210

with Gil Goldstein:

PURE AS RAIN—Chiaroscuro CR-201

land. During Toots' tenure, the band recorded frequently, including memorable versions of *Body And Soul* and *Willow Weep For Me*. "For me, it was sort of a finishing school. I could call myself a European jazz student as I learned all the music from records. I knew all the notes, but with George, I got the experience." The job lasted six and a half years.

Coming off the road, he settled in Yonkers, whose location was suggested by the New York City Board of Health after Toots' late wife inquired as to where the cleanest place closest to New York would be (because of Toots' respiratory problems). Toots formed his own group but it was still dues paying time. He played the gamut, from club dates and weddings to jingles and shows. "No matter where you come from, it's still a struggle in this business."

In the early '60s, he began making regular trips to Europe. "A little reputation here is a little bigger in Europe." More and more people were hearing the Thielemans message. "Then I got lucky!" In '62, in Sweden, he recorded *Bluesette*. A worldwide hit, the song featured Toots on guitar, whistling along in unison. "I'd been in the business long enough and sensed that I had something so I kept the rights." Since then, there have been over a hundred recorded versions of the Thielemans' composition. Royalties have been so lucrative that Toots need no longer work.

With the success of *Bluesette*, Toots was rediscovered. Back in New York, he was in constant demand for studio work, a triple threat on guitar, harmonica and whistle. When Quincy Jones got his first big movie score in '65, he called for some of the Thielemans magic. Toots has also been featured on all of Quincy's A&M sides. For movie audiences, Toots has been the harmonica player on the scores of *Midnight Cowboy*, *The Getaway*, *Sugarland Express* and *Cinderella Liberty*.

"I do two kinds of jobs now: ones for pay and the ones I really want to do." In Europe, he makes what he considers to be commercial records. "They're made with great enthusiasm. You do your best every time." For Swedish audiences, he recorded his own versions of songs by Swedish folk hero Evert Taube. A fixture on European television, Toots has been recently featured on programs in Germany and Holland. He also did the score for a popular Swedish cartoon, *Dunderklumpen*. Younger American television viewers know him from his harmonica solos on *Sesame Street*. And two American commercials have helped to spread his message: Old Spice and Pinesol. They also pay nicely in residuals! Other recent gigs have included recordings and performances with Peggy Lee and Paul Simon. During a rehearsal for Simon's appearance on NBC's *Saturday Night Live*, Toots jammed and really broke things up.

Throughout Europe, many non-profit clubs present jazz on a once-a-month basis. Employing local rhythm sections, these groups, such as the Belgian organization run by bassist Roger Van Haverbeke, keep the music alive. Toots enjoys working this circuit, reaching people who normally would have no access to jazz.

Another standout gig as a leader was his one nighter in Russia. The occasion was a celebration to honor an American businessman who generated a great deal of trade between the U.S. and Russia. "I thought it was a joke. 'You wanna go to Russia?' Sure baby, anytime. When I found out it was true, I did a double take." For the engagement, he imported Bob

James, Milt Hinton and Ben Riley. Afterwards, they jammed with Russian players, including current Blakey Messenger Valerie Ponomarev. Toots was highly impressed by the musicianship displayed by the players and the dedication demonstrated by the listeners. "One man came up to me and told me he was a musician for a hobby. He told me he had analyzed my recording of *Bluesette* and in a two minute conversation, he showed that he knew all about me and what I was playing."

Toots has also worked festivals, most notably Monterey and Montreux. In this magazine's review of Toots' appearance with Quincy Jones' orchestra at the '72 Monterey Festival, Harvey Siders revealed, "... I'm not ashamed to admit that Toots' harmonica solo on Ray Brown's tender *Brown Ballad* brought tears to my eyes. The last time that happened was when I heard Nina Simone sing *I Loves You Porgy*. And maybe that's the secret of Toots' spellbinding: he gets an almost human wail out of that instrument. Anyway, I wasn't alone in my appreciation. His solo led to a standing ovation." Toots' triumph at the '75 Montreux Festival is documented on *Oscar Peterson's Big 6 Live At The 1975 Montreux Festival* on Pablo.

When Ralph MacDonald was chosen to reopen the Apollo Theatre, he assembled a stageful of performers—musicians like the Brecker Brothers and Stuff's Eric Gale, exotic dancers, soulful singers, percussionists from the Caribbean and Africa, and our favorite "Americanized European," Toots. Harlem audiences are known for their selectivity, but once again, it was the harmonica master who brought down the house. No problem for Brother Toots—his crossover powers make him accessible to anyone. Highly recommended is Toots' work on MacDonald's albums. On *Sound Of A Drum*, Toots stands out on *Where Is The Love?* MacDonald's more recent *The Path* features Toots on a haunting ballad entitled *Snoke Rings And Wine*.

Toots' American dates as a leader have unfortunately been few and far between. While with Shearing, he did a date for Decca, now out of print. A legendary 1957 Riverside LP, *Man Bites Harmonica*, found Toots in excellent company—his sidemen were Pepper Adams, Kenny Drew, Wilbur B. Ware and Art Taylor. His most recent waxing, *Toots Thielemans Captured Alive*, was recorded in September of '74. Toots is featured on harmonica, backed by the able rhythm section of Joanne Brackeen on piano, Cecil McBee on bass and Freddie Waits on drums. Produced by Gerry MacDonald for his independent Choice label, the date contains an interesting amalgam of material—*Days Of Wine And Roses*, the aforementioned *Giant Steps*, an Ellington-Strayhorn collaboration, *Day Dream*, Sonny Rollins' immortal *Airegin*, two tunes penned by pianist Brackeen, and a Thielemans' original, *Dr. Pretty*, which further demonstrates his flair for composition. Make no mistake about it: this is most definitely a jazz date where Toots is given the opportunity to stretch out. For those harboring the notion that the harmonica is an impossible instrument for jazz, a listen to *Alive* will dispel any doubts.

When queried as to the harmonica players he most admires, Jean Baptiste Thielemans—he picked his nickname from musicians Toots Mondello and Toots Camarata—named only one: Stevie Wonder. "I love him. A fantastic musician and composer." Toots went on to explain that he has nothing but respect for the traditional blues harmonica, but only with the

more complex chromatic model that Toots and Stevie play can one achieve the right degree of "chops necessary to make the gig." But even the chromatic ax has its limitations. "Interval jumps like Coltrane played on the saxophone are hard to make." On the sax, it's a matter of pressing down a key or varying one's embouchure, but with the chromatic harmonica such leaps are, practically, physically impossible. Except, that is, for a master like Toots.

In 1973, Toots spent several meaningful days as guest soloist-teacher at Rochester's Eastman School of Music. A rather modest fellow, Toots expressed surprise at the students' eagerness to grasp the Thielemans approach. "I put my stuff down on the blackboard, and by the next day they had it down." Always willing to share the wealth, Toots looks forward to his next brush with academia.

Although rooted in bebop, Toots keeps abreast of recent musical developments. He has positive feelings about electric music. At a studio in West Germany, he experimented with amplification, hooking up his harp to a wah wah, and playing through the board itself to produce some rather freakish effects. For the time being however, until he perfects a way to take advantage of electronics on gigs, Toots prefers just a simple microphone. In terms of contemporary players, he cites Keith Jarrett and Herbie Hancock as keepers of the flame, feeling "we'll hear more from Herbie." Asked what young players he's heard, Toots speaks of Phillip Catherine, the Belgian guitarist. "I expect great things from him."

Earlier this year, Toots played an engagement at Ronnie Scott's, the popular London club. His quartet, made up of Dutch pianist Rob Franken, and two former Bobby Hutcherson sidemen, San Franciscans James Leary on bass and Eddie Marshall on drums, drew reviews that were nothing short of raves. The London *Sunday Times* said, "The depth and richness of tone he achieves from the chromatic harmonica at Scott's is wonderful to hear. It is profound, dark, appealing and when he turns to impressionistic ballads by Ray Brown or Joanne Brackeen, this solidly built bespectacled genius in blue can make the simple old mouth organ weep." *Melody Maker* wrote, "The harmonica, scarcely regarded as an instrument with scope, is molded into astonishing textures of tone in his hands. He can make it laugh, cry, whoop, holler—and, above all, swing!"

Even his telephone answering machine swings. When calling his Montauk Point hideaway (he also keeps a home in Belgium but is preparing to get an apartment in New York so he can "get back into the swing of things") one is met by a recording of Toots whistling *Bluesette*.

The future? "I can't say I'll form my own group. I'll just have to feel my way around. I have to play in America more, just with a rhythm section and to look out, get some sort of orientation musically. I'd like to include some electronic elements in the music, find a bass player who can play both electric and acoustic bass. The music? Call it Coltrane Bebop, even if it's surrounded with other rhythms, because that's what's being played today, most of the jazz, whatever they choose to call it."

We close with the words of Clifford Brown, who once told Mr. T., "Toots, the way you play the harmonica, they shouldn't call it a miscellaneous instrument!"

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RECORD REVIEWS

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

TOSHIKO AKIYOSHI- LEW TABACKIN BIG BAND

INSIGHTS—RCA RVP-6106: *Studio J: Transience; Sumie; Minamata (Peaceful Village); Prosperity And Consequence; Epilogue.*

Personnel: Steven Juffsteter, Bobby Shew, Mike Price, Richard Cooper (tracks 1-3), Jerry Hey (track 4), trumpets: Bill Reichenbach, Charlie Loper, Britt Woodman, Phil Teele, trombones: Tabackin, Dick Spencer, Gary Foster, Tom Peterson, Bill Perkins, reeds: Akiyoshi, piano, arrangements, compositions: Don Baldwin, bass: Peter Donald, drums: Michiru Mariano (track 4), Hisao Kanze (track 4), voices: Kanze, Tadao Kamei, Hayao Uzawa, Hirmi Katada, (track 4), percussion.

* * * * *

Without question, the most exciting event in the big band world over the last several years has been the emergence of the Toshiko Akiyoshi-Lew Tabackin Big Band. With *Insights*, the band adds further luster to an already sterling reputation.

As in previous outings, the band's strengths revolve around Akiyoshi's superb writing with its Ellington-like concern for the musical personae of each individual. Her charts are brought to life through the collective elan of some of L.A.'s best studio players and the distinctive tenor and flute work of Tabackin. In all, it's a unique combination that is carving out its own chapter in the ongoing chronicle of the big band.

Opening up side one is the easy-going, bop-inflected *Studio J*. Toshiko's extended piano solo is a welcome bonus since she usually allows herself little solo space. In addition to reminding us of Toshiko's talents as pianist, it is also an exhibit of Toshiko's crisp brass writing and an opportunity for trombonist Bill Reichenbach to stroll with slippery abandon.

Transience evokes a touch of Ellington's silky smooth uptown eloquence through Toshiko's deftly interlaced woodwinds. Bill Perkins' bari strides with urbane confidence while the reeds, led by Gary Foster's steady soprano, swirl with supportive embellishments.

Sumie is a lovely soundscape suggesting a fruitful confluence of things East and West. It is also a showcase for Tabackin's fleet fluted geysers and another demonstration of Toshiko's adroit woodwind writing.

The second side is given over to Toshiko's most ambitious work to date, *Minamata*. Inspired by the tragic results of mercury poisoning in a small Japanese village, the work is divided into three sections, *Peaceful Village, Prosperity And Consequence* and *Epilogue*. The first part suggests a sleepy rusticness penetrated by sunlight, thanks in part to the guileless voice of young Michiru Mariano. *Prosperity* is signaled by exuberant ensembles, and the solos of tenorist Tabackin, altoist Spencer and trombonist Reichenbach. The introduction of haunting Japanese drums por-

tends the impending peril which is later expressed by the eerie vocalizations of Hisao Kanze and a tumultuous free ensemble by the band.

In all, *Insights* represents another milestone in the career of one of contemporary music's finest organizations. —berg

JOHN McLAUGHLIN

JOHNNY McLAUGHLIN—ELECTRIC GUITARIST—Columbia JC 35326: *New York On My Mind; Friendship; Every Tear From Every Eye; Do You Hear The Voices That You Left Behind?; Are You The One?/Are You The One?; Phenomenon; Compulsion; My Foolish Heart.*

Personnel: McLaughlin, electric guitar; Track 1: Billy Cobham, drums; Jerry Goodman, violin; Stu Goldberg, keyboards; Fernando Saunders, bass. Track 2: Devadip Carlos Santana, guitar; Narada Michael Walden, drums; Neil Jason, bass; Tom Coster, organ; Alyiro Lima, percussion; Armando Peraza, congas. Track 3: David Sanborn, alto sax; Alphonso Johnson, Taurus bass pedals, fretless bass; Patrice Rushen, electric piano; Tony Smith, drums. Track 4: Chick Corea, electric piano, synthesizer; Stanley Clarke, acoustic bass; Jack DeJohnette, drums. Track 5: Jack Bruce, bass; Tony Williams, drums; Track 6: Cobham, drums.

* * * * *

Fame is a funny thing. In August of 1977, *Newsweek's* cover story announced that jazz was back, and the feature within purported to explain the resurgence of jazz in the 1970s without mentioning guitarist-composer John McLaughlin. There would be a lot of unemployed jazz musicians today if McLaughlin hadn't broken through to a mass audience with his emotional form of improvised music. There had been a number of earlier crossover bands: Jeremy Steig and the Satyrs, Mick Nock's Fourth Way, Herbie Mann, Tony Williams' Lifetime, the Gary Burton Quartet with Larry Coryell, and, of course, Miles Davis—but none had the devastating effect of the Mahavishnu Orchestra.

For the past three years McLaughlin has performed and recorded with the transcendent acoustic ensemble Shakti. On his new album *Johnny McLaughlin—Electric Guitarist*, he is reasserting his capacity to play in many styles related to jazz, as Chick Corea and Herbie Hancock have done. McLaughlin is also taking the electric guitar (make that *very electric guitar*) into new areas of vocal expression and nuance. His special scalloped fretboard (based on the vina, an ancient Indian instrument) allows him added control of quarter tones, glissandos and swelling effects that have long been the special domain of saxophone and trumpet players.

McLaughlin uses distortion to special advantage on *Every Tear From Every Eye*, a ballad in the gentle tradition of Miles Davis' *In A Silent Way* sessions. McLaughlin achieves an uncanny ensemble blend with altoist David Sanborn (who rises above his usual stock phrasings on his fine solo), and peels off bird-

like cries of melody over the sometimes meditative, sometimes swinging rhythm section. Rushen, Johnson and Smith play with depth and sensitivity. This is probably the best band on the album.

Since this is an all-star date of friends and former compatriots, the results are uneven, but never unpleasing. *New York On My Mind* is a Mahavishnu mode with long unison lines between McLaughlin and violinist Jerry Goodman, and an excellent organ-synthesizer solo by Stu Goldberg. *Friendship* is a McLaughlin-Santana raveup with a melody line redolent of the chorale section of Beethoven's *Ninth Symphony*. Santana gets the best solo on this outing; his simpler, more direct lyricism is ideally suited to the rocking Latin groove. These tunes elicit less enthusiasm because the forms are a trifle overripe.

The second side is more moving. *Do You Hear The Voices That You Left Behind* is dedicated to John Coltrane, and is based on the equestrian changes of *Giant Steps*. McLaughlin, Corea and DeJohnette simply eat it alive, but Stanley Clarke's playing is problematic. For all his flash, Clarke's support and soloing is strangely out of touch with this classic form; he is harmonically indifferent and rhythmically mundane. *Are You The One?/Are You The One* is a bitch, combining the best aspects of James Brown and Cream. Williams takes a magnificent melodic solo, and McLaughlin's written and improvised lines have more uncut funk and dancibility than the majority of fusion bilge one hears these days. *Phenomenon; Compulsion* is an all-out dialogue between Billy Cobham's thundering drums and McLaughlin's outer space electricity—they energize each other.

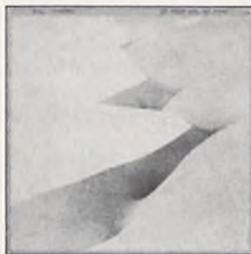
My Foolish Heart is worth the price of the album. Tal Farlow seems to be lurking approvingly in the background as McLaughlin uses a spatial sounding guitar and inventive chord voicings to create a sublime mood. This standard demonstrates what an inspired eclectic McLaughlin is, and his degree of love and understanding of jazz tradition. *Johnny McLaughlin—Electric Guitarist* is not a flawless jewel, but rather an amiable, often exciting overview of McLaughlin's many bags. —stern

THE BAND

THE LAST WALTZ—Warner Brothers 3WS-3146: *Theme From The Last Waltz; Up On Ripple Creek; Who Do You Love; Helpless; Stage Fright; Coyote; Dry Your Eyes; It Makes No Difference; Such A Night; The Night They Drove Old Dixie Down; Mystery Train; Mannish Boy; Further On Up The Road; The Shape I'm In; Down South In New Orleans; Ophelia; Tura Lura Lural (That's An Irish Lullaby); Caravan; Life Is A Carnival; Baby Let Me Follow You Down; I Don't Believe You (She Acts Like We Never Have Met); Forever Young; Baby Let Me Follow You Down (Reprise); I Shall Be Released; The Last Waltz Suite; The Well; Evangeline; Out Of The Blue; The Weight; The Last Waltz Refrain; Theme From The Waltz (with orchestra).*

Personnel: Rick Danko, bass, violin, vocals; Levon Helm, drums, mandolin, vocals; Garth Hudson, organ, accordion, sax, synthesizers; Richard Manuel, piano, keyboards, drums, dobro guitar, vocals; Robbie Robertson, guitar, piano, vocals; Rick Cooper, trumpet, fluegelhorn; Jim Gordon, tenor sax, flute, clarinet; Jerry Hay, trumpet, fluegelhorn; Howard Johnson, tuba, baritone sax, fluegelhorn, bass clarinet; Charlie Keagle, alto sax, flute, clarinet, tenor and soprano sax; Tom Malone, trombone, euphonium, alto flute, bass trombone; Larry Packer, electric violin; Ronnie Hawkins, vocal (track 3); Neil Young, vocals, guitar (track 4); Joni Mitchell, background vocal (track 4), vocals, guitar (track 6); Dr. John, conga (track 6), vocals, piano (track 9), guitar (track 15); Neil Diamond, vocals, guitar (track 7); Dennis St. John, drums (track 7); Paul Butterfield, vocals, harmonica (tracks 11, 12); Muddy Waters,

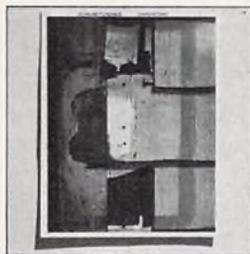
A few words about music without words.



Bill Connors

Of Mist and Melting

The original electric guitarist in Chick Corea's Return to Forever. Bill has altered his realm here to that of the acoustic guitar, adding even further ideas and facility. He leads a quartet featuring Jan Garbarek, Jack DeJohnette and Gary Peacock.



John Abercrombie

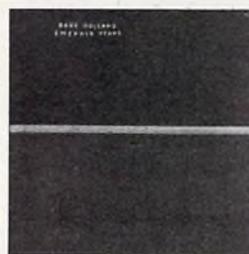
Characters

Layers and layers of guitar textures richly appoint this ultra-guitar album. This truly solo effort proves Abercrombie every bit as comfortable and capable in that capacity as he's been playing behind Gato Barbieri, Billy Cobham, Dave Liebman, Dreams and a host of others.



Pat Metheny Group

Patents a whole new range of harmonic shadings. The music favors *textural* as well as technical variety; yet the collective punch matches that of any of the "name" bands now operating in "jazz rock" areas. With pianist Lyle Mays, drummer Dan Gottlieb and bassist Mark Egan.



Dave Holland

Emerald Tears

This rare glimpse at the world of the solo bass finds Holland tackling subjects worthy of several players, not to mention several instruments. But he delivers it all with total command.



Keith Jarrett

My Song

The man whose *Solo Concerts* was named album of the year by *Time*, *Stereo Review*, *The New York Times*, and *down beat*. On *My Song*, his intuitive sense of the lyrical phrase has never been better articulated. Featuring Jan Garbarek, Palle Danielsson and Jon Christensen.



