

OCTOBER 19, 1978

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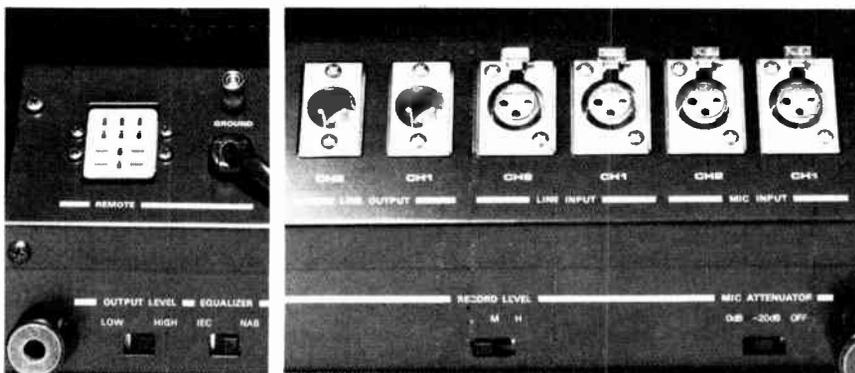
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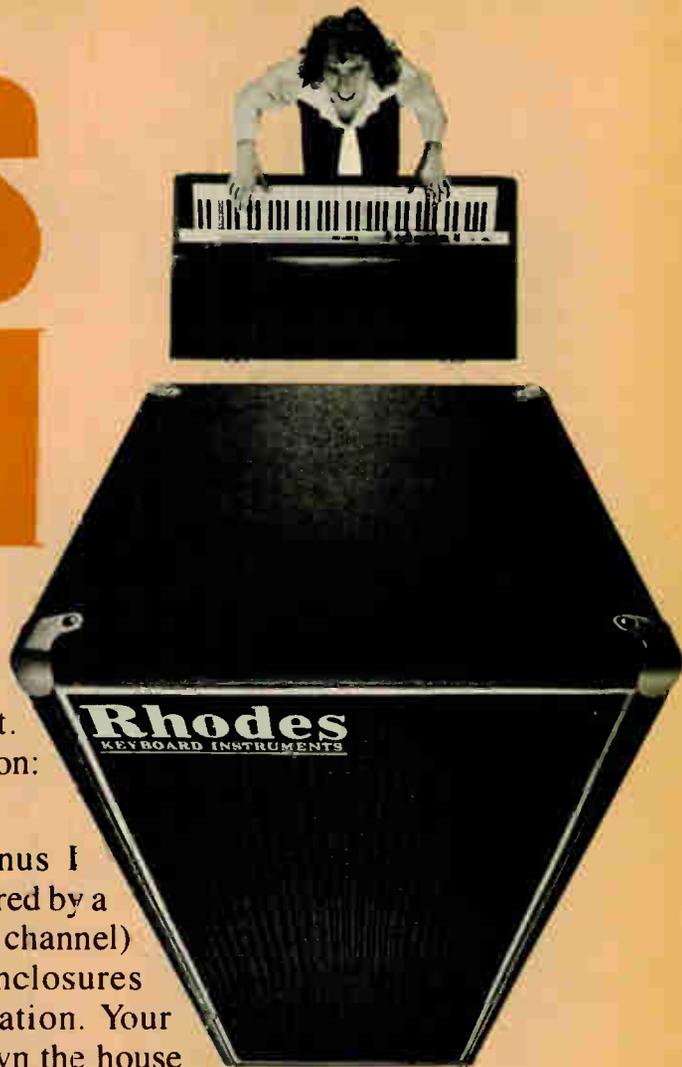
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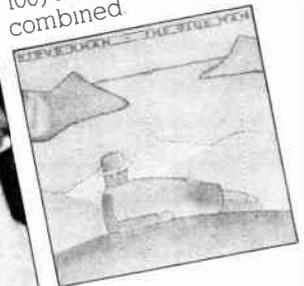
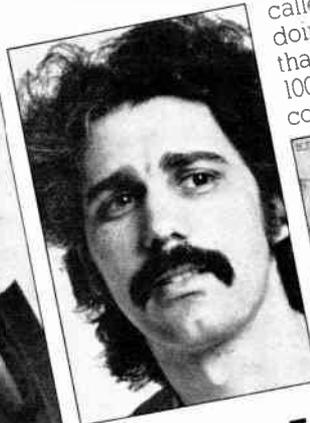
Bobby Hutcherson's shimmering new vibes.

The vibraphone has never sounded better on record than it does on the magically textured new Bobby Hutcherson album, "Highway One." It's Bobby Hutcherson's Columbia debut, and for the occasion he's got a brand-new set of vibes (they record better than any we've ever heard). Joining Bobby Hutcherson ("one of the best musicians in the world," according to McCoy Tyner) are Hubert Laws, Freddie Hubbard, and George Cables. "Highway One" is guaranteed to take you places you've never been before.



Steve Khan produces.

For his second solo album, guitarist Steve Khan did something he's been wanting to do for years. He called up his fellow N.Y. session men... Will Lee, Ralph MacDonald, Don Grolnick, The Brecker Brothers, and Bob James... and he produced a warm and loving album of his own compositions. It's called "The Blue Man" and it's doing more for Khan's reputation than all the rest of the (nearly 100) albums he's played on, combined.



MUSIC BY AND FOR INDIVIDUALS.

A study in style... the elegant beauty of Stephane Grappelli.

After playing with everyone from Pink Floyd to Yehudi Menuhin, you'd think that legendary jazz violinist Stephane Grappelli would run out of "firsts." Wait till you hear "Up-town Dance," Stephane Grappelli's Columbia debut. For one thing, it's his first album recorded in America... and he takes full advantage of the musical riches to be found here. Jimmy Rowles, Ron Carter, Grady Tate, and hot studio sidemen like Richard Tee and Anthony Jackson all were honored to play with Grappelli. And, for the first time, Grappelli is working with a string section (arranged and conducted by Claus Ogerman). "Up-town Dance" goes down in the books as one of the all-time great albums.



Rodney Franklin turns 20 with an album to his name.

A few months ago Rodney Franklin was 19 years old, recording an album for Columbia, with sidemen like Freddie Hubbard and David T. Walker. Talent will win out, and Rodney Franklin is one of the most inspired keyboardmen in music today. When you hear his "In the Center" album we think you'll agree with producer George Butler that Rodney (who just turned 20) is one of the most exciting finds of this, or any, year.



Willie Bobo... a hell of an act to follow.

Willie Bobo's first album in over five years is truly the recorded equivalent of a show-stopper. Many of today's most revered musicians played with Willie Bobo in their early years, because Bobo always maintained a scrupulous integrity about his music... refusing to compromise for promoters or record labels. Herbie Hancock, Chick Corea, Joe Farrell... all played with Bobo. Santana was greatly influenced by Willie Bobo (who recorded the original "Evil Ways"). The new Willie Bobo album, "Hell of an Act to Follow," was produced by former Crusader Wayne Henderson and it lives up to its title.



Jaroslav's wild and crazy good time.

He smiles, he laughs, he has a ball... and it all comes through his reeds. He's Jaroslav, a Czechoslovakian compatriot of Miroslav Vitous and Jan Hammer. Since arriving in America he's played with Average White Band, Bette Midler, and Carly Simon... but his real score is the incredible "Checkin' In" album. It's some of the most ear-catching music on sax, flute, and mini-moog playing. "Checkin' In" marks the return to recording of electric violinist Jerry Goodman. Hugh McCracken and Ralph MacDonald are also along for the whirlwind ride.



ON COLUMBIA RECORDS AND TAPES.

Ronnie Foster... a key to George Benson's hit albums.

Ronnie Foster began playing professionally at age fourteen. Ten years later he was keyboardist with George Benson. You'll hear Ronnie's acoustic piano, electric piano and synthesizer on the hit albums "Breezin'" and "Weekend in L.A." And you'll hear a lot more on "Love Satellite," his first Columbia solo album. Joining



his album are a few friends and fans he's accumulated through the years: Alphonso Johnson, Byron Miller, Leon "Ndugu" Chanler, and producer Jerry Peters



The Heath Brothers... born to play together.

Percy Heath was the pulse of the Modern Jazz Quartet for over 20 years. Meanwhile his brother Jimmy Heath was playing sax with some of the biggest names in jazz, and having his compositions recorded by Miles Davis, Donald Byrd, John Coltrane, Herbie Mann, Cannonball Adderly and about 100 others. On their Columbia debut, "Passing Thru...", they're joined by brother Albert Heath on drums, Jimmy's son Mtume on percussion, the brilliant keyboardist Stanley Cowell, and Tony Purrone on guitar. The closely-knit quality of the music on "Passing Thru..." is something you don't hear often enough.



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 La-Barbera 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 is currently recording his second album for Columbia.)

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the first chorus

BY CHARLES SUBER

As soon as you put your foot out in the marketplace, there is going to be someone who is going to make money off what you do. And you should expect to make some money from what you do as well.

So says Jimmy Owens in this issue, in an interview dealing mainly with his views of and experiences within the business of music—as a composer/trumpet player with more than 75 albums to his credit; as co-founder of the Collective Black Artists, as board member of New York Jazz Repertory, and past member of the Jazz-Folk-Ethnic Music Panel of the National Endowment.

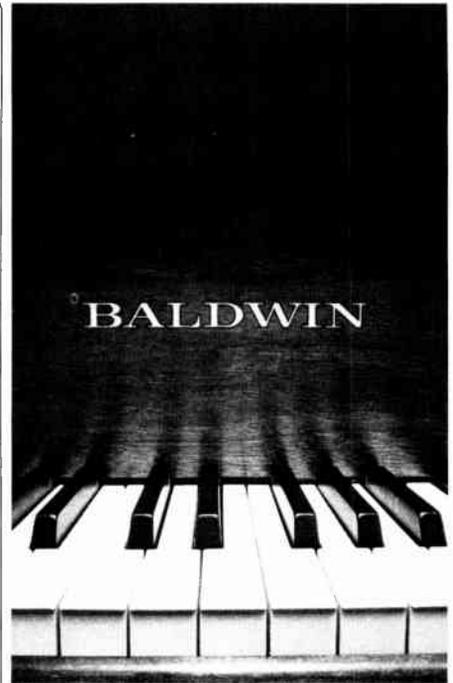
Owens regrets that the jazz greats who gave so much of their art “didn’t pass on to me the business knowledge that would allow me to leave something for my children.” Owens denies that business can dirty the purity of the art—“nothing exists on its own, and that “right from the beginning music and business went hand in hand.” He speaks knowingly and candidly about the continuous struggle within the National Endowment to get increased funding for jazz. He believes that “deep down inside,” most music panel members “didn’t want to know that anything else existed except opera and symphony orchestras.”

Owens’ observations about the inner workings of the National Endowment are obviously correct but I think the issue of classical vs. jazz funding is principally political. The advocacy of the classical (European) music members is understandable. Like other elected or appointed representatives, they fight for their constituency. Jazz has been gerrymandered into a minority position with “folk” and ethnic; the same political considerations are at work within the Kennedy Center, this nation’s cultural center, where jazz is not represented at all. The same political misrepresentation is also apparent in virtually all 50 state arts councils and on the boards of all our great, national orchestras who deny a place for America’s black classical music.

A few points about Owens’ discussion of jazz in the schools should be mentioned. School jazz programs have been accelerating for the past 20 years, not just the last five years. And the black colleges, particularly Howard and Tuskegee, were more strict about no-jazz-playing-’round-here than any white school, even the University of Colorado, which banned Lee Underwood (who interviewed Owens) for trying to start a jazz program. And regardless of the 400 or so colleges into jazz, we still only know of five colleges that require any jazz course toward a music degree.

If a student gets a Bachelor of Music in composition and never had to take a jazz course, that’s the student’s fault and only he or she will have to live with that limitation. But when a graduating music educator has never had to take a jazz course or even to play in a jazz ensemble, then that loss impoverishes all that future teacher’s students and thus all of us.

By the way, if your college does indeed require a jazz course toward a degree, please let



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CHORDS AND DISCORDS

Thrilling Reading

Reading your magazine lately has been a thrill for me, with your articles and interviews with such "new" music heavies as Sun Ra, Don Cherry, Charlie Haden, John McLaughlin. . . .

Coming from Minnesota, I have had good exposure to the contemporary music scene. But being in Dallas right now, I have had trouble finding ears tuned to the new sounds and performers, public and press alike. Very few people . . . have even heard of Sun Ra, let alone dig his music. But along with Dennis Gonzalez and the Dallas Association for Avant Garde and Neo-Impressionist Music (daagnim, *db* 5/15/78), we are trying to bring these musical forms and ideas to public awareness. . . .

Granted, it is a slow process and time will measure our success. But with your help in keeping artists of national and local stature in the spotlight, perhaps good things will happen.

Bill Emery

Dallas, Tex.

Chip Chopped

I am writing in regard to Chip Stern's record review of an album by Television called *Adventure* (8/10). The review made the album sound fantastic! I couldn't resist taking \$6.30 off my hard-earned money and running out to

buy it. I mean, who could resist with such quotes as "They play with style and grace—a total integration of emotion and discipline" and "*Adventure* is an absolute masterpiece. The group certainly ranks as one of the best rock bands of the '70s."

Much to my dismay, I found the album to be at best mediocre. This is the last time I will put so much faith in a review appearing in *db*. I wonder what any other critic on your staff would think of the album.

P.S.—I will sell Mr. Stern my copy of *Adventure* anytime he wants it for \$5.00.

Dan Jankovec

Melrose Park, Ill.

Chip Stern's piece on Hamiet Bluiett (10/7) really got me upset. Writing that there are no seminal baritone players comparable to Parker and Coltrane and that Bluiett is the most important baritone player since Harry Carney is irresponsible and inaccurate, to say the least.

Has Stern never heard of Serge Chaloff and Gerry Mulligan? Perhaps the fact that they're both white disqualifies them from consideration.

Warren G. Harris

New York, N.Y.

Confusing Mish Mash

What are you guys trying to do? On one hand, there are articles on people like Carla Bley, Don Cherry and Egberto Gismonti. Then in the same pages, there will be coverage of utter junk like Television and Elvis Costello.

Somewhere along the line, confusion reigns in your editorial offices. When quality gives

way to quackery, the result is cancelled subscriptions.

Max Gordon

New York, N.Y.

Where Are They Now?

The recent reissue of Bird's classic Dial recordings has me wondering something that others must also wonder.

Whatever became of pianist Jimmy Bunn, who played so beautifully on *Loverman*? And bassists Vic McMillan and Bob Kesterson, and drummer Roy Porter? Everyone else on the dates was or became famous, yet I find virtually nothing in print on these men.

Harry Jeavons

Va. Beach, Va.

Missing The Point?

Thank God for Jan Garbarek and his reply. . . . You seem to completely miss the point of European jazz. By comparing it to American jazz, which places its emphasis on the soloist and his improvisations in a swing context, just consideration is not given the music as a composition.

European jazz stresses the composition itself as the vehicle for expression, fulfilled by the artists' rendition, as opposed to the American emphasis on the solo as the vehicle for expression.

Now, don't get us wrong: We dig Miles, Trane, Dolphy, Parker, Anthony Braxton and other American jazz artists as much as the next guy, but *db* seems to fail to recognize the distinction between the two schools of thought.

Will Haight/Jim Lange Charleston, W.Va.



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The third Capitol album, in terms of creative progression, is a giant step forward for Caldera. The group's elimination of musical barriers, and interpretation of musical languages, is a fascinating trip. Caldera's Time And Chance is truly modern music of the Americas, an exotic blend of composition and instrumental performance from this award-winning group.



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NEWS

SMITH STARS JAZZ INSIGHTS

NEW YORK—The New School will feature the following practitioners: Lionel Hampton, Dick Hyman, Gil Evans, Tito Puente, Ray Barretto, Max Roach and Jackie Cain & Roy Kral. For details about enrollment program of studies. For "Jazz Insights" (which will begin October 3 and run weekly through November 14), call the db correspondent A. J. Smith. It New School at 212-741-5600.

The course, called "Jazz Insights," will be coordinated by db

FINAL BAR

Joe Venuti, pioneering jazz violinist, died August 15 after being hospitalized for several weeks with cancer of the liver and stomach. He was 74.

Venuti was the first musician to bring the violin into the jazz ensemble. Although other violinists would achieve fame in the '30s and '40s, none could outswing Venuti or match his sheer virtuosity. His technical command was perhaps the result of early classical training which gave him a solid foundation of instrumental capacity. During a career that spanned over 60 years as a professional musician, it never faltered.

Born Giuseppe Venuti, he always insisted that his birth took place on board ship as his parents were coming to America from Italy. Several dates have been suggested. Leonard Feather offers September 1, 1904 in his *Encyclopedia*, although other sources have suggested 1903. On occasion he said he was born in the late 1890s, although little that Venuti said about himself can be accepted at face value. He was a prankster and put-on artist of limitless breadth.

It is known, however, that he grew up in Philadelphia and formed a boyhood friendship with guitarist Eddie Lang, a musician whose virtuosity matched his own. Lang was also a studied violinist as well. As World War I was ending, the two began to play together professionally. The years from 1919 through 1924 were marked by various jobs with different bands based in Philadelphia and Atlantic City. In 1924, Venuti went to Detroit to work in the Jean Goldkette band. He remained for a year, and at one point he was offered a chair in the Detroit Symphony. The Goldkette band of the period included as well Tommy and Jimmy Dorsey. By 1927 (when Venuti rejoined briefly) Bix Beiderbecke was also in the orchestra.

Also in that year, Venuti began his most important series of recordings. These were the famous Blue Four performances, and included Eddie Lang and usually bass saxist Adrian Rollini and pianist Artie Schutt. An excellent collection of these sides is available on the Columbia Special Products album, *Stringin' The Blues*.

In May 1929, Venuti and Lang joined the Paul Whiteman band, then at the height of its prestige and popularity. Beiderbecke was there. So was Bing Crosby. This was the Whiteman band (although without Bix) that filmed *The King Of Jazz* in Hollywood, a picture in which Venuti can be seen. But the depression imposed severe cut-backs on Whiteman's swelling payroll. Venuti and Lang left in April, 1930. It was the end of their permanent working association. Lang joined Crosby and was seen in several early Crosby films before he died in 1933.

Venuti went on to make many records with Benny Goodman, Glenn Miller and other struggling young musicians in the early '30s. He teamed with another guitarist, Frank Victor, and toured Europe in 1934. The next year he took the plunge and formed a big band that was never particularly successful, even though it lasted well into the 1940s. It launched the careers of singer Kay Starr and drummer Barrett Deems (see profile, October 5, 1978). During the early years of the swing era, however, it recorded on only two occasions (1935 and 1939). Although his musicianship remained as great as ever, the orchestra never had a fraction of the impact achieved by his early association with Lang and the Whiteman sidemen.

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NEW RELEASES

Bee Hive Records, a new label originating in Chicago and featuring small band bebop, has issued its first release, including *Baritone Madness* by the **Nick Brignola Sextet** with Pepper Adams; *Manhattan Project*, by trumpeter **Dizzy Reece's Sextet**, and *Startingers*, by guitarist **Sal Salvador's Sextet**.

Friar's Inn Revisited, volume five in pianist Art Hodes Notebook, has been released by **Delmark Records**, which has also reissued saxophonist **Jimmy**

Forrest's original *Night Train*, *Archie Shepp And The New York Contemporary Five In Europe*, and *Lonesome Bedroom Blues* by pianist Curtis Jones, all at a new \$7.98 list price.

Pianist **Barry Harris Plays Barry Harris**; drummer **Frank Butler** is *The Stepper*; bassist **Sam Jones** has waxed *Changes And Things*—all for **Xanadu Records'** autumn release along with previously noted (db, 10/5) *New Horizons* by saxist **Charles McPherson** and *Opening Remarks* by guitarist **Ted Dunbar**. db



Venuti broke up his band several times along the way, and finally went out as a permanent single in the '50s. Joe was a regular on Crosby's radio show for several years. He was reunited with Paul Whiteman in 1956 on the *Paul Whiteman 50th Anniversary* album for Grand Award, performing two numbers. They were practically his only recordings during the decade. He also appeared on Jackie Gleason's tribute to Tommy Dorsey in November of that year. But generally, he fell into relative obscurity working clubs but attracting little attention. Alcoholism also complicated his life in the late '50s and through the '60s.

But Venuti died on the top. His reemergence began first with an *Ovation* LP in 1970. Then came *Chiaroscuro* records and suddenly he was recording more prolifically than at any time since the '20s. There were two astounding albums with Zoot Sims (*Chiaroscuro* 128, 142), the second one even better than the first, plus a reconstituted Venuti Blue Four on *Chiaroscuro* 134. He was also recorded in virtuoso duet meetings with the premier mainstream pianists of the '70s—Dave McKenna and Earl Hines. More recently, Concord records has added to the Venuti boom with concert and studio sessions with George Barnes and other Concord artists. In October, 1975, Venuti even made a session with George Benson and Benny Goodman, as yet unreleased by Columbia.

Venuti was to have opened at Rick's Cafe Americain in Chicago on the evening of his death. The band would have been an extraordinary one: Venuti, Red Norvo, Buddy Tate and Barrett Deems. Only five weeks before, there seemed no reason he would not be able to play the engagement. Then he was suddenly hospitalized in Seattle, where he lived when not on tour, and the cancer was discovered. Urbie Green replaced him in Chicago.

Venuti was returned to Philadelphia for burial August 20. He is survived by his wife.

27TH BMI AWARDS

NEW YORK—A total of \$15,000 is available to young composers in the 27th annual BMI Awards to Student Composers competition sponsored by Broadcast Music Inc., a performing rights licensing organization.

Established in 1951 in cooperation with music educators and composers, the BMI Awards project annually gives cash prizes to encourage the creation of concert music by student composers of the Western Hemisphere and to aid them in financing their musical education. Prizes ranging from \$300 to \$2,500 will be awarded at the discretion of the judges. To date, 231 students, ranging in age from 8 to 25, have received BMI Awards.

The 1978-79 BMI Awards competition is open to student composers who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories, or engaged in private study with recognized and established teachers anywhere in the world. Entrants must be under 26 years of age on December 31, 1978. No limitations are established as to instrumentation, stylistic considerations, or length of works submitted. Students may enter no more than one composition, which need not have been composed during the year of entry.

The permanent chairman of the BMI judging panel is William Schuman, distinguished American composer and educator.

