

DECEMBER 21, 1978

60c

the contemporary
music magazine

downbeat®

WINNERS

READERS POLL 78

GARY BURTON

MALLET MAN OF
THE NEW
MAINSTREAM

ARCHIE SHEPP

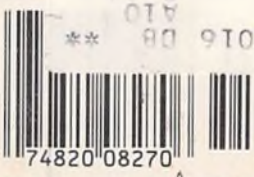
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TENURE




HOW TO defeat the one-chord doldrums

THIS ISSUE: ORD REVIEWS

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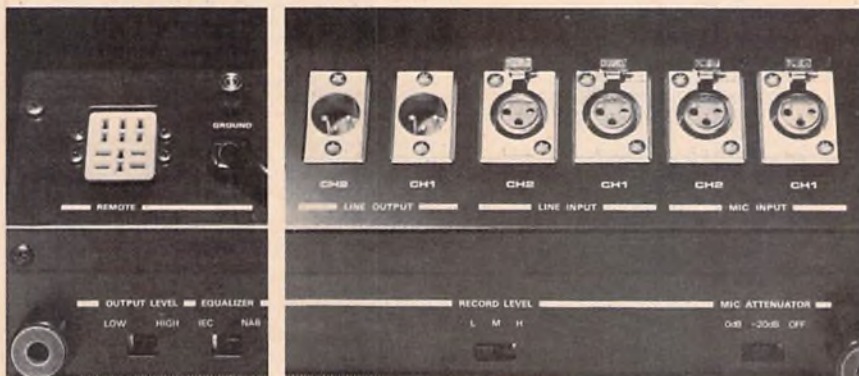
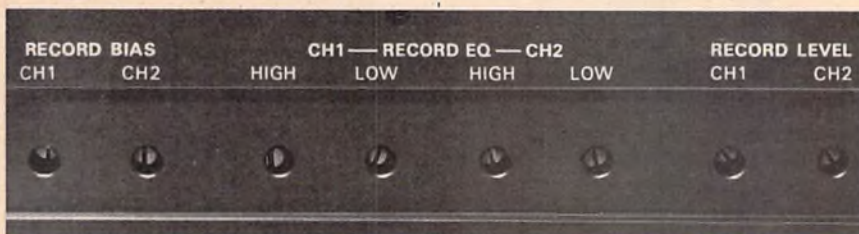
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PUBLISHER
Charles Suber

EDITOR
Jack Maher

MANAGING EDITOR
Charles Caiman

ASSISTANT EDITOR
Howard Mandel

EDUCATION EDITOR
Dr. William L. Fowler

PRODUCTION MANAGER
Gloria Baldwin

CIRCULATION DIRECTOR
Deborah Kelly

CONTROLLER
Lester Powell

CONTRIBUTORS: Chuck Berg, Jerry De Muth, Leonard Feather, Lee Lyons, John McDonough, Herb Nalan, Veryl Oakland, Bret Primack, Tim Schneekloth, A. J. Smith, Lee Underwood

EDITORIAL

East Coast: Bret Primack. Phone 212/222-3500
West Coast: Lee Underwood. Phone: 213/829-2829

ADVERTISING SALES OFFICES:

East & Midwest: Bernie Pygan
222 W. Adams St., Chicago, IL 60606
312/346-7811

West Coast: Frank Garlock
23780 Stage Coach Dr., Sanoma, CA
95370
Services: 916/929-9091 Ext. M399

ADDRESS ALL CORRESPONDENCE TO
EXECUTIVE OFFICE
222 W. Adams St., Chicago, IL 60606
Phone: 312/346-7811

RECORD REVIEWERS: Jan Ballaras, Chuck Berg, Larry Birnbaum, Douglas Clark, Lars Gabel, Bob Henschen, David Less, John McDonough, Herb Nalan, John Alan Simon, Chip Stern, Kenneth Terry, Pete Welding, Michael Zipkin.

CORRESPONDENTS: Atlanta, Russell Shaw; Baltimore, Fred Douglas; Boston, Fred Bouchard; Buffalo, John H. Hunt; Cincinnati, Jim Bennett; Cleveland, C. A. Colambi; Denver, Sam Sisodia; Detroit, David Wild; Kansas City, Carol Camer; Los Angeles, Lee Underwood; Miami/Ft. Lauderdale, Jack Sahmer; Minneapolis/St. Paul, R. Hunt Greene; Nashville, Walter Carter; New Orleans, John Simon; New York, Arnold Jay Smith; Northwest, Jeff Christensen; Philadelphia, David Hollenberg; Pittsburgh, David J. Fabilli; St. Louis, Gregory J. Marshall; San Francisco, Michael Zipkin; Southwest, Bob Henschen; Washington, Bill Bennett; Montreal, Ron Sweetman; Toronto, Mark Miller; Argentina, Alisha Krynski; Australia, Trevor Graham; Central Europe, Eric T. Vogel; Denmark, Birger Jorgensen; Finland, Marianne Backlen; Germany, Claus Schreiner; Great Britain, Brian Priestly; Italy, Ruggera Stross; Japan, Shoich Yui; Netherlands, Jaap Ludake; Norway, Randi Hult; Poland, Roman Waschko; Sweden, Lars Lystedt.

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BY CHARLES SUBER

The results of *down beat's* 43rd annual Readers Poll cap a vintage year for jazz. This poll of and by musicians not only honors the best contemporary music performers of 1978 but is a reliable indicator of which directions the musical winds doth blow.

In addition to the poll results, this issue features interviews with Gary Burton and Archie Shepp. Burton's formula for keeping a young audience without giving up his jazz center is evidenced by his being voted #1 Vibist for the eleventh consecutive year. Shepp scoffs at polls, calling them "capitalistic type structures," but we can't recall that he ever returned his 1966 #1 Tenor (New Talent) Critics Poll award.

And now, the latest peer judgments rendered by the *down beat* musicians/readers.

Joe Venuti is the 45th musician to be elected to the *db* Hall of Fame. He is also the first violinist and the most irreverent and most irrepressible musician to be so honored. We doubt he is really gone. Wouldn't be a bit surprised if he showed up at a poll award ceremony wearing the same blue suit with the baggy pants, gave a hot foot to the master of ceremonies, and proceeded to give a jazz fiddle lesson to all hands.

Chick Corea is the undisputed individual winner in this year's poll: #1 Composer, #1 Electric Piano, and among the top five in three other categories. McCoy Tyner, who tied Corea last year for individual honors, retains his #1 Acoustic Piano spot for the fifth straight year.

Weather Report and the Akiyoshi/Tabackin band—and their musicians—share jazz ensemble honors. For the seventh straight year, Weather Report is #1 Jazz Group. Co-leader Wayne Shorter is #1 Soprano Sax for the ninth year in a row and is among the top five

tenor saxophonists. Joe Zawinul, the group's other co-leader, is #1 Synthesizer for the third consecutive year and a runner-up on electric piano.

The #1 Big Jazz Band award goes, for their first win, to Toshiko Akiyoshi and Lew Tabackin by just four votes over the Thad Jones/Mel Lewis band which had won the previous six years. Akiyoshi, also for the first time, is #1 Arranger and is among the first five composers. Lew Tabackin placed well in both flute and tenor categories. Their most recent jazz disc, *Insights*, is among the top five jazz albums.

Dexter Gordon won, for the first time, the most prestigious individual award—#1 Jazz Musician of the Year (formerly known as Jazzman of the Year) and was also voted #1 Tenor Sax.

Woody Shaw is another newcomer to the top rankings: #1 Trumpet and *Rosewood*, #1 Jazz Album of the Year.

Steely Dan dominates the other-than-jazz categories: #1 Rock/Blues Group; *Aja*, #1 Rock/Blues Album of the Year, and #1 Vocal Group. Stevie Wonder is #1 Rock/Blues Musician for the fifth time in the last six years.

Only three musicians—George Benson, Chuck Mangione, and John McLaughlin—pulled any crossover votes in both the jazz and rock/blues categories. Benson scored high as a guitarist and singer, while Mangione jumped to runner-up jazz musician and made the top five as composer.

Two other musicians—Jaco Pastorius and Toots Thielemans—are first time winners. Pastorius displaced Stanley Clarke as #1 Electric Bassist. Thielemans replaced the late Rahsaan Roland Kirk as #1 Miscellaneous Instrumentalist (harmonica).

Plank owners—those who have won since their category was established—include Jimmy Smith, #1 Organ since 1964; Jean-Luc Ponty, #1 Violin since 1971; Airto Moreira, #1 Percussion since 1974; and Chick Corea, #1 Electric Piano since 1975. The all-time repeat winner is Gerry Mulligan, #1 Baritone Sax since 1953! Other repeat winners, in addition to those previously mentioned, include: Hubert Laws, #1 Flute since 1971; Ron Carter, #1 Acoustic Bass since 1973; Bill Watrous, #1 Trombone, and Phil Woods, #1 Alto Sax, both since 1975. Elvin Jones is #1 Drums, for the sixth time in the last 11 years; Joe Pass is #1 Guitar for the third time in the last four years, and this is the second straight year for Al Jarreau, #1 Male Singer.

Benny Goodman, #1 Clarinet, wins the endurance record for his seventh win since the poll began in 1936.

The election of Flora Purim, #1 Female Singer for the past five years, is the only instance where the readers sharply disagree with the Int'l Jazz Critics Poll (*db*, Aug. 10, 1978). The critics gave her eight votes, not enough to make the cut. Readers and the critics agree on 14 first place winners. The other 15 first place winners chosen by the readers received either second, third, or fourth place votes by the critics.

Next issue features Phil Woods; Gary Burton, Part II; and Patrick Moraz, keyboard specialist with the Moody Blues Band and Yes, who brings us up to date on synthesizers, Mellotrons, and other electronic gear.

Reminder: Don't forget to send for an Official Application for the 2nd annual *down beat* Student Recording Awards, ten categories in both high school and college divisions. *db*

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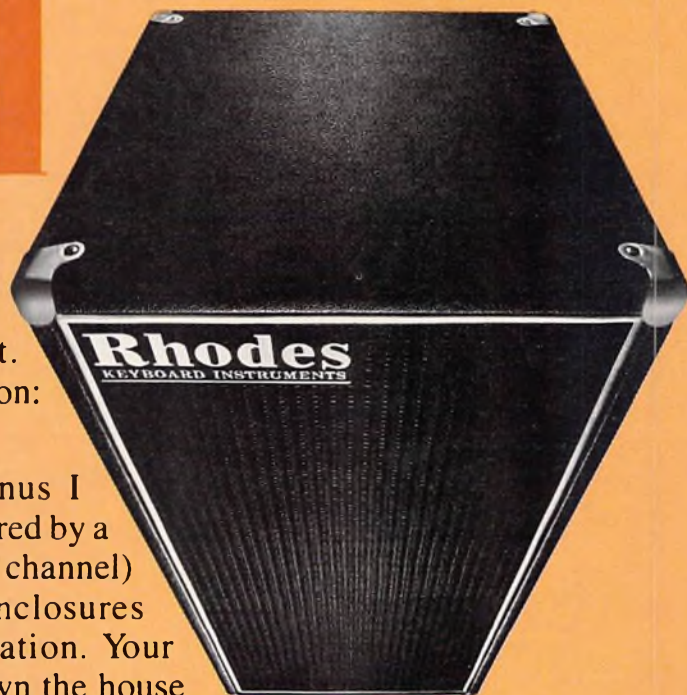
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education in jazz

by Gary Burton

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

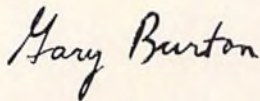
To start with, there is a certain amount of fundamental knowledge which one has to have. You must understand how harmony works and how rhythm works and that sort of thing. The standard approach to music education is very backward to me. Most schools teach you the mechanics of their instruments for a year or two, and then they start to teach you music which lasts for another couple of years. And then, if you're good enough—pay enough dues—you get to try improvisation as if it's the final pot at the end of the rainbow. It's as if you would teach people how to read by having them memorize words without telling them the meanings for years, and finally saying, okay, now, these words go together in sentences like this.

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CHORDS AND DISCORDS

Eaten Alive! And Buried!

It saddens me to write this letter. But to see many of one's favorite artists being slowly eaten alive and buried by production and marketing is truly sad. Compare Flora Purim's *Everyday*, *Everynight* or Billy Cobham's *Simplicity Of Expression*, their latest efforts, to their past work. What happened? These musicians used to want to create something special, without syrupy Muzak strings or corny background "get-down" vocals.

I am now and have always been one of fusion's biggest supporters. But my plea to other fusion musicians is this: don't water down your creations—when product is more important than music, listeners can feel that it's not real. Burying this music in mellow pabulum takes off the edge of tension and surprise—and that's what good music is about. The deceased list continues with Hubert Laws, Eddie Henderson, Joe Farrell, George Benson, Gato Barbieri, George Duke, Stanley Clarke . . . and who's next?

Ron Ertman

address unknown

Steve Lacy Fan Club Note

Although he has placed high in the **db** polls for soprano sax, Steve Lacy continues to be under-appreciated in this country. I'm sure I speak for many poll voters when I say that an interview with this consistently stimulating musician would be very rewarding. **db** gives exposure to people deserving wider recognition; please help listeners get to know Lacy's important work.

Larry J. Nai

Wilmington, Delaware

And What Is Jazz, Then?

I hope that others feel as I do—that **db** should confine its coverage to jazz. I am not opposed to advances of technique or ability, but don't confuse rock or disco music with the real thing. Perhaps you should define what is—and what is not—jazz!

Write the rules that delineate commercial music (that you have felt obliged to cover) and the real jazz, that has often survived and advanced without your support, without the endorsement of major record companies, and without radio. Many of us shudder at the subjects and topics of many of your articles, and laugh at the plaudits obsequiously and verbosely given by some of the misplaced syncophants who cover this fusion music, which is entirely outside the realm of jazz. If you continue to write about it, at least separate it, or better still, put it in another magazine.

Neil Lusby

Riverside, Conn.

[We called this reader to clarify some points he was making. We discovered that by his definition of terms, *Weather Report*, *Chick Corea*, *Freddie Hubbard*, *Stanley Turrentine*, and many others, were not playing jazz. Still, at least he enclosed a check for a subscription. Ed.]

Eggleston's Egregious Error

Until Brian Eggleston (*Chords*, 11/2/78) has a firm grasp of what real jazz is, as does Pat Metheny and understands the emptiness of fusion as Pat does, I suggest he keep his letters out of **db**.

Will Haight

Charleston W. Va.



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NEWS

Multi Entermedia Events

NEW YORK—The Entermedia Theatre, on 12th St. and 2nd Ave. in the East Village, presented during the fall months new wave rockers Talking

Heads, the Art Ensemble of Chicago, and a 12 hour manifestal of some obscure but important progressive European rock bands. Holding 1100 people in a cozy, turn-of-the century room, the theater reminded many concert-goers of a scaled down (and friendlier) Fillmore East.

Entermedia has presented programs of music, film, video, theater, and dance since Joe Asaro established the non-profit organization in July, 1977, and renovated the old auditorium.

"We're trying to do a lot of experimental things that we just know are not going to make any money," Asaro told db. "We're trying to set up a situation where this will be a very prestigious venue; I think we are going to have something very special to offer people. We are going to zero in on each and every activity we're involved in, and present it to the audience it's intended for in a manner in which they'll enjoy it."

Upcoming events include the return of Talking Heads, a festival of independent cinema titled *American Misfits*, more quality jazz artists, and for Christmas a Family Jam fest including mime, puppetry, music, theatre and dance.

Motor City Jazz Pumped With Michigan Arts Council Funds

The Allied Artists Association received \$6000 for a winter concert tour of Michigan campuses and \$11,700 for an orchestral jazz concert series at the recently re-opened Paradise Theatre. The tour will feature tenor saxophonist Sam Sanders and Visions, the avant garde Griot Galaxy, and the Paradise Theatre Orchestra featuring Lyman Woodard (organ), Ron English (guitar), Marcus Belgrave (trumpet); the Paradise series will showcase the works of Detroit composers and various artists and ensembles.

The *Detroit Jazz Composers at the Paradise Theatre 1979* series will be recorded for broadcast on non-commercial radio stations throughout Michigan due to an \$11,700 grant to the Jazz Research Institute. An avant garde multi-media composers' series and a student repertory orchestra under the

direction of Marcus Belgrave also received \$9,750 and \$11,700 respectively.

"It is very significant, I think, that this money is going to the artists themselves for projects that they want to do, rather than—as was the thing in the past—to large institutions to stage a series of concerts," said John Sinclair, jazz enthusiast and former *down beat* correspondent, whose arts management and public relations firm Strata Associates designed and will administer the projects.

The National Endowment for the Arts has been asked for matching funds for each project. Sinclair credited an NEA Jazz Panel open forum held in December '77 with being the inspiration that finally got the Detroit community working together to secure public funds. A decision on the NEA awards was to be announced after presstime.



M. Belgrave, Renaissance man.

DETROIT—Attempts on the part of the local jazz community to bring about a "Jazz Renaissance" in the "Renaissance City" have received official recognition and public support in the form of more than \$50,000 in grants from the Michigan Arts Council.

The five grants went to four non-profit jazz organizations.

NEA Jazz Applicants Up; How About Program And Budget?

WASHINGTON, D.C.—The National Endowment for the Arts (NEA) Jazz panel convened here from October 16 through 19. Ostensibly, the central focus of the four day meeting of the full panel was to conduct a final review and make judgements on over 900 applications submitted for funding in fiscal year '79.

Applications under assessment fell into three categories: composers/performers, study grants, and organizations. This year for the first time proposals were also accepted for a pilot Jazz Touring Program. A task force from the panel had already met in August for preliminary review and priority ranking. The sheer volume of requests—up approximately 50% over the 600 made in FY '78—is ample evidence of the increasingly important role NEA funding is playing in the jazz community.

However, before plunging into the review process (which is closed to the public) the panel held an open policy session. It was evident that in the wake of the unprecedented White House Jazz Festival of last June both panel members and NEA staff consider the program to be at a critical juncture and possibly on the brink of being substantially upgraded. That was clearly the import of a moving farewell statement by Dr. Walter Anderson, director of NEA's music program who departed November 30. For its part, the panel had almost a full complement present including chairman Larry Ridley,

Vishnu Wood, Benny Powell, Vi Redd, Monk Montgomery, Coleridge Taylor-Perkinson, Dave Bailey, Muhal Richard Abrams, Ken McIntyre, Benny Carter and James Jordan.

The major presentation of the policy session was by Adrian Gnam, deputy director of the music program, outlining the funding level prospects for FY '79. According to Gnam, NEA's FY '79 request of \$149,600,000 has survived congressional scrutiny virtually intact at \$149,435,000. Tentative NEA planning calls for the jazz program to be funded at \$930,000 in FY '79 up from \$670,000 in FY '78. Gnam also suggested that additional resources might be made available from the \$1,400,000 originally designated to finance the aborted White House Conference on the Arts, and that the revitalized Federal Council on the Arts and Humanities may provide new leadership from an interdisciplinary perspective. Gnam also noted a number of NEA-wide initiatives that could influence the level of jazz support including studies on touring, recording, competitions and festivals. As an example of how an agency-wide program can provide hidden support, Gnam cited the Artists-In-Schools program which will provide funding to place jazz musicians in 28 schools reaching over 10,000 students in FY '79.

Although Gnam's report was received with interest by the panel, several members expressed a high level of frustration with panel activity. Complaining that they are overwhelmed by the applications review process and are unable to devote adequate time to policy and program development, panelists exerted considerable pressure for NEA to locate and earmark special monies to finance a series of policy meetings.

A number of observers were present including Mari Jo Johnson of the Coalition of Jazz Organizations and Artists (CJOA) who gave a progress report on CJOA and Gunther Schuller, noted composer and educator who sits on the National Council of the Arts, parent to NEA. The most startling input from an observer came from Sun Ra, who managed to link his cause celebre, the neglected Fletcher Henderson, with a plea to design programs that would teach American youngsters about their real musical legacy.

"After all," Ra commented, "someone cares about them enough to sell them angel dust."

—w. a. brower

FINAL BAR

Trumpeter William F. Trumbauer, son of the late Frank Trumbauer, internationally known saxophonist, died October 21st of aplastic anemia at the age of 55.

The brass player studied with Mannie Klein at MGM, first worked with the Joe Venuti band and later with Henry Mancini, Doc Severinsen, Stan Kenton, and Jack Teagarden. From 1965 to 1976, he was an assistant professor of trumpet at University of Missouri, Kansas City, directing the UMKC Stage Band from 1970 to '72.

Trumbauer performed locally with the Kansas City Philharmonic, Lyric Opera, Starlight Theater Orchestra, Kansas City Civic Ballet, Kansas City Brass Quintet, and several area jazz and show bands, besides producing and moderating a weekly four-hour jazz program for radio station KCUR-FM from 1975 to '77.

**Bill Watrous,
voted No. 1
Trombonist
in the
43rd annual
down beat
Readers Poll,
plays the
Bach
Stradivarius
Trombone.**



Elkhart, Indiana

Hear Bill play his Bach 16M Trombone on his
Columbia release, "The Tiger of San Pedro"—PC33701.



Gary Burton is celebrating his 10th anniversary.



For the 10th straight year, Gary Burton
has placed first in vibes in the down beat Readers Poll.
Naturally, he's done it on a Musser.
Nice going, Gary.

ludwig[®]
musser

POTPOURRI

Chick Corea, Stanley Clarke, and Tony Williams, with special friends (like Joe Farrell) benefited California Governor Jerry Brown's committee for Narconon, an anti-drug program, at Santa Monica Civic Theater, for two shows, November 15.

Following the tradition of Lester Young and Herschel Evans, Sonny Stitt and Gene Ammons, Dexter Gordon and Wardell Gray, John Coltrane and Sonny Rollins, and Johnny Griffin and Eddie Lockjaw Davis, pianist Walter Bishop, Jr. brought a tenor battle featuring hornmen Ricky Ford and David Schnitter to a JazzMobile appearance on the streets of Harlem, to the Tin Palace and Wells', and to the Brecker Brothers' Seventh Avenue South.

"The tenor battle is really a result of what can happen when artists live together in a Manhattan Plaza type of situation," Bishop told *db*, speaking of the government subsidized artists' complex where he, Schnitter and Ford all reside. "It's so easy for us to hook up for rehearsals." Bishop's band was filled out by bassist Marcus Miller, drummer Michael Carvin, percussionist Mayra Casales and vocalist Carmen Lundy. When Schnitter was scheduled to work the Village Gate with Art Blakey, Ford was faced with Sal Nistico for two nights, and Bob Berg for one. Tenor madness raged across town, for Andrew White was burning at the Tin Palace and Rollins tore up the Beacon Theatre with the Milestone Jazzstars.

The Art Ensemble of Chicago will hold workshops and performances at the Creative Music Studio's ten day intensive, from December 28 through January 6. Contact CMS through P.O. Box 671, Woodstock, NY 12498 or call (914) 338-7645 about participation.

"Berklee College of Music hereby honors Buddy Rich, whose dedicated professionalism has fostered and encouraged the appreciation, study, creation, and performance of jazz." So read the plaque Rich received from his ex-lead altoist Larry Monroe during an October performance at Berklee Performance Center. Similar awards were given to Dizzy Gillespie and Phil Woods at their double-header concert there, but the

Rich band has long offered Berklee grads a sort of extension program (tenorist Steve Marcus is one such alum), and some (besides Monroe, trumpeters Wayne Naus and Greg Hopkins) have returned after Rich's seminar to teach at the college.

Boston's Modern Theatre will come alive with "Twelve Days Of Infinity: A Concert of Sound And Silence" December 14 through 25, featuring (who else but?) Sun Ra and his Cosmo Omniverse Arkestra (promising different sets every night) and "Spacescapes," a visual improvisation instrument designed and controlled by Bill Sebastian. The theater, last a porno movie house in the midst of a neighborhood renewal project, will itself be on review, after two years of restoration. Following Ra's auspicious opening, *Survival: A South African Play* with music, and concerts by Improvising Artists, Inc. musicians are scheduled.

Another film palace saved—the 900 seat Fox Venice Theater, in Venice, California, has switched from the classic American movie repertoire to presenting live concerts. Caldera and Auracle started the music policy in late October, followed by Oregon and David Friesen.

Arranger Chico O'Farrill was recently presented with the Andres Bellow award for his contribution to the arts in Latin America by Venezuelan President Carlos Andre Perez.

Best place to celebrate New Year's Eve will likely be in front of the finest radio receiver you can find, so you won't miss the special *Jazz Alive* that National Public Radio (NPR) will air over its network of affiliate stations. A live broadcast emanating from Boston will begin at 9:30 p.m. (EST) with Papa Jo Jones and illustrious Count Basie alumni plus vocalist Carrie Smith from Sandy's Jazz Revival in Beverly, Mass. At 12:30 a.m. the scene shifts to San Francisco's Keystone Korner, where the modern sounds of Jackie McLean, an all-star unit including Freddie Hubbard, Joe Henderson, and Hubert Laws, and an avant garde reunion of Don Cherry, Dewey Redman, Charlie Haden and Ed Blackwell or Billy Higgins will create music of 1979.