Eberhard Weber and Colours

Silent Feet

One of the leading practitioners of the solid-body stand-up bass. His band *Colours* features ex-Soft Machine drummer John Marshall, expatriate reed/woodwind expert Charlie Mariano and pianist Rainer Brüninghaus. The music is as concerned with the dynamics of quietude as with virtuoso cookouts.



John Abercrombie, Dave Holland, Jack DeJohnette

Gateway 2

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Egberto Gismonti

Sol Do Meio Dia

His first album for ECM. *Dança das Cabeças*, won him top international artist of the year in Germany and record of the year in *Stereo Review*. His latest LP, with Nana Vasconcelos, Ralph Towner, Collin Walcott and Jan Garbarek, continually crosses over the line between the erudite and the popular.



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vocals (track 12); Bob Margolin, guitar (track 12); Joe "Pinetop" Perkins, piano (track 12); Eric Clapton, vocals, guitar (track 13); Bobby Charles, vocals (track 15); Van Morrison, vocals (tracks 17, 18); Bob Dylan, vocals, guitar (tracks 20, 21, 22, 23, 24); Ringo Starr, drums (track 24); Ron Wood, guitar (track 24); Emmylou Harris (track 26); Mavis Staples, vocal (track 28); Roebuck Staples, vocal, guitar (track 28).

* * * / * * * * *

Undoubtedly the motives of The Band were pure in wanting to stage (and even film) a last reunion concert at Winterland, the hall where they began their career anew after having served as Bob Dylan's backup band. And the idea of bringing in their "friends" to celebrate the demise of the group, with a musical trip down memory lane, could have been spectacularly effective.

The main problem with this '76 Thanksgiving Day bash seems to have been that too many celebrities wanted to get in without buying tickets—so they sang for their supper instead.

Ronnie Hawkins? Okay, The Band started out with him, playing in backroom Canadian dives. Bob Dylan? Of course. Even Neil Diamond (after all, Robbie Robertson produced his best record). But what are Neil Young, Joni Mitchell, Paul Butterfield, Van Morrison, Dr. John, Muddy Waters, Eric Clapton, Ringo Starr, Emmylou Harris and the Staples all doing here? Unlike the Hurricane Carter benefit concerts—where it was presumably the more celebrities, the merrier—the last waltz of The Band should have symbolized a certain esprit de corps. Instead, the star-numbing effect is more like a Nik Cohn "rock dream" of *Hollywood Squares*—one of those parties that are more fun to tell someone about than to attend.

Perhaps the problem in commercial terms was that The Band and Bob Dylan with The Band have already produced four discs' worth of vital and valid live music. The idea of a new three-record set doesn't leave much room for recapitulation. They already recapitulated—that's what the 1973 tour was all about, wasn't it? Hence a two star rating for the album's overall concept—at once overblown and yet not ambitious enough.

The four-star rating reflects the fact that, taken song by song, much of the music here is fresh and strong—even from the guests who don't belong at what should have been a more intimate affair.

Not surprisingly, Dylan's contribution is the most powerful. And, of course, it's his unique place in modern popular music that really gave The Band its collective voice—not to mention, their mystique. Dylan and The Band here are very good, both separately and together, particularly on a manic and fiercely insistent version of *Baby, Let Me Follow You Down*—a folk remnant from Dylan's own first album. Equally good are a bitterly nonchalant rendition of *I Don't Believe You (She Acts Like We Never Have Met)* and the sentimental *Forever Young*, a song that seemed sappy on *Planet Waves*, but sounds less lachrymose and more sincere in this context.

With superb horn arrangements by Howard Johnson and Allen Toussaint, The Band performs clean and competent versions of their more familiar material—*The Night They Drove Old Dixie Down*, *The Shape I'm In*, *Stage Fright*, etc. On more recent songs, The Band betrays a certain stagnation, particularly *Ophelia* and *The Well*. But on *It Makes No Difference*, probably the best single track on this long album, The Band moves into new territory, blazing

with energy and confidence, taking this rockabilly blues number and breathing new life into it thanks to Garth Hudson's soprano sax solo and Robbie Robertson's fluent guitar work.

As backup players for the horde of guests, The Band are the hosts who never get to sit down at their own party. They blend into the background musically, but some of the guests manage to shine. Neil Young's *Helpless* is poignant and heartfelt; Joni Mitchell swings with shy ease through the elusive *Coyote*; Van Morrison rips open the classic *Caravan* with one of his most spirited live performances in years; and Paul Butterfield is nothing less than a knockout on harmonica and when teamed with Levon Helm for the vocals on *Mystery Train*.

Strangely out of place in this handsome package of rock concert fantasies is one studio-recorded side in the three-record set, featuring a rather listless pairing of The Band with Emmylou Harris on *Evangeline* and with the Staples on a shriek-and-groan version of *The Weight*. But *One Of The Blue*, where the group performs alone, is a beautiful and spooky ballad, the only new song on the album. It almost carries the entire last side by itself.

The end of The Band as a group doesn't really rank as a counter-cultural milestone such as Woodstock. Altamont or even the concert for Bangla Desh. But as an occasion for about two disc's worth of inspired music it seems to have served its purpose—not withstanding even such pretentious touches as three different versions of the insipid *Last Waltz Theme*.

But though *The Last Waltz* is worth a twirl, it's too bad that a little more imagination and foresight didn't turn this final encore for The Band into a musical document to rank beside *Rock Of Ages* and *Before The Flood*. Like The Band's notion of themselves at this point, the final performance turns out to have been a bit superfluous.

—simon

STANLEY CLARKE

MODERN MAN—Nemperor JZ 35303: *Opening (Statement); He Lives On; More Hot Fun; Slow Dance; Interlude; A Serious Occasion; Got To Find My Own Place; Dayride; Interlude; It's What She Didn't Say; Modern Man; Interlude; A Relaxed Occasion; Rock 'n' Roll Jelly; Closing (Statement)*.

Personnel: Clarke, basses, keyboard, vocals; Raymond Gomez (tracks 1, 3, 6-7, 12), Jeff "Skunk" Baxter (track 2), Jeff Beck (track 11), guitars; Michael Garson (tracks 1, 3, 6, 12), James Tinsley (tracks 1-3, 6-7, 12), Al Harrison (tracks 1, 3, 6-7, 12), trumpets; Bobby Malach (tracks 1, 3, 6-7, 12), Alfie Williams (tracks 1, 3, 6-7, 12); Dale Devoe (tracks 1, 3, 6-7, 12), trombone; Gerry Brown (track 1, 3, 6-7, 12), Steve Gadd (tracks 1, 12), Jeff Porcaro (tracks 2, 4, 9), Carmine Appice (track 11), James Fiducia (track 12), drums, percussion; Dee Dee Bridgewater (tracks 1, 7, 12), Maxine Waters, (tracks 3-4), Julia Waters (tracks 3-4), vocals; Charles Veal (tracks 6, 9) concertmaster and contractor of string section.

* * *

Stanley Clarke's *Modern Man* is the kind of synthetic pop ephemera that will be disposed of quicker than used Kleenex.

In this cache of cliches, Clarke the producer has reduced Clarke the player into an unintentional parody of pop superstardom. Consequently, Clarke the performer is packaged as a boundless talent whose accomplishments include composing, writing lyrics, singing, playing and just about everything else but tap dancing.

Unfortunately, Clarke's writing is tedious. So is his singing. And though he is one of today's most brilliant young bassists, this album

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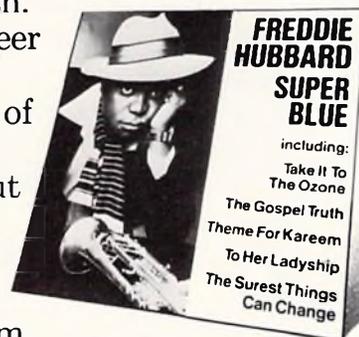
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provides few opportunities for it to come through.

Musically, the results are a kind of bubble-gum jazz-rock calculated to appeal to the juvenile fans of *Star Wars*. At the start of side one, for instance, Clarke narrates an ode to space warriors. This is followed by *He Lives On*, an homage to an old space warrior whose Valhalla is the sun.

As for the title track, the lyrics say it all: "I dance and sing and play these pretty things just to let you know that I'm just a modern man." So much for profundity.

It's hard to pinpoint the audience for such faceless and trivial conceits. For disco, give me the Bee Gees. For pop, give me Stevie Wonder. For jazz, give me Stanley Clarke with Stan Getz or Dexter Gordon. For *Modern Man*, give me a frisbee contest. —berg

STANLEY TURRENTINE

WEST SIDE HIGHWAY—Fantasy F-9548: *Walkin'*; *Ann*; *Wonderful One*; *Hudson Parkway* (*West Side Highway*); *Sugar*; *Peace Of Mind*; *Stan's Thing*.

Personnel: Turrentine, tenor sax; John Miller, acoustic piano (except tracks 1 and 4); Paul Griffin, keyboards; Eric Gale, electric guitar (except track 3); Cornell Dupree, electric guitar (tracks 2, 3); Lloyd Davis, electric guitar; Ron Carter, acoustic bass (except track 6); Gary King, electric bass (track 6); Grady Tate, drums (tracks 1, 3 and 4); Charles Collins, drums (tracks 2, 5 and 6); Crusher Bennett, percussion; also horn and string sections.

*** 1/2

Of Stanley Turrentine's recent albums for the Fantasy label, this may be the most focused, least cluttered production he's done.

Turrentine is a wonderfully swinging and soulful saxophonist with a big special sound that needs room: Claus Ogerman with his spare, clean arrangements gives Stanley just that, space to dig into some funky romps and sultry ballads.

On *West Side Highway* Turrentine is also in the company of some especially gifted and sympathetic players. Particularly evident are guitarist Gale and Davis and Ron Carter, whose acoustic bass has the sinewy strength to augment the power of Turrentine's tenor.

The tone of this album is set immediately with the opening up tempo blues *Walkin'*. Turrentine comes in with the force of a can of hot jalapeno peppers, his sax dynamics alternately growling and crying with quick bursts of fire. That same feeling carries through to Stanley's own *Sugar* and *Stan's Thing*.

Turrentine's two ballads are fine examples of the saxophonist's marvelous feeling for melody as well as Ogerman's excellent feeling for strings, something that many arrangers can't handle without sounding like sugary pap.

This is satisfying Turrentine that makes you want to move and pop your fingers. It's Stanley Turrentine with space to swing. —nolan

AIR

AIR TIME—Nessa N-12: *I'll Be Right Here Waiting . . .*; *No. 2*; *G.v.E.*; *Subtraction*; *Keep Right On Playing Thru The Mirror Over The Water*.

Personnel: Henry Threadgill, alto and tenor saxes, flute, bass flute, hubkaphone; Fred Hopkins, bass; Steve McCall, drums.

Air, a cohesive trio out of the Association for the Advancement of Creative Musicians, should earn long deserved wider recognition through this carefully recorded, consistently rewarding debut album.

Appropriately, the band creates a complex compound, approachable though elusive and quite transparent, from dissimilar musical ele-

ments. Versatile reedman Threadgill, still maturing bassist Hopkins and the irrepressibly percussive McCall improvise and compose acoustically, ever alert to the domains of space and silence. To Air, those domains are media to be expanded upon.

Influenced by Asian and African motifs as well as post-Coleman colleagues like the Art Ensemble Of Chicago, the Revolutionary Ensemble and Muhal Richard Abrams' bands (big and small), each member of Air remains always attuned to his own music as well as imaginatively responsive to the others. Group collaboration through interplay is the trio's intent, and at this Air is remarkably successful.

Air's roots are in the controlled instrumental extremes, with their earnest intellectual tastes showing through in their esoteric explorations of the Great Black Musical avant garde. Tension in the three extended Threadgill-penned pieces arises from detailed textural and dynamic juxtapositions, and is sometimes resolved as mysteriously as clouds disperse. McCall's opening ballad and Hopkins' folkish, warm, sonorous vamp (*G.v.E.*), the shorter tracks, are flawlessly structured.

As much thought as Air puts into its music, producer Charles Nessa contributes equally. Liner notes by John Litweiler are characteristically perceptive and informed, while the recording quality so accurately imitates Air's most intimate concert sound that McCall's tuned traps, Threadgill's hubkaphone splashing and Hopkins' false register bowling are as fine as perfume. The wisp of exoticism doesn't detract from the substantial creation: from Air, what you hear is what you get. —mandel

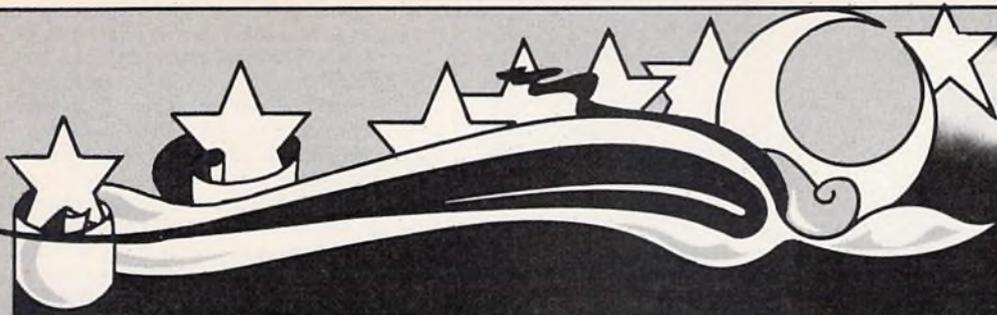
THE FLOATERS

MAGIC—ABC AA-1047: *Magic* (*We Thank You*); *I Dedicate My Love To You*; *The Time Is Now*; *What Ever Your Sign*; *Let's Try Love (One More Time)*; *Anything That Keeps You Satisfied*; *I Just Want To Be With You*.

Personnel: Kenny Goodman, Jo Slanda, guitar; Brimstone Ingram, piano, Rhodes piano; Jack Brokinshaw (tracks 1, 3 and 5), Brimstone Ingram (tracks 1, 5 and 6), vibes; Larry Nozero, flute; Roderick Chandler, bass; Lorenzo Brown, percussion.

If the Floaters were instrumentalists instead of vocalists they would undoubtedly have been session musicians. For they are an extremely competent and professional but also impersonal, if not superficial group. Versatility, another mark of the studio pro, is not lacking either, although characteristically employed in the service of opportunism, as evidenced by the half-hearted attempt at giving the album status of "concept" fare around the theme of magic, by the heavy borrowing from the Philadelphia sound (particularly the ballads *The Time Is Now* and *Let's Try Love*), by the flirting with astrology (*What Ever Your Sign*), and finally by the ration of predictable disco tracks (*I Dedicate My Love To You* and *I Just Want To Be With You*).

The unusual thing, however, about the Floaters is that they are basically an old-fashioned soul group building on a doo-wop palette of voices with a full spread from thrilling falsetto to husky "dunce" bass. The reliance on classical vocal qualities—apart from the repetitious disco numbers that sport the streamlined background choir and prefabricated exuberance required in this field—makes for the pleasantness and variety of *Magic*.



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The Floaters are not just another polished disco group. But neither do they represent a revival of the '50s vocal group style. In fact, finding an identity may be their biggest problem. But a pointer could lie in the album's best song, *Anything That Keeps You Satisfied*, a reggae take-off on the O'Jays' *Time To Get Down* that, lacking the latter's strong vocals, is sung instead with an appealing softness and sense of humor. Here the lightness of mood and involvement, and the smoothly arranged transitions of lead voices are becoming to both the Floaters and their material. *Anything* ought to be their new hit and pathfinder.

—gabel

SLAM STEWART/ BUCKY PIZZARELLI

DIALOGUE—Stash ST 201; *Slam Bow: It's Only A Paper Moon; That's My Kick; The Very Thought Of You; Jersey Bounce; Nightwind; Masquerade; B&S Blues; I Got Rhythm.*

Personnel: Stewart, bass; Pizzarelli, guitar.

★ ★ 1/2

When I first heard Slam Stewart humming along with his bass lines I didn't know what in the world that sound could be. I did know I didn't like it. That was 22 years ago. Today I know what it is, but I still don't like it.

As long as this session features the clean, relaxed chords of Pizzarelli's guitar against the pizzicato rhythm of Stewart, the results are pleasant enough. Bucky's choruses on *I Got Rhythm* are especially delightful, in fact, and provide the only yeast in this helping of musical dough. But the majority of the album's brief time (a mere 31 minutes) dwells on Stewart's buzzing bassing.

Stewart is an excellent bassist in any rhythm section (he made the original *Groovin' High* and *Dizzy Atmosphere* with Parker and Gillespie) as long as he doesn't hum, and I've enjoyed him many times. Pizzarelli is a versatile pro. Perhaps the biggest failure here is the concept itself. The tunes tend to be short and the overall playing time is well below average for a jazz L.P. It's as if the parties of the session realized the limitations of the conception.

—mcdonough

TELEVISION

ADVENTURE—Elektra 6E-133; *Glory; Days; Foxhole; Careful; Carried Away; The Fire; Ain't That Nothin'; The Dream's Dream.*

Personnel: Tom Verlaine, lead vocals, guitar, keyboards; Richard Lloyd, guitar, vocals; Fred Smith, bass, vocals; Billy Ficca, drums.

★ ★ ★ ★ ★

The word "punk" has become a catch-all phrase to connote the new wave of rock bands—not the ersatz showbiz stars who've repressed rock into the quiescent 1970s, but rather a tough new breed of urban rockers who derive their inspiration from the less dainty 1960s. Much of the new wave is angry and invigorating (Patti Smith, Richard Hell and the Voidoids), but too many of the young bands are composed of posers struttin' their egos with little if any reverence for music.

The term punk has little if any relevance for Television: they play with style and grace—a total integration of emotions and discipline. Television's second album, *Adventure*, is an absolute masterpiece. The group certainly ranks as one of the best rock bands of the decade. Composer-guitarist-keyboardist Tom Verlaine is distancing Television from the prevailing Weltansicht of punk. The "I don't care" hook on *Careful* is a good deal more blues than Johnny Rotten's lathering rage.

("I'm not bitter," sings Verlaine "I just get so sore"). Still, if you are hard at heart, don't worry, because *Foxhole* is the most scathing indictment of the stupidity and boredom of Viet Nam since Hendrix's *Machine Gun* (with a scary assessment of our scarred vets—"Pin me down, go ahead it's a cinch/You pin me down, you'll feel the pinch/I was trained for fights/Foxhole, foxhole").

Television is extending the spirit of the classic rock of the 1960s. At times their sound is redolent of the Byrds, the Band, the Airplane, the Doors, the Stones and Hendrix. Yet they always retain a personal perspective. Verlaine's vocals have a yearning nasal edge that recalls Roger McGuinn, and his guitar leads are pungent and thoughtful. In tandem with guitarist Richard Lloyd he evokes a cathedral-like ambience, the chords lingering in the air like windchimes and bells, as on *Glory* and the pastoral *Days*. Drummer Billy Ficca essays the beat with taste and restraint, allowing bassist Fred Smith to play in a flowing melodic style.

Verlaine and Television are romantically inclined at a time when much of punk is the apotheosis of negative psyche: they strive to find values amidst confusion, as on *Carried Away* ("The lamp it whispers and makes amends—everything was more than I took it for"), and to channel their dreams into life (*The Dream's Dream*).

Dreams are, after all, only life left to go on.
Dream on Television, dream on. —*stern*

FLORA PURIM

THAT'S WHAT SHE SAID—Milestone M-9081: *Look Into His Eyes; Juicy; Hidden Within; You On My Mind; What Can I Say?; Bahama Mama; That's What She Said; You Are My Heart.*

Personnel: Purim, vocals; George Duke, keyboards, synthesizer; Alphonso Johnson, Byron Miller electric bass; Leon Ndugu Chanler, drums; Airtio, percussion; Jay Graydon, David T. Walker, guitar (tracks 2, 5); Oscar Brashear, trumpet (tracks 5, 8); George Bohanon, trombone (track 5, 8); Ernie Watts, flute (tracks 5, 6); Joe Henderson, tenor sax (tracks 5, 8); Hugo Fatturoso, ARP Odyssey synthesizer (track 8).

