JANUARY 12, 1978 60¢

the contemporary music magazine

down beat

HOW TO
Memorize Standards Part II

STAN GETZ

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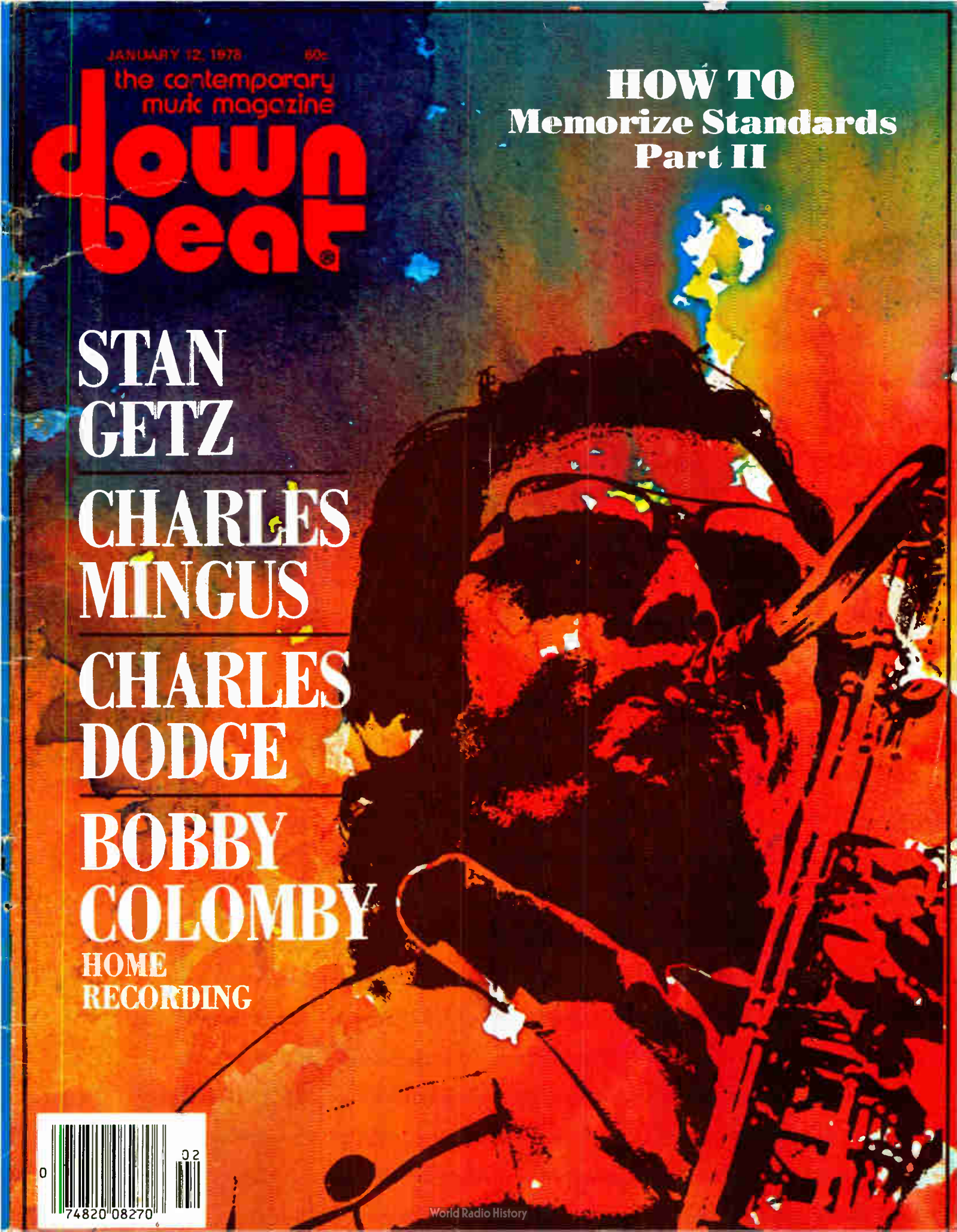
HOME RECORDING



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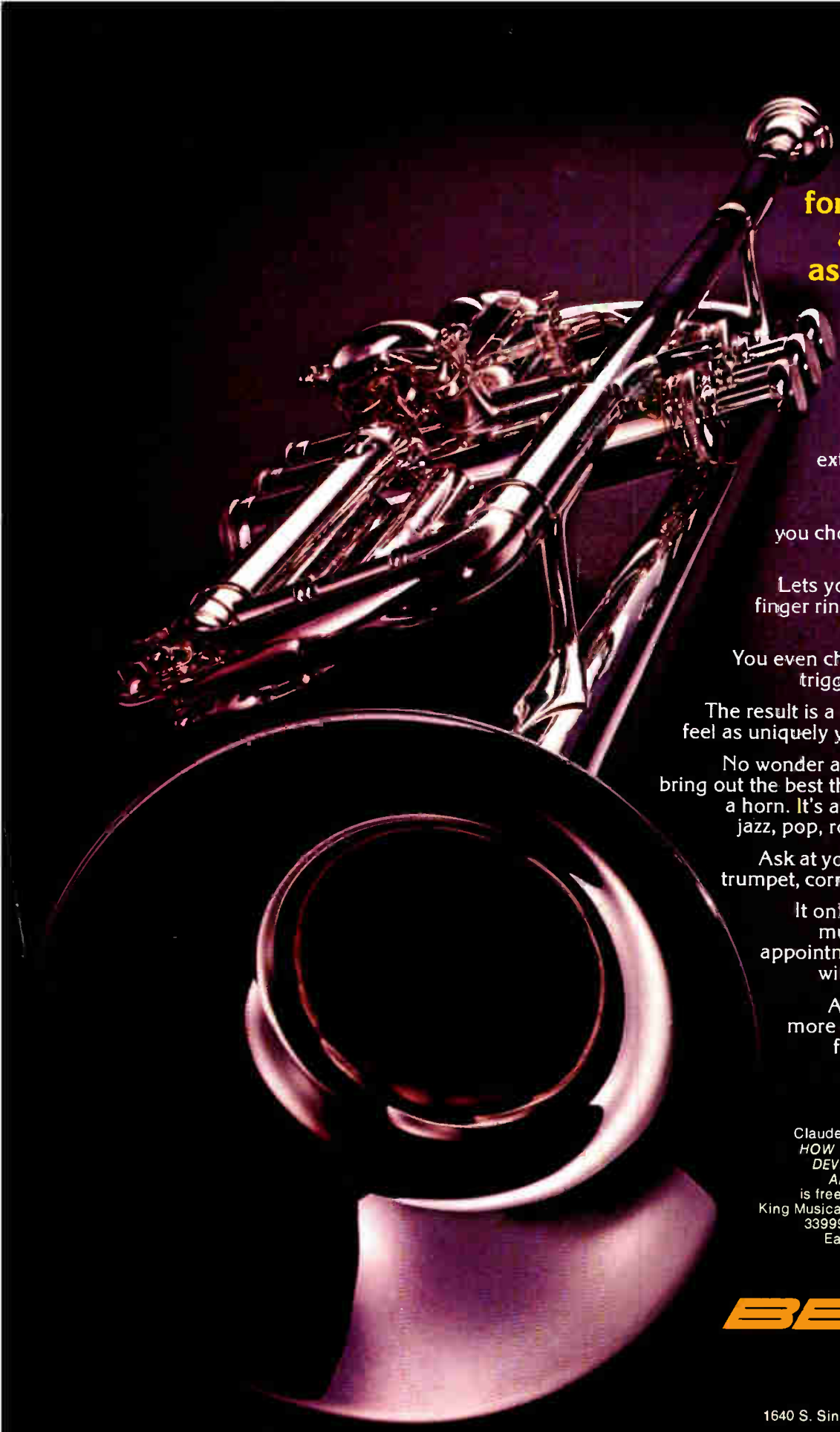

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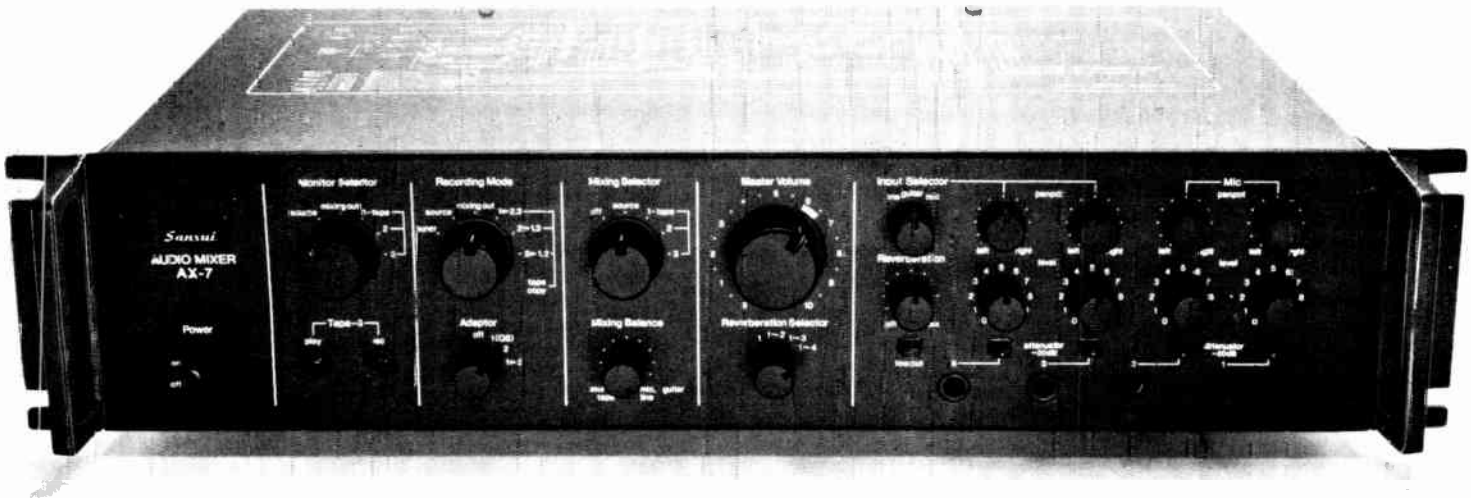
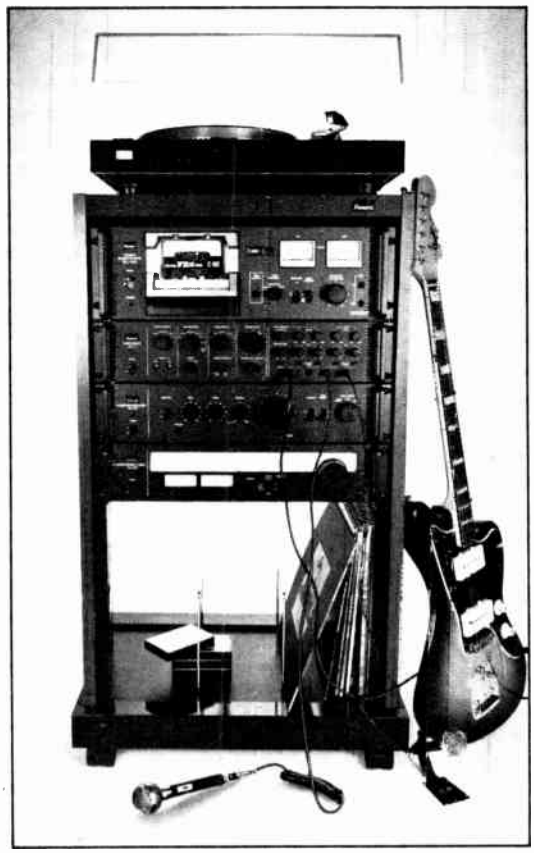


The Sansui AX-7 Mixer with Reverb.



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education in jazz

by Al DiMeola

I went to Berklee when I was 17 (in 1973) and fresh out of high school.

Berklee was my first choice for a number of reasons: it had, and, I guess, still has, the biggest and best guitar program in the country; it was suppose to be a great place to learn arranging and composition; there were teachers like Gary Burton; and alumni like Keith Jarrett, Alan Broadbent, the LaBarbera brothers, Gabor Szabo, Mike Gibbs, and others.

I wasn't disappointed. Berklee was everything I had expected. I still remember how exciting it was to be in a school (and city) where so much was happening.

Every class was exciting. Everything I learned in each class applied to my instrument. It was all related. I found the harmony and theory classes very helpful; the arranging classes were phenomenal—anything you wanted to know was open to you.

I soon found that I was developing my own technique and what I hoped to be my own style in the midst of a very active, busy school.

I left Berklee after my first year to join Barry Miles for about six months. Then after I had returned to Berklee, Chick Corea called me for Return to Forever. (He had heard me with Barry.) Things have been very busy since.

I strongly recommend Berklee to student musicians who are serious about their music. I would caution them, however, that it's not a place for hobbyists or casual players. The pace is fast and the work demanding, but I know of no other learning experience that is more valuable.

Al DiMeola

(Al DiMeola is currently recording his second album for Columbia.)

By Charles Suber

New year=new plans, new resolves. During this new year, **down beat** will offer its readers a number of new projects and fresh approaches to the learning and performance of music. One of the new projects is the **down beat** Student Recording Awards competition of which more is said anon. One of the fresh learning approaches is the process of recording, particularly home recording. There will be considerable attention paid to this process throughout the coming year.

The emphasis of this issue is on home recording and some new uses of electronics. Bobby Colomby, a founder of Blood, Sweat & Tears and now an a&r executive for Epic records, talks about his home recording needs and techniques. The Steamer, Stan Getz talks about his new sounds of the 1980s which involves, in part, his concept of how one voices acoustic horns with Echoplex, electric piano and synthesizers. The Catalyst, Charles Mingus admits to wiring his acoustic bass and incorporating some electronic sounds in his music. There is also a fascinating article on Charles Dodge and his synthesized speech music. Jan Hammer, #1 Synthesizer in the **db** Readers Poll, makes a number of acute observations on other synthesizers while undergoing the Blindfold Test.

Our readers regard recordings with a different ear than the fan or audiophile. Because virtually all (96%) of all **down beat** readers are self-described "active instrumentalists," they are primarily record users. They use recordings to improve their performance, music concepts, and musical judgment—and to study what their peers, or would-be peers, are doing. And they do this in large numbers. For example, each **db** reader spends approximately $236 a year for disc or tape recordings, or a total of more than $23.7 million for **db**'s 100,000+ paid readership. (We have no accurate figures on **db**'s pass-along readership but it is likely to be quite similar to the paid readership.) Our readers obviously treasure their recordings. They own an average of 476 albums with an estimated original retail cost value of $1,902. The estimated total value of **db** readers' record album collections exceeds $191.5 million.

But buying records is just one side of the readers' interest. The other side is the educational use of the recordings. It is an accepted premise that the beginnings of jazz education began in the Spring of 1917 with the release of the first jazz recording. From that time on, musicians have been able to hear, re-hear and study other musicians' performances. This learning process has been enlarged and accelerated by the development of tape recorders, cassette and portable, professional quality open reel machines.

This brings us to our newest project: The **down beat** Student Recording Awards to "honor the accomplishments of U.S. and Canadian high school and college students in the recording arts & sciences. There will be "deebee" awards made in nine categories—band, group, solo, vocal, composition, arranging, engineering, liner notes and album design—in two divisions, high school and college. For complete details on judging standards, rules, eligibility, prizes, etc. see page 14. We'll have more about the "deebee" awards next issue. We'll have more about home recording in other issues during 1978. **db**

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Trombone Historian

John McDonough's Benny Goodman article (11/17) was outstanding, as was Lee Underwood's interview with Frank Rosolino. Recognition of this great trombonist is long overdue.

I would like to point out to Underwood that—with due respect to trombone giants, Harrison, Mole and Teagarden—the trombone was first "liberated" by the great virtuoso—Arthur Pryor.

Pryor was the first one to raise trombone playing to a high level of solo virtuosity. His solo masterpieces are still classics today and there are very few trombonists around that can cut them. So, to those trombonists that may have the false idea that trombone virtuosity is of recent jazz origin, let them have a go at one of Pryor's solos.

Pryor was also the first to introduce ragtime compositions into concert band literature. So, it seems that he also pioneered big band jazz.

I would also like to suggest interviews with trombonists Trummy Young and Carl Fontana.

Jim Beebe Rolling Meadows, Ill.

Sweet Coincidence

Thanks for the October 6 article on Booker T. and the M.Gs. I thought the recollections of the late Al Jackson coincided nicely with Andrew Puleo's letter on drummers in the same issue. Jackson may be technically at the other end of the scale from a Buddy Rich or a Billy Cobham but his contribution on the instrument is no less important. I suggest that Mr. Puleo obtain a few old Stax-Volt recordings to hear exactly the kind of tasteful drumming he's writing about.

Booker T. and the M.Gs., like Count Basie, not only are great musicians/composers/bandleaders but embody a whole aesthetic approach of taste, understatement, swing, good feeling and humor.

The Stax-Volt house band and the Duke Records band will someday get long overdue recognition as two of the best "little big bands" that could easily hold their own against any larger unit before or since.

Willie Hall has inherited quite a legacy and the best of luck to him and the group.

Tom Wendt Portland, Ore.

Outrageous Error

I bring your attention to the 11/17 issue, the article entitled "Outrageous Label Formed." My name was incorrectly spelled as "Witt Brown." The correct spelling is Whit Browne. Thank you.

Whit Browne Holbrook, Mass.

Bluegrass Origins

Concerning your news article in the 11/3 issue on improvisational bluegrass, I think you were inaccurate in stating that "bluegrass stems from middle European gypsy music with some Scandinavian influences thrown in."

I am not a musicologist or expert on bluegrass. But . . . from what I have read and heard, bluegrass has its roots in Ireland and Scotland. Listen to the Chieftains, the renowned traditional Irish group, and you can hear where bluegrass came from.

Michael Roche Bridgeport, Conn.

Tragic Genius

I enjoyed the article on the L.A. Four and have read the many responses in reference to what Shelly Manne said about young people not knowing about the music or musicians of decades past. I agree with Mr. Manne that some of us young folks have not heard this music.

But I have and I'm glad. I grew up in a house where jazz was played very often. I consider myself a jazz fan. But there is one thing that saddens me when I listen to some of the older recordings, especially those of Charlie Parker.

Everytime I hear his music I want to cry. It is a shame that this man died so young. It has been said that this man was a genius. When you listen to his music you know that he truly was.

Carolyn Wilson Philadelphia, Pa.

Top Cats In The Apple

I recently attended a live broadcast of NBC's *Saturday Night* in New York. When the M.C. introduced the band I was amazed. This band is comprised of some of the top studio cats in New York: Howard Johnson, Lou Marini, Alan Rubin, Bob Cranshaw, Tom Malone and (at the time I saw them) John Tropea, to name but a few. . . .

It's been a long time since you did an issue on studio musicians—and they should get the recognition they deserve. They are the most versatile, together breed of musician. . . .

Mike Blackman New York City

Positive Feedback

Just wanted to take a moment to personally thank **db** for the musical attention and the positive feedback I have received.

Ray Pizzi Los Angeles, Cal.

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8602 Orchard Tree Land
Towson, MD 21204

Massachusetts

Acton Concord Music
174 Great Rd.
Acton, MA 01720

Central Music Co.
28 High St.
Brockton, MA 02401

Chelmsford Music
47 Summer St.
Chelmsford, MA

Pizzitola Music Studio
81 Suffolk St.
Holyoke, MA 01040

South Shore Music
13 Washington St.
Weymouth Landing, MA 02188

Syntha-Sounds Unlimited
873 Western Ave.
Lynn, MA 01905

Walpole Music Studio
942 East St.
Walpole, MA 02081

E. U. Wurlitzer
360 Newbury St.
Boston, MA 02115
and also at
280 Worcester Rd. Rt. 9
Framingham, MA 01701

Michigan

A & G Music Studio
3320 S. Cedar St.
Lansing, MI 48910

A & R Music
3924 Fort St.
Lincoln Pk., MI 48146

Alpena Music Center
142 S. 2nd Ave.
Alpena, MI 49707

Bay Music
3029 Bay Plaza
Saginaw, MI 48603

Ron Kohn
54 S. Elk
Sandusky, MI 48471

Music Center
444 W. Leonard
Grand Rapids, MI 49504

R & W Music
719 Kiddville St.
Belding, MI 48809

Schafers Music House
518 S. Mission
Mt. Pleasant, MI 48858

Wrights Music Co.
G 3306 Miller Road
Flint, MI 46507

Gus Zoppis Music Center
3123 E. 8 Mile Road
Warren, MI 48091

Mississippi

City Music Center
503 Highway 45 N.
Columbus, MS 39701

Good Vibrations
9069 Millbranch
South Haven, MS 38671

Hendrix Music
211 Lintovia Ave.
Yazoo City, MS 39194

Missouri

Georges Music Service
8101 N. Oak Tfwy.
Kansas City, MO 64118

McCoy Music
1411 N. Belt
St. Joseph, MO 64506

Mr. Music Rock Shop
1980 Glenstone
Springfield, MO 65804

Taylors Music House
10817 Sunset Hills Plaza
St. Louis, MO 63127

Montana

Clark Bros. Music Shop
16 W 6th St.
Helena, MT 59601

Prettes Musica-Logic
819 S. Higgins
Missoula, MT 59801

Nevada

The Loft
1134 S. Decatur Blvd.
Las Vegas, NV 89102

Maytan Music Center
735 S. Center St
P.O. Box 2005
Reno, NV 89508

Professional Music Center & Drum Shop
608 Maryland Parkway
Las Vegas, NV 89101

New Jersey

Boltin Music Co.
92 Schureman St.
New Brunswk, NJ 08901

Gutowski Music Center
1209 E. Grand St.
Elizabeth, NJ 07201

Keyboards of Ocean Co.
500 Brick Blvd.
Brictown, NJ 08723

Summit Music Center
40 Michigan Ave.
Summit, NJ 07901

Thetford School of Music
50 S. Orange Ave.
S. Orange, NJ 07079

New Mexico

Keyboard Music Studio
1618 S. Second St.
Gallup, NM 87301

Maynord's Music
401 Romero N.W.
Albuquerque, NM 87104

New York

Ed Bentley Music Center
3469 Harlem Rd.
Cheektowaga, NY 14225

Gerber Music Co., Inc.
22 Celi Drive
East Syracuse, NY 18232

Larkin Musical Instruments
27 Henry St.
Binghamton, NY 13902

Manny's Music
156 W. 48th St.
New York, NY 10036

Nicoleras Music Center
936 Lansing St.
Utica, NY 13501

Nyharts Music Center
712 Main St.
E. Aurora, NY 14052

Nick Speno Music
7-11 East Genesee St.
Alburn, NY 13021

North Carolina

Carroll's Music
2497 Lowell Road
Gastonia, NC 28052

Dixie Music Shop
119 E. King St
Boone, NC 28607

Duncan Music Co.
1409 S. Stratford Rd.
Winston Salem, NC 27105

Music Shop
102½ Cherry St.
Black Mountain, NC 28711

North Wilksboro Book & Bible Store
1401 2nd St.
North Wilksboro, NC 28659

The Sun Shine Shop
5 Ashville Hwy.
Sylva, NC 28779

Starr Music Co.
1017 2nd St. N.E.
Hickory, NC 28601

Trend Music Inc.
2032 E. Independence Blvd.
Charlotte, NC 28205

North Dakota

Davey Vees Guitar City
202 Broadway
Fargo, ND 58102

Eckroth Music
306 N. Main
Mandan, ND 58554

Guitar City
24 N. Ford St.
Grand Forks, ND 58201

Ohio

Alum Creek Music
60 E. Winter St.
Delaware, OH 43015

American Music Center
649 Watervliet Ave.
Dayton, OH 45420

Don Lazer Music Service
101 Central Plaza N.
Canton, OH 44702

Midway Music, Inc.
4682 Pearl Rd.
Cleveland, OH

Midwest Music Distributors
5024 Montgomery Road
Cincinnati, OH 45212

Mikes Central Oregon Music
837 Wall St.
Bend, OH 77701

Moeller Music Center
2425 E. High St.
Springfield, OH 45504

The Music Connection
14312 Pearl Rd.
Strongsville, OH 44136

Plaza Music Center
931C E. Second
Defiance, OH 43512

Simon Music
228 Progress Place
Ashtabula, OH 44004

Staff Music Co.
610 Canton Rd.
Akron, OH 44312

S Szabo Dba Streetboro Music
Streetboro Plaza
Streetboro, OH 44240

John Witlow Music
692 West Market St.
Tiffin, OH 44883

Ziggy Coyle Music Center Inc.
2864 North High St.
Columbus, OH 43202

Oregon

Apple Music
310 S.W 3rd
Portland, OR 97204

F&H Sound Productions
1516 S.W. Emigrant
Pendleton, OR 97801

Marty Guitar Shop
4038 N.E. Sandy Blvd.
Portland, OR 97212

The Music Room
8402 N. Lombard
Portland, OR 97203

Wills Music Co.
432 State St.
Salem, OR 97301

Pennsylvania

Cintioli Music Center
5359 Oxford Ave.
Philadelphia, PA 19124

Eddie Faulks Acc. Studio
204 Parkwyn Drive
Elizabeth, PA 15037

Howards Music
601 First St.
Nescopeck, PA 13057

Jenby Enterprises
c/o Sugarmans
Musical—Harry Sugarman Inc.
Route 6
Eynon, PA 18635

Lomakin Music
633 Liberty Ave.
Pittsburgh, PA 15222

Moratto & Le Sante
84-86 N. Wyoming St.
Hazelton, PA 18205

Terrace Music Center
Rd. 4 Box 4054
Pottsville, PA 17901

Rhode Island

Ray Mullins Music Store
92-100 Broad St.
Pawtucket, RI 02860

South Carolina

Jim-Way Music Ctr. Inc.
753 Bultman Rd.
Sumpter, SC 29150

Three Flats Inc.
726 Broadway
Myrtle Beach, SC 29577

South Dakota

A & Z Music Inc.
430 W. Sioux
Pierre, SD 57501

Alvins Music Center
10 E. Kemt
Watertown, SD 57201

Williams Studios
409 Main St.
Winner, SD 57580

Tennessee

Joe Chambers Music World
3627 Ringgold Rd.
East Ridge, TN 37412

Clark-Jones Music
621 Main South
Oakridge, TN 37830

Corner Music Inc.
2798 Bransford Ave.
Nashville, TN 37204

Hugley's Music Shop
525 Henly St.
Knoxville, TN 37902

T & M Music
1606 Huntsville Highway
Fayettesville, TN 37334

Texas

Billys Band Aid
150 Hamlet Shopping Center
Amarillo, TX 79101

Conn Music Center
2004 Town East Mall
Mesquite, TX 75150

Danny's Music Box
4303 Montana
El Paso, TX 79903

The Electric Machine
6209 San Pedro
San Antonio, TX 78216

Garlands Music
5900 N. Fwy.
Suite 105
Houston, TX 77018

Holze Music Co.
1210 Lakeair
Waco, TX 76710

Jent House of Music
2646 34th St.
Lubbock, TX 79410

Leroy Music Co.
1207 C. Lane
Pasadena, TX 77502

Elmo Lopez Music
1401 San Bernardo
Laredo, TX 78040

May & Duncan Music
408 Andrewes Highway
Midland, TX 79701

Musician Shop
5301-B Bissonnet
Bellaire, TX 77401

Musicville
12538 Memorial
Houston, TX 77024

Navrail Music
319 E. Rio Grande
Victoria, TX 77901

Northtown Music
1406 McCann Rd.
Longview, TX 75601

Omega Music Instruments
409 S. Broadway
McAllen, TX 78501

BIRDLAND LIVES

Revelers at Birdland, from left, include Kenny Clarke, Symphony Sid, Helen Merrill, Eustus Guillemet, Ted Curson, Pee Wee Marquette, Dexter Gordon, Bruce Lundvall, Percy Heath, Woody Shaw and Gil Evans

NEW YORK—Imagine someone who didn't know that Columbia Records was resurrecting Birdland, the infamous club named for Charles Parker, for one night. This dude, a fan since the '50s, is walking down Broadway on a rainy autumn night. At 52nd Street he comes upon a hastily conceived cardboard sign reading, "Birdland." Birdland? Birdland closed years ago! He walks down the stairs in disbelief. This must be a time machine! Pee Wee Marquette the doorman, greets him. The club is packed. Dexter's blowing with Klook on drums. And there's Symphony Syd, looking dapper in yachting cap and shades, rasping on. Damn! Everybody's here.

And everybody was. Peter Keepnews, Columbia's new head of jazz promotion, wanted to launch the release of the new "Contemporary Masters" series righteously. Since Bird and Prez were among the releases, he decided to take over the latest discotheque reincarnation of Birdland, The Casablanca, for one night, and bring back the good old days. He invited Syd and Pee Wee and all the veterans still breathing. And of course the press. Among those who jammed were Dexter Gordon, Kenny Clarke, Buck Clayton, Barry Harris, Helen Humes and Buddy Tate.

Although the stage had been moved to the other side of the room, the bar expanded and the atmosphere somewhat discoized—lots of mirrors and elaborate lighting—the space was still Birdland. In fact, with huge blowups of Bird and Prez lining the walls, one couldn't help but get some idea of how it actually felt to be in Birdland. Between sets, Bird himself, via a newly released Columbia side, charged the atmosphere.

For many, it was a reunion of sorts. Many of the players hadn't seen each other in years. Memories were shared by Randy Weston, Jo Jones, Walter Bishop, Jr., Roy Haynes, and Gil Evans, among others. Pee Wee held court with his Bird stories long after the music stopped.

The event was so successful that the current management of the club is considering presenting jazz on a one night a week basis. Now if they can only find a suitable name.

New Gizmo Unveiled

CHICAGO—A new electronic guitar attachment called the Gizmo plays a prominent part in the new triple-album release called *Consequences*, an extravaganza assembled by former 10/CC mainstays Lol Creme and Kevin Godley.

The product of some six years of work by the English team, the Gizmo is a unique electronic device. According to the lengthy liner notes that accompany the *Consequences* disc, the Gizmo "is purely mechanical, a piece of engineering which can only change and sustain the sounds of an ordinary guitar. While the Gizmo has its own sound, similar to a string section, it is mechanical and completely under the control of the guitarist."

The new device can be attached or removed in a matter of seconds. It is described as a 'mechanical bow which operates on any or all strings, a device to vibrate the strings of the guitar."

During the two-hour record performance, the Gizmo produces sounds like a huge choir of voices, string, brass and percussion sections, and natural sound effects like wind, fire and stampeding animals. The Gizmo has a proposed marketing price of $130.00.

Sea Level Goes Seven

MACON, GA.—The jazz-rock group Sea Level, whose first album received considerable attention earlier this year, has recently expanded its lineup from four to seven members.

The new lineup of the band is Randall Bramblett, keyboards, horns and vocals; Davis Causey, guitar; Chuck Leavell, keyboards, vocals; Jimmy Nalls, guitars, vocals; Jai Johnanny Johanson, drums, percussion; George Weaver, drums, percussion; and Lamar Williams, bass and vocals.

The new members come from various backgrounds. Bramblett recorded two solo albums for Polydor in addition to touring with Gregg Allman. Causey was the guitarist in Bramblett's band and has also logged time with the Allman outfit. Weaver lists among his credits work with Otis Redding, Bobby Bland and Tyrone Davis.