BRET PRIMACK

Maynard Ferguson (left) tutored actor Burt Young as Uncle Joe Shannon, a West Coast studio trumpeter in the film set for mid winter release.

Beantown Brags Of Beatman Haynes

BOSTON—The Boston Jazz Society toasted and boasted of one native son's humanity and artistry when it threw an unprecedented scholarship-fundraising testimonial for Roy Haynes at the Copley Plaza in late October.

Haynes, the energetic drummer/leader born in Roxbury on Friday the 13th of March 53 years ago and educated in the clubs of Back Bay and 52nd Street, was in great spirits. Proud of the strong turnout of 400 friends, colleagues and family (especially his mother, Edna G. Haynes) and pleased with many handsome gifts, Haynes beamed, "You know, as a youngster, you have dreams about certain things."

Among those who spoke heartfelt tributes for Haynes were perfect toastmaster Billy

Taylor, Deputy Mayor Jeep Jones, saxophonist Frank Foster, drummer Alan Dawson, trumpeter Marvin Hannibal Peterson, BJS President Sonny Carrington, WBUR-FM jazz host Tony Cenamo, Elma Lewis, and singer Mae Arnette. Jo Jones mimed his piece. A student band which played during dinner included Berklee scholarship awardees trombonist Mike Gray and saxophonists Bob Ricketts, Larry Zelnick and Ralph Moore.

Other musicians who joined a celebratory jam were saxists Andy McGee and Rocky Boyd, pianist James Williams, bassist John Neves, trumpeter Pete Farmer, singers Eddie Bee and Harriet Kennedy, dancers Buddy Lucas and Jimmy Slyde. Roy's Hip Ensemble gave a valediction to his own swinging tribute.

Quiet West Coast Giant Reawakens

LOS ANGELES—It's been a long time coming for pianist/composer Horace Tapscott. After nine years of obscurity, two new albums are available and a third nearly done.

In 1969, Tapscott's quintet recorded *The Giant Is Awakened* for Bob Thiele's Flying Dutchman Records (FDS-107). In 1978 Interplay Records released a solo piano album, *Songs Of The Unsung* (IP-7714), co-produced by Tapscott and Toshiya Taenaka.

Between 1969 and 1978, Horace found little industry support for his 21-piece Pan African People's Arkestra, the musical extension of the U.G.M.A.A. (Union of God's Musicians and Artists Ascension), an organization he had founded in 1961 dedicated to black community education and to the preservation of black music and culture. Rather than alter his music in pursuit of commercial acceptability, Tapscott has for these nine years devoted his life solely to the People's Arkestra and to the community. "I've been trying to build the Arkestra to where

it's on the scale of the L.A. Symphony Orchestra," he said.

After recording *Songs* in February Tapscott recorded *Flight 17* with the Arkestra. It is co-produced by Tapscott and Thomas Albach, available on Nimbus Records (Nimbus-135).

In July Houston-born Tapscott, now 44, was stricken with brain aneurysms, and underwent surgery. Although still under doctors' orders to rest, Tapscott has been working on a third album, entitled *The Call*. It also features the full Arkestra and is co-produced by Tapscott and Thomas Albach.

Besides working with his own groups which have introduced young musicians (such as Black Arthur Blythe), Tapscott has played with Leon Thomas, Lorez Alexander, Lou Blackburn (*The New Frontier and Jazz Samba*, on the now-defunct Imperial label), and with Curtis Amy (*Fiddler On The Roof*, playing harpsicord). The late Sonny Criss performed only Tapscott compositions on *Sonny's Dream*, and included another Tapscott tune, *Isle Of Celia*, on *Crisscraft*.

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MB-20 Meter Bridge



Model 2A Mixer

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TEAC's GE-20 Equalizer was designed for recordists, not the audiophile. Each channel has an input level control and input overload LED to guard against distortion. Two output level controls, plus a switchable output level meter, lets you monitor the signal from each channel.

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The TEAC Model 2A Mixer gives you control of volume, tone, blend and spatial positioning of instruments. It handles six mic or line inputs and drives four outputs.

The Model 2A Mixer is an improved version of the famous Model 2. Separate bass and treble controls have replaced hi and lo-cut filters and each channel has an independent pan control. The Model 2A also includes a master fader control, plus four Accessory Send/Receive, and four Buss-in jacks.

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The TEAC MB-20 Meter Bridge gives monitoring flexibility to any multitrack setup, but it's ideally suited to

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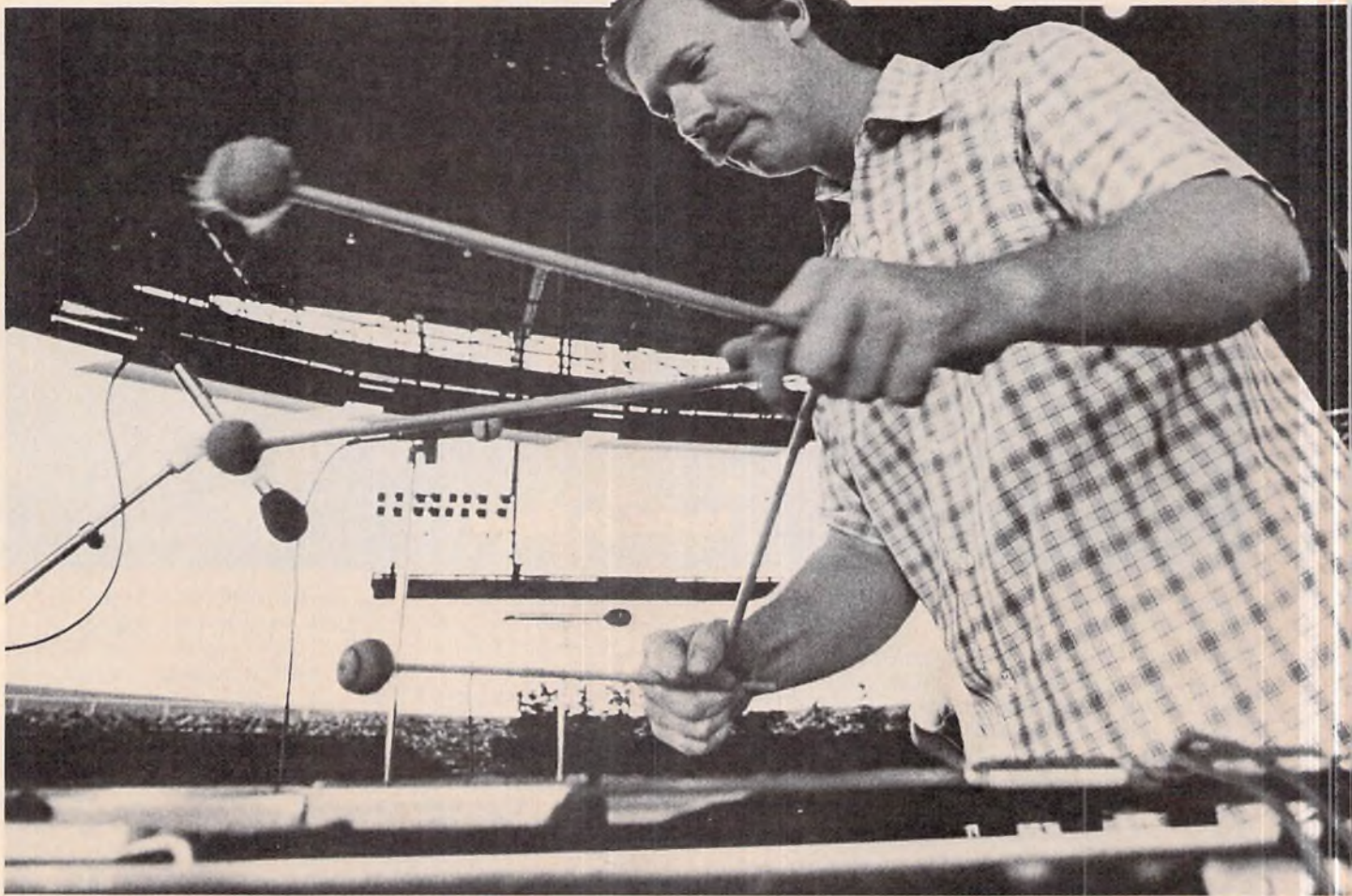
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Vibist GARY BURTON

READERS' MVP

By CHIP STERN



VERYL OAKLAND

Gary Burton has been the winner on vibes in our Readers Poll each year since 1968. Burton has led some of the most musical small ensembles of the past decade. With the release of his latest album, *Times Square*, the vibist presents a new group concept, in which his "traditional" guitar accompaniment is replaced by the trumpet of Tiger Okoshi. Guitarists Larry Coryell, Jerry Hahn, Sam Brown, Mick Goodrick, Pat Metheny, and John Scofield have played in Burton groups, so the switch to only one chording instrument (Burton) signals some significant new directions for the vibist.

Burton grew up in rural Indiana, no hotbed of jazz activity. After a year's formal training, he set out to teach himself vibes and marimba. Without any models, Burton worked out the rudiments of a personal style that was to become the major direction for all

mallet players that followed him. Playing alone most of the time, Burton taught himself to work with four mallets to fill out the harmonies. By the time he was a teenager Burton had begun to hear the major jazz voices of his day. His acquaintance with country musicians led to recording gigs in Nashville. Through Chet Atkins, a young Burton found himself with a recording contract.

While at Boston's Berklee School of Music on a *db* scholarship, Burton headed his first recording. Later, arriving in New York, the vibist landed gigs with George Shearing and Stan Getz. In these groups Burton made a reputation and gained the experience necessary to lead his own ensemble.

The Gary Burton Quartet—with Larry Coryell, bassist Steve Swallow, and Bob Moses or Roy Haynes on drums—broke through to a young, rock-influenced audience,

while maintaining high standards of jazz interaction and creating a unique style of chamber jazz. Those great, early RCA albums are inexplicably out of print, but listeners can plot Burton's development on his Atlantic albums, and on his critically acclaimed ECM recordings.

My conversation with Burton took place in his hotel room overlooking Central Park. Burton's wife, Cricket, watched a baseball game from the bed, and generally relaxed; by the time you read this, Gary and Cricket should be the proud parents of the child that was relaxing within Cricket.

Burton is a thoughtful, erudite man. His responses were carefully considered and thorough. Guitarist John Scofield, a former student of Burton's (and his dear friend), quipped that "Gary will give you answers like that even if you're just asking how to get

across the street." The topics ranged from questions about Burton's musical priorities to reflections on the development of the vibes as an instrument.

Stern: With the music your band played last night and the music from the new album, *Times Square*, you seem to be stepping forward into the past. All of the concepts seem to be drawn from the sound of bands on your RCA albums like *Country Roads*, *Duster*, and *Lofly Fake Anagram*.

Burton: That was not actually intentional, but is what happened when the trumpet came into the sound. The guitar sound, over the last few years, had gotten increasingly electric and less jazz-like; I think the trend of jazz guitar has been moving in that direction.

The switch to the trumpet really changed the sound of the group a lot. Roy Haynes had an effect on it as well, because he is very much a jazz-style drummer.

Times Square started out originally to be a trio album. Because Steve Swallow and I played with Roy some years ago, we'd always wanted to do something with him again. We were sort of between bands at the time, and thought this would be a good time for it.

In the meantime I had a rehearsal with the trumpet, with what was to be our new band; I liked it a lot and decided to add the trumpet to the record after all. The previous group I had was with Steve, John Scofield on guitar, and Joe LaBarbara on drums. At the end of December '77, after I'd had that group for about a year, I took off a month and I just had an itch to have something different; to hear a different sound. It wasn't even so much a desire to change the music drastically, but to hear different instruments.

I'd had guitar for ten years in one form or another—sometimes two guitars, sometimes one. And I just had this desire to hear something different for a change; an idea that maybe it was time for a change, that it would be good for the group's image and forward progress to make some kind of change that would force a different growth.

Stern: It seems it has opened you and Steve up harmonically; Steve is more out front and there's more room for you to interact.

Burton: Definitely. That's another thing that happened all during the last two years. We did occasional duo performances, which showed me that Steve and I had steadily expanded our playing. Steve went from being an acoustic bass player playing single lines, to being an electric player who fills in a lot harmonically; and I seemed to be doing more and more with four mallets as far as harmonizing is concerned. We found that when we played—just the two of us—it sounded very complete. That was also a motivation for the change—I felt I wanted to be the only chordal instrument in the group. Ten years ago when we started the group I was wary of that, because I'd already played for three years with Stan Getz, and always felt I could never do quite enough to fill it up the way it should be. So when I started up my own band I wanted another chording instrument to share the role with me. But ten years of comping has expanded what I could do. The pleasant thing we discovered when we added the horn was that it didn't seem empty or that anything was missing. It gave both of us the feeling that we had more to do; new areas to explore.

Stern: In addition to opening you up harmonically, it seems like it also opened new rhythmic possibilities between you and Steve.

Burton: Yes. Without another person comping we create more interplay. With a guitar player, when he's comping, it's just handfuls of notes that seem to follow certain patterns all the time. They're not as open to spontaneity and variation, and responding to what's going on. Certain guitarists are excellent for comping, here and there, but it's never been one of the strong abilities of the guitar players I've had. They do the job alright, but it's not been their strong suit, ever. So I've come to think it must be a rather awkward thing for the guitar as an instrument to do.

Having Bob Moses back in the band has been a big help in the rhythmic respect. Bob is one of the best drummers around, and he's particularly well-suited to our music. He's been involved in it off and on since he was 19 years old, when he was first with our band. He knows our music better than any other drummer, and he just fits in real well.

Stern: What would Bob give to the group as opposed to Roy Haynes? What would be their characteristics?

Burton: A lot of it is the character Bob brings to the group. Our group is small, and features the soloists taking turns playing; we don't have any elaborate arrangements or presentations going on. It becomes a matter of each player's personality and character showing through to the audience. It's a balance of types. Bobby is a colorful, wild kind of character, and that balances well with the rest of us.

Stern: Aren't you colorful?

Burton: Not in the way Bobby is, I'm sure! I imagine I strike the audience as rather serious and unflamboyant, whereas Bobby is just the opposite; very visual and very unpredictable. That seems to be a good element for our group. The most successful small groups have always had a very interesting mix of characters.

Stern: How would you characterize your approach?

Burton: Our group has stayed pretty much with the traditional jazz concept of featuring the improviser. The opposite approach is the kind of groups that have a lot of production numbers involved in their presentation. Our

view is that *improvising is the main attraction of jazz*. We don't have elaborate arrangements. We're out there to feature the soloist in a variety of settings, to show what they can do; to give them a chance to express their playing to the audience.

At the other extreme you've got, say, Chick's groups of late—intricate, elaborate, lengthy written parts, often very impressive, and unison lines. It's quite challenging music to perform. And no less valid, of course.

Stern: But it takes the accent away from the improviser?

Burton: Yes. The solo spots become isolated features here and there. In our case, the melody-chorus lasts a minute or so, and then the audience's attention is very definitely directed towards the soloing.

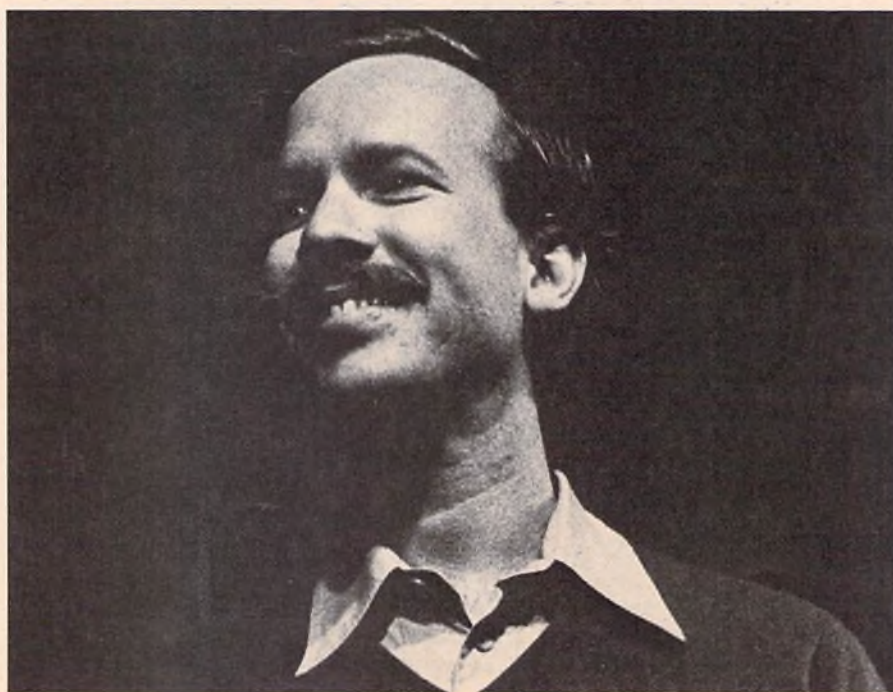
Stern: The heads on your tunes have always been very compressed but elaborate. Like on *General Mojo's Well Laid Plan*. When I tried to play that I could get the theme, but the bridge was like 'what'?

Burton: Well, that's a funny bridge. That's a 12 tone row superimposed over a harmony.

I'm very particular about what tunes we play. For me the ideal song is a fairly simple structure, and yet interesting enough that you can play it over and over and still be captivated by it. We have a few songs we've played quite often over the years. Some of Steve's songs or Carla Bley's or Mike Gibbs'. We're one of the few bands that plays other people's material. I know that the trend is for everyone to perform only original material. There's a strong financial motivation in that as well, because the publishing money is finally getting substantial based on the number of records that are sold.

But I think there are very few musicians who write *that* consistently, and with enough range for them to turn out 100 compositions over a five-year period and still show everything they can do. There may be a few who are capable of doing this, particularly when their music is unique, like Thelonious Monk. But I think most musicians limit themselves by playing only their own repertoire.

I don't play just anybody's music. It's



VERYL OAKLAND

#1 INDI

- #1 Jazz Man of the Year: Dexter Gordon
- #1 Jazz Album of the Year: Woody Shaw, "Rosewood"
- #1 Jazz Group: Weather Report
- #1 Soprano Sax: Wayne Shorter
- #1 Tenor Sax: Dexter Gordon
- #1 Flute: Hubert Laws
- #1 Trumpet: Woody Shaw
- #1 Synthesizer: Joe Zawinul
- #1 Electric Bass: Jaco Pastorius

INDIVIDUALS

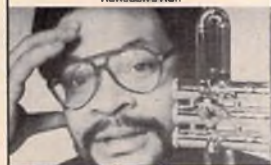
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 Stan Getz
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 Stanley Clarke
 Muddy Waters
 Chick Corea
 Tower of Power
 Bobby Hutcherson
 V.S.O.P.
 Santana
 Miles Davis
 George Duke
 Al Di Meola
 Elvis Costello
 Bob James
 Tony Williams
 Earth, Wind & Fire
 Billy Joel
 Maynard Ferguson
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**DEXTER GORDON
 QUARTET
 MANHATTAN SYMPHONIE**
 Including:
 LTD/Body And Soul/A3 Time Goes By
 Moment's Notice



**WOODY SHAW
 ROSEWOOD**
 Including:
 Sunshowers/Every Time I See You
 Theme For Maxine/The Legend Of Cheops
 Raheem's Run



**WOODY SHAW
 STEPPING STONES**
 Live At The Village Vanguard
 including:
 It All Comes Back To You
 Seventh Avenue In A Capricornian Way



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 MR. GONE**
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Johnny McLaughlin
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 Friendship/Every Tear From Every Eye
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 Are You The One? Are You The One?



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 CLARKE
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 One Rain Or Come Shine/The Endless Night (Part 2)
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**THE BEST OF
 EARTH, WIND & FIRE
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 Singasong/Shining Star
 That's The Way Of The World



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 SAY IT WITH SILENCE**
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43rd down beat

READERS POLL

hall of fame

252 Joe Venuti	95 Fats Navarro	67 Lionel Hampton
217 Ella Fitzgerald	91 McCoy Tyner	53 Bill Evans
189 Dexter Gordon	90 Dave Brubeck	52 Frank Zappa
161 Maynard Ferguson	90 Errol Garner	49 Lennie Tristano
154 Max Roach	88 John McLaughlin	42 Bill Chase
136 Oscar Peterson	78 Stan Getz	42 Elvin Jones
122 Chick Corea	74 Joe Zawinul	41 Herbie Hancock

jazz album of the year

- 179 **Woody Shaw**
Rosewood
- 162 John McLaughlin
Electric Guitarist
- 162 Toshiko Akiyoshi/Lew Tabackin
Insights
- 154 Chuck Mangione
Feels So Good
- 133 Dexter Gordon
Sophisticated Giant
- 126 V.S.O.P.
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- 41 Columbia Artists
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- 41 Maynard Ferguson
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- 40 George Benson
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jazz musician of the year

- 427 **Dexter Gordon**
- 260 Chuck Mangione
- 199 Chick Corea
- 171 Woody Shaw
- 126 Charles Mingus
- 119 Herbie Hancock
- 98 John McLaughlin
- 81 Joe Zawinul
- 71 George Benson
- 67 Keith Jarrett
- 66 McCoy Tyner
- 63 Anthony Braxton
- 62 Dizzy Gillespie
- 60 Maynard Ferguson
- 59 Toshiko Akiyoshi
- 46 Ornette Coleman
- 42 Phil Woods

jazz group

- 1020 **Weather Report**
- 160 V.S.O.P. Quintet
- 153 Crusaders
- 149 Chuck Mangione
- 135 Air
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- 69 Return to Forever
- 68 The Charles Mingus Jazz Workshop
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- 42 Charlie Byrd Trio
- 41 Bill Evans Trio

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JONES



PASTORIUS

big jazz band

- 753 Toshiko Akiyoshi/Lew Tabackin
- 749 Thad Jones/Mel Lewis
- 297 Count Basie
- 248 Maynard Ferguson
- 248 Buddy Rich
- 218 Woody Herman
- 210 Sun Ra & Arkestra
- 162 Stan Kenton
- 48 Carla Bley Band
- 43 Don Ellis

rock/blues musician

- 333 Stevie Wonder
- 203 Frank Zappa
- 181 B.B. King
- 147 George Benson
- 105 Carlos Santana
- 87 Bruce Springsteen
- 78 Billy Joel
- 70 Muddy Waters
- 69 Elvis Costello
- 63 Jeff Beck
- 63 Chuck Mangione
- 52 John McLaughlin
- 49 Brian Eno
- 42 Otis Rush

rock/blues group

- 693 Steely Dan
- 307 Earth, Wind & Fire
- 176 Little Feat
- 98 Santana
- 94 Frank Zappa
- 78 Chicago
- 77 Rolling Stones
- 74 Weather Report
- 55 U.K.
- 46 Tower of Power
- 46 Stevie Wonder
- 42 Blood, Sweat & Tears
- 41 Brand X

GORDON



rock/blues album of the year

- 693 Steely Dan
Aja
- 147 Earth, Wind & Fire
All 'N All
- 92 Little Feat
Waiting For Columbus
- 66 Frank Zappa
Zappa In New York
- 63 Rolling Stones
Some Girls
- 53 Bruce Springsteen
Darkness On The Edge Of Town
- 53 Carlos Santana
Moonflowers
- 52 George Benson
Weekend In L.A.
- 45 Billy Joel
The Stranger
- 42 Chuck Mangione
Feels So Good