* * * * *

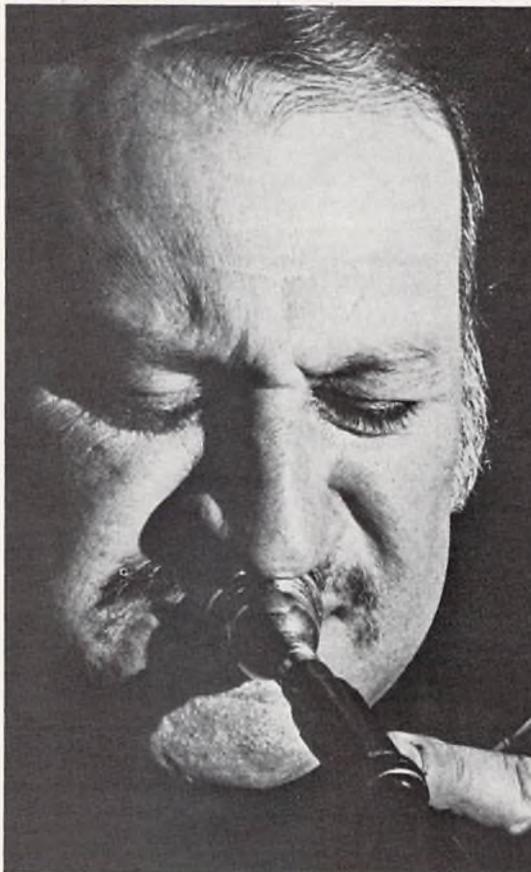
Flora Purim occupies her very own space. Working in a musical groove that is uniquely her own, her voice is like a collection of instruments carrying the melody over the rhythms. With overdubbed layers of vocal sound on vocal sound structuring harmonics set against squawks and scats, she blends her Brazilian roots with the jazz and rock idioms: it mingles with the other instruments, then soars out of reach—challenging.

It's not just this mostly wordless style that is concerned with sound and melody rather than the interpretation of a specific lyric that sets her apart, but the haunting emotional quality of her voice with its suggestion of other places, other images beyond Manhattan and L.A.

This is Flora's sixth and final recording for Milestone. Producer Orrin Keepnews in his brief notes describes it as the culmination of what proceeded where "all the high-energy elements of Flora's musical environment reach a higher peak than ever before." There's no doubt that this is far beyond the "light as a feather" period. The polyrhythms are relentless, heavy and churning, and there are only a few moments where they pause to be lyrically mellow. *Bahama Mama* is one. Airtio and drummer Ndugu keep the rhythmic groove electrified and moving and Flora flies over it, weaving in and out, often using space as its

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own musical touchpoint.

There are various configurations of musicians on the album other than the corps of Duke, Airtio, Johnson and Ndugu and they are all extremely sympathetic to Flora's vocal music. Joe Henderson's solo on *What Can I Say?* makes one wish he'd been added on a couple of more tracks, the strength and vitality of his playing balancing perfectly with Flora.

This is music that is fresh and alive. The various elements may seem familiar but the blend has an identity of its own. —*nolan*

PHILADELPHIA ORCHESTRA/ DAVID BOWIE

PROKOFIEV: *PETER AND THE WOLF*; BRITTEN: *YOUNG PERSON'S GUIDE TO THE ORCHESTRA*—RCA ARL 1-2743.

Personnel: Bowie, narrator; Philadelphia Orchestra, Eugene Ormandy, conductor.

Rock star David Bowie, who has cultivated a fashionably cynical posture, would seem an unlikely person to narrate the famous children's tale of *Peter And The Wolf*. Yet Bowie himself has a young son named Zowie, which is why he made this recording.

Comparing Bowie's narration with that of Cyril Ritchard, who performed the honors on Ormandy's 1957 reading of *Peter*, one immediately notices that Ritchard's voice-acting is less subtle and much stiffer than Bowie's. For example, when the bird flies up in the tree and the cat thinks to himself, "Is it worth climbing up so high?," Bowie creates a real (if slightly nasty) character, while Ritchard's cat falls flat on his face.

On the other hand, Bowie isn't as funny in this passage as Will Geer is on a recording with Johannes Somary and the English Chamber Orchestra (Vanguard VSD 71189). Also, he doesn't imitate the grandfather as well, partly because he is so much younger than the late actor was when he made the album.

The Philadelphia Orchestra played fully as well in 1957 as they do today; however, stereo engineering and production have come a long way in the past 20 years. Moreover, the current version features some outstanding solos, such as the oboist's after the duck's alleged demise.

Benjamin Britten's *Young Person's Guide To The Orchestra* is performed here without narration. This is perfectly valid, although it is also good to have another recording on which the various instruments and their functions are described. Ormandy's recent interpretation of this piece generally works better than the older one, because it is less "arty." Yet, where the spirit of fun gives way to grander reflections in the finale, Ormandy shows that this music is indeed art of a very high order. —*terry*

TONY BENNETT/ THE MCPARTLANDS AND FRIENDS

TONY BENNETT/THE MCPARTLANDS AND FRIENDS MAKE MAGNIFICENT MUSIC—Improv 7123: *Watch What Happens; Softly As In A Morning Sunrise; Stompin' At The Savoy; While We Were Young (sic); In A Mellow Tone; It Don't Mean A Thing; Let's Do It; Medley; (S' Wonderful/I Left My Heart In San Francisco)*.

Personnel: Bennett, vocals, (tracks 1, 4, 5, 8). Tracks 1, 4, 8: Torrie Zito, piano, Joe Cocozzo, drums, John Giulfredda, bass. Tracks 2-4, 5-7: Marian McPartland, piano, George Reed, drums, Brian Torff, bass. Tracks 6-7: Jim Hall, guitar. Tracks 5

and 8: Jimmy McPartland, cornet, trumpet; Vic Dickenson, trombone; Herb Hall, clarinet; Spider Martin, Buddy Tate, sax.

Parties having homogeneous guests can fall into tired gossip and shoptalk. Likewise, gatherings with someone from everywhere may go everywhere and nowhere. The balance is delicate, even moreso when the party is a live "jazz party," a kind of Newport or Monterey in subminiature, facing the inevitable problem of seeking unity in diversity, with the added imperative of the gathering's not being a private confab but a public performance. That bashes like this one work at all is remarkable.

As in purely social gatherings, the most popular mode of survival is like seeking like. So Bennett hovers close to his trio, a disappointment in light of his recent fruitful parleys with Bill Evans. There's a lot of shoptalking here. *Watch What Happens*, done as a deliberate, each-syllable-invested-with-meaning ballad, is an underplayed, calculated drama. Alex Wilder's *While We're Young* (inexcusably mistitled and miscredited on this album jacket) gets a cozy one-chorus rendering.

Ms. McPartland mixes better. Inviting Jim Hall to join her trio, the group breathes new life into Ellington and Porter. Like McPartland, Hall is a master of chord voicing and substitution, and fleet single note lines. Porter's *Let's Do It* is a laid back, imaginative rendering of this chestnut and a perfect definition of what a "jazz party" should be all about: serious revelry.

And McPartland's trio also eschews tired chit chat. If there's ever been doubt that she is a first rate player, *Sunrise* settles the point—a burning Tynerish tack, an encyclopedia of imaginative voicings, wry purposeful lines. *Savoy*, updated Christian and Goodman, feels good from the first bar; borrowed licks, yes, but no time-killing chatter.

Regrettably, the get together becomes downright boisterous when the horns join in. Even the seasoned Dickenson can bring little order to *Mellowtone*—a free for all jam—fun but cluttered. And when these latecomers join Bennett and trio for *S'Wonderful* and Tony's inevitable signature song, the faking is inspired if disorganized, bringing an end to a curiously mixed bit of celebrating. —*balleras*

CLIFTON CHENIER AND HIS RED HOT LOUISIANA BAND

CAJUN SWAMP MUSIC LIVE—Tomato Tom-2-7002: *Tu Est Si Jolie; Tes Haricots Pas Sales (No Salt In Your Snap Beans); You're Just Fussing Too Much; Boogie; Marcher Plancher; Here Little Girl; Release Me; Jambalaya; I'm A Hog For You; Louisiana Two Step; When You Going To Sing For Me; Who Who Who; You Promised Me Love; Black Girl; Money; Hush Hush; Calinda; Duo*.

Personnel: Chenier, accordion and vocals; Cleveland Chenier, rubboard; Robert Peter, drums; Joseph Bruchet, bass; Paul Senegal, guitar.

CLIFTON CHENIER AND HIS RED HOT LOUISIANA BAND—Arhoolie 1078: *Grand Prix; Hungry Man Blues; Parti De Paris; Take Off Your Dress; Party Down (At The Blue Angel Club); Falsky Girl; Easy, Easy Baby; Tante Na Na; Do Right Sometime; Highway Blues*.

Personnel: Chenier, accordion and vocals; Cleveland Chenier, rubboard; John Hart, sax; Stanley "Buckwheat" Dural, piano and organ; Joseph Bruchet, bass; Robert Peter, drums; Paul Senegal, guitar.

Whether squeezing life into classic Cajun waltzes like *Tu Est Si Jolie* or twisting the fine

edges of r&b wailers like *I'm A Hog For You*, Chenier is an authentic master. The black Cajun subculture is as mysterious and unfathomable an aspect of the American experience imaginable, but there's no doubt that Chenier is its true avatar, traveling through the back country dance clubs of the Texas-Louisiana Gulf Coast to spread the gospel of his zydeco music.

The two-disc Tomato album (recorded live at the Montreux Jazz Festival) captures the dionysian pulse of his music, which works its strong, heady wine on the audience. Brother Cleveland scrapes away wildly at his aluminum rubboard (worn like a bullet-proof vest) and Paul Senegal creates small marvels of his own on the guitar.

Chenier attacks his accordion with the confidence and the prowess of a one-man orchestra, and all the material is infused with his unique musical vision. The repertoire and range of styles presented here is amazing—from the French version of *You Promised Me Love* with its resilient Fats Domino-like sound to a strange, lilting country-rocker of the classic *Jambalaya*. There's also the haunting, beautiful, slow minor blues of *When You Going To Sing For Me*. The 80-minute set captured here is an essential document of modern Louisiana music and an incomparable joy to hear.

The Arhoolie album—recorded at New Orleans' famous Sea-Saint Studio—is only slightly more polished. Both the rough edges and the overwhelming exuberance of Chenier and his band are, for the most part, intact. Emphasizing the blues side of Chenier's multifaceted talents, the addition of saxophone, piano and organ to the musical gumbo succeeds sensationally on the spicy performance of the Chicago-style *Highway Blues*. On *Easy, Easy Baby*, Senegal works out his searing B.B. King-inspired riffs, with Chenier's accordion fretting away in the background like a strong undercurrent.

Arhoolie owner-producer Chris Strachwitz's ninth album with Chenier is one of the label's best. And while the Tomato set—with its inclusion of nearly all of Chenier's best numbers—is a pungent, near-perfect appetizer, it's altogether likely that the Arhoolie offerings will serve as the main course for those who've already acquired the taste for the peppery, rich flavor of zydeco. —*simon*

RAHSAAN ROLAND KIRK

THE VIBRATION CONTINUES—Atlantic SD 2-1003: *The Inflated Tear; Introduction And Medley; Water For Robeson And Williams; Volunteered Slavery; I Love You Yes I Do; Rahsaanica; Do Nothin' Till You Hear From Me; Ain't No Sunshine; A Tribute To John Coltrane; Old Rugged Cross; The Black And Crazy Blues; Portrait Of Those Beautiful Ladies; If I Loved You; Creole Love Call; Seasons*.

Personnel: Kirk, reeds, percussion, vocals; Richard Williams (track 3), Charles McGhee (tracks 4-5, 10, 15), trumpets; Dick Griffin (tracks 4-5, 10, 15), trombone; Harry Smiles (track 15), English horn, oboe; Ron Burton (tracks 1, 4, 9, 11, 13-15), Hilton Ruiz (track 3), Trudy Pitts (track 3), Richard Tee (tracks 5, 10), Mickey Tucker (tracks 5, 10), Hank Jones (track 7), Sonelius Smith (track 8), Arthur Jenkins (track 12), Todd Barkan (track 13), keyboards; Cornell Dupree, (tracks 5, 10, 12), Keith Loving (tracks 5, 10, 12), Billy Butler (track 8), guitars; Steve Novosel (tracks 1, 11, 13), Mattathias Pearson (track 3), Vernon Martin (tracks 4, 9), Bill Salter (tracks 5, 12), Ron Carter (track 7), Henry Pearson (tracks 8, 13, 15), Francesco Centeno (track 12), bass; Jimmy Hopps (tracks 1, 9, 11, 13), Roy Haynes (track 3), Charles Crosby (track 4), Bernard Purdie (track 5), Oliver Jackson (track 7), Khalil Mhrdi (track 8), Barry Lazarowitz (track 12), Robert Shy (tracks 13, 15), drums; Gloria Agostini (track 3), harp; Selwart Clarke (track 15), Sanford Allen (track 15), Julien

Barber (track 15), Gayle Dixon (track 15), violins; Al Brown (track 15), viola; Kermit Moore (tracks 3, 15), cello; Arthur Jackson (tracks 3, 5, 10), Joe Habao (tracks 4, 5, 6, 10, 13), Maurice McKinley (track 6), Sonny Brown (track 15), Ralph MacDonald (track 15), percussion; Roland Kirk Spirit Choir (track 4), Al Hibbler (track 7), vocals.

★ ★ ★ ★ ★

The Vibration Continues is an excellent sampler of the completely unique approach of reedman extraordinaire Rahsaan Roland Kirk. A cornucopia brimming with Kirk's best for Atlantic during 1968-1976, this double-pocket set includes material originally released on ten previous albums—*The Inflated Tear*; *Rahsaan, Rahsaan*; *Natural Black Inventions*; *A Meeting Of The Times*; *The Case Of The 3 Sided Dream In Audio Color*; *Bright Moments*; *Other Folk's Music*; *Volunteered Slavery*; *Blacknuss*; and *Prepare Thyself To Deal With A Miracle*.

Though selection from such wealth is always problematic, producer Joel Dorn has done a masterful job in providing a solid retrospective of the Kirk years with Atlantic.

The telling impression made by the 17 tracks is Kirk's stylistic versatility and firm grounding in the basic idioms of what he called "black classical music." Certainly, his astounding achievements as an instrumentalist, the circular breathing and simultaneous sounding of three horns, was awesome. More significant, though, was his ability to perpetuate and rejuvenate the wellsprings of black music. He was a creative musicologist who kept the traditions alive.

Though each track is a testimony to Kirk's energetic genius, several are exceptional. *Inflated Tear*, for example, is a haunting ballad interspersed with moving three-horn segments. *A Tribute To John Coltrane* is a poignant medley that includes impassioned readings of *Lush Life*, *Afro-Blue* and *Bessie's Blues*. *Old Rugged Cross* is a spiraling soul cooker coiled tightly by Richard Tee's piano and Bernard Purdie's drums. Ellington's *Do Nothin' Till You Hear From Me* is a tasty vocal by Al Hibbler embellished by Kirk's tenor, Hank Jones' piano, Ron Carter's bass and Oliver Jackson's drums.

When all is said and done, the music stands as a witness to Kirk's extraordinary capacity to transform jazz, blues, gospel, pop and rock into a totally idiosyncratic style that, while expressing Kirk the man, pays the respect to his diverse roots. —berg

AL COHN/ JIMMIE ROWLES

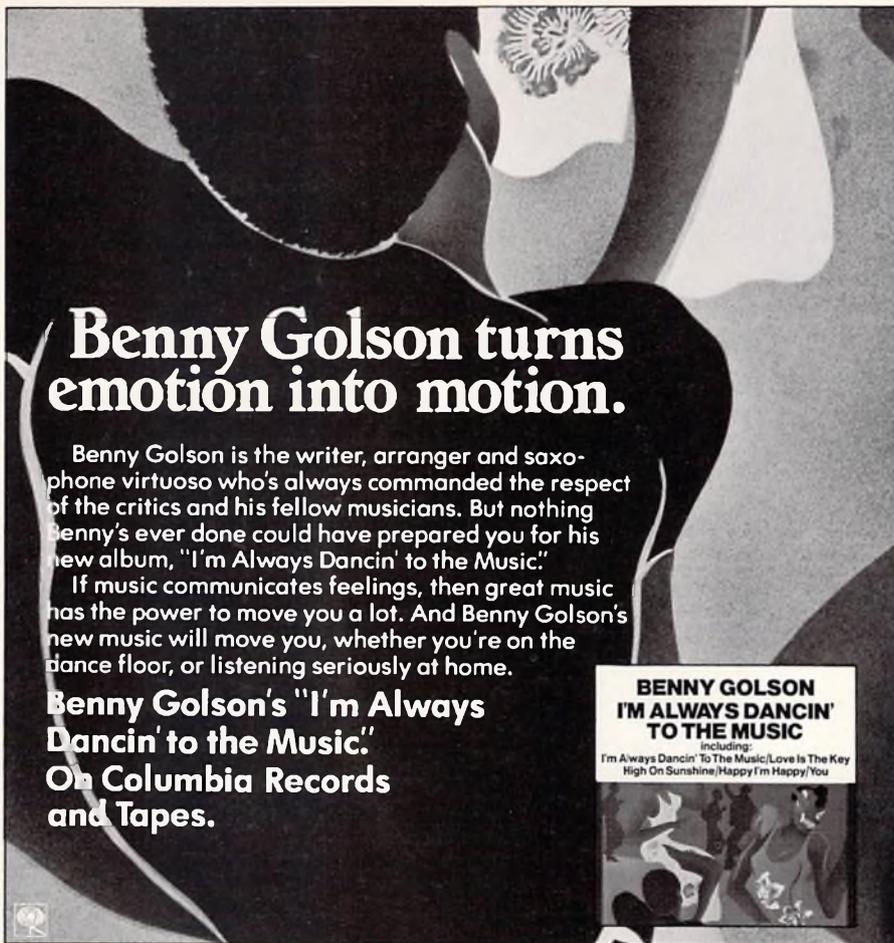
HEAVY LOVE—Xanadu 145: *Them There Eyes*; *Sweet And Lovely*; *I Hadn't Anyone Til You*; *Taking A Chance On Love*; *These Foolish Things*; *Bar Talk*.

Personnel: Cohn, tenor sax; Rowles, piano.

★ ★ ★ 1/2

Producer Don Schlitten captured what he set out to get very satisfactorily here: intimacy and warmth. I don't think he captured a masterpiece, however, although everyone is entitled to an opinion.

Since the late '40s Jimmie Rowles has been a West Coast musician's musician, no small accolade when one speaks of a musician's mecca such as Southern California. His move to New York several years ago provided the influential East Coast writers with a worthy new subject, and that, combined with last year's *The Peacocks* album on Columbia, explains the sudden new interest in this journeyman jazzman. It certainly isn't because of any newly-minted qualities in his playing.

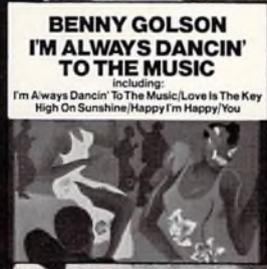


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Rowles has the accompanist's temperament and quick ear. But he lacks the soloist's power and incisiveness. If one were to match him with another undiscovered favorite of musicians and writers, Dave McKenna, I fear he would be trampled. This is an attractive album, mind you, but what's missing is a sense of challenge. Jimmie is all charm and intelligence (*Taking A Chance*), but no muscle. Over 30 years ago Benny Goodman did a pair of duets with Rowles (*Lazy River, Mean To Me*), and their mood is precisely the one achieved here with Cohn.

Taking the rhythm section out from under a tenor sax is like yanking the high wire out from under an aerialist. The grace of movement may still be there on the ground, but not the suspense and tension. Cohn is skillful and probing here and plays very well. But for all the intimacy of the duo format, something is missing. —mcdonough

**ATLANTA
RHYTHM SECTION**

CHAMPAGNE JAM—Polydor PD1-6134: *Large Time; I'm Not Gonna Let It Bother Me Tonight; Normal Love; Champagne Jam; Imaginary Lover; The Ballad Of Lois Malone; The Great Escape; Evileen.*

Personnel: Dean Daughtry, keyboards; Robert Nix, drums, background vocals; Paul Goddard, bass; Barry Bailey, lead guitar; Ronnie Hammond, lead and background vocals; J. R. Cobb, rhythm guitar, alternate lead guitar; Jojo Billingsley, background vocals (track 2); Paul Davis, background vocals; Arimus Pyle, percussion.