The group's second album, *Cats On The Coast*, will feature the new entourage.

potpourri

A recent issue of an international women's fashion magazine called *L'Officiel* featured a segment called "And All That Jazz," with photographs by **Roland Bianchini.** Jazz luminaries decked out in flashy outfits and surrounded by glamorous beauty included **Clark Terry, Dave Brubeck, Benny Carter, Dizzy Gillespie, Wallace Davenport** and **Count Basie.**

●

Inner City Records has become the new distributor for **Choice Records.** The Seacliff, N.Y. label, which was founded by **Gerry MacDonald,** has a roster that includes **Roland Hanna, Zoot Sims, Toots Thielemans, Irene Kral** and **Joanne Brackeen.**

●

The recent **Quaker City Jazz Festival** in Philadelphia grossed a hefty $100,000 plus for seven nights of frenzied activity. Performers included **Al Jarreau, Earl Klugh, McCoy Tyner, Anthony Braxton, Dexter Gordon, Freddie Hubbard** and **Ronnie Laws.**

●

Many of Chicago's newest generation of bluesmasters trekked to Berlin for the recent jazz festival. **Willie Dixon** acted as host, with headlining groups including those of **Dead Eye Norris** and **Billy Branch.**

●

Monterey Jazz Festival mogul **Jimmy Lyons** is preparing to take a version of his California jazzfest to Japan come 1979. The package will proposedly feature 15 performers and will possibly make sidestops in Hong Kong and Manila. More info will appear as plans become definite.

●

In 1972, **Charles Lloyd** cut an album called *Waves*, with **Beach Boys Michael Love, Carl Wilson** and **Al Jardine** singing backup harmonies for *TM*. There is now talk that Lloyd, Mike Love, and magician **Doug Henning** may tour as a group called Waves, with ticket proceeds going to "The Capitals Of The Age Of Enlightenment," an offshoot of the **Maharishi Mahesh Yogi's** transcendental meditation movement.

●

Greg Herbert, the multi-saxophonist who used to play with **Woody Herman,** has joined the four piece horn section of **Blood Sweat & Tears.** BS&T has something of a comeback brewing, recently playing a benefit for the Troubador club in LA, and soon appearing on **David Frost's** *Salute To The Beatles* on NBC.

●

A tour of the **Family Laws** may be in the offing for early 1978. In addition to flautist **Hubert** and saxman **Ronnie,** the Laws family lists sister vocalists **Eloise** and **Debra,** plus mother **Miolla,** a longtime gospel pianist who seems to have guided the Laws kids in the right direction.

●

The **Willem Breuker Kollektief,** a nine-piece group headed by one of Europe's foremost free jazz saxophonists, is presently finishing up an American tour. The band, a dramatic success at the 1976 **Berlin Jazztage,** will play the Great American Music Hall in San Francisco on Dec. 15, Loeb Student Center on N.Y.U. on Dec. 19 and Environ in New York Dec. 23.

●

Journalist and **down beat** feature writer **Conrad Silvert** recently won the **Ralph J. Gleason Memorial Award.** The award, which carries a $1000 grant, was given to Conrad on stage at the Monterey Jazz Festival. The much-published Silvert has also taken over as jazz critic for the San Francisco *Chronicle.*

●

The **Guitar Institute of Technology** is holding its two-day Guitar Symposium in Boston on January 28 and 29. The symposium consists of continuous workshops on a variety of subjects including studio guitar work and career guidance.

All participants are invited to a live concert the evening of January 28. The Symposium will feature **Howard Roberts, Pat Martino and Tommy Tedesco.** db

Chi Benefit For Peters

HERB NOLAN

E. Parker McDougal, father of Chi "Hard Core Jazz"

CHICAGO—The turnout could have been bigger. But the high spirits and musical good feeling more than made up for it as a group of Chicago musicians led by tenor saxophonist E. Parker McDougal, founder of Chicago Hard Core Jazz, gathered to play and raise money on behalf of the son of the late Windy City tenor player Jay Peters

Peters, who died in 1974, had an extensive and varied career as a musician and teacher. A saxophonist who quit pre-med school to play jazz, he worked alongside Johnny Griffin in Lionel Hampton's great tear-em'-up band of the mid-1940's; he toured again with Hampton from 1953 to 1955 including a tour of Europe and a concert for the King of England. He also played with Clark Terry, Dizzy Gillespie and Charlie Parker. "Bird and Jay were real tight," recalls McDougal, "but more than that he was a good person who had a lot of friends."

A veteran of the bebop tenor wars of the '40s and '50s, Peters was considered an outstanding member of the Chicago school of modern tenor players, which includes Johnny Griffin, Gene Ammons and Von Freeman.

Among the musicians participating in the Fourth Annual Benefit for the Jay Peters, Jr. Scholarship Fund were pianist Willie Pickins, bassists Dan Shapira and Henry El, drummers Robert Shy (formerly with Roland Kirk) and Joe Dukes (formerly with Jack McDuff), trumpet players Nate Nixon and James Roseboro, trombonist Billy Howell and alto player Jimmy Ellis. Vocals were provided by Lucky Carmichael and Billy Cannon.

New Releases

Recent **Columbia** waxings include *Multiplication*, **Eric Gale;** *All 'N All*, **Earth, Wind & Fire;** *Song Bird*, **Denice Williams;** *Treasure*, by the new group of the same name; *My Aim Is True*, **Elvis Costello;** *Love And Other Bruises*, **Air Supply;** and *Tequila Mockingbird*, **Ramsey Lewis.**

●

New **Xanadu** discs include *Silver Blue*, featuring **Dexter Gordon** and **Al Cohn;** *Solo*, **Jimmy Raney;** *Flute Flight*, **Sam Most;** *Sojourn*, **Mickey Tucker;** and *Bebop Revisited, Volume 2*, featuring vintage recordings by **Don Byas, Dizzy Gillespie** and **J. J. Johnson,** among others.

●

Improvising Artists Inc. has released *Pyramid*, featuring **Paul Bley, Lee Konitz** and **Bill Connors.**

●

ABC/Impulse has released yet another **John Coltrane** gem in *First Meditations (For Quartet)*. The heretofore unreleased set was recorded in late 1965 and marks the last intact waxing made by the quartet consisting of **Coltrane, McCoy Tyner, Jimmy Garrison** and **Elvin Jones.**

●

The latest batch of eclectic delights from **New World Records** includes *And Then He Wrote*, an anthology of American composers and lyricists singing and playing their own material; *Georgia Sea Island Songs*, featuring **John Davis** and **Bessie Jones;** *When Lilacs Last In The Dooryard Bloom'd*, **Roger Sessions;** *It Had To Be You*, an anthology of popular keyboard music of the last 30 years; *Brave Boys—New England Traditions In Folk Music*, various artists; *Works By Shepherd, Cowell and Harris*, **The Emerson String Quartet;** *Mass*, by **Salvatore Martirano,** and *Seven Pious Pieces*, **Donald Martino;** *Straighten Up And Fly Right*, rhythm and blues cuts from the last 25 years; **Nica's Dream,** an anthology of small jazz groups of the '50s and '60s; *Caliente-Hot: Puerto Rican And Cuban Musical Expression In New York*, various artists. db

FINAL BAR

Guy Lombardo, whose quivering saxes were a New Year's Eve landmark in America since the first year of Herbert Hoover's administration (1929), died November 5 of pneumonia in Houston, Texas. He was 75.

Lombardo's bandleading career began in London, Ontario, in 1914 when at the age of 12 he organized a three-piece group with himself and brother Carmen on fiddles and another man on piano. By 1921 Lombardo's band had grown to nine pieces and was playing resort dates along Lake Erie. In 1924 he came to the United States and played several years in Cleveland in the Claremont Tent. It was during this period that he made his first records for Gennett. But it was not until he was signed by Columbia in 1927 that he found his niche playing sweet, danceable music at low pressure tempos. Among the Columbias that helped establish his national reputation was *Coquette*.

The band had moved to Chicago by this time and was broadcasting regularly on WBBM. In 1930 Lombardo was signed by Jack Kapp to Brunswick, and when Kapp formed Decca Records in 1934 Lombardo went along. It was also during the Chicago period that drama critic Ashton Stevens called Lombardo's style the "sweetest music this side of heaven." The description stuck. After a brief period with Decca the bandleader moved to Victor, where he recorded some of his biggest hits: *Boo Hoo, Heartaches, Annie Doesn't Live Here Anymore* and more. According to George Simon, Lombardo produced more "hit" records than any other band. More surprising is the fact that he holds the all-time attendance record at the legendary Savoy Ballroom in Harlem. His orchestra was also the favorite of Louis Armstrong, among other black jazzmen, who appropriated his undulating reed sound for such classic jazz performances as *Sweethearts On Parade* and *When You're Smilin'*.

By the middle '30s, Lombardo was securely established in the Grill of the Roosevelt Hotel, which would remain his base of operations until the middle '60s when he moved over to the Waldorf Astoria. Guy continued to lead his band to the end, playing concerts and dances all over the country.

Lombardo spun off no great stars, as Ellington, Goodman, Basie or Henderson were wont to do. But his nucleus of sidemen stayed with him for many years. Carmen, generally credited as the creator of the style, died of cancer in 1971. Guy Lombardo is survived by his wife of more than 50 years, Lilliebell; his brothers, Lebert and Victor; and sister Rosemarie, who sang with the band years ago. He is also survived by his orchestra, which will continue to perpetuate the famous Lombardo sound and preside over the changing of the years with the familiar *Auld Lang Syne*.

●

Lou Hooper, pianist, recently died in Charlottetown, Prince Edward Island, Canada. He was 83.

A busy figure in New York jazz circles of the 1920s, Louis Stanley Hooper was born on May 18, 1894, in North Buxton, Ontario, near Detroit. Taken as a child to Ypsilanti, Michigan, he worked in Detroit dance and theatre orchestras and studied piano at the Detroit Conservatory until 1921. He then moved to Harlem. With banjoist Elmer Snowden and clarinetist Bob Fuller he recorded as the Three Jolly Miners, the Three Monkey Chasers, and under other names. Hooper also accompanied trumpeters Bubber Miley, Louis Metcalf and Johnny Dunn, and singers Ethel Waters, Mamie Smith and Ma Rainey on recordings, totaling several hundred in all. He toured as accompanist to Paul Robeson in 1926 and was a member of the *Blackbirds Of 1928-29*.

In the early 1930s, after traveling with Myron Sutton's Canadian Ambassadors (the first all-black dance band in Canada), he settled in Montreal. There he was involved in both popular and sacred music. He taught piano and numbered an 11-year-old Oscar Peterson among his pupils. Though he worked in increasing obscurity during the 1950s, he was "re-discovered" in 1962 by Montreal jazz enthusiasts, playing at a resort in the nearby Laurentians. By the 1970s he began to enjoy some belated recognition, especially among record collectors, and was honored in 1973 by the International Association Of Jazz Record Collectors.

A new LP of ragtime, including several of his own numbers (*Black Cat Blues* and *Uncle Remus Stomp* from the 1920s, and the later *Cakewalk* and *South Sea Strut*), was recorded by Radio Canada International in 1973. In 1975 Hooper began teaching at the University of Prince Edward Island. This past summer he was a regular performer on a CBC TV series from Halifax.

His autobiography, *That Happy Road*, has not been published.

The down beat Student Recording Awards

Purpose

The **down beat** Student Recording Awards honor the accomplishments of U.S. and Canadian high school and college students in the recording arts & sciences.

deebee Award Categories

The **down beat** Student Recording Awards ("**deebee**"s) are made in two divisions—High School and College—in each of the following categories:

1. BEST JAZZ PERFORMANCE BY A BIG BAND (eleven or more instrumentalists performing at least three selections or a total of 20 minutes on one recording)*
2. BEST JAZZ PERFORMANCE BY A GROUP (ten or less instrumentalists performing at least three selections or a total of 20 minutes on one recording)*
3. BEST JAZZ INSTRUMENTAL SOLO PERFORMANCE (on one selection)*
4. BEST VOCAL SOLO PERFORMANCE (on one contemporary music selection)*
5. BEST ORIGINAL COMPOSITION (contemporary music, any instrumentation)*
6. BEST JAZZ INSTRUMENTAL ARRANGEMENT (any instrumentation)*
7. BEST ENGINEERED RECORDING (any music style or instrumentation)
8. BEST ALBUM JACKET DESIGN (any music style)
9. BEST ALBUM NOTES (any music style)

*"Jazz" and "contemporary music" encompass, for the purposes of these awards, the various forms of jazz and blues as featured in **down beat** magazine.

Awards & Prizes

1. **deebee** Awards, suitably engraved, will be made to:
   a. Each student winner—individual and ensemble members—in each of the nine Award Categories in both the High School and College divisions.
   b. Each faculty or student director of each winning ensemble in both the High School and College divisions.
   c. The faculty advisor to each individual winner in both the High School and College divisions.
   d. The music department of each school attended by the winners of each of the nine Award Categories in both the High School and College categories.
2. Suitable "Honorable Mentions" may be awarded at the discretion of the judges.
3. Duplicate awards and prizes will be awarded in case of a tie.
4. Additional awards, prizes, and scholarships to be announced.

Eligibility

Student recordings elegible for **deebee** awards:

1. Student recordings made after Jan. 1, 1977.
2. Recordings made by any student enrolled in a U.S. or Canadian high school (grades 7-12) when the recording was made. Either the school principal or faculty advisor is required to confirm that the student(s) performed as stipulated.
3. Recordings made by any student enrolled in a U.S. or Canadian 2-4 year college for at least six credit hours, or the equivalent, when the recording was made. The music department chairman is required to confirm that the student(s) performed as stipulated.
4. Any recordings performed by students, whether they are or are not members of the AF of M as long as the recording is "for educational purposes only" as defined by common industry usage.
5. Student recordings engineered or designed by outside professional companies are eligible in all categories except engineering and design.
6. Tracks on which professional guest artists perform are not eligible.

Rules & Conditions

1. One copy of each disc or tape recording must be submitted for each category in which the recording is entered. (If, for example, the recording is entered in three categories, then three copies of the recording must be submitted with the official application.)
2. A registration fee of $3.00 for each category in which the recording is entered must accompany the official application. (Three categories = $9.00, etc.)
3. Recordings may be either disc or tape; mono or stereo.
   a. Disc recordings must be recorded at 33⅓ rpm and not exceed 12".
   b. Tape recordings may be recorded on either cassette or open reel. Cassettes must be either 30' or 60', professional quality. Open reels must be recorded at 7½ ips on professional quality 7" reels with color leader indicating candidate tracks. Record on one side of tape only.
4. The following information about each candidate recording must be submitted with the official application.
   a. Personnel—name, age, school grade level, instruments played on recording (or "vocalist"), director.
   b. Musical selections listed in order or recording—title, composer, arranger, publisher (if any), names of soloists, playing time.
   c. Description of equipment used for recording. (Applicable only for student engineering category.) Name of outside, professional engineer or company, if applicable.
5. A full concert score must accompany candidate recordings submitted in the arranger category. A lead sheet with copyright notice affixed must accompany candidate recordings submitted in the composer category. (No original composition can be accepted without proof of copyright.)
6. Recordings, scores, lead sheets, etc. can be returned only if return label and postage are provided. **down beat** is not liable for items lost in transit.

Judging

1. All decisions and final judging shall be made solely on the basis of ability demonstrated on the candidate recordings. Recordings will be judged "blind"; that is, candidate recordings will be known to the judges only by number.
2. Judging standards are similar to those used by **down beat** in its record reviews: "five star" level of musicianship, creativity, improvisation, technique, sound quality and balance, excitement, programming, etc.—all adjusted to high school and college levels.
3. If, in the opinion of the judges, there is no entry in a category that meets **deebee** standards, then that category shall be declared "no contest" with no awards made and registration fees returned.
4. The judges, whose decisions will be final, will include the editors of **down beat** and professionals in the recording arts & sciences.

How to Enter

1. Use the coupon below to send for official application form.
2. Return application with candidate recording(s) and the registration fee to **deebee** Awards c/o **down beat**, 222 W. Adams St., Chicago, IL 60606, **to arrive no later than March 3, 1978.**
3. Winners will be announced in the May 18, 1978 issue of **down beat**, on sale May 4.

deebee Awards c/o down beat
222 W. Adams St.; Chicago, IL 60606

Date _____

Please send me, by return mail, an official application for the 1978 **deebee** Student Recording Awards.

Your name _____

Your mailing address _____

City _____ State _____ Zip _____

Name of School _____

City _____ State _____ Zip _____

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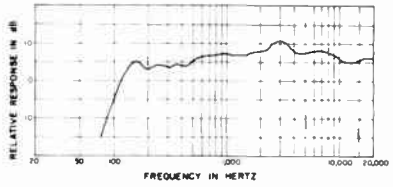

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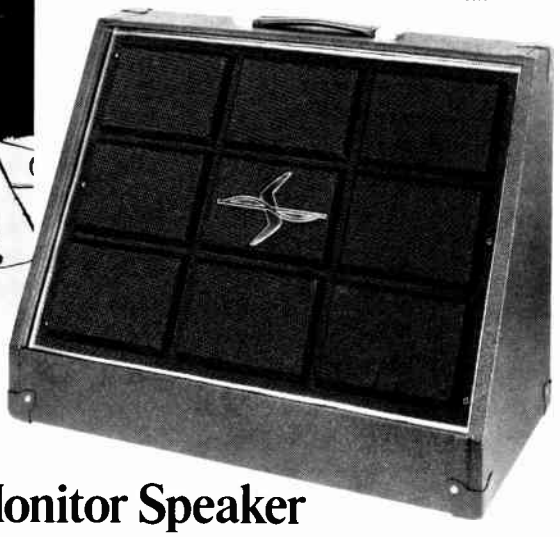

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Presenting... The Stanley Steamer Of The '80s

STAN GETZ

by Richard Williams


JAN PERSSON

Imagine Stan Getz as you've always known him. Plumes of pure sound, feathery but febrile, trailed with consummate elegance in the slipstream of a musical intelligence which encompasses a uniquely beautiful melodic gift, a profound harmonic discretion and a bursting rhythmic energy.

Now imagine two Stan Getzes. Then three. Then four, six, ten, 20. An orchestra of tenor saxophones played by a battalion of Getzes, pursuing overlapping waves of abstruse but mathematically perfect counterpoint. Lastly, imagine that you're hearing this heavenly saxophone choir in the dome of the Taj Mahal, so that the sounds multiply and echo in infinite spirals.

Yet this is no dream, no Kerouac-in-Mexico hallucination. You will hear this for yourself, on Getz's next album (to be released around the start of '78), where he finally takes the step into the world of electronics. The experience just described is to be found on an eight-minute track, untitled at the time of writing, in which Getz—*sans* rhythm section, *sans* anyone but his own self—uses the Echoplex, a device heretofore beloved only of rock groups and fusion outfits.

The Echoplex is a sophisticated echo-chamber: a small box enclosing a loop of tape, it allows a player to make his phrases repeat ... and repeat ... and repeat ... while he builds further phrases on top. It must, of course, be used with the greatest prudence or the result is, distressingly, aural mud. For a player with Getz's ability to extrapolate and extend harmonic implications it's a marvelous device.

Yet this step was taken spontaneously, with little premeditation, during a three-day recording session by the latest version of Getz's touring group. Holed up in Montreux, Switzerland, at a well-appointed studio with all the state-of-the-art gadgets and trimmings, they took the opportunity to play around with some new ideas—and the result, besides the aforementioned album (a two-LP set), was a broadening of the leader's already wide horizons, namely in the direction of electricity.

A few weeks later, at Ronnie Scott's much-loved London night club, the fruits of these labours were readily apparent.

Getz's new quintet represents a considerable reshaping of his ensemble concept. Keyboard player Andy Laverne, a 29-year-old Juillard graduate, was surrounded by a set of implements familiar in the fusion field but not previously in Getz's combo. Besides grand piano and Rhodes electric he fields a string synthesizer and a small Moog, using the latter pair "orchestrally" for accompanying lines and textures. (On his own composition, *Pretty City*, for example, he plays both simultaneously during the tune's interlude sections.) On the opposite side of the bandstand was a percussionist, Efraim Toro, veteran of five years' study in classical percussion at the New England Conservatory of Music, whose congas, bongos and cowbells added impetus to the up-tempo pieces and suitable colorations to the sinuous Latin exercises.

Between Toro and Laverne sat Billy Hart, drummer, in his fourth year with Getz and the only holdover from last year's group, and bassist Rick Laird. The latter, formerly of the Mahavishnu Orchestra, played both electric and acoustic instruments as an able deputy to the new regular bassist, Mike Richmond, away fulfilling his last commitment to Jack DeJohnette's group, Directions.

It was evident that this band has been created out of Getz's career-long concern for background color. The tenorist has made many noteworthy recordings in plain combo settings, but many of his most intriguing achievements have taken place against unusual backgrounds—whether those of Eddie Sauter's iconoclastic string arrangements for the classic *Focus* LP in 1961, or the intimate Brazilian-orientated combo of the bossa nova recordings the following year, or the later orchestral arrangements of Richard Evans and Claus Ogerman. Like his contemporary Miles Davis, Getz has always shown great care in the choice of his musical environment and has often opted for the unusual.

In common with Davis, again, Getz has displayed in recent years a preference for surrounding himself with the younger generation of musicians: he first recorded with Chick Corea in 1967 (the *Sweet Rain* LP for Verve Records) and has subsequently hired Jack DeJohnette, Dave Holland, Richard Beirach, Clint Houston, Joanne Brackeen and many others.

"Stan and Miles," says Getz's wife Monica, "are probably the youngest 50-year-olds around." In fact, Getz, who reached his half-century last February, is Davis's junior by just nine months.

The double-album with the quintet is but one of several recording projects which will surface in the near future. He has an interesting deal with Columbia Records whereby, if he accedes to their wish for him to make a "commercial" album with arranger Bob James, he will be allowed to make another LP with Sauter—a long-cherished ambition. He will also be debuting as an a&r man on a Columbia-sponsored series titled "Stan Getz Presents..." The first record in this series features the great and underappreciated pianist Jimmie Rowles, backed by Elvin Jones and Buster Williams. "I finally got him on tape the way he should be heard," Getz says, and future recipients of such assistance may include Chet Baker, with whom Getz enjoyed a surprise reunion on a concert stage in Italy last summer. "Well," Getz added saltily, "it's about time somebody started making records who knows who to put on them. Those record executives don't know their ass from their elbow."

Getz enjoyed his stay at Ronnie Scott's, his now-habitual London showcase. He's rarely seen on concert platforms in Europe. "I tried concerts. For a time I was at a point where I was doing 65 concerts a year. But there's something about clubs that I like, as long as I don't do too many of them. If it's a good club—and there *are* good jazz clubs—it's more experimental than playing in a concert where you have to lay it on the line once and that's it. In a club, people are almost paying to watch you experiment. And jazz is about ex-

do a session, there had to be an engineer there, the piano should be tuned, everything should be aligned and you hired all the right people to do it.

Rosmini: Can you do it yourself?

Colomby: Yes, but I can't tune the piano.

Rosmini: You can align the recorders?

Colomby: Yes.

Rosmini: You can clean up all the business and operate all the test equipment? How long does it take you to do it?

Colomby: An hour to do the whole thing.

Rosmini: Were you taught by somebody to do this alignment?

Colomby: Yes. Oh, absolutely.

Rosmini: You don't think you could have done it with just the owner's manual for the recorder?

Colomby: Yes, I could have. It's explained. You buy a test tape and you have to just get a whole bunch of zeros. For a layman to walk into a studio and see all the knobs and dials, it must frighten them to death, but it's surprisingly easy. Everything works under the idea of inputs and outputs. If you know how to set up a hi-fi set, you already are close to understanding how things should work in a recording studio. Now, it's not too difficult to learn how to engineer so things will reach the tape. It *is* very difficult to learn how to be a very fine engineer. That involves a lot more than just knowing how to . . . open a pot.

Rosmini: Yes, how to get the needles to wiggle is a good distance from how to make it sound decent.

other words, when you are overdubbing, you should be able to hear everything that is on the tape clearly and get a good balance. If you are overdubbing, adding on top of things that you already have on tape, you can't always have the kind of control that you ought to have with just a recorder.

There are some other limitations as far as echoes that you would like to use are concerned, but the overall purpose is to experiment with that lack of equipment. If you can make the most of it, just imagine how well you can do when you really start to open up and get a good console.

Rosmini: When you started out, you had just the four track recorder.

Colomby: And the small mixer, a lamb mixer it was called.

Rosmini: That was a four input, with a pair of limiters and two output mixers.

Colomby: And then I grew to an eight in and four out, a small Sony board. But that had no EQ. But the lamb was great. It had a pair of limiters . . .

Rosmini: Lots of equalization, subsystems. . . .

Colomby: Yeah, it was cute.

Rosmini: Why did you give up on the lamb?

Colomby: When I went to being a little more serious with the four track, I needed some more inputs.

Rosmini: So you got a larger Sony mixer?

Colomby: Yes, and I use the lamb with it.

Rosmini: Did you have any trouble getting them to work together?

Colomby: That's right.

Rosmini: What do you think of writing your music right on the tape?

Colomby: Writing on a tape? I think you can use a cassette machine for that. If a person is a writer and has a four track, let's say for example, and can play some other kinds of instruments, or he has some friends who are willing to spend the time for him to hear what his song sounds like, it's invaluable. It's perfect. Every composer should have that kind of situation. Because having ideas in your head and not being able to express them is very frustrating.

Rosmini: Yes, there is quite a bit of difference between what you get on sheet music, even when you write it out, and listening.

Colomby: You mean like lead sheet and hearing it? Oh, a tremendous difference.

Rosmini: Also hearing whether it works or not.

Colomby: You hear the things about your playing that are positive, and the things about your playing that are negative. You know, it's great to have an opportunity.

Rosmini: In other words, it's more than just a memory aid. That night when everybody said that you played great, if you had a tape you might be able to. . . .

Colomby: You know what it is that really sounded right.

Rosmini: What do you think is the single most important piece of equipment other than the recorder itself?

Colomby: The microphone.

"A four track is a very good way to start, because then you learn the idea of making the most out of a little. . . . If you listen to an album called* Sgt. Pepper, *have a good listen. It doesn't sound like there's a lot missing, and the audio is real good. That was a four track recording. . . ."

Colomby: That's right.

Rosmini: You never considered starting with anything other than full tilt professional gear?

Colomby: I had a four track recorder.

Rosmini: What kind?

Colomby: A Sony.

Rosmini: How did you do with that?

Colomby: Very well, I thought. It was great. A four track is a very good way to start, because then you learn the idea of making the most out of a little. In studios they use all kinds of tracks—24 tracks, and now they are going to have 32. And if you listen to an album called *Sgt. Pepper*, have a good listen. It doesn't sound like there's a whole lot missing, and the audio is real good. That was a four track recording.

You don't need a million tracks. With 16 it becomes more costly because you have to mix more at the end and you have to be more involved when you have that many tracks. The most important part of a recording or cabinetmaking or anything else that you are going to do is to give yourself a good amount of time before you begin to know what it is you are trying to do. In recording that is a very important facet. If you go in the studio knowing the sound you want, having an idea of how to get it, and you're working with good and patient people, you can really do a lot with a four track tape recorder.

Rosmini: With a four track, did you discover any things that you couldn't do at all?

Colomby: The thing that is obviously missing is a cue system, a monitoring system. In

Colomby: No.

Rosmini: What did that give you, ten inputs all totaled?

Colomby: Yes.

Rosmini: And still no monitor system?

Colomby: No monitor system.

Rosmini: So that is the largest deficiency?

Colomby: That is what I find to be the only real deficiency. Aside from that, you should be able to do okay. Anytime you are working with smaller equipment you have to use it a lot to know what works the best, what mike sounds the best with that machine—just to know what combination of elements can make an acceptable sound.

Rosmini: How long did you work with a four track?

Colomby: About a year, a year and a half.

Rosmini: And then what did you go for?

Colomby: There was a studio in Colorado that was going. The man who owned it decided that he didn't want the studio anymore and I just bought the whole kit and kaboodle from him and it worked out. It was a gigantic step from what I was doing, but tremendously satisfying. Just having a studio afforded me a chance to do any number of things. I have a lot of friends who are musicians, and at that time in New York I used to let them in to record and make tapes.

Rosmini: Get their feet wet?

Colomby: Yeah.

Rosmini: What would music be like if you had to rent a violin just to learn to play? If it cost you $100 an hour it would be a lot harder to play.

Rosmini: In other words, will any old junk do, or do you have to have a $1,000 microphone?

Colomby: If you get a very good sounding mike, then the equalization that you'd normally have to have to alter the sound is not necessary. If the mike is a good one it will represent an honest example of what you want to get on tape.

Rosmini: How much will it cost, a good microphone like that?

Colomby: A couple of hundred bucks. But you can use that microphone for a lot of different things.

Rosmini: Especially if you have a four track you can use it over and over again.

Colomby: That's right, and if it's a really good mike, you'd be surprised how many uses you can find for that kind of mike.

Rosmini: Do you have any recommendations?

Colomby: Yes, a Neumann 87, but that's an expensive mike. That's like a $500 or $600 mike. It's more expensive now. It's an excellent mike. You can use it for singing, you can use it for drums, you can use it for anything. And you can buy any condenser mike that will have a nice range of high frequencies, which I think is the thing you really hear. If it doesn't have enough high frequencies, as you make a copy and a copy and a copy it will sound muddy.

Rosmini: With every generation of tape you. . . .

Colomby: You lose the highs.

Rosmini: It's harder to keep the highs tech-

nically, and you end up with a wet sock in the end?

Colomby: Exactly. So if you can record with a condenser mike, you can at least hold on to some of that.

Rosmini: Is there anything that you can think of for when you're starting out—things on an equipment list to look out for? Did anything surprise you about what you bought to begin with? Was there anything that wouldn't do what you expected?

Colomby: No, I didn't buy anything unless I really checked it out or used it in another studio myself. I knew what I was going to get. There are all kinds of outboard equipment, and if you experiment with them long enough, you will find many uses for them—things that you had not originally anticipated.

Rosmini: In other words, what they were originally designed for isn't the whole story.

Colomby: Right. As a musician, you try to match a sound, an instrument with a particular sound that you just found, in the outboard equipment. In other words, you can get a sound that is almost like a reverse echo. And then you have a piece of music in particular that you are working on, and you realize that the sound would be the perfect thing to add to it—to highlight something that you want in the music.

Rosmini: I was more concerned with the beginning, the very beginnings. Did you have help when you bought the Sony?

Colomby: No, I didn't have any help. I would experiment. I hit the drums to hear what it sounded like. Moved the mike, heard what it sounded like, moved the mike, heard what it sounded like, just did all kinds of things. I would tune the drums differently, hear what that sounded like, until. . . .

Rosmini: On the drum tuning is there anything that is specific to recording that is grossly different from live performance?

Colomby: Well, it depends upon the music for most recording. In 1977, yes, you find that in a studio you would rather not have the drums ring too much, or the snares ringing too much. Live that's acceptable. In fact, it helps to have that kind of bright sound. But in the studio you don't want it that bright.

Rosmini: And how about the bass drum?

Colomby: That, I have found, is pretty compatible, both live and in recording. For me, anyway.

Rosmini: How big is the drum, the biggest you use?