AKIYOSHI



composer

- 692 **Chick Corea**
- 393 Charles Mingus
- 273 Joe Zawinul
- 238 Toshiko Akiyoshi
- 178 Chuck Mangione
- 160 Keith Jarrett
- 136 Carla Bley
- 87 Thad Jones
- 83 Jack Reilly
- 65 Frank Zappa
- 63 Wayne Shorter
- 62 Anthony Braxton
- 48 Horace Silver

arranger

- 405 **Toshiko Akiyoshi**
- 339 Gil Evans
- 301 Thad Jones
- 179 Chick Corea
- 148 Quincy Jones
- 123 Charles Mingus
- 121 Carla Bley
- 112 Joe Zawinul
- 110 Bob James
- 102 Frank Zappa
- 81 Slide Hampton
- 76 Chuck Mangione
- 64 Jay Chattaway
- 50 Don Sebesky
- 49 Mike Gibbs

acoustic piano

- 640 **McCoy Tyner**
- 567 Keith Jarrett
- 448 Oscar Peterson
- 287 Chick Corea
- 210 Bill Evans
- 158 Cecil Taylor
- 133 Herbie Hancock
- 76 Jack Reilly
- 49 Barry Harris
- 41 Count Basie

guitar

- 470 **Joe Pass**
- 370 John McLaughlin
- 361 Pat Metheny
- 350 George Benson
- 231 Al DiMeola
- 134 Jim Hall
- 129 Kenny Burrell
- 98 John Abercrombie
- 77 Ralph Towner
- 60 Larry Coryell
- 46 Steve Khan
- 42 Charlie Byrd
- 42 Earl Klugh

drums

- 416 **Elvin Jones**
- 350 Buddy Rich
- 339 Jack DeJohnette
- 328 Steve Gadd
- 277 Tony Williams
- 269 Billy Cobham
- 160 Max Roach
- 101 Peter Erskine
- 87 Louie Bellson
- 83 Art Blakey
- 59 Billy Hart
- 57 Barry Altschul
- 52 Mel Lewis
- 52 Harvey Mason
- 48 Lenny White
- 46 David Moss

acoustic bass

- 1189 **Ron Carter**
- 280 Ray Brown
- 252 Dave Holland
- 244 Eddie Gomez
- 174 Charlie Haden
- 141 Stanley Clarke
- 120 Niels-Henning Orsted Pedersen
- 94 Charles Mingus
- 56 Richard Davis
- 53 George Mraz

electric bass

- 1170 **Jaco Pastorius**
- 833 Stanley Clarke
- 167 Eberhard Weber
- 160 Ron Carter
- 154 Steve Swallow
- 148 Alphonso Johnson
- 66 Bob Cranshaw
- 52 Joe Byrd
- 41 Gordon Johnson

trumpet

- 721 **Woody Shaw**
- 512 Dizzy Gillespie
- 444 Freddie Hubbard
- 225 Miles Davis
- 207 Maynard Ferguson
- 126 Chuck Mangione
- 111 Don Cherry
- 95 Kenny Wheeler
- 87 Lester Bowie
- 84 Clark Terry
- 63 Randy Brecker
- 53 Ted Curson
- 50 Jon Faddis
- 48 Doc Severinsen

trombone

- 602 **Bill Watrous**
- 302 Roswell Rudd
- 266 George Lewis
- 192 Raul de Souza
- 134 J.J. Johnson
- 126 Albert Mangelsdorff
- 105 Frank Rosolino
- 102 Julian Priester
- 101 Slide Hampton
- 92 Carl Fontana
- 90 Urbie Green
- 69 Jim Pugh
- 67 Bob Brookmeyer
- 66 Wayne Henderson
- 42 Vic Dickenson

tenor sax

- 812 **Dexter Gordon**
- 357 Sonny Rollins
- 315 Stan Getz
- 199 Wayne Shorter
- 104 Zoot Sims
- 99 Michael Brecker
- 99 Gato Barbieri
- 88 Jan Garbarek
- 84 Frank Tiberi
- 83 Lew Tabackin
- 82 John Klemmer
- 75 Archie Shepp
- 66 Joe Henderson
- 40 Joe Farrell

soprano sax

- 1330 **Wayne Shorter**
- 174 Zoot Sims
- 160 Steve Lacy
- 154 Jan Garbarek
- 133 Joe Farrell
- 108 Grover Washington, Jr.
- 98 Gerry Niewood
- 94 Sam Rivers
- 81 Anthony Braxton
- 63 Bob Wilber
- 50 Dave Liebman
- 48 Steve Marcus
- 41 Phil Woods

baritone sax

- 1085 **Gerry Mulligan**
- 441 Pepper Adams
- 268 Hamiet Bluiett
- 209 Bruce Johnstone
- 129 Ronnie Cuber
- 129 Howard Johnson
- 126 Nick Brignola
- 59 Steve Kupka
- 55 Anthony Braxton
- 42 Bobby Militello
- 41 John Surman
- 40 Henry Threadgill

alto sax

- 1004 **Phil Woods**
- 307 Ornette Coleman
- 256 David Sanborn
- 147 Sonny Fortune
- 142 Lee Konitz
- 109 Anthony Braxton
- 98 Benny Carter
- 88 Art Pepper
- 63 Grover Washington, Jr.
- 50 Oliver Lake
- 43 Sonny Stitt
- 42 Roscoe Mitchell

clarinet

- 756 **Benny Goodman**
- 580 Anthony Braxton
- 154 Buddy DeFranco
- 143 Perry Robinson
- 136 Pete Fountain
- 136 Woody Herman
- 104 Alvin Batiste
- 103 Eddie Daniels
- 77 Jimmy Giuffre
- 63 Bennie Maupin
- 63 Tom Scott
- 45 Bob Wilber

flute

- 1190 **Hubert Laws**
- 304 Sam Rivers
- 218 Joe Farrell
- 216 Lew Tabackin
- 129 Bobby Militello
- 126 Jeremy Steig
- 101 Herbie Mann
- 87 Yusef Lateef
- 84 Paul Horn
- 70 Sam Most
- 63 James Moody
- 59 Frank Wess
- 42 James Newton

violin

- 1078 **Jean-Luc Ponty**
- 549 Stephane Grappelli
- 454 Joe Venuti
- 234 Lakshminarayana Shankar
- 192 Noel Pointer
- 178 Leroy Jenkins
- 95 Michael Urbaniak
- 77 Michael White
- 71 Jerry Goodman
- 71 Zbigniew Seifert
- 43 Ornette Coleman

percussion

- 1065 **Airto Moreira**
- 510 Ralph MacDonald
- 155 Don Moya
- 119 Guilherme Franco
- 106 Collin Walcott
- 74 Mtumé
- 71 Dom Um Romao
- 66 David Moss
- 46 Nana Vasconcelos
- 43 Ruth Underwood
- 42 Ray Barretto
- 42 Paulinho da Costa
- 40 Bill Summers

vibes

- 1179 **Gary Burton**
- 651 Milt Jackson
- 378 Lionel Hampton
- 297 Bobby Hutcherson
- 76 Cal Tjader
- 76 Red Norvo
- 74 Victor Feldman
- 67 Roy Ayers
- 66 Karl Berger
- 66 Dave Friedman
- 64 Mike Manieri
- 41 Ruth Underwood

electric piano

- 1246 **Chick Corea**
- 497 Joe Zawinul
- 445 Herbie Hancock
- 97 Kenny Barron
- 90 George Duke
- 63 Joe Sample
- 56 Sun Ra
- 48 Biff Hannon
- 46 Bob James

synthesizer

- 1134 **Joe Zawinul**
- 392 Chick Corea
- 238 Herbie Hancock
- 174 Sun Ra
- 158 Jan Hammer
- 104 Brian Eno
- 102 George Duke
- 48 Biff Hannon
- 45 Isao Tomita

organ

- 896 **Jimmy Smith**
- 274 Sun Ra
- 189 Count Basie
- 129 Larry Young
- 85 Richard Tee
- 60 Brian Auger
- 57 Jack McDuff
- 52 Shirley Scott
- 45 Keith Emerson
- 44 Jan Hammer
- 44 Richard Groove Holmes



From top: JARREAU, WATROUS, PASS, AIRTO, PONTY, ZAWINUL



male singer

- 743 Al Jarreau
- 318 Mel Tormé
- 305 Joe Williams
- 153 George Benson
- 115 Eddie Jefferson
- 105 Frank Sinatra
- 98 Michael Franks
- 90 Ray Charles
- 78 Milton Nascimento
- 78 Tom Waits
- 78 Stevie Wonder
- 77 Lou Rawls
- 73 Tony Bennett
- 50 Joe Lee Wilson
- 49 Leon Thomas
- 47 Johnny Hartman



female singer

- 658 Flora Purim
- 578 Sarah Vaughan
- 458 Ella Fitzgerald
- 147 Betty Carter
- 146 Joni Mitchell
- 113 Cleo Laine
- 113 Carmen McRae
- 81 Dee Dee Bridgewater
- 71 Phoebe Snow
- 67 Gayle Moran
- 50 Urszula Dudziak
- 48 Esther Satterfield
- 42 Helen Humes



vocal group

- 458 Steely Dan
- 431 Earth, Wind & Fire
- 185 Jackie Cain & Roy Kral
- 141 Manhattan Transfer
- 116 Singers Unlimited
- 67 Persuasions
- 56 Bee Gees
- 55 Pointer Sisters
- 49 Chicago
- 42 Yes

Clockwise from upper left: SHORTER, WOODS, MULLIGAN, COREA, CARTER, PURIM, LAWS, STEELY DAN, THIELEMANS, WONDER.

miscellaneous

instrument

- 463 Toots Thielemans (harmonica)
- 415 Howard Johnson (tuba)
- 281 Anthony Braxton (bass clarinet)
- 242 Tom Scott (Lyricon)
- 206 Paul McCandless (oboe)
- 87 Collin Walcott (sitar, tabla)
- 71 Rahsaan Roland Kirk (manzello, stritch)
- 57 Stevie Wonder (harmonica)
- 49 Yusef Lateef (oboe)
- 48 Bennie Maupin (bass clarinet)



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BIG JAZZ BAND

Akiyoshi/Tabackin

ROCK/BLUES MUSICIAN

Stevie Wonder

COMPOSER

Chick Corea

ARRANGER

Toshiko Akiyoshi

BARITONE SAX

Gerry Mulligan

CLARINET

Benny Goodman

TROMBONE

Bill Watrous

ELECTRIC PIANO

Chick Corea

ELECTRIC BASS

Jaco Pastorius

GUITAR

Joe Pass

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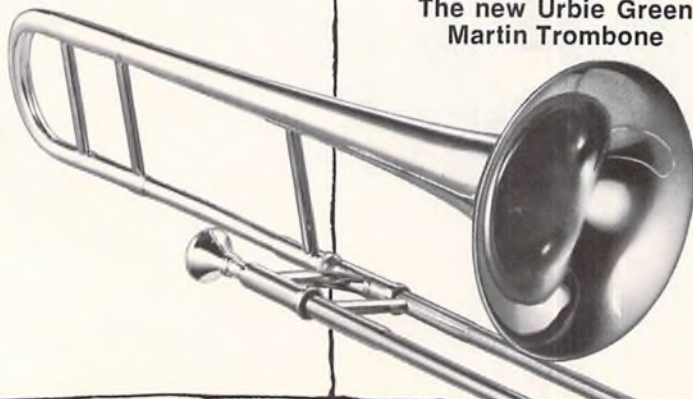
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ARCHIE SHEPP

Back To Schooldays

By BRET PRIMACK

Veteran of the avant garde? Angry tenor player? Iconoclast?

Forget what you've heard but remember this: Archie Shepp is a monster tenor player. He can play everything from Ben Webster ballads and burning bebop to totally *out*, with a sound as distinctive as the man himself. In fact, Archie Shepp is one of the heaviest tenor players around today. The trouble is, nobody knows it, partly because the media have ignored Shepp's music.

Many listeners remember him from the '60s, when he was playing mostly *out*. But in the early '70s, Shepp's music went through some changes, as did Shepp himself. Now he is teaching at the University of Massachusetts, in Amherst, where he just got tenure.

On my way up I-91 to talk with Professor Shepp, I remembered the first night I heard him in person. It was the John Coltrane memorial concert at Town Hall, back in September of '71. What a night. Elvin Jones' group opened with Frank Foster and Joe Farrell on tenor and Chick Corea on piano. Then McCoy Tyner with Sonny Fortune. After intermission, Jimmy Garrison played a bass solo of *All The Things You Are*. Just as the audience started applauding, Shepp and company rushed the stage, looking like desperadoes out of a Sergio Leone movie. It was completely unexpected, because they weren't even listed on the program. He had John Tchicai and Granchan Monchur—I can't remember the others. All the horn players crowded the mike and started screaming. They really turned Town Hall out! I'll never forget Archie, in funky cap and sweater, playing the tenor like there was no tomorrow.

Even though it was one o'clock on a Sunday afternoon in Amherst, Shepp was resplendent in tie, jacket and shaved head. In his living room, we listened to Coleman Hawkins and Ben Webster, together on an old Verve recording. Shepp was enthusiastic about his forefathers, especially Lester Young.

"Lester Young was a great artist on many levels. He was a raconteur, adding new things to the language we speak, like 'I got eyes for that,' and the word 'cool.' There are a number of expressions he's credited with coining. I feel Lester Young was a great connector in our music in the sense that he was really the bridge to Charlie Parker, in a way, particularly his rhythmic inspiration.

"I think it's important to indicate the role of percussion and rhythm in our music. It's so often underplayed. I believe that each melodic and harmonic innovation that has occurred has also been accompanied by a parallel rhythmic innovation. For example: Jo Jones and Pres, Max and Bird, Elvin and Trane, and Baby Dodds and Louis Armstrong.



VERYL OAKLAND

"I find myself more and more interested in Young's playing. I'm learning his solos to tighten my phrasing because I'm beginning to see that it's not how many notes you play, it's the quality of the notes. In a sense, I find myself more and more influenced and inspired by him—I'd like to be able to play like him. His choice of notes and his swing, his rhythm and his time are so important.

"That's what separates the creator from the imitator. So often the imitator misses the rhythm, he doesn't have the real time. He may catch it here and there, in a certain groove, usually when it's faster; but especially when it's slow, you can always tell the imitators.

"Pres is one of the great classical mentors in our tradition. Every saxophone player has got

to have a little Pres in his sound. Just like you've got to have a little Coleman Hawkins, Don Byas, Ben Webster, Chu Berry—those cats got to be up in there. John Coltrane, too.

"Cats don't realize just how atomic a sound is. They just hear off the surface, so they imitate that sound. Maybe in certain grooves they can say, that cat sounds just like Trane. Or, he sounds just like Bird. But when you get down to what Sonny Brown [the drummer] calls 'playing the wall,' when we eliminate imitators and written academic music so the player is forced to play from his soul, this is the ultimate meaning of African-American music. It gets down to John Lee Hooker and Big Bill Broonzy, those cats. James Brown and Stevie Wonder. You got to have a little Big Bill in

you and you got to have a little of the church thing. There's a whole Afro-Christian tradition out of which this music flows.

"Our tradition has been overlooked because we are the perennial niggers. We are the pariahs of the West. But if people who are serious really look at our tradition, they'll see that jazz comes out of Afro-Christian music. Here in the United States, we have a separate tradition. Our Christian tradition has to be looked at differently from the white Christian tradition. People like Guy Pullen Jackson and the earlier collectors of our music were racists. They refused to see that we could create music apart from that music which had been taught to us by whites.

"Jackson was an early collector of Negro folk music who tried to prove that black music was a phenomena created essentially out of a Western matrix. For example, he saw the blues as an urban Western form which the Negro had created through his musical association with whites. Jackson believed the blues were a metamorphosis created from the Negro's knowledge of harmony, scales and form. It was only when investigators like H. E. Crebible and other collectors in African studies began to prove that Africans already had senses of harmony, that they had a very complex scale system including diatonic and pentatonic scales, that it began to seem possible that people like Jackson could have been wrong.

"If you look into so many of those early songs, those melodies are exactly African. Pentatonic melodies like *Sometimes I Feel Like A Motherless Child*. That's why I say you got to have a little Lightnin' Hopkins in your sound, because he's coming out of something. In John's *Chasin' The Trane* there's a little Lightnin' Hopkins. First and foremost, that's part of our tradition.

"Now Pres was one of the first urban players. Pres took the first step into what I call the presentation and production of art music in the Western sense. Pres created music that was not designed specifically to please the audience or for a dance or vocal event, as are most African-American and African-derived musical forms—it's always dance or vocally inspired unless it's ritual. But in the Western context, Pres takes the first step into art mu-

fare, I found I could take these little weekend gigs. I played alto sax at the time, working with a Puerto Rican band. We made \$15 or \$20 a night. I worked all the joints downtown—La Bomba, El Chico, all those places in the Bronx and Brooklyn. We had a good little band. Chito Castro and his Sextet. I often thought of Bird when he did those things with Chico O'Farrill, because the alto really has that kind of effect in a Latin setting. I love that kind of music."

After turning his concentration to the tenor, Shepp started jamming at the Cafe Wha where bassist Buell Neidlinger heard him. At Neidlinger's suggestion, Shepp joined Cecil Taylor.

"I consider CT one of the great and more important minds of our generation. He's had a tremendous influence on my entire musical concept, as well as life concept."

Another major influence is John Coltrane. Shepp first "heard" Trane at the now famous Monk/Coltrane 1956 engagement at the Five Spot. "John would practice in the kitchen between sets. That was as interesting as hearing him on the bandstand. You'd hear him putting all that stuff together, while the other cats were relaxing. John has always been a great



BRET PRIMACK

Once the controversial standard-bearer of Fire Music, Archie Shepp is now a tenured professor reaching back from post-Coltrane and Ayler experiments to appreciate the legacy of Pres, Hawk, and gentle Ben.

sic. Like John Coltrane, he's a Western art musician though he has a lot of folk implications. He's an urban player in the sense that the rural music, so-called country blues music, is all vocal music or dance music. With Pres, for the first time, musicians are not called upon to create for an audience or for any community event. They function out of an art context."

Born in Ft. Lauderdale, Florida on May 24, 1937, Archie Shepp graduated from Goddard College with a degree in play writing. After moving to New York in the late '50s, his *Junebug Graduates Tonight* was produced by the Chelsea Theater. Three of his one-act plays were produced at the Public Theatre. But as a struggling playwright, Shepp found it difficult to pay the bills.

"My wife was about to have my first child, so I had to work. Even though I was on wel-

experience for me. Now, I listen to his music constantly, and study it as one would the works of Beethoven or Bach.

"I was just talking with Majid [Charles Greenlee, the trombonist] about Trane the other day. He said, 'Man, it's hard to remember things that you actually said to John because John was a very quiet man.' I said that one thing is clear; whatever it was you said to him, it was always meaningful. Most of my conversations with John, when I was privileged and fortunate enough to be around the man, had to do with music. I remember spending an entire afternoon talking with him about music. About Art Tatum and passing changes. Then, from time to time, I'd see him, like most of the guys from my generation. We'd just sort of sit and wouldn't say much. Just watch John. It was more like a guru-apprentice situation to tell you the truth. There was nothing

authoritarian about it because we chose—not only that—felt privileged—just to be around the man.

"I used to go down to the Half Note. That was sort of a second home for him in New York. I used to go down every night and the band sounded so great, I just couldn't resist taking my horn and asking him for just a little piece of that. He was very gracious and let not only me, but a number of others who came down, sit in. During that period, I began to see him more frequently. This was about the time we did *Ascension*.

"You know the *Ascension* date itself was very relaxed. I think the music was intense, but the feeling among the musicians was really relaxed. Trane was like the captain at the helm of the ship. He just gave each cat an assignment. We developed the music out of our own individual approaches."

Shepp revealed that Coltrane was responsible for his first recording date as a leader. "I had heard that Paul Allen, who at the time was an alto player in New York, had been offered a recording session by Trane and that Allen turned it down because the producer, Bob Thiele, had stipulated that he would have to play only John's music. Paul was, like many others during the period, committed to his own work, which John understood. Paul just felt it would have been a breach of his own musical direction. But to me, it wasn't. I had followed Trane's work from the time I was in high school in Philadelphia and he was a legend to me by the time I got to New York. So when I heard that Paul had turned the date down, I mentioned it to Bill Dixon, with whom I was working at the time. Gee, I wish someone had offered me a chance like that! As it was, I was on welfare and my second child had just been born. I had been trying to reach Bob Thiele on the phone for months. I would take ten dimes out of my welfare allotment, and from my fifth floor walkup I would go downstairs ten times a day to call Bob Thiele. Each time, his secretary would tell me Bob was out to lunch, or Bob wasn't there.

"Bill Dixon offered me a piece of advice which gave me more determination to ask John about a date. Dixon said that John was very quiet and maybe he'd never thought about it, maybe the situation had never arisen in his mind. But it certainly had in mine. So I went down to the Half Note one night. I spoke with Trane, but I wasn't able to get it out very well. I hemmed and hawed. Finally, John said, 'Well, what are you trying to ask me, Shepp?' 'John, would you get me a record date on Impulse?' He said, 'I'll see what I can do.'

"The next day, I called Bob Thiele just after lunch, about two o'clock, and his secretary Lillian, who I got to know reasonably well over the years, told me that Bob wasn't there, but if I called back at three or four he wanted to talk with me. Later, I called and the first thing he threw on me was that I would have to record all Coltrane tunes. I said, that's all right Bob, I've been working on them. Which I had. I'd been working on some arrangements. I felt we did a pretty good job with Trane's tunes [on *Four For Trane*, Impulse S-71]. Of course I tried to do them within my own idiom but to keep within the tradition, the spirit of Trane's writing and his work. I assembled the group for the date and we recorded at Rudy Van Gelder's studio in Jersey.

"Bob was demonstratively down when he came in because he really sort of hated the idea. He'd heard about this avant garde stuff, all this freak music, this honking and scream-



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

WARNE MARSH

WARNE OUT—Interplay 7709: *Local 47*; *Liner Notes*; *Warne Out*; *Lennie's Pennies*; *Duet*; *Ballad*; *Warne Piece*.

Personnel: Marsh, tenor saxophone; Jim Hughart, bass, cello (track 6 only); Nick Ceroli, drums.

Ambiguous album title aside (Marsh neither is "worn out" nor is his music particularly "outside"), this is an utterly marvelous set of performances, perhaps the most completely satisfying he has recorded in recent years, by one of the handful of masterly, truly original musicians currently active in jazz. Marsh is of a rare breed, a player who never coasts in his music but who constantly tests and challenges himself in all manner of ways, even if the music is, like *Lennie's Pennies*, *Ballad* or *Duet*, material he has performed countless times over the last three decades and more.

As a result, his music never has been static in its development—even during those unfortunate periods when personal circumstances saw him less active professionally than he's been lately—nor he complacent in his approach to making it. He's never compromised his muse, never even come close to "selling out"—unless membership in Supersax is construed as such—and has, possibly in consequence of this, never enjoyed anything like the success, recognition or financial rewards visited upon other, lesser workers in the same vineyards.

Through the entire span of his career Marsh seems to have had only one over-riding concern: to be true to himself and to, as well, deepen and enlarge his expressive powers as a means of realizing his ever-widening musical goals. In recent years he's come closer to achieving this than at any time in the past. Certainly he's been playing with greater power, vigor and confidence than at any time in his career, and this has been reflected to varying degrees in the recent recordings he's made. Marsh's quartet date on Nessa Records, a stunning album, offered the listener perhaps the finest distillation of his current level of achievement—until now, that is.

Warne Out takes that several notches higher, thanks primarily to the greater freedom and daring of his playing throughout the album. This possibly is a concomitant of the saxophone-bass-drums format employed because, with all due respect to the abilities of pianist Lou Levy (heard on the Nessa album), Marsh seems considerably less constrained, more fully capable of going anywhere his fertile imagination takes him, in the looser context of the piano-less group. Marsh responds as fully to the challenge as is possible for him to do, and if you know his playing that's saying something.

What is so satisfying about this album is not this or that performance, this particular chorus or two (though citing my own favorite spots

is easy—*Lennie's Pennies* is nothing short of incredible, as is the over-dubbed *Duet*, a pair of saxophone lines intertwining on the changes of *All The Things You Are*, and the brilliant, freely extemporized variations on *I Should Care*, titled simply but appropriately *Ballad*) so much as the phenomenal top-of-his-game consistency of Marsh's playing throughout this recital, as well as the admirably sensitive support he's furnished by bassist Hughart and drummer Ceroli.

I think this is the best way to summarize this set: you are not likely to hear better, more invigorating, exploratory, committed, inspired, interesting or fully realized saxophone playing anywhere than in this perfect album. *Warne Out* contains some of the most exciting, commanding, utterly astounding music I've ever heard: it's music to live with, enjoy, learn from and revivify yourself with—for years to come. And it is, I am certain, destined to become a classic. If you don't investigate it, seek it out and get your own copy, you'll be missing one of the major albums of recent years. Marsh is a titan, and this set of performances comes closer to indicating the full extent of his accomplishment than any recording he's made so far.

—welding

PAT METHENY

PAT METHENY GROUP—ECM-1-1114: *San Lorenzo*; *Phase Dance*; *Jaco*; *Aprilwind*; *April Joy*; *Lone Jack*.

Personnel: Metheny, six and 12 string guitars; Lyle Mays, acoustic piano, Oberheim synthesizer, auto-harp; Mark Egan, electric bass; Dan Gottlieb, drums.

***** 1/2

Pat Metheny's trio recording *Bright Size Life* established the young Missourian as one of the leading guitar stylists in modern jazz; *Bright Size Life* was a hot improviser's album. Next came *Watercolors*, which was more of a showcase for Metheny's diverse guitar skills and composing talents.