★ ½

Out of the heart of Jimmy Carter country comes yet another southern boogie band with a knack for producing hit records. Like their mentors Lynyrd Skynyrd and the Allman Brothers before them, Atlanta Rhythm Section utilizes a two guitar format with a laid back loping rhythm section. One crucial difference is that ARS doesn't have the balanced musicianship of the early Allman Brothers or the hot-handed guitar playing of Skynyrd or the Outlaws.

That is not to say Barry Bailey can't play some outstanding guitar. Bailey and lead singer Ronnie Hammond are the only two noteworthy aspects of the band. The best vocals on the album come on *I'm Not Gonna Let It Bother Me Tonight* and *Imaginary Lover*, the first single from the LP.

Guitarist Bailey shines on the raucous *Large Time*, an uptempo boogie number featuring a searing guitar, drums and vocal introduction. He also takes strong solos in *The Great Escape* and *Evileen*. While he definitely cannot be considered one of rock music's great guitarists, he does deserve a better band than the Atlanta Rhythm Section.

Lyrically, ARS doesn't deviate much from all southern boogie bands. Drugs, women, whiskey and music are all topics of their songs. The most inane is *The Ballad Of Lois Malone* with its forced rhymes and banal story line about the proverbial bad woman who loved you in days-gone-bye. *I'm Not Gonna Let It Bother Me Tonight* is almost a '60s protest song about the state of the world, but with a touch of '70s apathy.

The only time the record downright offensive is on *Normal Love* and this is based on a personal distaste for overproduction. Hammond's vocals here are powerful but producer Buddy Buie tastelessly overmixed the background vocals to the point that they are distracting. The band has a talent for making hit records and if *Imaginary Lover* is any indica-

tion *Champagne Jam* should be a giant commercial success but an artistic failure. —less

LEE DORSEY

NIGHT PEOPLE—ABC AA-1048: *Say It Again; God Must Have Blessed America; Soul Mine; Keep On Doing It To Me; Thank You; Night People; Can I Be The One; Babe; Draining.*

Personnel: Dorsey, vocals; Allen Toussaint, acoustic piano; James C. Booker, organ; David Barad, bass; Robert Dabon, RMI; Kim Joseph, Kenneth "Afro" Williams, conga; Marcel Richardson, Fender 88; Joe "Fox" Smith, trumpet; Amadee Castenell, tenor sax; Darryl Johnson, Steve Hughes, Eugene Synegal, guitar; Herman V. Ernest III, Dwight Richard, drums; Sharon Nabonne, Linda Castle, Joan Harman, Irma Thomas, Frank Hogan, Hattie Joseph, background vocals.

★ ★ ★ ½

ALLEN TOUSSAINT

MOTION—Warner Brothers BSK-3142: *Night People; Just A Kiss Away; With You In Mind; Lover Of Love; To Be With You; Motion; Viva La Money; Declaration Of Love; Happiness; The Optimism Blues.*

Personnel: Toussaint, electric piano and vocals; Jeff Porcaro, drums; Robert Popwell, Chuck Rainey, bass; Larry Carlton, guitar; Richard Tee, acoustic piano; Victor Feldman, Paulinho da Costa, percussion; Etta James, Bonnie Raitt, Rosemary Butler (tracks 1, 3, 6, 7), Julia Tillman, Maxine Willard (tracks 5, 9, 10), Vanetta Fields (tracks 9, 10), Jessica Smith (track 5), background vocals.

★ ★ ½

If New Orleans were New York City, Cle-matis Avenue would most definitely be Tin Pan Alley. There from within the resources of Sea-Saint Studios, writer-producer-performer Allen Toussaint is almost single-handedly attempting to rebuild the lost empire of the Crescent City sound which held sway over the r&b world of the '50s.

As a pop-soul producer and arranger, Toussaint is peerless. His work has encompassed Dr. John's *In The Right Place*, The Band's *Rock Of Ages* and Labelle's *Nightbirds* albums, to name only a few of his commercially notable successes.

Toussaint began his career as a session musician for Minit Records at a time when New Orleans was being all-but-abandoned as a recording center. As a producer he was responsible for the careers of Ernie K-Doe, Lee Dorsey, Irma Thomas, Aaron Neville, and, of course, the Meters, who until their split-up last year worked as Sea-Saint's house band. And as a songwriter, his hits have included *Working In A Coal Mine* for Lee Dorsey, *Mother-In-Law* for K-Doe, *Java* for Al Hirt, *Whipped Cream* for Herb Alpert and even Glen Campbell's *Southern Nights*.

Periodically, Toussaint, a shy and somewhat reclusive individual, attempts to forge a career as a performer for himself. While in performance, he emphasizes his spontaneous and inventive keyboard skills (picked up while a teenager from the legendary Professor Longhair). On record, he currently opts for a strictly commercial soul formula. And except for the spirited, infectious success of *Happy* and the funky *Night People*, this new album is as precise and machinated as it is unexciting.

The lyrics are the '70s equivalent of *moon-June-spoon* and the melodies are instantly forgettable. *Viva La Money* is the catchiest tune and could serve as a kind of anthem for the slick and facile professionalism that Toussaint is using to mask his abilities here.

Considerably more successful is Lee Dorsey's new album, full of Toussaint tunes, including a freer and more energetic version of the creepy-crawly *Night People*. Though appearing somewhat mummified on the cover, Dor-

sey has a voice that moves with instinctive and insinuating feline grace, transforming the mediocre lyrics of *Babe* and defining a subtle reggae-like New Orleans backbeat for the catchily melancholy *Draining*, the album's standout selection.

Not quite up to the standards of such early Dorsey classics as the sublimely silly *Ya-Ya* or *Working In A Coal Mine, Night People* should nevertheless serve notice that one of the '60s better r&b singers in making steady strides on the comeback trail. —simon

FRANCOIS JEANNEAU

TECHNIQUES DOUCES—Inner City IC 1022: *Whales Of The Past; Freedom; O'Kunide; Gentle Touch; Sundance; The Lynx; For Some Trees.*

Personnel: Jeanneau, soprano, alto, tenor saxes; Jean-Francois Jenny Clark, bass; Michel Graillier, piano; Aldo Romano, drums, percussion.

There is a long precedent of jazz history being altered by economic or technological factors. Recorded solos were extended with the introduction of long-play records. Portable electronics converted many pianists to expandable keyboards, and a recent wave of commercial interest turned several jazz musicians into superstars. Fortunately, most of the favorable conditions that attracted jazzmen to Europe in the '60s still exist in the '70s. The difference is that Europe now produces its own top jazz players as well as drawing Americans overseas.

Francois Jeanneau is one of the brightest new saxophonists recording today. He has assimilated the technique and innovations from the best jazz artists, past and present, and has molded their ideas into a style that is uniquely Jeanneau. In this quartet setting with which he also tours, he has recorded an album that should be immediately hailed as a classic. It was awarded the Grand Prix as the best jazz record for 1977 by the French Academie du Jazz.

All the tunes were composed and arranged by Jeanneau, who proves very capable in these roles as well. His sound on soprano brings to mind Joe Farrell, especially on *Whales Of The Past* and *O'Kunide*. As an altoist, the closest comparison would be to Anthony Braxton although structurally his tunes are not as confining. Snatches of other saxophone styles surface throughout the LP (i.e. the Gato Barbierish lines on *Freedom*).

While there are no bad compositions on *Techniques Douces*, some are especially interesting. *The Lynx* is an alto/drum duet with an almost hoppish theme. Jeanneau's solos are frantic and intense in the manner of Braxton at his best. Aldo Romano's accompaniment is sensitive and intelligent but his solo, although excellent, is a little too long.

Sundance begins with a melodic head that sounds almost like Weather Report except that all the instruments are acoustic. Jeanneau overdubbed horn parts, creating a one-man saxophone section. Jenny-Clark's bass playing propels the tune, which features one of Jeanneau's best alto solos. The quartet should be heralded as one of the top performing units in Europe on the basis of this tune alone.

Other excellent tunes include *Gentle Touch*, a slow trio featuring soprano, bass and piano, and *For Some Trees*, a free impressionistic mood piece which hints at late Coltrane. The five star rating really is inadequate for this album. I personally have not encountered a new album as refreshing since Joe Farrell's *Moongerms* in 1973. —less

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BLINDFOLD TEST



Joe Bushkin

BY LEONARD FEATHER

The return of Joe Bushkin to full-time activity, mainly as Bing Crosby's musical director for the last two years of the singer's life, was a welcome event in a much too sporadic career. Bushkin was one of the most prominent pianists of the early 52nd St. era, working with the combos of Bunny Berigan, Joe Marsala and often with Eddie Condon. He had an overlapping life as a name band sideman with Tommy Dorsey, Benny Goodman, and an Army band in which he played trumpet.

The 1950s found Bushkin touring for a while with Louis Armstrong, but best known for his long tenure with a trio at the Embers on New York's East Side. Then he went into semi-retirement, lived for years in Hawaii; for much of the past decade he has been raising thoroughbred horses in Santa Barbara, Cal.

Bushkin is not only a capable swing piano stylist but songwriter, best known for *Oh, Look At Me Now!*, a singer, and still, when he cares to show it, a lyrical performer on trumpet and fluegelhorn. The following blindfold test, conducted while he was leading a trio at the Hong Kong Bar, broke a record for long intervals between tests: his only other blindfold appeared around 1948 in *Metronome*, a couple of years before I brought the feature to *db*. He was given no information about the records.

1. EARL HINES. *Love Is Here To Stay* (from *Earl Hines Plays George Gershwin*, Classic Jazz). Hines, piano. Recorded 1973.

This is a very strange record you hit me with for a starter. There was some humming going on which threw me into thinking it might have been one of the very earliest Erroll Garner records. But that wouldn't be fair, because if kept reminding me of a remark Fats once said when he was sitting in with a group, and turned around to say, "What key are those cats struggling in now?"

It sounds like a struggle, and then there's four or eight bars of great technique—there was one run that was unusual where he really wiggled out. I think he threw that in out of desperation, trying to save that side.

The chord changes were confused. At first I thought it was a record made very recently, with a different approach. It's very difficult to invent music that's already been done, so in order to create some originality sometimes the artist will purposely get into the so-called avant garde world. But this is very remote from that.

I'd give it two stars. It's tough to bum-rap a guy who plays standards anymore.

2. CEDAR WALTON. *Theme From Love Story* (from *Breakthrough*, Muse). Walton, piano; Sam Jones, bass; Billy Higgins, drums.

You wouldn't expect to hear this tune played that way, which is kind of a kick. And I thought that the rhythm section—I mean, all the different time changes behind the piano... I felt that the drummer, when he did settle down, was swinging. Then it got busy again. I think when the drummer is that busy, whether the pianist is aware of it or not, he has a tendency to lay back, since there's no way you're going to go up against that heavy barrage of artillery.

But this was good, I thought. It's an unusual approach to the song, and unlike the other recording,

which was obviously the pianist being under pressure, like in a studio for time or something, so he'd just knock it out.... I think there was some thought put into this. I would rate this about four stars, because it was interesting.

3. COUNT BASIE-OSCAR PETERSON. *Lester Leaps In* (from "*Satch And 'Josh*," Pablo). Basie, piano; Peterson, piano; Freddie Green, guitar; Ray Brown, bass; Louie Bellson, drums.

It could be Count Basie and Oscar Peterson, possibly. It's probably a wild guess. But obviously it was two pianos. It's so seldom that you hear stride—that's a very unique record.

It sounded like Basie's rhythm section. I was surprised, with two pianos going to have a steady rhythm guitar going, because I've always found that the rhythm guitar has been a cross to bear throughout my entire career—like being put in handcuffs. You ain't going no place when that guy starts strumming those chord changes—you'd better go there. Unless it's Freddie Green.

But this was a great rhythm section. That had to be Oscar Peterson... and Basie, it sounded like Basie too. I think it's a great record—I really dig it. All the way. Five stars—with Basie and Peterson.... I think what's really charming about that record, with Peterson and his incredible technique, and Basie's special way of playing, of making music... it's just like there's no reason two people can't have a conversation, and one guy could be an atomic scientist and the other guy can keep coming up with a lot of profound slang.

4. KEITH JARRETT. *Blackberry Winter* (from *Bop-Be*, ABC). Jarrett, piano; Paul Motian, drums; Charlie Haden, bass.

I admire the courage of the group to play what's obviously an original song—or it might be popular; I don't know. But playing that really low-key tempo....

I don't know. I suppose if I were just listening to it—which I was supposed to... yeah, I was really trying to concentrate on it; but I didn't stick with it, to follow where the chords were going and so forth. I think that you gotta not think about that so much, but just what does it say to you.

Somebody once said to me, about Debussy's *La Mer*: "You don't think for a minute that he wrote that in a row boat on the high seas." In other words, it might mean *la mer* to him, but what does it mean to you? So this record actually touches on that feeling, which is pretty good. We'll give it a three for being able to carry on in that tempo.

The bass seemed heavy. Because of the time, the tempo, if I were playing that piece in that groove, I would sort of like to hear... so many times I played, for example, with Milt Hinton and it would almost sound like a cello—he'd sort of fill in, and then wind up on a bottom note where you can take off from. In this, there were so many spaces there that were sort of crying for another instrument.

5. HANK JONES-RAY BROWN-JIMMIE SMITH. *Bag's Groove* (from *Jones-Brown-Smith*, Concord Jazz). Jones, Rhodes piano; Brown, bass; Smith, drums.

This sounded like some cats who were kind of having a good time in the studio between takes. I was surprised to hear the Rhodes there without an electric guitar along with it. It's the fun of hearing those two instruments together—they sort of match each other I think.

On the other hand, I know that Chuck Wayne, back in New York when I used the Rhodes—he sort of thought it got in his way. Herb Ellis didn't mind it at all; he sort of dug it, and so did Joe Diorio. They really enjoyed playing with it because you can then play almost an orchestral background for their solo, and when you play against each other it becomes almost like two trumpets or two tenor saxophones—it's that kind of exciting sound, which is fun. It gets very conversational, musically conversational.

This record didn't move me particularly. I'd give it two stars. There was some good playing—they're all professional cats.

6. MCCOY TYNER. *Prelude To A Kiss* (from *Supertrios*, Milestone). Tyner, piano; Ron Carter, bass; Tony Williams, drums; Duke Ellington, composer.

Those were some really pretty changes and that's a really lovely song. That particular kind of playing has a kind of heavy feeling for me—kind of leaded down. It's the spaces, you know... like, the thing that Wingy Manone said about reading music: he said he can read the notes but he can't read the spaces in between. I sort of miss the spaces myself....

But this gets to be like going to a children's party: "You've here to have a good time and a good time you will have!" You're sort of told to enjoy it. But on the professionalism, I would give it two stars.

7. WILLIE "THE LION" SMITH. *Relaxing* (from *Willie "The Lion" Smith*, GNP Crescendo). Smith, piano; Wallace Bishop, drums.

That was a big kick, to hear Willie, and it automatically made me think of pre-inflation days where everything was in its proper place.

That was really special. I could see Willie with his cigar going and his derby. He truly was a patriarch of musicians, at the same level—and this is really a tough thing to say—as Fats Waller and Art Tatum and Louis Armstrong. Those are really the patriarchs of jazz. Duke Ellington, Count Basie. All the legendary guys.

Billy Byers said once, "There are guys who make music and there are other guys who just play music." That really is where the big difference is. And Willie was one of the guys who made music. I'd give him five stars automatically. **db**

PROFILE



Roy Eldridge and Bill Snyder at Rick's first birthday

BILL SNYDER

BY JOHN McDONOUGH

It is one of the ironies of the jazz scene in Chicago these days that one of the more elegant cocktail pianists in the country is also among the town's most enterprising benefactors of jazz.

The pianist in question is Bill Snyder, and his benefacting takes place most every night of the week in one of the healthiest Holiday Inns in the country, along Chicago's Lake Shore Drive. While Snyder, dressed in dinner jacket, ruffled shirt and boutonniere, spins out a program of dinner music laced with gracious arpeggios in the Pinnacle Restaurant, a string of jazz legends parade thru Rick's Cafe Americain 24 floors below.

The parade began two years ago this month with Ruby Braff. Before that Rick's had been open several years, but was a well-kept secret. The Holiday Inn management had experimented half heartedly with a dixieland group and then a series of third rate rock groups that were not promoted and to nobody's surprise drew little more than flies. Too bad really. The room was friendly, convenient and modeled after Humphrey Bogart's Rick's in the film *Casablanca*. It had the lazy ceiling fans, the Mediterranean architecture and even a dozen or so huge wicker thrones in which you expected to see Sidney Greenstreet sitting in a white suit and swatting the flies drawn by the entertainment.

Snyder had been playing in the Pinnacle for about six months when he became convinced that Rick's could prosper as a jazz room committed to a consistent policy between traditional and avant garde. Inn Keeper Bill Horine gave Snyder carte blanche as entertainment director (in addition to his duties as star attraction in the Pinnacle). Although there was at first some resistance among Holiday Inn corporate management, who felt jazz couldn't make money, Snyder argued that that was because people had not stuck with it long enough to let it build. Bill Snyder did.

"I wanted a class policy of mainstream jazz artists," Snyder says. "No hokum. No jazz-rock or fusion. No compromises. No sell-outs. Just solid music. There are enough major names around to provide us with a marvelous string of talent all year around. And when we got into it, we found that we could bring in world famous names for about the same as those terrible rock groups cost."

Artists at Rick's have included Red Norvo, Joe Venuti, Barney Kessel, Marian McPartland, Buddy De Franco, Billy Taylor, Billy Butterfield, Harry Edison, Zoot Sims, Urbie Green, Buddy Tate, Helen Humes, Freddie Wilson, Roy Eldridge, George

Shearing, Benny Carter, Phil Woods, Buck Clayton and many more.

"And with these artists," he adds, "the room has been in the black since it opened. We don't clean up necessarily. Some have been stronger than others, but we've never lost money on anyone. Sometimes we've gotten very good value on an artist whose price isn't terribly high. And we've had blockbusters like Marian McPartland and Eldridge."

Snyder credits good promotion and a sympathetic press for the success of the venture. As for his healthy balance sheets, the fact that Rick's operates within the paternal embrace of a highly profitable Holiday Inn operation is almost a subsidy in many ways. Rick's is not a free standing establishment like Joe Segal's Jazz Showcase or Michael's Pub or other famous jazz rooms around the country. It is one element in a very profitable overall picture, and Rick's is certainly bringing national recognition to the Lake Shore Drive Holiday Inn and an awareness of jazz as a viable investment within the larger corporate empire. All this is somewhat of a new role for Snyder, whose fame began over 25 years ago with one of the first great hit records of the 1950s, *Bewitched*. Snyder in the late '40s was producing a series of shows in the College Inn of the Sherman House built around popular composers. One of the shows was on Rodgers and Hart and featured *Bewitched*, then a lesser tune from the *Pal Joey* score. Snyder's simple, loping, single note line in the low end of his keyboard went directly to the essence of a great song. He recorded it in Chicago late in 1949 and ended up with one of the biggest records of 1950.

A five year recording contract with London Records kept him before the public until he went to Decca in 1955. After his Decca contract expired he was dropped. But then the company put out an album called *Music To Hold Hands By*, and it became a surprise hit. Decca lured him back for an association that lasted 14 years and 20 albums. In the early '70s Snyder became involved in theater projects with Al James, producer of *Man Of La Mancha*. After James' death, Snyder returned to Chicago late in 1975.

His career had begun in Chicago. He took up piano at the age of three, and at seven he was a protegee of Rudolph Ganz, the famous classical pianist of the Chicago Musical College. Snyder played Bach recitals at DePaul University and was awarded a Paris scholarship at age nine, effective when he turned 15. But by then, 1935, the depression was on and he elected to take a job with CBS radio under Billy Mills, who would soon become band-leader on the *Fibber McGee And Molly* program. It was the CBS period that turned his attention from classical to popular music. Snyder regards himself not as an artist but a craftsman. His considerable musicianship is a tool he can apply to any

form.