Colomby: It depends on the music; they're all different sizes. It depends on the kind of music I'm playing. For a jazz type, a more modern sound, I like to keep a head on both sides of the bass drum, and use about a 20" bass drum. If I was doing a rock and roll thing, I'd go to a 22" with a thick head and I'd stuff the bass drum so it would be a louder thud as opposed to a sustained sound.

Rosmini: It's been my experience that most engineers would rather record a smaller drum than people would play live, like an 18" or a 16".

Colomby: I'm very surprised, I'm very surprised. A 16" bass? I never saw one. It would be a 18" or 20".

Rosmini: I'll admit that the 16" is a freak; Dallas Taylor has one. I use a cardboard box. Since I'm not a drummer, I could play on top of the kit itself. But when it comes to a bass drum I have better luck with a fake than in reality.

Colomby: I understand what you're saying. For me and most of the people I have worked with, they can use the same set. Usually they just try to make the bass drum a little more dead. That's the only difference.

Rosmini: Would you say this would relate to the size of the groups you used to play in?

Colomby: No, it really relates more to the kind of music you want to express. Everyone has his own sound. A drummer may not know it, but he has his own sound, his own style. To me, you should work with the engineers to get what you want as opposed to doing what is being asked. Because of inexperience many people lose their identity. Everybody has his own style, his own sound, his own way of hitting the drum. And that will affect the sound.

Rosmini: Even on inexpensive equipment, anyone with some experience can tell who it is?

Colomby: Absolutely, for that reason, just like a blindfold test, yeah.

Rosmini: The blindfold test has been going for years and years. The equipment wasn't that good in the 1940s, you know, but still a guy after four notes can say, "That's Charlie so and so. . . ." What would you say would be a minimum for somebody buying equipment to start with? How much would you have to have?

Colomby: You can use a cassette and get what you need for a musician to hear himself. There is no minimum and there is no maximum. You can get an automated board and you can go berserk. Your kids won't go to college, but you can get some good sounds.

Guitarist/consultant Dick Rosmini started his career in music accompanying folk singer Oscar Brand on WNYC. During the folk music boom of the '60s, Dick recorded seven albums under his own name for various labels. He appears as sideman on over 800 albums, including records by the Smothers Brothers, Linda Ronstadt and Rick Nelson. Dick also recently did the 12-string guitar parts for the Gordon Parks film Leadbelly.

At the present time Dick works extensively as a home studio design consultant for TEAC Corporation.

Rosmini: I was thinking more on the order of buying a recorder.

Colomby: How minimum? Four track or two track?

Rosmini: Four track.

Colomby: If you have a cassette and a mike like an ECM 50, you can be surprised how well you can do. But as far as practical recording and overdubbing . . . on the first step you're talking about a four track and a pair of mikes. Two mikes.

Rosmini: No monitors, no mixers, no nothing?

Colomby: That depends again on how minimum you want to go.

Rosmini: You bought the Sony and then you bought the lamb mixer, and still later all these other things?

Colomby: One at a time, yes. For echo I used another tape recorder. All kinds of stuff.

Rosmini: I think the process of how the equipment actually works has been explained pretty well, but many players are unsure of what they are supposed to buy. And since salesmen aren't musicians, they don't realize what's going to happen.

Colomby: The most important thing to me is to get a tape recorder that has the ability to overdub. In other words, so that you can hear the stuff that you already put down on tape.

Rosmini: In other words, when you make a recording, if you play the two parts back they are in the same time frame.

Colomby: That's right. And you need headphones to hear the previously recorded parts. You need a monitor and a couple of good mikes. And to me that is how you start. Then you get a small board, so you can mix the sounds a little bit and add some equalization and some echo. And from there you just add mikes and pretty soon spend all your money. My one bit of advice to anyone is to not skimp on the equipment, even if it's just a four track machine. Try to buy a really good one. If you buy a mike, buy a really good one, because if you change your mind. . . .

Rosmini: Then it's still saleable.

Colomby: You can always sell a good microphone; you can always sell a good tape recorder. If you buy a dog, you'll have a dog when you're done, and you'll have to sell a dog and you're not going anywhere. No matter what you get, try to get the best available for your purposes. When I did make that transition to a legitimate studio, I was able to use every single piece of equipment that I was using with the four track, including the lamb mixer. And the Sony. That was important. I didn't lose any money.

When a person gets involved with wanting to buy this equipment, he should try to really figure out *why* he is buying this equipment. Is it because he's a musician and he wants to hear how he sounds or how his group sounds? Is it because he's a songwriter and he wants to have a chance to catalogue his material? Is it because he wants to be a recording engineer? Any one of these reasons are good reasons to buy this equipment. And if he finds himself unable to learn how to use it to his liking, there are many books that explain the use of this equipment.

Rosmini: Do you remember any that were useful to you? The titles of the books?

Colomby: I didn't use any. I worked with a lot of very fine people. That's how I learned. This guy, Burrows, I think, wrote a book on microphones that is very fine. There is a guy named John Woram who has written many things. There are vast amounts of material to help a person in this area. You should not give up or get frustrated.

Rosmini: Like learning to play? I mean you have to put in the nickel. People forget how much their fingers bled if they play guitar or how much their back hurt if they play drums, because it all went on when they were young and they've forgotten.

Colomby: I found the most valuable experience that I got from having a four track machine was learning where to place microphones, and the relative distances from the sound that you want to reach the tape. That's vital, and you can learn that from a tape recorder and one mike. You can get a lot of knowledge from that. And that is one of the most important facets of recording—knowing how to mike something.

Rosmini: You wouldn't learn much about this from working on a public address basis?

Colomby: No, you wouldn't.

Rosmini: Do you have any idea why you can't just use your PA system?

Colomby: With a PA, the situation is from a mike to a speaker as opposed to a mike to a jump tape. It's very different. There are levels of distortion that are totally different.

Rosmini: Something that goes out in the wind once is good as long as the crowd jumps

continued on page 44

"I have a melody in my head. I know what I'm going to do before I do it. I hear all the voicings: trumpet, saxes, all of them. . . . If there's a trombone next to the baritone half a step away, I hear it. I have a symphony in my head all the time."

CHARLES MINGUS

Developmental Changes

by arnold jay smith

Charles Mingus is a bass player. He was one of the so-called founders of bebop along with Thelonious Monk and Kenny Clarke in a seminal rhythm section. "I just followed Oscar Pettiford. He was doing all those things before I was," Mingus sternly stated. "If Nat Cole followed Hines, then Bud Powell followed Cole. I just followed in a natural progression."

We tend to overlook the work the rhythm sections put in to help the Parker and Gillespie powerhouse churn out the choruses. Bear in mind that Diz and Bird and the others only took choruses, however lengthy. Monk, Clarke, Powell, Roach, Pettiford and Mingus had to be up there, way up there. But what of Mingus the composer? He wins polls; his tunes are played by others both on records and in person. At a recent session starring Lionel Hampton, or more precisely, Lionel Hampton presenting a "Who's Who In Jazz" series, Mingus composed all of the tunes and played on the date featuring Gerry Mulligan, Woody Shaw and others.

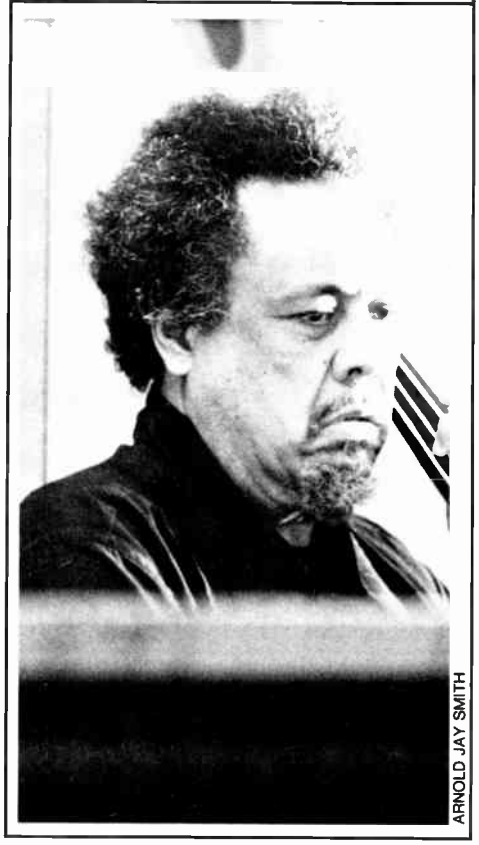
What Charles Mingus is to 20th century music is being realized on an ever increasing scale. His compositions grow in intensity. Even the tunes he repeats, such as *Goodbye Pork Pie Hat* and *Better Get Hit In Your Soul* (having recently been re-recorded on his new one for Atlantic, *Three Or Four Shades Of Blues*), show signs of a maturity that few persons of 55 possess. He reveres Duke Ellington, who had been known to say "Never look back" as he replayed his old hits time after time, always finding a new way to introduce *"A" Train* or fill a solo spot on *Satin Doll* or harmonize the theme to *Mood Indigo*.

Mingus once said that he would never electrify his axe or his groups. He has done both on his new album, utilizing jazz-rock elements as well as a bridge pickup on his bass. No matter. As long as he keeps writing the tunes, hiring the good players and continuing to fill concert halls and record studios with his ample self and instrument, Charles can do anything he damn well pleases.

For the present situation I called upon Mingus the composer to talk about his recent activities in Movieland. He has written some new music for two motion pictures. He also has some new ideas based on some old concepts. He talked after dinner at Bradley's, a New York lounge with an out-of-tune piano whose keys have been depressed by some of the greatest players in the world.

* * * *

Smith: What are the names of the Italian movies you just wrote for?



ARNOLD JAY SMITH

Mingus: *Toto Moto* is one, and we haven't decided on a title for the other yet. It's about cocaine smuggling from South America. It takes place partly in Colombia and partly here. They are both by the same producer, Daniele Senatore.

Smith: Did they approach you to write for them, or did you go to them?

Mingus: They are hip to my music. They go back as far as when I did *Revelations*. That gave them the idea that I could write a motion picture score. But these are the first under my own name. I used to ghost write for Dimitri Tiomkin. It was a common practice. My teacher sent some of us over to see him to write some things. He would give us an assignment like, "Write this for eight bars; modulate to the key of C and I'll be back a little later." Jimmy Knepper did that too. But Tiomkin got Maxwell Davis, who is very fast, so he fired all of us. That was in the '40s.

Smith: Wasn't Benny Carter out there, too?

Mingus: There were plenty of us there. But Benny was "hired"; ghost writing is different.

Smith: I don't remember either Benny or Lena Horne telling me that Benny got credit for writing some of those pictures.

Mingus: Calvin Jackson didn't get credit either. He was before my time. John Cassavetes did a film *(Shadows)* but he thought you did a score in one day. He used my name but couldn't play my music. It was a Jean Shepherd (the radio personality and raconteur) idea to have his listeners send money and write in ideas for a movie. The listeners would pick the director, writer, etc. They chose me to do the music. But you can't write a score that quickly. It takes months.

Smith: Which comes first, the script or the music?

Mingus: I usually read a script, talk to the director and get some ideas. For *Kumbia And Jazz Fusion* (the music for the Colombia dope smuggling flick) the director gave me some records from Colombia to listen to.

Smith: Could you have written the score without ever having known the area, just knowing the theme of the picture?

Mingus: No. You have to be synchronized with the movements of the bodies. The picture was made and I had to write music to coincide with it. Sometimes the music comes from someplace else and they fill it in. That's what they did with *Toto Moto*. I wrote the music without a script. It's a story of a bunch of killings of politicians in Italy.

Smith: Do you write for a particular size group?

Mingus: I just write, man. I voice everything inside and put it down.

Smith: Lee Konitz and Clark Terry have told me that they sing while they are playing. Do you write that way?

Mingus: Yeah. I have a melody in my head. I know what I'm going to do before I do it. I hear all the voicings: trumpet, saxes, all of them. That's when I was writing steadily. I have to get warmed up again. If there's a trombone next to the baritone half a step away, I hear it. I have a symphony in my head all the time. I hear all of those things all of the time.

Smith: When you write, where does your harmonic sense come from?

Mingus: All at once. A lot of guys write melody and write chords to it later. I do the whole thing all together. When I write a ballad, usually I just write it for piano.

Smith: Paul Jeffrey (longtime Monkian tenorman, now orchestrator for Mingus) tried

continued on page 48

Synthesized Speech Researcher

CHARLES DODGE

"What interested me was bringing the research in these two areas (electronic music and speech research) to bear on vocal music. Would it be possible to use a computer for vocal music?"

by Kenneth Terry

As Aristotle noted long ago, everyday speech has its own melody and rhythm. But, with few exceptions, vocal composition through the ages has been dominated by songs and song-like structures.

Charles Dodge's synthesized speech music is one of the exceptions. By exaggerating and otherwise altering the contours of recorded speech, his work enhances the spoken word without transmuting it into song.

Three of Dodge's compositions—*Speech Songs*, *In Celebration* and *The Story Of Our Lives*—use poetic texts by Mark Strand; and the composer's latest work, *The Woburn Story*, sets words from a radio play by Samuel Beckett. Preserving the intelligibility of these texts is an integral part of Dodge's concept; without the words, none of the pieces would have much impact.

Dodge concedes that the abstract elements of these works—pitch, dynamics, timbre and rhythm—might not be regarded as music by themselves. But, after undergoing computer synthesis, he says, these attributes of speech sounds can enhance the meaning of words so that they convey the same level of emotion found in more conventional music.

"I think of these pieces not only as recitations of poems, but also as intensifications of feelings in those poems. I'm using the synthetic voice to broaden the emotional range of the words. When you recite a poem, you can raise or lower your voice, and include all manner of nuances in the recitation. But the synthetic voice broadens that range by including pitch articulation as one of the elements in the declamation of the poem. This would have to be recited in a way that only a (professional) singer could do (in order to achieve the same effect). In a way, it's getting back to a kind of Bardic (i.e., Homeric) recitation, where you sing the poem—in this case, electronically—as well as convey the words."

The first step in creating a synthesized speech work is to store a recording of someone reading a poem (or other text) in the memory bank of a digital computer. This is accomplished through the use of an analog-to-digital converter, which translates the waveform of the speaker's voice into a series of discrete numbers.

Next, speech segments lasting about one-tenth of a second are analyzed by programs which extract their individual attributes. This analysis is so accurate, Dodge says, that it could serve as a basis for recreating the original speech sounds. However, the composer can also alter the pitch, duration and resonance (timbre) of those sounds in any way that suits his musical purpose.

Finally, after completing his "synthesis-by-analysis," Dodge runs the information through a digital-to-analog converter. This transforms the numbers into a fluctuating voltage which outputs signals on audio tape.

Using this approach, Dodge created a wide array of both intelligible and abstract sounds in the works cited earlier. *In Celebration*, for example, incorporates a number of solo and choral voices (digitally mixed down). Spoken, whispered, pitched and glissed phrases are interspersed throughout the composition; several kinds of articulation are often heard simultaneously. In addition, the original speech patterns are transformed into abstract musical sounds, sometimes in the middle of an intelligible phrase.

In *Speech Songs*, Dodge concentrated on modulating the speech sounds themselves within the bounds of intelligibility. Here he demonstrated the plasticity of his medium by switching from one set of vocal characteristics to another without pause. As a result, the listener feels as if the same speaker were being inhabited by a succession of radically different personalities.

With *The Story Of Our Lives*, Dodge introduced yet another type of synthetic voice which is also used in *The Woburn Story*. Called "the voice of the book" in the former work, this is a terrifyingly nonhuman—but intelligible—sound which has two components: pitch and "noise." The pitch is fairly similar to that of the original speech sound before it was synthesized; the "noise" consists of many simultaneous frequencies. "You don't perceive it as pitch, but in terms of its density and the speed at which its frequency components change," Dodge notes. "It's like the sound of the surf or of the wind blowing through the trees."

Explaining how he created this mysterious, robot-like persona, Dodge says, "First I recorded a voice speaking the book voice. Then I fed an electronic sound through that which was composed of different frequencies that were constantly changing. And the synthetic voice filtered that (electronic sound) into speech patterns."

Dodge is not the only composer working in this specialized field. Certain pieces by Tracy Lind Peterson, for example, sound remarkably similar to Dodge's. However, the two composers' methods are somewhat different. Whereas Peterson runs his digital data through vocorders, extracting the phase of one voice and the amplitude of another, which he later cross-synthesizes, Dodge employs linear prediction to isolate the characteristics of speech.

Both Dodge and Peterson are experimenting within a larger avant garde tradition which has been labeled "text-sound" by Richard Kostelanetz and "compositional linguistics" by Kenneth Gaburo. The least "musical" practitioners of this genre are composers like John Cage and Lawrence Wiener; in their "text-sound" works, words are the chief ingredient. Obsession with rhythm and a more highly developed counterpoint of verbal meanings characterize pieces like Kurt Schwitters' *Ursonate* (1922-32) and Ernst Toch's *Geographical Fugue* (1930) and *Valse* (1962). Additionally, in the tape loop compositions, *It's Gonna Rain*, *Come Out*, and *Melodica* (all dating from 1965-66), Steve Reich used a phase-shifting technique to intensify the rhythmic and melodic qualities of recorded speech.

Dodge's synthesized speech sounds can also be compared to Arnold Schoenberg's Sprechstimme, a vocal technique that falls halfway between speaking and singing. Several opera composers, Dodge notes, have pointed out to him the similarities between his style and Sprechstimme; moreover, he himself feels that Schoenberg helped pave the way for "text-sound" works.

continued on page 52

RECORD REVIEWS

Ratings are:
***** excellent, **** very good,
*** good, ** fair, * poor

PAT METHENY

WATERCOLORS—ECM 1097: *Watercolors; Icefire; Oasis; Lakes; River Quay; Suite—Florida Greeting Song, Legend of the Fountain; Sea Song.*

Personnel: Metheny, guitar, 12-string guitar, 15-string harpguitar; Lyle Mays, piano; Eberhard Weber, bass; Dan Gottlieb, drums.

★ ★ ★ ★ ½

Pity poor Pat Metheny. At 23, already possessed of a guitar sound and concept that place him among the instrument's best—and mark him as a future giant—leading an in-demand quartet of other kids around this country and Europe, as his albums climb the jazz charts . . . and then they go and make him a symbol of the ECM controversy. Critics of the label, its producer, and its distinctive sound point quickly to Metheny (along with his former employer Gary Burton and a few others) when they start moaning about white middle-class jerkwater jazz and suburban soul. He is written off as being too clean, sounding too pure; even his song titles come under icy fire.

Yeah, pity the poor chap; after all, pity is about the one thing he's lacking. He's certainly not short on technique, ideas, compositional skill (his tunes are among the catchiest, and yet most complex of improvisational springboards), or lyrical splendor; and his round, pure winter-sun tone (enhanced further by discrete use of a digital sequencer) is among the most captivating voices in modern jazz. His band here features an extraordinary young pianist with whom he has forged a solid and balanced musical alliance; a crisp and vibrant drummer; and a respected German bassist whose operatic tone and smoothly rambling accompaniment are well-suited to the leader's goals.

Watercolors is Metheny's second album under his own name; much less a straightahead blowing date than his previous *Bright Size Life*, but an album with more variety of composition and depth of texture. On it, he presents a quartet designed to highlight only two soloists (himself and Mays) as well as some indication of his experimentation with unconventional solo modes (*Icefire* and the *Suite*, featuring the hybrid harpguitar). And he scores on virtually all counts.

The title tune and the uptempo *Lakes*—its release section comes off as Pat's answer to *Giant Steps*—are both of a piece, with soaringly lyrical Metheny lines and Gottlieb's bright, surging rhythm backing. Metheny solos with a minimum of ornamentation, keying on the "pure melody" feeling one derives from his themes. He unaffectedly moves his story along in any given improvisation; that, along with his light swing and cool, focused tone remind me of no one spirit so clearly as Lester Young (who also underwent his share of rather silly criticism from those who failed to recognize his different virtues).

Mays' similar lyrical fecundity—the entrance of his wonderful, low-note solo is a magic moment of the title track—is no less intriguing, and the extent to which this gifted pianist-composer-arranger outstrips his more evident models (Jarrett, early Corea) will mark his instrumental success. Listen also for the sliding-chord pop-song lope (effectively used on the pop hit *Midnight At The Oasis* some years back) that infuses Metheny's work on *River Quay*, and which is an important element of the personal fusion he is effecting.

The longest track *(Sea Song)* is the one I find problematic: a ten-minute tone poem that relies heavily on cymbal rolls, arpeggios and trilled chords in a shapeless rhythmic format, it succumbs to the pejorative charges of "impressionism" sometimes leveled at the ECM line. But *Icefire* answers the critics by clearly representing the hallmarks of the "new cool" school centered around the label. It's a two-part exhibition on a specially-tuned 12-string (one of several Metheny now employs); as its title suggests, it establishes a chilly, strangely searing distance across which the music beckons. It is a gorgeous and affecting reminder of the central tenet of *Watercolors*, and Metheny's music in general: Passion controlled is passion nonetheless. And passion, along with sterling musicianship and a rippling artistic personality, imbues this effort.

—tesser

KEITH JARRETT

BYABLUE—ABC-Impulse AS-9331: *Byablue; Konya; Rainbow; Trieste; Fantasm; Yahllah; Byablue.*

Personnel: Jarrett, piano, soprano sax, percussion; Dewey Redman, tenor sax, musette; Charlie Haden, bass; Paul Motian, drums, percussion.

★ ★ ★

This is a deceptive recording. The album is dominated by weak compositions (written mostly by Paul Motian), yet the performers approach the material solemnly and treat it sensitively. As a result, the music often sounds more substantial than it deserves to. In these expert hands, even banal passages seem profound.

The title tune is a gospel-flavored ditty with a nice Monkish bridge that doesn't fit at all. *Byablue* appears in two versions: in ensemble and as a piano solo. The ensemble performance is interesting for its unmetered rhythmic motion: the quartet plays the melody and the changes simultaneously yet idiosyncratically, each at his own pace, like four friends, all high on something, out for a stroll. Dewey Redman is walking the dog. His feeling for the blues lends the performance an authenticity that it would otherwise lack. Jarrett's solo performance is slower and more reflective; his blues conception is almost studied, Gershwinesque.

Konya finds Jarrett on soprano sax playing the melody heterophonically with Redman. Like *Byablue*, there is no definite rhythm here. With Haden droning on the bass, the two saxophonists explore most of the A-flat major scale. After the first two cuts, *Rainbow* comes as a surprise. It is a straightahead jazz waltz, circa 1960, performed by the trio (*sans* Redman) with Motian on brushes. It is relaxed and pleasant but little more. The beauty of Haden's bass lines makes it difficult to concentrate on Jarrett.

Trieste is a dusky ballad treated conventionally. There are a few nice moments, but most of it is dull. *Fantasm* is an undeveloped fragment of counterpoint. *Yahllah* is an uneven four-part suite. The first and last sections, again unmetered, employ the same neo-classic melody; it shows promise but then withers on the vine each time. Part two is a facile piano solo; Jarrett tries in vain to give it some weight. In part three Motian reproduces the texture and excitement of Ghanaian drumming, Haden drones and Jarrett fools around on soprano sax.

This is a very agreeable album: even the avant garde selections are gentle. In fact, there is no anger or fire on either side. It is interesting not for what the music says but for how the musicians say it. *—clark*

RON CARTER QUARTET

PICCOLO—Milestone M-55004: *Saguaro; Sun Shower; Blue Monk; Three Little Words; Laverne Walk; Little Waltz; Tambien Conocido Como.*

Personnel: Carter, piccolo bass; Kenny Barron, piano; Buster Williams, bass; Ben Riley, drums.

★ ★ ★ ½

Much of the listener's reaction to this two-record release, I suspect, will hinge on how readily he can acclimate himself to the timbral and inflectional qualities of Carter's chosen ax for this in-person recording, the piccolo bass. Described by Carter as an instrument "about three-quarters the size of a three-quarter-bass . . . tuned like a cello upside down," this bass has a peculiar nasal quality, at times verging on a slap-happy country/western twang *(Three Little Words)*, and when bowed in its upper register sounds almost like a low pitched flute. A vocal, but limited instrument, since the real problem with this hybrid is its tendency to be easily buried in thick ensemble passages; even aided by Barcus-Berry, it lacks presence, and so at times Carter's quartet seems leaderless and directionless, lacking a principal voice.

And yet, these reservations aside, this is a finely crafted recording, abounding in a pleasing variety of cleverly voiced ensemble passages in a wide range of styles and densities. *Saguaro*, for example, walks into a light, quasi-string quartet interlude, and features thoughtful rhythmic diversity throughout, from back beat to double time swing. On tracks like these Carter comes close to transcending his instrument's idiosyncrasies, and indeed almost capitalizes on them.

The other side of Carter the multi-instrumentalist is Carter the composer, and in addition to his minorish, pathetic *Little Waltz*, *Tambien Conocido*, one of Carter's many Spanish-tinged pieces, is outstanding, with flamenco-like flourishes throughout, concluding with a poignant, elongated arco cadenza.

Although one may have reservations about Carter's choice of instrument on this date, his choice of sidemen is just about beyond question. Kenny Barron receives ample solo space, and as always uses it wisely and wittily, and the other members of this quartet lend their equally sympathetic support to this provocative if not entirely successful experiment.

—balleras

EDDIE HENDERSON

COMIN' THROUGH—Capitol ST-11671: *Say You Will; Open Eyes; Morning Song; Movin' On; Source; The Funk Surgeon; Beyond Forever; Connie.*

Personnel: Henderson, trumpet and fluegelhorn; Patrice Rushen, piano, electric piano, Clavinet, mini-Moog, string ensemble, percussion, bass, vocals; George Cables, electric piano, Clavinet, string ensemble, mini-Moog; Charles Mimms, electric piano,

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Clavinet, mini-Moog; Mtume, congas, percussion, piano, vocals; Lee Ritenour, Al McKay, guitars; Paul Jackson, bass; Howard King, drums, vocals; Philip Bailey, congas, vocals; Julian Priester, trombones; Mani Boyd, saxes and flute; Connie Henderson, flute; Diane Reeves, vocals; Skip Drinkwater, percussion, production.

★ ★ ½

Henderson the funk surgeon likes operating to the syncopation of soulful brothers and sisters. He also enjoys state of the art electronic technology and produces a warm, lilting trumpet tone. So far so good. But the doctor is repeating himself. His first album for Capitol is as routine as a tonsillectomy.

You wouldn't want a medicine man experimenting with new techniques in the middle of even minor cutting, but one does expect musicians to perform with awareness that they could take chances, even if they don't. Surely Eddie is aware there's more to instrumental music than the standard funky bass repetitions allow. After his stint with Herbie Hancock, he *must* know that a battery of keyboards can actually develop material, rather than merely decorate a schematic arrangement. And with rhythmic aid from Mtume and Earth Wind & Fire's Bailey, why is the pace here an unvarying, stoned gait?

Scratchy guitar figures, the inescapable string ensemble, percussion that merely marks time—and from the trumpeter, little in the way of pyrotechnics. His falsetto-like high register and fast tonguing feats are as fancy as he gets. His composition named for his wife, performed as a duet with George Cables, is an impressionistic portrait done in dark, devotional shades, ending with a repressed buzz. Cables' own *Morning* is the most attractive melody on the disc, but Henderson approaches it with the reverence of a Mangione—imagine what feisty, flashy Freddie Hubbard would do to add drama and dynamic propulsion to a tune like this.

Mani Boyd's soprano solo is competent, but Julian Priester doesn't get a single chorus—his work is on the background brass voicings. Then, really, this album is *all* background. Come on, Eddie, if it's a disco party, brighten up—if this is mood music, go overboard into the romantic—if it's jazz you want to play, let everybody stretch a bit. A patient seeking an aural cure should not be put to sleep.

—mandel

LONNIE LISTON SMITH

LIVE!—RCA APL1-2433: *Sorceress; Prelude; Expansions; My Love; Visions Of A New World (Phase One & Phase Two); Watercolors; Sunset.*

Personnel: Liston Smith, acoustic piano, Clavinet, synthesizers, percussion; Donald Smith, flute, vocals; Dave Hubbard, tenor and soprano saxes; Hollywood Barker, drums; Michael Carvin, percussion; Al Anderson, bass; Ronald D. Miller, guitar.

★ ★

When he wants to be, Lonnie Liston Smith is a resourceful, fiery pianist of no mean capacity. But he's also a pianist who recycles his best instincts, and who hasn't grown appreciably since his inspired tenure with Pharoah Sanders and Gato Barbieri several years back. In fact, if anything he's regressed, honing his craft into a predictable *schtick* that's all consonance and dynamism and no chances. But, admittedly, it's a regression impressively free of the standard compromises fusion music demands. He's simply playing the same stuff he was five years ago, except now for a more receptive audience. His records are contractual artifacts, created to satisfy a contingency that looks to music, foremost, to reassure their preconceptions. That's certainly not an inherently unreasonable demand, and when Smith clicks, his reassurances can be very exciting indeed.

Live! opens promisingly with *Sorceress*, a simple but propulsive example of Smith's funk modality. Over an unyielding, visceral rhythmic bed, Lonnie etches a hesitant repetitive motif that gradually blossoms into a theme, imparting the effect of growth. When the near brutal rhythm snaps into double-time, Smith maintains his imperturbable tone, injecting a gauzy organ layer that heightens the piece's tension. Actually, it's a stock approach, rather monotonous and static, like the unwinding of a clock. But for what it lacks in imagination and substance, it gains in intensity and effect, and that's the whole point.

Such an approach requires a spacious presentation, though, because it's precisely the layered effect that makes it so galvanizing in the first place. *Live!*, fairly put, is one of the most graceless live recording jobs I've ever heard, on a par with the muddiest of cassette bootlegs. Whether it is a product of the mix or the actual recording set-up is hard to say, but in *Expansions* Donald Smith's vocal distorts in its upper range, while the horn section is relegated to a narrow point in the distance and Hollywood Barker's drums sound oppressively shallow.

Elsewhere, Smith's own keyboard work is inaudible, which is probably for the better on tracks like *Visions Of A New World* and *My Love*, given the awkward development of his solos.

Increasingly, Lonnie Liston Smith's music boils down to an aural race, an activity that promotes speed and agility but denies true interaction. May the race be to the swiftest and may the music be to the driven, even if they run alone.

—gilmore

JIMMY PONDER

WHITE ROOM—ABC AS-9327: *If You Need Someone To Love; Going Back To Country Living; Easy; Bro' James; White Room; Quintessence; So In Love.*

Personnel: Ponder, guitar, vocal; Albert Prince, piano, electric piano, organ, Clavinet; Sonny Burke, piano, electric piano, Clavinet, Arp string ensemble; Cedric Lawson, Michael Boddicker, synthesizers; James Jamerson, Sr., Scott Edwards, Chris White, bass; Victor Jones, James Gadson, drums; Paulinho da Costa, congas, bongos, percussion; Stacy Edwards, percussion.