The panel of Preliminary Judges for the 1977-78 contest was Joan Tower, Maurice Wright, and Frank Wigglesworth, with Ulysses Kay serving as Consultant. The Final Judges were Donald Erb, Stephen Fisher, Lou Harrison, Karel Husa, William Karlins, Netty Simons, Carlos Surinach, Francis Thorne, Donald Waxman, and Charles Wuorinen, with William Schuman as Presiding Judge.

The eight winners in the 1977-78 contest, ranging in age from 15 to 25, were presented cash awards at a reception at the St. Regis-Sheraton, New York City, May 11, 1978.

The 1978-79 competition closes February 15, 1979. Official rules and entry blanks are available from James G. Roy, Jr., Director, BMI Awards to Student Composers, Broadcast Music Inc., 40 West 57th Street, New York, N.Y. 10019.

POTPOURRI

Photographer **Laura Friedman** caught the **Saturday Night Live Band** rhythm section for our Sept. 7 cover, and was inadvertently not credited.

Pianists **Jimmy Rowles** and **Al Haig** participated in a piano marathon at New York's Citicorp Atrium over Labor Day weekend, benefiting **Jerry Lewis' Muscular Dystrophy Telethon**.

Expatriate drummer **Art Taylor** has published *Notes And Tones*, a volume of interviews with 27 leading jazz musicians, among them **Miles Davis, Dizzy Gillespie, Ornette Coleman, and Max Roach**. The volume can be obtained for \$30 from Art Taylor, 21 Quai des Ardennes, 4020 Leige, Belgium. A review of *Notes And Tones* will appear in an upcoming issue of **down beat**.

Television, one of the most critically acclaimed of the New Wave rock bands, has broken up. Guitarist-composer **Tom Verlaine** will develop some solo projects. Also disbanded is the British group **Be Bop Deluxe**, after six albums.

Sam Rivers' Quartet, featuring **Dave Holland** on bass, **Joe Daley** playing tuba, and **Thurman Barker** on drums, is on tour. Among their stops: Arizona State University, October 5; the Arcosanti Festival, October 7; San Francisco's Keystone Korner, October 10 through 15 (opposite reedman **Anthony Braxton's** band); The Vancouver Jazz Society, October 22 and 23; the Earth, in Portland, Ore., October 26. The tour concludes October 27 and 28 at the Eugene Hotel in Eugene, Ore.

Montclair State College in Montclair, New Jersey, has instituted a fledgling jazz studies program, under the direction of **Dr. Mario F. Oneglia**—who used the professional name **Marty Ornell** while arranging for New York area Latin bands and playing trumpet with **Tito Puente, Louis Prima**, and others. Staff members at the school, which is 15 miles from New York City, include bassist **Ron Naspo** (of **Bucky Pizzarelli's** trio), tubaist **Don Butterfield** (who has worked with **Charles Mingus**), Broadway pit band and studio players. The **Montclair Jazz Machine**, a large ensemble, has also formed and scheduled concerts.

New Staffers Board Masthead

Howard Mandel has joined **down beat** as assistant editor, compiling news and record reviews. His articles, interviews and reviews have appeared in the magazine since December, 1975, and he has written about contemporary music for *Billboard* magazine and several Chicago newspapers, including a lengthy stint at the late Chicago *Daily News*.

After graduating from Syracuse University with an English degree, Mandel took "a graduate course in current recordings" at the Jazz Record Mart, owned by Delmark Records' Bob Koester. An inveterate nightlifer, Mandel, who is 27 years old, intends to keep up a pace of club-going and disc-listening, if he can extricate himself from piles of **down beat** galleys.

A frequent flutist and occasional player of reed instruments, Mandel has also some experiences with electronic synthesizers, and an interest in ethnic as well as experimental music. His non-musical, non-journalistic jobs have ranged from traveling salesman to baseball park beverage vendor.



Howard Mandel



Bret Primack

HERB NOLAN

Bret Primack is now East Coast Editor of **down beat**. His first writing for the magazine, an interview with Walter Bishop, Jr. appeared in March of 1977; he has since contributed profiles, articles, news, ideas and enthusiasm. All in abundance.

A graduate of New York University's Film School, Primack continues to be an avid listener and careful observer of the Big Apple jazz scene. He has also been a cabdriver, an exterminator, a Good Humor man, a comedy writer (whose material was used by Chevy Chase, Ben Vereen, and Stiller and Meara), and a filmmaker. His *Street-music*, a 12 minute color and sound short in 16 mm, follows Frank Lowe into the recording studio for a session that has never been released.

Primack, who is 29 years old, eats sushi as often as possible, and is at work on a biography of pianist Walter Bishop, Jr. Co-founder of the Jazz Theater Workshop and occasional contributor to *Contemporary Keyboard*, Primack has also had some experience with brass instruments.

NPR Sets Broadcasts

"Jazz Alive!", National Public Radio's popular broadcast of taped concerts from across the country, began its second season in early October. Though specific dates and times vary with the carrier stations, the programs will run once a week through December in this order: Art Blakey and the Jazz Messengers, and the Milt Jackson Quartet; Stephane Grappelli and David Grisman; John Coates, Jr.; Tito Puente, Machito, and Mongo Santamaria; Carmen McRae, Don Menza Sextet, and the Sam Most Quartet; Wild Bill Davison, Urbie Green, and the New Black Eagle Jazz Band; Lionel Hampton tribute; Ron Carter Quartet, Eddie Gomez and Jack Wilkins, and Butch Lacy's String Consort; Women's Jazz Festival with Marian McPartland, Mary Lou Williams, and Toshiko Akyoshi-Lou Tabackin big band; Carla Bley band, Fringe, and Sid Farrar; Bobby Hackett tribute with the New York Jazz Quartet; and Alberta Hunter, the Jon Hendricks family, and Bobby Rowland.

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STANLEY TURRENTINE

We're In The Marketplace Now!

by BRET PRIMACK

Stanley Turrentine is big. Besides gold records and sold out concerts, he has tremendous airplay. Take the New York market, for example: the background sounds for this interview were provided by jazz station WRVR-FM and during a two hour period, I counted four Turrentine cuts.

But dig his sound! Descended from Byas, Bean and Sonny, Turrentine's voice is distinct. "It's God's gift!"

Stanley Turrentine started in this business by playing the blues. The '50s dues circuit. Then a stint with Max Roach brought him to national attention. As part of the Blue Note stable in the '60s, he made countless recordings. Also during the '60s, Turrentine married organist Shirley Scott. They played music together, too.

The '70s have been especially good for Mr. T. With the help of CTI records and *Sugar*, he crossed over into big buck land. Audiences and album sales grew steadily. They're still growing.

Turrentine is very involved in the business aspect of his career. He feels that it is necessary, and worth the time and effort. In fact, he seems to enjoy rapping about the business. At his comfortable New Jersey abode, replete with three Mercedes and pool, Turrentine played his final Fantasy release, *What About You?*

Turrentine: You know what I did, I made a disco album. Not really. I play disco but I also play some bebop. That's my way of doing it. Play a little of this and a little of that and some of this and some of that. You got to get something that catches people's ears. You dig? But hey, I'm playing something that's very tasteful too.

Primack: Sounds good to me. You've just signed with Elektra. What are your plans with the label?

Turrentine: I think I'll be able to do some of the things I've always wanted to do because they're a company that really believes in me. They're willing to support me to that extent. That's important, as far as exposure, marketing, etc. I think they'll be able to put my records where I want them to be. I want them to be in everybody's house. Everybody's house!

Primack: You feel that your music can appeal to everybody from punk-rocksters to Wagner freaks?

Turrentine: I think so. There's a lot of people I've played for in recent years who have said they never listened to jazz or any kind of black music before. They found out how appealing it is to them. That's very encouraging. With the right exposure and the right kind of marketing, whew. After all, this music is basically the basis of all, it's the roots of all the music you're hearing. They talk about this fusion thing. That's nothing new. That's why the word jazz is a very touchy word to me. I don't know if you can say that this is jazz or that's

jazz because the music has all kinds of forms, man. You can't say Miles isn't playing jazz. You can't say Louis Armstrong isn't playing jazz. You can't say that Blood Sweat and Tears isn't playing jazz. Where does it begin and where does it end? It's just a word as far as I'm concerned.

Primack: How do you respond to so-called jazz purists who say you've sold out?

Turrentine: I say, certainly, I hope so. But first of all, what is a jazz purist? I don't even know what that is. I don't feel guilty as long as I can listen to each record I've made over the past 20 years and not feel ashamed.

Primack: How would you respond to criticism along the lines of, "Stanley Turrentine watered down his music to sell records."

Turrentine: I haven't changed it. I might put it in different settings but I'm not that versed to be able to change my ways. That would mean changing myself and I can't change me. And I don't feel right unless I'm playing me.

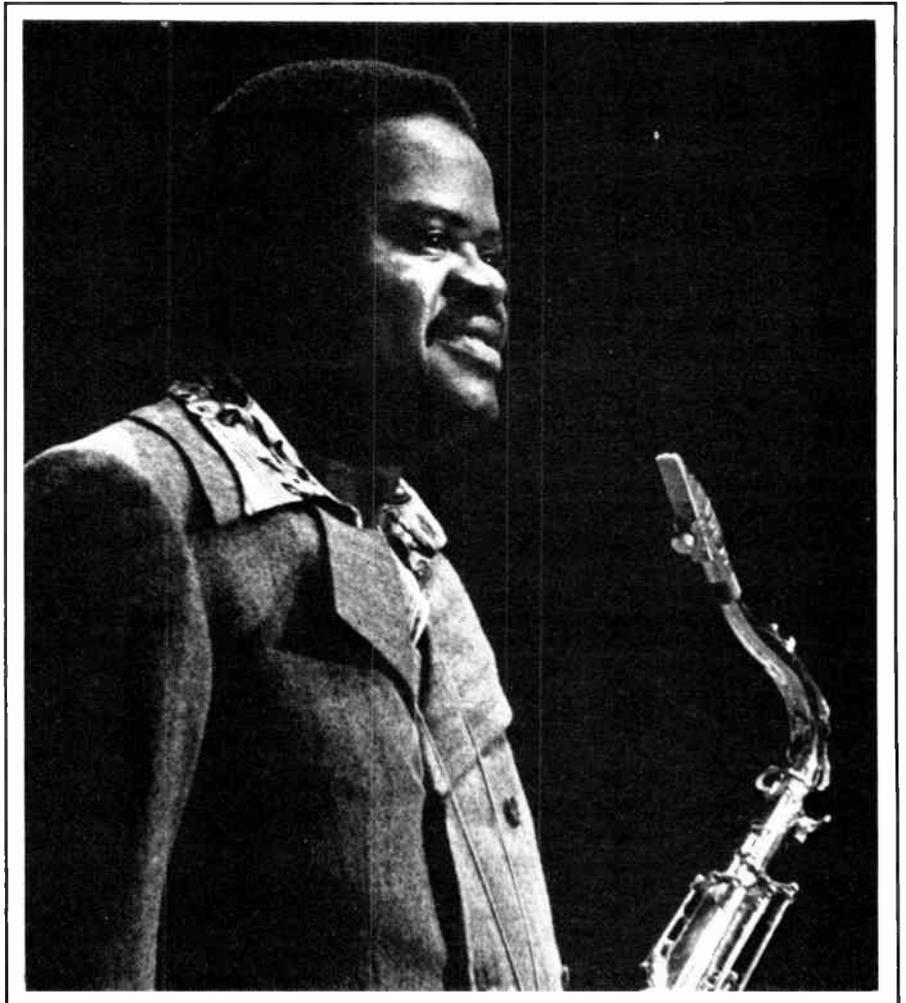
That's the only way I can do it. If I'm selling out, hey, solid. I'm selling out. I try to think of all music as being valid. I listen to a variety of things. I listen to Stravinsky. I listen to B. B. King. I listen to my very dear friend, Bobby "Blue" Bland. I was raised in that kind of setting, with Lowell Fulson, a blues band. That was the first band I ever played with. We traveled all over the South. Ray Charles was the featured piano player. That was my first band and [the blues] are basically my roots. We played all the barns and I mean literally barns, all over the South. It was pretty rough traveling up and down the highway in the early '50s. Your life was always in danger.

Primack: In your experience working in that r&b setting in the '50s, did you ever walk the bar? [Ed. note—Believe it or not, back in the '40s and '50s, saxophone players would stand up on top of the bar, where people had their drinks, and walk along blowing the blues.]

Turrentine: Yeah, I did that. That was something else. I did it with Earl Bostic. I used to follow him. He'd say follow me and the whole band would have to, except the rhythm section. We'd get up there and walk the bar. Fortunately, I never had to crawl on the floor and roll over like I saw a lot of cats do. But I did all that stuff, I walked the bar and worked the crowd into a frenzy. That was part of the times.

Primack: When did you begin to take more of an interest in the business side of the music?

Turrentine: In the 1970s, when I signed



IRENE HARRIS

“... 90% of this music is the business! Unless you got the business together, nobody will know how great you are. . . . It's a mutual agreement. What can you get for me and what can I get for you? All that other shit they'll be talkin' about is bullshit! It's business and that's it.”

with Creed Taylor. That was the beginning of it really. I was with Blue Note for nine years and I didn't have the slightest idea what the hell I was doing. I signed for three years, three albums a year not knowing that three albums a year was a lot of work. It was literally impossible to do that. I did a lot of stupid things like that. Signing arbitration contracts, in other words, you had an arbitrator to negotiate, without knowing that after arbitration, you can't go and appeal. A lot of things like that. They put things in contracts and we didn't read them. We just didn't know. We just signed them. That whole syndrome.

That was basically because I was afraid of not eating, man. I knew what not eating was. I was out there on the road in the '50s, down South. I knew what a decent meal is. I knew where a nice clean hotel was to sleep at. But there were months and months that went by, man, where we didn't see a bed. Not that we didn't have the money or couldn't afford it. It was because of the laws down South. They didn't allow black people to sleep in hotels. Sometimes I had to sleep in a bus. I did all those things. I had to travel in cars 600 or 800 miles just to make a gig. Then, jump out of the car or bus and play, as if we had a good night's sleep. And we had to be consistent each night. I paid the dues man. But it got to a point in my life where I didn't know how to relax, how to sit down and enjoy myself and get into some of the things I would like to do.

Primack: What were the first steps you took to get more control of the business aspect of your career?

Turrentine: Negotiations. The first thing I found out, for myself, was how much I was worth. Sometimes we can put ourselves in a position, mentally, where we don't think very much of ourselves. But, for me, I saw that the reaction of people to my playing was consistently good. I saw a lot of people making money, promoters and club owners, producers and everybody making money off of me. So I said, hey, I must be worth something. I started from there, started negotiating terms subject to that.

I started out by finding out how many records they told me they sold. You never really know. But you base it on that. They say I sell *x* amount of records, so here's what I'm worth. I started learning. Then I said, what are the copyright laws? I used to give my songs away. Supposedly, you might split it 50-50 with the record company. Supposedly. Wow, I'm saying a whole lot of personal things here! But this is how it actually happened. I had to find out exactly what the copyright law was. I'm still learning. Fortunately, I have a manager who's aware of that and also believes in me. We're very good friends. He's pulled my coat to a lot of things in this business. . . .

Let's face it man, 90% of this music is the business! What you play, how you play it, how great you think you can play it, or whatever you think, it doesn't matter. Unless you got the business together, nobody will know how great you are, first of all. And secondly, don't nobody really care. It's cruel, hard facts. If

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somebody comes to you for anything, there's something that they're getting out of it too. Hey man, it's a mutual agreement. What can you get for me and what can I get for you? All that other shit they'll be talkin' about is bullshit! It's business and that's it. But to be able to stay in the business and create the musical part of it that I have been creating all these years, and I haven't changed, I just started thinking different ways. What's right or wrong no longer has anything to do with it. I finally learned that. It's a hell of a thing but it's a cruel business.

I'm tired of people taking up collections for jazz musicians who've died. You have to take up a collection to bury them. I don't want them to do that for me. Like Louis Jordan said, after you're dead, you're dead. It wasn't too long ago that Cannonball died. You don't even hear any of his records on the radio any more. So if that's not business, what is it? You say that's not important, well man, it's important to me!

You know what's a funny thing to me? I hear a lot of musicians going on an ego trip thinking what they've done or what they're doing is so new, so innovative and so original. Then I sit down and listen to some of the things Duke Ellington did back in the 1920s, exactly the same things they're claiming are so new and innovative. The point I'm trying to make is, it's a cycle. Life, music is a cycle. It goes round and round. What you think is new has been done before. These critics and these people that sit back and analyze and tell everybody what is the proper thing to listen to and what is not the proper thing to listen to, that's ridiculous. That goes for musicians and critics alike. Because God made this world man. There's only one God.

Sure, I believe in God. I believe in a supreme being. Or the "fours," as they say today. I believe in God. And without him there is nothing. Because I don't know where it is I get my whatever it is I got other than the fact that God gave it to me. My sound. Hey, that's mine. That will always be mine. But to try and sit down and question it—I don't do that. Or try to analyze it. I don't do that. But I know one thing—nobody can play it all. 'Cause we're not here long enough to do that. It takes several lifetimes to play everything.

I play and I appreciate the people who like what I play. I try to please them playing what I play. What knocks me out is the fact that I can just get up on a bandstand and get a standing ovation from people from just playing what I play. No rehearsal to try and make 'em. It's something that I naturally do and the people give me a standing ovation. Man, that's a warm feeling. And I don't know why. You dig what I'm saying?

Primack: Hey man, the reason you get standing ovations is because they really dig you!

Turrentine: That's what I'm saying. That's very important to me. There's got to be a rapport. That's what I'm there for. I'm glad I'm able to give that feeling that they want. What it is, I don't know. But at the end of the con-

certs, it's nothing but praise and hey man, that's beautiful. I'm glad they feel good. But to sit down and take that to the extent where I'm some God or something, that's ridiculous, man. I've seen a lot of artists get to the point where they take that for something that they are really responsible for, they alone.

Primack: But the real innovators. . . .

Turrentine: They just did it, man! They just played. They didn't sit down and analyze. And that's it. That's where it's at, man. But some of the cats who say they've got some new stuff happening, man, the ones who if you don't dig this stuff, you're out of it. Those kind of people. That's what I'm talking about. I find that to be prevalent among a lot of the younger cats. They listened to Coltrane but they didn't really listen. They didn't listen to Coltrane when he was back in the '50s. They didn't listen to Coltrane when he was with Johnny Hodges or when he was with Earl Bostic. Hey man, how you gonna build a house from the chimney down. You dig?

Primack: Let's talk about the change in recording techniques. Back in your Blue Note days, how long did it take to record an album?

Turrentine: A whole album was done in six hours.

Primack: And today?

Turrentine: Well today, I go into a studio and it depends on how I feel. If I feel like recording today, I record. Within reason of course. You don't just go crazy, because it costs money. You've got to realize that you're paying an engineer \$125 an hour. As the album producer, that comes out of my money. You have to take all these things into consideration. But if I don't feel good for that day, I say, hey man, we cancel today. Or I might go into the studio and maybe do three songs or maybe I might do two songs or maybe I might do one. It depends on how I feel. I say, hey man, that's it for today and we go home. But it was always about lookin' at the time. With companies like the old Blue Note, we did a whole album in six or seven hours.

Primack: And most of those albums were pretty damn good!

Turrentine: Sure. But there was still that pressure there. You knew you had to do it right the first time, you didn't have a chance to go and say, hey, take two. There weren't any take twos. The stuff came out whether you liked it or not. Today, cats don't realize this. They have all the time in the world to sit back and put out a good product. This is the way it should be. Back then, the other forms of music had that option but not jazz musicians because they weren't paying us anything.

I still have to revert back to Creed Taylor, and what a great innovator he was as far as having the nerve to sit down and give the cats a chance. He did some things that they didn't feel jazz was able or capable of doing. I'm talking monetarily now.

Primack: What did he do that was different?

Turrentine: Notice those album covers on CTI records. They were fantabulous! He went first class on packaging and he did a thing with jazz and marketing that no one else had

JIMMY OWENS

CREATING THE BUSINESS LEGACY

by LEE UNDERWOOD

"I've told Mingus, Dizzy and other great innovators, 'The legacy you left me in music is so overpowering that I can never match it.

"The legacy you left me for business, however, doesn't mean zilch. What you learned by hard knocks you didn't pass on to me, so I developed no sophistication in business. Out of all your years in music, you have little to leave your children or your children's children.

"You created the same thing for me. You didn't pass on to me the business knowledge that would allow me to leave something for my children."

Trumpet player Jimmy Owens paused, then said, "That's why I got into this."

Low-keyed, mild-mannered Owens is a fighter. Not the kind who uses his fists, but the kind who uses his brains.

As a musician, the 34-year-old composer/performer has worked with numerous jazz luminaries, including Lionel Hampton (1963-64), Hank Crawford (1964-65), Charles Mingus (1965-66) and Herbie Mann (1965-66). He has had brief stints as well with Duke Ellington, Gerry Mulligan, Max Roach and Count Basie.

Under his own name he has recorded four albums, *Jimmy Owens* (A & M/Horizon SP 712), *No Escaping It* (Polydor 24-4031), *You Had Better Listen* (Atlantic SD 1491), and his latest, *Headin' Home* (A & M/Horizon SP-729), aimed directly at today's avid consumers of mainstream jazz/funk.

He has recorded over 75 albums with others, including Herbie Mann, James Moody, Dizzy Gillespie and Archie Shepp.

While his musical credits are impressive, his activities as a lecturer, businessman, lobbyist and educator are perhaps even more so.

When he served on the Jazz-Folk-Ethnic Music Panel of the National Endowment for the Arts from 1972 to 1976, the Federal allotment for jazz increased from \$50,000 to \$650,000.

He is one of the founders of the Collective Black Artists, Inc., a not-for-profit, tax-exempt education and performance organization. In 1975 he was on the New York State Council on the Arts music panel. He was on the Board of Directors of the New York Jazz Repertory Company in 1974, and was also its musical director. He presently serves with the American Arts Alliance, influencing legislature and business to help build a more important role for the arts.

He has lectured at a host of universities, including Howard, Massachusetts, Northeastern, Xavier and Notre Dame. Topics have included "The Procedures In Acquiring Federal And State Funds," "The Business Aspects Of The Music Industry," and "The Philosophy Of

Practice Techniques."

Born in New York City, December 9, 1943, he began playing trumpet at age ten. After attending the High School of Music and Art, he studied composition with Henry Bryant and trumpet with Donald Byrd. He received his Masters in Education in 1976 from the University of Massachusetts.

"In my opinion," he said, "one of the great downfalls of the creative jazz artist in America—with special emphasis on the creative black artist—has been ignorance and apathy in matters of the business of music."

Underwood: What do you think accounts for that?