"I don't believe in walls between music," he insists. "Over my career I've moved from one field to another. When I feel I've done it all in one area, I go on to something else." Although Snyder groups himself with the likes of Roger Williams, Peter Nero, and Carmen Cavallero, he surprises some by saying there's "a lot of jazz in my work."

"I consider that I play melodic jazz. There's a great deal of improvisations in the sort of piano playing I do, and that's what jazz is all about. But nobody pays attention to that because I'm not supposed to be known as a jazz musician. I'm not listened to that way."

Snyder is in fact a sort of instrumental equivalent of Arthur Fiedler, and can play in almost any idiom from classical to pop to a very conservative jazz line without becoming so deeply involved in any one style that he is held responsible for a really serious accounting. "I don't really have an emotional commitment to any one thing," he concludes. "For me music is a craft, not an art."

If Snyder's playing serves as an environmental decoration in the Pinnacle, his impact on jazz in Chicago is more than a decoration. With a healthy combination of salesmanship and sheer enthusiasm, he has established the first stable base for mainstream jazz Chicago has seen since the heyday of the London House (which is now a Burger King). And from this base he's beginning to plan bigger things, such as an epic series of summer concerts involving the likes of Benny Goodman, Count Basie, Woody Herman and many others.

Bill always likes to talk about his plans for the future, and some are pretty grandiose. But many have come off so far, so when he starts talking his words are well worth listening to.

[Bill Snyder's most recent recordings have been issued by *Reader's Digest* in a package that also includes performances by Eddie Heywood, Dick Hyman, Marian McPartland, Johnny Guarnieri and the last recordings ever made by Erroll Garner.]

db

STU GOLDBERG

BY GEORGE WANAMAKER

Stu Goldberg, a keyboard technician who has enjoyed considerable success in Europe as a result of his recent series of solo piano concerts, is striving to make his name equally well known in the U.S. He recently finished a U.S. tour with trumpeter Freddie Hubbard and recorded his first album as a leader earlier this year.

Although Goldberg has not yet completely developed his own thematic identity in his solo piano work, he displays a vitality and command of the stylistic literature that is impressive in a man of 24 years. He has worked with John McLaughlin, Alphonse Mouzon, Miroslav Vitous, Don Ellis, and, most recently, Hubbard.

Goldberg, who initially came to Hubbard's attention in Berlin, was first asked to perform with the trumpeter at a UCLA concert earlier this year. As opposed to some of Hubbard's other local appearances, the UCLA date was a straightforward performance in which Goldberg fit extremely well, although it was apparent that the band (which also featured drummer Albert "Tootie" Heath and reedman Hadley Caliman) didn't have ample rehearsal time. Perhaps due to his solo experience, Goldberg is able to create a rubato-like feeling, even within the confines of an up-tempo 4/4 tune, and his solos often tend to exceed the boundaries of the compositional framework.

Stu took off a week during the Hubbard tour to record his debut album, *Stu Goldberg: Solos, Duos and Trio* (MPS-15519), in Germany. The album features Goldberg playing electric and acoustic keyboards, guitarist Larry Coryell, and Indian violinist L. Subramanian.

In addition to the trio, the LP features two solo acoustic piano pieces (*Westward Reach* and *Am*



BARRY SOCHAT

Dablam), two duos with Coryell (*I'll Remember April* and *Solar Wind*), and a duo with Subramaniam (*Satyra Priya*). There's a strong emphasis in this satisfying work on lyricism and interaction between the players. Goldberg's solo performances are spirited displays of virtuosity tempered with an eclectic emotionalism that is exuberant without being over-indulgent.

The duos with Coryell are up-tempo tours de force; their interpretation of *April* is the most effective. Moreover, *Vrindavan*, the trio piece, and *Satyra Priya* contain the album's standout performances. The improvised dialog between Goldberg and Subramaniam on *Vrindavan*, with Coryell providing accompaniment, is a delicious blend of Western and Eastern styles. There's a similarly beautiful exchange on *Satyra Priya*, which is based on a traditional raga suggested by the violinist. Goldberg composed all of the original material on the LP, with the exception of the latter pieces, which he co-wrote with Subramaniam.

Regarding the collaborative efforts with Subramaniam, Goldberg says, "I tried to write within the Indian style as much as possible without losing the Western flavor. But in each case, we never left the realm of that particular raga. The music still has the Indian flavor, though they're not traditional Indian pieces because the tonic is moving around. In a way, I'm trying to take Indian music to a new place by playing different chords and going through various modulations, rather than staying in one tonal center."

Goldberg's decision to feature Indian music on his first album as a leader is somewhat of a departure from his early musical background. Born in Massachusetts and raised in Seattle, Washington, Stu began playing piano and trombone when he was ten years old. Two years later he took up organ; he cites Jimmy Smith and Jimmy McGriff as major influences. He also continued to study classical music.

An active member of the Seattle jazz scene as a teenager, Stu was exposed to many of the top keyboard players in the country when they came through town. He participated in a number of piano workshops sponsored by the Seattle Jazz Society. At one of these workshops he met Joe Zawinul and Herbie Hancock, who were not only major influences on his developing style, but later became good friends and mentors.

After he graduated from high school, Stu sent an audition tape to **down beat's** Dr. William Fowler, then head of the Jazz Studies Department at the University of Utah. That tape eventually led to a full scholarship. More importantly, Fowler played the tape for Jimmy Lyons, who was the director of the Monterey Jazz Festival. Lyons was so impressed with the 16 year old's solo piano work that he invited Goldberg to play at the 1971 Monterey festival, where Stu was featured in a quartet that included Ray Brown, Louie Bellson, and Mundell Lowe.

With the festival behind him, Stu settled into his

studies at the University of Utah, finished the four year program in two and a half years, and graduated *magna cum laude*. At the same time, he was active in exposing the Salt Lake City community to jazz, playing in an 11-piece band, Bland Mellon, that featured Dr. Fowler's sons, Tom, Bruce and Walt.

As soon as he finished college, Stu moved to Los Angeles where he spent most of 1974 playing in local clubs. He was reunited with the Fowler brothers (who had since toured with Frank Zappa) when they got together to record an aesthetic gem of an LP, *Air Pocket*, on the Eastwind label. Stu wrote three of the compositions on the album, which featured some tasty horn arrangements. The album did nothing financially, but a few months later, on a recommendation from George Duke, John McLaughlin asked Goldberg to join the Mahavishnu Orchestra.

"John came by my house in Santa Monica. I played about five notes . . . the rest of the hour we just talked. He said he was forming a new band and he would be in touch with me. Goldberg, McLaughlin, drummer Narada Michael Walden, and bassist Ralph Armstrong comprised the 1975 Mahavishnu Orchestra, which toured the U.S. and Europe. In France the band recorded *Inner Worlds*, a rather uneven LP that featured some inspired playing by Goldberg on organ and synthesizer.

Stu left McLaughlin early in 1975. Since then, he's toured the U.S. with Miroslav Vitous, Europe with Alphonse Mouzon, the U.S. (again) with Al DiMeola and Freddie Hubbard, as well as doing the solo piano concerts in Europe. He's also been featured on albums by Mouzon (*Virtue*, and a yet-to-be released LP on the MPS label) and former Door's guitarist Robbie Krieger (*Robbie Krieger And Friends*, on Blue Note). He recently participated in a new album by McLaughlin that features several bands. "It's sort of a John McLaughlin all-star album. The session I worked on featured John, violinist Jerry Goodman, bassist Fernando Saunders, and drummer Billy Cobham."

While he's performed in a variety of musical contexts, Goldberg's outlook on music, especially electronics, has remained relatively conservative. Stu, who's played electronic instruments since high school, says most of his day is devoted to developing technique on the acoustic piano. "That's my main instrument and always will be." During the Hubbard date at UCLA, Goldberg played eight of ten solos on acoustic piano.

"There's a real tendency today, especially among producers, to produce albums and add a lot of lush electronic sounds. It seems they're using electronics as an end rather than a means to an end. But I think the music will grow out of that; public isn't going for that much longer."

On the extreme avant-garde Goldberg is equally vocal. "A lot of the so-called 'free' or avant-garde music doesn't communicate to my soul—so much of it seems self-conscious and self-righteous to me. There's a lot of ego involved; the musicians seem to be saying, 'We're so hip that we don't have to play music that sells. We can go to the other extreme and play music that nobody's gonna like.'" On the other hand, Goldberg believes that many musicians are "playing down to the people, addressing themselves to the public's preconceived ideas of what music should be."

While he's critical of both extremes in musical ideology, Goldberg's approach to composition and performance is dictated by the emotional effect his music produces.

"I always go for the most expression I can get on whatever instrument I play . . . it's the highest objective. I play differently on each instrument. I'm almost like a different person. I think altogether differently, clear my mind of any preconceived notions, and try to capitalize on the strengths of each instrument. For example, I can really express myself artistically on the Mini-Moog, whereas with other synthesizers I always get caught up in electronics."

Stu says the main thing he strives for is to eliminate any barriers between the music in his mind and what comes out of the instruments he plays. "Anything that gets in between is not music to me."

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CAUGHT!

INTERNATIONAL PREMIERE OF WOMEN'S JAZZ FESTIVAL

MEMORIAL HALL
KANSAS CITY, KANSAS

The International Premiere of the Women's Jazz Festival was a joyous happening. Without rancor or rhetoric, it was a celebration by both sexes of the contributions made to improvised music by women.

The first day of the festival was devoted to clinics given by db correspondent Carol Comer (jazz singing), Joe Morello (drums), Lynn Milano (bass), Bunky Green (reeds) and Marian McPartland (piano). In the evening there were free-wheeling jam sessions in the clubs and banquet halls of Kansas City's posh Crown Center.

On Sunday afternoon, an exuberant reading of *Mary Lou's Mass* took place at the Cathedral of the Immaculate Conception. Swirling around the composer's impressive piano were Carline Ray's driving bass, Everett Brown's dynamic drums and the voices of the Hallmark Crown singers.

For the main event, the action shifted across the Missouri River to Memorial Hall in Kansas City, Kansas.

First up was Marian McPartland. Taking the mike, McPartland paid tribute to Bettye Miller, to whose memory the Festival was dedicated. A Kansas City jazz legend claimed by cancer last year, Miller was a superb pianist/singer who could have made it anywhere. Along with her husband, bassist Milt Abel, Miller created sublime musical spells for years. An excellent musician and gracious lady, Bettye Miller was a gifted performer who brought joy to all who heard her.

McPartland then launched into a stirring version of *There Is No Greater Love*. With Brian Torff on bass and Rusty Jones on drums, the McPartland trio spun webs of shimmering linear strands. Other standards included a moody *Willow Weep For Me*, a gritty *Sweet And Lovely* and a dancing *Close Your Eyes*. There were also two provocative McPartland originals, the evershifting *Ambience* and the low-key yet intense *Afterglow*. The audience loved it, applauding both solos and ensembles.

Feather then brought on the radiant Betty Carter. With no-nonsense backing from pianist John Hicks, bassist Jerome Hunter and drummer Cliff Barbaro, Carter kept the crowd enthralled with interpretations of *Just Friends*, *Star Eyes*, *I Love Music* and *The Trolley Song*. Most intriguing was Cole Porter's serio-comic put-down of male intentions, *Most Gentlemen Don't Like Love: They Just Want To Kick It Around*. Carter's winning delivery brought appreciative responses from the crowd's distaff side.

The next set belonged to the Festival All-Stars, flutist/saxophonist Mary Fettig Park, trombonist Janice Robinson, guitarist Mary Osborne, pianist Lynn Milano and drummer

Dottie Dodgion. Though lacking the cohesion of the established groups, the unit offered spirited readings of *Now Is The Time*, *Autumn Leaves* and *Straight No Chaser*. Especially impressive was the solo work by Park, Robinson and McPartland.

After intermission, the lights came up on Mary Lou Williams. First was the opening segment of *Mary Lou's Mass*, a retrospective appreciation of such blues-oriented forms as the spiritual, ragtime, Kansas City swing and boogie woogie. Buoyed by the bubbling bass work of Carline Ray and the effervescent drumming of Everett Brown, Williams sketched with precision and power. The trio then turned to standards such as *Somewhere Over The Rainbow*, *Surrey With The Fringe On Top* and *My Blue Heaven*. Aside from Williams, the audience was completely taken with

WICHITA JAZZ FESTIVAL

CENTURY II AUDITORIUM
WICHITA, KANSAS

Concluding an exhaustive three-day schedule with 12 hours of continuous jazz may represent overkill to some, but the seventh annual Wichita Jazz Festival concert drew the biggest crowd yet (over 4000) and again, it was the students who almost stole the show. Almost.

Afternoon highlights included the outstanding time/technique of Herman Matthews, drummer with the Houston High School for Performing and Visual Arts Jazz Ensemble. One of the cleanest sounding craftsmen around, Matthews, a junior, had several offers of scholarship funding from awe-struck aficionados.

The University of Southern Illinois Jazz Band blasted its way through a funk/fusion book, with MVP honors going to bassist Angus Thompson.

A mostly-Thad Jones catalogue was well-executed by the University of Missouri, St. Louis Jazz Ensemble, with Jay Oliver deliver-

ing a refreshing array of linear handiwork. Ray's melodic bass solos. Her double and triple stops, chordal strums and aggressive attacks won repeated bursts of applause.

The concluding spot was given over to the super-charged Toshiko Akiyoshi/Lew Tabakin big band. The book of Akiyoshi compositions/arrangements, like Ellington's, draws on the strengths of the band's individual players. There was, for instance, the reflective *Elusive Dream* for the lyrical alto of Gary Foster. For gritty Dick Spencer, *Road Time Shuffle* offered plenty of room for aerial alto acrobatics. The bulk of the charts, however, put the limelight on master flutist/tenorist Tabakin. His laser fluting in *Kogun* and dramatic tenoring through *Hangin' Loose* brought the crowd to its feet. In its Midwest debut, the band had come, seen and conquered. So, too, had the first Women's Jazz Festival.

Thanks to the inspired playing of everyone on the program, and the loving organizational efforts of Carol Comer and Dianne Gregg, the festival emerged an unqualified success. And even in the midst of sighs of relief and backstage congratulations, there were seeds being sown for next year's event. —chuck berg

ing a refreshing array of linear handiwork.

The Kansas City-based John Leisenring/Mike Metheny Quintet translated an unusual arrangement of *All The Things You Are*, penned by Metheny's brother, Pat. Never once coming close to the head, JL/MMQ, with Leisenring and Metheny on trombone and flugelhorn respectively, traversed the changes with symmetry and skill.

Ten trombones, one for each letter of Superbones, comprised the SuperSax-patterned bebop ensemble. The Wichita Tape winners plunged into an assorted repertoire, competently handling everything from Mingus to McPartland.

The Two O'Clock Band from North Texas State was well-represented in Denton's Steve Miller-Harold Zinno Band. The 20-piece aggregation debuted an array of untried but now-proven charts written mostly by the membership, including a haunting *Lisa, Listen To Me*, arranged by bassist John Wasson. Incentive may be the motivating force, but their tonal diatribes sound at least as good as the enviable One O'Clock conclave.

Louis Bellson and the Big Band Explosion were the first heavyweights to appear, with the self-effacing leader taking almost no extended solos. The band is replete with outstanding



Louie Bellson at Wichita

soloists—Blue Mitchell, Bobby Shew, Dick Spencer, Joe Romano.

Trumpeters Mitchell and Shew shone on namesake *Blue And Shew*, blowing in unison, then slicing and dicing bars like some kitchen gadget in a TV ad. *Time Check*, a live demonstration of 18 guys chasing a lightning-fast line, featured the tenor licks of just-turned-18 Ted Nash. The prodigy produced surprisingly few clichés for such a young player.

Louis finally held forth on *Carnaby Street*, displaying the musicality so characteristic of his style. Nothing within reach escaped his nimble testimony to multiformity, and a veritable Slingerland showroom surrounded him.

Chuck Suber, db publisher, was chosen to receive the Homer Osborne Award for his continuing commitment to jazz education. Suber, who has served as the festival's emcee from the onset, accepted the simply inscribed citation ("Yeah!") on behalf of thousands of music educators and students.

A hint of things to come, Arnie Lawrence entered from audience aisle left, free-forming a soprano intro to the first protracted number of his two-tune set. *Prayer For Peace* surveyed a multitude of modal outposts, with tasty quotes from *All Blues*, *Stella By Starlight*, and *Try A Little Tenderness*. With any other group, the musical metaphysics may have fallen short, but the Dan Haerle Trio (Haerle, piano; Bob Bowman, bass; Steve Houghton, drums) is a sensitive and well-grounded fellowship that justifies Lawrence's "outside" credo.

Haerle's a cappella tone poem was stunning, and Arnie, though sometimes self-mesmerized into near muteness by the cerie results of his Echoplex, wah-wah, and sundry other aides, was still the creator and poly-phonous poet.

For a stark change of pace, Clark Terry, who'd bebopped his britches off at a kickoff party the night before, was paired with the String Ensemble, a 40-member local assemblage conducted by Gary Fletcher. Fletcher's Mantovani-like charts were difficult to appreciate at first (a disadvantage, following Lawrence's off-the-wall fare), but Mumbles evoked a lush, mellow sound from his fluegelhorn on sure-pleasers like *When Your Lover Has Gone* and *Insensitive*.

Terry traded choruses with himself (trumpet, left hand; fluegelhorn, right hand) on *Hogtown Blues*, demonstrating his thunderbolt technique. *Caravan* was an appropriate closer, with both Clark and the string choir playing lots of notes, having lots of fun.

What hasn't already been written about Buddy Rich? The pugilistic pyrotechnician proved he still had it, although he threatened to yank it off the stage when interminable sound problems plagued his set. Unlike Bellson (and with the exception of supertenorman Steve Marcus) Rich rarely features anyone but himself. And, as always, the band's precision performance of full-force contemporary charts was a perfect frame for the human time bomb. On *Birdland*, a favorite rocker, Marcus switched to soprano, and Buddy switched to Popeye, which he does as well as anyone.

Channel One Suite, the longest, funniest (especially Marcus' lengthy solo accompanied only by Buddy's gestures, mugs, and an occasional boom-chick) and most complicated of fering, is a meter-made drummer's dream. Buddy purred and roared his way through an endless stream of percussive inventions. The fact that he's done it all before doesn't matter; that any drummer *dares* is the wonder.

The revolving door hiring/firing policy attributed to Rich must be true, for he couldn't remember the names of several of his bandmen when introducing them during the wind-up. Professional amenities notwithstanding, it was the inimitable Rich who stole the show.

Bellson's band re-emerged, this time backing the concert's only featured singer, Joe Williams. Joe's deep, laid back, always sensual interpretations transformed the huge auditorium into an intimate lounge. In mood-weaving reliables like *Every Day I Have The Blues* and *Ain't Nothin' Wrong With That*, Williams' effective use of that innocent-sounding vibrato, the 12-bar-long sustained notes and those soulful and well-planned cracks were a pleasure to behold.

A treat to watch, his strolling, swaying, strutting-in-place served only to embellish Williams' vocal *savoir-faire*. A Benny Carter arrangement of *Watch What Happens* offered Joe the opportunity to reaffirm that he is more than "just" a blues singer, as did his rich rendition of *What The World Needs Now*.

They define their music as a synthesis of

classical, jazz, and rock—and Matrix IX certainly has it all going for them: musicianship, charts and blend. Heavily brassed (with one lone reedman, John Kirschberger, amid a phalanx of trumpets, trombones, and fluegelhorns), the contemporary nonet seems the cerebral heir-apparent to the BS&T throne. Their programmatic compositions, *The King Weasel Stomp* and *Smile At The Foot Of The Ladder* are packed with air-tight clusters juxtaposed against surrealistic synthesizer punctuations with multi-part vocal underpinnings.

While never really getting down, they do generate a healthy respect for their arduous and imaginative voicings. All are adept soloists, and Brad McDougall (low bone), Mike Hale (trumpet), Mike Murphy (drums) and Jeff Pietrangelo (fluegelhorn) each took a turn on the episodic *Mount Olive*. Leader/pianist John Harmon's soon-to-be released *Wizard* sounded like a winner, and the WJF die-hards who lasted through this final performance anxiously await Matrix IX's second album.