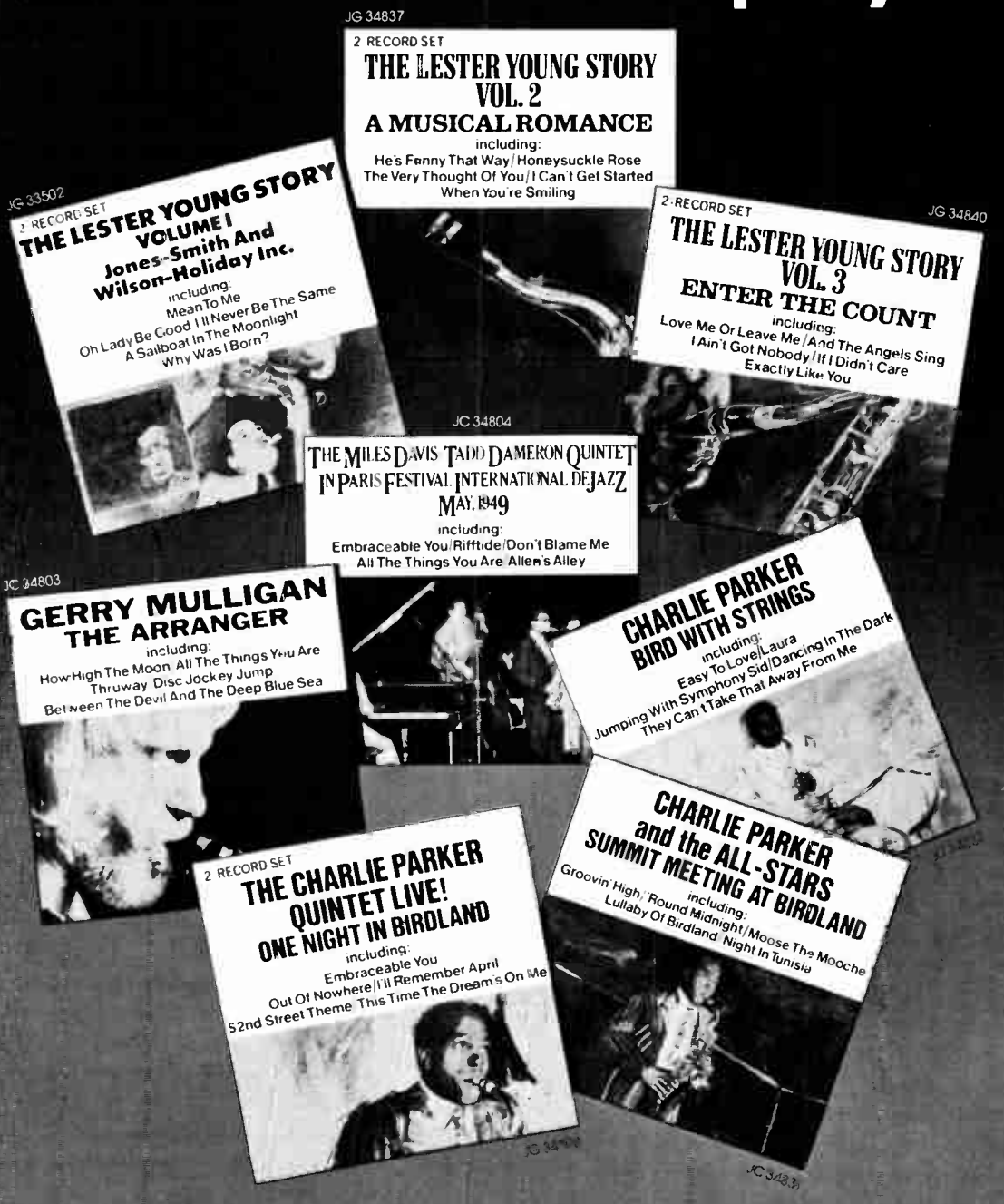
★ ★

Ponder's laid back approach to soul-jazz almost demands the presence of a lady and a bottle of wine, as there is otherwise little here to hold one's attention. Updating the guitar/organ formula with the addition of strings and synthesizers, his thin staccato guitar is too spare to hold the spotlight and the presence of a strong vocalist up front would seem to have been indicated.

Ponder himself attempts to fill the bill on the only vocal track, *If You Need Someone To Love*, a Gamble-Huff style ballad which he negotiates like an off-key George Benson. Instrumentally he is more tasty, especially when his single-note runs are backed by Albert Prince's propulsive organ, but the inspiration flags as the ensemble stalls periodically into modal holding patterns.

Jimmy fills in side one with *Going Back To Country Living* and *Easy*, a relaxed pair of bluesy "hook" tunes, and the uptempo *Bro' James*, punched out behind an ostinato riff in the manner of Fred Wesley old JB's. The title cut must be Ponder's reply to the P-Funk mob, a mellowed out version of the old Cream stan-

Some history was not meant to be written. It was meant to be played.



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dard that takes the acid out of acid-rock and replaces it with Champale. As though embarrassed by this foray into psychedelia, he follows up with a cocktail cha-cha, *Quintessence*, and the closer, *So In Love*, so dreamy that it can only lead one to bed, either with or without that lady. —*birnbaum*

BABBITT/BASSETT/ SMITH/WUORINEN

BABBITT: *Phenomena, Reflections And Post-Partitions;* WILLIAM O. SMITH: *Fancies For Clarinet Alone;* LESLIE BASSETT: *Music For Saxophone And Piano;* CHARLES WUORINEN: *Bassoon Variations*—New World NW 209.

Personnel: Gordon Gottlieb, timpanist; Susan Jolles, harpist; Donald MacCourt, bassoonist; Donald Sinta, sax; William O. Smith, clarinet; Lynn Weber, soprano; Jerry Kudema, Robert Miller and Ellen Weckler, pianists.

★ ★ ★ ★

Four of the seven selections here were penned by Milton Babbitt, a serial composer and one of the pioneers of electronic music. His *Phenomena*, the LP's first cut, is heard in two versions. Possibly because the composition is not too avant garde, it works better as a piece for soprano and piano than in its original version for soprano and tape. Lynn Weber's interpretation has plenty of emotional nuances, but lacks a wide range of tonal coloration.

Pianist Robert Miller does an excellent job in both *Reflections*, where he duets with a synthesized tape, and *Post-Partitions*, a solo keyboard work. Despite its highly organized structure, *Reflections* seems a bit chaotic, with piano and tape contradicting rather than complementing each other. In contrast, *Post-Partitions* has an artistic focus that transcends its compartmentalized phrases.

William O. Smith's *Fancies For Clarinet Alone* fails because it concentrates on the composer's "extended" techniques for his instrument at the expense of musicality. Bassett's chromatically dissonant *Music For Saxophone And Piano*, on the other hand, succeeds mainly because it evokes recognizable moods and is responsive to the timbrel peculiarities of the saxophone.

An even more interesting work is Wuorinen's *Bassoon Variations*. Around the 12-tone variations played by the bassoonist, the harpist and the timpanist weave derivative figures and coloristic contrasts. This synthesis of serial and non-serial techniques produces an original hybrid, unified by rhythm as much as by the 12-tone set. —*terry*

MATRIX IX

MATRIX IX—RCA APL1-2452: *Earth And The Overlords; Catalpa Complex; Blue Snow; Dark Riders; Clea; Geese; The Last Generation.*

Personnel: Mike Hale, trumpet, fluegelhorn, congas, percussion, vocals; Jeff Pietrangelo, trumpet, fluegelhorn, percussion; Larry Darling, trumpet, fluegelhorn, Moog synthesizer, percussion, vocals; Michael Bard, soprano and tenor saxes, flute, percussion; Kurt Dietrich, trombone, vocals; Fred Sturm, bass trombone, valve trombone, vocals; John Harmon, Rhodes piano, Moog systhesizer; Randal Fird, electric bass, Moog synthesizer, vocals; Gary Miller, drums, percussion.

★ ★ ★ ½

As revealed in a recent **db** interview (6/2/77), the nucleus of Matrix IX is a group of former Lawrence University students and their teacher/mentor John Harmon. Although a mere nonet, the group has a fat, Kentonish brass sound, with well-placed powerhouse voicings, intelligent bone lines and some blockbuster charts with brass acrobatics to match those of the late Bill Chase's group. This is an arranger's band, fashioned by the joint intelligence of Harmon and Fred Sturm; solo space is minimal, with the notable exception of Harmon's souped-up Rhodes work.

In place of extensive improvising is a joint, communal approach to group playing. Musical egos are subordinated to cooperative effort. *Earth And The Overlords*, an adaptation of a piece written for performance with symphonic orchestra, is typical, using the slightly overworked effect of having carefully fabricated brass passages build to a shattering climax, then shifting to the group's alternate sound, the synthesizer ensemble, all of which is on top of funk bass and drums.

Happily the group has more tricks than the space music funk. In contrast, there's *Blue Snow*, a brief, suspended-in-space tone poem, and *Clea*, with an indecipherable merging of electricized voices and wind effects, graced by feathery brass work. And once you cut through the pseudo-pop of *The Last Generation*, there's a fascinating brass jigsaw puzzle to savor.

After hearing this group at Monterey, a prominent critic predicted they were going to be the Blood, Sweat & Tears of the '70s. Let's hope not, and wish them the strength to pursue what just might be a unique musical vision. —*bulleras*

ERIC HOCHBERG & ANDY POTTER

WORLD THING—HoPo HP 111: *Sun; Miss Black; World Thing; Mental Magenta (Part 1); Art*

Blakey; Purplatonia; Mental Magenta (Parts 2 & 3).

Personnel: Hochberg, bass, electric bass, percussion, keyboards; Potter, drums, percussion (except track 3); Steve Eisen, flute, soprano and tenor saxes (tracks 1, 2, 5, 6); TJ, guitar (track 3); Ross Traut, guitar (tracks 5, 6); Alan Pasqua, electric piano, synthesizer (tracks 4, 7); Eric Tilmon, piano (tracks 4, 7); Rick Lazar, drums (track 3); Grace Davis, vocal (track 3).

★ ★ ★

"The more things change," say the French, "the more they stay the same," an analysis that could comfortably apply to the recording circumstances of *World Thing*. For almost two years, the biggest event in New York jazz has been the influx of A.A.C.M. stalwarts bearing the arcane torch of Great Black Music—with the Apple press making goo-goo eyes almost at the *mention* of Chicago, the source for so much of the excitement. Yet back at home, Chicago's other talented originals still find themselves forced into the recording, manufacture and distribution of their own work because no one else is buying. And the hinterlands syndrome muddles on.

World Thing, for example, was completed by Hochberg and Potter with an eye toward selling it to an established label for distribution; that failing, they undertook to issue it on their own. It comes off mainly as Hochberg's project, since he composed all the material, and it features some of Chicago's brightest young jazzmen, with a guest appearance from Hochberg's college chum Alan Pasqua (of Tony Williams' New Lifetime). It's a somewhat spotty record, making one wish that its several virtues had been better focused—and certainly better recorded—throughout the disc. Nonetheless, it provides its share of well-varied and imaginative experimentation, as well as a glimpse of saxist Steve Eisen and guitarist Ross Traut, both of whom need only a few years of musical maturity to fulfill their already considerable promise.

The two tracks featuring them both (*Art Blakey* and *Purplatonia*) work particularly well; the latter, an acoustic track, features Eisen's languid, almost stagnant flute statement followed by a samba section in which Traut solos with sweeping, ECM-inspired romanticism. They both burn through the shards of bebop that inspired *Blakey*, Traut allowing his superb melodic sense to surface in the humorous slowdowns he folds into the mercurial tempo; nonetheless, he never strays from the tough-minded leanness that is already a trademark of his playing. Eisen is most formidable on the album's two opening tracks, and on the loping, atmospheric *Miss Black*—a trio with Hochberg and the earthy, marvelous Potter that benefits from the bassist's overdubbed and funkily outre organ work—Eisen displays his meaty sound and stylish, if not always commanding, ideas. This one's a standout, and an excellent showcase for the confluence of genres—fusion, avant garde and jazz tradition via the late-'60s—that informs all of this strong and supple music.

The various episodes of *Mental Magenta* use the twin pyrotechnics of pianists Tilmon (acoustic) and Pasqua (electric) to range from spacy electronics to a neat flirt with high-voltage drive (Part 3); despite the few rough edges, they hold their own with high-caliber musicality. The pulsar rhythmic drive, of course, is courtesy of the album's producers: Potter, a raw dynamo of often unique swing, joins drummers like Bob Moses and Jack DeJohnette as an unimitative, angular presence; Hochberg, who takes disappointingly little solo space, lends his flawless time and note-choice to the proceedings. And his sturdy, challenging tunes—notwithstanding the rather dumb lyric of the title tune—complete the personal triumph illustrated by his production efforts. If you're interested in what *else* is going down in Chicago, *World Thing* is one smart place to get on. —*tesser*

JOE CARTER

MEAN & EVIL BLUES—Barrelhouse BH-07: *Take A Little Walk With Me; Honey Bee; Rock Me; I'm Worried; It Hurts Me Too; Shake Your Moneymaker; Sloppy Drunk; Treat Me The Way You Do; Dust My Broom; Blow Wind Blow; Hoochie Koochie Man.*

Personnel: Carter, vocal, guitar; Walter (Big Red) Smith, guitar; Johnny Junious, drums.

★ ★ ½

BLIND JOE HILL

BOOGIE IN THE DARK—Barrelhouse BH-08: *Boogie In The Dark; Tin Pan Alley; Hideaway; One Room Country Shack; Mannish Boy; She Fool Me; Hey, Hey; Sweet Home Chicago; Rock The Night Baby; She Gotta Go.*

Personnel: Hill, vocal, guitar, harmonica, percussion.

★ ★ ½

VARIOUS ARTISTS

BRING ME ANOTHER HALF A PINT—Barrelhouse BH-09: Kansas City Red—*Mean Black Spider; Money Tree; K. C. Red's In Town;* Easy Baby (Alex Randle)—*Good Morning Mr. Blues;* Nate Armstrong—*Red Light Boogie;* Sonny Boy McGhee—*Bluebird Blues; Train Fare Home;* Earl Payton—*Too Late; I Got To Go;* Billy Branch—*Hoochie Koochie Man; Billy's Boogie.*

Personnel: Kansas City Red, vocal, drums (tracks 1-3); Easy Baby, vocal, harmonica (track 4); Nate Armstrong, harmonica (tracks 1-3, 5); Sonny Boy McGhee, vocal, harmonica (tracks 6, 7); Earl Payton, vocal, harmonica (tracks 8, 9); Billy Branch, vocal, harmonica (tracks 10, 11); Walter (Big Red) Smith, lead guitar (all tracks); J. C. Hurds, second guitar (tracks 4, 6, 7, 10, 11); Hayes Ware, bass (tracks 1-3, 5); Mac Thompson, bass (other tracks); Eddie Payne, drums (tracks 4-7, 10, 11); John Boose, drums (tracks 8, 9).

★ ★ ★ ½

VARIOUS ARTISTS

CHICAGO BLUES AT HOME—Advent 2806: *Going Back To The Ghetto; Mean Old World; Greyhound Bus; Stop Breaking Down; Ludella; Ramblin'; Tell Me Who; Back Door Friend; Right Kind Of Life; Slidin'; Mean Red Spider; Jackson Town.*

Personnel: Tracks 1, 4, 11—Louis Myers, vocal, guitar; Bob Myers, harmonica; Tracks 2, 10—John Littlejohn, vocal, guitar; Jimmy Rogers, guitar; Tracks 3, 12—Eddie Taylor, vocal, guitar; Phillip Walker, guitar; Tracks 5, 7—Rogers, vocal, guitar; Littlejohn, guitar; Tracks 6—Johnny Shines, vocal, guitar; Track 7—Homesick James Williamson, vocal, guitar; Andrew McMahon, guitar; Lou Ella Smith, conga drum; Track 9—Boy Myers, vocal, harmonica; Louis Myers, guitar.

★ ★ ★ ½

For all its decline as a music greatly popular with black record buyers, interest in the postwar blues remains high among white listeners, which has made possible the continuing documentation of the genre. While the golden age of Chicago blues is long since past, the music still continues to be performed by numerous singers and players of varying degrees of competence and originality, most of whom seem content to rehearse the songs and styles of those who shaped the music's classic form and brought it to its highest levels of achievement. If recent recordings are any indication, there is little creativity or real vitality to the work of many of the performers who currently hold sway in Chicago's blues clubs.

Singer-guitarist Joe Carter is a case in point. While he has been performing in the Chicago

area for more than 20 years, Barrelhouse's *Mean & Evil Blues*. Carter's first recording, reveals the Georgia-born (1927) bluesman to be a capable though largely undistinguished performer whose music derives equally from Muddy Waters (i.e., *Honey Bee, Rock Me, Hoochie Koochie, Blow Wind Blow*) and Elmore James (*I'm Worried, It Hurts Me Too, Dust My Broom, Shake Your Moneymaker, Way You Treat Me*), with additional influences from Robert Lockwood (*Take A Little Walk With Me*) and others. It's easy to pinpoint the sources of his music since Carter tends to perform—as much as his skills allow—literal versions of his models' recordings: *Honey Bee*, for but one example, completely duplicates the Waters' original, including the slide guitar solo and fills, and on the James' pieces he even takes on the latter's gritty vocal sound. Consequently, most of his performances have a studied, deliberate quality that, Carter's obvious sincerity and dedication notwithstanding, prevents the music's ever really catching fire or his remaining anything more than a derivative performer of routine capabilities.

Much the same is true of one-man band Blind Joe Hill, an Akron, Ohio, singer-guitarist-harmonica player-drummer whose music rarely deviates at all significantly from its traditional and phonographic sources. But as these are much more diverse than Carter's it—potentially at any rate—should have made for a more interesting and varied set of performances. That it did not result primarily from the musical-textural limitations of the one-man band format no less than from the fact that all the performances save one (the instrumental *Hideaway*) are played in the same key and at much the same tempo—all of which leads to a deadening monotony that might easily have been alleviated through more attentive recording, planned key and tempo changes and the like. Still, Hill is an engaging performer whose enthusiasm almost carries the day. Sampling his music in small doses, a few selections at a time, is the best way to offset the production deficiencies and come to an appreciation of his unpretentious art.

(Note: There is a curiously muffled sound to the recording of the vocals on both the Carter and Hill albums, though the instrumental sound on both is fine.)

The third Barrelhouse set under consideration here is an interesting and valuable compendium featuring a number of lesser-known modern blues performers all of whom, with the exception of singer-drummer Kansas City Red (Arthur Lee Stevenson), are harmonica players, and harpist Nate Armstrong is heard on Red's three sides. While it must be noted that there is little originality to either the playing or the program (most of which consists of fairly literal readings of previously recorded pieces), *Bring Me Another Half A Pint* succeeds quite nicely in its modest goal of presenting the work of some of the better undocumented exponents of the postwar blues styles associated with the Windy City. (The set cannot be described as "modern blues" inasmuch as the style in which these musicians perform is at least 25 years old, representing that developed by Muddy Waters, Little Walter, et al, and making no reference to musical developments since the middle 1950s.)

While there are no real standout cuts, a consistent performance level is maintained throughout the album, undoubtedly as a result of the familiar nature of the basic musical

style it carries as well as the easy proficiency of the players comprising the core accompaniment group. The representation of harmonica styles is much as expected, ranging from the exuberant Sonny Boy Williamson I-influenced music of Sonny Boy McGhee, through more generalized modern mainstream approaches (most of Armstrong's music in support of Kansas City Red, Easy Baby) and on to the Little Walter-patterned music of Earl Payton, Armstrong (most notably on the instrumental *Red Light Boogie*) and the young harpist Billy Branch.

Kudos to producer Steve Wisner for an engaging, enjoyable and intelligently varied set of tasty mainstream Chicago blues, and for sound that is crisp, well defined and mixed just right. As a sampler of regional musical practice, these Chicago recordings can take their place alongside Messaround's similar survey of San Francisco blues activity, *Blue Bay* (MRS-001). And it provides a feast for harmonica fanciers.

As its title suggests, Advent's *Chicago Blues At Home* consists of a series of recordings of relatively well-known performers in what are described as "informal settings"—that is, relaxed, casually made performances, generally with but one or two instruments, taken in the privacy of the performers' homes. As such, they have the unposed immediacy of candid photographs and handily indicate the traditional rural underpinnings of the music of a number of men who have been long associated with the postwar ensemble blues.

Johnny Shines' stunning slide guitar-accompanied reinterpretation of Robert Johnson's *Walkin' Blues* is the most country-oriented of the performances here, with the John Littlejohn-Jimmy Rogers collaborations the closest to its postwar form, Rogers' appealing vocal style and interesting lyric turn being well laid out in *Back Door Friend* and *Ludella*, both familiar through his classic Chess recordings of 25 years ago. Louis Myers, a delightfully insinuating singer and tasty guitarist, as befits one of the Aces, is well showcased in the solo performance *Going Back To The Ghetto*, and the duets with harmonica player Bob Myers, whose vocal on the very bluesy *Right Kind Of Life* is one of the high spots of the album. Eddie Taylor is likewise a fine traditionally oriented performer, as is slide guitarist-singer Homesick James Williamson. In sum, a very enjoyable and unusually instructive album that, in stripping the music to its armature, comes off handsomely and unpretentiously. No notes to speak of, and they would have helped. —*welding*

WAXING ON....

The latest landslides from Savoy and Verve contain a wealth of material that promises to help in our assessments of where we've been, where we're at and where we might be going. To a large extent, the ten sets considered here focus on the work of saxophonists great (Coleman Hawkins, Lester Young, Ben Webster, Charlie Parker, Stan Getz, John Coltrane) near-great (Illinois Jacquet, Ike Quebec, John Hardee, Flip Phillips) and the forgotten screamers of early rock 'n' roll. There is also some fine Dizzy Gillespie and Ella Fitzgerald. However, before succumbing to the fever of vinyl lust, consider the following. . . .

For aficionados of the saxophone, and the tenor saxophone in particular, a good starting place is *The Tenor Sax Album*. With fine examples of Ben Webster (1944), Ike Quebec (1945), John Hardee (1947, 1949), Illinois Jacquet (1946) and Coleman Hawkins (1954), it offers a number of pleasures.

As annotator Leonard Feather reminds us, Ben was the Clark Gable of the tenors, respectfully known as "the Brute." Here, big Ben winds into the erotic *I Surrender Dear* and storms through *Blue Skies*. In these, as with the other cuts, Ben forges a personal style balanced between the lighter and darker attacks of Lester Young and Coleman Hawkins. It is Webster the swinging sensualist, however, who reigns supreme.

Ike Quebec earned his reputation through a seven year stint with Cab Calloway's band and in a series of Blue Note dates in the early '60s. Here, the influences of Webster and Hawkins predominate as Quebec asserts himself as a tough, authoritative swinger. Quebec's strong outings in *Jim Dawgs* and *Scufflin'* should help create new interest in this unjustly neglected tenorist.

John Hardee is another voice in need of reassessment. A Texas tenor in the tradition of Arnett Cobb and Herschel Evans, Hardee caught the public's ear in the mid-'40s through recordings with Earl Bostic, Tiny Grimes and Helen Humes. An energetic essayist, his *Lunatic* stomps with manic vitality down a quasi-modal pathway in anticipation of Coltrane's *Impressions*. His big sound, pliant technique and Bostic-inflected phrasings make *Can't Help Lovin' That Man* a brassy, bravado showcase. Whether blues or ballad, Hardee is on top, pushing, probing, swaying.

Illinois Jacquet, though born in Broussard, Louisiana, was raised in Houston and therefore qualifies as still another hot Texas tenor. (Jacquet has acknowledged that Herschel Evans was his principle influence.) Jacquet came to prominence during the '40s in the big bands of Lionel Hampton, Cab Calloway and Count Basie. His solo on Hampton's *Flyin' Home* was, in fact, Jacquet's springboard into the spotlight of Norman Granz's Jazz At The Philharmonic. Despite his JATP histrionics, Jacquet was, and still is, an imaginative, technically fluent player whose ideas unroll with structural clarity. *Jumpin' Jacquet* and *Jacquet In The Box* are among the cuts which reveal his strengths.

The last side of *The Tenor Sax Album* is given over to Coleman Hawkins, one of the major forces in the evolution of the instrument. His big brusque tone and heavily rhythmic patterns are all here. Unfortunately, most of the tracks are technical nightmares. The resulting frustration is like that from watching a mutilated print of a favorite film. More serious is the horribly out of tune piano and the very mediocre rhythm section. Perhaps these tracks should have stayed in the can. While of some possible insterest to the scholar, the Hawkins' sides add little to our basic appreciation of the tenorist.

The Webster/Hawkins *Tenor Giants*, on the other hand, is sheer joy. With stellar rhythm mates—Oscar Peterson or Jimmy Jones on piano, Herb Ellis or Les Spann on guitar, Alvin Stoller or Joe Jones on drums and Ray Brown

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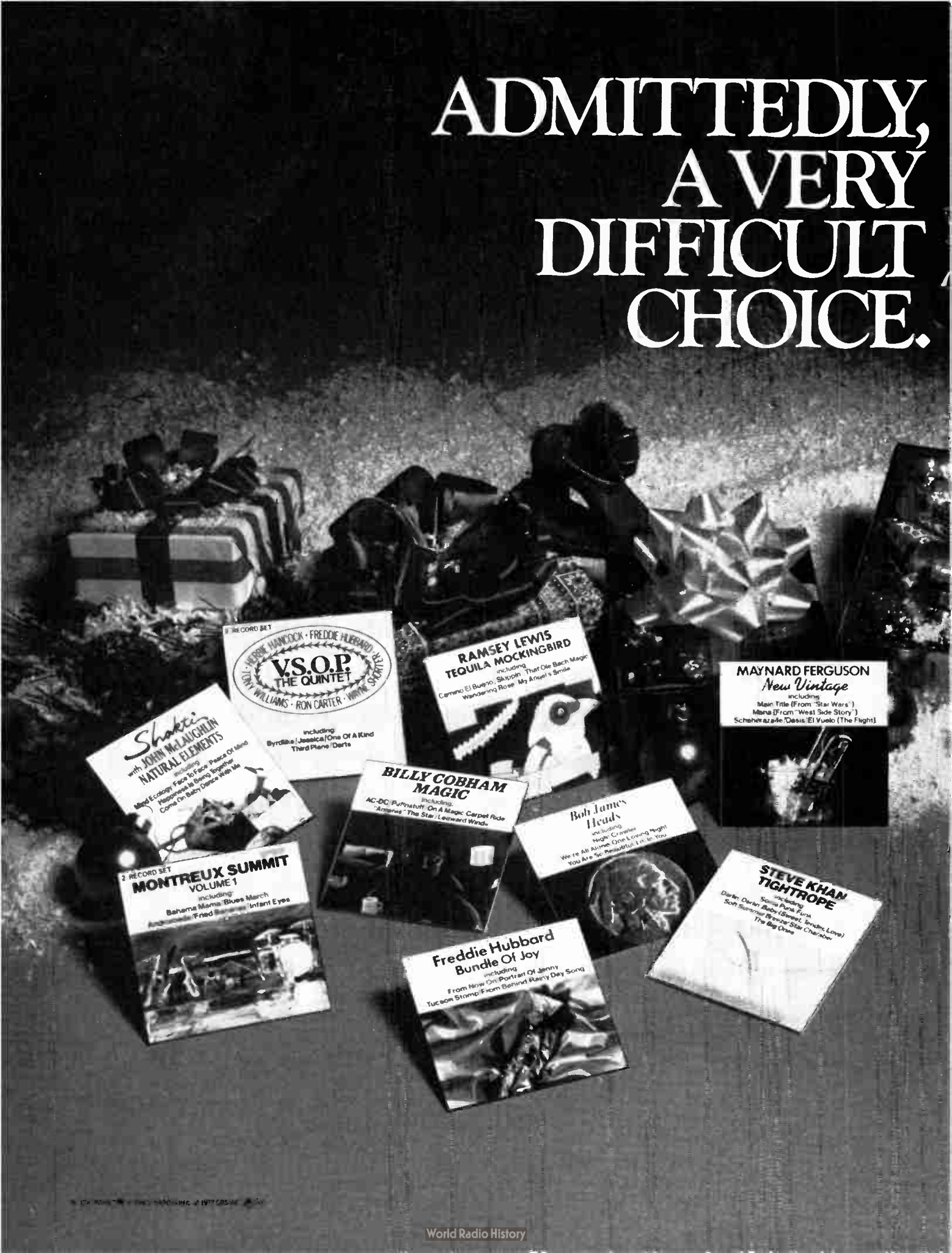

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anchoring both sessions—Ben and Bean sail, swing and stomp. Aside from the music, the improved recording technology available in the late '50s make these sides much more palatable than the previously mentioned Hawkins' date.

At one level, the 1957 session pits Hawkins' gruff edginess against Webster's buttery smoothness. With *Blues For Yolanda*, for example, Hawk leans into his forward march with a rhythm and blues honkiness punctuated by top-tone squeals. In contrast, Ben waxes lyrical through extended phrases personalized by embouchure-induced shadings. *Shine On Harvest Moon* is another fine example of robust Hawk versus ethereal Ben.

The two giants, of course, dipped freely into each others' streams. Hawk's smoky lyricism, for example, fills out *Cocktails For Two* while Ben flirts with *You'd Be So Nice To Come Home To* with muscular virility. A more telling difference in their styles relates to rhythmic fluidity. While Hawkins chugs along with a basically foursquare metronomic regularity, Webster weaves in and out of the pulse, sometimes running ahead, sometimes playing catch-up.

The second session included in *Tenor Giants* was originally released in 1959 under the title *Ben Webster And Associates*. Here Ben and Hawk are joined by Roy Eldridge and Budd Johnson. On the first side, all hands dig into three Webster blues—*Budd Johnson*, an up-tempo, straightahead swinger; *De-Dar*, a deliberately paced meditation; and *Young Bean*, a brisk appreciation of the youthful vigor of his colleague-in-arms. Ben's ballad treatment of *Time After Time*, however, is the *piece de resistance*. His nuances in tone, attack, phrasing and melodic construction make it a definitive example of the Webster approach.

The remaining side is given over to an extended parade through Ellington's *In A Mellow Tone*, an appropriate choice in view of Ben's productive association with the Duke from 1939 to 1943. Fine strolls by Jimmy Jones, Brown, Spann and Johnson set the stage for Bean and Ben. Hawk enters with his huge fog-cutting tone and asserts his dynamic declarations along a vertically oriented harmonic axis. Ben opens his appearance with breathy sub-tone asides and gradually focuses his dialogue on shifting textural densities. In all, it is a demonstration of potent, mature musicianship. Gary Giddins' lively and informative liner notes perfectly match the music's vigorous qualities.

Lester Young's *Pres Lives!* is a mixed affair. Recorded in 1950 with trumpeter Jesse Drakes and an unknown rhythm section of piano, bass and drums, this session catches Pres playing what sounds like a neighborhood dance. On the subject of dances, Pres has been quoted as saying: "I wish jazz was played more often for dancing." Unfortunately, the dancers here were slow afoot.

Aside from the terrible sound quality (abrupt fades, unpredictable volume changes, poor balance, low fidelity, etc.), the rhythm section, mercifully unidentified, provides some of the most listless, static backdrops ever recorded. Amazingly, Lester is able to generate enough steam to occasionally rise above the bleak surroundings.

Body And Soul is a good example of Lester's warm, laid-back ballad style. *I Can't Get Started*, sad to say, too aptly describes Pres's plight with the Vernon Duke classic. In a medium-up groove, Lester cooks convincingly on *Neenah* and *How High The Moon*. His efforts on *Lester's Mop-Mop Blues*, however, are routine. Annotator Ira Gitler notes that Lester "could sing and dance on his tenor saxophone and, above all, tell a story." Here, however, Lester's tale is a mundane chronicle of a pedestrian dance job and a lousy rhythm section. Enough said.