Owens: One of the things is because the basic makeup of the musicians who perform and innovate this music was on primarily an emotional level. Their fundamental goal was to create this music in its highest form. They never wedded to that an awareness of the importance of having the knowledge of the business of music.

But to be a musician today, and especially a jazz musician, we must look at it as a 50/50 thing. As soon as you put your foot out in the

knowledgeable enough to have that contempt for business?

The ones I spoke to were *not* knowledgeable enough. And they are the ones who have gone on to starve today, because they had that contempt for business. They were working within a structure in which business played an integral role, but they had contempt for it, remained ignorant of it, and thus defeated themselves. They did not develop their awareness to the point where they could separate the two and keep a perspective on where each of them fit.

That was unfortunate, especially with the black artist. George Gershwin, a white artist, for example, was very aware of where, why and how money was involved. So was Paul Whiteman. They approached music less spiritually, I feel, than, say, Louis Armstrong. It wasn't music first. It was business first, which is not to denigrate the musical abilities of either Gershwin or Whiteman.

Underwood: Lest the reader misunderstand here, are you saying that an artist's pursuit of money should be just as strong as his pursuit of artistry?



market place, there is going to be someone who is going to make money off of what you do. And *you* should expect to make some money from what you do as well.

If you don't understand where that money comes from, and how to maximize collecting that money from its various places, then you're lacking in part of your education.

Underwood: Does business detract from the emotion and artistry of making music? Does business dirty the purity of the art?

Owens: In our technological society, nothing exists solely on its own anymore. The Original Dixieland Jass Band, the group that made the first record, did not go into the studio for free. They *got* something for it. Bessie Smith didn't do it for free either. Right from the beginning, music and business went hand in hand.

Underwood: Back in the '50s, there existed a cultural ethic among musicians which said, "Don't become entangled in business."

Owens: There were many musicians who said that. They had contempt for business. But, first of all, were they being truthful to themselves, and, secondly, were they even

Owens: Well, *awareness* of what is involved in the pursuit of money is important. I'm not saying an artist's interests in pursuing money should be on an equal level with pursuing music. That's where the 50/50 breakdown is not really a 50/50 breakdown, because I don't want to become a lawyer, and I do want to become a musician.

However, there are lawyers out there who can help me, and it behooves me to know about them, find them, and have them help me. And it behooves me as a musician to find out about BMI and ASCAP, to find out how the copyright laws affect me every time I record. Intimate, detailed knowledge of laws and contracts is not essential, but a general knowledge is.

If that kind of concept had been promoted among the great innovators of the past; if part of their legacy had been the business legacy also, it would have been a hell of a lot better for me when I came up.

Underwood: Is there not a possibility that concerns with business can become so complex that musical concerns gradually become diluted?

Owens: There's a possibility of that, but not if the musician keeps music first, business second.

People like Herbie Hancock, Grover Washington and George Benson can play their instruments. They have a thorough knowledge of the musical legacy left them by the greats of the past. And they are aware of business. It is important that in their awareness of business they also continue to further the musical heritage that they came from.

Underwood: To what extent do you feel that you succeed in doing this on your latest album, *Headin' Home*?

Owens: I feel we did well. We married the elements that will make the music accessible to a larger listening audience with the elements that are important creatively. Too many musicians emphasize the accessibility at the expense of creativity.

Underwood: Do you feel that might be a problem with this record?

Owens: No. I feel we made a good marriage of all that. I do not believe I am prostituting my feelings. I try to present a challenge to myself and to the musicians performing with me.

If Art Tatum was alive today, and was including the elements that make the music accessible, but had his hands tied in such a way that he could play only G and F all night long, that would be a crime. I feel that many of the creative musicians today are making their music accessible, but have locked their hands so they can play only two notes.

Underwood: You play more than two notes in *Headin' Home*, but by the same token, the

Owens: No, because I'm expanding the limiting factors of that structure.

Underwood: As opposed to capitalizing on a fad.

Owens: I can't deal with capitalizing on a fad, because I don't know what the fad is. I really don't. I'm being serious. I don't know what the specific fad is. Yes, there's a fad in the music of today, supposedly heavily influenced by rhythm and blues. If we want to say that is the fad, fine.

But I don't approach it as a fad. I'm dealing with playing the instrument to its highest degree, providing as much musical originality as I possibly can to the musicians I'm playing with and within the range we're working with. To me, that's what makes it different.

I've accepted the foundation we're going to build this building on—the accessibility factor. Now, I have to use my creative abilities to build a building that is interesting to me and my colleagues.

Underwood: Many jazz lovers feel that fusion music has obliterated the differences that gave jazz such impact, that fusion is a faceless music. Do you feel that way?

Owens: I think we've entered that phase in the music of the '70s, but, just to make an analogy, it was the same type of thing when Charlie Parker got up on stage and played a solo to the chords of *I Got Rhythm*. Across the street, Ben Webster was playing a solo to the chords of *I Got Rhythm*. Down the street, Roy Eldridge was doing the same thing. The foundation was the same, but each of those individual performances was vastly different.

dowment For The Arts was originally put together to help only European classical music and opera. The NEA came into existence in 1965. Not until 1969 was there a program for jazz. That program started with the magnificent sum of \$5,000 for the whole United States.

The next year, 1970, that \$5,000 was increased to \$20,000. When I came on in 1972, we went from \$20,000 to \$50,000. Every year, by fighting and by being involved with the art form, we managed to get it increased, finally to \$650,000 for jazz, with another \$200,000 for folk and ethnic music.

So, in ten years, the dollar figures increased from \$5,000 to \$650,000, which is still not enough. In my opinion, the amount for jazz should be somewhere in the neighborhood of \$3 or \$4 million. One year, the music program was worth \$13 million, of which only \$240,000 was allocated to jazz.

Underwood: Let me take the devil's advocate position, in this case the stance of the hard-core classicist: Why should jazz be allocated any money at all?

Owens: I won't go into the stock answers about America's only indigenous art form. That's important, yes, but the most important thing is emphasis. If our governmental system and our society say that not-for-profit, tax-exempt corporations should be able to get money from the government, and if such organizations exist in the jazz field, then why shouldn't jazz be able to get funded just like orchestras, operas, dance companies and so forth?

"If our governmental system and our society say that not-for-profit, tax-exempt corporations should be able to get money from the government, and if such organizations exist in the jazz field, then why shouldn't jazz be able to get funded just like orchestras, operas, dance companies and so forth?"

concept is hardly original. It takes these elements of funk, wah-wah guitars, r&b and other things that have become cliches in terms of concept, format and arrangements. Over these cliches, you play some beautiful horn lines, but. . .

Owens: But from the standpoint of how they're done, are they cliches?

Something can be a cliché if you're dealing with a very broad feel—"r&b" or "a wah-wah guitar" or the drum licks. But when you deal with specifics, does that make cliches?

Many people I have spoken with want to judge the music of today by the value system they used to judge Charlie Parker. That's very difficult to do.

Underwood: Still, in terms of originality, fulfilling your creative potential and making a contribution to music, do you feel that *Headin' Home* succeeds?

Owens: I feel it heads in that direction and that it does it, yes, at least more than a lot of other pieces of product that are put out there in the same vein, because we approached it from the point of view of music first.

Underwood: Do you feel you have fulfilled yourself as much in this context as you did playing with Charlie Mingus in that context back in '65 and '66?

Owens: Yes, because I feel I'm saying something fresh, new, and original here, just as I did then, even within the confines of what many feel to be a very, very structured approach to music. But all music is structured.

Underwood: You don't see it as having your hands tied so you can play only F and G?

I think that is the thing that has to be maximized in the music of today. The individual approach is all-important, and that has not happened enough. Too many creative artists locked themselves into very small cages. By accepting the structure of the music, and then infusing it with a more creative approach, the music will start to grow. If that doesn't happen, then, yes, this music will be only a fad. There will be very few things that will be remembered a year or ten years from now. It needs heavy individual creative input.

Underwood: As a member of the National Endowment For The Arts, what was the main resistance you encountered toward the funding of jazz?

Owens: Mainly ignorance, primarily on the part of those who were involved with other arts. Deep down inside, they didn't want to know that anything else existed except opera and symphony orchestras.

That was the main resistance on a face-to-face basis. The inside conflict was power. When the monies for musical allocation increased, that money was to go to those people who were most powerful. Symphony orchestras had their large chunk of it; operas had their large chunk of it. That left nothing for jazz, unless there were people to fight for it. I was one of those people.

Underwood: Why would classical music get all this money, but jazz wouldn't?

Owens: That's the tradition of our country, isn't it?

Underwood: What was the basis of it?

Owens: Fundamentally, the National En-

Underwood: With the possible exception of a handful of innovators, is jazz not simply a glorified form of pop music?

Owens: No. Historically, jazz is on a much higher level than pop music.

Underwood: It's not just as subject to fads as rock and roll?

Owens: Some of it is. Some of its musicians have promoted it as a lightweight music, but the majority of the musicians are definitely not like that.

Underwood: When I was in music school at the University of Colorado in 1959, I got thrown out for trying to get a jazz program going. There was tremendous resistance.

Owens: A lot of that was part of the racial thing. Many white educators and even some of the black educators were steeped in the European classical tradition, and nothing else really mattered. Jazz was a "lower" form of music to them. They didn't listen to it. They didn't know anything about it. They didn't care to listen or learn.

As time went on, however, some of them got tuned into jazz. You'd hear statements like, "Wow! That pianist Art Tatum is something! Sounds like he has four hands!" You heard people talk about the things Dizzy Gillespie was able to play on the trumpet, or what Charlie Parker played on the saxophone, not spiritually, not emotionally, just technically. In most educational institutions, however, such recognition didn't happen until five years or so ago, and most music educators were not involved with jazz at all. It was still a "lower" form of music.

B.B. KING

The Mississippi Giant-Part 2

This is the second part of Pete Welding's story about B. B. King. Part one was told in our previous issue, October 5.

by PETE WELDING

By 1947, the year he arrived in Memphis from his native Indianola, Mississippi, the young singer-guitarist who was soon to be known as B. B. King (he had been born Riley B. King 22 years earlier) had already had several years' experience performing blues in the countryside around his hometown. During his early years in Mississippi he had met and on various occasions performed with singer-harmonica player Rice Miller, the so-called second Sonny Boy Williamson. In the late 1940s Miller-Williamson was heard regularly on the King Biscuit Flour-sponsored radio show broadcast on station KWEM in West Memphis, Arkansas. King, a regular listener to the program, decided to renew the acquaintance in the hopes the older performer might be able to help him find musical employment.

"Sonny Boy Williamson had a radio show every day in West Memphis, right across the river in Arkansas. So one day I went over there. He had Robert 'Junior' Lockwood playing guitar with him, Willie Love playing piano, and a drummer. This was the second Sonny Boy, the one whose biggest record was *Eyesight To The Blind*, and not the original Sonny Boy who made the Bluebird records. He was about 25 years older than me, and maybe even older than the original Sonny Boy.

"They remembered me from Indianola and I asked him if he'd let me do a song. He said yes, but he'd have to hear it before they put it on the air over this station, KWEM. He liked it, put it on the air, and told the people to call up if they liked it. And they did. Fate had it that he had two jobs this particular night, so then he said, 'Look, boy, I've got a job, and if the lady will take you, I'm going to let you play it while I work somewhere else. And you better play, or you're going to answer to me!'

"He called the lady and she said okay. The 16th Street Grill was one of those joints I was talking about, with dancing, and gambling on the side. Gambling was legal. It was wide open there, and sometimes the sheriff or the police would come by. It was the same on the plantations, but there the boss man would only call the sheriff if someone got hurt real bad, and on some of those plantations there would be a thousand families. Well, the lady agreed to pay me 12 dollars a night, five nights a week, and my room and board. She said I could keep the job if I got on the radio daily. This was more money than I'd ever had before in my life. . . ."

In insisting as a condition of his performing in her club that King secure radio exposure, his prospective employer was simply following a practice that had become prevalent in the late 1940s. It was believed that regular radio broadcasts would create great interest in a performer's club or dance engagements; he, moreover, was expected to liberally plug these



BILL SOSIN/PHOTO RESERVE

appearances during his broadcasts, thus assuring a large attendance. A number of performers in the Lower South followed this practice, Williamson and Howlin' Wolf among them, using their regular radio broad-

casts to build followings for their music, bolstering their record sales (if they happened to have recording contracts), as well as advertising upcoming engagements. It was a sensible procedure, for black listeners followed such shows avidly, black music having then only recently begun to be featured at all extensively on southern radio stations. King was fortunate in securing a ten-minute mid-afternoon show, sponsored by the makers of Pepticon, a health tonic, on WDIA, a Memphis station that had just made the switch to an all-black programming policy following its earlier activities in white country music.

"They didn't pay me," King remembered of this early show, "but I could advertise where I was playing, and that was my objective in the first place. After that, they would bring me on every day as the 'Pepticon Boy,' and later this got so big that they had to give me more time." The radio exposure was of great benefit to King; the show proved so popular that not only was his airtime expanded but he was able to assemble a regular group of his own to perform at the various engagements that started coming his way. The broadcasts had created a demand for his music and, while he earned little from his radio work, he more than made up for it in the fees he earned from his performances.

"I got me a little trio with Johnny Ace on piano and Earl Forrest on drums," the singer recalled, "and on the two nights I had off from the lady's place I would go out and do one-nighters. Even before I got the trio, I could earn \$25 by myself. I didn't know what to do with all this money, and I messed it up. I started drinking and gambling a little bit. Guys would give me (hard luck) stories too, and I was very generous. I don't regret that.

"When one of the disc jockeys left the station, they made a disc jockey out of me, and they said I'd have to get a new name. The product that sponsored me was selling so well, and I was on the air for them 15 minutes a day for about 50 dollars a week. It got so popular that on the Saturdays the salesmen would take me to the little towns outside Memphis, and we'd have a big truckload of the stuff and I'd sit there singing, and they'd get rid of any amount of this tonic that was supposed to be good for tired blood. One of the salesmen said they would listen to me because they could see I had an honest face!

"The first name they gave me on the station was 'The Boy from Beale Street,' and then it got to be 'The Beale Street Blues Boy.' The people got hip and started calling me 'B. B.,' and that was how the name B. B. King came about. I did very well and got very popular, so when another disc jockey left they gave me his show too, and I ended up with two hours and 15 minutes a day. I used to sing along with the records once in a while, and record companies that put out blues began to get interested. I was still doing one-nighters with the trio around the city, sometimes a hundred miles away, but never so far away that I couldn't be back in Memphis by morning."

In 1949, less than two years after his arrival

continued on page 39

"... To me the real test is the ear. When I'm writing something it may work on paper and in theory, but if the ear says no it goes right out the window. That's why even though I learned to read and all those theoretical concepts of composition, I always go back to the basics."

SOUTHERN FUSION OF POWER and POLISH

DIXIE DREGS

by LARRY BIRNBAUM

Dixie Dregs—the name evokes images of primal Southern boogie, twin guitars, heavy-metal blues, the Allman Brothers, Marshall Tucker, Lynyrd Skynyrd. But in this case, the image is a mere mirage. For the Dixie Dregs are a sophisticated fusion band whose only link to the aforementioned hard-rockers is geography. Eschewing vocals, the Dregs combine equal parts of rock, jazz, country and classical musics to spin a seamless web of sound with rare freshness and originality. At a time when the once heralded wave of jazz-rock fusion seems to have spent its impetus in tiresome and repetitious cliché-mongering, the Dregs are breathing new life into the idiom with an energy born of rock power and tempered with academic polish. Perhaps it is the very absence of deeply-rooted jazz orientation in their backgrounds that has saved them from the snares of derivative commercialism and kept their music bright and vital.

The Atlanta-based quintet was founded at the University of Miami as the second rock ensemble of the school of music's jazz department. Only guitarist/composer Steve Morse and bassist Andy West were previously acquainted, having played together in a rock band called the Dixie Grit in their hometown of Augusta. As the last remaining members of that band they took the name Dixie Dregs. In Miami they were joined by drummer Rod Morgenstein, a native New Yorker, violinist Allen Sloan, who had been playing in the Miami Philharmonic, and keyboardist Steve Davidowski, later replaced by Mark Parrish, an old colleague of Morse and West from Augusta. Upon graduation, the group moved back to Augusta and began touring locally; as their following increased, they decided to move to Atlanta and in due time landed a recording contract with Capricorn Records. Their first album, *Freefall*, showcased their innovative sound—sizzling guitar and violin duets, punchy bass runs, jazzy keyboards and crackling drums. It was fusion with a difference: McLaughlinesque chromatic lines mingled with strains of bluegrass, hard-edged rock riffs were seasoned with neo-baroque counterpoint. For their second outing, *What If*, they acquired the services of producer Ken Scott, who rendered a polished patina to the eight original compositions, all but one by guitarist Morse. The tunes are marked by shifting snatches of melody and rapid tempo changes; as Morse says, "We try not to bore anybody."

The Dregs picked up new converts on a recent U.S. tour, following which they immediately took off for Switzerland and the Montreux Festival. Expecting an audience of jazz purists, the band was surprised when the audience reacted with wild enthusiasm for their



left to right, top row: Mark Parrish, Allen Sloan; bottom row: Andy West, Rod Morgenstein, Steve Morse.

country material. As of this writing, the group is in Los Angeles putting the final touches to their latest recording, which will include one side of live material from Montreux as well as a side of studio work. A video cassette of the Montreux performance is also in preparation, and all signs point to a bright future for these talented newcomers.

Considering the sophistication of his compositions and the jazz-like chromaticism of his guitar work, it was disconcerting to learn that Steve Morse considered himself "a zero in the jazz department." According to drummer Morgenstein, "he had never heard a lick of jazz in his life," before coming to the U. of M. As Morse puts it, "I was thrust into the jazz department because I played electric guitar. But guys like me who grew up on the Beatles and Led Zeppelin can't really identify too much with jazz. We started the rock ensemble just to have something to do; we got credit for it and rehearsal space and then we'd play jazz recitals in front of the music students and faculty. I'm one of the few musicians who feels that it's possible to play music without absolutely having to play jazz first. But I can see how it helps, just because the standard technical requirements are so high."

"When you're a kid going through high school playing in rock bands, your whole approach to music is different," adds Andy West. "It's just a thing that you do. But then you get to college and pick up a little more understanding; you use your brain more and you see how much more there is to it. Then you realize you have to make a concentrated effort. That's why the college environment is so good... it just turns your head around. You don't necessarily start playing jazz right away, but you're exposed to many different kinds of

music in different ways."

Perhaps a bit of the ambience at the U. of M. rubbed off on the band—while they were in attendance, the jazz department could boast of such luminaries as Pat Metheny, Jaco Pastorius and Narada Michael Walden.

Nonetheless, composer Morse does not dwell on the theoretical aspects of composition. "It's very interesting and everything, but to me the real test is the ear. When I'm writing something it may work on paper and in theory, but if the ear says no it goes right out the window. That's why even though I learned to read and all those theoretical concepts of composition, I always go back to the basics. I start with whether I like it, and then I put on some melodies you can hear and feel."

Evidently the combination of feeling and theory proved fruitful, as the group has been touring almost continuously since graduating in 1975. "Nobody knew it would go this well," says Morse. "It was really unusual, especially in view of the fact that everybody had a chance to do something else. We really made a sacrifice a long time ago because we love the music and we wanted to play it."

From Miami, the band moved to Augusta, Ga., which three of the five members called home. "That was when we were making very little money," reports West. "We were just trying to get a name for ourselves, trying to play gigs. A few of us were living at our parents' houses because it was cheap. When we first got started we had to get people used to what was happening. We couldn't just go in and do every rock club right off because we didn't do vocals, we didn't have five sets of tunes, and we didn't want to play other people's music, except for a few Mahavishnu tunes or a Frank Zappa thing here or there that really got us

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SUN RA

SUN RA AND HIS ARKESTRA LIVE AT MONTREUX—Inner City IC 1039: *For The Sunrise; Of The Other Tomorrow; From Out Where Others Dwell; On Sound Infinity Spheres; The House Of Eternal Being; Gods Of The Thunder Realm; Lights On A Satellite; Take The 'A' Train; Prelude; El Is The Sound Of Joy; Encore 1; Encore 2; We Travel The Spaceways.*

Personnel: Ra, piano, solar organ, Moog; John Gilmore, tenor sax; Marshall Allen, alto sax, flute; Danny Davis, alto sax, flute; Pat Patrick, baritone sax, flute; James Jackson, Ancient Egyptian Infinity Drum, bassoon; Elo Omo, bass clarinet; Danny Thompson, baritone sax, flute; Reggie Hudgins, soprano sax; Ahmed Abdullah, Chris Capers, Al Evans, trumpet; Vincent Chancey, French horn; Craig Harris, trombone; Stanley Morgan, congas; Clifford Jarvis, Larry Bright, drums; Hayes Burnette, bass; Tony Bunn, electric bass; June Tyson, vocals.

***** 1/2

Sun Ra is the spiciest jazzman alive, and the jazziest spaceman too. Over the years the image of space has become an indelible part of his act. I mean this literally, since part of the pervasive conceit is the Arkestra's stage show. It's a flashy spectacle which cannot be fully captured on vinyl. But this live double album comes as close as any recording possibly can.

For Sun Ra, space is not a void. It is a place where sound floats free from the gravity of specific jazz styles. Conventional harmony, melody and rhythm make occasional guest appearances—a progression here, a riff there—but most of the music is happening on a different level. Likewise, the soloists are not bound by standard techniques. Altoist Marshall Allen speaks in flurries of notes and in altissimo bird cries. On trumpet, Ahmed Abdullah smears, whinnies and bends his way toward new sonorities. John Gilmore pushes his tenor higher and higher, then honks out a low tone or a boppish line, slightly awry.

But the most dazzling soloist is Sun Ra himself. He can play the piano like a harp, full of ripples and waves, or he can play percussively, with thunderous rumblings in the bass and staccato attacks all around. Ra's solos are as abstract as Cecil Taylor's but more playful and more colorful. While Cecil is more intense, Ra is more various; where Cecil has more endurance, Ra has more grace.

All but one of the cuts are Sun Ra compositions. Each is a series of moments which dissolve into one another. A swinging dance band passage melts into an arkestral free-for-all; a French horn rips repeatedly up to the same note; suddenly everything stops except for one horn which solos alone, unmetered and unafraid of taking risks. These moments may be wild, comic, serious, lyrical, hip. Some sections are pure noise, almost unbearable; but all involve the most direct kind of musical expression.