—carol comer

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HOW TO

PROGRAM A FESTIVAL SET

BY DR. WILLIAM L. FOWLER

Scene I: The adjudicators' table during a competitive stage band festival: "The next band's on already? I'm just now totaling up all my rating numbers."

Scene II: The commentators' table during a non-competitive stage band festival: "The next band's on already? I'm just now finishing up all my playing comments."

Scene III: The guest artists' breakfast table after the Mobile Festival: Billy Taylor: "The band leaders I've talked to appreciated what we said about how to improve their bands' playing, but wanted more suggestions on how to diversify their performance materials." Urbie Green: "Good idea! But covering *how* they play usually uses up the comment time. There's not much left for getting into *what* they play." Jerome Richardson: "Maybe Doc could do a HOW TO on programming. . . ." Fowler: "OK."

• • • • •

Programming skill, as opposed to performing skill, lies in organizing a variety of pieces into an order which will enhance the individual features of each, an order whose guiding principle is contrast. Without contrast somewhere among its offerings any band, however clean its brass, however smooth its saxes, however cohesive its rhythm section, risks audience as well as adjudicator disinterest, a risk which increases in proportion to the number of successive sound-alikes. Who, for example, can avoid nodding when lulled by a third straight lazy ballad or can avert nervous twitching when assaulted by a fourth straight uptempo earsplitter? A fully-satisfying set, though, needs more than contrast for its own sake. It needs to include at least three different musical moods, two of which ought to be opposing, like peaceful versus exciting or serious versus humorous. The third (or fourth or fifth) mood then can contribute to a fuller emotional experience.

Balanced Programming

The four-movement symphony remains the classic example of balanced programming, each movement emphasizing a different musical format, each contributing its own emotional experience. By selecting those component conditions compatible with its particular mood, each movement gains its individuality. Where a typical *adagio* will feature such effects as soft string and woodwind colors, flowing melodies, and smooth rhythms to set its gentle mood, a typical *finale* will call for powerful percussion and brass, leaping melodic lines, and slashing rhythms to generate its climaxing excitement.

Jazz bands can approximate the program balance inherent among symphony movements by scheduling first a medium-fast swinger, then a slow ballad, then a jazz waltz, and finally an up-tempo shouter.

Associative Programming

Any recognizable idea common to several pieces can link them into a cohesive program. Ellington, for example, in his *Will The Big Bands Ever Come Back?* (Reprise, 6168), programs a dozen famous big-band theme songs, including even Wayne King's *The Waltz You Saved For Me* (Duke offsets any chance for sentimentality through sly-grin reinterpretations). Quincy Jones ties the tunes together via musical visits to 11 countries in his *Around The World* (Mercury, PPS 2014). Gerald Wilson restricts his locale linkage to Mexico in his *Torero Impressions In Jazz—The Golden Sword* (Liberty, PJ-1011). And Ellington, too, uses locale association in both his *New Orleans Suite* (Atlantic, SD 1580) and his *Concert In The Virgin Islands* (Reprise, 6185). The average stage band library, of course, could hardly emulate Wilson's concentration on Mexico or Ellington's view of the Virgin Islands, but it ought to contain enough variety to cook up a four-chart global tour. And certainly it could furnish an associative set based on the styles of several well-known, well-liked bands, given the vast number of individual and recognizable characteristics among both past and present name bands—the Kenton brass power, the Miller sax-clarinet cream, the Ellington cross-section instrumental mix, the Casa Loma riff-on-riff-on-riff, the Bob Crosby Dixie counterpoint, the Lunceford layback, the Billy May sax scoop, the Basie shuffle beat, the Ellis metric mix, and the dozens more such trade marks. Programs associating song title also should be easy for smaller libraries to furnish.

The continuity can come from work repetition, like *St. Louis Blues*, *Blues In The Night*, *Bluesette*, and *C Jam Blues*. Or it can come from progressive word relationships, like *Blue Prelude*, *Prelude To A Kiss*, *A Kiss In The Dark*, and *Darktown Strutters' Ball*. Or the programmatic thread might be subject similarity, like the time references in *Yesterday*, *Ev'ry Little Moment*, *Tonight*, *Sunday*, or *2001*.

For associative programming to succeed, though, its linkage must be clear to the audience. Nor can such programming, however clear its connective idea might be, override the need for contrasting moods in a festival set.

Group-Change Programming

Changing the group size during a set refreshes eye as well as ear. Bands can expand by bringing on strings, by beefing up brass (tuba and french horns), by augmenting percussion, by appending a choir, or by featuring fresh soloists from off-stage. Such band-building, though, works best at the end of a set—if the expanded version of a band appears first on the program, the ensuing player-departures will look like shedding, thus shattering the buildup image (or else the extra musicians will sit there looking useless).

Bands can contract by featuring those duos or trios or quartets or quintets of dixieland bands which might inhabit the total instrumentation. Size reduction purifies each remaining timbre and clarifies the role of each remaining player. And the greater the size reduction, the more noticeable becomes that purification and clarification. The contrast between a full-band shout and an ensuing flute-guitar whisper, for example, can cause an auditoriumful of held breaths.

Soloist Programming

Any soloist brought out in front of the band deserves enough time there to develop the solo—eight bars or so seems hardly enough. And a rising star might deserve a mini-concerto. No matter how competent a soloist may be in a particular style, though, a second appearance will call for ability in some other style. While a superb ballad solo followed by a bop burner will add luster to the programming as well as to the soloist's reputation, repetition of the same kind of solo will suggest stylistic limitation. Conversely, a parade of soloists throughout the same piece, especially when some have not yet reached competency, contributes more to confusion than to soloistic development. Contrast may be helpful between successive charts, but between weak and strong soloists it exaggerates non-competency.

Unexpected programming

Suppose a trumpet solos from amid the audience. Suppose a whole band sings unison scat licks. Suppose an off-stage harp introduces a ballad. Suppose a dixieland unit parades around the bandstand. That's showmanship: unexpected programming. One or two such surprises, though, are plenty—when the subject is jazz, too much showmanship degenerates into kitsch.

Avoidable Programming Mistakes

Among festival bands, the one Unbroken Commandment seems to be *Thou Shalt End Up-tempo*. Rightly so, for the buildup process in any program leads naturally to an ending climax. Unless a band is first in the festival (or first after intermission), though, opening on an uptempo screamer likely will imitate what was last heard. Other programming mistakes consist of overdressing (what can tuxedos or marching band uniforms accomplish at jazz festivals?), overconducting (who's more important, the band or the leader?), or announcing names while the band plays on (who did he say that soloist was?). But playing too fast and too loud for too long remains the supreme mistake of any stage band program.

SHAW

continued from page 24

next great trumpet." Freddie Hubbard said, "You'll be the next great trumpet player after me."

So I started thinking about this, and my career is starting to grow. And we had the band now. And we got to Europe. Maxine had booked a nice tour for about six weeks in Europe with the band with Junior Cook. So we really see what a strong thing we have with this band. There are some personal conflicts with Junior Cook, but we stayed together nevertheless.

I was also doing quite a few clinics around the country. I met a young man named Jamey Aebersold, who is a very determined force as far as teaching the essence of jazz improvisation. He's doing things in different schools around the country, and I've been very honored to be a part of his efforts. So Jamey took a profound interest in me.

Berg: What have the clinics been like?

Shaw: Well, I've worked with people like David Baker and Ted Dunbar. And I've been to the University of Illinois at DeKalb, Wichita State, SUNY Brockport, Memphis State, all over. I really like to teach because it's important to the future of the jazz scene. At the same time there are some dangers. I see that there are mostly white people there. So I've asked myself, where are all the black people? This is supposed to be our music. When we studied, we studied black musicians. So the clinics have made me aware of the fact that the black musicians of today better start getting their shit together.

Berg: Could you elaborate on that?

Shaw: Well, I love music too much to go commercial. I'm starting to find out who I am, where I fit into the whole scheme of things. Today I find most of the talented black musicians, my former idols like Herbie Hancock, Freddie Hubbard, Miles Davis and Donald Byrd, playing what I don't consider jazz. They call it jazz. They're making a lot of money. But as far as the evolution and the innovation

of the music, I don't hear it. So I feel I have to take it upon myself to do something about it.

Anyone can play this music, you know what I mean. This is American music. So I'm not saying that just black people can play this music. The source of European classical music comes from Europe. The source of American jazz comes from blacks. From the black experience. So where are all the young dynamite musicians? What's happening to the scene? I know there are still black musicians who believe in the music. But all of a sudden all the big cats started to laugh and talk about money.

That's not what I'm here for. I intend to make some money on the jazz scene. But I'm going to do it playing jazz. And for a simple reason, because nobody else is doing it. So I would like to say to the black musicians, "Get your shit together. Let's not abandon it."

That's where the quintet comes in too. The quintet's pretty accessible because when we play, the truth is going to come through in the music. Also, I'm proud of the fact that we have a black quintet and that we're growing. It's a place to grow. And I just hope that we can be an example for others to organize and continue to go straight into new areas. Jazz isn't dead!

Berg: What about your own goals?

Shaw: Well, in regard to my trumpet playing, I've been fortunate to be affiliated with Vincent Bach. They helped me to decide which instruments to use to develop my craft. But my big goal is to play the trumpet like nobody else has played it. I don't know if I'll do it, but I would like to sound like Woody Shaw. I come from the tradition of great trumpet masters of the past like Dizzy, Brownie, Lee and Freddie. But I want to sound like Woody Shaw. I've been heavily influenced by Trane and Eric Dolphy and saxophonists in general, so I see a unique course developing in my own style. I think I sound like Woody Shaw.

Berg: How would you describe your style as opposed to Freddie's?

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Shaw: My style is harmonically a little freer than Freddie's or Lee's now that I use some of the more modern techniques like pentatonic scales and harmonic intervals. I also am a musician who doesn't like labels put on him. I like being able to play a bebop gig, maybe an avant garde gig with someone like Cecil Taylor, but at the same time having people say, "Hey, that's Woody Shaw." I don't know exactly what I want to sound like, but I have a general idea. I want an identifiable sound. I want good technique. At the same time, I want it to be soulful. So as far as the instrument is concerned, I would like to make my contributions to the jazz trumpet playing tradition to sound like Woody Shaw, which requires a lot of practice.

Berg: Who do you listen to now?

Shaw: Music is the universal language. I listen to a lot of contemporary classical music. I believe in good music. I listen to everything—Debussy, Boulez, everybody. I guess it comes from the fact that my teacher wanted me to be a classical player. He made me aware of the classics. But I consider jazz music classical, so you have to have technique, form and harmonic knowledge. A complete jazz musician can play any style. And a complete jazz musician will love all phases of jazz music, not just one aspect.

As far as my direction in music, my biggest idol has always been McCoy Tyner. I've always respected him for his intellect and his outlook on his music. He knows where he wants to go. I also respect the work of Horace Silver and Art Blakey because they still continue in the tradition of their music. Everybody always thinks there has to be something new. That's not true, man. The trouble with this country is that everything is new. We don't have any consideration for the past. You know what I'm saying? Just because something is old, you don't just rip it down. You can renovate it instead of ripping it down and building something new.

There's a legacy there, man. So like I was saying, anybody can play jazz, white or black. This is an American cultural form. Do you know that the musicians in Europe are starting to believe that because of the course music has taken in America that they can play jazz better than we can? We gotta watch that.

I've been very inspired by my wife, Maxine. I think she's going to be a very innovative person in the management of jazz. And that's one of the keys to our recent success: management. She knows what the musician goes through. She is a musician herself, a cellist. I hope that our present quintet will establish a mold for business and music that will also be advantageous to other musicians. Maxine doesn't let us do anything that we don't want to do, and at the same time she makes us do things we have to do. So I really think that there's a lot to be learned about management from Maxine. She's a very encouraging person.

Berg: What are your feelings about different playing situations, like clubs, concerts and recordings?

Shaw: I'm glad you asked me that. I like a balance between clubs and concerts. I like to do both. As for recording, I like an engineer who is sympathetic to the music because he's really coming to document our music. I've had too many guys who think they know more about our music than we do. So I like to go where the vibrations are good. My last few

records have been beautiful because my producer, Michael Cuscuna, who is producing some of the better material on the jazz market today, has an understanding about the music.

Berg: How has the association with Dexter Gordon been for you?

Shaw: Playing with Dexter has been like playing with Trane, Bird, all my favorite musicians. He's such a giant and legendary figure. I just never had a chance to play with anybody like that. And I think Dexter has been the key to what the jazz scene has needed. Miles, you know, hasn't been active for a long time. We've had no figurehead, no hero.

Dexter and I have been good for each other. When he first came over, we were playing with Louis Hayes. I knew he needed a good fresh strong band to get him over here. So we did the *Homecoming* album and lots of gigs. I think playing with a youthful band like ours helped boost Dexter to another level. I'm so honored that he could get his shit going this time in the country with my band. It's like a little family now.

Berg: Why did you decide to form another band?

Shaw: First of all, when I left California to come back to New York, it was my intention all along to get my own band. But then came the opportunity of steady work with good musicians like Junior Cook, Louis Hayes, Ronnie Matthews, Stafford James and Rene McLean. It was a good band. But for the past few years I've been trying to form my own direction and my own style. I could handle straightahead mainstream music, you know. But it was very hard for me to lead that band. It was a good swinging band, but when I'd listen to my records I could hear a distinctly different character. Over a period of a year or so, I ended up becoming one of the leaders of the band. So I was in a position where I had the strongest name to keep the band working. It became a business venture, and I felt like I was getting the short end of the stick because there were some other musicians that I wanted to play with from my generation and from my particular outlook and direction.

Berg: Could you define that more precisely?

Shaw: Well, I don't want to be too critical, so let's put it this way. Over the past few years I've been aware that I was developing my own style. To do that you have to find compatible musicians to put that style with. I didn't want to be just a trumpet stylist. I wanted to go further than that.

I don't want to take anything from the Louis Hayes band, but I think that the concept of this new band is more 1978. We're starting to get a distinct group sound. We're getting a Woody Shaw group sound. With the other band, it was like a straightahead hard bop-oriented group. When I'd try to play my little personal inflections, they didn't really work.

I'm not what you'd call an ultra-modernist, you know. But I am a pretty modern player. I try to keep up with what's happening. I'm 33 now, and I've felt it happening over the last five years that, hey, I'm becoming a leader. People have been telling me this all along. It's easy to define when you listen to the records that I've made, and then listen to the records I've made with Dexter and Louis. It's two different things.

With Dexter, though, it's not that different because Dexter's a flexible man. He could play with Archie Shepp and it wouldn't make any difference. He's just that game, man. That's one of the things that's kept Dexter

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youthful and adventurous. He keeps his ears and mind open. So I'll always be ready to go play with Dexter, and the same with him. He has his own band now with Eddie Gladden, Rufus Reid and George Cables. They really sound like a tight band, like Dexter Gordon's band, because of Dexter's strong personality and conviction. There's leadership up front, plus the strong individuality of each musician.

I didn't feel that from the Louis Hayes band. Whenever there was a situation, I always had to be the leader. It was a cooperative band. We were all making the same money. So I said, "Wait a minute, I'm giving up too much." So one night I just told Louis I had to leave because it was starting to affect my personality. I didn't really want to hurt anybody. But the frustration started to come out. I started to drink and stuff, and I got a little erratic in my personality and attitudes. So I just had to quit. And I've been very happy ever since I did it.

The musicians I have now are super. Onaje Allan Gumbs, I think will be one of the next innovators of the piano in the tradition of a Herbie Hancock or Chick Corea. He's very resourceful, a very good orchestrator and arranger. He's very sensitive to my moods and my playing. It's like the collaboration between Gil Evans and Miles Davis, because I let him arrange my tunes. On something like *Rosewood*, he'll give it a different inflection. It's a challenge for me and he always comes across. He always knows exactly what I want.

Another innovator, which is why he's here in the band, is Clint Houston, a grossly underrated bassist. You can hear him on my first record, *Blackstone Legacy*. He's played with Stan Getz, Charles Tolliver, Betty Carter, a lot of people. He has formidable technique and he's a good composer and arranger. I feel he's going to be one of the new bassists to take off with Stanley Clarke, who I think a lot of people overrated.

The same thing applies to Victor Lewis. He's another one of the future innovators on drums. After Tony Williams was with Miles, Tony just went in a completely different direction. Tony is definitely one of the innovators of the past 15 years, but he didn't take the stick and keep running with it. We're losing our heroes now because of rock fusion. Freddie Hubbard, Chick Corea went rock fusion. Tony Williams went rock fusion. Where does that leave the real classic essence of jazz? That's the thing that's in this new band.

Victor Lewis is a brilliant composer and arranger as well as a formidable drummer. He got a lot of good training at the University of Nebraska and is starting to develop that conviction as a leading new exponent of the drums. We've worked on a lot of things together because he's like the youngest guy in the band. But, watch out. Victor Lewis deserves to be watched.

Carter Jefferson, I think, is the key to where a John Coltrane or a Wayne Shorter left off. We were colleagues in the Art Blakey band, you know. In fact we did a couple of records together with Art on Prestige, *Anthenagin* and *Bahaina*. Carter has been playing in and out of a lot of bands like Norman Connors, Mongo Santamaria, even Little Richard. When you hear Carter, you say "wow!" The explosion of sound and the notes that come out are amazing. He's not just another John Coltrane imitator. Naturally you hear people like Trane in his playing, but I also hear a strong personality.

In fact, each of the men in my band have strong individual personalities. We just finished a six week tour of Europe and it's amazing how radically we've changed since we left. We're starting to develop an even more distinct sound than you hear on the record because we did *Rosewood* before we went to Europe. But the main thing about this band is that I feel I'm not just a trumpet stylist playing with a group of musicians. We all fit together. We all interact well together. The telepathy on stage is incredible.

Berg: There are really two Woody Shaw groups, the quintet and the concert ensemble. What's the future of each?

Shaw: The quintet is the inner part of the ensemble, and that's what I mostly work with. But I just happen to like horns, especially the sound of the three horns Art Blakey got with Freddie Hubbard, Wayne Shorter and Curtis Fuller. So when I did *The Moontrane*, I used three horns. On the next record, *Love Dance*, I added another horn which gave it a little fuller sound. So that basically became the concert ensemble which then did the record *Live In Berlin*.

If I could afford it, I would like to sometimes use four horns. It gives it a unique small group/big band effect. I don't really dig big bands though. Screaming brass and all that shit is not my thing. But the critics who saw us noticed that there was a certain unique thing about us having that full round orchestral sound plus the openness. Everyone had a chance to play. So when it came time to record for CBS, I knew I wanted something with the four horns and something with the quintet.

the four horns and something with the quintet.

Onaje wrote an arrangement on one of his tunes, *Everytime I See You*, a little funk-oriented tune. It so happens that he had two flutes, two trombones, three saxes, so the group is getting larger. Then Victor Lewis has a tune with just about the same instrumentation. It's a very exotic tune, *The Legend Of Cheops*. He wanted to get the vast feeling of the pyramids with the wind blowing. On the record he gets the effect by blowing air through his lips. It sounds like wind machines. He also wanted a harp, to give it that Eastern kind of thing, the modal sound. So the only tune I get to play with the four horn concert ensemble is Clint Houston's *Sunshowers*.