The newest recording, *Pat Metheny Group*, marks the guitarist's entry into the crossover sweepstakes. As Metheny detailed in his **down beat** interview, he feels an obligation to define new directions in electronic music. "I'm getting more into just the arrangements, which is something I've always avoided in the past. But what I'm starting to find now are ways of orchestrating the spontaneous, loose-sounding things so they don't sound like a regimented pattern." Metheny has devised a group concept that blends acoustic and electronic sounds with rock rhythms and jazz improvisation. While I miss the woody tone and spontaneous fire of the first album, *Pat Metheny Group* is the most amiable, accessible fusion band this side of Weather Report.

The influence of Weather Report is fairly evident throughout the album, but Metheny and pianist Lyle Mays have come up with their own extensions of the Zawinul-Shorter

musical devices. The use of an acoustic piano as a main ensemble voice is very refreshing; listen to how perfectly Mays' ringing tone blends with the phased and digital delay sounds on *San Lorenzo*. Mays is about due for some recognition as a major figure on piano, and hopefully he won't have to be saddled with comparisons with Keith Jarrett. There are similarities, but Mays has what could best be characterized as an American sound on piano: gospel chording, blues inflections, and major voicings are prevalent. Mays can be heard to good advantage on his feature, *San Lorenzo*, a multi-faceted composition with Spanish overtones and some beautiful chorded ensembles with Metheny.

Phase Dance begins with Metheny's patented arpeggios and bell-like harmonics over the streamlined rock beat of drummer Dan Gottlieb and bassist Mark Egan. Metheny floats into his first chorus with impeccable control; first he creates sweet legato phrases, then he allows the powerful bridge to intensify his lines as he adds pianistic chords and vocal nuances to the brew—dig the way Mays slides his synthesizer underneath Metheny to pressure-cook his improvisation. After Mays creates a statement full of two-handed power and loping left handed lines, the band reprises the theme (later to reappear on *April Joy*) complete with key changes and a new synthesizer melody. Sweet.

Jaco is a countryish nod to the great bassist, with some nice contrary motion from Egan in the opening theme. Metheny builds his solo with restraint, then lays a carpet of chords for Egan's melodically assured bass solo. *Aprilwind* features Metheny's delicate acoustic stylings and leads to a strong rocking pulse anchored by Gottlieb; the drummer has brought the top cymbal into rock drumming, and his formidable technique makes him one of the best drummers in any music. Listen to his quicksilver heat on the swift Latin *Lone Jack*—which features Metheny's best solo on this date. Except for the samba beat of bassist Egan this could almost be a hard-bopper.

The compositions are too rich with intricacies to allow a complete breakdown. In fact, they may be too rich, but that is a piddling complaint. One would hope for a little more extemporaneous space on the next album, as well as the raw power the group displays live. For now, Metheny has certainly crafted one of the best jazz-rock concepts, and there is every indication that it will grow.

—stern

HEINER STADLER

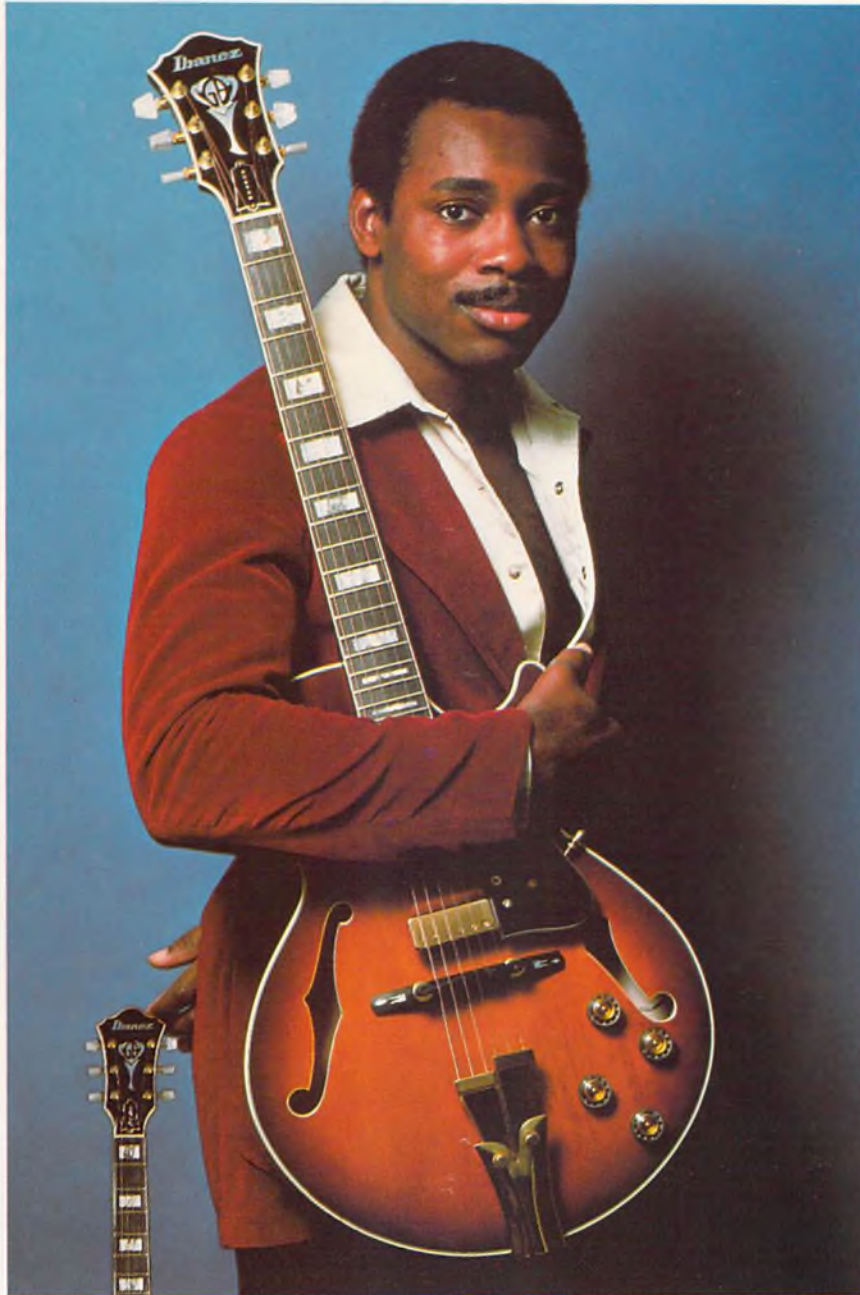
A TRIBUTE TO MONK AND BIRD—Tomato TOM-2-9002: *Air Conditioning*; *Au Privave*; *Ba-lue Bolivar Ba-lues-arc*; *Straight No Chaser*; *Misterioso*; *Perhaps*.

Personnel: Thad Jones, cornet, flugelhorn; Cecil Bridgewater, trumpet (cut 3); George Adams, tenor sax, flute; George Lewis, trombone; Stanley Cowell, piano; Reggie Workman, bass; Lenny White, drums; Warren Smith, tympani (cuts 5, 6).

Tribute is a brilliant mixture of arranged and free jazz, with the strength of the compositions providing a firm foundation. Arranger Stadler, according to Robert Palmer's album notes, even warns in his score of *Bolivar* "don't improvise too long in order to avoid losing the continuity of the melody."

The 36-year-old Polish born Stadler, who settled in New York in the mid '60s while in his early 20s, studied harmony, composition and piano in both Europe and this country. His previous recorded work includes an ar-

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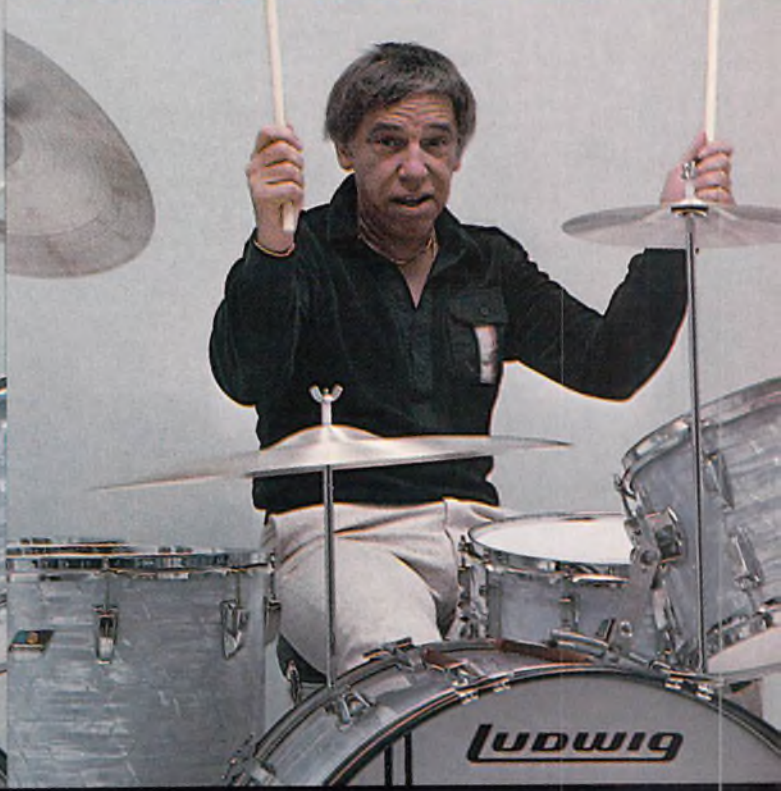
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arrangement for a James Moody Milestone album (*Mainstem on The Blues And Other Colors*) and several albums of his own on his label, Labor Records.

On this two record set he shows a strong debt to George Russell (who recorded his own version of *Au Privave* 16 years earlier) while never losing sight of the original works by Bird and Monk. Stadler even writes out, for the horns, Monk's solo on the original Riverside recording of *Bolivar* and then has Cowell improvise over it.

Obviously, these are far more than arrangements—recompositions would be a better term. The original melodies are broken up or pulled away from their original chord structure and often expressed polytonally. Stadler not only reworks the melodies (without ever losing sight of them) and the harmonies, sometimes having musicians play in different keys; he also plays with tempos and rhythms. The tempos as played by the different musicians sometimes get out of phase and different rhythms occasionally are layered together.

As important as Stadler's innovative writing is the playing by musicians who brilliantly handle all of the complexities of the scores, stretching out on solos and imbuing exciting musical ideas with exciting content.

Their solos do not always fall in traditional places. On all three Monk tunes, Stadler places drum solos at the start. The opening line of *Misterioso*—with its bouncing back and forth between parallel ascending and descending single note lines roughly three-fourths of an octave apart—is chaotically fragmented and leads into a duet by White and Smith on drums and tympani. (Monk himself used tymps at least once, on his *Bemsha Swing*.) Cowell interrupts with hints of the original melody which is finally stated by the horns. But again things are broken off, this time by Workman's bass. His solo begins with a breathy toned pizzicato, the notes alternately rushing and slowly throbbing out. Then it bursts into a mournful arco line, a falsetto-like cry which drops to a deep tone that leads back to the pizzicato throbs as the horns individually cut in with theme fragments.

A leaden drum solo—joined by bass and then the horns, all sounding as if the music was being dragged down—starts off *Bolivar* which sounds as much like Monk's blues as it does *Old Time Religion* or *The Star Spangled Banner*. Monk's music does not clearly enter until after Cowell begins his solo, when the horns play that transcription. The piano gets more rocking as the whole group bursts forth with a twisting, jerking rock section that would never be heard in any disco.

The remaining Monk piece, *Straight No Chaser*, is the freest piece on the album, with collective improvisation inserted between the tune's phrases. When the theme is finally stated in full, each horn plays it in a different key, coming in on a different beat. (Palmer's notes incorrectly refer to this as a canon.) A more traditional line-up of solos by Jones (with a clear, bright tone), Cowell and Workman (who even plays some walking bass) follows but with shifting tonal colors. A brief section of free improvisation brings the classic tune to an end.

The three Parker tunes, in comparison with Stadler's reworking of the Monk material, seem downright traditional—bright, swinging fare. Yet Stadler is still free with his use of time and tone and creates thick textures with the sextet.

These pieces open and close the collection, paving the way for the more abstract Monk tunes and then, at the conclusion, bringing the listener back down to a more familiar musical world. Here Lewis (on *Au Privave*) and Adams (on flute as well as tenor sax on *Perhaps*) get their best opportunities to express themselves, as well as Bird and Stadler, brilliantly handling the shifting tones and tempos.

But all eight performers handle themselves and the music with not just understanding but also appreciation and excitement, from the young Lewis to, at more than twice his age, elder statesman Jones. Palmer refers to Stadler's work as giving "younger jazz musicians some great new ideas." But Lewis and White were the only musicians under 35 at the time of this recording—three were over 40 and three in their late 30s—and that is a tribute to the vibrancy of the music and its practitioners.

—de muth

SON SEALS

LIVE AND BURNING—Alligator AL 4712: *I Can't Hold Out; Blue Shadows Falling; Funky Bitch; The Woman I Love; Help Me, Somebody; She's Fine; Call My Job; Last Night; Hot Sauce.*

Personnel: Seals, guitar, vocals; A. C. Reed, tenor saxophone; Lacy Gibson, guitar; Snapper Mitchum, bass; Tony Gooden, drums; Alberto Gianquinto, electric piano (track 8 only).

If only Chicago could rest its case on its blues scene, it wouldn't be known as the Second City.

Live And Burning was recorded at Wise Fools Pub, a North Side, post-hippie club that regularly features Seals and fellow Chicago bluesmen Mighty Joe Young, Otis Rush, Lonnie Brooks, and Seals' stablemates at Alligator, Koko Taylor and Fenton Robinson. The audience may be young and white, but they have been schooled on the best of contemporary urban blues. Son Seals turns them out.

Seals is a performer who must be seen to be heard to best advantage. He breaks into a sweat during the first tune of the night, and the sweat and music rain down until the closing number, usually his own *Hot Sauce*. Even though his guitar technique has actually mellowed since he can now afford decent equipment, Seals' attack is still ferocious. Some listeners used to criticize Seals for a lack of dynamics—it seemed as though every note was meant to destroy. Now, finally rid of Monkey Ward's and Sears' axes, he can bring it down, and his newly-found dynamic range makes him an even more formidable player.

Son is still at his strongest when he's pouring on the heat. Maybe the best tune here is Elmore James' *I Can't Hold Out*. If anyone thought that the song's life had been drained away by Eric Clapton's somnolent cover, here is proof of resurrection. The vicious, searing guitar lines are vintage Seals.

Blue Shadows Falling is most notable for the sax work of A. C. Reed, who brings tasty licks to any band he plays with. But for him and Gianquinto (who regrettably is heard on only one tune, and then just barely), the musicians here are Seals' working band and the tunes have been fused in nightly performances.

Seals has two previous albums on Alligator; the most recent, *Midnight Son*, appeared about two years ago to rave reviews. Those who have heard Son live, though, know he is capable of much more, and *Live* approaches his awesome show. The improvement may be partly due to better vocalizing. He is not a great singer, but certainly more than adequate. He sounded

hesitant and self-conscious in front of a studio mike, but that wouldn't do in an appearance, and here his singing doesn't apologize for itself; he overcomes his limitations with conviction and power.

The choice of material is excellent. It is often discouraging to find that a blues LP contains nothing but chestnuts, but of Son's three originals here, only *Hot Sauce* appeared on a previous Seals album. The other six covers, including tunes by Lowell Fulson, Detroit Junior, and Jimmy Reed are not standard nightclub repertoire.

Advice? See Son Seals live. Until you do, *Live And Burning* will satisfy. —carman

PHINEAS NEWBORN TRIO

LOOK OUT—PHINEAS IS BACK—Pablo 2310-801: *Salt Peanuts; The Man I Love; You Are The Sunshine Of My Life; Abbers Song; Tamarind Blues; Night In Tunisia; Sometimes I'm Happy; Donald's Dream.*

Personnel: Newborn, piano; Ray Brown, bass; Jimmy Smith, drums.

*** 1/2

Phineas Newborn is one of the most technically proficient pianists alive. Stylistically, he hails from the Art Tatum-Bud Powell school characterized by sophisticated thematic development coupled with powerful left handed polyphonic figures. Personal problems have been largely responsible for his conspicuous absence from most jazz polls and venues. It is to be hoped that the release of this LP and the simultaneous issue of another new recording in Japan will bolster his image.

Unfortunately, this is not the best example of Newborn's formidable talents. Like his predecessor Art Tatum, Phineas Newborn is best in a solo piano context. That is not a reflection of any inadequacies of his sidemen. Brown and Smith give solid support for Newborn, particularly on bop standards like *Salt Peanuts* and *Tunisia*. They always provide an appropriate framework for the pianist to explore the melodic possibilities of each tune. But it is this framework that seems confining to an artist of Newborn's stature.

Except for *The Man I Love*, which is a solo piano piece, Newborn concerns himself too much with the mechanics of trio performance. Too often he seems to stop soloing prematurely to return to thematic material. *The Man I Love* demonstrates the remarkable complexity of Newborn's music given free rein. His previous solo album on Atlantic Records provides additional evidence.

Despite my preference for his solo work, this album does stand up well to repeated listenings. Newborn is perfectly comfortable with his accompanists and displays his expertise as a follower of Bud Powell with standouts like *Abbers Song* and the boppers, while *Donald's Dream* and *You Are The Sunshine Of My Life* are in a more polished pop style. *Tamarind Blues* shows Newborn in the setting he probably started dealing with as a child in Memphis; his blues reveal his background in early r&b bands, proving that superior technique does not necessarily get in the way of emotionally charged music.

Look Out—Phineas Is Back is one of Newborn's most accessible albums and possibly its release will trigger a resurgence of interest in his music. While I would have preferred a solo LP, any recording by this talented and grossly neglected pianist is a welcome addition to anybody's collection. —less

GERRY HEMINGWAY

KWAMBE—Auricle 1: *Kwambe*; 1st *Landscape* (*Watershed*); *Leaves*; *Precipice*; *Walking Alone*; *The Tall Trees Sang*; *Speak Brother*.

Personnel: Hemingway, composer, drums, vibes (tracks 1, 2); Wes Brown, Ghanain flute, bass (track 1); Jay Hoggard, vibes, Tanzanian xylophone (track 1); Anthony Davis, piano; Mark Helias, bass; George Lewis, euphonium, trombone (track 2); Ray Anderson, trombone (track 4).

★ ★ ★ ½

SYNTHESIS

SIX BY SIX—Chiaroscuro 172: *Contribution*; *The Way She Moves*; *Carousel With Carol*; *Six By Six*.

Personnel: Olu Dara, trumpet; Richard Dunbar, french horn; Arthur Blythe, soprano sax (track 1), alto sax; Courtney Wynter, clarinet and bassoon (track 1); tenor sax (tracks 2-4); Ken Hutson, bass; Rahsaan, drums.

★ ★

Hemingway's LP is distinguished by intelligent modernist organization and high performance standards, and though this music is rather academic to me, I hope the large audience that pays lip service to Hemingway's principles discovers this set.

For example, the *Landscape* suite is imaginatively executed, with Lewis's little burbles and growls and, near the end, a promising piano passage. But for me, four paragraphs in the liners describe the work's forms (variations on mid '50s Mingus) and that's most of the story. The title side, with changing meters, multi-rhythms, and pleasant flute and percussion, seeks Africa but lands in the Bermuda Triangle. There's too much motion, too many composer's outlines for 20 minutes: the music is not allowed to simply happen.

And yet these are fine musicians: Helias is a bright, no-nonsense bassist (*Kwambe*), and the eclectic Davis is certainly versatile—too versatile, in fact, to leave a distinct impression. The middle third of *Speak* is a high-spirited Anderson solo (can this be his first on LP?) that will immediately grab you with its emotive power. He is a free player whose impact derives from a deep melodic instinct, whose lines flow in the most natural fashion while ranging to harmonic and rhythmic extremes. Certainly the ease with which Anderson moves implies both an outstanding instinct for free jazz and a thorough love for the trombone. He was recently working with Anthony Braxton, so hopefully he'll be heard at greater length on records to come.

In an age of highly active drummers, Hemingway's work is comparatively restrained. *Walking* is his solo piece. It is spare and spaced, with a decibel range of *p* to *ppp*. Each phrase is a very careful sentence, ending in a drum or cymbal tap for a period. His sensitivity to the sound of his traps kit leads to what used to be called a "melodic" solo, and the most unique feature is the cautious exposition, as though a misplaced sound or more than momentary polyrhythm would demolish his edifice—as indeed it would. The solo never moves far from the calm quiet of its core; *Walking* is a most personal statement. Certainly *Walking* and *Speak* are the two valuable pieces that raise this LP above the everyday level of satisfaction.

On the *Six By Six* set, Hutson's *Contribution* is a theme that you're likely to find yourself humming at odd moments. It is as poorly played by Synthesis as the other themes, and a spirit of gloom and non-cooperation pervades the entire session. The two leaders (Hutson and Rahsaan) at least try to keep the music

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moving a bit. But Dara is stodgy, Wynter completely lacks authority, and Dunbar's heart is in *Lohengrin*. Blythe plays saxophone like a '50s Republican again, and I wonder when his recordings are going to start living up to his press notices. Whatever the reason—poor preparation, hasty recording, a substitute player or two in the band—*Six By Six* is neither rewarding nor very interesting. —*litweiler*

RAY BARRETTO

CAN YOU FEEL IT—Atlantic SD 19198: *Can You Feel It (Let It Groove You)*; *I Think About You*; *What Part Of Heaven Do You Come From?*; *Stargazer*; *Summer Sun*; *Whirlpool*; *Sting Ray*; *Daydreams*; *Confrontation*.

Personnel: Barretto, congas, percussion; Todd Anderson, tenor and alto sax, acoustic and electric piano (track 7); Howard Schneider, keyboards; Neil Larson, keyboards (track 3); Jeff Richman, guitars; Hiram Bullock, guitar (track 3); Richie Morales, drums; Andy Newmark, drums (track 3); Carlos Cordova, timbales, percussion; Eddie Rivera, bass (tracks 6, 8, and 9); Neil Stubenhaus, bass (tracks 1, 2, 4, 5, and 7); Willie Weeks, bass (track 3); Cliff Carter, synthesizer (track 3 and 9); "Little" Ray Romero, bongos (track 9); Prince Phillip Mitchell, Michelle Robinson, Chris Robinson, Walter "Flea" Garcia, Kelly Barretto, Ray Barretto II, Diva Gray, Cissy Houston, Alfa Anderson, Googie Coppola, vocals.

* ½

RAY MANTILLA

MANTILLA—Inner City 1052: *Mariposa 78 Percussion Intro*; *Mariposa 78*; *Inca Love Chant*; *Caravanessa*; *Chango Llamu*; *Seven For Mantilla*.

Personnel: Mantilla, congas, timbales, all percussion; Jeremy Steig, alto, bass, and electric flutes, producer; Karl Ratzler, acoustic and electric guitars; Eddie Gomez, acoustic bass; Joe Chambers, drums, piano, and marimba.

*** ½

Given the opportunity to step forward and lead their own recording sessions, many percussionists might seize the moment for a no-holds-barred assault on the skins. Not so with these two New York fixtures, both of whom take backseats to the kind of musics they pro-pound. Their genres certainly do move to the beat of totally different drummers.

The "bump-bump-bump" that Barretto plays is a dancing beat, and serious music fans will find the entire first half of this album to be mundane, overproduced disco, complete with predictable stylizings of regular rhythms and homogenized, forgettable vocals. Add commercial Sanbornesque alto fills, twang bass, MOR string charts, and you've got a familiar scenario . . . with the leader virtually left out of his own picture.

After some tedious going, *Stargazer* ends side one with Barretto's congas seeing just a bit more action, helping to motivate a hand-clapping party groove. While side two simmers back down with *Summer Sun*, the last four cuts on the LP sound like a completely different record. *Whirlpool* begins with scurrying rhythm guitar and heating congas, building a simple but propulsive fusion pace that suddenly breaks into a great salsa segment with plenty of clattering banging. An even hotter drumfest knocks life into *Daydreams* and *Confrontation*, the kind of seething drive at which Barretto excels. After the yawning disco bulk of *Can You Feel It*, the spicy substance of this finale may seem like too little and too late, but Ray's band does show itself capable of a tastier future.

By comparison, Mantilla is a Ray of musical sunlight. While Barretto's self-produced dance contest is largely subservient to those little numbered foot patterns on the floor,

Mantilla's set is full of laudable jazz-Latin flavorings and in the capable hands of producer Steig. With Chambers and Ratzler pulling more than their share of the writing chores and Jeremy claiming the melodic lead (Mantilla has been Steig's frequent sideman), *Mantilla* yields up large chunks of control to a prestigious support group and a commendable team effort results.