The only non-Ra composition here is a tune from the Ellington book, *Take The 'A' Train*. Consuming all of side three, it is both an hom-

20 □ down beat

mage to the Duke and an assertion that Ra is his peer. It begins with a splendid solo piano intro. Ra's treatment is impressionistic, tossing the theme high in the air but never letting it drop. He finally leads the band into the tune at an incredibly fast tempo. It is an express train, almost a blur. The only dull spot is an inferior solo by Gilmore.

But *'A' Train* is an atypical cut. The others (Ra's compositions) are structured around the soloists rather than around a tune, in order to allow a maximum of individual expression. When this approach works, as it usually does, the music is anything but dull. —clark

DAVID FRIESEN

WATERFALL RAINBOW—Inner City IC 1027: *Spring Wind (A Wedding Song for Vincent & Sharon); French Festival; Waterfall Rainbow; Castles And Flags; The Peace That Passes Understanding (In Memory Of Andre Gerand); Song Of Switzerland; Song Of The Stars; Dancing Spirits Before The Lord; Flight Of The Angels.*

Personnel: Friesen, acoustic bass; Ralph Towner, John Stowell, guitars; Paul McCandless, oboe/english horn/bass clarinet; Nick Brignola, flute; Bobby Moses, drums; Jim Saporito, percussion.

In his bass playing, composing and arranging, David Friesen paints with passion, and precise control. His music springs from intensely personal experiences, and a sophisticated musical knowledge. He is a romantic colorist, and a thoroughly trained musician.

For *Waterfall Rainbow*, Friesen has brought his music to life through the assistance of some of today's most sensitive players. Whether soloing or filling out ensembles, guitarists Towner and Stowell, reedmen McCandless and Brignola, and percussionists Moses and Saporito give all.

Spring Wind is a graceful yet sprightly melody with old world charm articulated by oboe and flute. After lovely outings by Towner and McCandless, Friesen's big sound launches tense, tightly-coiled trajectories. *French Festival* is an exuberant bass solo brimming with life. *Waterfall Rainbow*, an energetic samba, features Brignola's flute and Stowell's electric guitar. *Castles And Flags* displays Friesen's impressive arco work in a stately celebration filled with Renaissance pageantry. *Peace*, another excursion for bass, catches Friesen in a contemplative mood.

Song of Switzerland floats across a free-flowing 3/4 and brings out the warm woody resonances of Towner's and Friesen's acoustic instruments. *Song Of The Stars* is a dynamic Friesen foray that uses a repeated motif to anchor the bassist's flights. *Dancing Spirits Before The Lord* places the ensemble in a series of shifting dialogues, while *Flight Of The Angels* is a concluding solo statement by Friesen.

Waterfall Rainbow is another giant step in the career of one of contemporary music's brightest young talents. —berg

WARDELL GRAY

LIVE IN HOLLYWOOD—Xanadu 146: *The Squirrel; Taking A Chance On Love; Jackie; Donna Lee; Pennies From Heaven; Get Happy; Bernie's Tune.* Personnel: Gray, tenor sax; Art Farmer, trumpet; Hampton Hawes, piano; Joe Mondragon, bass; Shelly Manne, drums.

WARDELL GRAY—STAN HASSELGARD—Spotlite SPJ 134: *Be Bop; Grooving High; Hot House; The King; It Serves Me Right; Little Dog; Spasmodic; X-1; Good Bait; C Jam Blues; How High The Moon.*

Personnel: Howard McGhee Sextet: McGhee, trumpet; Gray, tenor; Sonny Criss, alto; Dodo Marmarosa, piano; Charlie Drayton, bass; Jackie Mills, drums. International All Stars—Hasselgard, clarinet; Gray, tenor; Marmarosa, piano; Al Hendrickson, guitar; Frank Bode, drums. Count Basie Band—Enmett Berry, Harry Edison, Clark Terry, Jimmy Nottingham, trumpets; Ted Donnelly, Bill Johnson, George Mathews, Dickie Wells, trombone; Charles Price, Earle Warren, Paul Gonsalves, Gray, Jack Washington, reeds; Basie, piano; Freddie Green, guitar; Eugene Wright, bass; Shadow Wilson, drums.

Wardell Gray was arguably the greatest tenor sax to surface during the hectic years of innovation and consolidation between 1945 and 1960, a period that embraces Stan Getz, Dexter Gordon and even a pre-revolutionary John Coltrane. His playing brought both form and content into almost perfect balance.

The Xanadu LP is swift and swinging from start to finish. Tempos never dip below moderate fast (*Pennies*), and since it all comes from a single evening's playing there is a consistent point of view throughout. One might hope for brighter sound (the material comes from a privately made tape), but it is generally quite listenable.

The most remarkable quality of Gray's playing is its total relaxation, even at the most turbulent tempos (*Squirrel, Jackie, Get Happy*). In this respect, he is matched only by Lester Young. It is that relaxation that permits him to focus his playing so consistently on content and ideas. His level of invention is extraordinary and flourishes within a range of no more than two octaves. You will hear no honking or squeaking here, thank you. Relaxation is also the secret behind his remarkable instinct for form. There is hardly an imperfect or cluttered phrase to be found among the long, sweeping lines he spins out. Perhaps his most valuable asset in this 1952 session is the sure hand and foot of Shelly Manne, who is always there to dot the i's and cross the t's with the right accent. Hampton Hawes and a young Art Farmer contribute much of interest, too.

Mark Gardner's notes suggest that as he matured his tone hardened slightly and a more prominent vibrato developed. Perhaps, but the evidence supplied by the Spotlite material of 1947 and 1948 doesn't support this idea. This takes us back to the early postwar years when Gray first emerged in the arena of the West Coast jam session. As in the later 1952 sides, however, Gray was the imperturbable Lestorian disciple.

The Spotlite album is a mixture of moods. Most satisfying are the three McGhee Sextet concert performances. Gray is surrounded here by an electrifying Howard McGhee on trumpet and some slashing alto by the late Sonny Criss (*Bebop*). But his jog through the changes of Cole Porter's *What Is This Thing Called Love* (via *Hot House*) is the ultimate marriage of jazz's physical and intellectual elements, i.e. swing and ideas. Young players of today who are looking for a challenge should encounter Wardell Gray.

Six Basie tracks feature Gray in numbers of varying interest and quality. Tempos are lick-

ety split all the way and the sound is on the murky side, but none is without at least some interesting Wardell, especially *The King*, a reworking of *Jumpin' At The Woodside*.

Two cuts that join Gray with clarinetist Stan Hasselgard are pleasant if anticlimactic and are probably included for reasons more historical than musical. Hasselgard met an early demise in 1948 and is remembered today as both a fine player and the only featured clarinetist ever to be hired by Benny Goodman. —mcdonough

LONESOME SUNDOWN

BEEN GONE TOO LONG—Joliet 6002: *They Call Me Sundown*; *One More Night*; *Louisiana Lover Man*; *Dealin' From The Bottom Of The Deck*; *Midnight Blues Again*; *Just Got To Know*; *Black Cat Bone*; *I Betcha*; *You Don't Miss Your Water*; *If You Ain't Been To Houston*.

Personnel: Lonesome Sundown (Cornelius Green), vocal, guitar; Phillip Walker, guitar; Nat Dove, Ernest Vantrease or Bill Murray, keyboards; Dennis Walker, bass; Franchot Blake, drums; Aaron Tucker, percussion; The Melody Kings, background vocals (tracks 3, 5, 9); Ina Walker, Joyce Martin, background vocals (track 6); David Li, horns (tracks 4, 8, 10).

★ ★ ★ ★ ½

For listeners familiar only with the large number of superior recordings he made for the Excello label during the 1950s and early '60s, this recent set by the singer-guitarist will be as welcome as it is ear-opening. The same spare, laid-back, low-down approach that characterized Sundown's classic Excello recordings is at the core of these performances, but it has been extended somewhat to incorporate a number of more contemporary tendencies at work in the blues of today. It should be emphasized, however, that these have not been

overlaid on Sundown's work by the album's producers in an attempt to update his music; rather, they reflect a normal process of artistic growth on the singer's part which the settings and other aspects of production merely implement.

The music points up the fact that Sundown, who withdrew from blues activity in the middle 1960s following a religious conversion, has kept up with recent developments in the music, which fact is reflected both in the several songs he has written (or co-written) for the album and in the generally more adventurous character of his guitar work (most of the solos are by him rather than the younger Phillip Walker, who is heard almost exclusively as a rhythm player).

In the main, the album pursues a determinedly mainstream approach that allows Sundown's strengths as an easy, laconic singer and unforcedly rhythmic guitarist to shine through brightly, and the spare, tasteful accompaniments buttress this approach beautifully. *They Call Me Sundown*, *Louisiana Lover Man*, Jimmy McCracklin's attractive *Just Got To Know*, *Black Cat Bone*, Sundown's *I Betcha* and the slow, moody *If You Ain't Been To Houston* all fall squarely into this happy middle-of-the-road approach. The contemporary feel largely stems from such pieces as Dennis Walker's *One More Night* and *Midnight Blues Again* and William Bell's *You Don't Miss Your Water*; from the Gospelish background vocals on several of the selections which, incidentally, never obtrude on the singer's work but which, rather give it a helpful assist, and from David Li's similar horn playing and arrangements which mesh perfectly with the older performer's deep-dish music.

As we've come to expect of Joliet's Bruce Bromberg, the recording and production are first-rate and it would, in fact, be difficult to imagine a more appealing or completely satisfying recording with which to signal the veteran singer-guitarist's return to blues activity than this thoroughly delightful album. Hats off to all concerned. —welding

TOMMY VIG ORCHESTRA

ENCOUNTER WITH TIME—Discovery DS-780: *Space Race*; *Just For You*; *Finite Infinity*; *Gravitational Blues*; *Encounter*; *Space Source*; *Sunrise*; *Sunset*; *I Miss You Today*; *Four Pieces For Neophonic Orchestra* (*Freedom! Freedom!*; *The Lost Love*; *Serious Fun*; *Fusion*).

Personnel: Vig, vibes, drums, arranger, conductor; Louis Valizan, trumpet; Tom Hall, Charlie McLean, Bill Perkins, Irv Gordon, woodwinds; Tracks 1, 3, 4-6 & 9: Charlie Turner, Wes Hensel; Merv Harding, Herb Phillips, trumpet; Archie Lecoque, Abe Note, Tommy Hodges, Gus Mancuso, Bill Smiley, trombone; Ken Hing, woodwinds; Bill Hinshaw, Jim McGhee, Art Maebe, Haig Eshow, French horn; Don Hanna, tuba; Mike Wofford, piano; Herb Mickman, bass; Roger Rampton, Mike Barnett, percussion. Tracks 2, 7, 8: Al Porcino, Buddy Childers, Jim Fuller, Bud Brisbois, trumpet; Charlie Loper, Carl Fontana, Frank Rosolino, Kenny Tiffany, Ken Shroyer, trombone; Dick Paladino, woodwinds; Victor Feldman, piano & percussion; Red Mitchell, bass; Shelly Manne, drums.

★ ★ ★ ★

The time encounter to which this album's title refers involves historical more than metrical time. All pieces here were recorded in 1967; tracks 2 and 7 through 9 were once released on a Milestone disk (MPS 9007) called *Sound Of The Seventies*; the remainder now surface long after the fact.

Although Vig credits a broad range of composers and instrumentalists as influences—from Monk to Charles Ives, György Legeti, Albert Ayler, and Yehudi Menuhin—his



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principal model as a composer/orchestrator seems the Kenton bands of the late '50s and early '60s; in fact, Kenton himself commissioned and premiered *Four Pieces*, and there's more than one Kenton alumni on the roster here, including that trombone powerhouse Carl Fontana.

So we find some familiar Kentonish voicings and instrumental colors, and screaming brass punctuations. But Vig's charts, even when they're blockbusters, are happily informed by a keen sense of structure and formal development. Solos seem integral parts of Vig's arrangements: they expand what's gone before and foreshadow what lies ahead. Of the Neophonic pieces, *Serious Fun* is perhaps most provocative—a bouncy, lopsided reed line intensifies as it moves on. Similar is the angular, atonal *Finite Infinity*, with its disquieting brass glisses. *Just For You*, a ballad, is a contrast to Vig's thoughtful and uncompromising but slightly inbred writing.

A bonus is Vig's album jacket essay on commercialism's perennial battle with artistic commitment, a denunciation of infantilism in American music and the boobocracy of the Top 40—sentiments which, one hopes, will resonate with listeners, musicians, and perhaps even critics.

—balleras

RICHIE KAMUCA

DROP ME OFF IN HARLEM—Concord Jazz CJ-39: *Drop Me Off In Harlem; I Didn't Know About You; All Alone; Dear Bix; Three Little Words; It Must Be True; With The Wind And The Rain In Your Hair; Harlem Butterfly.*

Personnel: Kamuca, tenor sax; Dave Frishberg, piano; Ray Brown, acoustic bass; Herb Ellis, guitar.

★ ★ ★ ★ ★

Drop Me Off In Harlem is a poignant reminder of the lyric tenoring of Richie Kamuca. A "singer" in the great tradition of Lester Young, Kamuca was a swinging traditionalist whose extraordinary talents transformed the songs he played into moving personal statements of emotional depth and dramatic vitality.

Backed by the superb playing of Dave Frishberg (piano), Ray Brown (bass) and Herb Ellis (guitar), Richie sails through his repertory of ballads and cooks with grace and finesse.

Three of the tracks are set as a trio with Kamuca, Brown and Ellis. Ellington's *Drop Me Off In Harlem* is taken at a bright medium tempo and puts Kamuca's perky melodic phrasing out front. *Dear Bix* is a lovely Frishberg ballad intoned with warmth by Kamuca the singer and tenorist. His vocal and instrumental styles are so interconnected that it's hard to tell where one ends and the other begins. *It Must Be True* is a tasty lyrical romp that brings out the warm comfortable intimacy that existed between mutually respected colleagues who were also friends.

The remaining five tracks pair Kamuca's tenor and Frishberg's piano. The ballad *I Didn't Know About You* places Kamuca the heart-on-sleeve romanticist at center stage. Mercer's *Harlem Butterfly* finds Kamuca's cafe tenor looking back with affection and a touch of longing. *All Alone*, *Three Little Words* and *With The Wind And The Rain In Your Hair* are exuberant forays with darting dazzling lines by Kamuca and Frishberg.

In all, *Drop Me Off In Harlem* is a lovely summing up of the great gifts of one of the finest tenorists to have walked across the stage of the world of improvised music.

—berg

BRUCE SPRINGSTEEN

DARKNESS ON THE EDGE OF TOWN—Columbia JC 35318: *Badlands; Adam Raised A Cain; Something In The Night; Candy's Room; Racing In The Street; The Promised Land; Factory; Streets Of Fire; Prove It All Night; Darkness On The Edge Of Town.*

Personnel: Bruce Springsteen, vocals, lead guitar and harmonica; Steve Van Zandt, guitar; Max Weinberg, drums; Roy Bittan, piano; Danny Federici, organ; Garry Tallent, bass; Clarence Clemons, sax.

★ ★ ★ ★ ★

Three years ago, Bruce Springsteen rose to the top of the rock pile, at least metaphorically, if not altogether popularly. *Born To Run*, his third album, met with such automatic and ardent critical acclaim—culminating in the infamous *Time* and *Newsweek* cover stories of the same week—that it incurred something of a backlash among media cynics, marking the first time that the rock press had helped orchestrate both a favored son's ascent and possible dissolution. Springsteen, went the reactionary reasoning, was a massive "hype," contrived and promoted by a media hungry to believe in the weight of its own influence. Unfortunately, when Bruce became embroiled in a lawsuit with his manager that enjoined him from recording for nearly two years, it became all the more vogueish to assert that the man who had once been hailed as "the future of rock & roll" had tripped over his own ambition. Even to Bruce, in the eye of the malaise, that future that had boded so brilliantly and promisingly must have seemed laced with the flek of fool's gold.

But dreams die hard, if really at all, and that, inevitably, is what *Darkness On The Edge Of Town* is all about. "I lost my money and I lost my wife," murmurs Bruce on the cathartic title track, "somehow them things don't seem to matter much to me now." But that's hardly an admission of failure, or even of retreat. He's merely measuring his losses, emotionally and morally, and raising the ante for the next round. "I'll be on that hill with everything I've got," he concludes in a roar. "I'll be there on time and I'll pay the cost." The implication, of course, is that Bruce has already paid the cost, but whatever the renewed price, it's still the only dream in town.

In the previous albums, Springsteen delineated a mythos and an ethos foremost, occasionally to the detriment of his characters' credibility. But where before those roles may have bent under the burden of their own verbose romanticism, here they crouch a bit more warily, bitter yet resolute, flawed yet fathomable. In place of his Jersey Shore Ishmaels, Springsteen has fashioned a small-town Ahab, the heroic equivalent to Cain, who makes an appearance here, too, assailing his birthright while taking pride in his curse. In *Badlands*, when Bruce trumpets the lines "Let the broken hearts stand/As the price you gotta pay/We'll keep pushin' till it's understood, and these badlands start treating us good," it's more than a show of bravado; it's a flash of epiphany, and a deadly one at that: the singer wants the reign of his own fate, and he's willing to wrench it from God's hands if need be.

At the musical end, *Darkness On The Edge Of Town* is probably Springsteen's thirtieth album to date, which isn't to say that it's lean. The arrangements are spare but driven, propelled centrally by Max Weinberg's resilient and orchestral drum work, and offset by Bruce's own lead guitar, far dirtier than ever before. As a result, it's up to Springsteen's vocals—and, of course, the lyrics they carry—

to detail the mood and movement within the songs, and it's in that marriage of intent and consummation that *Darkness* achieves its stunning apotheosis. The singing, in each vignette, has the quality of inevitability about it, that the narrator had to exclaim his experience if only in order to reclaim his faith, whether it be the impotent boaster of *Racing In The Street* or the raging dreamer of *The Promised Land*. But make no mistake: it's a proudly dark kind of faith that pervades this album, the faith of one who knows "What it means to steal, to cheat, to lie/What it's like to live and die." That's not just the bluster of an antedated pop romantic, as some would claim, but the acute ethos of one whose ability to combine imagery with melody—and make it meaningful and moving—is nearly unsurpassed in modern music.

Where he goes from here should be of concern to us all. But wherever it is, I wouldn't want to be the one to stand in his way. —

gilmore

COBHAM/JOHNSON/ KHAN/SCOTT

ALIVEMUTHERFOR YA—Columbia JC 35349: *Anteres—The Star; Bahama Mama; Shadows; Some Punk Funk; Spindrift; On a Magic Carpet Ride.*

Personnel: Cobham, percussion; Johnson, electric bass, electric fretless bass, bass pedal synthesizer; Khan, electric and acoustic guitars; Scott, tenor and soprano sax. Lyricon and percussion; Mark Soskin, acoustic piano, Fender Rhodes, Clavinet, Arp Odyssey, Mini-Moog, Arp String Ensemble.

★ ★ ★ ½

The trouble with most super groups is that they never get out of the studio. Just the opposite was the case with this one, which CBS put together specifically as a touring group. The

tour took place in November, 1977, and this album captures the best of it.

The six cuts constitute a kind of fusion sampler. There is no leader. Each of the four featured performers contributes a tune or two, and each performer has his own style of composing and playing. The result is an engaging hodge-podge in which no one yields much to anyone else. Cobham is the most adaptable. His drumming is the glue which holds it all together—when it holds together.

The album starts off well with Cobham's *Anteres—The Star*. Scott takes the only solo, and it's a hot one. He controls the Lyricon superbly, fashioning an ascending curve over Johnson's linear funk. *Bahama Mama*, Johnson's contribution, has wonderful possibilities, but Khan covers them over with rock licks. Johnson tries to get it back in the right groove but falls short. Scott's *Shadows* is a lovely, lonely rock ballad. Khan plays a few fancy lines that have nothing to do with the tune. Scott's mournful soprano sax is more to the point.

Side two is decidedly more raucous. *Some Punk Funk* is pure, exuberant rock. This is more Khan's style (he wrote the tune), and it shows. He plays complex chromatic lines over the harmonically simple vamp. The only problem here is that the tempo almost gets away from the band near the end of Khan's solo. Scott's difficult *Spindrift* is potentially the best cut on the album, but it ends up being the worst because it never really finds itself. There are elements of funk, Latin and swing which never quite jive properly. The swing section (in Scott's solo) is especially rough with Khan and Soskin getting in each other's

way while Scott funks around. Passages like this help substantiate the claim that swing is a dying art. The album ends with Cobham's *On A Magic Carpet Ride*, a prototype fusion tune. Soskin gets a chance to stretch out here, but offers little more than a harmless right hand and a weak left. Khan picks it up and delivers his best solo on the album. This leads into an exchange of fours between Khan and Scott which can't top what Khan has already done.

Few albums reveal the breadth of fusion as well as this one does. Its depths are barely glimpsed. That takes more time than this band ever had. —clark

DOLLAR BRAND

THE JOURNEY—Chiaroscuro—CR 187: *Sister Rosie; Jabulani (Joy); Hajj (The Journey).*

Personnel: Brand (Abdullah Ibrahim), piano, soprano sax; Hamiet Bluiett, baritone sax, clarinet; Don Cherry, trumpet; Talib Rhyne, alto sax, oboe; Carlos Ward, alto sax; Johnny Akhir Dyani, bass; Claude Jones, conga drums; John Betsch, percussion; Roy Brooks, percussion.

★ ★ ★ ★ ½

Dollar Brand is an original. The South African pianist and composer does not imitate American jazz but creates his own. While some of his roots are beyond our experience, his music still communicates. In this particular case, it communicates very well.

From the looks of the album cover, this music was recorded in concert at Lincoln Center on September 17, 1977. In fact, it was recorded in the studio that same month and presumably with the same fine, sometimes extraordinary, musicians. I don't know how the concert went, but the album turned out fine.

These three cuts are very different from one

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another. *Sister Rosie* is a happy highlife kind of tune. It has a wonderfully rhythmic, syncopated melody. The alto sax solo, however, is too bluesy, too jazzy, too American to fit very well. *Jabulani* is another world entirely: flat-out avant garde jazz. After a cornball melody, there are several superb and very free solos, including a dramatic percussion volley. Then it's everyone at once before the melody returns, ending with a coda that is somewhere else again.

Side two is a 22-minute opus called *The Journey*. This is a puzzling title because the piece doesn't go anywhere. It is almost static music which evokes North Africa more than Sub-Saharan. If it is a journey, it is one which moves as slow as a caravan across a changeless landscape. The richness of the music—and it is very rich—does not come from a sense of progression but from just the opposite: a timeless sense of suspension. There is really no beginning or ending, except the artificial boundaries of a phonograph record.