The Gillespie/Getz set is a high-energy face-off between two masters who push each other to the limit. The first session was recorded in 1953 and released, like this twofer, as *Diz And Getz*. Backing the horns is the nonpareil rhythm machine of Oscar Peterson, Herb Ellis, Ray Brown and Max Roach. The airtight performances are the result of superb musicianship and a backlog of shared experiences along the trail of the Granz-produced JATP concerts.

In 1953, Gillespie and Charlie Parker were the reigning patriarchs of bebop. Getz, on the other hand, was touted as a standard bearer for the "cool" West Coast school. Consequently, the meeting of Diz and Getz was billed as a contest between bop and cool. This, however was not really the case.

Getz's primary early influence was the light-toned lyricism of Lester Young. As Bob Blumenthal points out in his excellent liner notes: "The bebop and Young influences created an instantly identifiable sound which reached new peaks of lyricism while maintaining swing and emotional engagement."

Getz's bop chops get a full workout in a burning *It Don't Mean A Thing*. This is uptempo Getz at his best. As for the Pres roots, there is the poignant *Talk Of The Town*. Here, Getz's ethereal upper register echoes the alto of Paul Desmond. In back of the magnificent Diz, Stan displays his rich gifts as a sensitive counter-melodist. In this vein, his work on *I Let A Song Go Out Of My Heart* is exceptional.

The second in the *Diz And Getz* set is a 1956 session originally issued as *For Musicians Only*. Here the two horns are joined by Sonny Stitt's alto; John Lewis, Herb Ellis, Ray Brown and Stan Levey form the rhythm section. Essentially, the format is a no-nonsense straightahead blowing session with the horns out front. Among the many exquisite moments are Stitt's whirlwind attack on *We*, Diz's impassioned mute work for *Be-Bop*, and Stan's brooding minor reediness on *Dark Eyes*.

Diz is also featured on *Afro-Cuban Jazz*. In fact, the last side is the 1954 version of *The Manteca Suite*, spotlighting Diz's big band playing crack arrangements by Latin master Chico O'Farrill. The four sections offer provocative contrasts in tempo and timber and ample opportunities for Gillespie's awesome trumpet and the pungent tenor work of Hank Mobley and Lucky Thompson. (In 1975, the Gillespie-O'Farrill connection was reestablished with impressive results by Norman Granz for *Three Afro-Cuban Jazz Moods* on Pablo.)

O'Farrill's orchestra and compositions occupy side three of *Afro-Cuban Jazz*. In reference to his approach, O'Farrill has said: "I hardly ever used soloists in my records. In general, it was big band Afro-Cuban jazz, with emphasis on ensemble playing. I guess it was really an arranger's band." Indeed it was, and one of the finest of the period.

O'Farrill's *The Afro-Cuban Suite* was commissioned by Norman Granz in 1950. Granz, with the idea of fusing the primal elements of jazz and Latin, was the catalyst who brought together Charlie Parker and Machito. Here Machito's orchestra spins out lush, rhythmic ensembles and forceful backdrops for the solo flights of Bird, Buddy Rich and Flip Phillips. The result is a stimulating cross-cultural meeting of musical minds.

The opening side of *Afro-Cuban Jazz* includes the first recording of the Bird/Phillips/Machito get-togethers of 1948 and 1949. With solid arrangements by Machito's fine pianist, Rene Hernandez, the band sparks the two saxists. On *No Noise, Pt. 1*, Flip skates over the monochordal *montuno* vamp with inspiration coming from the best of Hawk and Pres. For *No Noise, Pt. 2*, Bird soars and dives with total command.

Another example of 1949 Charlie Parker is the excellent *Bird At The Roost*. In addition to documenting some of the finest of Bird's performances, the album also recalls a golden era of live radio that is now, unfortunately a distant memory. The cuts heard here originated from the smoky Royal Roost and wafted out over the ether in the wee small hours of the morning. Presided over by WMCA's "Symphony Sid" Torin, whose amiable voice punctuates the proceedings, these broadcasts were vital in building a climate of acceptance for bop.

Included are basic staples from the Parker repertory: *Scrapple From The Apple, Groovin' High, Confirmation, Chasin' The Bird, Half Nelson* and *Night In Tunisia*. Throughout, Bird burns with daring vitality. Also impressive are Parker's cohorts—Kenny Dorham's trumpet is lean and clean; Lucky Thompson's tenor adds masculine weight; Milt Jackson's vibes gush sparkling torrents; Al Haig's piano rocks with unflappable vigor; Tommy Potter's bass underlines with precision; Max Roach drives with finely honed gusto. For the music, for the voice of Symphony Sid, and for the echoes of jazz life in the late '40s, this is a valuable document.

Dial Africa brings us more transitional Coltrane to complement the previous *Countdown* sessions (Savoy—SJL 2203), also from 1958. These dates, under the leadership of trumpeter/fluegelhornist Wilbur Harden, also feature trombonist Curtis Fuller, pianists Howard Williams or Tommy Flanagan, bassist Al Jackson and drummer Art Taylor. While utilizing the blowing session format, they are distinguished, in the words of annotator Robert Palmer, as "harbingers of a profound musical and social upheaval, one in which the emerging consciousness of an African cultural heritage would play a vital role."

The African influence is most predominant in *Oomba*, where a mono-chordal ostinato and three-over-four structure allude to black African musical practices. Here, the principle soloing is by Flanagan, Fuller and Harden. For the title track, the form is a minor blues, one of Coltrane's favorites and a vehicle which enabled him to evolve to greater harmonic/musical/spiritual heights. In his solo, Coltrane's ascetic, sentimentality-drained sound voices assertive short bursts which progressively lengthen into electrically energized sheets of sound.

For *Once In A While*, however, we meet Coltrane the aloof yet vibrant romanticist. The controlled vibrato, mellower sound and more rounded phrase construction all suggest the influence of Dexter Gordon. Trane's blue roots come forth with steely warmth in the two takes of *B. J.* In addition to Coltrane's assured playing, the set is also notable for the flowing lyricism of Harden, whose solid ac-

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complishments as a player and composer deserve greater attention.

Maggie is a two-disc set of trumpeter Howard McGhee's work during the late '40s and early '50s. McGhee, who gained attention with Andy Kirk's band during the early '40s, also gigged with Coleman Hawkins, Charlie Parker and Norman Granz's Jazz At The Philharmonic. Then, in 1948, he put together a sextet with alto/baritone saxist Jimmy Heath, vibist Milt Jackson, pianist Will Davis, bassist Percy Heath and drummer Joe Harris.

The 1948 sextet was a bop-inspired unit of considerable energy. Maggie (McGhee) was a gutsy, full-toned player whose innate sense of lyrical swing enabled him to extract the best from ballads, standards and burning blues. Jimmy Heath, however, was still a struggling youngster whose bari efforts were firmer than his tentative outings on alto. The second session from 1948 has an unidentified tenorist in for Heath, and Billy Eckstine, on valve trombone, in place of Jackson. The tenor player, an aggressive Lesterite, and Maggie shine on otherwise undistinguished performances.

The McGhee dates of 1952 included trombonist J. J. Johnson, tenorist Rudy Williams, guitarist Skeeter Best, bassist Oscar Pettiford and drummer Charlie Rice. This was a group that toured U.S. military bases in the Orient presenting programs on the evolution of jazz. Consequently, the repertory embraces everything from *Royal Garden Blues, Mood Indigo, 12th Street Rag* and *Stompin' At The Savoy* to *How High The Moon*. There are some inspired moments, but for the most part the renditions are routine. As such, the last disc is little more than a curio.

Ella Fitzgerald's *The Rodgers And Hart Songbook* is a winner. A complete musician with the ability to plumb each song's emotional/dramatic core, Ella forcefully communicates the sophisticated urbanity of Rodgers and Hart. As for the composer and lyricist, a checklist of a few of their many gems should suffice. *Lover, I Could Write A Book, Blue Moon, My Funny Valentine, Little Girl Blue, Mountain Greenery*—they just don't write songs like that anymore.

The only problem is with the arrangements. For example, in the midst of Ella's haunting *With A Song In My Heart*, there are luminous Shearing-like piano tinklings that are totally out of place. Ella's delight that *Spring Is Here* is similarly muddled, this time by an overly insistent english horn. Much of the string writing is also obtrusive. Ella's poignant recollection of *Blue Moon*, for instance, is uncomfortably sticky because of overripe violins.

On the other hand, the show biz big band background for *I Wish I Were In Love Again* cooks with zestiness. Also effective is the muted trumpet solo on *Lover*, and the sensitive guitar comping in the back of *Wait Till You See Her*. The wit of Larry Hart, the sophistication of Richard Rodgers, the consummate artistry of Ella Fitzgerald—it's a triumvirate that conquers all obstacles.

The oddest entry in this rich bundle of reissues is *The Roots Of Rock 'n' Roll*. Featuring such ornithological ensembles as the Ravens and the Robins, and such colorful performers as Little Esther and Paul "Hucklebuck" Williams, the music blazes with primitive, adolescent energies.

For students of jazz, rock is of interest because of its roots in rhythm and blues and in the structures and feelings of blues. Aside from crossovers in form, many of these cuts reveal the prominent role played by the tenor saxophone. Whether honking out background riffs or growling through a twelve-bar fill, the tenorists contributed mightily to rock's first era. Overall, it's a solid collection that implicitly reveals much about the shape and form of today's music. —*berg*

Coleman Hawkins/Ben Webster/Illinois Jacquet/Ike Quebec/John Hardee, *The Tenor Sax Album* (Savoy SJL 2220): ★★★ ½

Ben Webster/Coleman Hawkins, *Tenor Giants* (Verve VE-2-2520): ★★★★★

Lester Young, *Pres Lives!* (Savoy SJL 1109): ★★

Dizzy Gillespie/Stan Getz, *Diz And Getz* (Verve VE2-2521): ★★★★★

Machito/Chico O'Farrill/Charlie Parker/Dizzy Gillespie, *Afro-Cuban Jazz* (Verve-2-2522): ★★★★

Charlie Parker, *Bird At The Roost* (Savoy SJL 1108): ★★★★★

John Coltrane/Wilbur Harden, *Dial Africa* (Savoy SJL 1110): ★★★★

Howard McGhee, *Maggie* (Savoy SJL 2219): ★★★

Ella Fitzgerald, *The Rodgers And Hart Songbook* (Verve VE-2-2519): ★★★★

The Ravens/The Robbins/Little Esther/Johnny Otis/Nappy Brown/Big Mabelle/Hal "Cornbread" Singer/Paul "Hucklebuck" Williams/and others, *The Roots Of Rock 'n' Roll* (Savoy SJL 2221): ★★★

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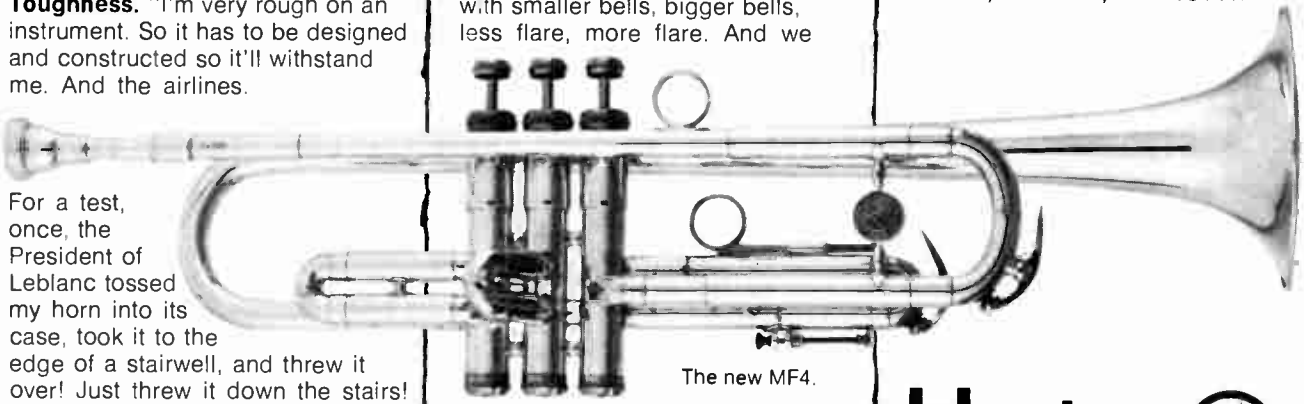

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BLINDFOLD TEST

Jan Hammer

by russell shaw

Any man who has career associations that span the likes of Sarah Vaughan and Jeff Beck must be an individual with talents of the unlimited variety. Jan Hammer has covered a great deal of ground: he has arranged for Sassy Sarah and produced a virtuosic blend of lyrical keyboard lines, synthesizer space blips and rapid fire tradeoffs with the legendary first edition of the Mahavishnu Orchestra. These memorable days with McLaughlin and Co. in the early '70s first thrust the native of Czechoslovakia before the listening public.

A steady series of explorative adventures followed; a captivating duet album with former Mahavishnu Orchestra violinist Jerry Goodman; a solo epic, *The First Seven Days;* and work with Jeff Beck, an affiliation which exposed Jan to a wide rock audience.

Splitting from Beck in the early part of 1977, he formed the Jan Hammer group, a four-piece ensemble with funk as well as spiritual overtones. An initial platter called *Melodies* was recently released. As might be expected, Hammer plays a good deal of synthesizer, on which he won the **db** critic's poll this year for his proficiency on the instrument.

This was Hammer's first blindfold test. He was given no information on the records played.

1. RICHARD TEITELBAUM. *Behemoth Dreams* (from *Time Zones*, Arista). Teitelbaum, modular Moog and microMoog synthesizers, Anthony Braxton, soprano sax, contrabass clarinet. Teitelbaum, composer.

I've gone through all this in Europe. This avant garde stuff is still real big over there. This thing, however, doesn't sound like it is a very complex, involved synthesizer setup.

We were playing a festival in Berlin last November and there was a lot of "this" music, very much in the esoteric vein. I kept on shaking my head. I had come back after nine years and Europe seems to be listening to the same music when I left. They don't want to know about anything new.

On the other hand, there were bright moments in this, as in every musical approach. I like this; the horn player sounds like Anthony Braxton. He's a very great musician. I would give this two and a half stars for the warmth and enchantment. Who is the synthesizer player?

Shaw: Richard Teitelbaum. He won the **down beat** critics poll for talent deserving of wider recognition on his instrument.

2. GEORGE DUKE. *'Scuse Me Miss* (from *From Me To You*, Epic) Duke, keyboards, composer.

It doesn't sound very settled. It sounds almost like disco in a way. The keyboard player sounds like me six years ago. The bass player does sound good, but the whole thing took a while to settle. I'll give it three stars. When the big band thing came in, it really helped the tune, but there was something between the bass and drums that didn't agree with me. That just might be my quibble.

3. ISAO TOMITA. *Introduction And Dance Of The Firebird* (from *Firebird*, RCA). Stravinsky, composer; Tomita, syntnesizer, arranger.

All of this is very far from my scope at this point. Oh, those phase shifters have to go! They make a very imposing sound with that wave-form effect. It totally takes away from any possibility of expressionism in the musical sense. I have nothing against phase shifters, it is just that the regular speed in which they operate tends to rob the player of any individuality. It's not Tomita, is it?

Shaw: Yes.

Hammer: I really like many of the things he's done; especially the Debussy and the sounds he was able to get. It does take time, on the other hand to orchestrate something like this. You have to build track by track, getting a score and following it. This thing is nice, but doesn't grab me as much as his first two albums did. I would give it three stars.

4. WEATHER REPORT. *The Juggler* (from *Heavy Weather*, Columbia). Joe Zawinul, electric and acoustic piano, synthesizer, composer.

I don't recognize the group. There are so many jazz-rock artists.

Shaw: It's Weather Report, from their latest album, *Heavy Weather.*

Hammer: Yeah, I'm trying to get out of this, simply because there are so many bands playing like this and nobody can tell the difference very much.

Weather Report really pulled a major coup by getting Jaco. Overall, as jazz-rock goes, it was pretty good. I would give it three stars, but it's hard to explain. It happens in just about every musical approach from bebop on down. Music starts going one way, and then all of a sudden you have 40 groups playing the same way. It is hard to tell the difference, to be able to judge if someone is doing something valid or just running through some diatonic scales that happen to fit well on the fingerboard. You can therefore astound audiences whether or not the person is actually bringing something new to the genre or not.

Three stars. What I miss here in Weather Report's music ever since the band started is that on every album, most every piece, there should be one spot where somebody steps out and makes a deep personal statement. Wayne's done it a little bit, but I'm talking about going out on a limb and taking a solo. This is not included in their philosophy. I knew this would be true from the start, because my good friend Miroslav Vitous, their original bassist, told me that their idea would be "we always solo and we never solo." I just could not believe it, because for me, you might as well forget playing. Just little tiny bits here and there does not grab me.

5. LITTLE FEAT. *A Day At The Dog Races* (from *Time Loves A Hero*, Warner Bros.). Bill Payne, synthesizer; Payne, Paul Barrere, Ken Gradney, Sam Clayton and Ritchie Hayward, composers.

Oh, yes!! Each measure gets better and better. I can relate to it much closer from a rhythmic standpoint. Listen to that guitar talk! This is more rock-jazz than jazz-rock.

Now, I hear an acoustic piano. This is a very unusual context, playing it in such an amplified setting. It is especially a nightmare to do it live, especially when you have drums on stage. You run into feedback problems. They have some overtones of both Weather Report and Mahavishnu Orchestra. Who are they?

Shaw: Little Feat.

Hammer: I thought they were more into kind of a country-rock thing. I really liked the piano; he was playing some really nice stuff. I mainly like the overall approach to playing. You hear them, and one person really shines for awhile, then another person, and so forth. . . . It's like a gem that revolves and you get these beams of light that individual musicians become, as opposed to Weather Report, where they didn't want to commit themselves. Four and a half stars.

6. DIXIE DREGS. *Cruise Control* (from *Free Fall*, Capricorn). Steve Davidowski, keyboards; Allen Sloan, violin; Steve Morse, guitar, composer.

This is a lot closer to me. This is straight out of the 1972 tour; it is so, so close to what we were into back then. All these trade-offs! But it wasn't us. The trebly bass sound reminded me of Yes, but mostly it reminded me of the Mahavishnu Orchestra. The violinist played some creative lines a different way, although others in the band were rushing at times.

Shaw: They are the Dixie Dregs, a young band from Atlanta.

Hammer: I was at a radio station yesterday and they played another cut by this group. They have got a great deal of potential, but I hope they use this style for a breaking off point. If they pursue endless variations of this one style, they will fall into a creative trap just like we did. I would give it three and a half. I was particularly impressed with the violinist, guitarist and the bass player at times. The others were rushing just a bit too much.

7. RICK WAKEMAN. *Excerpts From Six Wives Of Henry VIII.* (from *Yessongs*, Atlantic). Wakeman, synthesizers, pianos, harpsichord, composer.

Get that piano in tune! Ah, music on a grand scale (laughter). Is it Rick Wakeman? I didn't think it was Keith (Emerson), because as a pianist, he has a little broader range of expression than Wakeman does.

All this really amounts to is Baroque-derived vamps. I understand he is a great showman, and I'll credit him for being a keyboard superstar rather than still another guitar one. But I haven't heard a thing that's legitimate. He's going through all-too-familiar chordal progressions with no playing on top of it. Something like this would get about two stars. **db**

Profile

BOBBY LYLE by lee underwood

BRIAN MCLAUGHLIN

For over 10 years, Cary Leverette has owned and operated Donte's, a nationally renowned North Hollywood club that has consistently featured such established names as Frank Rosolino, Art Pepper, Conte Candoli, Bill Watrous, Willie Bobo, Gabor Szabo, Lou Levy and Don Menza—in a word, *jazz*.

The times they are a-changin', however, and on Friday and Saturday, September 2-3, 1977, Donte's jumped to the funky-thump rhythms of one Bobby Lyle, whose debut album, *The Genie* (Capitol, ST 11627), epitomizes today's mergence of technical expertise, jazz improvisation, rock electronics and compelling funk rhythms

Guitarist Roland Bautista (whose own LP, *Bautista*, was recently released by ABC), bassist Donny Beck and drummer Steve Gutierrez (whose Polydor album, *B & G Rhythm*, is in the works), and lead guitarist "Fast" Billy Rogers backed keyboardist Lyle as he charmingly revealed a musical mind that leaps quickly and fluidly from Bud Powell's muscular bop to Art Tatum's dazzzling elaborations, to Roger Williams' fluttering *Autumn Leaves* descending thirds, to Cecil Taylor's thundercloud dissonance, to Sly Stone's plain ol' down-home funk.

"Sometimes it might be considered a curse to be so versatile that people have trouble classifying you," Lyle smiled, "but I guess it's part of my Pisces nature to just ... float. While I'm floating, however, I also want to evolve. All of the elements that I've been exposed to in my life will eventually reveal themselves in my albums."

Lyle, 33, was born in Memphis and raised in Minneapolis. His mother, a church organist, gave him his first piano lessons when he was six. His father, now an editorialist for the Minneapolis *Tribune*, loved classical music; his uncle brought stacks of jazz records on summer visits; his older brothers practiced bass and trumpet. At the age of 12, Lyle was taking rock and r&b tunes off the radio; by the time he was 15, he was playing trio jazz gigs in clubs.

"Art Tatum is one of my major influences, and he's more of an influence now than when I was younger. Then, I was listening to people like Oscar Peterson, Dave Brubeck and Ahmad Jamal. I didn't realize at the time that these people all came from Art Tatum, a monster who lived right here in L.A.

"Tatum demonstrated in his playing what we pianists are all pursuing: keyboard *control*. With that control, you can shift gears, paint colors and develop moods without even thinking about technical problems.

"Whether I'm playing with Sly Stone *(High On You,)* Ronnie Laws *(Fever, Friends And Strangers)*, George Benson *(Good King Bad)*, Gary Wright *(Dream Weaver)*, Jon Lucien *(Premonition)* or my own band, my main goal is to create complete and total moods—a romantic mood as in *You Think Of Her* or a funk mood like *I'm So Thankful*, the African mood of *Mother Nile* or the straightahead Tatum-esque jazz feel of *I Didn't Know What Time It Was*. The idea is to get across the essence of the piece while still stamping it with my personal identity."

After high school, Lyle studied classical music for two years with Donald Betts at Macalester College in St. Paul. "I used to go into what I call 'training,' where I'd practice eight hours a day—Hanon and Czerny studies, classical music, my own compositions. Now I practice two or three hours a day, working separately on the acoustic piano and the Rhodes, because each has its own touch and its own problems. When I go back into training, I take practice back up to seven or eight hours a day."

In 1970, Bobby Lyle became the pianist of the Eldee Young-Red Holt trio for two years, after which he returned to Minnesota where "I got more into my writing, did local gigs and finally performed my own original material (and that of drummer Victor Lewis) with the St. Paul Chamber Orchestra, about 25 or 30 pieces."

In 1973 Lyle won the Yamaha International Organ Contest, was taken to Japan and cut his first solo album, *Bobby Lyle Plays The GX-707*. "A lot of people think Stevie Wonder was the first one to play that synthesizer, which he calls the Dream Machine, but The Genie did it in 1973!"

To Lyle, the concept of "The Genie" is not Hollywood hype. "Several years ago in Japan," he said, "a piano teacher friend of mine was watching me play, and she kept using the word 'maho,' which means magic. That idea of creating *magical* things in performance stuck with me. When I'm on stage dealing with colors and moods and the creation of music, I don't want it to be run-of-the-mill stuff. I want it *magical*. I'm using the Genie concept now because it is a part of me."

Throughout 1974 he played with Sly Stone, "who was definitely an innovator. He gave everybody a really simple pocket to play into; when these pockets were all synchronized and syncopated, the music became compelling. Like Miles Davis and Herbie Hancock and others, I too have a lot of respect for the way Sly put it all together."

Lyle joined Ronnie Laws in 1975. There he met guitarist Roland Bautista and drummer Stevie Guiterrez, who, with bassist Beck and lead guitarist Rogers, form Lyle's present working group.

"These guys are all recording artists in their own right," said Lyle. "Roland is a fine rhythmic funk player, and his very tasty synthesizer and Echoplex effects on the guitar give the spaciness and the colors that I like. From guitarist Billy Rogers I get the long, fast melodic lines that I like. It's an excellent marriage between the two of them.

"Steve Guiterrez has a fiery, personal and highly individual funk style on the drums, and he's rapidly developing his chops in the more difficult areas of jazz. He knows how to lock in and mesh and groove with Beck, and now that the two of them have their own recording contract, Stevie will continue to expand.

"I feel that jazz music is at a critical point. Rock people have been quietly borrowing from jazz for years. Now the jazz people have been borrowing from rock and from contemporary rhythms.

"Any time there is evolution, the beginning phases of it are misunderstood or maligned. But when the forces have time to jell naturally, a new art form evolves.

"I don't feel I'm losing anything by playing what's happening now. I began in pure jazz, but when I come full cycle I will have further evolved this new form of music called 'jazz/rock.'

"Instead of starting out very artistically, 'ahead of my time,' and then having to make an abrupt turn to come back inside, I've got somewhere to go with it.

"On my second album, for example, I plan to do a lot more playing than I did on *Genie*, and especially more playing on the acoustic piano. In the near future I plan to record a couple of solo acoustic piano albums, as well as to continue developing my listening audience and my musical approach in the jazz/rock context." db

RICKY FORD

by bret primack

August, 1974—Barely 20, the Boston-bred tenorman suddenly found himself in Mercer Ellington's band playing the Ellington book with Harry Carney and Cootie Williams. His jazz education took another quantum leap 18 months later, when he got "the call" from Charles Mingus. This year, in addition to touring Europe and South America with Mingus, Ford cut his first sides as a leader. Surprisingly enough, it wasn't until the age of 15 that he got his first horn. "I heard cats like Rahsaan, heard him live, and he really inspired me to play."

Ricky Ford received his initial saxophone lessons as part of a Boston community service program. Shortly thereafter, he found a mentor in saxman Bill Saxton. Before Ricky's audition at the New England Conservatory, Saxton prescribed scales and long tones, and after considerable woodshedding, Ford was accepted. He attended full time after high school graduation.

As part of the school's well rounded curriculum, Ford studied with Jaki Byard and George Russell—but listening also played a major part in his development. "I listened to all kinds of cats. I used to listen to Jimi Hendrix a lot. At one time, I wanted to be able to play the horn like him. I'm still trying. He had a lot of energy. I liked his tunes—the compositions, the lyrics." And what about the electricity? "For what he was doing, he did it well. He was an innovator."

To break into the business, Ford used the tried-and-true test of skill and determination—sitting in. "I sat in with all the cats that came to town—Archie Shepp, Rahsaan, anybody that came to Boston!" Weren't there fears? "I didn't have them. Otherwise, I wouldn't have sat in." And the reaction? "Pretty favorable. Part of it may have been the novelty of a young kid sitting in."

And by sitting in, he landed his first gig, at Wally's, the legendary Massachusetts Ave. jazz club. "They used to kick me off the bandstand I played so badly then. So I stayed in for six or seven months and practiced. Then I came back, and they saw I was eager to play and they let me have the gig. It went on for two years. All the other cats around Boston wouldn't give me any work.

They said, 'You're always working at Wally's on the weekend. You don't need no work.' Wally's didn't pay no money. A little pocket change. But it was good experience for me to get in there weekend after weekend and play. Then go home and work.

"How did I get the Ellington gig? I sat in and from that day on, I was with the band. I learned an awful lot. It was my first time going on the road. It was good experience, good discipline to work with a big band 'cause solo space is very limited. On some tunes, you get maybe a chorus. So you've got to create within that span of time. On record—the average Charlie Parker record—he never played more than two or three choruses. It's a heavy feat to be able to say something in that span of time. A lot of cats out there, they'll be playing 30 or 40 choruses, and after the third or fourth, they start to repeat themselves."

Responding to critics who believe the Ellington band has slipped, Ford said, "Mercer has a very good band. It s very underrated. Very, very underrated. The average cat doesn't want to recognize his band as being *his* band. The only thing they can think about is the band Duke had. That band is in the sky."

In May of '75, Ford joined Mingus. Does he dig it? "Yeah! Musically and philosophically. I've always wanted to work with Mingus. I finally got a chance. I put my heart into it and really give it the best I can. 'Cause he represents a certain era in music. It's a history lesson and a form of apprenticeship. If you learn from the best, you're a lot better off."

And what about those stories of Mingus' fiery temper? "He's very encouraging. A very good cat to work for. I know a lot of cats have had bad experiences. He has ups and downs just like anybody else. But I've enjoyed working with him. I look forward to playing every night and very few gigs are like that. Very inspirational."

In addition to touring and recording with Mingus, Ricky Ford has just completed his first album as a leader, part of the anthology of American music being assembled by New World Records. Ford is proud to have been chosen to represent the jazz division along with Cecil Taylor. His date included veterans Richard Davis and James Spaulding, along with contemporaries Bob Nelams and Janice Robinson. Was he happy with the results? "I did my best. I had fun. I wrote some music and I played. It came out nice. I just hope I can do it again pretty soon. You sure learn a lot."

In terms of advice for up and comers, Ford offered these words: "Keep your ears open! Keep listening. Practice the changes. It's OK to practice scales, but the best thing to practice is playing changes. It brings about another type of melodic conception. It broadens your melodic and harmonic aspects. It gives you more linear and horizontal possibilities."

Hot on the heels of Herbie Hancock's all acoustic VSOP tour, Ford voiced strong feelings about acoustic music. "It's going back to acoustic. People are getting tired of electricity. Especially college audiences. We play a lot of colleges and I think the younger people today are getting hip to what's happening with American music. Cats are also getting back to playing. It has to do with the times. Look at Dexter. His record company's behind him. It's about time. Everybody's been sleeping.

"It's changing up for the best. More clubs are opening. There are more jam sessions—after hours jam sessions. Right there, that will cut out a lot of the bullshit that's been happening. When you get into a jam session, it separates the men from the boys!" db

JOHN GRUNTFEST

by bob ness

"What I hope to achieve is a complete renunciation of the system imposed self, to free the immaculate spirit and all unearthly sounds which arise from my gut." This is stated by alto saxophonist John Gruntfest, 30, on the record jacket of his first recording two years ago, an intense 11-minute duet with drummer Steven Joselle entitled *Other Dimensions*. Two new albums, *live at pangaea one* and *two*, recorded at that San Francisco performance space this past April, feature John in the context of his current working quartet: Richard Festinger on amplified guitar, Weldon McCarty on soprano and Joseph Sabella on drums. All also play other assorted instruments.

"It's very easy to alienate people with this music," says John, "because it's very intense and completely uncompromising. Richard Festinger and I played together in another band before this one and we played 'tunes' and we ran our chord changes. We left that band when we decided we didn't want to do that any more. We wanted to deal with some of the challenges of modern music like the 12-tone row, dissonance, quarter tones, electronic music, the extension of Western music, and the extension of sound as it is. Richard studies with Andrew Imbrie at the University of California in Berkeley, who is one of *the* composers in America today. So Richard comes from a very formal compositional place. But at the same time he is very willing to destroy time. Our sense of time in the group is very free. Joe, our drummer, has studied classical percussion and is as free as anyone else in the band. Weldon, our soprano player, studies African and South American music. The influences and diversity in the band are very wide and I think it would be difficult for a listener to tell what is written and what is improvised in the music.