Chambers' changeable drum solo introduces *Mariposa 78*, immediately bolstered by brisk Latin congas and a Santana-style guitar head. Steig's flute runs in a lighter direction, though the hustling jazz percussion continues apace and Ratzler's quick solo spot is more electrically inciting. The guitarist's *Inca Love Chant* begins with his own acoustic introspection, a very pretty Spanish touch setting the stage for Steig's low and lush bass flute melody. While the multi-talented Chambers steps forward twice and/or comps groovily on piano, Gomez offers comforting support on bass and Mantilla sets the quintet adrift atop pensive swirls of conga and an occasional triangle splash. This beauty is followed by another upbeat Chambers tune, *Caravanessa*, with the composer now coloring his Latin motif with sunny marimba sounds.

Side two gets off immediately with the husky, overblown trills of Steig's electric flute and plenty of conga-drums-bass camaraderie. The multi-tiered *Seven For Mantilla* is a real closing treat, with an unusual rock attitude mingling with sneaky funk, and lots of percussive coloration from congas, torpedos (scrapers), animal calls. The piece goes through several changes; a suspended segment where the bass leads and Steig echoes along behind, Mantilla's lone conga solo, and a brisker group situation. Exemplary of the unselfishness that marks the session, this finishing cut reiterates *Mantilla's* gentle melodic strength and non-flashy rhythmic vigor. —*henschen*

MATRIX

WIZARD—Warner Brothers BSK 3260: *King Weasel Stomp*; *Spring*; *Mountolive*; *Come September*; *Wizard*; *Smile At The Foot Of The Ladder*; *Brown Boy*.

Personnel: Larry Darling, trumpet, flugelhorn, synthesizer, percussion, vocals; Kurt Dietrich, trombone, synthesizer, vocals; Mike Hale, trumpet, flugelhorn, congas, percussion, vocals; John Harmon, acoustic and electric pianos, synthesizer, percussion; John Kirchberger, tenor and alto saxophones, flute, alto flute, percussion; Brad McDougall, bass trombone, valve trombone, percussion, vocals; Mike Murphy, drums; Jeff Pietrangelo, trumpet, flugelhorn, percussion; Randy Tico, electric bass.

Matrix happens to have one of the tightest brass sections anywhere. This asset has helped establish the group's underground reputation on the circuit of colleges and boogie rooms they've been playing for nearly five years now. The horn sound comes together as one, big, multi-colored voice, and the effect is often exhilarating.

This cohesive section might have been the band's artistic undoing; they could have easily dazzled audiences and album listeners by repeatedly stunning them with line after line of loud, complex, well-executed horn work. Fortunately, they haven't chosen this route on *Wizard*. The brassy knockout punches are here, to be sure, but they are used tastefully, alternating with nice solos against spare backdrops, as well as subdued, atmospheric ensemble work. When the section does come in for the kill, its force is multiplied by economy.

Much of the credit for this taste and discretion goes to John Harmon, Matrix's pianist/

composer/arranger. Harmon tends to write programmatic music, inspired by mental and physical images that don't necessarily lend themselves to expression in traditional big band forms. The structures and ensemble colors are often more classical in nature, and the dynamic, melodic and rhythmic contrasts keep a good grip on the listener's attention.

Smile At The Foot Of The Ladder, for instance, starts with a soft, churchy-sounding ensemble horn passage before loosening up into an exchange of ideas between pianist Harmon and flutist Kirchberger. The title cut moves neatly from one diverse section to another, drawing on synthesizer washes and Mike Hale's heavily echo-treated trumpet for sonic variety.

King Weasel pits a souped-up rhythm against an intricate horn chart, while *Mountolive* alternates between the stately and the funky, with atmospheric depth added in spots by an ensemble vocal overlay. The horn section here is at its most powerful, providing the solos with logical set-ups and resolutions.

As soloists, the players in Matrix are still evolving. No boundaries of improvisational invention are being broken here, but the work is generally interesting and technically more than competent. Trombone player Kurt Dietrich's haunting, flawless tone on the ballad *Come September* and John Kirchberger's evocative soprano on *Spring* are two of the more noteworthy spots.

Despite the many solos, however, *Wizard* reveals Matrix as a group whose empathy borders on the telepathic. It's a classy, thoughtful effort by a band that ought to have a big future. —*schneckloth*

JOE PASS

VIRTUOSO #3—Pablo 2310-805: *Offbeat*; *Trinidad*; *Nina's Blues*; *Sevenths*; *Ninths*; *Dissonance #1*; *Minor Detail*; *Paco De Lucia*; *Sultry*; *Passanova*; *Pasta Blues*; *Dissonance #2*.

Personnel: Pass, guitar.

TUDO BEM!—Pablo 2310-824: *Corcovado*; *Tears*; *Wave*; *Voice*; *If You Went Away*; *Que Que Ha?*; *The Gentle Rain*; *Barquinho*; *Luciana*; *I Live To Love*.

Personnel: Pass, guitar; Oscar Castro Neves, rhythm guitar; Don Grusin, keyboards; Octavio Bailly, electric bass; Claudio Slon, drums; Paulinho da Costa, percussion.

The artistry of guitarist Joe Pass rests on an adherence to classical aesthetic premises, a superb technical command and a capacity to surprise. These, and more, are in brilliant display on two recent and excellent Pablo albums.

Virtuoso #3, is another solo project, but with a difference. All compositions are by Pass. Both improvising and writing, Pass balances between emotion and intellect, and possesses craft and inspiration that are exemplary.

Pass's approach to the solo format is worth noting. Instead of long rambling journeys, Pass has allotted six terse expositions to each side. The result is a collection of compelling miniatures, each a gem with its own unique set of gleaming facets.

Offbeat is cast in a medium groove with a supporting pedal that undergirds graceful combinations of single-note, double-note and chordal gestures. With rhythmic flavors from south of the border, *Trinidad* sways with bluesy breezes. *Nina's Blues* opens with a lovely rubato and segues to beautifully interlaced strands of melody and harmony. *Sevenths* and

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Ninths are blues-tinged etudes with riffish call-and-response repartees. *Dissonance #1* presents Pass as harmonic explorer.

Side two starts with *Minor Detail*, a nifty line with pungent testings of relationships between melody, harmony and rhythm. *Sultry* is just that, plus Spanish accented guitarisms and lithe quicksilver runs. *Passonova* is a bright tripping melody stretched across a Brazilian rhythmic frame. *Pasta Blues* is a tasty smorgasbord of heavily and lightly seasoned treats. Concluding the side is *Dissonance #2*, a harmonically rich variation of #1.

Though *Virtuoso #3* is a superb achievement, it requires more of the listener than projects involving several musicians where variety and contrast become a function of the number of participants. Therefore, *Tudo Bem!* is a less ascetic and more accessible project than Pass's solo effort.

In his notes for *Tudo Bem!*, producer Norman Granz explains that as a result of a successful Brazilian tour last year, Pass insisted on doing an album of Brazilian music. The results more than vindicate the artist's intuition. In fact, the *jóie de vivre* and bubbly upbeat camaraderie make this a life affirming testament.

To realize his goal, Pass assembled a largely Brazilian cast. Octavio Bailly's electric bass provides a firm anchor, and Oscar Neve's rhythm guitar, a spicy harmonic accent. Claudio Slon's drumming and Paulinho da Costa's percussion work keep the pulse bouncing. Don Grusin's keyboard playing fits perfectly, due largely to his association with Paulinho's group which Granz says has lasted long enough to make him "virtually Bra-

zilian." The repertory, except for Grusin's *Que Que Ha?*, is a veritable collection of Brazilian standards.

Jobim's *Corcovada* features mellow yet crisp outings by Pass and Grusin. *Tears*, a lovely ballad by Deodado, catches Pass in a mood of tenderness. Another Jobim classic, *Wave*, is a brisk bossa with energetic, steely soloing by Pass and Grusin. Menescal's *Voce* is an engaging samba with echos of *When Sonny Gets Blue*. Valle's *If You Went Away* is a sensitive guitar solo that vibrates with Pass's touching poignancy.

Grusin's *Que Que Ha?* shifts things into a Latin funk bag that brings from Pass a lean, sinewy bluesiness. For Bonfá's *The Gentle Rain*, every sound shimmers. Menescal's *Barquinho* draws out Pass's silvery lyricism from a cauldron of pulsating rhythms. Jobim's *Luciana* evokes Pass's meditations on idealized femininity which Neves' *I Live To Love* elaborates on through a sensitive guitar dialogue by Pass and Neves.

Actually, the two albums are perfect complements in that they provide a broad spectrum of the talents and accomplishments of Joe Pass, one of today's undisputed masters of the guitar. —berg

JAN GARBAREK

PLACES—ECM-1-1118: *Reflections*; *Entering*; *Going Places*; *Passing*.

Personnel: Garbarek, saxophones; Bill Connors, acoustic guitar; John Taylor, organ and piano; Jack DeJohnette, drums.

★ ★ ★ ½

There is an eerie, desolate, bleak quality to this music, which is its single most important aspect. Never mind the melodies, the meters,

the modes; they are like parts in a mobile, balancing one another, changing the effect in subtle ways as they turn. If this music moves you, it does it through the mood it projects. Not to say that it is mood music in the usual sense of that term—it isn't. The moods here are deeper and more unsettling. Garbarek has created a dreamy, open space where the quartet is as vulnerable as it is free. The music succeeds because it moves carefully within that space to establish its mood. But for the same reason, its impact is limited.

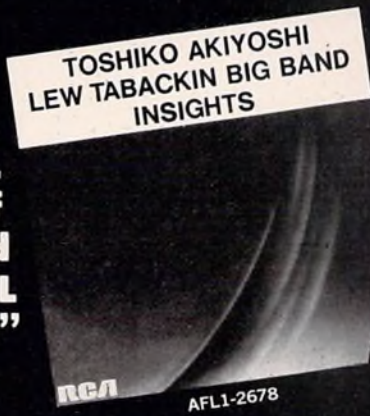
How does Garbarek set up his floating, dreamlike moods? To begin with, there is no bottom. There is no bass player to hold it all down, and most of the time Taylor avoids the organ pedals. Moreover, Taylor plays sustained, legato chords, much more like Lutheran church music than, say, Jimmy Smith (he plays piano only in one segment of *Going Places*). The organ provides a backdrop of shifting sonorities. Connors' acoustic guitar adds some texture to this, but he is really part of the backdrop, too. DeJohnette moves in a middle ground. His playing is airy, concentrating on cymbals more than skins, creating shimmering webs of rhythm.

Up front is Garbarek, the only real solo voice on the album. He speaks slowly with attention to detail. He has a fine sense of pitch, so that when he ornaments a note with a bend, a slur or a grace note, it is done precisely, consciously. He does not play a lot of notes, but those that he does play seem very deliberate. The other important aspect is, of course, Garbarek's unique tone. It has an imploring edge, expressive but not warm, real but not inviting. It adds to the bleak quality of the music.

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Side one is more centered than side two because its melodies, harmonies and rhythms are more rigid. *Reflections* is a modal piece that includes a fine guitar-drums duet. *Entering* is the least typical cut on the album because its mood is brighter, with a very pretty melody and some nice Rollinsesque sax near the end. On side two the melodies are more oblique, the harmonies more dissonant and the rhythms more free. As their titles suggest—entering, going, passing—the songs, though moody, are subject to constant transformation. —clark

PHOEBE SNOW

AGAINST THE GRAIN—Columbia JC 35456: *Every Night; Do Right Woman, Do Right Man; He's Not Just Another Man; Random Time; In My Life; You Have Not Won; Mama Don't Break Down; Oh, L.A.; The Married Men; Keep A Watch On The Shoreline.*

Personnel: Snow, lead and background vocals, acoustic guitar (tracks 4, 10); Barry Beckett, piano; Will Lee, bass; Steve Burgh, lead electric guitar; Steve Khan, electric guitar; Hugh McCracken, acoustic guitar; Rick Marotta, drums, Syndrums; Hugh McDonald, bass (tracks 2, 5, 8); Warren Nichols, pedal steel (track 1); Richard Tee, acoustic piano (tracks 3, 10); Jon Faddis, flugelhorn (track 4); Corky Hale, harp (track 5); Dave Grusin, keyboards (track 6); Doug Stegmeyer, bass (track 6); Jeff Mironov, electric and acoustic guitar (track 6); Liberty DeVitto, drums (track 6); Mike Brecker, sax (track 7); Michael Gray, background vocals (tracks 2, 7); Linda LoPresti and Margo Chapman, background vocals (track 3); Gwen Guthrie and Lani Groves, background vocals (track 5); Horn players (tracks 2, 3, 4, 7, 10); John Gatchell, Lewis Soloff, Randy Brecker, trumpets; Wayne Andre, Sam Burris, Keith O'Quinn, trombones; Mike Brecker, tenor sax; Ronnie Cuber, baritone sax; Tom Malone, George Young, saxophones.

Few ever doubted that Phoebe had chops; some, however, took issue with the p.r. Snow job that tagged her the great jazz singer of the decade. This album should make everybody happy. With a huge debt of thanks to co-producers Phil Ramone and Barry Beckett, Phoebe Snow has finally found the magic formula, and an exemplary mixing of sound and style it is.

Against The Grain is Phoebe at her funky best, wailing her way through a book of bluesy rock tunes (half of which she composed) with maximum effectiveness.

All of the arrangements are slick (David Matthews' horn charts are a powerful plus), and some smooth solo work by Jon Faddis (on flugelhorn for a change) and Mike Brecker (tenor sax) is thrown in for good measure, but it is Phoebe's touch that makes this one a masterpiece.

We're no longer force-fed her superlative vibrato for it is used here as a seasoning rather than the main ingredient. In fact, a dead tone approach to *Mama Don't Break Down* is what turns the simple I-IV-V structure into a gospel classic.

Phoebe's smoothly executed vocal transitions are particularly impressive. Sassy attacks dissolve effortlessly into sensual slides on *He's Not Just Another Man*, and a yodel tone technique that sets up *In My Life* builds to a beautiful, roaring high register release. Of course, her subtle syncopations thread every song.

As a lyricist, she still goes for the rhyme first, but there are signs of a developing maturity in the allegorical *Keep A Watch On The Shoreline*—

There's a boat that's lost out there/

It is tossed out there/

Trying to pilot in alone.

Other background singers are used ad-

vantageously on four of the cuts, but an overdubbed Phoebe is still the best backup group. In this capacity, too, her versatility abounds: contrast the haunting harmonies of *Oh, L.A.* with the tongue-in-cheek choruses on *The Married Men*.

With this album Snow should gain an avalanche of new listeners. —carol comer

VARIOUS ARTISTS

PRETTY BABY: MUSIC FROM THE SOUNDTRACK—ABC AA 1076 *The Honey Sweet Blues; Elite Syncopations; Heliotrope Bouquet; Pretty Baby; King Porter Stomp; Tiger Rag; Swipesy; Moonlight Bay; Heliotrope Bouquet (orchestra version); Creole Belles; Shreveport Stomps; Winnin' Boy Blues; After The Ball; Where Is My Wandering Boy Tonight?; Big Lip Blues; The Ragtime Dance; At A Georgia Camp Meeting; Buddy Bolden's Blues; Mamie's Blues.*

Personnel: Bob Greene, solo piano (tracks 3, 5, 6, 11, 12, 13, 18, 19); James Booker, vocal (track 12); the New Orleans Ragtime Orchestra: William Russell, violin; Paul Crawford, trombone; Lars Edegran, piano; Orange Kellin, clarinet; John Robichaux, drums; Walter Payton, bass, tuba; Lionel Ferbos, trumpet (tracks 2, 4, 7, 9, 10, 16, 17); Paul Crawford, baritone horn; Lionel Ferbos, trumpet (track 14); the jazz combo: Kid Thomas, trumpet; Raymond Burke, clarinet; Emmanuël Paul, saxophone; Louis Nelson, trombone; Jeanette Kimball, piano; James Prevost, bass; Louis Barbarin, drums; Lars Edegran, banjo (tracks 1, 8, 13); the trio: Louis Cottrell, clarinet; Bob Greene, piano; Walter Payton, bass (track 15).

★ ★ ★ ★ ½

French film-maker Louis Malle has not only been a dedicated jazz fan since childhood, but also an important innovator in the cinematic uses of music. For *The Fire Within*, he used a score by Miles Davis back in 1963. In his wonderfully funny and irreverent movie about growing up, *Murmur of the Heart*, the music of Charlie Parker and other bebop greats was played as the special passion of the autobiographical 12-year-old protagonist.

His controversial *Pretty Baby* was a deliberately opaque film, more concerned with capturing the mood of New Orleans' red light district circa World War I than sensationalizing the subject matter for dramatic effect. And Malle's choice of music here defines the era.

Dedicated to the memory of Jelly Roll Morton, who laid claim to almost single-handedly inventing jazz on the pianos of the Storyville district, the film approaches the period's music with loving reverence, especially in comparison to the ways that lesser movies have used ragtime. None of the 19 arrangements here are adulterated for modern tastes in the style of Marvin Hamlisch's improvisations upon Scott Joplin's music in *The Sting*.

Especially successful is Bob Greene's solo piano work on Joplin's heartbreakingly beautiful *Heliotrope Bouquet* and the raunchy Jelly Roll Morton classic, *Winnin' Boy*, aided by the seductive vocals of New Orleans r&b great, James Booker.

In production of the soundtrack music, Malle had the inestimable aid of both Jerry Wexler (whose previous production credits include The Meters and Etta James) and the resources of New Orleans' Sea-Saint Studios. The members of "the combo" featured here, including Preservation Hall stalwarts Kid Thomas on trumpet and Raymond Burke on clarinet, are smoothly inspired, swinging through *The Honey Sweet Blues*, a quick, waltz-time version of *Moonlight Bay* and a lilting rendition of *After The Ball*, with silken solos by Burke and Emmanuël Paul on saxophone.

The music of the *Pretty Baby* soundtrack is sensual, graceful, almost feline in quality, especially a spicy, version of Jelly Roll's *Big Lip Blues* performed by an informal trio of the



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late Louis Cottrell on clarinet, Greene, and bassist Walter Payton.

Malle, Waxler and the musicians gathered here have succeeded in finding the musical equivalent to the visual beauty of Sven Nykvist's darkly lush cinematography of the gracious Storyville bordellos. Rarely have film and music worked so well together. —simon

STEVE REICH

MUSIC FOR 18 MUSICIANS—ECM-1-1129. Personnel: Steve Reich, piano, marimba; Shem Guibbory, violin; Ken Ishii, cello; Elizabeth Arnold, Rebecca Armstrong, Pamela Fraley, voices; Jay Clayton, voice, piano; Nurit Tilles, Steve Chambers, piano; Larry Karush, piano, maracas; Gary Schall, marimba, maracas; Bob Becker, marimba, xylophone; Russ Hartenberger, marimba, xylophone; James Preiss, metallophone, piano; David Van Tieghem, marimba, xylophone, piano; Glen Velez, marimba, xylophone; Virgil Blackwell and Richard Cohen, clarinet, bass clarinet.

★ ★ ★ ★

In a number of ways, *Music For 18 Musicians* is a breakthrough piece for Steve Reich. It is the most complex work he's written so far, with many more instrumental parts and harmonic changes than can be found in his earlier recorded compositions. And, while melodic, harmonic and rhythmic changes still occur gradually within a framework of repeated, interlocking patterns, Reich seems to be striving in this work for coloristic effects that subliminally overwhelm the senses.

To a large extent, he succeeds in this endeavor. The "pulse" section that opens the work, for example, is as raw and earthy as the sound of tree frogs on a muggy summer night. The unique quality of this sound is derived partly from the timbral contrasts between the pianos and marimbas, and the cello and bass clarinets. Together with the harmonic movement of the 11 chords that form the piece's basic structure, these sharply conflicting timbres give the throbbing "pulse" a driving clarity and an almost supernatural presence.

A few dozen measures later, the texture is further enriched by the entrances of the other instruments, doubled by voices in the treble register. From here on out, the slowly revolving harmonies of the lower register instruments continually shift the accents of the melody parts, while pairs of pianos and marimbas provide a sort of *cantus firmus* in the middle register. An additional layer of sound is provided by the long, pearly tones of the motorless vibraphone, which hover above the busy tapestry like winged seraphs.

Reich considers this piece a major advance over his *Music For Mallet Instruments, Voices And Organ* (1973), his last major work. For one thing, *Music For 18 Musicians* integrates human voices better than its predecessor does; also, it dispenses with the electric organ, which Reich regards as inferior to acoustic instruments. However, *Music For 18* lacks the finely-tuned delicacy of *Music For Mallet Instruments, Voices and Organ*.

Not that it isn't a precisely calculated piece of work. But at times, the shimmering, dancing patterns lose their meaningfulness, passing into the realm of pure sensation. At this point, Reich, like Philip Glass, comes perilously close to the vacuity of mere entertainment.

Rudolf Werner's production (originally for Deutsche Grammophon) is very clean, but a shade too scientific. Comparing the pulse sections on the record with a two-track tape that Reich made last year, for instance, one notices that the dynamic levels of the various tracks have been evened out. Next time, per-

42 □ down beat

haps, Reich's producer should let nature take its course. —terry

GEOFF MULDAUR and AMOS GARRETT

GEOFF MULDAUR & AMOS GARRETT—Flying Fish FF 061: *My Tears Came Rolling Down: River's Invitation; Prelude In E M, No. 4, Opus 28*, (Chopin); *Sloppy Drunk; La Juanda; Carolina Sunshine Girl; Washboard Blues; Dance Of The Sugar Plum Fairy; Chicken Stew Part I; Dance Of The Coloured Elves; Beautiful Isle Of Somewhere*.

Personnel: Amos Garrett, vocals, guitars, and trombone; Geoff Muldaur, vocals, guitars, piano, horn arrangements, clarinet, alto sax; Bill Rich, bass; Scott Matthews, drums, percussion, tenor sax; Michael Melford, producer, mandolin, vocal harmony; Fritz Richmond, jug, vocal harmony; Dave Burgin, harmonica, vocal harmony; Barbara Mendelsohn, hammered dulcimer; Nicholas ten Broek, trombones; Lem Nitmar, tenor and baritone saxes; Dwight Brainerd, vocal harmony tabernacle; Jenny Muldaur, vocals.

★ ★ ★ ★

Geoff Muldaur, formerly with the Kveskin Jug Band and the Holy Modal Rounders, has teamed up with his touring partner, studio guitar ace Amos Garrett, to record a collection of rock-blues, jazz, country, classical, and original tunes. Such a varied program is quite an enterprise, and to the duo's credit most of the selections work. Solid musicianship and smart sequencing strike a balance between eclecticism and continuity.

The LP opens with a forceful blues-rock cut, *My Tears Came Rolling Down*. The spare, bass-heavy arrangement has a funky drive approaching that of Little Feat, while the aggressive combinations of horns and harmonica (the latter with some added boost in the mix) recalls Paul Butterfield, with whom both Muldaur and Garrett have previously worked. Good production puts this number across despite the fact that Muldaur is a hopeless blues singer. Though he does an excellent job with other material (*Beautiful Isle Of Somewhere*), here he has no power, and his phrasing is stiff, imitative rather than interpretive, with zero feeling or swing. Muldaur would be a good model for *Barry Manilow Sings Muddy Waters*. His best contributions to the album are the tasteful, always appropriate horn arrangements and a spacey masterpiece called *Chicken Stew Part I*.

River's Invitation and *La Juanda* are the best showcases for Garrett, whose bass vocals are rich and subtle, never strained or macho. Amos is also an exceptional guitarist—his tone and timing are exquisite, and his unusual chord figures are understated in the way that leaves one hoping for more. Solos are thematic and deliberate, without a wrong or wasted note, though technique never gets the best of feeling. When Garrett is on, he's one of the best, on a level with David Bromberg or Ry Cooder.

Good but not great playing characterizes the album's acoustic cuts, including the two classics. The Chopin piece has an updated tempo which gives the wistful tune a more extroverted tone. Tchaikovsky is played straight, pleasantly: Muldaur's *Dance Of The Coloured Elves* is especially melodic, though a real ending would have sounded better than a fadeout. All the lighter selections are well placed in the set for maximum contrast with the louder material.

Only two musicians get to take the lead at all, harp blower Dave Burgin, and Barbara Mendelsohn on hammered dulcimer. The rest of the band members keep things together

adequately, though they don't sound too familiar with each other. *Sloppy Drunk*, in particular, has a very ragged, second-guessed ending.

In spite of some rough spots this is an excellent first effort for the duo, though neither of these two are rookies in the world of music. Muldaur and Garrett obviously work well together, each with his own input, and they're not afraid to experiment. They command a range of styles, but the one risk that they might run is spreading themselves too thin, at least in the context of further releases. Certainly original composition would seem to be a fertile area for concentration. What will Geoff and Amos choose to put out next?

—ben sandmel

WILLIS JACKSON

BAR WARS—Muse MR 5162: *Later; Blue & Sentimental; Bar Wars; The Breeze And I; The Goose Is Loose; It's All Right With Me*.

Personnel: Jackson, tenor sax; Charlie Earland, organ; Pat Martino, guitar; Idris Muhammad, drums; Buddy Caldwell, conga.