Musically, *The Journey* is a multi-layered modal work. It is based on a nine-pulse ostinato which Brand plays throughout. The percussion instruments support the ostinato with even, regular rhythms. Above this there is a brief phrase which occurs again and again in the horns: tones slow and steady like (so help me) camels. All around is a marvelous mosaic of sounds—flutters, slides, groans and the like—which add texture and color. Riding on top are the soloists. Oboe, trumpet, alto, clarinet and piano each take a turn, adding their own magic to the picture.

Chiaroscuro is a label which for nine years has recorded older jazz styles. With the release of this album, Chiaroscuro has committed itself to recording new jazz as well. Their inaugural effort is an excellent one.

—clark

JOHNNY HAMMOND

DON'T LET THE SYSTEM GET YOU—Milestone M-9083: *For People Only*; *Don't Let The System Get You*; *Morning Magic*; *Contact Funk*; *Ann*; *I Don't Know*; *Losing You*.

Personnel: Hammond, electric piano, organ, ARP Pro Soloist, String Ensemble and Odyssey Synthesizer, vocals and narration; Al McKay, Mel Bolton, Dan Papaila, David T. Walker, guitar; Larry Farrow, Jack Perry, Clavinet; Byron Miller, Tony Dumas, electric bass; Leno Ndugu Chancler, drums; Sheila Escovedo, congas; Al Hall, Jr., trombone, percussion; Bill Summers, percussion; Hadley Caliman, tenor sax.

★

Perhaps Hammond should pay attention to his own advice. If any musician has been locked into the prison of sterile super funk, it's he. The charitable might be inclined to write it off to technical problems—the mix is bad, with guitars, bass and drums looming up front, horns and keyboards consigned to the background. The effect: a monolithic chunk of funk, trudging steadily onward (or backward, it's hard to tell) with little rhythmic or dynamic contrast and no discernable goal in sight, except perhaps to fill out the W's and get out of the studio.

As a keyboardist, Hammond tends toward true but tired organ licks; his synthesizer work, for all the above-listed hardware, consists of electronic clichés: sharply filtered white noise, portamenti, automated wah-wah's. As a vocalist, he's nearly monotonic, and his banal lyrics don't help, either. So, when Hammond tells us to beware the system, he's apparently speaking from the inside out.

—balleras

DAVID MOSS AND BAIRD HERSEY

COESSENTIAL.—Bent Records BRS 2: *Summoning Of The Spirits; Drum Song; From The Tower; Just Us; De Montanas; Three Fold; Five Friends; Monastic View.*

Personnel: Hersey, electric guitar; Moss, gongs, wooden blocks, bass drums, cymbals, snare drums, small tomtoms, bongos, Moroccan drums, triangles, bicycle horns, Chinese temple blocks, antique bells, pot covers, Ethiopian horn, Haitian steel drums, metal bells, ratchet, cowbells, hammered metal pieces, flexitones, Tibetan bell-gongs, Bertoia sonic sculptures, Chinese zither, roto-tympani, tubes, water, wood, whistles, voice.

Hersey and Moss, brave experimentalists in a world of pulp vendors, have produced an album at opposite poles from the reigning easy-listening sound. Indeed this might be classified as "difficult-listening" music, at least for those accustomed to such traditional concepts of music as melody, harmony, and regular rhythm. Here those elements are broken down to the highest degree of abstraction, as in the musics of Cage or Stockhausen. Still it remains rooted in improvisatory jazz and even rock traditions, as well as in third-world music.

All the same, many people would doubtless regard this as a recording of random noises. Hersey's use of the electric guitar as an instrument of electronic tone production, like a synthesizer, is as innovative in its own way as Roscoe Mitchell's similar use of horns on the album *Sound* was in its, if not quite as musical. Moss extends the vocabulary of percussion even beyond that of the Brazilians with his huge and diverse collection of devices. Together they explore an extensive range of sonic and percussive effects in an avant garde spirit.

Summoning Of The Spirits begins with a clever juxtaposition of vocal tones and short, jerky instrumental spurts followed by Mahavishnu-like guitar lines over a boiling kettle of drums. *Drum Song* features Moss in a dry, odd sounding concatenation of irregular percussion effects that sounds at times like the "little instrument" ensembles of the AACM. Overdubbed guitar harmonics and chimes are combined on *From The Tower* for a Varese-like panoply of night sonorities. *Just Us* comprises three shorter pieces and employs such devices as droning amplifier hum, bowed guitar, Hendrix-like guitar squiggles, and plucking on the frets in the manner of an untuned banjo, as well as a variety of odd pops and pings on a whole clattering kitchen sink of percussive objects.

De Montanas on side two opens with a tinkling battery of tuned chimes that resound like a gamelan or African thumb piano; the bells are joined by the guitar in a vibrating electronic drone to create a mystical mood. *Threefold* is another three-part invention with amplified blips, squawks, and screeches twittering to the accompaniment of rapid-fire cymbal and drum shots. A low amplified drone establishes an ethereal atmosphere on *Five Friends*, which subsequently winds through an assortment of rumbles, wiggles, and scratches. The last cut, *Monastic View*, is perhaps the most conventional, revealing Hersey's debt to McLaughlin in its marked resemblance to the latter's *Devotions*. It is also the most effective track, suggesting that Hersey and Moss might profitably pursue more traditional directions.

It is difficult to evaluate such an abstract

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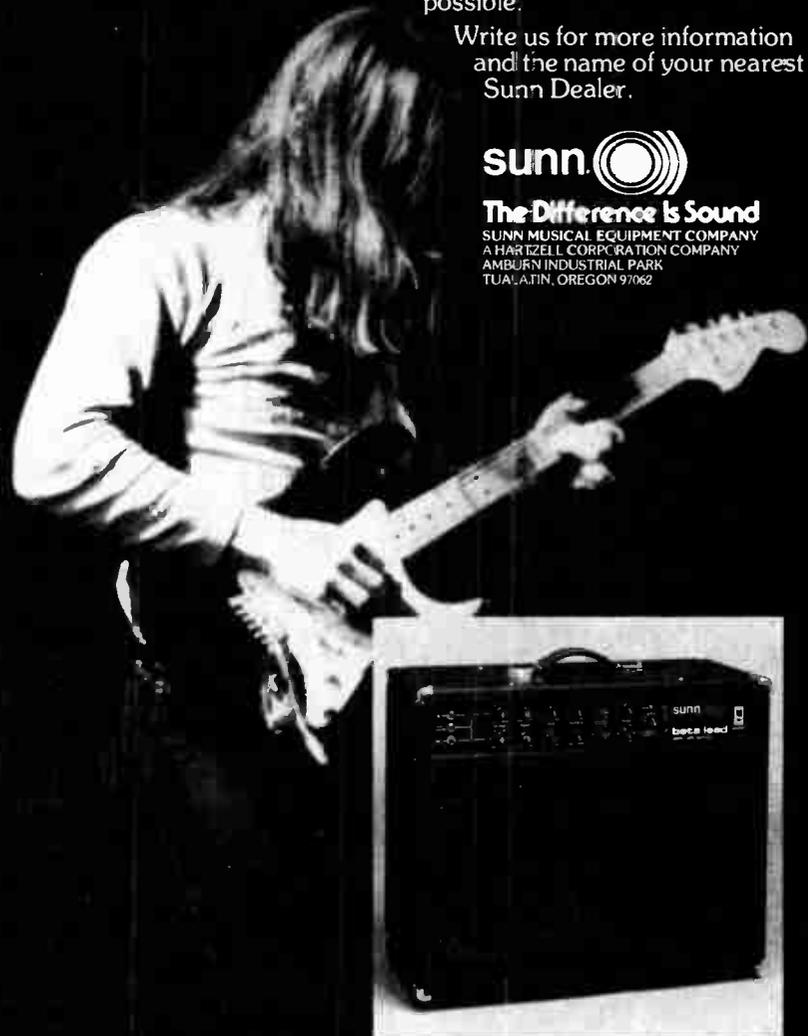
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performance as this on conventional grounds: one hesitates to speculate as to what these musicians might sound like playing inside the changes. Although *Monastic View* reveals a tendency toward a more familiar fusion approach, it is doubtful that the average listener would expend the effort to listen for the subtleties and nuances here, embedded as they are in a matrix of often tediously harsh and dissonant noises. Nevertheless it is evident that this is carefully thought out and structured music that contains the seed of future promise, given a degree of refinement and polish which it presently lacks. —birnbaum

TEDDY WILSON

TEDDY WILSON AND HIS ALL-STARS—Chiroscurio CR 150: *Hallelujah; Thinking Of You; Alice Blue Gown; Lonesome And Sorry; Fine and Dandy; Goodnight My Love; Just Friends; Miss You; June Night; I'll Get By; So Beats My Heart For You; Blues In D Flat.*

Personnel: Harry Edison, trumpet; Vic Dickenson, trombone; Bob Wilber, soprano sax and clarinet; Wilson, piano; Major Holley, bass; Oliver Jackson, drums.

This is probably the best Teddy Wilson album in 20 years. By way of comparison, I refer to the *Jazz Giants Of '56* issued on Verve and now out again on an English reissue. In some ways this isn't as good. The rhythm section is routine by comparison. Nor does it have Lester Young in peak form.

On the other hand, it succeeds effortlessly where *Jazz Giants* didn't even try. That was a blowing session. This is a blowing ensemble. It may remind some of the Wilson small band dates of the Billie Holiday era. While there is some basis for that kind of comparison, the mood comes closer to the Cafe Society group of the '40s. There is a collective intimacy achieved here that is both soothing and stimulating. Edison, Dickenson and Wilber make a marvelously liquid blend to which Wilson adds the carbonation (*June Night, Get By, Lonesome*). *Miss You* borrows the bristling abruptness of the John Kirby sound to good effect. The looser style of the '30s surfaces on *Get By, Just Friends* and *Blues*.

Wilson's piano work is full of gentle detail. It's certainly his most linear playing in years, not just bounding arpeggios but solid, crystallized ideas spun out with logic and precision. This album, more than any other in recent years, reestablishes his preeminence among contemporary pianists. Every Wilson fan will relish the master's command. *Blues In D Flat* is a moving transposition of Wilson's swing classic *Blues In C Sharp Minor*. The logic and economy are just disarming.

Wilson surrounds himself with a superb cast of worthy conferees. Dickenson's rubbery purr lopes and glides about in *Get By* and fastens onto Wilber's soprano for several ensemble passages elsewhere, especially on *Goodnight* behind Edison. And Edison solos with exceptional bite and imagination also. What is perhaps nicest about the whole album, in addition to the superior selection of tunes, is the conciseness of the treatments. Long-playing records have tended to make musicians lazy and longwinded. The theory that a monkey left enough time to pound away at a typewriter will sooner or later produce a *Hamlet* too often applies on jazz record dates. This record reminds us how much can still be said in one or two choruses when you know where you're going. And these boys know.

—mcdonough

RANDY CRAWFORD

MISS RANDY CRAWFORD—Warner Bros. BS 3083: *Hallelujah, Glory Hallelujah; I Can't Get You Off My Mind; I'm Under The Influence Of You; Over My Head; Desperado; Take It Away From Her (Put It On Me); Single Woman Married Man; Half Steppin'; This Man; At Last.*

Personnel: Crawford, vocals; Billy Puett, flute; Randy McCormick, keyboards; Ken Bell, Larry Byrom, guitar; Roger Clark, drums, percussion; Bob Wray, bass. Horns: Harrison Callaway, Ronnie Eades, Dennis Good, Harvey Thompson; Callaway, horn arrangements; Bergen White, string arrangements; Rhodes, Rhodes, Chalmers, Maxine Willard, Julia Tillman, Pat Henderson, background vocals; Bob Montgomery, producer.

*** 1/2

Being "discovered" at a Los Angeles jazz fair (in 1975) does make you a jazz related figure of some sort, I guess, but Randy Crawford is obviously far more interested in the soul and pop music idiom which she masters so well that this her second album nearly succeeds in hiding its discouraging predicate: that of consisting mainly of cover versions of recent major and minor hits. As if Randy Crawford was still back there interpreting and needing other people's songs, as if this 26-year-old accomplished and affecting soul singer was dying to launch a supper club career and tour the middle class chitlin circuit on retired things like *Desperado, Over My Head* and *At Last*.

One looks to the careers of two of Randy Crawford's immediate peers at Warner Bros., namely Paula Kelly (who contributed two of the songs on *Miss Randy Crawford*) and Candi Staton, major talents who both should have done better than moderate, and one begins to wonder, despite the re-emergence of Jerry Wexler, if Warner is the best choice for the aspiring Crawford. Nevertheless, beautifully and straightforwardly recorded in Muscle Shoals *Miss Randy Crawford* presents the stylizing aspect of the singer in a most palatable setting sound-wise and instrumentally, from the rather unbecoming gospel belter that opens the album through well-handled "dramatic" ballads like *Desperado* and *At Last* to the perfectly fit midtempo versions of *Over My Head* and particularly *This Man*.

The omniscient Aretha Franklin lurks in the wings, though not so unmaskedly as with Natalie Cole, and there is a fresh and eager but softly controlled quality in Randy Crawford's voice which is very appealing. There is also a solid, old-fashioned (too old perhaps), caring and meticulous mood on the album contrasting with the thoughtlessness that planned it, and one can only feel sure that Randy Crawford's next album will be her own totally. —gabel

WAXING ON

An extraordinary number of reissues have been issued lately on a variety of independent labels, so many that we cannot accommodate them all in a single roundup. Thus, we will take up big band collections here and small group LPs in the next *Waxing On*.

Something in the neighborhood of 80 albums have suddenly appeared recently—all at once, I might add—under the banner of Blue Heaven Records. They have been organized haphazardly into eight "series." Each series has its own black and white cover format, and

within each series is about ten volumes. They are a perplexing lot, to be sure. Each series is a mixture of commercial dance bands, show bands and jazz outfits, although thankfully each individual record occupies itself with one artist for the most part.

The sound quality of the Blue Heaven issues is superb, astounding in many cases. Yet that is the best that can be said of this too often disappointing big band library. No personnels or dates are provided, and the liner annotations are little more than PR blurbs.

There are three Count Basie LPs, and not one offers as much as 30 minutes of playing time. To make matters worse, the meagre musical rations are diluted by vocals ranging from routine (Jimmy Rushing) to insipid (Earle Warren). Aside from very brief swatches of Lester Young, Buddy Tate and Dickie Wells, the *On Tour* LP should be avoided for this reason.

A Legend is slightly better with swinging mid-'40s treatments of *Found A New Baby*, *Circus Rhythm* and *Ain't It The Truth*, all with fine Lester Young solos. The best of the three Basies is *Big Bands*. Rushing, Buddy Tate and Wells are at their best on *Harvard Blues*, and Lester soars on *Rockin' The Blues* and (with Buck Clayton) *Let's Jump*. The price for the jewels in terms of deadwood is relatively minimal. Much of the material heard has been previously issued on various collectors labels.

The early '40s band is heard here with a couple of Lena Horne vocals on two of the three Charlie Barnet LPs. *A Legend* has two fine soprano showcases for the leader (*Shady Lady*, *Fantasia*) and a fast, Sy Oliver style *Swing Low Sweet Chariot*. A good collection. *On Tour* finds the band sounding Dukish at one point (*Manhattan*) and in a Glenn Miller mood at another (*Romance*). *Thoughtless* is an interesting chart in a minor key, and *Lumpy* features Barnet's slamming, intense alto. The weakest of the Barnets is *Encore*, although all cater to a broad commercial taste of the period.

In *Ziggy Elman*, we find one of the most powerful of all swing trumpets restricted to ballads and gimmicks. Elman's playing is warm, but there is little of interest to jazz ears. Although the album cover assures us that these are performances "never before available," most of these cuts were issued in 1976 on Monmouth Evergreen.

The same ME LP also contained all the 1942 Gene Krupa performances on *A Legend*. They sound no better here than they did before. Although Roy Eldridge and Anita O'Day are on hand, these are set routines, in some cases almost a caricature of the Krupa band at its height. Ray McKinley was one of the better drummers of the big band period, and his six sides are pleasant jump pieces full of amusingly hip swing era lingo. Ray was (and is) a delightful novelty singer.

The John Kirby disc presents perhaps the ultimate chamber group in jazz in a charming, if slightly erratic, program of highly arranged small group ensembles. Although Buster Bailey, Charlie Shavers and Russ Procope were formidable improvisers, the solos are brief and to the point here. The ingenious collective sound dominates. Maxine Sullivan floats in and out like a whisp of smoke with three vocals.

So much for the Blue Heaven albums. Another far more interesting series has sprung up on Fanfare. The Camel broadcasts (Volume 1) are more of historical than musical interest.

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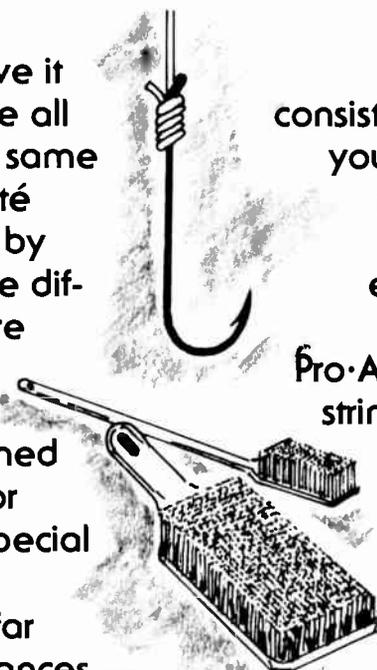
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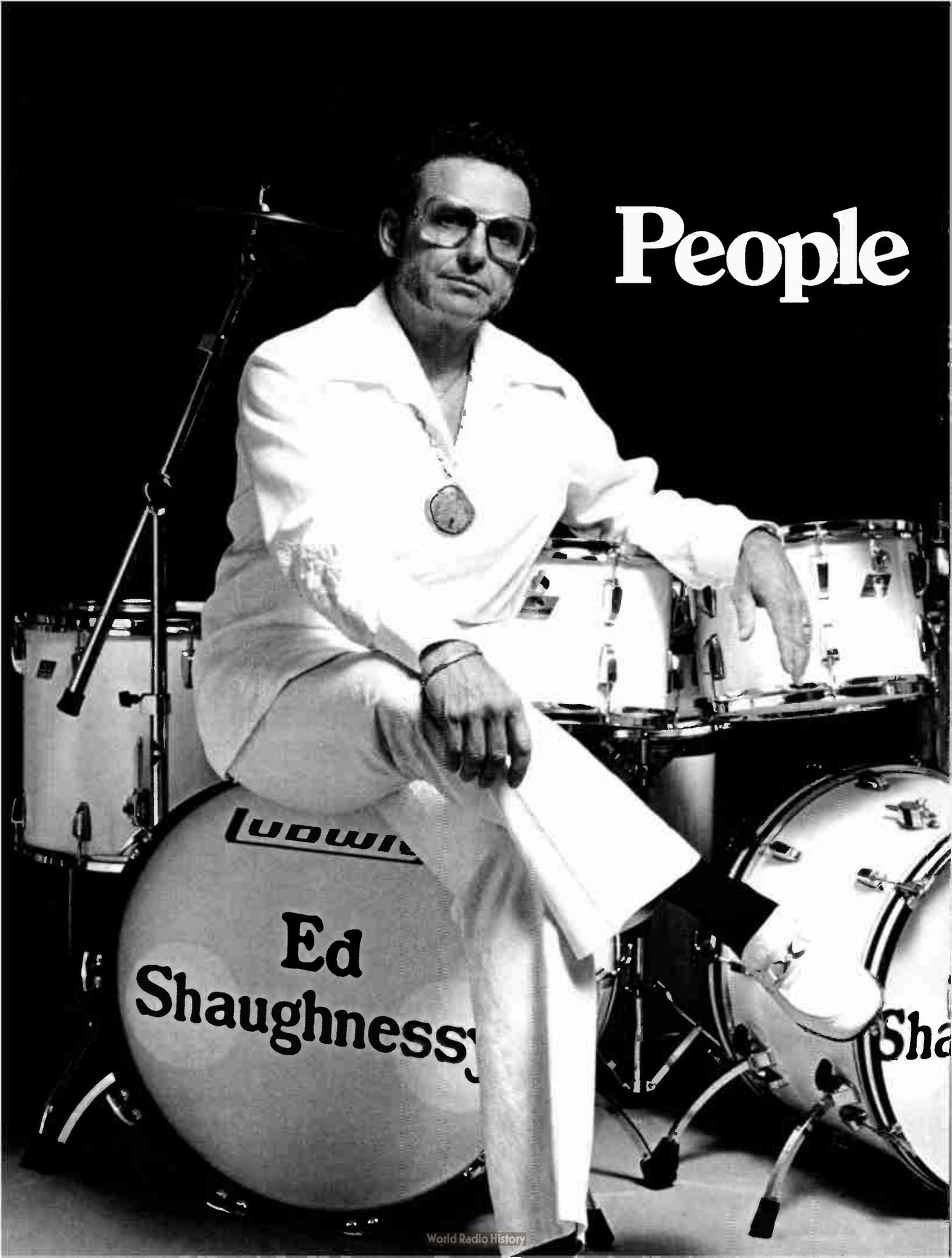
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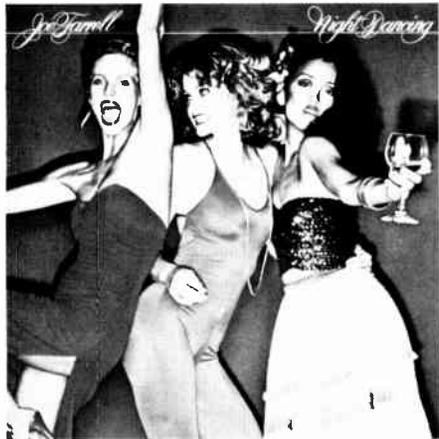
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Nagasaki by the original Benny Goodman Quartet and *Big John Special* have been issued on Columbia and MGM Goodman collections, although it may interest some to hear them in their original context of a weekly sponsored radio series. Yet *After You've Gone* and some stomping piano by Meade Lux Lewis (previously available only on low quality and rare bootlegs) are well worth seeking out. Composer Johnny Mercer also has two witty vocals.

Volume 2 is an extraordinary Goodman collection. A 1941 broadcast captures one of a greatest of all BG bands in top form. Sid Catlett was on drums and Cootie Williams was primary soloist aside from Goodman. The band was breaking new ground with arrangements by Mel Powell (Count) and Eddie Sauter (clarinet a la King and Superman). There is also a priceless moment of Goodman and guitarist Charlie Christian with the Basie rhythm section. These are ageless performances that will never go out of style.