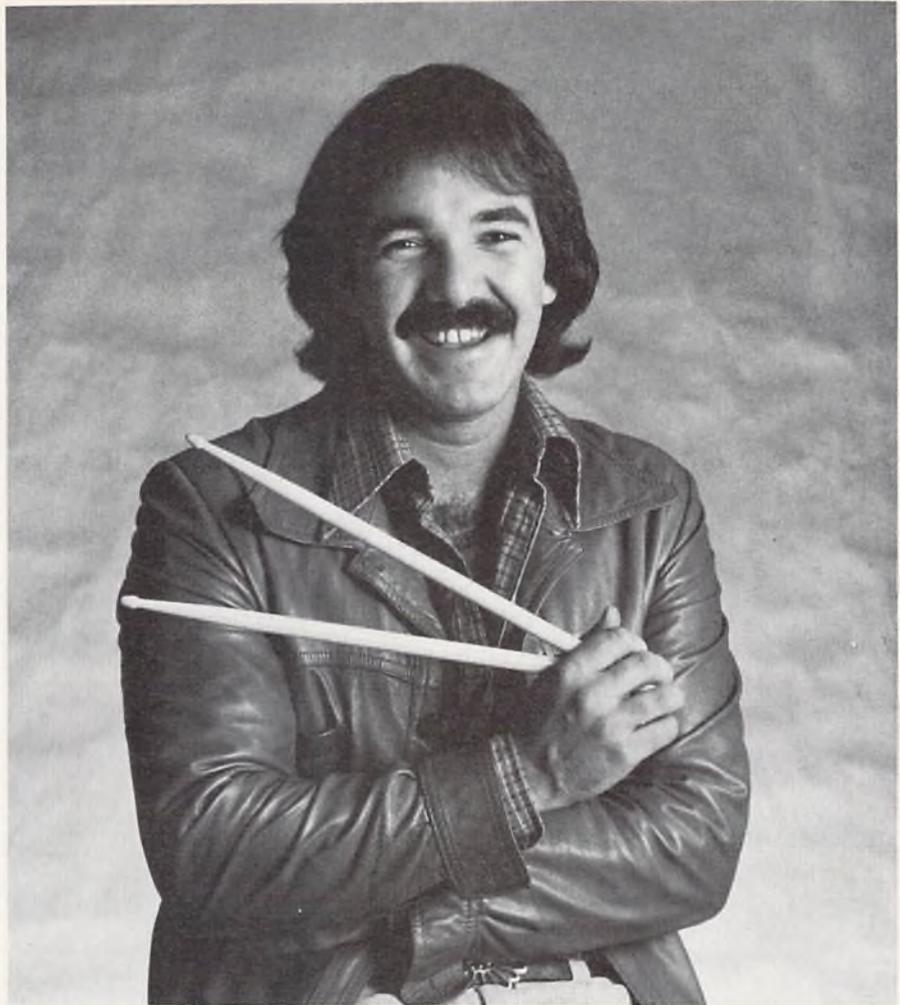
I also wanted a fairly simple and straight-ahead tune for contrast. At the same time, I wanted to feature Carter. So I wrote *Rahsaan's Run* and dedicated it to Rahsaan Roland Kirk. And I wrote *Theme For Maxine* as a quintet feature for Joe Henderson and myself which gives the album a little spice.

Everybody in the new band is aware of all the styles and the changes in the music over the past 15 years. So in my new band I feel confident because we can handle anything. I don't care who it's with, or what it's for. We can do it. One thing about a lot of my heroes—they've sold out because they didn't believe in the music. I remember McCoy telling me, "Always believe in the music." He's one of the guys that made it. In the case of Miles Davis, I feel that Miles Davis should be able to do whatever he wants to do because he's done so much for the music.

Incidentally, *Rosewood* is dedicated to Miles, which I'm sorry to say wasn't put on the first copies of the album. But there will be a completely new back on the jacket. Also, I'd like to put in a very special thanks to Bruce Lundvall, Michael Cuscuna and Maxine Gregg. Especially Bruce, because as President of CBS Records he made the whole thing happen. It's an honor to be there, man. I can see being with CBS for years. Bruce has the insight to see what's happening.

By the way, Bruce told me that Miles called him some time ago and said to sign me because I was the number one trumpet player to watch, which meant a lot. He said I was the only one playing anything. Miles, you know, doesn't like Freddie Hubbard. They just don't get along. I think it has to do with what Freddie didn't do. Freddie, of course, has been my idol extraordinaire. But Freddie has had the crown for too long, especially since he hasn't used it. And he knows it.

I still respect Freddie. He's one of my favorite trumpet players. But I'm now 33. I've been listening to Freddie Hubbard since I was 16. But he hasn't done anything! With CBS Records I can do anything I want within reason. So when Freddie comes on with this stuff about having to do this and having to do that, that's bullshit. Go ahead and include that because I just don't care anymore. A lot of these guys are fat and rich and we don't need them any more. That's the way I feel about it. **db**



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HAMPTON

continued from page 21

Smith: Tell me about the *Hot Mallets* session.

Hampton: Cab Calloway's band was in town and Dizzy Gillespie and I used to get together at Clyde Hart's house, the piano player. Dizzy wanted to make a session with me and that was the first "bebop" ever played on a record.

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it, Lee Young, Marshall Royal, Ray Perry, the fiddle player, Sir Charles Thompson, who is a terrific arranger, by the way, and Irving Ashby, who later joined the King Cole Trio, and I brought them into the studio to record. Finally, I moved up to the big band and recorded *Flying Home* with Illinois and Dexter. We had a trombone player come out of Kansas City, died young, named Walter Becket. He was fantastic.

Smith: When you made the recent recordings what did you have in mind? Did you consciously want to do the same thing as the '37-'41 sessions?

Hampton: Freedom playing. Maybe that second solo, third chorus . . . no clock watching. The idea was basically the same, yeah.

Smith: What is the market for such recordings?

Hampton: It's out there. We have to give it a chance now. I'm always seeking things. I never paid much attention to recording. I had some great bands which never were recorded. Great arrangers, too. I found a record of a band I had with Fats Navarro. It was in Europe, the record I mean. I had a band with Quincy Jones when I first brought him out of Seattle. He had some great arrangements, interesting, different things. He brought me some great ideas one of which was called *Four Winds*. He had horns sounding like the wind. I had Wes Montgomery on guitar, Clifford Brown, Art Farmer, Kenny Dorham, Cat Anderson. Not all together—different bands.

Smith: When you picked those guys do you look for anything? Did you say to yourself, "Hey, there's something new and different?" or did you just ask if the guy was good?

Hampton: Depends. I had to hear a style that I liked. I had a lead trumpet player by the name of Walter Williams. I just came back from Europe with a modern day Walter Williams, Victor Paz. Both of them, terrific.

Smith: What about a guy like Freddie Hubbard, talking about trumpet players?

Hampton: Freddie Hubbard came from Indianapolis. When I was helping St. Regis Grammar School organize a band there we figured we would have trouble getting enough horns. We formed a drum and bugle corps. I gave Freddie a bugle and he held it to his chest like a teddy bear. I remember (that) Louis (started) on bugle. On trumpet he used to get up high and play runs, but he never depressed a valve. That comes from bugle training. Well, Freddie did the same thing. You get used to making those notes with your lips. Fantastic chops. Freddie was never in any bands of mine, but his buddy, Virgil Jones, was. Terrific man.

Monk Montgomery came out of my band. Nat Cole once wanted to sing with my band. I told him to stick with his trio. Sammy Davis sang with me. Dinah Washington got her big break from my band.

Smith: Do you look for anything special when you hire a "newer" type player? How about electronics? Take a Larry Coryell or Chick Corea.

Hampton: Chick and I are very good friends. Whenever he's in town we jam together right here in my apartment. You should have heard us in Cannes. I went over to help promote the Who's Who series at the Midem convention. Chick came over; we played and we laid them on the floor. I happened to have the arrangement of *Sea Journey* with me.



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There's a spot at the end where we vamp off each other. Broke 'em up.

Smith: What about rock? Would you record rock tunes done *their way*?

Hampton: Have already. It's an album called *Saturday Night Jazz Fever* and it's getting air play. There are arrangements by Teo Macero, and there are some young cats like Mike Nock, John Scofield, Al Foster, George Young and Rick Laird on there, too.

Smith: When you were doing the Who's Who why didn't you ask in some of the more electric people?

Hampton: Listen to the *Saturday Night* and tell me about electric. It swings and it's got the flavor that the kids like.

Smith: You mentioned earlier and now again about young people listening to your music. Do you do clinics?

Hampton: Yeah, and I'm going to do more. I explain where I'm coming from. Give something of an interview, like I'm doing here. I play some music. That's what the kids want to hear. I played *Hamp's Boogie Woogie* 30, 40 years ago, and they ask for it today.

I play in a neighborhood band in Harlem, and they keep up with me. We had Reggie Jackson Day up there and the band played then. I have the Lionel Hampton Housing Projects and in there we have a Lionel Hampton Recreation Club. We sponsor a Little League Team and a track team. And we had Reggie Jackson to pep talk the Little Leaguers.

There's one thing we can't get in Harlem, and that's a band. Here's a place with the greatest history of the music in the world and none of the schools have music appreciation. I

went to play with a band at a junior high school and they had two girls playing clarinet, a guy playing bass drum, another on snare, and I think the leader played trombone!

Smith: Do you think the kids identify with other than your basic rock rhythms? Can they play time, for example?

Hampton: They can play time *and* rock beat, which is a syncopation on the bass drum and snare drum, which we used to do. If you can boogie woogie with a back beat, you got it.

Smith: I hear you wrote a suite.

Hampton: I wrote the *King David Suite* when I went to Israel. I was talking to the chief rabbi about King David, who was the first well-known musician. He used to walk down the streets and play. The chief rabbi told me to go down to King David's tomb and maybe something will come to me. So I did, and honest to God, this melody came to me. When I got back here I was asked if I wanted to play something for Freedom Day at Town Hall. I was given an arranger and Dimitri Metropolis conducting a symphony orchestra. It was arranged by Jack Easton. I'm going to play it with Arthur Fiedler and the Boston Pops for National Educational Television. For my 50th year in music the Pops is going to play symphonic arrangements of *Air Mail Special* and *Hamp's Boogie Woogie*, too.

Smith: Have you ever tried any of those new vibes? There's one Deagan makes called *Electra-vibes*, no pipes. I saw Don Elliot play one. There's another one that has every bar wired for sound.

Hampton: Sure. I have one. Musser makes one too, like the Deagan. In Europe they mike me in the middle, on the bottom and on top and send it right out over the p.a. system. With

the great sound systems of Europe it comes out like the human voice.

Smith: What about the lack of pipes?

Hampton: It takes the glamour away from it. Musser's has pipes.

Smith: Dave Samuels wired his vibes with a pick up under every bar.

Hampton: Yeah. I remember that one. I don't know what happened to that, but I'll tell you something about electronics. The first electric bass ever played was played in my band. A guy in L.A. had this bass and he used to go around to jam sessions. It was an electric bass guitar and they would run him out of the sessions. I had a bass player named Roy Johnson from K.C. He was a piano player and he could play a lot of passing notes on the bass. I liked it so much that I told him he ought to amplify it because he was playing a lot of good things on there and he wasn't being heard. At that time I had ten brass, six saxes. Trumpet players couldn't get into the band unless they started at high C, and he was playing the low part. Now Roy had heard that cat in L.A. with the bass they wouldn't let him play. He had that guy's card, called him and Roy fell into it right away. I gave him a gang of solos. Now you could hear everything that Roy was doing.

The cat that developed the thing told me I could be his partner if I would promote it for him. I said okay, give me the bass, and he wrote a number down for people to call, in Fullerton, California, where they would make these basses up for the customers. I got to Phoenix on a tour and, man, everybody wanted to take the bass from me. All those country bands were dying to have one. I think Glen Campbell was there at that time. Then in Oklahoma the same thing. I'm telling everybody, "Here, write this number." I must have had 100 orders by the time the tour ended. He finally went into business and offered me a bass anytime I wanted.

Smith: That cat's name wasn't Fender by any chance?

Hampton: Yeah, I think so. Eventually he sold the company to CBS for millions, and all I got was a bass!

Smith: What happened after Johnson left?

Hampton: We got Monk Montgomery and that's the first time he ever saw one, too. He thought it was a gimmick or something, but I wanted him to play it. He did for two years. By that time the electric bass was all over the world; wherever the band went people stared at it and wanted to know what the heck it was Monk was playing.

Smith: What about the organ? You were instrumental there too, weren't you?

Hampton: The same thing happened when I put the organ into the band as with the electric bass. I liked to play the vibes all the time, but the saxes were too heavy, brass was too heavy. I wanted something like strings. I had heard about a guy in Harlem by the name of Doug Duke. Here was a white kid playing at the Lenox Lounge! He had an organ with a regular keyboard, but he had added something on top like more keyboards, which made it sound like a fiddle section. I was going into the Apollo Theatre and asked him if he wanted to come in with me. He did and he and I played half the show by ourselves. He had a converted Hammond which he called a Dukatron. He could make that thing sound like birds, everything and anything.

Smith: Sounds like a forerunner of the synthesizer. When was that?

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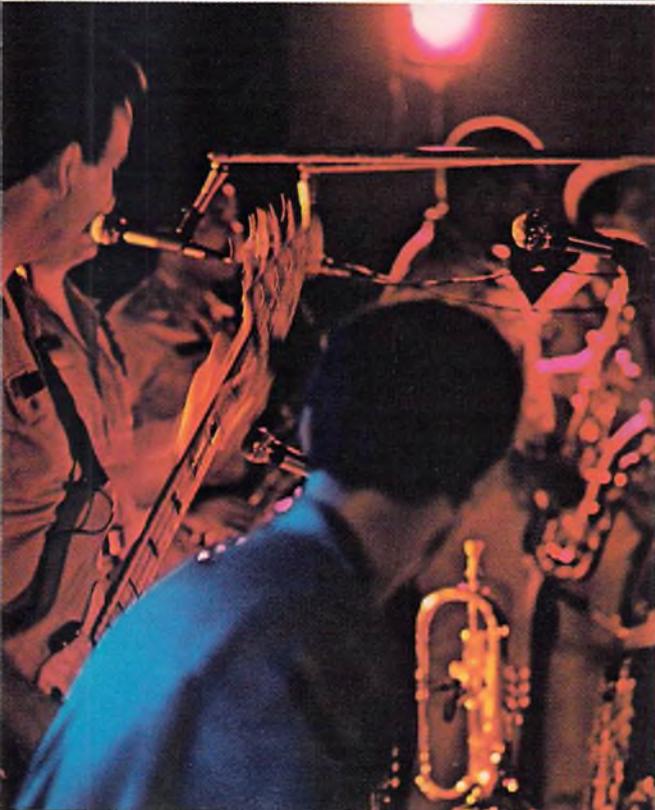
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MORE POLL

continued from page 18

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Acoustic Piano, TDWR: Ran Blake—13; Richie Beirach—13; Roland Hanna—12; Professor Longhair—12; Mary Lou Williams—11; Muhal Richard Abrams—10; Stanley Cowell—10; Tommy Flanagan—10; Joachim Kuhn—10; Dave McKenna—10; Adam Makowicz—9; Onaje Allan Gumbs—9; Barry Harris—6; Jay McShann—6; Claude Hopkins, George Cables, Walter Bishop, Jr., Harold Danko, Earl Hines, Dick Wellstood, Milcho Leviev, Joe Goldberg, John Bunch—5 each.

Electric Piano, Established: Jan Hammer—8; Patrice Rushen—6; Milcho Leviev—6; Mike Nock, Mickey Tucker, Stanley Cowell, Bill Evans, Lonnie Liston Smith—5 each.

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Auger—7; Jan Hammer—6; Joe Zawinul—5; Rick Wakeman—5.

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Trombone, TDWR: Janice Robinson—16; Steve Turre—15; Raul de Souza—12; Eje Thelin—12; Joseph Bowie—12; Curtis Fuller—11; Jim Pugh—10; Frank Rosolino—8; Roswell Rudd—8; Earl Ford—8; Eddie Bert—7; Carl Fontana—7; Garnett Brown—6; Al Grey—6; Phil Wilson—6; Grachan Moncur III, Tom Malone, Rick Lillard, Slide Hampton, Chris Brubeck, Booty Wood—5 each.

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Baritone Sax, Established: Pat Patrick—15; Anthony Braxton—11; John Surman—11; Cecil Payne—10; Henry Threadgill—6; Haywood Henry—5.

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Alto Sax, Established: Oliver Lake—7; Roscoe Mitchell—6; Joseph Jarman, Morris Turney, Charlie Mariano, John Handy—5 each.

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- HALL OF FAME (see rules) _____
- JAZZMAN OF THE YEAR _____
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- TRUMPET _____
- TROMBONE _____
- FLUTE _____
- CLARINET _____
- SOPRANO SAX _____
- ALTO SAX _____
- TENOR SAX _____
- BARITONE SAX _____
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- ORGAN _____
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- DRUMS _____
- PERCUSSION _____
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- ARRANGER _____
- COMPOSER _____
- MALE SINGER _____
- FEMALE SINGER _____
- VOCAL GROUP _____
- BIG JAZZ BAND _____
- JAZZ GROUP (2 to 10 PIECES) _____
- ROCK/BLUES GROUP _____
- JAZZ ALBUM OF THE YEAR _____
- ROCK/BLUES ALBUM OF THE YEAR _____

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1. Vote once only. Ballots must be postmarked before midnight Oct. 9.

2. Use official ballot only. Please type or print.

3. **Jazzman and Rock/Blues Musician of the year:** Vote for the artist who, in your opinion, has contributed most to jazz/rock/blues in 1978.

4. **Hall of Fame:** Vote for the artist—living or dead—who in your opinion has made the greatest contribution to contemporary music. The following previous winners are not eligible: Cannonball Adderley, Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Benny Carter, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Paul Desmond, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Woody Herman, Earl Hines, Johnny Hodges, Billie Holiday, Rahsaan Roland Kirk, Stan Kenton, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, King Oliver, Charlie Parker, Bud Powell, Django Reinhardt, Buddy Rich, Sonny Rollins, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Cecil Taylor, Jack Teagarden, Fats Waller, Ben Webster, and Lester Young.

5. **Miscellaneous Instruments:** Instruments not having their own category, with these exceptions, valve trombone, included in trombone category; cornet and flugelhorn, included in the trumpet category.

6. **Jazz and Rock/Blues Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.

7. Only one selection in each category counted.

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Soprano Sax, TDWR: Gerry Niewood—11; Charles Brackeen—10; Sonny Rollins—9; Sonny Fortune—9; Kenny Davern—9; John Stubblefield—9; Earl Turbinton—9; Ray Pizzi—8; Azar Lawrence—8; Charlie Mariano—6; Joseph Jarman—6; Budd Johnson, Lee Konitz, Jane Bloom, Randall Bramblett, Evan Parker—5 each.

Clarinet, Established: Eddie Daniels—17; Tony Scott—13; Bennie Maupin—12; Barney Bigard—9; Alvin Batiste—6; John Gilmore—5; Pulte Wickman—5.

Clarinet, TDWR: Kalaparusha—8; Eddie Daniels—7; Dewey Redman—7; Roscoe Mitchell—7; Bennie Maupin—6; Tony Scott, Mark Kaplan, Ron Odrich, Buddy De Franco, Sam Most, Bob Wilber, Bobby Gordon, Jerry Fuller, Rudy Ruthford—5 each.

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Violin, Established: Claude Williams—14; Jerry Goodman—11; Clarence Gatemouth Brown—9; Scarlet Rivera—7; Vassar Clements—7.

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Vibes, Established: Karl Berger—21; David Friedman—11; Gordon Emmanuel Cranshaw—5.

Vibes, TDWR: Gordon Emmanuel Cranshaw—16; Walt Dickerson—15; Tom Van Der Geld—8; Warren Chiasson—8; Terry Gibbs—8; Cal Tjader—6; Mike Mainieri—6; Jay Hoggard, Red Norvo, Dave Pike, Johnny Otis—5 each.

Miscellaneous, Established: Kenny Davern (C melody sax)—6; Yusef Lateef (oboe)—6; Zakir Hussain (tabla), Doug Ewart (bass clarinet), Henry Threadgill (hubcaps), Frank Tiberi (bassoon), Gunter Hampel (bass clarinet), Michel Portal (bandoneon and taragot)—5 each.

Miscellaneous, TDWR: Jali Foday Musa Suso (kora)—10; Abdul Wadud (cello)—9; Gunter Hampel (bass clarinet and tuba)—8; Mark Wenner (harmonica)—7; Collin Walcott (sitar)—6; Bennie Maupin (saxello and bass clarinet)—6; Ron Odrin (bass clarinet), Michal Urbaniak (Lyricon), Yusef Lateef (oboe), Ken McIntyre (oboe and bassoon), Doug Ewart (bamboo flute), Patrice Fisher (harp), Ray Pizzi (bassoon)—5 each.

Acoustic Bass, Established: Richard Davis—16; Eddie Gomez—14; George Duvivier—13; Mike Moore—12; Malachi Favors—10; Cecil McBee—9; Buster Williams—8; Milt Hinton—7; Eberhard Weber—7; Stanley Clarke—7; Bob Magnuson—5; George Mraz—5.