★ ★ ★ ★

Bar Wars comes right off the "chitlins circuit," that lounge route in the Eastern and Southern sections of the country where the music is provided by tenor saxophone, organ and drums, often with a guitar added for interest and harmonic support. The basic staple of the musical diet served in those rooms is the blues, and that's just what Jackson (known as "Gator") serves up here, as he has for years on the road and numerous record albums: the blues, hot, medium, and downright funky. Add to the ingredients four musical brothers, a pair of standards, and the required ballad, and you've got a succulent, swinging set, just like at the club.

Jackson's style centers around his firm, vibrant sound: deep, sometimes gruff, echoing Hawkins and Webster, the latter particularly on ballads; and his dynamic rhythmic manner. What he plays is not nearly as important as where he plays it, something that Lester Young showed us all. The blues are Jackson's forte and so steeped in them is the saxophonist that one finds their influence spilling over into his other work. Who cares? It's invigorating to hear someone preach on *The Breeze And I*.

To contrast the rousing urgency of the leader, the eminent and highly complementary Pat Martino is on board. Martino is no stranger to Gator, having worked with him as a youth and made his last couple of record dates as well. The guitarist is the epitome of concentrated fluidity. He plays effortlessly, his lines issuing in a native, unhurried stream. His presence is a bonus in any musical situation, and on *Wars* he's never less that excellent.

Earland, Muhammad, and Caldwell are powerful in their rhythmic support of Jackson and Martino.

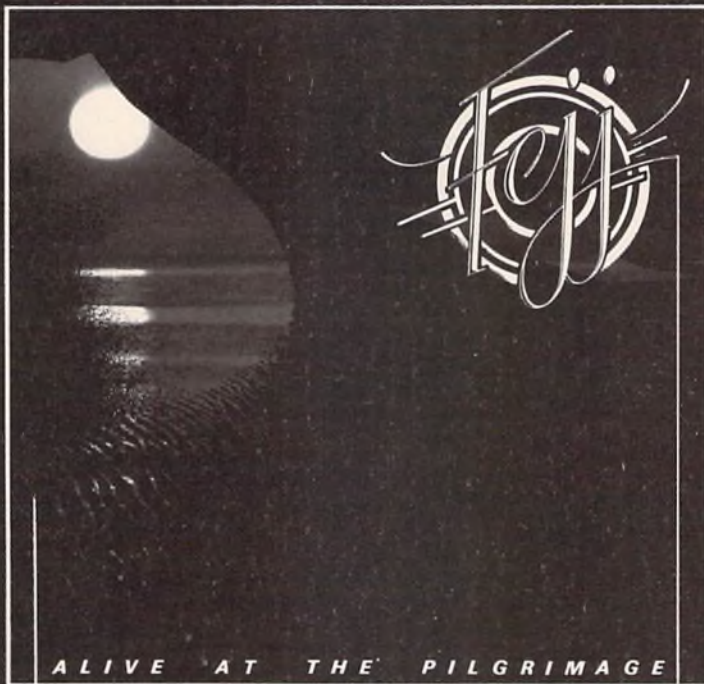
Of the tunes, *Later*, *Goose* and *Wars* are the blues, all straight ahead. *Breeze* and *All Right* are done at medium, highlighted by Gator's rumbling horn and Martino's facile strings. *Blue* is the ballad, played with more emotion than Herschel Evans' original with Basie in the late '30s, revealing a very personal side of Gator. He takes the lead, Martino the chorus.

Bar Wars is a stimulating and honest package of music from a master of the blues in jazz. Its simplicity is becoming in these days when over-production seems to be the byword.

—zan stewart

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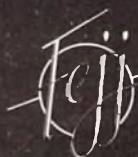
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BEN E. KING

LET ME LIVE IN YOUR LIVE—Atlantic SD 19200: *Tippin'*; *Wonder Woman*; *Let Me Live In Your Life*; *I See The Light*; *Fly Away (To My Wonderland)*; *Dark Storm On The Horizon*; *Family Jewels*; *Sweet Rhapsody*; *Spoiled*; *Fifty Years*.

Personnel: King, vocals; Jimmy McGhee, Bobby Manuel, guitar; Jimmy Joy, keyboards; Bill Murphy, bass; Melvin Robertson, drums; Memphis Symphony, strings; Duncan Sisters, Rhodes, Chalmers and Rhodes, background vocals (cuts 1, 4 and 9); Lee Ritenour, Jay Graydon, guitars; John Barns, keyboards; Wilton Felder, Scott Edwards, James Jamerson, bass; James Gadson, Jim Gordon, drums; Gary Coleman, percussion; Eddie "Bongo" Brown, conga, bongo; the Jones Girls, the Waters, Gwen Owen, background vocals (cuts 2, 3, 5, 7, 8 and 10); Stan Lucas, Ken Mazur, guitars; Patrick Adams, Leroy Burgess, keyboards; Norbert Sloley, bass; Richard Taninbaum, drums; Michael Lewis, percussion; Jeffrey Delinko, string and bass contractor; Christine Wiltshire, Roberta Moore, Gena Tharps, background vocals, (cut 6).

★ ★ ★

WILSON PICKETT

A FUNKY SITUATION—Big Tree Records BT 76011: *Dance With Me*; *She's So Tight*; *The Night We Called It A Day*; *Dance You Down*; *Hold On To Your Honey*; *Groovin'*; *Lay Me Like You Hate Me*; *Funky Situation*; *Time To Let The Sun Shine On Me*; *Who Turned You On*.

Personnel: Pickett, vocals; Randy McCormick, keyboards; Larry Byrom, Ken Bell, guitars; Bob Wray, bass; Roger Clark, drums (all cuts but 9); Mickey Buckins, percussion (cuts 1-4, 6, 7); Don Daily, percussion (cut 6); Pete Carr, guitar; Barry Beckett, keyboards; David Hood, bass; Roger Hawkins, drums; Muscle Shoals Horns, horns; Rhodes, Chalmers and Rhodes, background vocals (tracks 1, 3, 6, 9); Ava Aldridge, Cindy Richardson, Suzy Storm, background vocals (cuts 4, 5, and 7).

★ ★

Time has not been kind to the great soul singers of the '60s, and today's best black pop is as removed from that music as soul was from rhythm and blues (and again r&b from gospel). Sure, Ben E. King had a come-back hit a few years ago, and both he and Wilson Pickett will be heard from in years to come. But in general they are passé today, along with their era of soul music, the essence of which was relief and aggressiveness.

Once one of music's most dramatic and expressive singers, Ben E. King now seems to have lost control of his voice. At times he is locked in a Marvin Gaye range (as in *I See The Light*), other times he slips into a hollow baritone (*Sweet Rhapsody*). Nevertheless, his album at least is produced right (by Lamont Dozier mostly), that is to say, stylishly and with a contemporary feel that forces King to shed any mannered patina that might have set in. Excepting the split in King's vocals mentioned before, the face-lift is a graceful one. The album as a whole is a solid effort containing nine originals, none of which are truly hot perhaps, though the Dozier-Jackson penned *Fly Away* comes close to sounding like hit material and Bettye Crutcher's *Tippin'* is biting in its Don Covay witticisms.

Wilson Pickett's *A Funky Situation*, on the other hand, goes in the opposite direction. In a misguided attempt to go back to the singer's "roots" for authenticity the album was produced by Rick Hall and his Muscle Shoals Fame Studios, and the result is a well-crafted, well-carved and utterly workmanlike performance by Wilson Pickett. The album is a pseudo museum piece. Even Pickett's scream—once the most exhilarating, charismatic sounds in all of soul music—is reduced to an embarrassingly automatic stock in trade. The songs and arrangements simply aren't big or strong enough to ignite the drive and sheer

exuberance that Pickett is remembered for. Pickett needs to be challenged or even affronted as his *In Philadelphia* session proved not many years ago. Too much awe and respect for the singer, as evidenced by *A Funky Situation*, eclipses any possible excitement, and the album, no matter how polished, is emotionally flat. One would hardly have expected that from Wilson Pickett.

—gabel

FRED TOMPKINS

CECILE—FKT 103: *Cecile*; *Prelude & Four Lines*; *Trio For Dr. Taussig*; *Waltz Variations*.

Personnel: Susan Deaver, flute; Lawrence Feldman, soprano and tenor sax; Norman Carey, piano; Frank Tusa, bass; Rick Cutler, drums (cut 1); Lee Volckhausen, flute; Pamela Epple, oboe; Noah Young, bass; Billy Mintz, drums (cut 2); Tompkins, flute; Odile Tompkins, alto recorder; Carey, piano (cut 3); Bryant Hayes, Bb clarinet; Carey, piano; Michael Moore, bass; Mintz, drums (cut 4).

★ ★ ★ ½

Fred Tompkins first entered the recording studios at the end of the 1960s, a time which saw his composition *Yes* recorded by Elvin Jones on the drummer's album *Polycurrents*. Tompkins was in the Army then and since his discharge in 1971 he has been struggling to further develop his writing skills and commit them to vinyl. *Cecile* is his third and most successful attempt on his own label, even though it lacks the big names—Pepper Adams, Cecil Bridgewater, Ron Carter, Billy Cobham, Richard Davis, Joe Farrell, Elvin Jones, Jerome Richardson, Richard Williams, et al—of his first release as leader.

Tompkins' early background in music was classical and he did not discover jazz until his junior year in high school. Although he since has pursued his interest in jazz, he has not neglected his classical roots, seeking to mesh both forms in his writing.

The shortcomings of that first, still good album (*The Compositions Of*), displays the problem of such a fusion attempt, even when the personnel includes top musicians.

Cecile, however, shows that instead of shifting back and forth between notated and improvised sections, he is able to combine the two, bringing more harmonic variety to the jazz sections so that they blend in better with the classical sections. (While much of the music is fully written out, Tompkins gives only general instructions for bass and drums so that even the classically oriented portions often have a pleasant, light swing to them.)

The results are pieces—harmonically and tonally varied and melodically strong—which make imaginative use of woodwind sounds and have a firm underpinning of often driving piano lines and swinging but rhythmically broken bass and drum lines.

The two major works on this release, each lasting slightly more than 18 minutes, are a joy. With a lengthy soprano sax solo over and sometimes interacting with a repeated hard driving rhythm pattern on piano, *Cecile* is reminiscent of the Coltrane quartet sound. The mid section consists of a long, slightly bluesy tenor sax cadenza.

Waltz Variations, with its classical toned Bb clarinet, is reminiscent of sonatas by Paul Hindemith and Bela Bartok, two of Tompkins' major classical influences. After a lengthy, almost straight classical opening, the lead instruments' line begins to ebb and is sometimes broken as piano, bass and drums enter in the background. The rhythm always remains free.

On both of these pieces, as well as *Trio*, Carey's piano playing is sensitive to the feeling of the music. Yet, according to Tompkins' album notes—which consist of only three lines—the piano parts, as well as the woodwind parts on all tracks, are fully noted. Clearly, Tompkins has found a way to fully write out what he wants without ever sounding stiff and cold, and Carey (who, along with Cutler, also appeared on Tompkins' second album, *Somesville*) knows how to play what is written in a swinging manner.

On the remaining two tracks Tompkins effectively combines with flute the sound of two different but totally classically identified instruments—oboe on *Prelude* and alto recorder on *Trio*. *Trio* has the mood and feel of "Americana" as expressed and popularized by American classical composers during the 1930s, but in a modern wrapping; *Prelude* is more abstract in its writing for woodwinds, but with a looser feel because of the rhythm section.

Tompkins' first two albums showed great promise and on this release he has further honed his ideas. Although his music is still a bit too cool—the tones used by performers often lack warmth and the musical lines lack depth and excitement—the ways in which Tompkins works still provide delight. And as he further works out what he is striving to do, the music should become more natural and attractive.

—de muth

CHUCK MANGIONE

CHILDREN OF SANCHEZ—A&M SP-6700: *Children Of Sanchez Overture*; *Lullabye*; *Fanfane*; *Pilgrimage (Part I)*; *Pilgrimage (Part II)*; *Consuelo's Love Theme*; *Hot Consuelo*; *Death Scene*; *Market Place*; *Echano*; *Bellavia*; *Lullabye*; *Medley*; *B'Bye*; *Children Of Sanchez Finale*.

Personnel: Mangione, flugelhorn, electric and acoustic pianos; Chris Vadala, soprano and tenor saxes, piccolo, flute, alto flute, clarinet; Grant Geissman, classical, electric, acoustic and 12-string guitars; Charles Meeks, bass; James Bradley, Jr., drums, tympani, percussion, congas, timbales; Jeff Tkazyk, trumpet, flugelhorn; Ron Leonard, cello; Don Potter, vocal; Bill Reichenbach, trombone; Phyllis Hyman, vocal; Kai Winding, Mayo Tiano and Dana Hughes, trombones; Dick Decker, George Stimpson and Brad Warner, french horns; Gerry Vinci, concertmaster.

No Rating

This is a disturbing release. It is a double album excerpted from the edited five hours of music Mangione created as the soundtrack to *The Children Of Sanchez*. The film is based on a book by anthropologist Oscar Lewis which is the story of an impoverished family in Mexico City. In the book the Sanchezes describe their lives in their own words—lives of fear, brutality and almost constant suffering. Around this, Mangione has created a soundtrack filled with the flash and falseness of Hollywood.

We don't know what the movie looks like, but the soundtrack is so dramatic and maudlin you'd think it was for a *Latin Love Story*. *B'Bye* is a pretty melody on a lush carpet of strings. *Death Scene* is a melodic dirge which ends with an orchestral ascent—to heaven? *Hot Consuelo* is a pleasant Latin-rock tune. There are two lyrics—in the overture and the lullabye—and neither of them has much to do with the Sanchez family. The sentiments are strictly middle class, and any tears you shed are your own.

Much of the blame for this disingenuous music must go to filmmaker Hall Bartlett. Mexico has a wealth of music which could express the emotions of the story better than any *Norteamericano* can. What we get instead is Mangione's vague impression of what Mexi-

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can music is like. Sadly, his impression is not even close. In fact, the flavor of this music is more Brazilian than Mexican, with a few Spanish clichés on the side.

The longest cuts (*Overture* and *Consuelo's Love Theme*) consist of nothing but several repetitions of the melody assigned to different instruments. When Mangione finally takes a solo in the *Overture*, it goes nowhere. In fact, there are no sustained solos anywhere, only a chorus here and there to obviate another repetition of the melody. When the music is not repetitious, it is innocuous, such as in the syrupy *B'Bye* and the grandiose *Bellavia*. Some of the music simply cannot stand on its own, such as the two Pilgrimage segments which would fit in *Ben Hur* just as easily.

To top it all off, there is not a double album's worth of music here. The overture and finale are essentially the same. *Hot Consuelo* and *Market Place* are different titles for the same tune. *Consuelo's Love Theme* is another version of *Hot Consuelo* (slow this time) which segues into a slow version of the overture. The overture and *Hot Consuelo* show up a third time in *Medley* (now in a medium rock tempo) along with some very out-of-place funk licks. *Medley* is one of the few times Mangione stretches out, but he doesn't play well, missing notes and changes like a schoolboy.

In his liner notes, Mangione admits that he undertook this project when he was already exhausted from recording and touring. He also says that he had only three weeks to write, record, mix and edit the music. Though he claims "writing and recording this music was one of the most intense and emotional experiences of my life" and he considers it "some of the strongest music that's ever come from within me" apparently he didn't have the time or energy to think about what he was doing, nor the perspective to realize how weak it is. But from any perspective, this release is a travesty. —clark

WAXING ON . . .

We recently (10/19) surveyed a batch of releases by small independents—labels too small to pour a huge catalogue of LPs onto the market but too interesting to ignore. The first go-round was limited to the big band reissues. This time the small group collections are up for consideration.

Various artists; Small Band Jazz: Fanfare Records has produced several albums of material whose rarity has occasionally been equaled by its quality. Such is not the case here, although the esoteric has rewards of its own whatever the content. Four groups are represented here. Two short broadcast performances by Red Norvo's 52nd Street group of 1936 feature fast, fragile ensembles and a drummerless rhythm section—among the first in a swing group. Norvo's precise xylophone lacks the legato swing of his later vibework, and the group as a whole is inclined to rigidity. A traditional lineup including Pee Wee Russell, Muggsy Spanier, and Miff Mole (an early trombone player who recorded with Bix, and apparently decided at that point he had grown enough for one lifetime) is next. Spanier sounds like his mentor, Louis Armstrong. Russell sounds like dry wine in a dirty glass. And Mole is so sentimental one wonders if he's putting us on. A studio unit led by

Raymond Scott offers three tunes and a blues. The LP cover implies that Ben Webster and Charlie Shavers might be in the group, but annotator John Smith puts an end to that nonsense in his unusually candid liners. Most of the LP concerns itself with a 1939 broadcast by Bud Freeman and his excellent though short lived Summa Cum Laude band. Russell is back, this time sounding remarkably correct and conventional. The ballad medley is boring and long, but the band swings engagingly on several simple charts. Freeman's well-oiled stride is a delight.

Pee Wee Russell, Coleman Hawkins; Jazz Reunion: This album, produced in 1961 by Nat Hentoff for the Candid label, is a near masterpiece. Hawkins is in spectacular form. He barks and shouts, he plays long, smooth, rolling phrases, he plays crushed, fragmented interludes of chipped notes. Listen to *One Hour*, a masterful return to a classic 1929 performance Hawkins and Russell shared with Glenn Miller. Russell plays his choruses upside down, starting big and tapering down to until he becomes invisible. On *Marimooch* he is all spit and no polish. But in the final analysis it is Hawkins' record, a portrait of a master at the height of his powers.

Various artists; The Newport Rebels: Another Hentoff production for Candid with us again. In 1960 riots disrupted the famous festival, so a group of "rebels" held a rump festival nearby. Charlie Mingus and Max Roach organized it, and these studio-made performances are a reasonable facsimile of what it sounded like. The line up is odd. An opening blues gives us Roy Eldridge against Eric Dolphy, Mingus against Jo Jones. While it sometimes hangs together nicely, other times it doesn't. Jones and Roach are in a constant tug of war during *Clif Walk*. The best tracks are the most homogeneous. *Wrap Your Troubles* is fine, and Eldridge climaxes it all in a long closing blues called *Me And You*.

Sidney Bechet, Mezz Mezzrow; Really The Blues: Bechet is one of the great soloists of jazz, a peer of Armstrong, Parker, Coltrane. His power drives the otherwise shabby ensembles of this very traditional jazz concert from 1947. Unfortunately, too little is heard of him here in solo. Instead we get Mezz Mezzrow. He was considered a genius by a group of revivalists convinced that good jazz and good musicianship were inversely proportional to one another. If that was true, one wonders how they were able to accept the flawless virtuosity of Bechet. In any case, Mezz was a primitive in every way. Like most primitives, he was sometimes able to get by on enthusiasm alone, as he does on *Blues Extension*, which has a wild, uncontrolled urgency about it. Baby Dodds and Wellman Braud make a lead-footed, hell-fire, ass-kicking rhythm team, and never mind the time too much. Dodds' thundering 4/4 bass line on drums is the spine to which he attaches a fascinating rat-a-tat filigree of dancing rim work—a classic percussion interlude from the old school. Muggsy Spanier is constantly quoting Louis Armstrong, especially on *Muskrat Ramble*.

Erroll Garner; Paris Impressions: Typical Garner from the height of his popularity on the Columbia label, reissued here by Columbia Special Products. It features a mixture of standards, mostly about things French (an impressive *My Man* is a ringer), and originals, although the aroma of *Honeysuckle Rose* can be sniffed on his *French Doll*, and Ellington's

Dancers In Love threaten to swallow up his *Paris Bounce* at the next bar. There are also four excursions on harpsichord, which are total failures. Its tiny, cut crystal strands of sound collapse under the clanging weight of Garner's orchestral visions. His rhythm section is simple and uncluttered, a must in any Garner group, as he prefers to play between the lines of the pulse. It's the key to his style, as are the loping tremolos on *Le Vie En Rose*. Garner's powerful right hand is too seldom heard in single note lines. *Moroccan Quarter* is a rare example.

Teddy Wilson; Statements And Improvisations; And His All-Stars: The Smithsonian Institute has done well by Teddy Wilson. This album, superbly annotated by Dick Katz, gathers together the complete trio and solo sides (save for an alternate of *Rosetta*) from 1941 and '42. Quiet, buoyant, and eminently civilized music by any standard, they are finished summations of jazz piano on the threshold of bebop. My own preference, however, is the Wilson of the small band sides sampled on side one. On *These Foolish Things* and *More Than You Know* he is the quintessence of swing piano. As soloist or at the center of a trio he became more orchestral—a roll he perhaps found more interesting as a player but which I find dilutes his essential strength: his right hand. So of the two fine Wilson reissues I would definitely take the *Muscraft* LP, which restores a group of sessions from 1944 and '45 in which Wilson recruited Ben Webster, Buck Clayton, Red Norvo (effervescent on vibes now) and Charlie Shavers to wax compact masterpieces of small band swing, flawless in practically every way. An important album.

Nat King Cole; 1956, 1957 Broadcasts: Less important but lots of fun is the Sunbeam album. Here we have (on side one) Cole's first and second shows for NBC television in November 1956. The network gave him 15 minutes three nights a week from 6:30 to 6:45 (the Huntly-Brinkley Newscast took the 6:45 to 7 spot), but no one ever came forward to sponsor the Negro singer. NBC sustained the program for two years, even expanding it to 30 minutes by 1957. Side one features mostly songs backed by luscious Gorden Genkins arrangements and one number by Cole on piano. Side two offers a 1957 show featuring Norman Granz and his entire JATP entourage—Roy Eldridge, Flip Phillips, Stan Getz, Coleman Hawkins, Jo Jones, Illinois Jacquet, Oscar Peterson and more. Nat joins Getz and Roy on piano, and Hawkins is explosive on *Stompin' At The Savoy* using *Little Liza Jane* for the out chorus. As far as I know, it was the only TV appearance of JATP.

Ben Webster; At The Nuway Club: Webster was at his peak in the 1950s, and although this live session might be a bit too relaxed, he's in good form. Each performance accumulates solid emotional tension and momentum, especially *Indiana*. There are an abundance of ballads, but they are all played at moderately brisk tempos, so the pace never drags. He plays clever fours with drummer Ray White on *Exactly Like You*. *Man I Love* and a slow *Blues* are outstanding. The rhythm section is faceless but sympathetic, and the sound is good.

Earl Swope/Lennie Tristano; The Lost Session: Tristano dominates this album of 1945 Swope sextets, in spite of the leader's strong, streamlined trombone. One could argue, in fact, that these are mild milestones of modern

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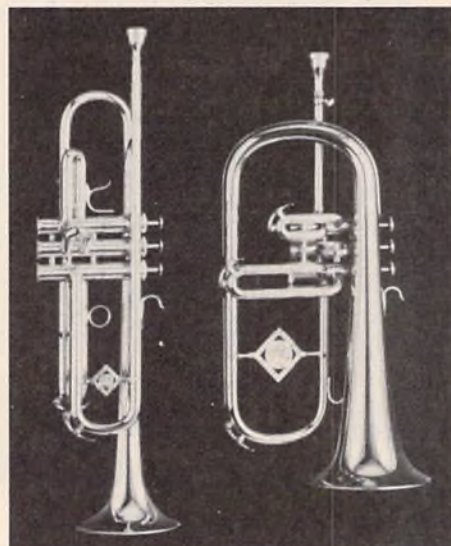
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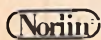
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jazz piano. Tristano certainly exhibits great imagination and creativity, especially when you compare his completely different solos in two takes of *Tea For Two*. He demonstrates a powerful right hand, but yet he is not a bop player; he paints abstract impressionist pictures with dabs of chords. His readings of *I Found A New Baby*, *What Is This Thing Called Love* and others are so obscure that they should have simply been retitled (the record company could have saved a mechanical royalty). Be that as it may, this is historically important Tristano.

Various Artists; Jam Session: Four albums issued by Ray Avery under the title and label *Jam Session* provide us with a remarkably full picture of the white West Coast jazz scene at its youthful peak around 1952 and 1953. The first and over all the best LP (No. 100) fea-

tures a loose but lively big band probably under the lead of Shorty Rogers who plays trumpet. *Short Snort* gives us charging tenor by either Bill Perkins or Jack Montrose, probably the former. No clue is given, and with the sometimes remote sound (some players are so far off mike they might be East Coast players) there is room for confusion. Musicians then and there favored light, almost translucent sounds, but they knew how to swing. Herb Geller is a standout.

Wardell Gray, the great tenor star of post-war Basie and Goodman groups, clearly dominates No. 101, although shadowy sound deprives us of much of the detail of his work. *Lady Bird* is especially remote, a real teaser. *Keen And Peachy*, a variation on *Fine And Dandy*, is the best balanced and happily the best played track. Shelly Manne is a wire

brush powerhouse, and his bass accents are a marvel to behold. *Donna Lee* is so fast it almost flies from the musicians' grasp, although Gray navigates it with skill. Art Farmer is the second horn.