RCA's Bluebird series (perhaps in its last gasp of life) continues with Volume 5 of its complete Goodman. Arranged chronologically, the grouping here covers October 1937 to April '38. It is less than eventful. Lester Young sat in on one session and flares briefly on *TiPi Tin*. There is also a fascinating comparison in orchestral dynamics on the two versions of *Life Goes To A Party*, one polite and unruffled, the other explosive. It's the same band, though.

One of the most accomplished of the under-discovered swing bands belonged to pianist Teddy Wilson, who made his reputation mostly in small groups but tried his hand as a bandleader for a year or two. Its only legacy are a handful of commercial records. That makes this 1939 broadcast to England of special value. It was a very good band (a botched ending on *Hallelujah* notwithstanding) with Ben Webster on tenor and arrangements by Buster Harding and Webster. Yet Wilson remained for the most part a chamber pianist. His long solos on *I Know, Body And Soul, Hallelujah* and *Exactly Like You* are beautifully chiseled specimens of individualism played with the band nowhere in sight. Four air shots from the mid '40s with Red Norvo and Charlie Shavers round out this excellent record. Shavers' trumpet is devastatingly articulate and matches Wilson note for note.

A hundred years from now, Duke Ellington's reputation could still stand solidly on the remarkable performances he made for Victor in 1940, '41 and '42. Perhaps with posterity in mind, Jack Towers and another fan hauled recording equipment into the Crystal Ballroom in Fargo, North Dakota, during a one night stand in November 1940. What they captured was a typical night in the life of one of the most perfect ensembles of 20th century music. These are not perfect performances; the definitive versions remain on Victor. But that's their glory, their imperfection. This is Ellington and company at ease, relaxed, out to prove nothing. These are not sloppy or goof-off performances, mind you. Even the solos follow familiar patterns and suggest that this was not a band of great improvisers. Yet hearing *Bojangles, KoKo, Harlem Airshaft* and *Sepia Panorama* in this warm open atmosphere is rather like looking in the mirror and finding a slightly different person peering back at you. These two LPs have been mastered directly from Tower's original discs, and the sound is lush, full-bodied and deep. Along with the El-

lington *Carnegie Hall Concerts* on Prestige, this is the Ellington find of the decade.

Although writers have tended to classify Ellington by decades for purposes of convenience, the 1940 line of demarcation is more literary than real, despite the appearance of Ben Webster early that year. The 1939 Ellington was no less interesting and enduring in many ways, as this Smithsonian collection clearly demonstrates. There is much fresh material included here, including several alternate cuts. *A New Sergeant Was Shy* differs little from the issued version and a pair of *Subtle Laments* contain no startling differences. But the trumpet duet on *Tootin' Through The Roof* is offered in two totally separate approaches. Anyone who owns either of the Columbia Ellington box sets will want this too. The duplication factor is insignificant compared to what one gains. The collation ends with *Sophisticated Lady* from early 1940. The story is Duke left Columbia at that time because Basie had just been signed. He didn't want to share a label with another major black band.

In January 1953 the Basie band had a brand new look. There were fresh soloists (Lockjaw Davis, Paul Quinichette), a new rhythm section (Gus Johnson, Gene Ramey) and new charts by Neal Hefti and Ernie Wilkins. It sounded especially powerful in these superb hi-fi air shots from Birdland. Lockjaw's *Perdido* (Vol. 1) is a tour de force, and Quinichette is wispy on *Prevue* and *Basie English*. The reed section was augmented to six for this engagement by the addition of Lester Young, who confines himself generally to recreations of earlier Basie frameworks. He sounds mechanical on three versions *Jumpin' At The Woodside* (Vol. 1), trading on old licks and phrases stitched together in a patchwork of nonsequiturs. Two versions of *Every Tub* (Vol. 2) sound limp and sad compared to the originals. But this is still roaring Basie on any standard. Well recommended.

The first and second (Four Brothers) Herds are treated respectively on *Woody Herman: 1944-46* and *Roadband: 1948*. The prize clearly goes to the roaring 1944-45 group. In a band of star soloists (Red Norvo, Bill Harris, Flip Phillips) the greatest star is drummer Dave Tough. Hearing him drive this force of men through *Apple Honey* and *Flying Home* and *Red Top* is to hear a minor miracle in action. *Gung Ho* is fresh Woodchoppers' material to boot.

The Four Brothers band was blacked out by a recording ban, which could help explain the shortage of new material exploiting the distinctive reed sound of the period. It's heard here in energetic versions of *Brothers* and *Keen And Peachy* (based on *Fine And Dandy*), both of which have been issued on *Boiled In Earl* (ST108). But that's about it. Nevertheless there is great solo strength here: Stan Getz, Zoot Sims, Al Cohn, Earl Swope and Serge Chaloff. They loop and soar their way through *Wild Root, Elevation* and *Happy Song* with youthful precociousness. The sound quality of the master material, however, tends to surpass the full force of the performances.

Perhaps the sound of the Tommy Dorsey masters was just too good and consequently the temptation to issue this material too great to resist. The 1939 band heard on the Fanfare LP certainly sparkles in reproduction that approaches early high fidelity. But alas, it's all sound and little substance. Dave Tough enlivens the first four cuts, but the remaining nine tracks are routine Dorsey purveying a formula

he was on the verge of scrapping anyway.

The postwar band—actually three postwar bands—are showcased on the Hep album. It's all pleasant enough, with Charlie Shavers and Corky Corcoran on hand. The repertoire is a mixture of old hits (*Marie, Opus No. 1*) to which nothing of consequence is added and the new material is played with just a little too much precision. *Feels So Good* is the only chart that achieves any kind of relaxation and swing.

Big bands were an endangered species by 1946. Jazz had been virtually taken over by small groups, which could maneuver with the flexibility demanded by the new virtuosity of bebop. The bands that continued tried to adapt. Out of these new rules grew Woody Herman's first great orchestra. Another off shoot was the orchestra on this record led by Georgie Auld. There is some good jazz on these sides, originally made for the Musicraft label and expertly reissued here by Jerry Valburn. Dizzy Gillespie is typically hip on the first six sides. Auld's tenor is steeped in the rugged traditions of Ben Webster and Coleman Hawkins, but fits in well enough. But the band as a unit lacks distinction. Orchestras were no longer the center of jazz growth, and the writing here, while occasionally interesting, tends to overblown bop phrasing.

—mcdonough

Count Basie: *On Tour, Down For Double* (BH-1-109): **

Count Basie: *A Legend, Rock A Bye Basie* (BH6-605): ***½

Count Basie: *The Big Bands, An Old Manuscript* (BH3-308): ***½

Charlie Barnet: *A Legend, Shady Lady* (BH6-604): ***

Charlie Barnet: *On Tour, Wings Over Manhattan* (BH1-106): ***½

Charlie Barnet: *Encore, Old Black Magic* (BH7-702): ***½

Ziggy Elman: *The Big Bands, Ziggin' With Zig* (BH3-310): **

Gene Krupa/Ray McKinley: *A Legend* (BH6-608): ***½

John Kirby: *Music Of An Era, Peanut Vendor* (BH5-507): ***

Benny Goodman: *Camel Caravan Broadcasts* (Fanfare 13-113): ***½

Benny Goodman: *1939-40-41 Broadcasts—Volume 2* (Fanfare 19-119): *****

Benny Goodman: *The Complete—Volume 5* (RCA Bluebird AXM2-5557): *****

Teddy Wilson: *America Dances Broadcast, BBC* (Fanfare 14-114): *****

Duke Ellington: *1940 Fargo Concert* (Jazz Society AA 520/1): *****

Duke Ellington: *1939* (Smithsonian Collection on P2 14273): ***½

Count Basie, *At Birdland, 1953—Volume 1* (Unique Jazz 004): ***½

Count Basie, *At Birdland, 1953—Volume 2* (Unique Jazz 005): ****

Woody Herman: *1944-1946* (First Heard Records 2): *****

Woody Herman: *Roadband, 1948* (Hep Records 18): ***½

Tommy Dorsey: *1939 Band Live In Hi Fi* (Fanfare 16-116): ***½

Tommy Dorsey: *At The Fat Man's* (Hep Records 9): ***

Georgie Auld & Orchestra, *Vol. 1* (Musicraft Vintage series MVS 501): ***

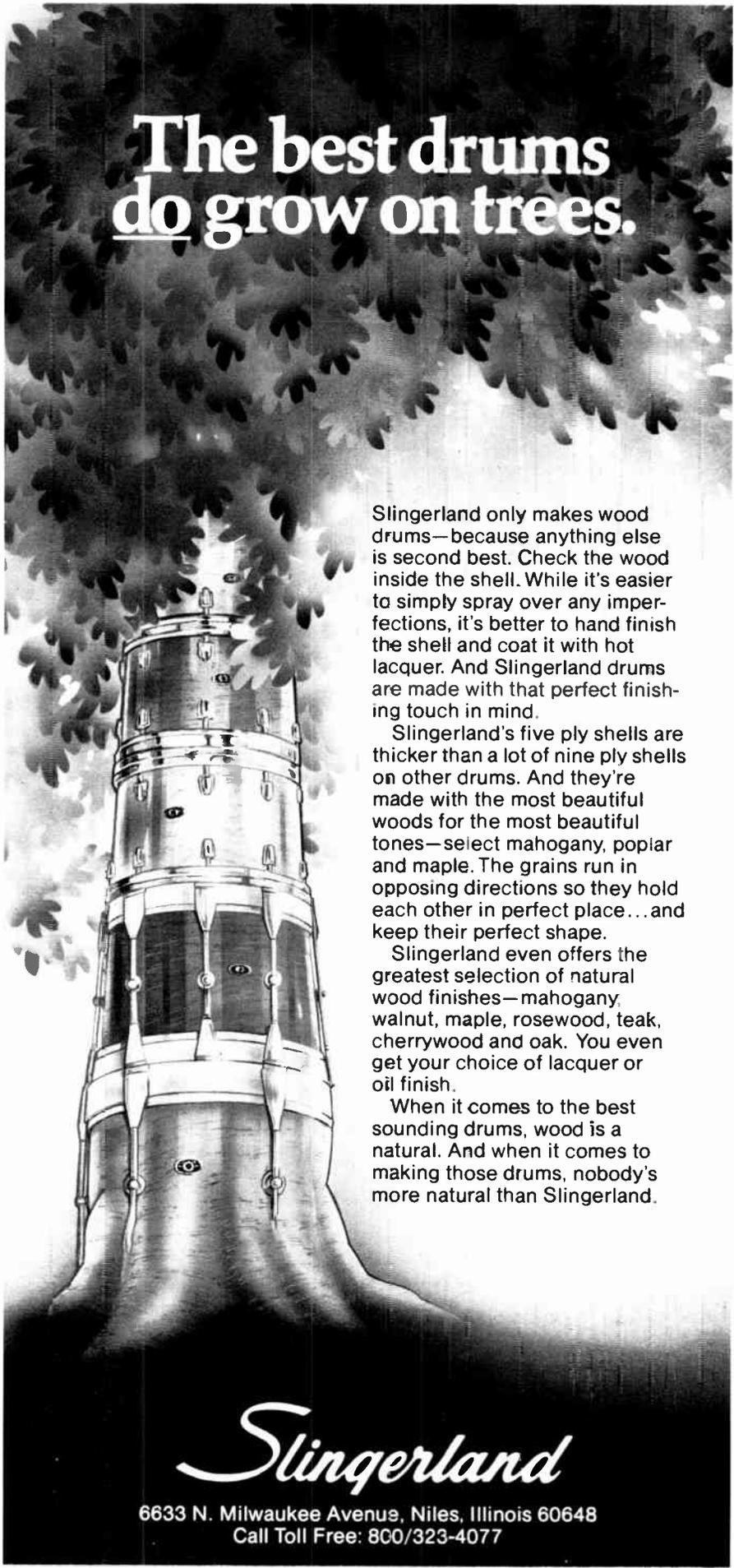
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BLINDFOLD TEST



Phil Woods

BY LEONARD FEATHER

Much has happened in Phil Woods' life, almost all of it favorable and admirable, since his first and only other blindfold test (db, 10/14/71).

At that time, having tired of the artistic stagnation of the New York studio scene in which he was enmeshed, he had become an expatriate. In May of 1968 he had made Paris his home base; traveling with his European Rhythm Machine quartet, he was able to find more gratification on the continent than at home. The blindfold was conducted during a brief visit home; however, at the end of 1972 he moved to California.

The West Coast sojourn, during which he tried out some electronic effects with his alto, produced very little work. But since returning East late in 1973, Phil has enjoyed growing acceptance. For more than four years he has worked with a splendid combo including Mike Melillo, piano and arranger; Bill Goodwin, drums; and Steve Gilmore, bass. His RCA LPs, usually featuring an augmented group and displaying his brilliance as a composer/arranger, have been consistently successful.

The Chan referred to in Phil's Supersax review was once Charlie Parker's lady, later Phil's. As usual, he was given no information about the records played.

whoever put that musical cacophony together . . . it's dreadful, really dreadful. The producer should be forced to spend a week locked in a small room, and listen to that over and over again.

Just the sound is so bloody awful, with the strings and . . . whatever it is. The poor alto player didn't have a chance. It sounded like the cat could play, but it also sounded like it was very out of tune. And I'll tell you one thing about those kind of dates when you have all that business—I'm not talking about whether it's good music or bad music—but when you have strings and all that, there's a certain demand upon intonation and pitch . . . in a small group you can get away with playing out of tune, in a way, because you've got nothing to match it against, or it sounds bluesy. But I suggest that you have to do another take and get the pitch right.

If you gotta make shlocky records, at least they can be in tune; that's minimal.

A very ill-advised piece of business. One star.

Feather: What if I were to tell you the artist was also the producer?

Woods: Well, then, he must have perfect ears—no holes!

5. SUPERSAX. *Kim; Country Gardens* (from *Supersax Plays Bird With Strings*, Capitol). Lou Levy, piano; Conte Candoli, trumpet; Frank Rosolino, trombone.

Supersax. I have mixed emotions about Supersax, as you know, Leonard, and lately I've been saying this: perhaps there's been a lot of good done by Supersax, because it might have turned a lot of the young people on to Charlie Parker who otherwise might never have heard of him. I happen to know that Chan is having trouble selling some tapes. And that to me is like, imagine having some Beethoven tapes you want to sell, and the people don't want to spend any money on them!

The record companies don't want it (the Parker tapes), and yet they will spend money on recording secondhand. They probably spent more money on this project than the tapes are asking.

The dichotomy of that kind of rationale . . . I don't know whether it's good . . . it's a marvelous group . . . a good excuse for a group, is all I can say. I hate to rate it, because to rate it you'd have to know whether to rate Bird's chorus, or the performance of the same, or the couple of choruses they have to stick on to make the record longer. I think the records could be a lot shorter, and just stick with Bird. The solos, as nice as they are, are expendable.

I thought it was Carl Fontana, then decided it wasn't him. But anyway, to rate the performance—three stars overall.

6. ERIC DOLPHY. *Green Dolphin Street* (from *Eric Dolphy*, Prestige). Dolphy, bass clarinet; Freddie Hubbard, trumpet.

The only man that could play the C Seventh like that was Eric Dolphy . . . he was something else on that bass clarinet. That was a hard beast to tame with the pitch, that was weird! The whole band was out of tune, anyway.

The trumpet player sounded a little like Ted Curson, but I'm not sure. Anyway it was all Eric's record. I had the great pleasure of working with Eric in John Lewis' orchestra, Orchestra U.S.A., and we had to record *The Star Spangled Banner*. We were given parts, straight arrangements, and on the reading—Eric had the melody part, as we all did, and I never heard such an impassioned *Star Spangled Banner*. The conductor had to say, "Eric, just cool it a little bit, you're drowning out the rest of the band!"

I loved Eric Dolphy. He knew what he was doing, he would go—as opposed to that other gentleman—he would go outside and he knew where the roots were. He was really dealing within the form, with all the responsibilities that entails. He would go off the high board with some funny notes; but I always had the feeling that he knew what he was doing. He communicated that to me as a musician, anyway. So, I'd give that three stars. **db**

1. ART PEPPER. *A Song For Richard* (from *The Trip*, Contemporary). Pepper, alto sax; George Cables, piano; David Williams, bass; Elvin Jones, drums; Joe Gordon, composer.

That's a nice way to spend a Saturday afternoon; one of the most lyric, talented, romantic alto players . . . Art Pepper. I love everything Art Pepper's ever done. I'm a big Art Pepper fan, always have been, from the Stan Kenton band days. Recently I've acquired quite a few of the records that have been reissued, getting some of the stuff I never had before.

That's not a great shakes special record, but it's some lovely Art Pepper playing. I don't know who the rhythm could be, maybe just players that I'm not familiar with . . . sounds like it could be any of a lot of rhythm sections. The opening section sounded a bit like the stuff we did with the European Rhythm Machine.

The composition had some shape to it, some basic form. And Art can do more with a tag coda than anyone I know. I'd give Art Pepper five stars just for being Art Pepper.

2. ANTHONY BRAXTON. *Miss Ann* (from *Anthony Braxton Duets 1976*, Arista). Eric Dolphy, composer; Braxton, alto sax; Muhal Richard Abrams, piano.

I like the piano player; I don't know who the saxophone player is. I couldn't figure out why they bother playing changes; I mean there's obviously some harmonic scheme going on there, and the saxophone has managed to avoid any reference to the changes happening. It seems to me bizarre; if you're going to play out, why have the restriction of a cat comping for you? Maybe he thought he was making the changes . . . I don't know.

As I say, the piano player seemed like he could play the chords. I'm not against leaving the chord structure and getting away from it and all that, if there's some sort of design, something that lets me know that you're really working out the upper partials.

There's such a thing as putting phrases together; it sounded spastic at times, I had trouble keeping up with the dialogue, which was much too busy for my taste. And the dichotomy between the harmonic scheme and the non-harmonic scheme, I think, is a fruitless act to try to make music on.

It doesn't please me. Maybe it was a test of some avant garde player to prove that if you play *What Is This Thing Called Hate*. . . .

One star. . . . Is it Tony . . . Braxton? . . . I knew it was him.

3. CHICK COREA. *Cappuccino* (from *Friends*, Polydor). Joe Farrell, soprano sax; Corea, piano, composer; Steve Gadd, percussion; Eddie Gomez, bass.

That's a mean drummer on that! I'd make an outside guess and say it's Billy Cobham, with Stanley Clarke; and it sounded like Chick Corea playing piano, Joe Farrell on soprano. Good record. Is it Billy Cobham? Whoever that drummer was, he's fantastic.

A word about the recorded sound of the soprano. I thought it wasn't very well done, technically. It sounded like they had him off somewhere. But a very nice line, and I enjoyed the record. Four stars.

At first I thought the bass player was Eddie Gomez, but then I realized I didn't have my ears on straight, and I knew it was Stanley Clarke.

4. GARY BARTZ. *Penelope* (from *Love Affairs*, Capitol). Bartz, alto sax, producer; Agosto Alguero, composer.

The alto player played a funny quote in there: "There's a boat that's leaving soon for New York," which leads me to believe it was a West Coast recording. . . . I wonder if the alto player was sending a message that he wanted to get the hell out of that studio! Quick!

That was dreadful! The producer. I can't blame the artist really. I would have a few words for the artist, but essentially whoever advised him, and



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PROFILE



HERB NOLAN

ERIC KLOSS

BY CHUCK BERG

Eric Kloss is one of today's most remarkable young musicians. At the age of 29, he has become a virtuoso saxophonist fluent in virtually all idioms of contemporary music.

Born in Greenville, Pennsylvania on April 3, 1949, Eric, in addition to the normal travails of childhood, faced growing up without sight. For Eric, that handicap has served as a challenge to greater involvement with both music and life.

Eric's philosophy is based on the premise that "You can do just about anything that you want to. If there are problems, you just have to find a different way to do it.

"As far as playing jazz is concerned, it's not that much trouble. The only thing I need beforehand is the music so that I can memorize it from a tape or whatever. After that process is completed, then I can play like anyone else.

"A lot of people make the point that being blind is a tremendous advantage, that you've got X-ray vision, that you can change the course of mighty rivers. But that's not any truer than the opposite attitude that you're totally helpless and have to sit in a chair all the time.

"You, know, I'm just a person. And everyone has

different handicaps. Some people have speech impediments and so forth. There are other people who have so little confidence in themselves that they can't do anything. I don't know anyone who doesn't have some kind of disadvantage.

"What makes the difference is having a strong will. It also involves a zest for life. You know, it's not perfect for anyone. Everybody's got to pay dues in some way or another for a long time. However, it's my belief that you can ultimately become free of that situation by finding a place within yourself to arrive at stability. I'm still searching for that stability, but I have seen flashes of it."

In that pursuit, Eric has gained insights into creativity and consciousness through the study and practice of Transcendental Meditation (TM). At a recent concert/lecture, Eric said that "music takes the player and his audience into a whole new realm of experiencing. But with TM, I've been able to develop my consciousness so that I bring products to the audience of even higher awareness."

For Eric, TM is a method for reducing life's chaos. "TM fuses the disjointed parts of your life into beautiful, harmonious music. Art and TM expand the mind and allow the realization of a person's full potential. They each do it alone. Think what they can do together!"

Eric, an honors graduate from Duquesne University (1972), values his undergraduate training. "My major in philosophy taught me how to look. Even though many philosophers stressed ideas founded on a basic pessimism, there were others such as Henry Bergson and the Vitalists who were involved in life as a positive experience. Of

course, it isn't always positive.

"Some of the existential concepts have been very helpful to me in times when things haven't looked too optimistic. But I would say, 'well, whatever it is, you have to face it.' That's the existential point of view. Basically, I think that life is here to be created. So to create is to affirm the beauty and vitality of life.

"There were many other thinkers that were helpful. One of the most exciting parts of my studies was finding philosophers who were saying things that I already had started developing. What appealed to me was having my inner convictions confirmed, to see them objectified and systematized.

"Another big idea, what I would call a synchronistic leap, was the realization that everything effects everything else. So I started thinking more in holistic terms and about the relationship of music to the other parts of my life.

"It's all beautiful, you know. It works out into such a fantastic pattern of events. In a way it's absurd because sometimes it looks so screwy, yet it still turns out right. So even though there are many things that seem like basic paradoxes, at the same time there seem to be underpinning laws.

"As an individual, I don't have the pieces put together yet. But I am beginning to see them more clearly, and to see the outline of the whole. I'm not saying I'm going to come up with any system at all. But I do think that part of the purpose of life is to find some kind of sense. And that, I feel, I'm getting closer to."