ANN WAGNER

"Other artists come in and paint when we play and there are often dancers. I try to be aware of what is happening in my environment and include it in the poetry that I read at the performances. I believe that this music is offering an alternative to the usual way of thinking about art in the society, which is too often just a mainstream of bullshit constantly shoved down our throats. Long before we had all this mass production and over-commercialization in society, music was an integral part of existence. People wouldn't plant their fields before they sang certain songs. Even now, I don't think it's too far out to surround the fields with a thousand horn players blowing their brains out to ensure a good harvest."

John is one of the principal uncompromising spirits of the San Francisco Bay Area's free music movement, which has been developing strength over the past few years and draws on jazz, classical and world music sources. He discovered music the way a lot of people do—through the grammar school music program. He grew up in Paterson, New Jersey and started out on clarinet and then the saxophone, playing in marching bands, ensembles at high school dances and in rock and roll bands in the late '50s. His grammar school music teacher had been an arranger with the Tommy Dorsey band, and his high school music teacher had played with the Dorsey band as well as with Les and Larry Elgart. So John was trained both in classical music and as a big band reed man.

While growing up on the East Coast, he discovered jazz on the radio. "I'd listen to Symphony Sid and Lex Davis out of New York at night when I was 10, 11, 12, with the radio next to my head until my mother would come up and tell me to go to sleep and turn the radio off. I got addicted to jazz and Latin music fast and it was very exciting—much more so than rock and roll, especially when I started playing it. When I got a little older, I discovered the club scene in New York. At Birdland you could pay $2 if you were underage and sit in the back all night long where a small group of young people, black and white, hung out. I'd get home at four or five in the morning and I was only 13 or 14 years old. I saw all the giants of the early '60s play like that."

These experiences had a profound effect on Gruntfest and on what he wanted to do with his own life. In addition to the jazz, he also went to see things like the Bunraku Puppet Theater of Japan, which performed plays that were sometimes three hours long. Another overwhelming experience was seeing Manitas de Plata's first American performance at Carnegie Hall.

"The hall was filled with other gypsies and there was a constant dialogue between the artists on stage and the audience. By the end of the night everyone was in tears and there were flowers and wine all over. I had never seen people so emotionally involved in music. I also used to go up to Harlem to the old Apollo Theater where I'd be one of the very few white people in the audience to see artists like Cannonball Adderley, Slappy White and Nancy Wilson for $2. Another thing was to stand on the street by the old Metropole and hear Woody Herman's band when Sal Nistico was with him.

"Jazz took me away from rock and roll and that was important, but the other thing for me was classical music. I hung out at the old Met a lot and loved the opera and the concerts there when I was around 17 or 18. However, around the age of 18, when acid rock came in, I used to go see Country Joe and the Fish, and Big Brother and the Holding Company and groups like that. And I enjoyed it. Trane had just died, and for me there wasn't anything interesting happening in jazz outside of Sun Ra. The rock concerts were very exciting and there was a lot of energy in them even if the music wasn't that great."

Another important part of John's development while living on the East Coast was his involvement with one of the first street theater groups in this country, the Pageant Players. The intense kind of music they played, especially during their street parades, would make his whole body vibrate with energy flows. That feeling, if not the sound, was similar to what Coltrane was getting into in recordings like *Ascension*. At this time there were a lot of people getting together in lofts in New York to play this intense expression for hours and hours and calling it "free music." This was a great attraction and release for John.

"I moved out to the Bay Area the winter of '69," says John, "and I started having a lot of dreams about playing with Dolphy and Trane. I was around 21 and it seemed that the only thing I really knew how to do was to play the saxophone. So I decided to devote my life to it and began practicing 10 hours a day. But there was a lot of anger and frustration in my playing until one night Trane came to me in a dream and said, 'Man, your problem is that you don't have enough love in your heart.' The next day at the beach I found a stone shaped like a heart and I still carry it with me in my alto case. I also began to read the Old Testament, especially the Psalms of David, and I began to have an immense spiritual awakening. My feelings of hostility and aggression began to straighten out.

"But then I had a talk with a fine tenor player named Hadley Caliman who said to me, 'Look, man, jazz is black music.' I found that hard to accept at first, but the more I thought about it the more I realized that what I really wanted to do was to not play jazz, but to play a music that was capable of being completely open to all the influences of all music from all parts of the world and also to all sound.

"Part of my dilemma was that I had grown up being really nurtured in jazz and loving jazz and wanting to play like all the people I saw playing it. When all of a sudden the word came to me that jazz was black music, where did this leave me as a white musician? For one thing it left me to return to the classical things I liked. I began to look at the relationship between African music and baroque music and found certain rhythmic and melodic examples of each that are very similar. Also, for a long time I believed that jazz was the only place where people really improvised, but I found that in the history of world music, everybody improvises. Finding a number of similarities in American music and world music was very freeing for me—I didn't feel tied to a style and it enabled me to play much

freer.

"On what are to me Trane's really heavy albums, *Om, Ascension, Kulu Se Mama* and *Meditations*, the music was transcending into something other than just jazz. The music was becoming more and more like ceremonial music, and this was in accord with his spiritual quest. I found my own dreams, readings in the Old Testament and *Black Elk Speaks*, and my review of some of my training as a Jewish person began to link up my music with the spiritual.

"One of the things that concerns me now when I play is the question of what does the music mean and how does it relate to the society? My music has a tendency to be a little extreme for most people and because there is a very small audience for it, it would appear that the music doesn't have any function and, like art in general, that it has been relegated to uselessness. But I don't think so. Trane said that he hoped that his music would be a force for good in the universe and I hope that my music is too.

"What I've found in my studies in American music is a marvelous combination of cross-cultural influences. If it is ever possible for a real world music to evolve, it will be in America. By the time I was 18 in New York, I had heard in-person music from all over the world. When jazz was 'taken away' from me, the whole world music was given to me. There is still a jazz influence in my playing, although I rarely use chords. The interval is dominant in my music—the same area where I feel Eric Dolphy was very advanced. I play a resonating air column and the understanding of overtones and the harmonic series has been very important to me.

"To me, the music represents the kinds of changes that are possible and necessary if we are to continue to live on this earth. In a certain sense, America—its television, movies and the commercial music scene—is bankrupt. We need alternatives. When Dolphy and Trane and Albert Ayler died, jazz musicians began to play what is now called jazz/rock—as in the Tony Williams Lifetime and the Miles Davis experiments. I feel that those cats did a great disservice to the music because jazz then no longer was the great innovative force that it had been. I feel sad that what a lot of people today grow up considering jazz is not real jazz at all. Maybe I'm old-fashioned and too much of a traditionalist, but the stuff today is not jazz. It's some form of popular rock and roll and it doesn't speak to what I think jazz once spoke to. There are some people who are carrying on the jazz heritage, but it isn't Miles or Herbie Hancock or Chick Corea. It's people like Sam Rivers and Jimmy Lyons. Maybe real jazz will come around again, but I don't listen now. I listen to Stockhausen, Ives or Schoenberg, and I study Vivaldi, Mozart and Stravinsky at home. I want my music to reflect hope and joy. Art can come from great joy as well as great suffering. I want to live with a joyful, optimistic outlook rather than be snowed under with negativity." **db**

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caught...

Zappa: Urgent Zaniness . . .
Davis: Intricate Improvisation . . .
Seals: Searing Chicagoan . . .

FRANK ZAPPA
Washington University
St. Louis, Mo.

Personnel: Zappa, guitar, vocals; Adrian Belew, guitar, vocals; Terry Bozzio, drums; Patrick O'Hearn, bass; Peter Wolf, keyboards; Tommy Mars, keyboards; Ed Mann, percussion.

Frank Zappa's first St. Louis appearance in two and a half years could easily have been a disaster: the concert was held in Washington University's open-air quadrangle which is not only known for it's flip-a-coin acoustic consistency but is also subject to nature's whims. The day of the concert was cold, and the area was crowded. When Zappa appeared he seemed genuinely touched that over six thousand showed up under such miserable conditions to hear his music. And despite apparent physical discomfort on his part, and that of his band, FZ complied with about two and a half hours of wall-to-wall music. Surprisingly, the sound was very good with only a little distortion. Unfortunately, area residents two miles away didn't appreciate this or the fact they were hearing Zappa's music free of charge. Tough.

Not including the encore selections, Zappa and cohorts performed a non-stop two-hour "suite" of approximately twenty different compositions (give or take an estranged transitional passage here and there). Like the *Uncle Meat* album of nearly a decade ago, this concert presented a comprehensive representation of Zappa's multi-talents. This man has so thoroughly absorbed and digested such diverse influences as Stravinsky, Johnny "Guitar" Watson, Captain Beefheart, Varèse and Lenny Bruce that his musical creations cover quite a wide spectrum without sounding thinned out or losing any unique, personal stamp. As a composer he possesses a rich and fertile mind, uncommon for so prolific a writer. As a bandleader he's a master of juxtaposition. For example, the suite he put together progressed at a blistering pace, one piece segueing into the other with verbal fanfare kept at a neat minimum. The set pitted vocals against instrumentals, raunchy rock against flighty jazz, improvisation against orchestration, volume against relative quiet. This plays havoc with the purists but it's a tribute to Zappa's ability as an arranger that he's able to adapt so effectively what is essentially the basic rock group instrumentation to accommodate the varying styles of music he composes. The material he selected covered a ten-year span, representing his latest album *(Zoot Allures)*, some previously unrecorded works and a few classics from days of yore.

It all began with one of those classics, *Peaches En Regalia*. Like *A Pound For A Brown On The Bus/The Legend Of The Golden Arches, Envelopes, Black Page* and a couple of others performed during the course of the evening, *Peaches* is one of those quirky instrumentals full of the odd rhythms and abrupt time changes that Zappa loves to write. Lean on solos but heavy on rich harmonics and striking melodies, these pieces clearly indicated Zappa's interest in contemporary classical music. This is made even more apparent by percussionist Ed Mann, whose vibes and numerous other mallet instruments got a heavy workout on these pieces.

One complaint that has been often directed at Zappa is that his playing was not on a par with his excellent sidemen, and that he had a tendency to solo too often. At this concert Zappa dispelled both criticisms. He took a few solos but they were judiciously placed and always in different contexts. On one piece that may have been *Friendly Little Finger* (from *Zoot Allures*) Zappa executed a rampaging solo of almost frightening urgency. In contrast, one of the evening's highlights occurred when Zappa capped off a prolonged encore of *Dinah Moe Humm, Camarillo Brillo*, and *Muffin Man* with a sensitive rendering of an instrumental guitar showcase entitled *Black Napkins*.

Zappa also allowed everybody an opportunity to solo, and they made the most of it. Their primary contributions, however, were their performances as part of the ensemble (this goes for FZ as well). In this regard both bassist Patrick O'Hearn and guitarist Adrian Belew were modestly spectacular. O'Hearn supplied a solid, melodic style (not unlike Tom Fowler) while Belew managed to be assertive and imaginative—within the limited realm of the rhythm guitar—without getting in the way. He also played a lot of lead lines while Zappa sang and vice versa. Belew's voice lent itself well to the lyrics, which occasionally seemed ridiculous but could be tolerated, considering all else. Drummer Terry Bozzio, once the new kid, now finds himself the veteran of the group. He's not afraid to show off his chops, but seldom does so tastelessly. The two keyboardists—Peter Wolf and Tommy Mars—complemented each other very well. Wolf did most of the comping and soloing while Mars provided the synthesized orchestral horn voicings. It's a shame there weren't real horns to help round out the ensemble, and the complex vocal interplay that has marked practically all of Zappa's previous congregations was noticeably absent here. Otherwise, it all went like a dream.

—gregory j. marshall

ANTHONY DAVIS QUINTET
Eisner-Lubin Auditorium
New York University

Personnel: Davis, piano; Chico Freeman, tenor and soprano saxes; flute; Jay Hoggard, vibes; Fred Hopkins, bass; Ed Blackwell, drums.

The greatest pleasure of this concert came from hearing a well-rehearsed band playing well-structured, precise music that didn't ramble on needlessly even in its freest passages. That has not been the norm experienced by these ears in recent months, and so was most welcome and appreciated.

Davis, a young pianist who has been performing primarily with Leo Smith's New Dalta Ahkri, revealed himself to be an inventive composer with a knack for melodic and rhythmic surprise.

Andrew (for Andrew Hill) began the concert, and took us off our guard for its sprite, intricate line—no wavering ambiguity here, but a straightahead, distinctive tune, with meat enough to improvise extensively on its changes. Hopkins' bass solo was especially invigorating.

Hopkins' bowed intro to *F.M.W.*, with Davis plucking his piano strings in thoughtful complement, led into another polished Davis

theme that inspired equally fine solos, Hoggard's on vibes, particularly. Hoggard is another young, very consistent, flowing soloist whose style is already original enough to have blurred his influences. The formidable Hopkins, perhaps the best bassist of the "new music" on the New York scene, again shone brightly in both his accompaniment and solo.

Freeman (Von's son), who only played on the final number of each set, came out for a tricky, very rhythmic, two-theme Davis opus called *Song For The Old World*, which was the concert's highlight. Freeman's soprano solo was first-class, played with a gorgeous tone and a slowly building intensity. The group showed the rapport of a regularly performing quintet (they aren't) despite the difficulty of the piece, which was capped off by a great, unrelenting, near-perfect drum solo by senior member Blackwell, who was typically on top of things all night.

Davis chose to begin the next set with a combined treatment of two Monk tunes, *Crepuscule With Nellie* and *Epistrophy*, that was alternately wispy and buoyant. It was very un-Monkian, but—and what counts—effective. Hoggard's bristling vibes voyage into *Epistrophy* was another feather in his cap, and indicated his facility for Monk.

A dissonant, sometimes chilling piano feature followed. Whatever the intention, it had a cooling effect on the audience. Davis started from the strings and then worked his way deeply into quick, rumbling runs that he gradually softened to an apt conclusion. Many listeners had come expecting music like this, but the preceding pieces had not prepared them from its sudden impact (or lack of it).

The final Davis piece, *Muad'dib* (inspired by the S-F novel *Dune*), was a catchy, tip-toeing, almost child-like tune. Freeman soloed tentatively (he had an intonation problem), but showed enough, on tenor this time, for us to see what playing regularly in front of Elvin Jones can do for a saxophonist. Blackwell was the propulsive one for this flight and helped bring the delightful piece to a driving finish.

This group could make a nice record. Let's hope they have the opportunity someday.

—scott albin

SON SEALS
Lawrence Opera House
Lawrence, Kansas

Personnel: Seals, lead guitar, vocals; Pete Allen, rhythm guitar; Harry Mitchum, bass; Tony Goodin, drums.

Son Seals, in an electric glide in blue from his home base in Chicago, recently blew fuses all over town with a weekend of high voltage performances. Reasons for his success were immediately apparent.

Rooted in the venerable urban blues of Muddy Waters, Albert King, Bobby Blue Bland and B. B. King, Son brings to the tradition a wide range of assets—a virile, versatile voice; a guitar sound that cuts to the quick; a fleet technique that uncoils lightening lines with lash-like vehemence; a potent dramatic sense that invests lyrics and music with urgency. Son is also a master showman able to satisfy both listeners and dancers. All of these, and more, were amply demonstrated in each tune of his neatly balanced sets.

The slow and erotic *The Sky Is Quiet* was an electrical shower of intense sensual jolts punctuated with stabbing, thrusting, lunging gestures from Son's tensely wired-up guitar. A similar groove was used for *As The Years Go Passing By* where Son's taut vocalizations, a la Albert King, growled, snapped and snarled with the vinegary sting of rejected love. *Don't You Let Me Go*, cast in a loping rhythm and blues shuffle, opened on a vocal with Elvis-like quavers that soon gave way to an impressive Seals guitar solo. A virtual poetics of the blues, Son's systematic exploration of riff figures—through changes in volume, registration, rhythm and color—sustained a dynamic forward motion which caught both dancers and listeners in a spiraling web of ever-increasing involvement.

Son's version of B. B. King's *Why I Sing The Blues* was a driving, funky stomper that had everyone in the house rhythmically hooked. With carefully enunciated declamations, Son clearly established the universality of the blues—intellectually and emotionally. He also demonstrated the rich possibilities of musical minimalism with a set of slightly altered repetitions which built up incredibly high levels of tension. With the cathartic release and its attendant purging of excessive energies, it was obviously time for a break—for Son and for the audience.

Son Seals is a dynamo crackling with energy who is carrying on the vital tradition of Chicago blues. But like many a great artist, he is building a unique and readily identifiable style from his roots. Clearly, his is a voice to be reckoned with. So, if you miss him in Chitown or on the road, you should by all means catch his latest album, *Midnight Son* (Alligator—AL 4708).

—chuck berg

HOME STUDIO

continued from page 21

up and down. You're in business, but. . . .

Colomby: Recording is a whole different process.

Rosmini: You have to endure it forever once you get it on tape. What kinds of things do you plan on doing with the studio now for yourself?

Colomby: I'm not doing anything now because I live out here and the studio is in New York. So hopefully, one day I'll have one out here as well. But now I'm more involved in working for Epic Records. That's really what I'm interested in now. It affords me the opportunity to work creatively within the recording business in a fashion other than being a musician. I can use all my knowledge and help new musicians and groups. I enjoy that tremendously.

Rosmini: Would you recommend to people that they buy some recording equipment if they are going after a record contract, so that they have a better idea of what's happening before they arrive?

Colomby: Practically speaking, the ideal situation is to have a really good tape of what you do, and present that.

Rosmini: In other words, to bring in a finished piece of product and say this is what we do, and do you want to buy it?

Colomby: Yes. Well, not a finished piece of product, no. Just bring a good demo tape and say, "Here's approximately what the band sounds like; this was a low budget type of situation." This is what people who work in my capacity are supposed to understand. And we know what can be done when you have the best equipment and the best engineers and the best producers.

Rosmini: What kind of thing do you expect to see on a demo? What I mean by that is, what kind of tape do you want to get in your hand?

Colomby: What I want is an accurate or semi-accurate representation of what it is the person wants to sell. Either his songwriting or his singing or his playing—something on that tape that I can hear.

Rosmini: As an a&r man, what kind of tape do you like to get? And I don't mean the quality or the artistic involvement. Should it be on a small reel or a big reel or a cassette? What will play in your office?

Colomby: I'll tell you, in most offices of a major record company they have all the facilities. It can be a large reel, a small reel or a cassette. The most convenient obviously is a cassette, although the audio may not be ideal. It's more convenient because I can hear it in a car, I can hear it in any situation, even a plane.

Rosmini: Mono or stereo?

Colomby: It really makes no difference to me.

Rosmini: The content is everything, and the technical quality is. . . .

Colomby: The content is 999999%. That's it, that's what I'm looking for, and no one has to go in and spend a quarter of a million dollars and get a recording studio just so he can have a tape auditioned for me. That's not the style. I would rather just have an idea of what the person does so I can go hear him, audition and hear the group.

Rosmini: Suppose your interest was aroused by hearing a tape that had something significant, either a song or a sound or a performance. Then you would put your ears on the performers; you would check them out live, then maybe take them into the studio to see what they can do in that environment. . . .

Colomby: That's right.

Rosmini: And if all those things come to pass, flatten 'em.

Colomby: That's right. Then there's a signing. An imminent signing.

Rosmini: What do you think is a reasonable amount of money that should be spent on a record today?

Colomby: $60,000 is what is being spent today on the average for making a record.

Rosmini: That's just before the line. In other words, what I'm talking about here is how much.

Colomby: The cost of musicians, studio time, tape, engineering fees, mastering, everything?

Rosmini: Front money for the producer, front money for the musicians. . . .

Colomby: No, it's not front money included, that's in the cost of recording.

Rosmini: What does the studio cost per hour, one that Epic or Columbia would use.

Colomby: They're charging up to $175 an hour now.

Rosmini: What kind of facility would that be? Do you think an automated console is a necessity?

Colomby: The works? You have to realize again that you can make a good record with a four track. However, it takes a lot more preproduction. You have to know what you want before you go in there. But right now they're recording on 24 tracks, and they're automated

continued on page 46

and everything under the sun.

Rosmini: One thing we didn't talk about. Is there any kind of loudspeaker thing that you have found—is there a big difference there? You can fool yourself. . . .

Colomby: Yes, I have found that many studios hype the sound that is coming from their monitor speakers in the control room. Unless producer, engineer and musician are fully aware of what it is that has been done to those speakers, they're not getting an accurate reading of what it is that is really going on, of what that record is really going to sound like, because the people at home don't have those speakers. I'll give you an example. Let's say I go in and I'm at a studio that's extremely bright sounding in the control room. It is equalized and equed to really get the highs. Okay. What happens is that I hear the sound of an acoustic guitar and it sounds too bright to me.

Rosmini: Tin instrument.

Colomby: Yeah. So I would start to reduce the highs so that it sounds normal to me. It so happens that if those speakers were tuned very bright and I didn't realize it, and I reduced all those highs as far as equilization is concerned, I will now have a very dull sounding record.

Rosmini: Mushy-mix?

Colomby: Yeah, a mushy-mix. So a good studio should have a room with many types of speakers in it, so that when you are recording you can feed what you're doing into these various speakers. You can go into this room to get an accurate reading of what you are doing.

Rosmini: There is a studio in Los Angeles that also rents a small radio transmitter as a service. The producer goes out in his car and they broadcast.

Colomby: Yes, but again that is for radio, and radio is not always the greatest sound, especially on AM.

Rosmini: That's true.

Colomby: A car speaker is very small. You can't only do a radio mix, because if someone who has a decent hi-fi system goes out to buy the record and it sounds like a radio over his speakers, which could happen incidentally, then it would sound terrible to him.

Rosmini: One of the things that I used to do in the studio was that I'd have about 15 copies left of an old Rolling Stones record called *Honky Tonk Woman* and when people got a little bit too impressed with $25,000 worth of playback equipment I would get a turntable out and say, "Fellows, we ain't here yet." And then I would play *Honky Tonk Woman*, which on $25,000 of equipment would really remove your eyeball. And it would sober people up very quick.

Colomby: Yeah, that's correct.

Rosmini: So you're going to stay here at the record company? Do you plan on doing any engineering yourself?

Colomby: No.

Rosmini: You're just going to sit there and listen?

Colomby: That's right.

Rosmini: But at home, are you going to buy yourself a four track again? And start over with the whole process?

Colomby: I don't know. I don't think I am going to get that involved with recording anymore. However, when I was a musician solely, I found it necessary to have one.

Rosmini: For today's music?

Colomby: It's absolutely necessary. Just knowing that you are able to hear who you are is invaluable. **db**

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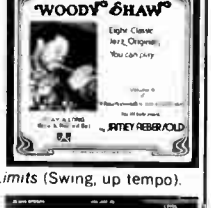

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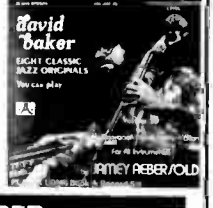

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MINGUS

continued from page 22

to explain something I should ask you about. What was he talking about when he told me about fingering?

Mingus: One time a bass player (George Mraz) asked me about *Better Get Hit In Your Soul*. He said that it felt like it was written for the bass. I told him that it was. Sometimes I do write things for the bass, you know. I used to compose things and never wrote them down. I used to make things up and go. We used to improvise with each other in the group. Jimmy Knepper and I would play it for a minute and play it in the next set. *Better Get Hit* was written on the bandstand. Not quickly, but over a period of time.

Smith: *Tijuana Moods* influenced you in considering a project for the 1976 Newport Jazz Festival in New York. Why did you choose that particular idiom, the dance, to repeat the performance?

Mingus: I wrote that 20 years ago and I wanted to do something different with it. I've always liked Spanish music. I find it very bluesy. I saw the dancers at a club in New York. I didn't get the dancers. Ysabel Morel, who played the castanets on the original recording, got them for me. I updated things a bit and really got into it.

Smith: Yes, I noticed; you danced off the stage. Speaking of updating, you mentioned to me once that you would not amplify your group or your bass. Yet you have done both on the new album.

Mingus: Got to. Everyone else is so loud. Got to get over them.

Smith: Would you ever think of writing for amplified instruments? Or more precisely, electronics?

Mingus: No. Guitars, okay. Synthesizers? You do the same thing with a symphony orchestra. Listen to the sounds those synthesizers get. Same violins, same vibrato. It's cheaper to use the synthesizers.

Smith: Sometimes the electronic instrument actually goes better than the string section does.

Mingus: Look, I know it can be done. Violins can swing if they are written to swing. If you use the proper notation you can get any sound you want. You can put a wah-wah on them, put them in an echo chamber, all that.

Smith: Would you use them that way?

Mingus: If I get the chance, sure.

Smith: Are you telling me that you would modify your stand on electronics? That you would write for amplified instruments?

Mingus: Look. I don't need to write for that shit, man. I have reached my goal already. I don't use that. I use other artists, musicians. I know a guy who is a superstar bass player. "I don't need to play *"A" Train*. I don't need to know *"A" Train*," he said. He is so dumb he doesn't know *"A" Train* is *Exactly Like You*. If he doesn't know *Exactly Like You*, he's not a musician. In the key of C he couldn't play *"A" Train*. And he's a superstar. I don't need that shit, man.

Smith: Speaking of Ellington . . . .

Mingus: What about him?

Smith: Of the 11 movements of the *Three Or Four Shades Of Blues* three are Ellington-oriented segments.

Mingus: That was repeated. Same one. It's a two-chord blues. Max Roach, Duke and I were recording and Max asked if I had ever heard a two-chord blues. I said no, and we did it. It's based on different scales—C major to B flat seventh, a bar apiece.

Smith: Do you consciously think of Ellington when you write?

Mingus: The only time I think about Ellington is when I walk by a jukebox and I see a tune I like by him. . . . I have very few Ellington records. I'm not like any of those guys who run around sneaking and stealing from Duke. I was writing the same way before I ever heard Duke, the same voicings. I was carried away to find someone who was doing it already.

Smith: What did Paul Jeffrey mean when he told me you were doing Ornette Coleman things before Ornette?

Mingus: I didn't do it all on one tune. I did it just now and then.

Smith: What was it that you did?

Mingus: Pedal points. *Pithecanthropus Erectus*, the tune *All The Things You Could Be By Now If Sigmund Freud's Wife Was Your Mother*. It's one of my better titles. It was in California. It was a style of writing: Buddy Collete, Britt Woodman. We played like that back in 1941. John Addison was on trumpet in that band and Spaulding Gibbons on piano. Pedal points. Monk did it too. Ornette just took the piano out. If he replaced the piano you could tell what he sounds like. If he makes his first record with a piano he'd sound just like another alto player. He gets away with a lot without a piano.

Smith: Why did you go back to record *Goodbye Pork Pie Hat* and *Better Get Hit* again?

Mingus: Because that's what the public wants. Rock music is taking over what I was doing 20 years ago. This is a way of saying, "Look what I've done." *Pork Pie Hat* was done by Jeff Beck, so I wanted to hear the way Larry Coryell would play it. Jeff Beck didn't play the chord changes, just melody. So many people have recorded it—like Rahsaan Roland Kirk, John McLaughlin, Bertram Turetzsky—so I just wanted to hear it myself . . . and get others to hear it as well.

Smith: Do you mind going back over older things just so the public "should know?"

Mingus: I groove on the older things. Everybody's in a rush nowadays. I thought I'd be in a rush, too. Paul Jeffrey rewrites them sometimes. I arranged *Three Or Four Shades Of Blues* myself.

Smith: Where did the title and consequent concept for *Three Or Four Shades Of Blues* come from?

Mingus: From the different forms of blues. There's the hillbilly's blues, the honky-tonk, the railroad bum's blues, they all have a different way of playing the blues. There's a sexy blues too; I left those for the next one.

Smith: Are you planning on doing more arranging than you have done in the past?

Mingus: If I have the time. Atlantic wants to come out with another album right away based on the success of this one. We hope to get another one out by February. We have *Kumbia And Jazz Fusion* and *Toto Moto* in the can already.

I use Paul so much to arrange because I have been traveling so much that I need someone as good as he is. I can't travel and write; I need some help. Paul is well trained, has good penmanship and knows Monk's music well, so I know he knows mine.

Smith: What about orchestral arranging? Do you want to get into larger charts? Didn't you do somethings with strings on your own label, Debut?

continued on page 51

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HOW TO memorize standards Part II

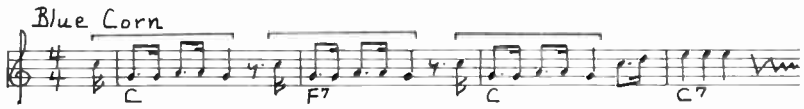
by Dr. William L. Fowler

Part I of this article (**db**, Dec. 15, 1977) pointed out that melodic lines achieve continuity and cohesion through repetition and alternation of self-contained note groups called *motives*, whose rhythms correspond to those of the words they accompany.

* * * *

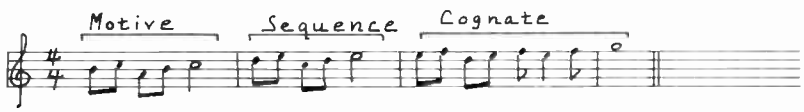
IV. Discerning The Motivic Lineup

With or without connective melodic material, motives (and their cognates) sometimes repeat at the same pitch:



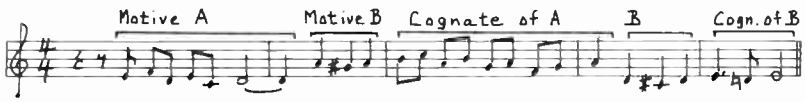
(Look at *Some Enchanted Evening*, *Crazy Rhythm*, and *Bill Bailey*)

Motives sometimes repeat at a different pitch (sequence):



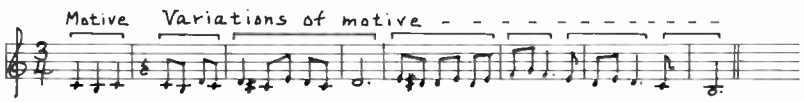
(Look at *Autumn Leaves*, *All Alone*, and *Almost Like Being In Love*)

Motives sometimes alternate with other motives:



(Look at *Baby Face*, *Moon River*, and *Avalon*)

And motives sometimes expand into miniature theme-plus-variations form:

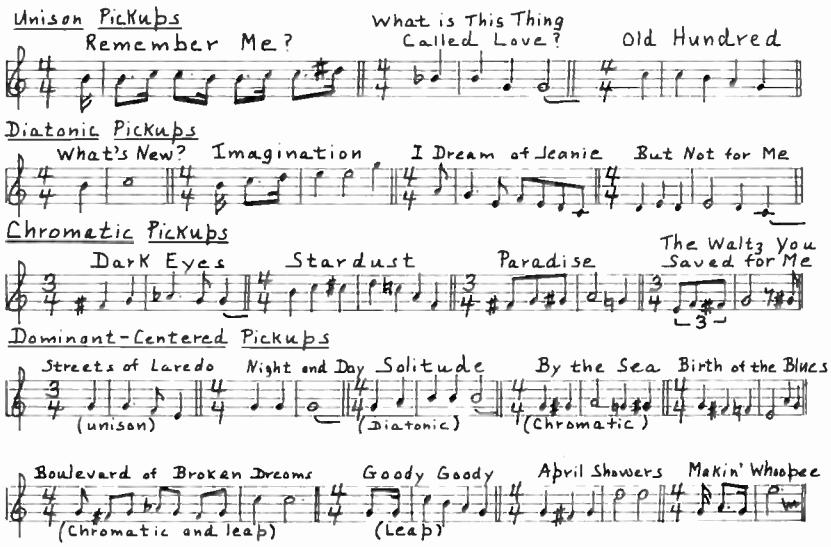


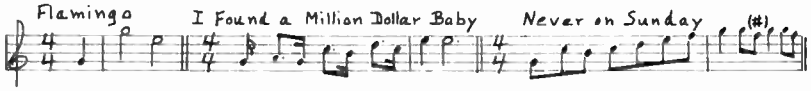
(Look at *Dinah*, *Cheek To Cheek*, and *Anything Goes*)

Through these methods, melodic lines achieve variety while retaining continuity. And through some new twist in mixing these methods, many a standard has achieved individuality. But whether its parts relate in unique or common mix, a melodic form can most easily be remembered through its motivic lineup. Some clear examples to look at are: *April In Paris*, *Always*, *Birth Of The Blues*, *Body And Soul*, *I'll Get By*, *Over The Rainbow*, *Yesterday* (Beatles), and *Yesterday*, among many, many, many others.