No. 102 is a rare outing on tenor sax for Gerry Mulligan. Again it's not always clear who's who (Dave Pell is the other tenor), but it is almost certainly Mulligan who leads off *Tiny's Blues*. Billy Wilson crackles on piano, and Pell plays well, too. Wilson is replaced by Jimmy Rowles on side two, whose trickling solos run effervescently through your ears.

Stretching out can produce good playing, but it can also be a prelude to sleep. That's practically what happens on No. 103 during a long, long *Out Of Nowhere*. Sonny Criss plays like a man trying to escape from a straight jacket. Chet Baker is a monochromatic, post-bop Bix. Even Wardell is uninspired.

Charlie Parker; The Very Best Of Bird: The Parker Dial records are among the key performances in jazz history. A few years ago, Tony Williams collected them all (well, most all) in a series of six Spotlite lps. John Litweiler reviewed them here. They are still around, which makes Warner Brothers Records' move into the Parker sweepstakes something of a puzzle. In any case, WB has packaged them all in a luxurious box set with a 14 page book by Ross Russell. To add snob appeal, they've made it a limited edition—even I have yet to see one. But for the masses they have, in their best *noblesse oblige* manner, assembled most of the primary takes into a nice, tight two LP set, and unless one is researching a Ph.D. thesis on Parker, it should prove a thoroughly adequate primer. Just about all the most famous Parkerisms are here, except the notorious *Lover Man* which has been a favorite of sadomasochist critics for years. Aside from the extraordinary work of Parker, there is also the very youthful work of Miles Davis, running a futile race to catch up with Dizzy Gillespie and Howard McGhee.

—mcdonough

Various artists: *Small Band Jazz* (Fantare LP 15 115): ** 1/2

Coleman Hawkins, Pee Wee Russell: *Jazz Reunion* (Barnaby/Candid BR 5018): *****

Various Artists: *Newport Rebels* (Barnaby/Candid BR 5022): *****

Sidney Bechet/Mezz Mezzrow: *Really The Blues* (Jazz Archives JA 39): ***

Erroll Garner: *Paris Impressions* (Columbia JC2L 9): ***

Teddy Wilson: *Statements And Improvisations, 1934-1942* (Smithsonian Institute P 13708): *****

Teddy Wilson *And His All-Stars, Volume 1* (Musicraft MVS 502): *****

Nat King Cole: *1956, 1957 Broadcasts* (Sunbeam SB 222): *****

Ben Webster: *At The Nuway Club, 1958* (Jazz Guild 1011): *****

Earl Swope, Lennie Tristano: *The Lost Session* (Jazz Guild 1008): ***

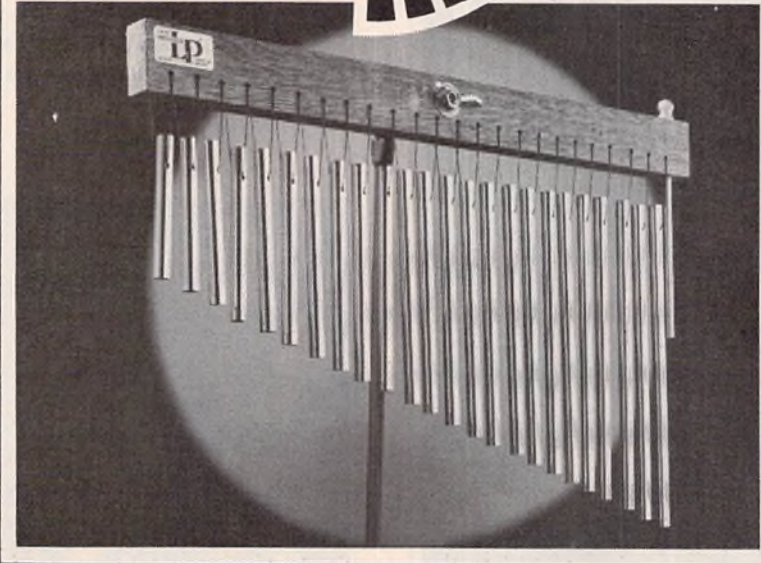
Various Artists: *Jam Session* (Jam Session No. 100): *****

Various Artists: *Jam Session* (Jam Session No. 101): *** 1/2

Various Artists: *Jam Session* (Jam Session No. 102): ***

Various Artists: *Jam Session* (Jam Session No. 103): ** 1/2

Charlie Parker: *The Very Best Of Bird* (Warner Brothers 2WB 3198): *****



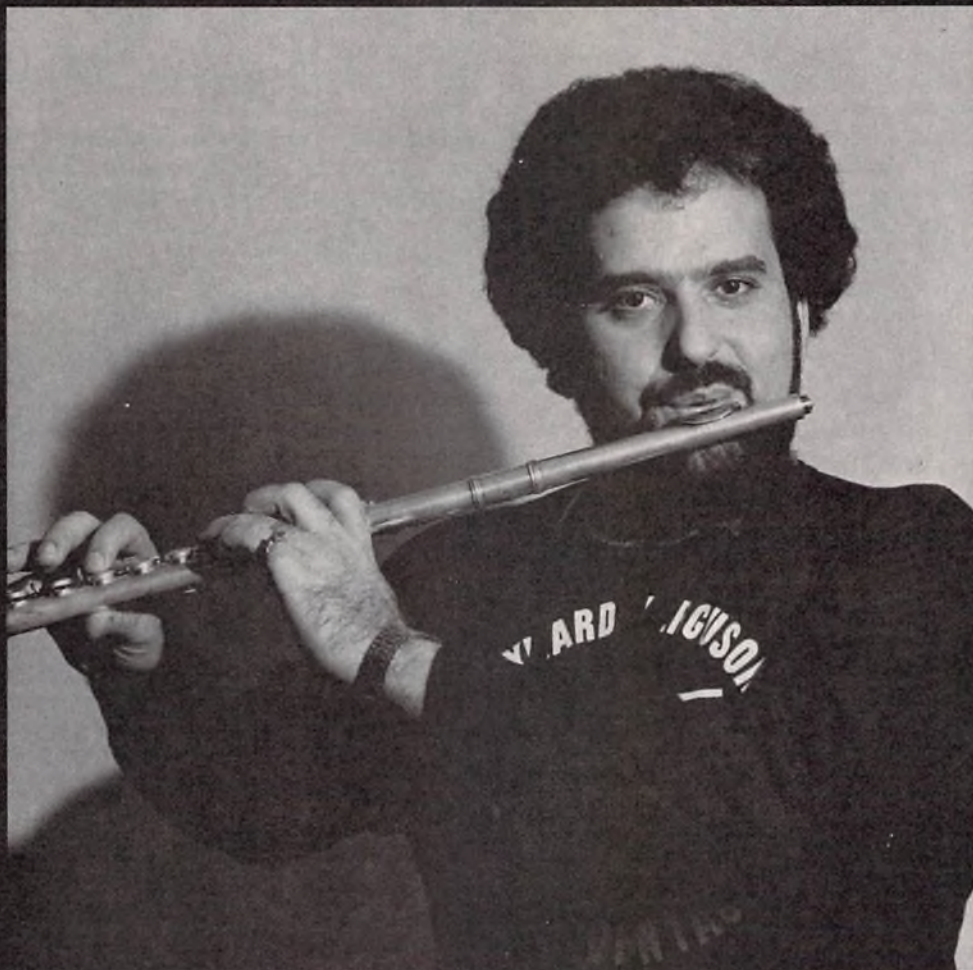
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BLINDFOLD TEST



GIUSEPPE G. PINO

JOHNNY GRIFFIN

BY LEONARD FEATHER

He was 35 years old when he left the American scene to become an expatriate, and 50 when he came home for his first inspection of the changing scene. Fortunately for Johnny Griffin, it had changed for the better.

It was not a shortage of work opportunities that led to Griff's decision to live in Paris and, eventually, Holland. He had enjoyed substantial success in the late 1950s in the combos of Blakey, Monk and others, and in the early 1960s in tandem with Eddie Lockjaw Davis.

"Actually," he recalls, "I was having family problems, and problems with the government about taxes. But after the first short stay in Europe I woke up to the way people over there treat black musicians, or jazz musicians in general; it's similar to the treatment accorded to classical musicians."

Last September and October Griff reminded U.S. audiences of his magisterial command of the tenor, his febrile style and insistence on swinging. At the time of this blindfold (his first ever) he was leading a cooking rhythm section through a gig at Concerts by the Sea. He was given no information about the records played.

1. ART BLAKEY. *Unlimited* (from *In This Corner*, Concord Jazz). Blakey, drums; Valery Ponomarev, trumpet; Robert Watson, alto sax; David Schnitter, tenor sax; James Williams, composer, piano; Dennis Irwin, bass.

I'm not a modal player myself, and I find that most people that play modal, play this one-color thing. I find it very lacking; especially when it gets into the solos. You can have some nice charts, but once it gets into the solo, it's like trying to paint a picture with one color. I find it very boring. Actually, the musicians on this record that you just played didn't really sound like they were sincere in what they were doing after playing the chart, which wasn't too well played.

The solo is when you express yourself; and I'm sure they could have expressed themselves ... they all sounded like they were competent musicians. But playing in that mode like that, they didn't have anything to say. And I find most modern music like that. They get stuck with this one chord change and they play around it, up and down, half steps, with fours, and the music sounds like it's in a vacuum; it's neither negative nor positive; neither consonant nor dissonant, say like the perfect fourths. It doesn't start from anyplace and it goes nowhere.

Once you leave McCoy Tyner and the cats who really can get into it, the youngsters copying ... I don't know ... it's just not them; they're not McCoy, they're not Trane ... and they won't realize it. I find a lot of the saxophone players coming up today sound like they're playing John Coltrane études, like they learned them in school. I close my eyes, and I can't tell one from the other. There's no individualism; they all can't tell the same story. And especially if it's Coltrane's story—none of 'em can tell it!

Feather: Did anybody at all stand out on this?

Griffin: No, I don't think so. The rhythm section sounded sad; it was a bad recording, in the first place. The engineering was very sad. The chart itself wasn't too bad. But for me, jazz is the solo—the chart is just to get you into the solo, because that's where you get the spontaneous happening. After the chart, when the cats got into the solos, they couldn't believe what they were doing themselves. One star.

2. MAYNARD FERGUSON. *Birdland* (from *Carnival*, Columbia). Ferguson, trumpet solo; Josef Zawinul, composer; Nick Lane, arranger.

I've heard that tune, I think on the radio in Europe. Peter Herbolzheimer had an arrangement on it. I find this nice dance music. There's jazz content in it, but you know, with that rock beat, you leave me completely. When you put that strong 1-2-3-4, that straight *marcato*—you see, I played in Army bands, marching music, and whenever I hear rock I have the feeling of martial music, that *marcato*, and for me that cuts out the essence of jazz. I don't think you can have too much jazz with this beat, that strong, that divided ... everything is divided into two. There's no triplet in rock and, to me, jazz is this floating triplet, this African 6/8, the feeling of three that makes jazz float.

I like that tune and I find the arrangement very interesting; but there just wasn't too much jazz in there for me. I have an idea it was Maynard, 'cause I heard that trumpet up there. As far as the jazz content in this, I'd just give it two stars.

3. ZOOT SIMS-BUDDY RICH. *Somebody Loves Me*. (from *Air Mail Special*, Quintessence Jazz Series). Sims, tenor sax; Rich, drums; Milt Hinton, bass; Bucky Pizzarelli, guitar.

Is that an old record? Well, it was certainly straight ahead. Is that Zoot? That was jazz, 'cause these guys just played. That's at least three stars right there; they were swinging. For me, this is the kind of music I'm talking about, when the cats just go in and play the music, and express themselves for the moment. This is the fun; to me, this is the heart and core of this music called jazz. I don't care who they are; white, black, Japanese, Chinese ... this expression is to me the priceless moment of the music. These guys don't need to mess around with any arrangements; they just got this tune and played. And you can tell in the joy of the playing that it's priceless, because you can hear it. To me, this is communication from the music; this is the most important part.

That drummer ... I was stuck between Louie Bellson and Buddy Rich. That whole rhythm section felt each other; had sympathy for what each

other was doing, and they work well together. I'd give that four stars—no, make it three and a half.

4. ANTHONY ORTEGA. *Sweet Is The Wind* (from *Rain Dance*, Discovery Records). Ortega, tenor sax; Mona Orbeck Ortega, composer, vibes; Joseph Coleman, guitar; Dennis Woodrich, bass; Ronald Ogden, drums.

Yeah, I like that. It was nice, a nice tune and the musicians seemed to have expressed themselves very well; a nice soulful feeling. I really have no idea who it could be and I'd hate to hazard a guess. I liked the vibes player, and the saxophone player ... I liked all the musicians. It was a very restful tune. I'd give that three and a half stars.

5. ALPHONSE MOUZON. *Shoreline* (from *In Search of a Dream*, MPS). Mouzon, drums; Joachim Kuhn, composer, piano; Bob Malik, tenor sax; Miroslav Vitous, acoustic and electric bass.

First of all, we're back to that rock beat again ... that really takes away from the music. I guess this was just a long arrangement of something. I think it might have made some nice background music for a movie, for a scene overlooking a Norwegian fjord or in a Swiss valley or something. But, for myself, I didn't find too much jazz content in it. It was just an arrangement.

The first thing for me in jazz is swing—unless it's a ballad, and even that has a swing—and without that, it don't reach me. Like Duke Ellington said, "It don't mean a thing, if it ain't got that swing," and that goes for me, too. I'm from the finger-poppin' school, foot patten', and with that rock beat it just doesn't happen. It's too militaristic.

You know, the older I get, the more I'm beginning to realize that jazz is not for the masses; it's just for special people who are discerning enough to look below the surface of sound. Jazz to me is a philosophy for living, it is a man's life, a totality of your being up until the present, and your ability to express yourself at that particular time. Not what you played on a record last week or two years ago, or even last night—but what you're playing now. It's like Bird said, "Now is the time," because that's what we're involved in; now, not yesterday!

I know some fantastic American musicians who try to make a big buck playing rock, and the people really don't want to hear them do it, but the record company officials, so I've heard, force them into these positions. ... and I know some of the cats are really suffering for it. Even if they make the big buck, they got to live with that mess, because that means they got to go on gigs and play that music that they really hadn't intended to play when they started out.

I remember 20, 30 years ago, man, cats couldn't get up on the stand and mess around like that, because the jazz musicians would walk off and leave them standing there a-lone! It's a shame, what they're doing, 'cause I think it's really poisoning their souls.

Is this for jazz? I really get nothing out of that record. I give it one star for jazz ...

6. SONNY STITT. *Perdido* (from *Blues for Duke*, Muse). Stitt, tenor sax; Barry Harris, piano; Sam Jones, bass; Billy Higgins, drums.

Who was that? It sounded like Sonny Stitt having problems with his horn, some reed problems. It sounded like Sonny, and then again it didn't. I haven't heard him in so long.

I can't think of anybody else that plays like that, that has that fluency and snaps the sound off like that. And it sounded like Barry Harris on piano; I can't tell who the bass player is. Like I said, with this amplification stuff, the bass sounds strange to me. Nobody has any personality any more once you put the amplification on these instruments. All those cats playing electric piano sound exactly the same to me, especially when they get into those McCoy Tyner fourths and things.

But that's the kind of music that I like. That was a nice *Perdido*, a nice groove, the cats were feeling pretty good. I'd give that four stars.

PROFILE

RICHARD STOLZMAN

BY RICHARD DUBIN



In his own words, Richard Stolzman is "just a clarinet player." Washington *Post* critic Paul Hume puts it more effusively when he calls Stolzman "an artist of indescribable genius." As soloist with orchestras and chamber music ensembles he has garnered prolific praise. The *New York Times* said his virtuoso clarinet performances are marked by "a way of phrasing that gives the music an astonishing feeling of spontaneity—often encountered in performances of jazz."

"I'm basically a classical musician who loves jazz," says 36-year-old Stolzman. "My father played a lot of tenor in the kitchen. He listened to all the Lester Young and Ben Webster records. He would play those 78s over and over again. I didn't know what I was listening to, but, of course, it got stuck in my head after a while. I remember one time when I was around Peter John's age [Lucy and Richard Stolzman's son Peter John is little more than a year old] my mother had my father take care of me for an evening. And she came back late at night and found me really happy because it was way past my bedtime. My dad was just standing in the kitchen blowing tenor solos and I was under the kitchen table rolling around in a pile of newspapers my dad gave me to play with. I was having a great time listening to him play. My mother was shocked. That's the way I got started."

A few years later Richard switched from newspapers to clarinet. Why clarinet? "My father had a clarinet that he played in church." By the time third grade rolled around, Richard was armed with his own instrument.

"When I was a kid in San Francisco, bands like Les Brown and Stan Kenton would play in the park. I was taken by the excitement. No matter how dragged they were getting off the bus, and they would be really dragged, somehow trombones played a few octaves, tenors blew a few beautiful sounds

into the air, and a silent countoff later . . . wow. I said, 'Oh boy, this is really it.'

Getting into classical music "Just sort of happened to me, I guess because of a certain amount of stupidity and obstinacy." Being rejected from both Julliard and Eastman "Sort of signified to me that maybe I wasn't meant to be a regular clarinet player. Then I thought, well maybe I'm not good enough yet. Those particular rejections guided me in another direction." Richard went to Ohio State, and after that earned a Master of Music at Yale under Keith Wilson. Later he studied with Kalmen Opperman in New York.

Opperman's influence on Stolzman, however, goes beyond pedagogy. "I play a Buffet. But it's been totally changed around by Kalmen Opperman. They don't talk about it much, but a lot of people go to Kalmen. Jimmy Guiffre has his instrument, and Anthony Braxton and Yusef Lateef have mouthpieces. The people in the major orchestras are all playing his instruments. He makes mouthpieces, barrels; really he makes clarinets. He takes a Buffet and by the time he finishes with it, it's not a Buffet anymore, it's *your* instrument. He takes up all the keys and reopens the holes. He takes the inside and redrills it so that it has a different dimension. He puts the keys back and adjusts the springs and openings so that the sound comes out. He gets new wood for the barrel and custom makes it. Then there's his mouthpiece. It really works. He's written about five books on clarinet which are fast becoming the bibles. One is on reed making. There isn't any other good book on reed making. I make my own when I have time, but on my current schedule I just buy them and hope for the best. Making reeds is something you have to do religiously."

In 1967 Stolzman started a long association with the Marlboro Music Festival in Vermont. It was there that his friendship with pianist Peter Serkin grew into the chamber music ensemble TASHI. Stolzman can be heard on the *TASHI Plays* series on RCA records. Also available are *A Gift Of Music* on Orion, and *The Art Of Richard Stolzman* on Desmar.

In the late '60s Stolzman joined the faculty of the newly founded California Institute of the Arts. During this period his interest in the integration of improvisational and classical performance developed.

Stolzman is constantly exploring his own connections to jazz. "I can't discuss my jazz involvement without talking about Bill Douglas. Bill Douglas is a Canadian who's a jazz pianist, composer and bassoonist. A really good musician. We've been trying more and more to do concerts together. He has this fairly unique ability to play Brahms sonatas, Schumann, Schubert and can do these things in a convincing, legitimate way, then turn around and play beautiful jazz. He is from Yale; he studied with Mel Powell, and he listened a lot to Elliot Carter, Bill Evans, Herbie Hancock, Chick Corea, Paul Bley and those people. His own music, which we try to do as much as we can in concerts, is basically built for improvisation. His music has beautiful and deceptively simple melody lines and

mostly modal backgrounds. We'll do about 20 concerts together this year." Of these concerts Stolzman says, "They're fun and it seems to be healthy. Most people we talk to after concerts say they see, hear and feel a positive sense of enjoyment."

Richard Stolzman's success is linked to his personal and expressive playing. "The ultimate clarinet sound is not the clarinet, the ultimate sound is the voice. Because it's closest to breathing, it's connected to the deepest human condition. Just the human voice communicating. That's what I'm looking for." **db**

CAUGHT!

BARRY HARRIS

CAMI HALL
NEW YORK CITY

Personnel: Harris, piano; Bill Lee, bass; Leroy Williams, drums; *guest soloists*—Slide Hampton, trombone; Clifford Jordan, tenor; Tommy Turrentine, flugelhorn; Harold Vick, tenor; *strings*—Barbara Thornton, Bruce Hinkson, Stan Hunte, Jerry Little, Joe Thomas, violins; Alva Anderson, Flaura Pfaller, violas; Jocelyn Hinds, Ed Seaman, cellos; Bill Davis, bass; *voices*—Carmen Barnes, Esther Blue, Ginny Chiaputti, Andre Gonzalez, Lionelle Hamanaka, Hazziezah Hazziez, Greg Langdon, Nancy Manzuk, Al Olivier, Enos Payne, Mario Serio, Evans Thompson.

A joyful Harris said two things during this remarkable concert which about summed up the prevailing mood of the evening: "For me this is a dream come true," and "They keep Bach and Beethoven alive, so why not keep Charlie Parker alive?" A S.R.O. crowd filled little Cami Hall for two shows that restored faith in the quality of American craftsmanship, bebop division.

With help from a grant, Harris was able to recruit a ten-piece string section and a 12-voice chorus, and choose some enthusiastic guest soloists—Hampton, Turrentine, Jordan and Vick—to complement his regular rhythm team of Lee and Williams. The pianist wrote fresh, intelligent and compelling arrangements for the entire aggregation; the results were performances of unwavering flair and inspiration.

Since Harris' musical roots are bebop, he not surprisingly emphasized Parker-related material like *Little Willie Leaps*, *Cherokee*, *Star Eyes*, *Chasin' The Bird*, *Round Midnight*, *Salt Peanuts* and *Moose The Mooche*. It's too bad Bird didn't have Harris' congenial string writing to work with instead of those insipid, restrictive arrangements he endured in the '50s. If Harris' strings (and chorus) could make his soloists extend themselves and soar as they did, imagine how well Bird might have played.

The first set was initiated by *Little Willie Leaps*, featuring a succinct, flawless string intro and a breakneck choral treatment of the theme (the chorus also sang Parker's solo), followed by bristling solos from Turrentine, Vick, Hampton, Jordan and Harris, all stimulated by specially-written vocal counter-thrusts. The chorus next sang the rarely heard (wisely so) lyrics of *Cherokee* in a refreshingly boppish manner, and Vick, Turrentine and

Harris delivered swift, polished solos. The latter's was great bop piano, reaching its peak when the chorus again came in with some lively counterpoint. *Star Eyes* was all Jordan's after a lush but unsyrupy string prelude. Jordan's long, skillful solo often reminded one of Rollins, especially in his tone and the plain-tiveness of his playing.

Vick took the spotlight for Harris' *My Dream Come True*, for which the composer wrote another elegant string intro. Vick soloed well over a samba beat, interspersing his silky-smooth phrases amidst the balanced, moving lines of the strings. Vick ended it with a conclusive coda as the strings laid out. *Chasin' The Bird* was full of highlights: a commanding pizzicato string version of the theme; an excellent violin solo by Hinkson that invoked Venuti, Nance or Stuff Smith; exciting, beautifully articulated, quick-fingered Turrentine; swinging, intricate Jordan; twisting, unpredictable, idea-rich Hampton; long, winding runs by Vick, spurred on by unison riffs from Slide, Cliff and Tommy; a sly Lee bass solo. The string section ended the set with a brief but unparalleled run-through of *Salt Peanuts*.

We sat in impatient anticipation of the second half, and weren't disappointed as dreamy strings set the stage for *Over The Rainbow*, sung wordlessly in a piercing soprano voice by one of the violinists, Flaura Pfaller. Hampton came bouncing in for a boisterous solo, and Vick succeeded him with another. Drummer Williams was superb here, busy but totally in touch, and he also took a fine, short solo. Hamp and Vick traded passages with choral support for a vigorous finish. A pleasant surprise occurred next when singers Sheila Jordan and Ulysses ("Skeeter") Spight, both old cronies of Harris, engaged in furious scat vocalizing on an old bop line, *Oh Henry* (lyric by Spight, who also wrote the one for *Little Willie Leaps*). *The Duke Would Love Waltz*, the only waltz Harris has ever written, enabled us to hear Harris' elaborate balladic approach, and clearly indicated his facility for non-bop piano.

The string section next went into a pizzicato string evocation of nothing less than *Moose The Mooche* (would wonders never cease?). Violinist Hinkson again astonished everyone with a throbbing, inventive solo. Vick honked and fluttered in his delightfully varied solo, and Turrentine contributed a heated, crackling solo as well. The trumpeter continued his consistently rewarding playing on his solo feature, *All The Things You Are*. Turrentine has not exactly been a fixture on the scene of late, but his big-toned flugelhorn work should be in demand after his playing this night.