Though primarily known as a saxophonist, Eric devotes a considerable part of his energies to composition. He was elected in March, 1972, to membership in the American Society of Composers, Authors and Publishers (ASCAP). Among his major influences are 20th century compositional and improvisational techniques.

"To a large extent, my composition is an extension of my playing. A lot of times it's actually a slowing down of the improvisational process. Of course, you don't get the group dynamics involved with actual improvisation, but you do have a chance to look into yourself and observe your own processes. For me, it's seeing what structures are inherent in my own seemingly free concepts, and then working with these structures so that I can actually write things that will be conducive to setting the conditions for my own freedom.

"Some of the techniques that I've used are tone rows, and different fragments of rows. I find that pure 12-tone writing seems to be a little rigid for what I want to do so I use the row as a guide and stimulus to ideas.

"I've also started to work with different elements by themselves. Previously, my compositions would just usually start with a bass line or a chord structure. Lately, however, I've been starting with the melody to try to get new forms that come out of the shape of the melody itself.

"I'm also learning a great deal from Barry Miles about form. He introduced me to the passacaglia form in which one voice states the melody while another voice improvises over the form. So since I've been involved with Barry, new formal concepts have been opened to me.

"Pat Martino was instrumental in introducing me to different classical influences. He turned me on to Morton Feldman as well as to Elliot Carter. I find Morton's music very interesting. His piece, *The Viola in My Life*, gave me an idea of the sound of the viola. I realized that it was very close to the range of the alto saxophone. So I think in my next piece I might write for viola, saxophone and piano, and perhaps cello and bassoon.

"Pat also introduced me to some concepts in his own music that I've found very useful. He's done things like taken the chords of a piece and written them in retrograde, or just backwards, which is something I've started to work on. But, anyway, I really look up to Pat Martino because I think he's a truly original and a very, very dedicated musician. I dedicated my first piece, *Environments For Saxophone And Small Ensemble*, to Pat because he's the one that got me started in this direction.

"It's my belief that writing and playing go hand in hand. As you play you become more aware of dif-

ferent harmonic things and as you play with different musicians, play in different environments, you naturally become more open to different musical sounds and ideas which influence your writing. You sort of codify those ideas in your writing.

"I also find that the things I write are sometimes beyond what I can play at a particular time. So learning one of my written pieces stretches my harmonic conception on saxophone especially since I now write from the piano. There are some voicings that I might use on piano that are different from the ones that I'm used to playing on saxophone.

"I think form is a very important aspect of music. It always has been. It's kind of the framework in which the music happens. But really, I tend to think in terms of freedom and structure.

"Structure is basically the generic word for form, or different kinds of forms. Even 'free form' is a form because if it's a real happening free music, the form evolves from the communication of the musicians.

"I should also mention the influence of environment on composition. The way I seem to work is that I spend some time experiencing things such as going out and playing in different places. If I'm not in a different playing situation, I tend to go out to be with different people so that I have different experiences. Then I go in for a while and write and sort of put down what I've gathered up, both musically and experientially. Then I write the music and get it produced, get it actualized, and then have a period of enjoying the fruits of my labor. Then, I tend to experience again and go in and write. It's a very satisfying cycle.

"The integration of opposite values is important in my music, freedom and structure. I would like to try to find a music that combines the freedom and spontaneity of jazz with the control and structure of classical music. To be an integrator of opposites is a very important factor in the society as well as being a very important factor for oneself. The artist is privileged to be in a position of being able to integrate opposites. A problem on one level is no problem on another level. Art is a very good way of solving problems with creative solutions.

As for influences, Eric says that "Chick Corea is inspiring. I listen to some of Chick's new music and sometimes I write something afterwards not because I want to copy what he does but because some particular statement that he makes resonates with something in me.

"I should also mention a friend of mine, Gil Goldstein, who happened to point out that Pat Martino used the technique of the retrograde as far as chords are concerned.

"But what I learned from Pat, more than any specific technique, is a certain style of working. He'll work on a lot of different things at one time. He's involved with integrating opposite musical values, and playing and writing in a lot of different styles. The dedication with which he works inspires me as well. He's very devoted to his art.

"Keith Jarrett also inspires me. I like some of the things he does, especially his solo piano concerts.

"Let me add that in regard to analyzing forms, I use the convention of marking things off in bars and measures to clarify things for the musicians and listeners. It's only a language to communicate what one does. It's just a code. The basic way that I approach form is more intuitive than that. I just sense what the overall form should be.

"Recently I was talking to Dave Stock, a very prominent conductor and composer. I was curious about whether or not I should study with a composition teacher. He just said: 'Well, if you have a teacher he should be a person who could help you develop your intuition.' I found it interesting that he should say that because I think that's what TM helps to do, along with new musical experiences. So I've come to the conclusion that the best thing to do in composing is to just do it, and keep your ears open, and also keep your intellect aware of the music that you're doing so that you can look at it in other lights."

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WIDESPREAD DEPRESSION ORCHESTRA

THE OTHER END
NEW YORK CITY

Personnel: Joe Holtzman, vocals and vibes; Michael Hashim, alto; Dean Nicyper, tenor; David Lillie, baritone; Paul Suikhonen, trumpet; Tim Atherton, trombone; Michael LeDonne, piano; John Wimpshaimer, bass; John Ellis, drums.



CHARLES REILLY

The Widespread Depression Orchestra has been drifting around the East Coast the past six years, usually playing odd nights at rock-oriented clubs. Looking like a bunch of moonlighting stockbrokers and lawyers in their conservative suits and ties, they are really all dedicated full-time musicians, either primarily or exclusively with the W.D.O., playing the music they love—big band swing.

Basically, they take original band arrangements of Lunceford, Ellington, Basie, Henderson, etc., and make the necessary alterations to fit nine pieces. Nicyper and Ellis also write some original tunes and charts. What makes this band so outstanding and easily likeable is its surprisingly robust personality, individually and collectively, despite an age range of 20 to 25.

The leader, Holtzman, sang with a supple, communicative voice that recalled both the young Sinatra (*I'm Not the Only One*) and the current Torme (*Is You Is Or Is You Ain't My Baby*), and played swinging vibes in a buoyant Hampton manner. Altoist Hashim was endlessly inventive and energetic in his masterful Hodges-to-Parker influenced style. One of the true standouts among young "mainstream" horn players (he's in the same class as his friend Scott Hamilton), Hashim contributed one harmonically and rhythmically imaginative solo after another, alternating between smooth and earthy tonalities, and building his

solos with undiminished drive. LeDonne was impressively versatile, moving at will from one piano style to another—lilting Earl Hines (*Linehouse Blues*), Ellington-like use of left hand and pungent tone (*Mainstem*), and Red Garland block chords were all evident at various times.

Nicyper proved to be a fine arranger, who also played short, functional tenor solos that didn't overwhelm but left a good aftertaste (especially on Louis Jordan's *Knock Me A Kiss*, Fletcher Henderson's *Hotter Than Hell*,

and *Broadway*). Lillie's baritone served primarily to enrich the horn section sound, although he did get to solo assertively on *Somebody Loves Me*. Suikhonen excelled on muted trumpet, notably during both *Broadway* and *East St. Louis Toodle-Oh*, and delivered a neat, ringing chorus on *In A Mellowtone*.

Atherton's full-toned (or growling) trombone spiced up many tunes, and he had fine, projecting solos on *Broadway*, *Linehouse Blues* and Henderson's *Down South Camp Meeting*. Wimpshaimer was just the right bassist for this band: his fat, goosing notes could always be heard and he never let the tempo lag. Drummer Ellis rounded out a first-rate swing band rhythm section, pushing or emphasizing at just the right places. He was given the obligatory feature on—believe it or not—*Sing, Sing, Sing*, which he handled with coolness under fire.

Other classic tunes that were given tight, spirited and fresh renderings included *Lunceford Special*, *Blues In The Night*, *Air Mail Special*, Rex Stewart's *Back Room Romp*, and even Monk's *I Mean You*.

The W.D.O. proves that music doesn't have to be new to be good, and it offers a sure cure for anyone's widespread depression. The Other End was packed with happy faces and the jitterbugs were up dancing. May the W.D.O. persevere and make it big.

—scott albin

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DOOLEY'S
TEMPE, ARIZONA

Personnel: Eddie Jobson, keyboards, electric violin; Allan Holdsworth, electric guitar; John Wetton, electric bass, vocals; Bill Bruford, drums, percussion.

Roxy Music, Tony Williams Lifetime, King Crimson, Uriah Heep, Family, Frank Zappa, Curved Air, Soft Machine, Tempest, Yes, Gong, Genesis. The combined resume of these four young musicians proves, on paper at least, that U.K. is a British supergroup-in-the-making. "This is a band that will provide good and more adventurous music for people who aren't getting enough out of the current rock scene," says Bill Bruford. "We'll be a band that explores a bit, but keeps it structured. We're still learning at the moment, but it's going to be exciting."

Wrong, Mr. Bruford. U.K. is *already* exciting, and this late stop on their U.S. tour drew S.R.O. crowds on word of mouth alone. Opening with ominously dark drones from Jobson's electronic superstructure, and following with chilling synthesizer blasts on *Alaska*, the quartet ripped into an impressive set of electric jazz-rock. Jobson became an immediate focal point, standing between his keyboards and facing the audience as if in a closet with no door. When *Alaska* heated into the manic pace of *Time To Kill*, 23-year-old Eddie switched quickly to his transparent electric violin and let fly with several improbable runs, darting and swooping like a clean-cut, blond, schoolboy version of Doug Kershaw.

Meanwhile, the rest of this group cooks with fat-free precision and an obvious enjoyment of their jelling musical personalities. At their weakest, U.K. and singer John Wetton can be compared to Emerson, Lake & Palmer. The sound similarity is underlined when Jobson backs with Emersonesque organ; however, U.K. burns more fusion than ELP has dreamed of for years. The plentiful chord changes are not beyond singer Wetton, and an intelligent Bruford keeps every speed change on its feet. Although the group appreciates the emotionalism of rock, they think and improvise at more sophisticated levels. And they haven't yet allowed volume to overrule intricate music values.

The Englishers played no fewer than four new pieces, but the concert-ending climax came with a collage of *Thirty Years* and the *In The Dead Of Night* suite, both from U.K.'s fine Polydor debut. Wetton's introductory vocal, high and delicate, was set against near-orchestral strings from Jobson's keyboard symphony, building through drum incentives to the big, stomping instrumental refrain. *Thirty Years* then stretched into an extremely tight, oft-syncopated fusion jam with energetic, innovative solos from Holdsworth, Bruford and finally Jobson's organ. Exploding to a peak, the group drew conclusive applause from the crowd, but promptly lunged into the anthemic keyboard head from *In The Dead Of Night*.

This outstanding finale signaled the apparent end of a rather brief performance, but U.K. was pleased—and surprised—with the immediate roar of a standing ovation. They were soon back out for an encore, during which Jobson touched off a seemingly impro-



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vised jam with a rhythmic pattern plucked from his fiddle. The entire ensemble revved rapidly into place and set off on another electric rocker, Jobson sawing animatedly and U.K. melding perfectly behind him. Pre-arranged cues gave structure, and an abrupt finish, to this blazing instrumental. But the spontaneity was always there, and that's why this group, if it can stay together long enough, is destined to headline 5,000-count shows. And still dazzle some jazz buffs. —bob henschen

DELBERT McCLINTON AND THE SECOND WIND BAND

PARK WEST
CHICAGO

Personnel: McClinton, vocals and harmonica; Robert Harwell, tenor and alto saxes; Billy Sanders, guitar; Lewis Stephens, organ and piano; Emie Durawa, drums; David Stanley, bass.

Texas blues-rocker Delbert McClinton is finally getting some long-overdue attention, and his hour-long Park West set (opening for Jesse Winchester) showed that the hype he's received so far has not only been justified, it's been downright inadequate.

The chrome and black leather Park West would hardly seem the proper setting for McClinton's brand of steamy electric honky-tonk, and the band was further hindered by a sound system with a mind of its own. But these drawbacks only seemed to encourage the group to redouble its efforts, and the result was a completely worthwhile set from a penultimate bar band.

And McClinton's Second Wind Band clearly fits that category. Drawing on traditional blues and country pieces and interspersing them with his not-dissimilar originals, McClinton managed to breathe plenty of life into what has become a formula.

The band is tight and smooth, as only a well-traveled road band can be. Their sound is further highlighted by occasional matching lines from Sanders and Harwell, with McClinton further matching these lines on harmonica for some very satisfying ensemble work.

McClinton's harp work is rooted in the Little Walter tradition of long, angular melodic lines interspersed with unexpected chord bursts. It would be easy for a harmonica to get lost in a band as powerful as this, but McClinton holds his own, especially against Harwell's strong tenor lines.

McClinton's singing is that of the country blues shouter, but he brings to the style a sense of restraint and discipline that's both admirable and affecting. He flows effortlessly from country standards (*Night Life*) to flat-out Chicago blues to hard-rocking originals without ever sounding pretentious or inadequate.

His sense of musical tradition takes turns both practical (feeding his harmonica through a cheap microphone and a cheaper amp) and wry (on *Please, Please*, he tossed a handkerchief over his shoulders in a spur-of-the-moment parody of James Brown). But McClinton is no bloodless student—he can turn virtually any chestnut into a rousing reaffirmation of the power of the beat.

McClinton's easy amiability, combined with the sparse Park West crowd, encouraged

a good deal of verbal give-and-take with the audience. At one point, one customer yelled, "Let's hear it for Texas." McClinton's reply was laced with dry road wit: "A beer hall's just a beer hall, no matter where it is. Put diamonds around a dog's ass, it's still a dog's ass."

Philosophy notwithstanding, McClinton's finally put together a band that is worthy of his good-time drive, and their set was a model of everything a drinker's band should be. Despite the early evening start time and the formality of the venue, McClinton's band laid down a solid, no-nonsense lesson in doing it right. Next time though, I'd like to see them a lot later—and drunker. —david witz

STEVE KUHN QUARTET

PUNCH AND JUDY THEATRE
GROSSE POINTE, MICHIGAN

Personnel: Kuhn, acoustic piano; Steve Slagel, soprano and alto saxes, flute; Miroslav Vitous, acoustic bass; Bob Moses, drums.

Steve Kuhn brought his quartet to Detroit recently for a mid-week concert, but virtually nobody came to listen. Whether it was the Wednesday night date, the lack of advertising, or the unfamiliarity of Kuhn's name, about 50 people (half freebies) huddled at the band's feet in a hall that can seat 700. It was a shame, because Kuhn's powerful, individual music deserves anything but indifference.

But like true professionals, the quartet gave the small audience two full sets of mostly Kuhn originals. Vitous, out of sight since his Weather Report days, used his bow to solo on the opener, *The Fruit Fly*, as he did throughout the concert, creating interesting if relatively simple high register lines. Slagel (on soprano for *Oceans In The Sky* and alto for the subsequent *A Different Face*) revealed a strong command of his horns, employing a harmonically intricate conception which occasionally includes Braxton-like articulations.

Kuhn, the composer, was best displayed for me on *Deep Tango*, which did quirky things with the tango rhythm, including an effective ritard in the theme and a near-march behind the soloists. While his distinctive piano was featured throughout, Kuhn's personal approach was most evident in a solo version of *I Can't Get Started*. In perhaps punning allusion to the title, his version repeatedly stopped and began again in constantly changing textures. A broad, slowly moving passage was followed by a claustrophobically tight-voiced section of sixteenth-note runs that skittered like rats in a maze. Kuhn included distorted echoes of jazz piano history from Tatum to Taylor, like swing and bop in a funhouse mirror. With its mixture of dense clusters, cluttered lines and rushes of notes, it was a fascinating, idiosyncratic display of Kuhn's keyboard approach.

The second set included Steve Swallow's *Eiderdown* and a freely stated waltz called *Random Thoughts* that segued into a hot, way-up treatment of the Rollins classic *Airegin*. *Catherine*, a long ballad feature for Vitous, was followed by something called (I think) *Alias Dash Grapey—Grade B*, which became rather monotonous in a section featuring Moses bashing around a repeated four-note figure. A slightly sour note to end an otherwise excellent performance. —david wild

in Memphis, King made his first records—four titles, *Miss Martha King*, *When Your Baby Packs Up And Goes*, *Got The Blues* and *Take A Swing With Me*—for Bullet Records, a small Nashville firm that went out of business soon afterwards. Whatever their performance strengths or weaknesses, the recordings were notable for their use of a small horn section along with the more usual rhythm-section backing of piano (played, incidentally, by the young Phineas Newborn who was later to achieve fame as a jazz keyboard virtuoso), bass and drums. The use of horns, which has been an important adjunct of King's approach to blues throughout his career, is a direct result of his long-standing admiration of such popular black entertainers as Louis Jordan, whose exuberant "jump-band" fusion of blues, jazz and popular music had deeply impressed the young performer a decade earlier. King's interest in this approach to music had steadily deepened as his involvement with blues had increased over the following years. Too, his growing fondness for jazz, and especially the large swing orchestras of Count Basie, Duke Ellington and others, had opened his mind to the possibilities of annealing certain jazz instrumental procedures, colors and effects with those of the standard small-group approach to blues.

Moreover, King's several years' experience as a disc jockey had exposed him to large numbers of recordings in the then emerging West Coast blues style, many of which supported their featured vocalists with small horn ensembles, a legacy of this music's earlier grounding in the jazz-based, horn-accompanied music of the Texas-Oklahoma region from which many of the West Coast blues performers originally hailed. Additional incentive came from the great popularity during the late '40s of blues instrumental records, many by saxophonists, in the early days of what was then called "blues and rhythm" music. As a disc jockey active during this period of hectic musical experimentation, King heard the recordings of Wild Bill Moore, Big Jay McNeely, Hal Singer, Jimmy Forrest, Paul Williams and other popular jazz-cum-blues instrumentalists. He learned from all of them.

"Whereas most bluesmen have been content to work within a narrow stylistic scope," wrote Barret Hansen of King's music, "deriving their styles almost exclusively from other bluesmen, B. B. became a true blues eclectic. He combined an enormous number of musical elements, inside and outside the blues idiom, to form a style which was radically different from anything that had gone before, yet so true and natural that within a year or two after he made his first records B. B. was renowned across black America as the 'King of the Blues.'"

More than anything else, what distinguished King's approach was its knowingly balanced fusion of these diverse elements with those of the traditional blues of his rural Southern upbringing. While many shared with him this common background, King was one of the first blues performers to draw extensively on the wide, richly varied world of music opened to him by the phonograph record. Through recordings the young performer had been exposed to a much broader spectrum of musical influences and had, as a result, access to a wider musical palette than was available to older performers from the same area. Being a



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generation older than King, blues performers such as Muddy Waters, John Lee Hooker, Howlin' Wolf and Elmore James, for examples, had been exposed to no such musical diversity. Coming of age in the late 1920s and early '30s as they did, they were limited, by cultural no less than geographic isolation, to the musical styles of their immediate localities to which occasionally were added influences from visiting performers or from blues recordings from outside areas, many of which differed little from the favored local styles.

The phonograph record, radio, motion pictures and other media, among other forces, changed all this and as the 1930s and '40s advanced, many musical-cultural traditions were disseminated ever more widely. It is King's achievement that while his earliest musical education was little different than that of virtually every other blues performer of the Lower South, he later expanded this through his fascination with and study of a number of musical idioms previously felt to be outside the scope of traditional blues. The use of horns in section, deriving from his love of orchestral jazz, was one of these. Gospel music, one of his earliest musical experiences, was of course another, and this influence is most evident in his freely expressive approach to singing—melodic and rich in the use of melisma, falsetto and other techniques associated with gospel singing and, in consequence, remarkably free of the cadential, more narrow melodic compass of country blues.

However, what most markedly differentiated King's music from that of his contemporaries was the brilliant guitar style he had fashioned from a number of sources and which was increasingly showcased on the marvelous recordings he undertook, beginning in 1949, for the Los Angeles-based RPM Records, one of the more successful of the so-called "independent" record operations started during the war years.

Developing from the relatively simple religious music and country blues he had learned as a youngster in the Mississippi countryside, King gradually had extended and refined his guitar technique through the 1940s, his early emulation of the styles of Bukka White, Elmore James, Robert Lockwood and like country bluesmen gradually giving way to more advanced techniques learned from the recordings of Lonnie Johnson, Blind Lemon Jefferson, Robert Johnson and other adventurous, innovative players. The next major influence he absorbed was that of T-Bone Walker, the Texas-born singer-guitarist whose groundbreaking, highly exciting approach of extended linear improvisation and broadened, jazz-based harmony, played with powerful, imaginative fluency on amplified guitar, soon became the chief basis of King's own approach.

King has frequently acknowledged the great impact Walker's music made on him, and credits the older man with developing the modern blues guitar style. "T-Bone Walker had a touch that nobody has been able to duplicate. . . . I've tried my best to get that sound, especially in the late '40s and early '50s. I came pretty close but never quite got it. I can still hear T-Bone in my mind today, from that first record I heard, *Stormy Monday*, around '43 or '44. He was the first electric guitar

player I heard on record. He made me so that I knew I just *had* to go out and get an electric guitar."

In assimilating Walker's style, King gradually smoothed out the older man's aggressively staccato attack into one of greater subtlety, emphasizing a more relaxed legato handling of a line. This closely approximated his singing, using the guitar as a responsive extension of his voice. This process required several years, and on his earliest RPM recordings, dating from 1949 and '50, one may hear a guitar style still in its formative stages, with King more often than not performing with a harder, more aggressive attack and a harsher tonal quality than has characterized his more familiar mature approach. The style is quite close to that of his model without, however, being an outright copy. "You see," King explained, "I used to try my best to play like Lonnie Johnson and T-Bone Walker, and I could never really make it. My fingers just wouldn't do it. Say I had stupid fingers. But if I could have copied them I would have. Instead, I guess I just got ideas from them."

Then too, there was King's professed admiration of the jazz guitar approaches of Charlie Christian, Django Reinhardt, Oscar and Johnny Moore, Bill Jennings (guitarist with Louis Jordan's Tympani Five), Les Paul and others. His fascination with their music undoubtedly played a not inconsiderable part in the shaping of the guitar style he introduced on his first recordings for RPM, although much of his knowledge of the fundamentals of these approaches was rudimentary and largely, one suspects, instinctual. At this stage of his musical development he was self-taught and had too limited an understanding of the fundamentals of music to come to a truly informed appreciation of their efforts. Still, he absorbed what he could grasp, adding it to his arsenal of instrumental effects.