V. Sorting Out Pickup Notes

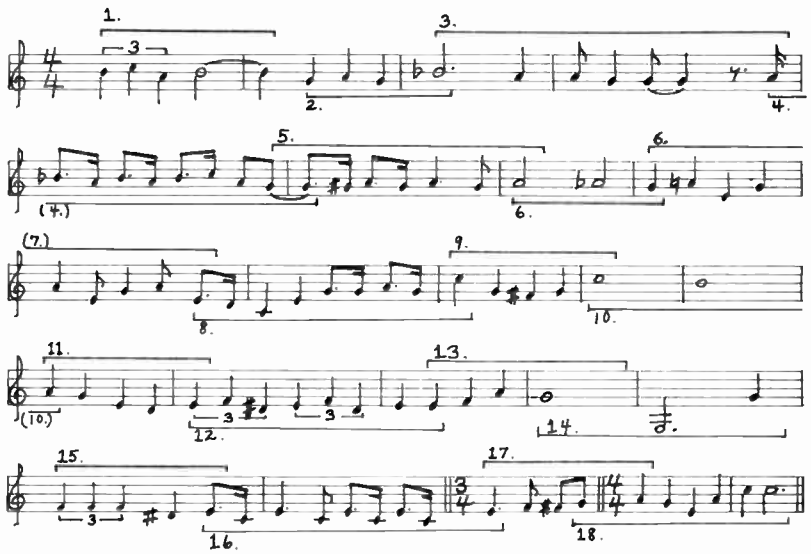
As a rhythmic accommodation of unaccented words or syllables, one or more notes sometimes precede the first full bar in a melody or the first beat of succeeding measures. Although these pickups might feature any scale degrees, diatonic or chromatic, most include the dominant note:





VI. Discovering Motivically Related Standards

Why so much motive-duplication among standards? Why should an apparently limitless number of songs share a limited number of motives? The limitations of rhythmic patterns in words and of pitch-handling capabilities in voices restrict the number of serviceable note-groupings. Consequently, the most singable motives find favor with singers and writers alike. A motive-sleuth might therefore find a song sounding like bits and pieces from several others. In the following deliberate lineup of singable motives from eighteen standards, the numbered brackets indicate the sources:



1. *Time On My Hands*
2. *The Man I Love*
3. *Chloe*
4. *Going Out Of My Head*
5. *Third Man Theme*
6. *Ain't She Sweet*
7. *Anything Goes*
8. *Darktown Strutters Ball*
9. *Why Do I Love You?*
10. *Mammy*
11. *Autumn In New York*
12. *You And The Night And The Music*
13. *I Left My Heart In San Francisco*
14. *You Are My Lucky Star*
15. *April In Paris*
16. *Sentimental Journey*
17. *Mexicali Rose*
18. *The Last Time I Saw Paris*

When duplicate sources (1. is also from *Isn't It Romantic?*) mentally occur to the listener, the discovery process is in action. And when that process occurs with all the motives shown in this article, the memorizer is building toward a repertoire of standards.

MINGUS

continued from page 48

Mingus: Yes, there was at least one with Thad Jones. They threw them away.

Smith: They did what?

Mingus: The city marshal did it. When Capitol was moving to California they ran an ad asking musicians to pick up any tapes that belonged to them. The ad was run in the trades where very few musicians look. After six weeks all those tapes that were unclaimed were destroyed. There were 15 tapes in all. Tragic, man.

Smith: What about today? What do you see happening either with bass playing or writing?

Mingus: There is something happening with bass now. Certain people are playing very high. A lot of guys should change to cello. They play the same bullshit down low. They aren't creating any new ideas. They just move up high. They are just playing a melody higher, is all.

Smith: What about Ron Carter's piccolo bass?

Mingus: I haven't heard it, but it wasn't his idea. It was made by a guy in Germany. I was supposed to pick up one in Amsterdam.

Smith: Let's get back. The topic was strings. Do you want to do more writing like the Thad Jones session?

Mingus: Yeah. That was a lot of fun, and it would be especially fun now. At the time of that session, I had just gotten to New York and we had the Chesterfield string section (from a radio show sponsored by that cigarette brand) and the N.Y. Philharmonic string section combined. They read the dynamics backwards! I couldn't fight them all. I can't travel, play bass, write for a small band and write symphonies. I just never got around to doing it.

Smith: Would you expand some of your compositions for small band into larger orchestra pieces?

Mingus: I don't feel like it.

Smith: I guess that covers that topic pretty well.

Mingus: You don't just *expand.* You have to use dynamics, embellishments for each note. Not just up and down with the bows. There's got to be buoyance in the violins. It's work writing for classical instruments. Every move they make has to be written.

Smith: I was just picking up on what you said earlier, that you could make violins swing.

Mingus: I could, but I don't feel like it. I told Ralph Gleason that 25 years ago. db

DODGE

continued from page 23

Nevertheless, what first attracted Dodge to the concept of synthesized speech was something that other electronic composers were doing with instrumental music. "I had been working in computer music since the mid-'60s, and people like John Chowning, Max Matthews and Jean-Claude Risé had been pretty successful in simulating musical sounds (electronically). Trumpet tones, percussion sounds and even some early attempts at string simulation were pretty good.

"Then there was a whole other field of speech research, where people were getting pretty good at simulating the sound of the human voice electronically. This was being done by people at the telephone company who were interested in learning more about the human voice and about communication channels. They were trying to reduce the band width of communication channels by simulating the sound of voices so that they could be transmitted over telephone lines with fewer bits of information. With that capability, they could have more telephone conversations going through the same channel simultaneously.

"What interested me was bringing the research in these two areas (electronic music and speech research) to bear on vocal music. Would it be possible to use a computer for vocal music?

"Initially, what I was trying to do was get a computer to sing like a trained vocalist. And when I was working on a piece of music which required that, it was a failure, because at that time our programming skills weren't developed enough. But then I found that, although the computer couldn't sing like Beverly Sills, it would make interesting speech sounds that were intelligible as English. So I put together a piece (*Speech Songs*) that didn't require professional-level singing, but which just made use of speech sounds and pitched vocal sounds—patterns that I found amusing and stimulating—and it worked marvelously."

Although Dodge has long been interested in electronic music, he was originally an instrumental composer. As a student at the University of Iowa, he was writing 12-tone music, inspired by the work of Schoenberg, Webern and other serialist composers. Then he heard some electronic music and wanted to try his hand at it. So in 1964 he enrolled at Columbia University in New York, where he now teaches.

"I was very struck by the music of Milton Babbitt, Edgar Varese and Mario Davidovsky," recalls the 35-year-old composer. "All three were working in New York then, and Babbitt and Davidovsky were at the Columbia Electronic Music Center."

After a year of studying electronic music, Dodge decided that synthesizers were not for him. He wanted to compose serial music, and he felt that synthesizers were not precise enough for his purposes. "I wasn't well-suited to the techniques of the electronic music studio," he recalls. "So I went to the computer to realize my ideas; and the first big piece I wrote was *Changes*, a serial composition."

As time went on, however, Dodge progressively abandoned the strict 12-tone mode. In *Earth's Magnetic Field*, for example, all the pitches are diatonic steps in the scale of C (although the overlapping of monophonic strands forms more than a few dissonant chords).

"I'm still interested in organizing the material in a composition , but I'm not using a method that is as describable as serialism," Dodge comments. "I'm interested in patterning that reinforces the emotional flow and communication in the piece, not as an end in itself. That's the difference, at least, between my serial music of some years ago and what I'm doing now."

Currently, Dodge finds himself in a transitional phase of his career. Having constructed a unique style of his own, he wants to investigate its potential in several related fields, including theater, video and dance. To date, he has made a videotape of *The Story Of Our Lives* (with Bill and Louise Etra) in which a male and female actor mouth the words to the synthesized tape while they act out the motions and feelings of the play's narrators. In addition, a dance troupe is currently choreographing *Speech Songs*.

"I want to pursue all of those avenues," Dodge explains. "I feel like I've spent a long time working in the laboratory, developing engineering skills that most composers never have the time to develop, and now I'm bringing those laboratory skills out into the musical and theatrical arenas. I'm just in that process now." db

GETZ

continued from page 18

sound is different. Remember how light it used to be? I can still play like that, of course—it's easy—but now my sound has gotten more manly. It's only a natural evolution, don't you think?"

Does he feel that his own playing is affected by the rock rhythms with which he frequently works nowadays? "No. I think rock is rhythmically inferior to jazz. I just do it because it's something different. After playing some jazz pieces in a set, why not throw in a rock beat? Just for *vive la difference?* For my own happiness, not to please an audience. I always went my own way. It's nice to have a rock piece here and there. People expect us to come out swinging, you know, and sometimes I don't give it to them until maybe the third number, because I've got a rock piece first, then I've got some other kind of a mood piece and the third piece will be the first time we've really started digging in—and *then* they go 'aaah!' They've got it, and by that time *I'm* really primed for it too."

Naturally Stan continues to receive many requests for *Desafinado* and *Samba De Una Nota So* from those who relished the cool, refreshing breeze of the bossa nova back in the days when Ivy League was *de rigeur* and a young man's hair stopped some way short of his ears. "Oh, I will *always* love the bossa nova," he responded, "no matter what anyone says. These days, though, I don't announce the bossa nova any more. I say, 'We're going to play a *Latin* piece.' It's another welcome difference, just to float on a bossa nova. That's why I fell in love with it. It's beautiful music, and it's a part of my music forever."

"People say Stan got involved with the bossa nova just to be commercial," Monica feels, "but they forget that it wasn't at all commercial when he did it first. It had been around for years, but it wasn't at all popularly accepted, and nobody was more surprised than Stan when it got to the top of the hit parade."

Bossa nova had its roots in the melding, by Brazilian musicians like Joao Gilberto and Antonio Carlos Jobim, of their traditional song-forms with the style of the American "cool school" jazzmen of the early '50s: Gerry

Mulligan, Chet Baker, Getz and so on. But, surely, Getz never really was that much of a "cool" player?

"Naw. They gave me the name, so let them have the name. That was my attitude. But my name on the old Jazz At The Philharmonic tour was 'The Steamer'—there's even a record by that name. I think it was Oscar Peterson who called me that. I was up there with five or six other saxophone players—Lester Young, Coleman Hawkins, Illinois Jacquet, Sonny Stitt, Flip Phillips— we'd play one after another, and one night Oscar came up to me and said 'You ain't from the cool school, you're the Steamer!' Hah! I think it's nice to be cool sometimes, but also to know that, when you want to, you can steam."

So a decade and a half later, he's still blowing airy rings around frothy Brazilian melodies atop a rhythmic pattern that, once upon a time, every drummer in the Western hemisphere found he was required to learn overnight. Will he still be playing rock rhythms in 15 years' time? "It's hard to say. I've only just got into rock, I'm very new to it. But I'll tell you one thing: I don't think I could take too much of it. The way I feel right now, it's just for once or twice in a set. I couldn't *bear* to play rock for a whole set: I'd kill myself. For the finale, I'd drop dead. Oh, it's too childlike, really . . . oom-pah, you know? A lot of jazz musicians seem to be playing it all the time, of course, but that's part of their search for a wider public. I've already got my public. That's why I'm playing all these different kinds of music. I want to try them, and I enjoy them."

Many combo leaders of Stan's generation work with younger sidemen. Sometimes one suspects that this is an economy measure rather than the result of a desire for association with fresher minds. "Not with me it isn't! My payroll for four men is unbelievable! I pay *well*. I don't hire by age, color, creed or anything, but these guys are young and their music is young. I hear good musicians and they just happen to be young musicians who want to get out there and play for people. With older musicians you often find that their wives are bugging them to stay home . . ."

". . . and often they're set in their ways," Monica elaborates. "Their concepts get rigid. Stan has always been wide open, without limits. When you work with younger musicians, interesting things begin to happen. And right now, Stan is paying out of his own pocket for it, because he gets top price no matter who he comes in with. So adding extra musicians and extra equipment is a luxury he allows himself."

"This band is only the beginning of something," Stan feels. "We can go in any direction we want if I've got the right musicians. That's what is going to happen. There are some other people I want to add too. I want to add a guitarist, and after that I'd like to have Bob Brookmeyer in the band. I've already spoken with Brookmeyer. It seems that he's recovering from alcoholism, and the only way he can stay off it is to be a counselor for other alcoholics. So he's afraid to come back into the music business because of his health. He'd love to come back with me, though."

Getz and Brookmeyer have recorded together several times during their lengthy careers, notably in concert at the Shrine Auditorium in Los Angeles for Verve Records in 1954, and on an album called *Bob Brookmeyer*

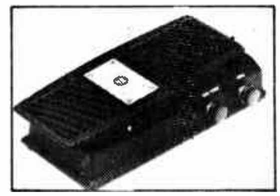
continued on page 62

electro-harmonix

ON SALE NOW...
AT LEADING MUSIC STORES...THROUGHOUT THE WORLD

INSTANT SWITCHING BETWEEN ACCESSORIES

The SWITCH BLADE is a simple switching device that enables a musician to get a tremendous amount of flexibility from his set-up. You can now get full use from your existing two channel amp, switching between channels instantly. You can preset volume and tone (rhythm and lead) settings and switch them instantly. You can combine two channels with the flick of your foot. The switch can be used for switching instruments to two different stage amps in any combination. If you're using multiple electronic devices in combination settings, you probably have to tromp down on all of them to get the sound you want. Well, save the rubber on your sole. The SWITCH BLADE enables you to pre-activate all your effects and switch your guitar or other instrument to either the interfaced effects or back to amp directly — instantly! using just one switch. The SWITCH BLADE never needs batteries — now that's a switch!
5¼ x 3⅜ x 2¼ x 1½



THE STURDIEST WAH IN THE BUSINESS

The CRYING TONE WAH WAH Pedal has many of the features players have been looking for [illegible] 4 position Tone Bank that gives the player four ranges of the tone spectrum to sweep through [illegible] four different effects [illegible] Reverse Switch [illegible] the player can sweep the frequencies [illegible] [illegible] Wah Wah effect [illegible] Mode [illegible] the wah wah effect and converts the [illegible] volume control [illegible] foot pedal itself, so the player really can [illegible] the way Jim Hendrix did. As a capper, this pedal [illegible] and metal bridges over [illegible] shafts is the most ruggedly built pedal of its kind [illegible]
13" x 6" x 3¾

GET RID OF UNWANTED NOISE

The SILENCER, a line noise eliminator or noise gate, cuts out the hisses, hums and other unwanted background noises produced by electric instruments and sound effects that can ruin a commanding stage presence. It operates on the principle that while most instruments and effects produce hisses and hums, this noise is at a much lower volume level than the music that is being played and therefore [illegible]. However, when [illegible] instrument idles, the extraneous noise is no longer masked by the music and it becomes [illegible] front sound. The SILENCER works like an extra hand on a master volume control. When the music starts it instantly turns up the volume. When the music stops it instantly cuts the volume down to zero. The noise disappears.
5¼" x 3⅜" x 2¼ x 1½

SMALL STONE THE STATE OF THE ART PHASE SHIFTER

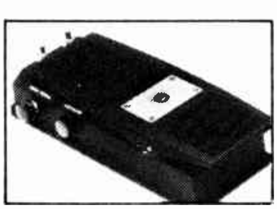
The most advanced Mini Phaser available anywhere. Exclusive "Color" switch transforms the mellow, rolling, full bodied phasing to the sweeping whoosh, phasing made famous on early Jimi Hendrix recordings and previously only available on special studio equipment. Rate dial sets the speed of the shift from a slow swelling to vibrato-like [illegible]. The SMALL STONE is highly efficient, having the lowest battery power drain of any [illegible] phaser. Also it's AC DC. Plug a 9v battery eliminator into the back and you run on AC only. Low noise, high quality and fantastic effect make this a necessary addition to any guitar or keyboard. 5¼ x [illegible] x 2¼ x [illegible]

THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows and/or fine-pointed highs. Adjustable Q, Range and Filters as well as Trigger give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.
13" x 6" x 3¾"

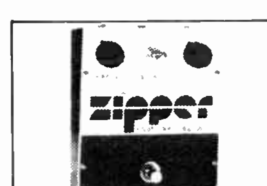
FOR UNEQUALLED PHASER VERSATILITY

The BAD STONE Phase Shifter provides the professional musician with unequalled phaser versatility. [illegible] stages of phase shift plus a continuously variable Feedback control give your axe or voice a light touch of color, a pounding swoosh, or an [illegible]. The Rate control will take you [illegible] from slow chorus rotation through vibrato into spacey [illegible] modulation. The BAD STONE'S exclusive Manual Shift allows you to [illegible] the sweep [illegible] a whole range of new tone colors. You can [illegible] for special accents [illegible] with the HOT FOOT Universal Pedal. OR Get the BAD STONE Phase Shifter Pedal model [illegible] the features of the BAD STONE [illegible] foot controlled phasing. Our heavy duty pedal [illegible] Bypass and [illegible] Manual footswitches forward of the pedal [illegible] switching [illegible] foot sole. As an extra feature, the BAD STONE Pedal incorporates a Color switch for a choice of standard phasing or pitch modulation. [illegible] BAD STONE Box and Pedal [illegible] AC DC.
BAD STONE Box [illegible]
BAD STONE Pedal 13 x 6 x [illegible]



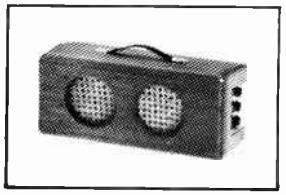
A FUZZ WAH VOLUME PEDAL

The MUFF FUZZ CRYING TONE WAH WAH Pedal combines two of the most useful and popular guitar effects, fuzz and wah, with one of the most useful control functions, the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUFF PI and the durable dual function wah, the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.
13 x 6" x 3¾"



ZIPPER: THE ULTIMATE ENVELOPE FOLLOWER

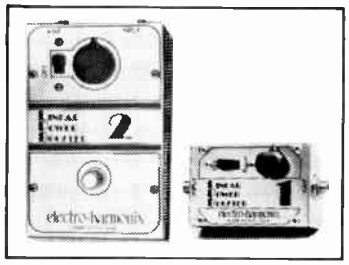
When it comes to synthesizer effects for guitar, the ZIPPER has it all. Easily adjustable harmonic range and intensity, an LP BP control switch to provide equalization. PLUS our unique Filter Form Attack control with two fantastic and different contours: a sweep from low to high with a moderately fast return, or for a real whipping synthesizer effect, a sweep from low to high but snapping quickly back. The ZIPPER is especially refined because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro Harmonix quality and low price. The ZIPPER will also give your bass or clavinet these fantastic synthesizer sounds. AC DC.
6¾" x 5½" x 2¼" x 1[illegible]"



THE RETURN OF FREEDOM

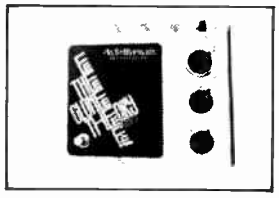
Measuring only 17" x 7½" x 6" and weighing just 16 pounds, the FREEDOM BROTHERS AMPLIFIER is by far the best and most powerful small, portable amp available. This re-released classic boasts a full 15 watts RMS of amazingly noise-free power driving two heavy-duty 5½" speakers. Features include Volume, Tone, and Bite controls; preamp output jack; overdrive capability; beautiful mahogany cabinet; and AC/DC operation with built-in rechargeable battery. Equally suited for studio, club, or wailing in the woods!

The ATTACK EQUALIZER allows a guitar player to convert his Les Paul guitar into a Fender. It has a specially tuned 12-stage active filter that lets the guitar player select the fundamentals he wants, mix in and out the mid-range, and blend in a key range of 5000 cps high-Q bite frequencies, emphasizing the edge made when his pick plucks the strings — things that can't be done with a standard equalizer.
Has fundamental, blend, and attack controls
6¾" x 5½" x 2¼"



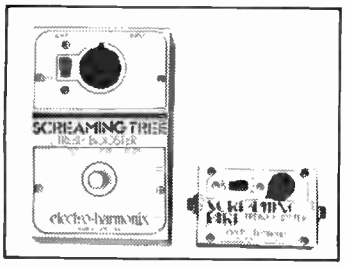
CONVERT YOUR AMP INTO A STACK OF AMPS

The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular instrument output to pre-set boosted output • Increases guitar sustain • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models. LINEAR POWER BOOSTER-1 with a double male plug will fit into into amp or instrument! LINEAR POWER BOOSTER 2 does the same dynamite job down on the floor.
LINEAR POWER BOOSTER-1 – 3" x 2" x 1⅛"
LINEAR POWER BOOSTER-2 – 5¼" x 3⅜" x 2¼" x 1½"



NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar and horn sections – in fact, any instrument – sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line which generates *both* echo and flanging *at the same time*. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC
8" x 6¾" x 6" x 1½"



TASTE AND FEEL EACH NOTE

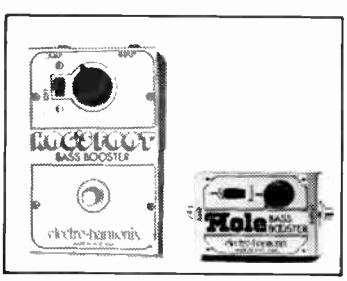
The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle as you can taste and feel each note.
BIRD – 3" x 2" x 1⅛"
TREE – 5¼" x 3⅜" x 2¼" x 1½"

TRY HENDRIX' SWEET SUSTAIN

Jimi Hendrix relied on the BIG MUFF Pi for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the harmonic content from a sweet silvery liquid to razor sharp. AC/DC 6¾" x 5½" x 2¼" x 1⁵/₁₆"

THE LITTLE BIG MUFF Pi is a compact version of the famous Big Muff Pi favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC DC 5¼" x 3⅜ x 2¼" x 1½"

MUFF FUZZ – This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1⅛"



PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15.
MOLE – 3" x 2" x 1⅛" HOG'S FOOT – 5¼" x 3⅛" x 2¼" x 1½"

ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet, shimmering flange. Both gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!
DELUXE (AC) 8" x 6¾" x 6" x 1½"
STANDARD (DC or Adaptor) 6¾" x 5½" x 2¼" x 1⁵/₁₆"

WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass as well as guitar and clavinet.
5¼" x 3⅜" x 2¼" x 1½"

MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1⅛"
3" x 2" x 1⅛"

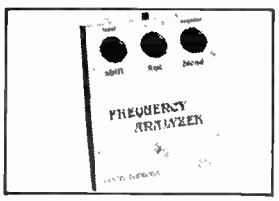
electro-harmonix

DIAL (212) 741-1797, (212) 741-1799, AND (212) 242-7799 FOR THREE DIFFERENT AUTOMATIC DEMONSTRATIONS

PUT ANY KNOB UNDER FOOT CONTROL

HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal! How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in the future, HOT FOOT will never become obsolete! Also comes in a HOT FOOT Universal PAN Pedal model, for special effects using two amplifiers or accessories.

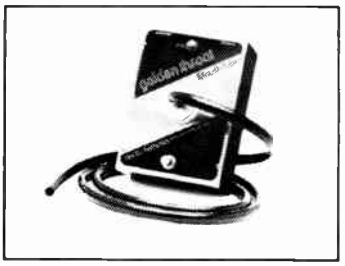
13" x 6" x 3¾



STRETCH YOUR GUITAR NECK UP TO 19 FEET!

Try the effect that musicians in Europe like Kraftwerk are using. The FREQUENCY ANALYZER can compress the neck of a guitar down to two feet or stretch it up to nineteen feet. This highest-quality Ring Modulator available is a brilliant accessory for all brass and woodwind instruments. Blow horn through the FREQUENCY ANALYZER and out come three different horns in moving harmonies. Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting on the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an *avant-garde* sound.

6¾" x 5¼" x 2¼" x 1⅝"



GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible. GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.

6¾" x 5" x 3¼" TUBE—6' x ¼"

MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

Now, using only one GOLDEN THROAT DELUXE you can boost the range of your group *threefold*.

1. Enjoy the best mouth tube effects available by just plugging in—no need to touch a single speaker wire or disable your good guitar amp.
2. Get a 25 Watt RMS, 60 Watt peak auxiliary amp head with Volume and full-range active Tone controls.
3. Be able to simultaneously route your instrument input to the GOLDEN THROAT DELUXE and to an external amp for a variable blend of straight and tube sound. Puts an end to thinning out a band's sound when using mouth tube effects.

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC.

8½" x 8" x 3" x 1½"

e-h

E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by jive hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q, FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by *Village Voice* music critic Carman Moore describe how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send $3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.

OUR GREAT NEW ECHO/ ANALOG DELAY LINE

Until now all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced footswitch unit through the development of state-of-the-art hybrid techniques.

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo, repeating arpeggios, delayed split stereo, "bathtub" reverb, controlled feedback, vocal doubling—a range of effects effortlessly achieved that is truly astounding!

Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER™ Noise Gate.

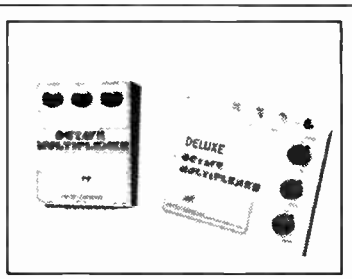
Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response: 10 Hz—100 kHz (Direct), 10 Hz—3KhZ (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.

8" x 6¾" x 6" x 1⅝"



DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with no false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns into the bass and baritone range. It likes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar bass duets and answering bass runs.

AC only DELUXE 8" x 6¾" x 6" x 1⅝"

AC-DC STANDARD 6¾" x 5½" x 2¼" x 1⅜"

AC-DC PEDAL 13" x 6" x 3¾"

SOUL FUZZ

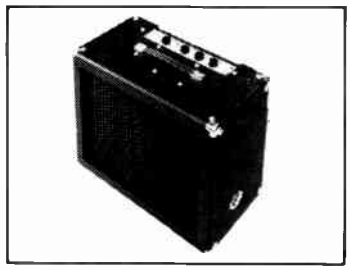
If you're into guitar sustain, you'll cherish the DELUXE BIG MUFF PI, an AC powered version of our celebrated BIG MUFF PI distortion device connected in parallel with a complete SOUL PREACHER compressor/sustainer. In a single chassis, these two units give the player a continuous range of effects, from clean *undistorted* sustain, through smooth distortion, to down home dirt. *Blending* uncolored sustain with any amount of moaning harmonic distortion is definitely the last word in funk. Dual outputs, power switch, and brilliantly plated case finish off this ultimate sustain machine.
8" x 6¾" x 1½"

FULL CHORUS EFFECT PLUS NOISE-FREE ECHO, FLANGE, FILTER MATRIX

You don t need a seat on the space shuttle to make interplanetary journeys ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered Its four basic, switch-selectable modes are

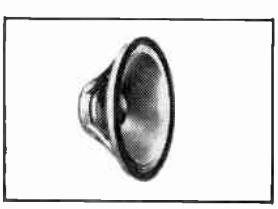
1. FLANGE—the first reasonably-priced *NOISE-FREE* Flange A professionally smooth, studio quality wide-range sweep with tuning, feedback, rate, and width controls
2. SLAPBACK—a short delay, high-quality echo with variable delay time Just as quiet as the Flange
3. CHORUS—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert
4. FILTER MATRIX—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging

These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of 'foldback and other extraneous noise through companding circuitry This makes the unit suitable for keyboards and synthesizer as well as guitar Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch AC-powered
8" x 6¼" x 6"



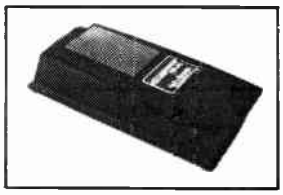
THE DIRT ROAD SPECIAL

Now the pathfinders in powerful small amps are hitting the trail again with the AC-powered MIKE MATTHEWS' DIRT ROAD SPECIAL, named for its gritty funkiness, great power efficiency, and extreme durability A built-in SMALL STONE (the world s most popular phase shifter) and CELESTION 12" speaker (the same one used in the famed Marshall 100-watt stack) in a sealed, infinite baffle cabinet make the DIRT ROAD SPECIAL truly unique This amp belts out up to 25 Watts RMS and has as much as 60 Watts available for the peak transients essential to a really striking attack Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel Ideal for studio and club use.
24 5 lbs 17¼" x 14¼" x 9¼"



GUITAR SPEAKERS WITH FEELING

Do your speakers take out all the soul you put into your guitar playing? Then throw out those insensitive clunkers and replace them with genuine CELESTIONS For years these speakers have been largely responsible for the characteristic sound of the Marshall amplifiers as well as the early Vox amps used by the Beatles This full rich sustaining guitar sound is heard in concert and on recordings by Eric Clapton Jimi Hendrix The Who, Dickey Betts & The Allman Brothers Ritchie Blackmore Kiss and countless other artists CELESTION understands that a guitar speaker isn't just a reproducer of sound, but an integral part of the sound of the instrument itself CELESTION speakers add warm frequency response and smoothly controlled harmonic distortion to give a total guitar sound that is fat funky and harmonically rich Precision made in Suffolk England the CELESTION speakers are exclusively distributed in the United States by Electro-Harmonix
Available in 12" and 15" models for guitar bass and P A



VOLUME AND PAN PEDALS

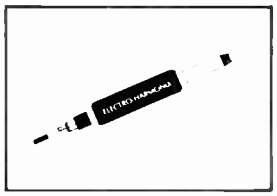
The ELECTRO-HARMONIX Volume and Pan Pedals are distinguished by their extremely durable materials and solid construction which create an authoritative heft promising many years of good service. The Volume Pedal is irreplaceable for accenting solos or parts of solos and is uniquely effective in shaping the envelope of your playing for tape reverse simulation and other dramatic effects. In addition to performing all the functions of the Volume Pedal, the Pan Pedal provides complete player control of sweeps from amp to amp, or a moving mix of two accessories.
13" x 6" x 3¾"

THE 1ST GRAPHIC EQUALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix TEN BAND GRAPHIC EQUALIZER includes a *footswitch* for instant changes between equalized and normal sound a feature that is omitted on competitive units claiming to be musical instrument equalizers An equalizer without a footswitch is practically useless in a live performance The TEN BAND GRAPHIC EQUALIZER is a "super tone control" which can add punch to your bass without making it boomy make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano or add presence to vocals With low noise low distortion and wide dynamic range the TEN BAND GRAPHIC EQUALIZER is suitable for musical instruments P A systems and tape recorders
8" x 6¾" x 6" x 1½"

SOUL PREACHER SAVES YOUR NOTE

Hallelujah! The SOUL PREACHER Compressor-Sustainer sings out with angelically sweet, enduring sustain It's a heavenly clean, musician-designed dynamic-level processor featuring a full 40 db compression range (That's right!) The PREACHER's output, sensitivity, and hi-boost controls give the musician a variety of playing options, including organ-like swells and the sharpest possible staccato attack Cathedral-quality sound at a store-front price. (Yeah, Brother!) 9 volt battery or AC-adaptor powered
5½" x 3⅛" x 2¼" x 1½"



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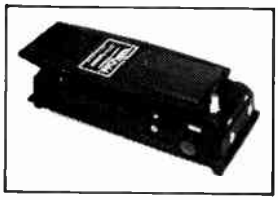
Our famous MILITARY/COMPUTER Cables are the finest available anywhere They have become the standard for discriminating musicians because they are specifically designed for demanding professional use and incorporate premium materials and precision construction All lengths from 3/4' to 100' are available; especially recommended is our SUPER HEAVY DUTY 25' Coiled Cable

A SINGLE SHORT DELAY

The compact SLAPBACK ECHO and STEREO SLAPBACK ECHO offer the musician one of the most useful features of our famous DELUXE MEMORY MAN at a fraction of the price Featuring the latest in analog delay circuitry they produce a single 80-millisecond delay for the spacious sound heard on guitar and vocal tracks by Creedence Clearwater A Blend control allows mixing of the delay signal with the straight signal in any proportions desired And both units have switchable noise filters Direct and echo outputs are included on the STEREO SLAPBACK to allow external echo placement and blended STEREO also includes LED power indicator AC-DC
5¾" x 3⅜" x 2¼" x 1½"



AND NOW, FOOT JIVE: THE TALKING PEDAL

From advanced research in speech synthesis, Electro-Harmonix has developed the TALKING PEDAL, a unique tool for the innovative musician Its critically-tuned resonant filtering of instrument input creates the continuous vowel series "A-E-I-O-U" at given positions on the pedal sweep. The resulting sound is startling with guitar, astonishing with bass. Besides foot-speech, superior wah and mouth-tube timbres are obtainable through variations in playing technique One adjustment controls the degree of effect and also introduces a BIG MUFF-like sustain. AC-DC.
13" x 6" x 3¾"

BOOKS

JOHN HAMMOND ON RECORD, by John Hammond with Irving Townsend (Ridge Press/Summit Books) 416 pp. $12.95.