Voices and strings both rested as Harris now began to improvise on the blues. His extended solo was an authoritative combination of perfectly-developed form and unrestrained feeling. Jordan, Hampton and Turrentine all soloed well after the masterful Harris, but only Hamp's achieved the stratospheric level of the pianist's. *Round Midnight* was saved as an encore, and it was an exquisite version, distinguished by a stirring Vick solo and more provocative Harris writing for the strings.

Barry Harris was given a great opportunity, and what he achieved with it at Cami Hall will not soon be forgotten by those who were there. Thanks must go to Jim Harrison and Hilly Saunders of Jazz Spotlite Productions for their help in making it all possible.

—scott albin

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HOW TO

DEFEAT THE ONE-CHORD DOLDRUMS

BY DR. WILLIAM L. FOWLER

Sometimes the same chord holds over a long melodic passage, like sitting on the supertonic during Dorian dawdling, or dwelling on the dominant while a Latin montuno rages on. Quite often that same chord overstays its welcome, for immobilization saps harmonic energy.

And always when chordal vitality lies inert, any musical interest must come from some source other than harmonic.

But when no such redeeming interest is evident, imprisoning one chord behind too many bars sounds like willful harmonic negligence—a direct denial of the listener's right to a speedy resolution. In the absence of harmonic motion, redeeming interest might focus on rhythmic intensity, as does the irregular start-stop, octave-unison melodic line in Chick Corea's *Spain*, the slashing repeated chords in Beethoven's *Eroica*, or the montuno-like dominant doings on *Tropical Hot Dog Night* (*Shiny Beast*, Warner Bros. Records, BSK 3256) and on Shearing's version of *Caravan* (Capitol, T 1187).

Or interest might focus on chromatically-altered melody notes, as in the following two examples furnished by Dr. Walter Barr and Larry Lapin:

Dr. Barr's example, in which the accompanying chord remains minor ⁷ throughout, takes the melodic line through I) chromatically-ascending arpeggios of major ² chords, starting on the fourth degree of D Dorian, II) a variant of the same, III) chromatically-descending arpeggios of major ² chords, and IV) a variant of the same:

Dorian Chromatic Arpeggios W. Barr

Larry Lapin's example, in which the accompanying chord also is D minor ⁷ throughout, shifts Dorian segments a half-step as indicated:

Dorian Shifts L. Lapin

Or interest might fuse into rhythmic intensity, chromatic melody, plus colorful timbres, as occurs throughout Weather Report's *I Sing the Body Electric* (Columbia, KC 31352), and particularly in the *Vertical Invader* track.

Given the limitless successions of notes possible in melodic lines, many improvisors find the focus-on-chromatically-altered-notes option most attractive. These limitless possibilities, however, require for their control recognizing the relationships between melody notes and their accompanying chords. To aid such understanding, to help develop that control, and to assist improvising-resource expansion, the following is offered. . . .

Any single note, all alone, contains its own musical attributes, fixed and tangible attributes like pitch, intensity, or tone color. Any accompanying chord will cause that note to exhibit additional attributes, this time intangible attributes like sweetness, urgency for motion, or a blue effect. Some other chord will cause other attributes. Against various chords, for example, the same melody note will sound restful or active or sweet or biting or passive or whatever:

Blue Biting Sweet Restful Passive Active Active

(b3) (#4) (M3) (Root) (Added note) (M7) (sus)

A7/G F#7 Ab C Dmi D#mi G7(sus4)

When the chord repeats and the melody notes move, similar effects as in the above example will occur from similar chord-melody note relationships:

Blue Restful Biting Sweet Passive Active Active

(b3) (Root) (#4) (M3) (Added note) (M7) (sus)

G →

The series of effects which occur when a melody sounds against one chord will change to another series of effects when that same melody sounds against some other chord:

(Play entire melody above each chord)

(First time) (Second time) (Third time) (Fourth time)

Dmi D G/D E

Occasionally adding tones under melody notes to form unrelated close-position major triads will spice the total effect:

Bb A G Db F# (Reader Choose)

Dmi →

(F Db OR Bb) (A E OR G)

And forming such unrelated major triads under all the melody notes will eradicate the one-chord doldrums. Now the single repeated chord acts as pedal harmony in a polychordal texture, as an anchor against the tugs and pushes of strong chromatic currents above:

Bb Ab E F G A Eb Bb C# G (Reader Choose)

Dmi →

(A E OR C) (F Db OR Bb) (A E OR G) (D Bb OR G)

BURTON

continued from page 17

mostly things that have been written for us; by Carla or Mike Gibbs; Keith Jarrett occasionally sends us things, and so does Chick. They know we are one of the few groups that will play other people's material, and also, because I've had a group that's been consistent throughout the years, they know what would be my kind of song or would fit our instrumentation. And of course Steve writes a lot for us.

Stern: You said last night that Steve is one of the great composers in jazz. When you look back on your albums, many of the catchiest melodies and harmonies have been written by Swallow.

Burton: He writes more all the time. He's actually stepped up his output. It used to be two or three good songs a year. Now he's up to six or eight. He's been able to do better and

get more accomplished. He's not the prolific type. Chick will sit down and write a whole album in a matter of weeks; Keith will do that, too. But a few of those songs tend to be gone a year later; nobody's playing them, including Chick and Keith.

Steve's songs wear well. We've recorded some two or three times. *Falling Grace* is just a wonderful song to play on. Every time you play it you can come up with something different to concentrate on. You don't get forced into playing the same licks in the same spots. There are some tunes that are so stylized that you'll find yourself playing the same solo every time. I've got a few of those tunes in the book, too. I call them character pieces—they have a strong mood. Like some of Carla's tunes.

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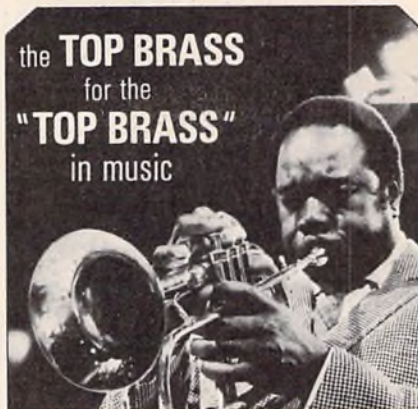
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BURTON

continued from page 55

Stern: Are you too self-conscious or self-critical to put out your own tunes?

Burton: Perhaps. The most writing I ever did was in the first year or two of the band. There was a constant search, not only for more material, but for things that fit our new group, new sound, and different approach. It seemed that every album we did, I would contribute a short song or two. I became fairly good at coming up with the right song to balance the rest of the material, if I needed something medium-tempo, something to fill a mood, or something good to play on. A year later nobody would remember the melody. But it would fill the bill for the album.

And I got pretty good at fixing up other people's tunes that would be almost okay, but would have a weak spot here or an awkward moment there. I got pretty good at rearranging them to make them workable.

But I never thought I was good at coming up with that catchy melody-harmony combination that makes a really strong tune—and that's the kind I look for. I could write lots of tunes that would sound *okay*, but I really wouldn't want to play those kind with the band. So as more material came in from other people, I wrote less and less, to the point where I really haven't written anything for the past three or four years—because I haven't had any real incentive to. I doubt that I will get into writing. Not everyone is going to be a composer of stature, as well as a player. I haven't shown any kind of outstanding ability at writing, so I doubt I'll get around to it. But you never know.

Stern: So right now you see yourself primarily as an interpreter of music?

Burton: I'm a player—definitely. I enjoy that above all else. I've never had a strong urge to write. I have no big vision of myself as a composer. I just enjoy the playing, and would be quite content to do just that for the rest of my days.

Stern: Let's go back to the start of your first group. You said "new group, new sound, different approach." That was a time when a lot of the rock groups were coming up with creative new things. How did that effect you?

Burton: At that point Steve and I were about 20 or 21 years old, playing with Stan Getz and Roy Haynes, who were late 30s heading for 40. The audience that was coming to see Stan's group in those days were ten to 20 years older than Steve and I. I was getting quite a following as a featured player in Stan's band, but the fans were all twice my age.

They were accepting me, but I realized that by the time I reached my peak artistically, they were all going to be in retirement homes, and I wouldn't have an audience. *Something had to be done to reach people my own age.* The ironic thing, now, is that the majority of my audience is ten years younger than I am. Once I started reaching a younger audience that kept happening, and I have gradually gotten older than them. At that time we felt that there was a real need for us—a *real need for jazz*—to reach a younger audience: but we didn't have any big altruistic motive. It was primarily a need, we felt, for whatever music we chose as our own to somehow reach the younger audience—for our own good.

We were, at the same time, captivated by the sudden arrival of pop music, and the affect it had on the music business in general. Suddenly this music was being taken seriously;

and the music, at last, had something of interest in it that was worth paying attention to.

We didn't really have eyes to become a rock-jazz band, because the term "fusion" didn't exist at that time. You see, jazz, being an improvisational music, really can function in a lot of different settings. That's part of the beauty of it—that it's so flexible, and adaptable. If you can relate to the music and like it, you can usually find something to improvise on within the framework, whether it be classical music with an orchestra or folkish or whatever. Even before I had the band, I began experimenting with mixing different kinds of music. In 1966, I did an album with a bunch of country musicians in Nashville I had known when I lived there and had worked within the studio. There were possibilities in that direction where I could feel comfortable improvising. We wanted to break out of the narrow confines of the bebop traditions that were so prevalent.

When we started the group, the first gig was supposed to be a trio—bass, vibes, and drums—but I had run into Larry Coryell at occasional sessions around town. He had started experimenting. The only gigs he could get at first were playing in rock bands or in disco-type clubs. He had a certain ability to play either kind of thing, and I thought that was a nice effect to have for a jazz guitarist.

It was a little rough at first, because it was sort of new to him, as well as new to us. Our repertoire for the first few months was a strange mix of regular jazz standards—things we had been playing all along—with the four or five new tunes that Steve or I or Larry had written, which mixed together more of the non-jazz influences.

General Mojo's Well Laid Plan was one of the first of these tunes where the time feel was straight eights instead of swing, and the harmonies and melodies were definitely not jazz-like—even though the soloing was. So that, actually, was the format.

The only concession we made to the young audience we wanted to reach was that these elements would sound familiar to them. It would be jazz-type playing, but there would be certain sounds that would somehow ring a bell. The guitar was the instrument of the new music—and that was something we felt they should be able to identify with. And we were one of the first groups to stop wearing suits and ties, which had been the standard jazz thing up to that point. We were in our early 20s, so it seemed quite normal to go ahead and dress casually.

We had no ideas about fusion music becoming a big thing or starting any new wave. Ironically, we were considered to be among the first, and people were always describing us as *avant garde* or experimental or something or other; and I could never understand it because we were playing very melodic music and tunes. Maybe we looked more radically different than anyone else, but I didn't think our music was so drastic.

Within five or six years, fusion music had become far more electric and rock than anything we'd been doing—and from that point on we were considered an established jazz group. Nowadays, we would be considered not a new group at all, but an older established type of band—and frankly we haven't changed that much since we started.

We're still playing a lot of the same songs, and the general concept—featuring improvising soloists—hasn't changed. Most groups



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tend to change drastically every few years to attract a new audience. We've never done that.

Stern: Who else was getting into the new audience then?

Burton: Oh, Jeremy Steig, Mike Nock and Fourth Way, and Charles Lloyd's group which included Keith Jarrett and Jack DeJohnette. Gabor Szabo's group was taken very seriously at the time.

At first, only a few groups. But by 1970, this music was even being played by established jazz groups—people like Miles, Dizzy, and Cannonball—bands that in the beginning wouldn't have thought of using a straight eight feel in the rhythm section.

Stern: That's a strange thing, because jazz players have *always* had to deal with pop music. There was a time where they took the familiar harmonies and melodies from pop music.

Burton: I think the resistance to pop was because the *pop thing came along as a total cultural revolution*, not just another source of music. If you played a Beatles' song you were ac-

tually making a statement about youth culture, and rebellion, and all sorts of things. The established jazz players were very wary of getting involved in this revolution. Also, the young audiences of that time had a real problem identifying with older players. It was ironic how they would rather see a young white kid *try* to play and sing the blues than they would see B.B. King do it better and more authentically; because he was a 40 year old black man wearing a shark-skin suit, and they couldn't relate to that. Also, I don't think the older players were sure they wanted to get into it—because nobody knew just where it was heading or what the possibilities would be. But a few years loosened up everybody.

There was a certain amount of shuffling around and adjusting on both sides—by audience and musician—about just where the common ground was going to be. A lot of it was just forced on the business by circumstances. A man who contributed a lot toward young people accepting jazz was Bill Graham, who ran the Fillmores East and West. He was a jazz fan, and had all this money flowing through from putting on rock concerts, so he decided

to put jazz acts on the bills. He was putting on three groups a night; when it was at all possible, he'd book jazz, even though he was usually limited to younger jazz groups.

He kept forcing the rock audience to look at jazz. After all, jazz was on the same bill with Cream and these other bands, so maybe there *was* something happening. It made the rock musicians keep an eye on the jazz players; and it made the jazz players keep an eye on the rock players—made sure they knew what each other were doing. That helped both musics to interact.

Stern: On your early albums, up through *Country Roads*, there was a very mixed bag of musical forms. There was a lot of blues—although they were very altered harmonically. There was some country music . . .

Burton: There's also classical influences . . . impressionistic . . . different kinds of things we were familiar with from our various musical backgrounds. There were certainly different kinds of jazz; some newer jazz was influencing us because we were playing music of Carla Bley. Steve brought that from his background. And standard jazz influences were there, too.

Stern: *One, Two, 1-2-3-4* would be indicative of your free music experiments.

Burton: Every now and then we'd come up with something in that approach. We stopped after awhile with free things, because we felt that we had limitations in that genre. I think the vibes, as an instrument, doesn't lend itself too well to avant garde jazz; it doesn't have as big a range of sounds as other instruments. Think of, say, a tenor player, who can make an extreme range of effects: sounds, honks, squeaks, squeals, screams, and tone color variations. With vibes, the tone is a very narrow area; there isn't much variety available—all you can do is hit the notes. It's a pretty sounding instrument as well, and it's difficult to make it seem harsh. Most free music has these harsh moments—raw, emotional things, that seem to be part of it stylistically, that are almost impossible to do on the vibes.

Stern: That's interesting, because there was a point last night when I thought that you and Bobby were just going to *go out*.

Burton: Well, it's hard to be atonal *at length* on the vibes. A little bit sounds effective, but by the time you've played that way for four or five tunes, it starts to get repetitive; there aren't that many things you can do atonally to help keep it exciting, whereas a horn has all sorts of possibilities. Even piano—which is very similar to vibes in its very limited tonal range—has so many notes to choose from. You can get these big, massive, blasting sounds from the instrument. The vibes is never going to sound big and massive; the range isn't that big, and you can't get that many notes at the same time—so the possibilities are more limited.

Of course there are people who are going to disagree with that, because there are vibes players who have specialized in "out" music. This is primarily my opinion, I suppose. From my experiments, I felt the instrument was limited, and I also felt the "free" thing wasn't the music I could identify with. I felt like a visitor to that world. I could take a crack at it and come up with something, but to stay there full-time would be like moving to L.A. It's nice to be there just occasionally.

End of part one; part two will run in our 1/11/79 issue, on sale 12/21/78.

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ing, so he bit down on his pipe when he came in. We struck up the first tune and his ears perked up. By the time we went into the second tune, he was really excited. He got on the phone and called John and said he had to come and hear these guys.

"Meantime, John's in the bed way out in Long Island. But being a very beautiful man, a very gracious man, he got up out of the bed and drove all the way in and arrived about the time we were doing the last tune. If you notice on the album cover, he has no socks on. He was sitting in the control booth listening.

"We did all of his music and I brought one tune of my own, *Rufus (Swing His Face To The Wind Then His Neck Snapped)*. Bob didn't hear the tune at all and he told John, there's this one tune I want to leave out of the date. He played the tune for John and John really liked it. 'I think you ought to leave it in.' So that was my first recording for Impulse. After that, they signed me to a contract and I stayed with the company for ten years. I always feel a special obligation to John Coltrane for having made that possible. He made it possible not only for me, but for other performers who are reasonably well known in our idiom today.

"I think it is historically interesting to evaluate the music of the '60s. There was so much music being played at the time. There was Miles, there was the whole rhythm and blues thing, the Twist and Chubby Checker. There were sit-ins, freedom rides, Chaney and Goodman [civil rights workers who were murdered in Mississippi], the assassinations of King, Kennedy and Malcolm X, Watts and Harlem and communities exploding, the initiation of black studies, black power as a captivating slogan, the Panthers and Eldridge Cleaver. All of this—and eventually a manifestation of music from Negroes completely alien to establishment patterns.

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"It must get down to things that Max [Roach] has indicated, that I indicate and have learned to see. Political things must be within the musical message, as there must have been something more implied by the change, the synthesis implied in the work of Lester Young. I mean when the black artist takes this step from his folk music, his traditional music, into so-called art music, what implications does he bring? What place for that artist? He's not Chubby Checker or James Brown, no, he's not Stevie Wonder, because he does not play music for money. It just so happens that he makes a gold record and gold records mean a lot of money, coming from a lot of people. What happened to those people? What did America do to them? Did they Beatle-ize them? Did they bombard them with another kind of subliminal energy to stifle that? Why aren't these models being encouraged on a really commercial level, if that gold record indicates a commercial need? *A Love*

continued on page 60

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Just after the release of *A Love Supreme*, Shepp played with Coltrane at the 1965 down beat Festival, in Chicago.

"At that point, I had been going through some interesting changes. I practiced a lot at that time, usually with a drummer, either Beaver Harris or Rashied Ali. We used to play together all day. One day, we played non-stop, for close to 11 hours. We played 'til the sweat poured down. I felt surges of inspiration that day and suddenly, I realized I could play, that technique wasn't really a problem. I realized that the whole problem was probably psychological. This had been brought home to me in a performance in which I played opposite Albert Ayler.

"My part of the set had been more traditional. I played *Airegin*, the Sonny Rollins song, which I'm still trying to learn. Albert came on and played something just totally out. I mean *out!* I learned so much that night. I was just standing at the bar and from his first note, everybody dropped their glasses on the bar. It sounded like gasoline alley because of Sunny Murray. It sounded like the whole joint was exploding. Pow! Pop! Bam! Conversations stopped and everybody turned around to watch this guy play. Nobody had ever done that with me. People were digging it when I played. Yeah, beautiful baby. But they didn't listen like that. They didn't stop talking.

"So when I played that day non-stop for 11 hours, I put all of this together. That day, I was able to understand exactly what I heard in Albert because you could say that Albert broke all the rules of saxophone playing, he didn't give a damn about what you were supposed to play. He played what he wanted and it worked because he meant it. It was strange and out, but it was distinct and original. From that day, sort of in my memory code, I put it together that I could play."

But although Shepp could play, work in the '60s was scarce. So, when he was offered a teaching job, he took it.

"I got into that in a weird way. I was at a rehearsal in New York about ten years ago with Roswell Rudd, at his loft. He got a call from his cousin, Charles Kyle, who was teaching at the University of Buffalo in the African-American studies program. They were looking for someone to head up what was then an experimental black studies program. Roswell

very generously offered my name as a possible candidate. At that time, I was on welfare and even though I had a record date pending, we were broke. Out of the blue, Roswell said, 'Archie, how would you like to be the head of the black studies program?' 'How much does it pay?' Mind you, I was on welfare. '\$16,000 a year.' At the time, it sounded like a good salary. 'Well, I'll take it.' I was interviewed for the job and hired as the assistant director of the program.

"It was an experimental program at the time so my duties were somewhat myriad. Anything from getting a student out of a particular jam—some administrative jam that he might have gotten into just from a lack of knowledge about using the correct channels—to recruiting students for the program for the coming semester. That kind of administrative detail. I didn't do much in the way of pushing pencils because they had lots of secretaries and that was one of the good features, not having to be bothered with that stuff. Most of my work had to do with personal contacts with people. The students had laid out the program before I got there so my job was pretty much just to hold down the fort 'til the acting director got there. After a year of that, I dropped those duties and went into the music department, stayed there for a year and then went into the black studies department for three years.

"After that, a good friend of mine, Dr. Acklyn Lynch, was teaching at UMass, called and told me he was trying to develop a cultural appendage to the black studies department called the Pan African Institute. Essentially, the Institute was a projection of Dr. Lynch's that never got past the drawing board. But it was realized in the formal hiring of several people including: Max Roach; Nelson Stevens, the painter; Paul Carter Harrison, a very successful playwright; Ed Love, the sculptor from Chicago; dancers Elio Pomeri and Diana Ramos, and myself. Dr. Lynch had this idea of a package that would be a wing, an adjunct to black studies in that it would tend to take it out of its traditional social science, historical, anthropological orientation and really give it some dimension and scope in terms of the reality of black life."

Shepp now teaches two music workshops and a lecture course called "Revolutionary Concepts in African-American Music." But he still spends a total of about four months a year on the road.

"My audiences today are mostly white. Her-

man Wright, our bassist, called me the other day and said 'Man, I'd like to get you into Harlem. I been talking about you to the people. I'm trying to get you there but I don't know what to do 'cause they don't have much money to pay up there. The cats ought to hear you, though, because they don't know you, they don't think you can play.' It's hard because I don't get to work in the black community at all.

"I think this is an aspect of cultural appropriation, and is something the black community should be concerning itself with or seriously brought to task for. People turn out for Stevie Wonder, they pay \$10 or \$15 for James Brown. But when it comes to another level of their own music, it's never really been appreciated.

"They're making us into nomads again; we're becoming like outcasts. Roach and myself have to go to Europe and Japan to record [Shepp's most recent waxings, though recorded elsewhere, have been released in the U.S. by Inner City and Arista]. I think that our people want to hear this music, too. White people have not only actively come out to hear it, they're imitating it. I've recently heard some fine white musicians, guys who I consider play very well.

"The Breckers, I think they've got a fine group, Mike and Randy, right on top. I think Steve Grossman is a fine saxophone player, I like Steve's work. Maybe he's got to find his own voice, but I don't see anything wrong with recreating the works of the masters, similar to the way they recreate the works of Bach and Beethoven. I'm not uptight because I happen to know that this master is a black master. Perhaps there's a degree of honesty lacking in that kind of thing, which has to be straightened out; the approach itself of recreating valuable music has to be taken within the realm of African-American music, particularly as we begin to scientize this music and codify methods of teaching it, passing it on, so that recreating the music itself becomes a very valuable factor.

"I'm able to see people like Grossman and Dave Liebman and some of the other saxophone players who've been very imitative of Mr. Coltrane's work as having performed, on a certain level, a very valuable service. If there's a degree of honesty lacking in the evident portrayal of at least the name of the guy they're imitating, this could also be said of people who are black. I've recently heard black players who were playing note-for-note another player. Again, this can be justified on the level of re-creational value.

"It wasn't until the last few years that I've started to go back into things that I knew and really built my knowledge of the saxophone on. The years prior to that, up until about 1970, my entire approach was to let my fingers play the saxophone, to completely ignore technique. Recently, since '70, I've gotten back into building certain technical aspects, which really means like going into the gymnasium, going into the classical work. I've always listened to the work of the classical masters. They inspired my playing and my writing. I'm very enamored of the work of Lester Young, Coleman Hawkins, Ben Webster, Sidney Bechet, Chu Berry, Herschel Evans, Jack Washington and Dick Wilson. And my Philadelphia contemporaries like Lee Morgan and Clarence C. Sharpe, the saxophonist.

"One night in the early '70s, I was riding in Philadelphia with a friend of my mother's,

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Auntie Bobbie. She had just come from California where she had been living for a number of years. She told me she had my record from the Donaueschigen Festival. 'I'm trying to listen to it but tell me Archie, when are you going to make something that I can like?' I told her I'd try to do that on the next record. So when we did *Attica Blues*, I tried to reach more people. What she had said to me indicated that she had done as much as she could and it was up to me to take the next step. I felt a need in myself to develop a musical approach that could at least prepare some meeting ground between people who make music and people who listen to music because the music we were playing in the '60s had run its course in terms of its audience."

Before we parted company, I asked Shepp about polls. "I once called John Coltrane when he had won just about everything in the polls that year. I said John, you won this poll and that poll and he stopped me right in the middle and said, oh man, I don't think about that shit. Although I could be painfully reminded of those things like so many other people who pursue my profession, I'm trying to arrive at the understanding that Trane reached. Really not paying any attention to that stuff. That's one of the reasons I'm teaching, to place myself outside of that kind of ordinary competition and competitive syndrome. Polls are capitalistic type structures in that they place Brand X against Brand Y. They satisfy a whole craving and conditioning that we've come to accept as a normal way of judging things in the marketplace. It's time we took this music out of the commercial marketplace and put it on a more cultural plane." db

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