Acoustic Bass, TDWR: Dave Holland—15; Malachi Favors—15; Arild Andersen—14; Clint Houston—13; Gary Peacock—13; Buster Williams—11; Cecil McBee—10; Reggie Workman—8; Cachao—8; Jon Burr—7; Mike Richmond—7; Charles Mingus—6; George Duvivier—6; Eberhard

Weber—6; Barre Phillips—6; Sirone, Ron Carter, Lynn Milano, Mike Moore, Red Callender, Charlie Haden—5 each.

Electric Bass, Established: Eberhard Weber—13; Miroslav Vitous—12; Anthony Jackson—8; Chuck Rainey—6.

Electric Bass, TDWR: Herb Bushler—9; Andy West—7; Ken Gradney—7; Felix Blackmun—7; Al Johnson—7; Paul Jackson, Percy Jones, Jack Bruce, Doug Lenier, Rick Laird—5 each.

Drums, Established: Jo Jones—17; Billy Hart—12; Roy Haynes—12; Barry Altschul—9; Andrew Cyrille—7; Mel Lewis—7; Don Moye—7; Grady Tate—6; Shelly Manne—6; Louis Bellson, Steve McCall, Beaver Harris—5 each.

Drums, TDWR: Michael Carvin—15; Billy Hart—15; Don Moye—13; Max Roach—11; Steve Gadd—10; Bob Moses—9; Daniel Humair—7; Jon Christensen—7; Eddie Marshall—7; Victor Lewis—6; Eddie Locke—6; Louis Hayes—6; Steve Braugham, Charlie Persip, Jeff Hamilton, Mihaly Deak, Butch Miles, Don Alias, Jack DeJohnette—5 each.

Percussion, Established: Mongo Santamaria—10; Tito Puente—10; Ray Barretto—8; Warren Smith—6; Bill Summers—6; Nana Vaconcelos—5; Sam Clayton—5.

Percussion, TDWR: Dom Um Romao—9; Bill Summers—8; Nana Vaconcelos—7; Kenneth

Nash—6; Don Alias—6; Milford Graves, Pierre Favre, Raphael Cruz, Joe Gallivan—5 each.

Male Singer, Established: Tony Bennett—13; Eddie Jefferson—12; George Benson—11; Bob Dorough—7; Johnny Hartman—6; Jack Bruce, Jay McShann, Muddy Waters, Jon Hendricks, Van Morrison, Bobby Bland—5 each.

Male Singer, TDWR: Bob Dorough—12; Johnny Rotten—12; Garland Jeffries—9; Jon Hendricks—8; Clark Terry—8; Gil Scott-Heron—7; Buddy Guy, Don Smith, Lee Genesis, Zoot Sims, Roy Eldridge, Delbert McClinton, Clarence Gatemouth Brown, B. B. King, Jack Bruce, Dennis Roland—5 each.

Female Singer, Established: Aretha Franklin—11; Cleo Laine—9; Joni Mitchell—8; Flora Purim—8; Etta Jones—6; Celia Cruz—6.

Female Singer, TDWR: Irene Kral—11; Urszula Dudziak—11; Carol Sloane—10; Julie Tippetts—10; Koko Taylor—8; June Tyson—8; Etta Jones—6; Cleo Laine—6; Blossom Dearie—6; Ella Fitzgerald—6; Norma Winstone—6; Morgana King—6; Helen Merrill—6; Joni Mitchell, Aretha Franklin, Lorraine Feather, Joyce Kennedy—5 each.

Vocal Group, Established: Ramones—8; Sex Pistols—8; Pointer Sisters—7; Bee Gees—6; Quire—6; Jon Hendricks Family—6; Bootsy's Rubber Band—5.

Vocal Group, TDWR: Steely Dan, Renaissance, Pointer Sisters, Adelberts, Stars of Faith, Clifton

continued on page 62

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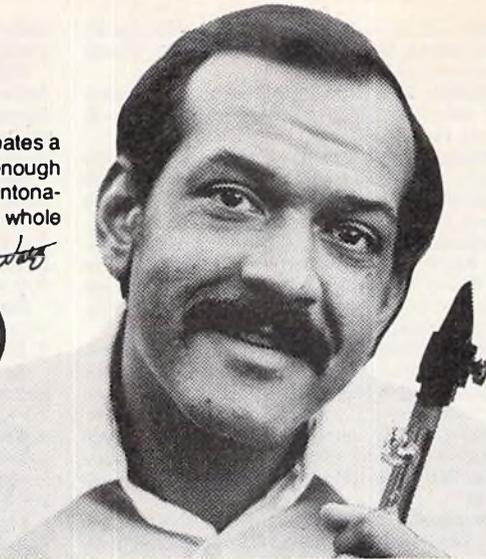
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MORE POLL

continued from page 61

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Soul-R&B, Established: Buddy Guy/Junior Wells—11; Earth, Wind and Fire—11; Professor Longhair—9; Joe Turner—9; Fenton Robinson—8; Parliament/Funkadelic—7; Bob Marley and the Wailers—6; Albert King—6; Marvin Gaye—6; Son Seals—6; Bobby Bland, Al Green, Allen Toussaint, Little Feat, Curtis Mayfield, Johnny Guitar Watson—5 each.

Soul-R&B, TDWR: B. B. King—6; Nighthawks—6; Gil Scott-Heron, Al Jarreau, Stevie Wonder, Parliament/Funkadelic, N.R.B.O., Luther Allison, Frank Zappa, Etta James, Neville Brothers, Cissy Houston, Santana—5 each.

HAMPTON

continued from page 56

Hampton: Had to be early '50s, maybe late '40s. I had changed the band around. I was going to Europe with Quincy, Brownie, Gigi Gryce. Duke had a station wagon of his own when we traveled. Otherwise the rest of the band had this huge truck. Even my wife's small foreign car went into that thing.

Everybody started getting organs. After Milt Buckner left me he formed an organ trio. Bill Doggett, who was also arranging for me, he played one full time.

Smith: Did Sir Charles play organ with you?

Hampton: No. I don't think he started playing organ until later. The organ era came after he had left the band. With an organ I never had to worry about the size of the band. It was 50 pieces with that in there.

I had Wild Bill Davis with me in Europe recently. But like anything else electronic, it's good for some things. While it's very popular, I think the original thing is good too.

And so it goes. Like the two famous rivers of song, the Jordan and the Mississippi, Lionel Hampton keeps on rolling. When I first tried to line up a conversation with this ageless human being, the folks at Lionel Hampton Enterprises suggested the day he was to return from Europe. "What about jet lag?" I asked, inferring that perhaps Hamp's chronological accumulation of years might be a factor. "No problem," was the quick reply. "Lionel's looking forward to seeing you again; anytime you say is okay with him."

When I arrived a scant half-day after his touchdown from a series of one-nighters on the Continent, there was Hamp, in pajamas, bright-eyed and bushy-tailed, ready with a quip, a boast and a mocking. "Not bad for an old man, eh?"

In this, his 50th show biz year, and nearing his 70th birthday, Lionel has been at his peak of activity. In addition to the Nice celebration, he put together an International All Star band including Joe Newman, Niels-Henning Orsted Pedersen, Bob Rosengarden, Johnny Griffin and Buster Bailey to tour some resorts in Germany. Back stateside, he organized an 18-piece band featuring high-note trumpeter Cat Anderson, for a Disneyland gig, then back with some all stars for the South American stint.

Of course there are the recordings—the *Who's Who* series and *Saturday Night Jazz Fever*. And now it's Lionel Hampton in College garb. He will soon be awarded an honorary degree from Howard University.

It appears, as it always has, that if you want excitement, Lionel Hampton has it to spare. He invented energy. **db**

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Town Hall: *Collective Black Artists Ensemble* featuring Billy Taylor (7/15).

Damrosch Band Shell (Lincoln Center): *William Hooker* (thru 7/13).

Sweet Basil: *Art Farmer* (thru 7/23); *John Abercrombie Quartet* (7/25-29); *Nina Sheldon and Jeremy Steig Quartet* (7/30 & 31); *Adam Makowicz* (8/1-5); *Louis Hayes Quartet* (8/6 & 7); *Chet Baker Quintet* (opens 8/8).

Village Gate: *Stanley Turrentine* (7/18-30); *Aki-yoshi-Tabackin Band* (8/10); call (212) GR5-5120.

Village Vanguard: *Thad Jones-Mel Lewis Orchestra* (Mon.); *Sonny Fortune* (thru 7/16); *Kenny Burrell* (7/18-23); *Dannie Richmond Plays Charles Mingus* (7/25-30); *Woody Shaw* (8/1-6).

Belmont Raceway: *Glen Campbell* (7/16); *Maynard Ferguson* (7/15); *Average White Band* (7/23).

Creative Music Studio (Woodstock, N.Y.): *Fred-eric Rzewski & Richard Teitelbaum* (7/15); *Jim Burton & the Amplified Homemade Instrument Orchestra* (7/21); *Environmental Music* (7/22); *Don Moye* (7/22); *Roscoe Mitchell* (7/22); *Jeanne Lee* (7/23); *Ursula Oppens & Rolf Schulte* (7/23); *Grachan Moncur* (8/5).

Gulliver's (West Paterson, N.J.): *Sam Jones-Tom Harrell Big Band* (Tue.); *Phil Woods* (7/19);

Art Farmer (7/28 & 29); for balance call (201) 684-9589.

Ramapo College (N.J.): *Woody Herman Band* in residence and concerts; call (201) 825-2800 ext. 505.

Mr. C's (Schenectady, N.Y.): *Roy Eldridge* (7/21-23).

The Playboy Club (Lainie's Room): *Dakota Staton* (thru 7/15); *Joe Pass* (7/17-7/22); *Maxine Weldon* (7/24-29); *Roslyn Kind* (opens 7/31).

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LOS ANGELES

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Baked Potato: *Greg Mathieson & Larry Carlton* (Mon.); *Bill Mays & Ernie Watts* (Tue.); *Don Randi* (Wed.-Sat.); *Ray Pizzi, Frank Rosolino*, others on tap; call 980-1615.

Montebello Inn (Montebello): *Larry Cronin Trio* (Tue.); call 722-2927.

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

Rudy's Pasta House (E. L.A.): Name jazz regularly; for specifics call 721-1234.

Sound Room: Jazz regulars include *Milcho Leviev, Dave Frishberg, Joe Diorio, Lew Tabackin*, others; call 761-3555.

Cellar Theatre: *Les DeMerle Transfusion w/Ed-die Harris* (Mon.); guest regulars include *Richie Cole, Dave Liebman, Milcho Leviev*, others; call

487-0419.

Parisian Room: *Dizzy Gillespie, Kenny Burrell, Earl Hines*, etc.; for specific schedules, call 936-0678

CHICAGO

Rick's Cafe Americain: *Al Grey/Jimmy Forrest Quartet* with *Shirley Scott* and *Bobby Durham* (7/11-22); *Joe Bushkin* with *Chubby Jackson* and *Dubby Jackson* (7/25-8/5); Second anniversary of Rick's throughout August; *Marian McPartland* and *Art Van Damme* (8/8-12); *Joe Venuti, Red Norvo, Buddy Tate, Dave McKenna* (8/15-19); call 943-9200.

Jazz Showcase: *Jimmy Smith* (7/13-16); 23rd annual *Charlie Parker Month* celebration in August; *Joe Williams* (8/23-27); call 337-1000 for up-to-date information.

Amazingrace (Evanston): *Norman Blake & Peter Lang* (7/13 & 14); *Luther Allison* with *Dave McKenzie* (7/21 & 22); *John Hartford* and *The New Grass Revival* (7/26 & 27); *Jim Post & Harry Waller* (7/28-31); *Jim Post* show closes Amazingrace in present location—Gracers are looking for a new spot—when and if found, it will be reported in **down beat**; call 328-2489 for further information on the club.

Orphan's: *Joe Daley Quorum* (Mon.); *Ears* (Tue.); for info on other nights call 929-2677.

Biddy Mulligan's: *Mojo Buford* (7/13-15); *Eddie Shaw* and *the Wolf Gang* (7/19-22); *Eddy Clearwater* (7/26-29); *Jay McShann* (7/31); *Bob Riedy Blues Band* (8/9-12); *Jimmy Valentine and the Heart Murmers* (8/16-19); *Koko Taylor* (8/23-26); Sunday open blues jams with various bands, including *Magic Slim* (7/16); *Eddy Clearwater* (7/23 & 8/20); *Bob Riedy* (8/27); call 761-6532.

Uptown: *Bruce Springsteen* (9/6).

Park West: *Ashford & Simpson* (7/22 & 23); *Billy*

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The Mark/Charterhouse (Euclid): Different local jazz pianist each Fri. and Sat. night (through 7/29; will continue as "jazz policy" if supported in July).

BUFFALO

Second Annual Art Park Jazz Festival: *Marian McPartland* plus *Heritage Hall Jazz Band of New Orleans* (Wed. 7/26, 8 pm); *Kenny Burrell* (Thurs. 7/27, 8 pm); *Dick Hyman and the Perfect Jazz Repertory Quintet* with *Bobby Rosengarden, Mill Hinton, Pee Wee Erwin, Bob Wilber* (Fri. 7/28, 8 pm); *Dick Hyman—History of Jazz Piano* (Sat. 7/29), 2 pm); *Joe Williams and Spider Martin* (Sat. 7/29, 8 pm); *Earl Hines* (Sun. 7/30, 2 pm); *Thad Jones/Mel Lewis Big Band* (Sun. 7/30, 8 pm).

Mr. C's (Schenectady): *Jack Wilkins/John Schofield Quartet* (7/13-15); *Eddie Jefferson* with *Richie Cole and Harold Mabern* (7/20-22); *Shirley Scott Trio* (7/27-29); *Slide Hampton* (8/3-5); *Chico Hamilton* (8/10-12); *Eddie Cleanhead Vinson* (8/17-20); *Woody Shaw Quintet* (8/24-26).

Trafalmore Cafe: Jazz Wed. through Sun. *Fresh* (Wed.); *Max Thein Trio* (Sun.); *Yusef Lateef* (88.7 FM), and on **WEBR** (97.0 AM) of all major jazz events; *Hal Galper* (tentative, early August) w/ *Joe Labarbera* and *Wayne Dockery*; *Richard Bierach Trio* w/ *Frank Tusa, Elliot Zigmund* (tentative mid August).

Buffalo Jazz Workshop (Northwest Community Center): *Music Workshop for guitars and horns* w/ *James Clark* and *Richard Tabnick* (Wed. 2-4 pm); *Educational Workshop and Clinic* directed by *Sam Falzone* (Thur. 4-7 pm); *Instrumental Workshop for strings, horns and percussion* directed by *Al Tinney* (Sat. 1-3 pm); call 876-8108 for information and registration.

KANSAS CITY

Free Concerts-in-the-Park: *Noel Pointer* (7/16); *Dexter Gordon* (7/23); *Tommy Dorsey* (8/13); *Woody Shaw Quintet* (8/20); *Betty Carter* (8/27).

Women's Jazz Festival: Jazz Cruise w/ *Jay McShann Trio* (8/13); for further information, write P.O. Box 22321, K.C., MO. 64113.

Uptown: *Phoebe Snow, Gato Barbieri* (8/9).

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

Mark IV: Jazz nightly; call 444-0303 for further information.

ST. LOUIS

Mississippi River Festival (Edwardsville, Ill.): *Kenny Loggins* (7/15); *Teddy Pendergrass* with *Ashford and Simpson* (7/16); *Dave Mason* (7/21); *Jimmy Buffett* (8/2); *Phoebe Snow* and *Gato Barbieri* (8/7); *Harry Chapin* (8/10); *Peter, Paul, and Mary* (8/11); *Sha Na Na* (8/18); *Mac Davis* (8/25).

Fourth and Pine: Name national acts & regional bands; call 241-2184 for details.

MIAMI

Lennie's Birdland: *Clark Terry Quintet* (Mon.-Sat.); *Mike Gillis* (7-piece house band); call 595-0012.

Bubba's (Ft. Lauderdale): *Ira Sullivan/Eddie Higgins Quartet* (Tue.-Sun.).

Beowulf (Pompano Beach): *Flip Phillips Quartet* (Tue.-Sun.).

Village Lounge (Lake Buena Vista): *Bubba Kolb Trio* (house band); *Hank Jones/Milt Hinton/Bobby Rosengarden* (8/7-8/19); *Buddy DeFranco* (8/21-9/2); *Ira Sullivan* (9/4-9/16); (Mon.-Sat.).

Jazz Hot Line: (305) 274-3834 (24 hrs.).

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

MONTREAL

Rising Sun: *Dutch Mason Blues Band* (7/11-16); *Anita O'Day* (7/25-30).

Rainbow Bar & Grill: *Maury Kaye Klique* (7/17-20); *Stephen Barry Blues Band* (8/7-10); *Peter Leitch Quintet* (8/14-17); *Bug Alley Band* (8/21-24).

Le Mixeur: *Ivan Symonds Trio* (Mon.-Sat.).

La Grande Passe: Jam Sessions (Tue.).

Place des Arts: *Willie Dixon, Muddy Waters & John Lee Hooker* (7/21); *Dexter Gordon, Sarah Vaughan & Hubert Laws* (7/22); *Paul Horn & B.B. King* (7/23).

Astrolabe (Ottawa): *Nexus* (7/13); *Roddy Ellias* (7/18); *Art Maiste* (7/24); *Frank Koller* (8/1).

Camp Fortune (Near Ottawa): *Boss Brass & Roddy Ellias* (7/21 & 22); *Dave Lamb* (7/27).

Vincent Massey Park (Ottawa): *Chris Lane & Roddy Ellias* (7/16); *Norm Clarke* (7/23); *Dave Lamb* (7/30); *Tom Denison* (8/6); *Dave Hildinger* (8/13); *Art Lawless* (8/20); *Dave Lamb & Bob Sabourin* (8/27).

SAN DIEGO

San Diego State Amphitheatre: *Chuck Mangione* (7/17); *Bob Marley & The Wailers* (7/24); *Bill Cosby* (7/26); *Natalie Cole* (8/8); *Randy Newman/Bonnie Raitt* (8/9); *Frank Zappa* (9/9).

Crossroads: *Keeper of the Flame* (Sun.); *Ted Picou Group* (Fri.-Sun.).

Le Chale: *Bruce Cameron* (Sun.-Tue.).

Chula Vista Bowl: *Southwestern College Night Band* (7/16).

Aztec Bowl: *Sergio Mendes & Brasil 88* (7/21-23); *Buddy Rich/George Shearing* (8/4).

Coronado Park: *Southwestern College Night Band* (7/23).

Wild Animal Park: *Battle of the Steel Bands* (8/11 & 18); *Pacific-Iy Bluegrass* (7/15 & 8/19).

Catamaran: *Magic II* (to 8/14); *Jazz 78* (8/15-11/26).

LAS VEGAS

Tropicana Lounge: *Chris Fio Rito Group* (regs.).

Stardust Lounge: *Copeland Davis Group* (regs.).

Penthouse: *Peer Marini* (Mon.-Fri.).

Sahara Tahoe: *Johnny Cash* (7/15-21); *Lou Rawls* (7/22-31); *Diana Ross* (9/18-10/1).

Sahara Vegas: *Tony Bennett* (8/31-9/13).

KLAV (1230 AM): *Monk Montgomery's Jazz Show* has been cancelled.

Hilton: *Elvis Summer Festival* (9/1-10).

Blue Heaven: Jazz jams (Fri. & Sat.).

Tender Trap: *Adelaide Robbins/Roy Shain/Joe Locatelli* (regs.); call for special guests.

Desert Inn Patio Bar: *Joe Castro* (reg.).

Reno TBA: *Chuck Mangione* (7/16).

Musicians Union: Big bands (Wed. & Fri., 10 pm).

Jody's Lounge: Jams (Sun., 4 pm).

KDWN (720 AM): *Jim Flint Jazz Show* (8 pm).

Sands Lounge: *Bob Sims Trio* (regs.).

Aladdin: *Chuck Mangione* (7/23).

Piviera: *Barry Manilow* (8/3-16).

Rogers: *Dixieland* (Fri.).

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