John Hammond has published a memoir that is to the swing era what Winston Churchill's reminiscences were to the Second World War. Very little else comes to mind when it comes to gauging Hammond's impact on pre-war jazz in America. And also on music in the '60s and '70s, although that's a separate story. It's all treated in the 400-odd pages of this most remarkable and readable volume.

Hammond was a unique man in his youth, particularly during the seminal years of 1932 through 1942. A sizable inheritance gave him money, which in turn gave him independence. Indulgent parents had already encouraged his interest in music and supported his passion for jazz and blues records, which he had acquired in droves while growing up. They also gave him an iron-willed sense of taste. "I may be terribly wrong in some of my opinions," he once said. "But I'm certainly sure of them."

It was Hammond's taste combined with the means and leisure time to follow where it led that made his position so unique. He traveled about the country, listened to hundreds of musicians, introduced the ones he liked to the best of those he already knew, and let them take it from there. He brought Teddy Wilson to Benny Carter in 1933, introduced Lionel Hampton to Benny Goodman in 1936 and discovered Count Basie in Kansas City the same year. The list goes on.

He used these very pages of **down beat** to let the world know about his discoveries. As one of the first "critics" to seriously address jazz (Leonard Feather, Stanley Dance, Marshall Stearns and George Frazier were other early **db** byliners), he spared musicians neither his best nor his worst. "Commercialism nothing more than infantile," was his view of the Dorsey Brothers' band. Ray Noble was "soggy." And Cab Calloway's was a "lousy outfit." On the other hand, Teddy Wilson was "brilliant." And Benny Goodman's band was "unrivaled."

In retrospect, some of his early enthusiasms are typically candid and profoundly reveal a broad insight into the black man's relationship to his society. Fletcher Henderson "had a lassitude born of years of exploitation. ... When opportunities came to help himself he was unprepared to take advantage of them." Benny Carter on the other hand "tried to do too many things. I invested a great deal of money in Benny's career, but money was not enough." He was nevertheless a "great alto saxist" (and still is), and the two remain close friends today. It was in Teddy Wilson that Hammond saw a very special combination of strengths. "Teddy Wilson was perhaps the first man I met whom I thought I could really help. He had the bearing, demeanor, and attitude toward life which would enable him to survive in a white society. I have always considered him a man of destiny. ..."

Red Norvo's dates "were among the most pleasurable I ever produced," he writes. Norvo's wife, Mildred Bailey, "was the best white singer I ever worked with," although Hammond occasionally found her jealous of his interest in Billie Holiday, whom he had discovered in 1933. "I never considered Billie Holiday a friend despite all I tried to do to help her career," he writes. It has been said that Hammond got Billie fired from the Basie band to make way for Helen Humes in 1938. Hammond says nothing about this, but it is unlikely anyway, since he continued to play a role in her career for at least another year or two. The end of their association came after her famous engagement with Frankie Newton at Cafe Society. Her involvement with narcotics and a rumored sexual involvement with a wealthy white woman, who was her manager, were the reasons. "It was one of the few times when I felt compelled to interfere in a personal relationship which was none of my business," John writes. Shortly thereafter Billie and her manager broke up, and Billie never forgave Hammond for his interference.

Hammond's role in the careers of Benny Goodman and Count Basie have been told in varying degrees of detail before, sometimes by

Hammond, sometimes by others. It's all recounted here, although relatively little new light is shed, particularly on Goodman. But Hammond and Goodman are brothers-in-law today, as they have been for 35 years. So the author's tact can be understood, even though one senses less than the whole picture is being revealed. Hammond's last major contribution to Goodman's career musically was Charlie Christian, the brilliant innovator who founded the entire modern idiom of electric jazz guitar. That was in 1939. Goodman was well established by then and perhaps less inclined to take other's advice, although it's hard to believe, knowing him today, that he was ever any less sure of his tastes than Hammond was. It was surely the fact that both shared a great common area of taste that was responsible for their productive professional relationship.

In Hammond's retelling of their story, the falling out came long after the busy years of success and innovation. It was 1953 and Hammond was asked to assist in a tour Benny was putting together that would reunite his original band. In semi-retirement off and on since the war, Goodman was uncertain of the band's ability to draw major crowds. So Louis Armstrong was added. The tour was a great success. Then midway, Benny became seriously ill. The question was, would he return. As Hammond tells it, Benny said yes. Hammond passed the word along to Armstrong's manager, Joe Glaser. But Glaser had different information. The whole tour, he said, was canceled. "By telling Glaser Benny would rejoin," Hammond says, "I had scuttled Benny's intention, or bluff, to cancel. He was furious. I was furious. I had been caught in the middle

continued on page 60

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of Benny's feud with Glaser and his desire to get Armstrong out of the show." Hammond considered a lawsuit, but settled instead for a simple resolution to himself that he would no longer become involved with Benny on a professional basis. Cordiality and affection have long since returned to their relationship, but Hammond has been true to his resolution.

Perhaps the only major figure of the swing period whose path did not cross Hammond's was Duke Ellington. He has always had problems with Ellington. Emotionally, Hammond seems drawn to his music. Intellectually, he seems reticent about it. "My biggest argument with (Duke)," says Hammond, "concerned his failure, certainly his inability, to get people up on a dance floor." But is that really his biggest argument? Why should one complain about music people prefer to listen to more than to dance to? The reason for John's reservations about Duke's music seem more related to his reservations about his politics, his attitudes toward race. "Duke had, I felt, an old-line point of view of the Negro's ability to survive in a white commercial world. He wanted to safeguard the position he had won for himself at the expense, perhaps, of racial solidarity. Mine was an idealistic point of view, I realize, but because of it, I felt more warmly toward some bandleaders than I did toward Duke."

Some have said that Hammond's cool attitude toward Ellington stemmed from the fact that he couldn't influence him. There may be some truth in that. "There was little if anything I could do for him," he writes. "He didn't need my advice. He didn't want me to find him a better drummer than Sonny Greer." Greer was and is a highly idiomatic drummer, very individual. With Goodman or Basie he would have been dreadful. But in the unique and amazing universe Ellington created, it is hard to imagine that anyone on earth could have been better than Sonny Greer.

The jazz scene after the war was inhospitable to Hammond's admittedly prejudiced tastes. The bands of Kenton and Herman "seemed strange to me." It is clear that even today, Hammond has never made his peace with bop. Except for Lennie Tristano, he recorded none of it. "Bop lacked the swing I believe essential to great jazz playing, lacked the humor and the free-flowing invention of the best jazz creators. In their place it offered a new self-consciousness, an excessive emphasis on harmonic and rhythmic revolt, a concentration on technique at the expense of musical emotion. Instead of expanding the form, they contracted it, made it their private language. I extend this judgment even to such giants as Bird Parker, Monk, and Coltrane. The superlative Miles Davis is exempted. While I'm at it, I may as well say I just don't dig the new breed of drummer either. Max Roach, Philly Joe Jones, even Art Blakey were too loud, too eccentric, too everything for my taste."

Such potshots are of course the inalienable right of the autobiographer to fire. Presumably, however, the reader will take such arbitrary afterthoughts no more seriously than Hammond seems to. Both the strength and perhaps the weakness of the autobiographical form is that it is one man's point of view on issues and events that lend themselves to many points of view. In matters of competence and experience, Hammond's views are of immense value. They shed light on history. In matters of bebop, however, they shed light only on Hammond.

One might dismiss him as a moldy fig at this point, a relic of the past. But there is more to this amazing man than can be embraced by such simplistic logic. Perhaps the secret of his longevity and influence is his unpredictability, his unwillingness to conform to the routine, his ability to surprise. In 1960 and '61 he sprang two surprises on Columbia Records which wouldn't be fully fathomed for years. The first was Aretha Franklin, "the most dynamic jazz voice I'd encountered since Billie Holiday." But it would take Jerry Wexler to put her back in the church where she began and make the records that would establish her reputation. The only records from the Columbia period that remain classic performances were her first. She never made better ones.

The second was Bob Dylan. He changed a silent generation to an active one. And he changed a record company too. But the road had its twists and turns. Dylan's attempt to escape his Columbia contract is covered here as it was in Clive Davis' book several years ago. Hammond's own difficulties centered more on his difficulty in maintaining artistic control of the artists he brought to Columbia. His nemesis in both the Franklin and Dylan cases was Dave Kapralik, an ambitious climber with whom Hammond clashed repeatedly over production matters. The more people began to see potential in Dylan, the less influence Hammond was able to press in critical artistic decisions. "It was the feeling among the young a&r producers at Columbia that while I might be able to find a potential star, I was not able to produce the sort of commercial single records that became hits." It all seemed to make him somewhat impatient with the unwieldly procedures which growth had brought to the industry. "Today so much rides on every record," Hammond writes, "that even the most trivial opinion is impelled to express itself and, worse, may even have to be listened to." He goes on to paint a gloomy picture of corporate and artistic intermingling that stands in stark contrast to the simplicity under which he stagemanaged such masterpieces as *Lady Be Good* (Basie), *I Must Have That Man* (Holiday), just about any Benny Goodman sextet session, *Today I Sing The Blues* (Franklin) and *Blowin' In The Wind* (Dylan) by simply letting great talents practice their craft.

I could go on capsulizing more of the essence of this important book. Hammond piles detail upon fascinating detail. There are also major chapters exploring his activities as journalist (he covered the infamous Scottsboro trial in the '30s for *Nation* and *New Republic*), civil rights activist (he served on the board of the NAACP until he threw up his hands in frustration over its reactionary leadership in the '60s), and world travels (he went to Russia several years before the Purges). Suffice it to say that this is much more than a musical memoir. It is a personal history that touches several significant turning points in American history. —*john mcdonough*

CITY SCENE

NEW YORK

Village Vanguard: *Dexter Gordon* (thru 12/18); *Betty Carter* (12/20-25); *Rahsaan Roland Kirk* (12/27-1/2); *Thad Jones-Mel Lewis Orchestra* (Mon.).

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

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

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

Sweet Basil: *Muhal Richard Abrams Quintet* (thru 12/17); *Bob Mover Quintet* (12/18-23); *Mike Nock Quartet* (12/26-31); *Jim Hall & Rod Mitchell* (1/1-1/3).

Church of the Heavenly Rest: *Dexter Gordon Quartet* (12/18).

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

Gulliver's (West Paterson, NJ): *Roy Haynes* (12/16-17); *Ted Clancy & Friendship* (12/21); *Roger Mancuso/Peter Prisco Quartet* (1/4/78); *Chuck Wayne* (12/19); *Bucky Pizzarelli* (12/26); *Keith MacDonald* (12/15, 20, 22).

Three Sisters (West Paterson, NJ): *Pepper Adams* (12/16-17); *Thad Jones-Mel Lewis Quartet* (12/23-24); *Dave Tesar* (Mon.); *Vic Cenicola* (Tues.); *Alex Kramer* (Thurs.); *Bu Pleasant* (Sun.).

P.S. 77: *Bucky Pizzarelli* (Mon.).

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

Manny's (Moonachie, NJ): *Morris Nanton* (Wed.).

The Office (Nyack, NY): *Arnie Lawrence & Jack DiPietro Officers Band* (Wed.).

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

Village Gate: *Bob January and Swing Era Big Band* (Sun. 3-7 PM); Call club for top acts (weekends).

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

Ali's Alley: Big band (Mon.); call for other acts.

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

Arthur's Tavern: *Grove St. Stompers* (Mon.); *Mable Godwin* (Tues.-Sat.).

Axis In SoHo (M. Elson Gallery); Music (Mon., Fri.-Sun.).

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

Bar None: *Dardanelle* at the piano.

Barber Shop (Pt. Pleasant Beach, NJ); Jazz seven nights a week all year.

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

Bradley's: Pianists nightly.

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

Changes: Jazz (Wed.-Sat.).

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

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

Half Note: *Zoot Sims Quartet* (12/15-17).

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

Hopper's: Top names; call club.

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

Tin Palace: Music all week.

Surf Maid: Pianist nightly.

Mikell's: Good sounds all week.

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

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

Gaslight Club: *Sam Ulano and his Speakeasy Four.*

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

St. Peter's: Jazz vespers (Sun. 5 PM).

Jazzline: Call 212-421-3592 for up to the minute schedules of area clubs.

LOS ANGELES

Concerts By The Sea: *Harry "Sweets" Edison/-Lockjaw Davis* (12/13-18); *Hank Crawford* (12/20-31); *Willie Bobo* (1/3-15); *Stan Getz* (1/17-22).

Baked Potato: *Lee Ritenour* (Tues.); *Don Randi* (Wed.-Sat.); various artists (Sun.).

Cafe Concert (Tarzana): Jazz nightly; regulars include *Seawind, Laurindo Almeida, Willie Bobo, Joe Turner,* for further info call 996-6620.

Lighthouse: *Sonny Terry & Brownie McGhee* (12/13-18); *Etta James* (12/20-25); *Kenny Burrell/Teddy Edwards* (12/27-31, 1/1-5).

Cellar Theatre: *Shelly Manne/Alex Acuna/Carmine Appice* (12/17 & 12/31); *Les DeMerle's Transfusion* (Mon.); *J. B. Williams w/Bennie Maupin & Milcho Leviev* (Thurs.).

Donte's: Jazz all week; details 769-1566.

Golden Bear (Huntington Beach): Occasional jazz; for info call (714) 536-9600.

Hong Kong Bar (Century Plaza Hotel): Jazz nightly; details 277-2000.

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

Parisian Room (Washington & La Brea); Top name jazz all week; details 936-0678.

Roxy: *Freddie Hubbard* (12/26-28); jazz/rock, rock; details 878-2272.

Playboy Club: *Lainie Kazan* (11/15-12/17); *Allen & Rossi* (12/19-24); *Liz Torres* (12/27-31); *Freda Payne* (1/2-14); *Carmen McRae* (1/16-28).

U.C.L.A. (Royce Hall): *World's Greatest Jazz Band* (1/24).

El Camino College (Redondo Beach): *Woody Herman* (1/24).

White House (10303 W. Pico): *Buell Neidlinger-Tony Rice-Richard Green Trio* (12/16-17); jazz

GETZ

continued from page 53

And Friends for Columbia ten years later, with an all-star rhythm section comprising Herbie Hancock, Ron Carter and Elvin Jones. "That was supposedly my date, really, but I wanted to record Bob and Columbia wouldn't let me record other people then. So even though it was my date we put Bob's name on it. All the records we made together were. . . ." Stan blows a kiss into the air.

It's always been evident that Stan enjoys the challenge of placing himself in unfamiliar and sometimes provocative musical environments. "That's certainly true," he affirmed. The quintet, with the projected addition of guitar and trombone, would seem to be another interesting divergence, but Stan had one caveat. "Once you put horns in there, you seem to be constricting yourself, unless the horns are there just as other soloists and don't play ensembles. When you have ensembles with other horns you're just playing a part, whereas when I'm the only horn I can do anything I want. Brookmeyer wouldn't constrict me, though. It would have to be either him or a horn as broad as him. We never had much in the way of arrangements when we played together, you know. We used to make up long cadenza endings, impromptu stuff. You can hear one on the Shrine record, where we do a thing on *Lover Man* that's pretty good."

In **down beat's** 1963 music handbook, Getz was voted one of the three Jazzmen of the Year by the magazine's staff. (The others, for the curious, were Louis Armstrong and Sonny Rollins.) Assessing Getz's career to that point, then-Associate Editor Bill Coss pronounced: "I have never felt that Getz has worked as hard as he could; I believe he plays at about half his capacity, because everything comes so easy for him." It's not a judgement with which Getz would particularly agree.

"I don't know about that," he said. "I don't think you're supposed to *push* in order to play. There's a part of the human brain, called the alpha section, which is the part used by artists to create. It's called 'relaxed concentration' or 'positive creativity.' When you're in that state, which is the alpha state, that's when you're ready to create. That's when things just come off the top of your head. When you push, nothing comes out. It's got to be natural. That's why you see so many musicians drinking or taking drugs. They can't get to that alpha state without it."

"When Stan was younger he was so distracted by drink and drugs," Monica recalls. "Maybe that was the period he (Coss) was talking about. Maybe when the last inch, or whatever, was out of Stan's reach. Now I find that he's able to *stretch* rather than push."

"Stretching is different," Stan says. "I like that word. Pushing, reaching, grabbing . . . *that* destroys music, I think. It takes away your relaxation." **db**

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weekly; for info call 277-8721.

Montebello Inn: Jazz Mon. & Tues.; for details call 722-2927.

Century City Playhouse: *Oliver Lake Trio* (12/18); new music concerts (Sun.); for info call 475-8388.

The Improv: Pending jazz policy Dec.-Jan. (Mon.); comedy, food; for info call 651-2583.

Little Big Horn (Pasadena): *Bobby Bradford* (Sun. 4-8), sometimes w/*John Carter;* jazz (Thurs. 8 PM); for details call 681-0058.

White House (Laguna Beach): Jazz regularly; for info call (714) 494-8088.

Redondo Lounge (Redondo Beach): *Jay Migliori/James Mooney* (12/16-17); *Ray Pizzi* (12/18); *Pete Aplan* (12/21); *Pete Christlieb* (12/22-23); *Jim Crutcher Trio* (12/24-25); *Jay Migliori* (12/28); *Thom Mason* (12/29); *Ray Pizzi* (12/30); for further info call 372-1420.

SAN FRANCISCO

Keystone Korner: *Red Garland w/Philly Joe Jones* (12/6-11); *Jim Hall/Red Mitchell Quartet* (12/15-18); *Lifeline* (12/19); *Hedzoleh Soundz* (1/2/78); *Kenny Burrell/Life Is Color* (1/9); *Sam Rivers Trio w/Barry Altschul and David Holland* (1/10-15); *Smith Dobson* (1/16); *Stan Getz* (tent. 1/17-22); *New Life Big Band w/Bishop Norman Williams* (1/23); *Phil Woods* (tent. 1/24-29); *The Jazz Group* (1/30).

Great American Music Hall: Jazz, blues, folk most nights; call (415) 885-0750 for schedule.

Boarding House: Rock, pop, jazz most nights; call (415) 441-4333 for schedule.

Old Waldorf: *Jesse Colin Young* (12/16-17); call (415) 397-3884 for schedule.

Mocambo: *Mary Travers* (12/16-18).

Circle Star Theatre (San Carlos): *O'Jays, Marlena Shaw* (12/16-18); *Ray Charles, Spinners* (12/28-1/1).

Berkeley Square: *Lee Harris Trio* (Sat., Sun.); *Danny and Alicia Daniels* (Mon.); *Art Lande* (Tues.); *Casa Bonita Garden Orchestra* (Fri.).

LoftJazz: Jazz most nights; call (415) 543-2063 for details.

Blue Dolphin: Jazz most nights; call (415) 824-3822 for schedule.

Metropolitan Arts Center: Jazz weekends.

Kuumbwah Jazz Center (Santa Cruz): Jazz most nights; call (408) 427-2227 for schedule.

Eulipia (San Jose); Jazz regularly; call (408) 293-6818 for details.

CHICAGO

Jazz Showcase: *Matteson/Phillips TUBAJAZZ Consort* (12/14-18); *Zoot Sims and Al Cohn* (12/28-1/1); *Bunky Green Quintet* (1/6-8; 1/13-15); *Sonny Stitt, Chet Baker* tent. in January; *Joe Henderson* (2/15-19); *Matrix IX* (2/22-26); call 337-1000.

Rick's Cafe Americain: *Memphis Nighthawks* (12/30-31); *Joe Williams* (1/10-14; 1/17-21); *Buck Clayton with Scott Hamilton* (1/24-28; 1/31-2/4); *Ahmad Jamal Quintet* (2/7-11; 2/14-18); *Marian McPartland* (2/21-25); *Charlie Byrd Trio* (3/14-18; 3/21-25); call 943-9200.

Amazingrace: *McCoy Tyner* (12/16-19); *Bryan Bowers* (12/27-30); call 328-2489 for information.

Wise Fools Pub: *Son Seals* (12/21-24); *Mighty Joe Young* (12/28-31); *Roger Pemberton's Big Band* (Mon.).

Orphan's: *Ears* (Tues.); for further information call 929-2677.

Ivanhoe Theater: Name jazz and contemporary music; call 348-4060 for details.

Quiet Knight: Coming in December: *Muddy Waters, Corky Siegel;* for details call 348-7100.

Biddy Mulligan's: *Koko Taylor* (1/4-7); *Mighty Joe Young* (1/11-14); *Bob Riedy Blues Band* (1/18-21); *Big Twist and the Mellow Fellows* (1/25-28); *Lonnie Brooks Blues Band* (2/1-4); *Chicago Grandstand Big Band* (Tuesdays in Jan.); call 761-6532.

Park West: Music regularly; call 929-5959.

Colette's: Music regularly; call 477-5022.

Elsewhere: *Sunnyland Slim, Homesick James, Blind John Davis, John Brim Band,* all appearing regularly; call 929-8000 for details.

Jazz Institute Hotline: 312-421-6394.

PHOENIX

KXTC-FM (92.3): All-jazz radio.

Golden Dragon: *Grant Wolf's Night Band* (12/19, 1/23).

El Bandido: *Monopoly* with *Francine Reed* (Thurs.-Sat.).

Mesa Community College: *NAJE District Festival* (12/10); *MCC Jazz Ensemble* plus special guest (12/14).

Arizona State: *Jazz Arts Trio* (12/7).

Joshua's: *Charles Lewis Quintet* (Sat.-Mon.).

Talk Of The Town: *Cantaloupe Island* (Sun.).

Bombay Bicycle Club (Scottsdale): *Michael McCabe* (Fri.-Sat.).

Dooley's: Jazz night (Sun.); *Papa John Creach* (12/4, tent.); *Joan Armatrading* (12/8, tent.).

Scottsdale Center: *Joe Pass* (2/11).

Saguaro High: *Woody Herman* (1/27).

Civic Plaza: *Gino Vannelli* (12/13).

Phoenix College: *Jazz Ensemble* (12/8).

Tucson Community Center: *Rod Stewart* (12/8); *Kansas* (12/29).

Celebrity Theatre: *Jean-Luc Ponty* (11/30); *Dolly Parton* (12/9).

Activities Center (Tempe): *Rod Stewart* (12/7).

Jed Nolan's Music Hall: *Music Hall Madmen* (Tues.-Sun.).

Crazy Ed's: Dixieland band (Tues.-Sat.).

Maynard's Pub: *Blond Sun Band* (Wed.-Sat.).

Warehouse: *Entropy,* synthesizers (Sat.).

Boojum Tree: *Buddy Weed Trio* (thru 12/31, tent.).

ATLANTA

Atlanta Internationale Hotel (Marquis Lounge): Steady diet of jazz; call (404) 688-1900 for information.

Bennigan's: *George Carere Quartet* (Mon.-Sat.).

Capri: *Dave Brubeck* coming soon; call (404) 233-3361.

Dante's Down The Hatch: *Dick Drew Trio* (nightly).

E.J.'s: *Dan Wall* trio nightly.

The Keyboard Lounge: Top local jazz acts; call 266-0797 for details.

Lark And The Dove: *Jerry Farber Quartet* (nightly).

Max's: *Villi Lakatos Sextet* (nightly).

Menagerie: Well-known jazz talent on a consistent basis; call 266-8666.

Midtown Jazz Club (formerly Midtown Pub): National talent on frequent basis; *Bruce Hampton* at 2 AM; call 872-4031.

Paschal's La Carousel: *Sandi Blair* and *Matues Trio.*

Southern Nights: National talent every Monday and Tuesday night.

Stanya's Champagne Pub: *Jerry Farber* and *Stephanie Pettis.*

SEATTLE

Parnell's: *Maggie Hawthorn* (12/15-17); *Ernestine Anderson* with *Floyd Standifer* (12/28-31); *Joe Henderson, LA Four* in January.

Paramount Northwest: *Woody Herman* (1/13).

Center House: *Jim Knapp Jazz Ensemble* (12/18).

Trojan Horse: *Bobby Blue Bland* (12/13-18).

Bombay Bicycle Shop: *Upepo* (12/14-17); *Inner City Jazz Quartet* featuring *Bill Smith* (12/18); *Papaya* (12/28-31); *Montuno* (1/4-7).

Jolly Roger Jazz Club: *Rorschach Jazz Quartet* (12/16, 23, 30); *Rainy City Jazz Band* (12/18, 25).

* * *

Late Flashes: *Milt Jackson* will perform in concert at Avery Fisher Hall in New York's Lincoln Center Dec. 19 . . . *Levon Helm and the RCO All Stars* will wind up 1977 with a show at New York's Palladium Dec. 31 . . . *Donald Byrd and the Blackbyrds* will head for the Midwest for three nights in Milwaukee (Dec. 31, Jan. 1-2).

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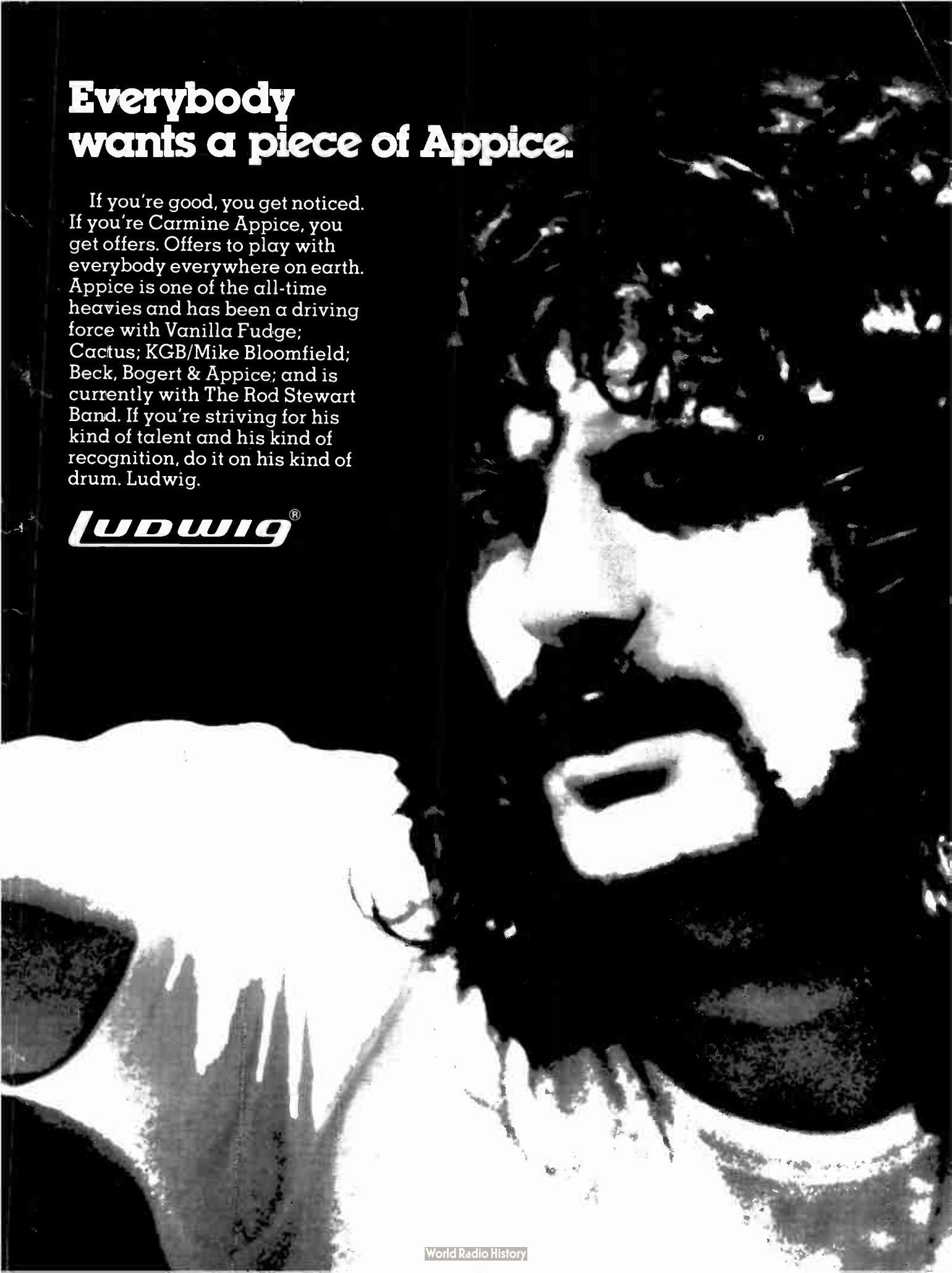

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