On more than one occasion, King has noted that the approach towards which he was working so determinedly during the late 1940s and early '50s derived in large measure from his appreciation of a number of jazz soloists whose work he admired—Christian, Reinhardt, Jordan, Cootie Williams and Lester Young (whose note-bending on saxophone he sought to emulate on guitar), among them. Within the context of a familiar, clearly defined blues framework King wanted, and worked consistently to attain, the improvisational freedom of a jazz soloist. It is to his great credit that he eventually achieved his goal, and blues, and all American music, has been the richer for his having done so.

There was also, King says, a practical reason for his having concentrated on the development of a guitar style that, like Walker's, was built around the use of single-string runs as a responsive, answering voice to his singing. "From the very beginning," he recalled, "when I first started playing, my coordination wasn't very good, so trying to sing and play at the same time didn't get to me. I'll put it this way: while I'm entertaining, while I'm trying to get my breath, or think of a new line to tell you, then the guitar takes over, until I think of what I'm going to do. If I'm singing, then I have to hit a chord and hold it, because I could never try to sing and play to myself at the same time—now, I could hit on the guitar, but I'm talking about making sense with it."

In addition to providing King the nucleus of his guitar approach, T-Bone Walker's influential recordings of the 1940s also fur-

nished him an idea of the proper use of horns in a blues framework. "T-Bone used to use a lot of horns—trumpet, alto, tenor and baritone. They made a beautiful sound, like shouting in the sanctified churches, in just the right places. He had a good rhythm section too. And to me T-Bone seemed to lay right in between there somewhere. That was the best sound I ever heard."

It was in this area, incidentally, that King initially experienced some difficulty. While he wanted to use horns in a context that would "make sense" with his blues singing and playing, his record producers felt, and rightly so, that his earliest efforts in this direction were improperly focused. King himself concurred in this opinion, noting that in those days, "You couldn't get anybody who could play blues the way they wanted it, but then I began to run into guys who are now very big in the jazz field, like George Coleman, who (later) was with Miles Davis. Herman Green, who was with Lionel Hampton, was with me for a time, and so was George Joyner, the bassist. I got Phineas Newborn his first union card, and he, his brother Calvin, who plays guitar, and his old man, who plays drums, were all on my first record date. Booker Little, and fellows like that, worked with me, too."

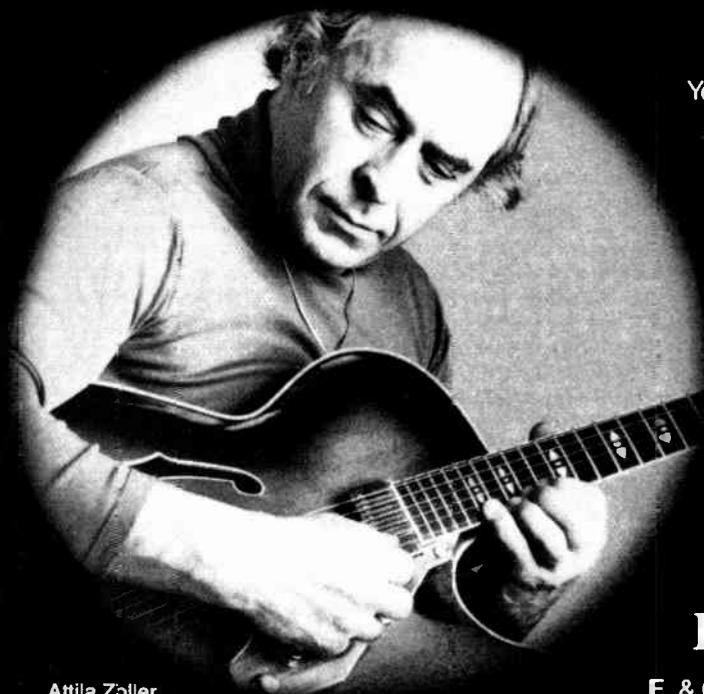
"We worked together, but they didn't always like it, because my timing was so bad. My beat was all right—I'd keep that—but I might play 13 or 14 bars on a 12-bar blues! Counting the bars—that was out! These guys would hate that, because they had studied, but all my musical knowledge was what I'd got from records. I tried to play it right, but I ended up playing it my way. The one thing they did like was that I paid well. I could afford to pay them 20 or 25 dollars, and if I made more, I paid more. They liked that so much that they would be running to get the job, even if they hated what happened to the bars. There wasn't that much work then, and by my being on the radio so much it made mine the most popular band in the city. Another reason those musicians liked working with me was because they could go out, be back, and go to school next morning. I was a young man myself then, about 22."

Aside from a certain amount of stridency in his handling of the instrument and a lack of originality and cohesiveness in the use of horns, the difficulties King reported he had been experiencing in these areas—at least with his working band—were not reflected in his recordings of the period, which remain among the finest blues records of the late 1940s and early '50s. Following his recordings for Bullet, King in 1949 had signed a recording contract with RPM Records and it was with this Los Angeles-based firm (which maintained for some years a Memphis office) that he enjoyed his first commercial success. "I made eight or nine records," he recalled of his first several years with the label, "and some of them sold pretty good. They weren't hits, but the company made money on them. Then I came up with one of Lowell Fulson's old tunes which I'd always admired—*Three O'Clock Blues*. I did that in 1950 and it climbed on top of the r&b charts in 1951, and it stayed Number One for 18 weeks."

The record immediately established King with the blues audience, and its success led, as well, to representation with a top booking agency, lucrative touring and engagements at the leading r&b venues, nightclubs and concert halls. It also enabled the singer-guitarist

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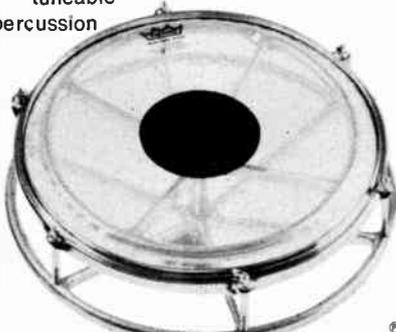
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KING

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to assemble and keep together a first-rate orchestra of seasoned professionals with which he performed regularly (his booking agency had insisted on this), leading inevitably to the solution of many of the musical problems that earlier had plagued him. A proper orchestral format having been settled on, King was then freed to concentrate on the perfection of the guitar style towards which he had been working, and from the early 1950s on his playing increasingly took on the original, distinctive character so long identified with him and which has become universally known, admired and emulated as the foremost modern blues approach. (King never has stopped working on the development of his music and, like many topflight instrumentalists, constantly strives to improve and refine aspects of his technique, at one time working towards greater control of tone projection, at others towards speed and execution, and so on, in a never-ending quest for mastery of his instrument. Likewise, he has continued his studies of theory and harmony in which connection he took up some years ago an intensive study of the system of musical composition and related theoretical matters devised by Joseph Schillinger.)

For all its benefits to King's career and musical development, *Three O'Clock Blues* was merely the first of many top-selling recordings he was to have through the 1950s. These included *You Know I Love You* and *Story From My Heart And Soul* in 1952; *Woke Up This Morning*, *Please Love Me* and *Please Hurry Home* in 1953; *You Upset Me* and *Whole Lotta Love*, a double-sided hit from 1954; *Everyday I Have The Blues* and *Sneakin' Around*, another double-sided hit, and *Ten Long Years* in 1955; *Crying Won't Help You*, *Bad Luck* and its discmate *Sweet Little Angel* (the first and third of these deriving from earlier recordings by Robert Nighthawk, the slide guitarist being one of King's acknowledged favorites) and *On My Word Of Honor*, all dating from 1956; the twin hit *Troubles*, *Troubles*, *Troubles* and *I Want To Get Married* from the following year, and *You've Been An Angel* and *Please Accept My Love* from 1958, during which year, incidentally, the RPM label was discontinued. King's subsequent recordings for the firm appeared on the new Kent label.

The performer's string of hits continued through the 1960s and into the '70s. During 1960 he had four top-selling records on the charts, *Sweet Sixteen*, *Got A Right To Love My Baby*, *Partin' Time* and *Walkin' Dr. Bill*, and scored twice the following year, his final year with Kent, with *Someday* and *Peace Of Mind*. It was in this year, 1961, that he switched to ABC Records on the termination of his Kent contract. One of the chief reasons for this move, King explained, was his dissatisfaction with Kent's practice of releasing his recordings, including many of his hits, on the budget-priced Crown Records label the firm operated for a time in the late 1950s and early '60s. The LPs had a retail price of \$1.98 and frequently sold for considerably less than that. Such a price, however attractive to the consumer, did not provide the singer much in the way of royalty-derived income from his record sales.

King, however, continued to have hit after hit for Kent throughout the ensuing decade. He had recorded extensively during the nearly

dozen years he was with RPM-Kent and after his departure the firm released many of these older recordings, often scoring r&b success with them. Ironically, most of King's numerous hit recordings through the greater part of the decade, up until 1968 in fact, were with his old Kent masters—*My Sometimes Baby* and *Gonna Miss You Around Here* in 1962; *Blue Shadows* in 1965; *Eyesight To The Blind* and *I Stay In The Mood* in 1966; *It's A Mean World* and *The Jungle* in 1967, and *The Woman I Love* in 1968. Additional Kent hits were *Worried Life* in 1970 and *That Evil Child* in the following year, ten years after his ceasing to record for the firm, tribute to the continuing relevance, power and appeal of his distinctive approach to the blues.

In 1966 he had his first hit for ABC with *Don't Answer The Door*, one of his top-selling records, and over the following years he has had many more for ABC and its companion BluesWay label: *Paying The Cost To Be The Boss*, *I'm Gonna Do What They Do To Me* and *You Put It On Me* (1968); *Why I Sing The Blues*, *I Want You So Bad*, *Get Off My Back Woman* and *Just A Little Love* (1969); *The Thrill Is Gone*, *So Excited*, *Hummingbird* and *Chains And Things* (1970); *Ask Me No Questions*, *Help The Poor*, *Ghetto Woman* and *Ain't Nobody Home* (1971); a remake of *Sweet Sixteen*, *I Got Some Help I Don't Need* and *Guess Who* (1972); *To Know You Is To Love You* and *I Like To Live The Love* (1973), and *Who Are You* and *Philadelphia* (1974).

It was during this latter period that King made a breakthrough into pop music, and virtually every one of his successful recordings since the groundbreaking *The Thrill Is Gone* of 1970 (produced with taste and discernment by Bill Szymczyk) has placed in both the r&b and the general pop music charts of top-selling records. While a few others have been enabled to capitalize on his success in this area, their music as a result enjoying wider audience acceptance, King remains the uncontested leader in the move to the blues-drenched "crossover" musical style that has proven so popular with listeners, black and white, during the 1970s. Thanks to his continuing receptivity to, and unfeigned interest in a wide variety of musical idioms—"from Bach to B. B." is the way he described his listening habits—he was able to make the transition to this more expansive approach more easily and naturally, with greater interpretive authenticity and emotional conviction, than have any of his contemporaries or followers. Where King led, they have followed, as has been the case for the last quarter-century.

"I like to be original. I always like to have something new, and if other guys like it well enough to copy, then I try to get something else. I continue to study every chance I get, but I come back to the *sound*. I still haven't got the sound I actually want, but I think I'm pretty close to it.

"My ambition is to be one of the greatest blues singers there has ever been. I've had a lot of things in my favor. I'm trying my best to get people who don't like the blues not to hate them. You may not like something, but you can still respect it. Maybe I'm defending what I'm doing, but when I stand on the stage and sing and sing, and people don't understand what I'm doing, I almost cry. . . . The blues are almost sacred to some people, but others don't understand. And when I can't make them understand, it makes me feel bad, because they mean so much to me."



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DIXIE DREGS

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off. So in the beginning it was a struggle, but the acceptance has been growing rapidly."

A date in Nashville led to a recording contract when Chuck Leavell, keyboardist with Sea Level and formerly with the Allman Brothers, heard their set. As Morse tells it, "We had been playing around the South for about a year and a half. At the time we got this Capricorn thing, we had several offers from different companies. But Capricorn came through, as a result of Chuck Leavell hearing the band and liking us so much. Also our road manager, Twiggs Lyndon, has been affiliated with Phil Walden for something like 15 or 20 years. So they all got together and there was an onslaught on Phil Walden to listen to the band. When he did we told him what we wanted and he said he wanted us and he'd do it. And that's how it happened. Capricorn is really behind us and the vibes between us and the label are great."

"After we got the record deal, we moved to Atlanta," adds West, "because we wanted a more exciting environment than Augusta had to offer—that was about a year and a half ago." Since then the Dregs have been gaining widespread popular approval despite their novel approach. "That's why everybody quit what they were doing just to join the band, because we always got over," says Steve. "I'm not bragging, but that's just a fact—in fact there's been about two times we haven't gotten over in the hundreds of times we've played. Once was for an all black disco crowd that only wanted to hear disco, and that was just a mistake—we accidentally got on a show where they thought we were something else."

"It's just been a good thing for us, things are not as bad as we used to think, because the people are open to different things. We seem to be finding that it's actually the people in the business such as some music directors, some promoters and some deejays that are uptight about our music and that's all. Everybody else is willing to give it a shot."

"We can draw a big crowd in Atlanta now and everybody really gets into our set," says Andy, "and Atlanta's not the only town. There's quite a few places where it's happened. It's just that we've never been seen extensively around the Midwest or West Coast."

"People will accept just about anything," Steve concurs. "I would say that there's a slight difference between regions, although I think people are pretty much the same everywhere. But people in the North want to be impressed a little bit more for their money. They want to be knocked over a little harder. That's fine, because it's just more challenge for the band. I think that many performers would get over in the South who are afraid of it—they think it's just a bunch of shotgun-toting rednecks. The South is the easiest place in the world to play—it goes over great for us."

"We try to avoid categorization because we found ourselves in trouble," says Rod Morgenstein. "Whereas other people say, 'you gotta hear the Dixie Dregs, they're an incredible jazz band,' we don't consider ourselves a jazz band at all, that's not what we do. So these jazz buffs, hard-core fanatics, come to see us and find that in fact we're not jazz, and they get upset at us. They say, 'Who do you think you are, calling yourselves jazzmen?' that kind of thing. One writer from Baltimore put it really nicely, he said, 'They're like a jazz-rock group, but they smile.'"

What strikes the first-time listener immediately is the band's solid musicianship and technical proficiency, which sets them apart from most rockers and tempts one to place them in the jazz category. All in their early 20s, the members have each been playing "at least 12 or 13 years," according to Andy. Morse and Sloan trade complex runs with fiery intensity, West shames most rock bassists with solid virtuosity, Parrish shifts from piano to organ to synthesizer with professional aplomb, while Morgenstein churns the drums with Cobham-like brilliance. With five musicians, each of whom could easily make a comfortable living from studio work, keeping a touring band together could be something of a problem. Says Morse, "It's a complex thing keeping a band together with very good musicians in it because of ego things that go down, at least in most groups. In our group we've been able to combat whatever negative feelings there are towards a group effort and still maintain our group identity."

"From the beginning it's been a real group effort," agrees Andy, "as opposed to just sidemen—it's been really rewarding to be able to do the records and everything."

"Another problem," says Steve, "is you get somebody good in the band and there are always people coming up and trying to hire him for their band. We couldn't just get people in the band according to how they played, they had to play well and have the right kind of personality too, because it's awful spending weeks teaching a person the parts and then having them take off for another gig. For instance, one guy who almost got in the band went off and joined a show group on the road and now he's probably making three or four hundred dollars a week and we're making like fifty or less sometimes. But we just had this dedication to the music and the belief that we could make it."

Morse was not always so dedicated. "When you're a teenager, owning a guitar is one thing and playing it is another. To a teenager playing rock, the most important thing is what's going to happen on the weekend, what kind of drugs are going to go down, that sort of thing. It took me a long time to really get serious about the guitar."

Steve credits "all the heavy rock bands" as early influences, citing early Led Zeppelin, Jeff Beck and the Beatles as particularly significant. Of the latter he avers, "I think they were the best band ever, not because they had the most hits, but because they're one of the few bands that deserved all the hits they got. I still can't think of a better band, as far as working together is concerned. From a playing point of view, it might be kind of boring to really sit down and listen to a bunch of Beatles things. But from the point of view of writing or arranging, you have to call it sheer genius, in terms of originality. It's not amazingly complex, but it's beautiful." As to country influences, he allows to have "played a few country tunes once in a while" with a bar band while still in high school.

Violinist Allen Sloan, cited by at least one reviewer as the standout member of the ensemble, was completely immersed in classical music before his college days. "The first thing I heard that was unlike Brahms or Beethoven was Weather Report. The first album they did just knocked me out—I couldn't believe that there were pop musicians who were so sensitive to one another. I kind of went wild after that, listening to just about everything that

anybody wanted to play for me. Then I decided I was going to be a jazz violinist—I heard Ponty in those days and he was playing neat stuff too. When I moved to Miami and met these guys, I went bananas over Steve's music, forced myself into the group and that was it. I don't have the rock background that some of them do. I pick up where the Beatles ended; I never even listened to the Beatles when I was a kid, I only got involved with that stuff in college, which was weird. But my favorite violinist is still Stephane Grappelli and right behind him is probably L. Shankar."

Rod Morgenstein is considered the resident jazzman of the group, although like the others his primary interest was rock. "As a teenager, I always played in rock bands and listened to Jethro Tull and Led Zeppelin. But I was studying with a big band jazz drummer, so I was reading charts and playing along with Count Basie and Duke Ellington records." Queried about particular influences, he replies, "I love Tony Williams' playing, especially in the '60s with the Miles Davis Quartet. But there are a whole bunch of others—when the Mahavishnu Orchestra first came out with Billy Cobham, that was fantastic to me. And also, just as I was graduating from high school, somebody turned me on to the *Bitches Brew* album and from then on that was where my interest lay. From there I worked my way back to bebop and all that."

The Mahavishnu Orchestra seems to have been the single dominant influence on the group, and it may not be strictly coincidental that the Dregs feature the identical instrumentation. Says Morse, "McLaughlin had a lot to do with turning everything around, including us. He did a great deal in the way of introducing people like me to different concepts. The stuff sounded good and felt good to me. We did Mahavishnu tunes as cover material when we were starting out."

"We've just befriended him and his group," adds Rod. "We met him in California at the Roxy, and then they were playing Atlanta and cancelled one night so we played the show for them as a favor. What musicians they are!"

Allen was equally enthusiastic. "There's something beautiful about meeting somebody whom you adore musically. There's really a soul-expanding thing about being able to call somebody a friend whom you've listened to."

While McLaughlin may have been a major influence, the Dregs don't really sound like anyone but themselves. According to Steve, "Andy and I were playing together a long time, about eight to nine years, and we've been playing original music for about that long. You can hear just so much of other people's music in your lifetime that all of a sudden you just stop and say shoot, let's make our own music. Every once in a while the mood hits you and the music just forms in your mind without even touching the instrument. You could work it out on paper, just like adding up numbers, but it seems to come out more consistently if you just do it using your ear. The arrangements just sort of automatically happen. When I conceive of a melody, I'm not even going to think about the chords unless I know who's going to play the chords or another melody over that. It has to work in my mind before I even spend the time to work it out, so the arrangements have to be pretty well set in advance. Of course, there's lots of tree trimming with the band; everybody puts in their two cents worth when we actually play. At first, we wrote the music down because of

guys like Allen, who had so many other gigs that they couldn't spend the time to learn the tunes. He's an excellent reader so he could just play them. Then when we got a practice house of our own, we could start teaching the parts individually and just learn them. That way there aren't any music stands on stage, none of that."

Having fashioned an original fusion formula largely without exposure to the better known exponents of the idiom, the Dregs have their own ideas about the fusion approach. Of the declining state of the genre, Morse allows that "part of the reason could be the economics of making records. It's not as cool to try to keep a band together as it is to just hire people on the spot for a session, and that's why you have the simpler arrangements and longer solos."

"We're trying to be conscious of the standard jazz-rock syndrome," adds West. "Jazz tunes, bebop and all that, used the head/solo/head construct—however many people there were in the band, that's how many solos were in the tune. Jazz-rock seems to have taken it a step further in incorporating

other rhythms than just the swing rhythm. But they use the same structure, a head, the solos, and then back to the head and out. We're trying to do something different than that; we're trying to expand ourselves as soloists, but at the same time keep the listener interested. We use a lot of changes, a lot of real easy melodies to catch on to. But also we try to achieve a subtle complexity that's intellectually stimulating."

"Another feature of our pieces," says Allen, "is that they come at you in a different way. You're not quite sure what part is the solo—they don't stand out. When a solo grows naturally out of something that's well thought out it means more."

"It seems that everybody today except progressive rock players has a prejudice against something in the music world. Jazz players don't like anything but jazz; classical players don't like anything but classical music. That's not where it's at—anything that's done well is worth the time. This music business can be so degrading, you have to search for higher things, intangible things like the beauty and love you feel. Otherwise there's no point." ♦♦

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OWENS

continued from page 16

If a teacher could stand up there and talk about Bach, Beethoven, Brahms and Stravinsky, and then turn right around and talk about Duke Ellington, Jimmie Lunceford, Charlie Parker and John Coltrane, he was a threat. The standard educator's job was to keep a person like that out.

Underwood: What about conscious artistry? The acknowledged giants of classical music consciously wrote notes that even today bear the stamp of immortality. Jazz, however, is based in large on improvisation, which inevitably creates considerable excess baggage. For every so-called "immortal" phrase played by a jazz musician, there is also a lot of driftwood.

Owens: Who decides what an immortal phrase is?

Underwood: That's why I earlier mentioned the handful of innovators. Few people are likely to seriously question the contributions of Louis Armstrong or Duke Ellington or others of that caliber. But as a genre of music, is jazz not lacking in serious or significant conscious artistry? Is jazz, indeed, not simply another transient form of pop?

Owens: The level of conscious artistry is lacking, but only because you're using a European value system. It just doesn't work. You can't use the European classical music values to judge my music, which is based on African tradition and an African approach to presenting the music.

Educationally speaking, the two approaches are completely different. The European classical artists are primarily interpretive artists. They are taught how to play something that someone else has composed. They are not taught any creative approach to the instrument.

By contrast, the jazz artist is first and foremost a creative artist. He is involved with how to create something, which as time goes on makes him a better interpretive artist. He can now play a Duke Ellington composition and use his creative abilities to get another type of interpretation out of it.

The technical approaches to the instruments are completely different. The classical pianist has a whole list of books he has to absorb in order to become a great interpretive classical artist on the order of Horowitz or Van Cliburn. By contrast, the jazz artist has none of that. It's not laid out for him or her. All they have is Louis Armstrong, Jimmie Lunceford, Coleman Hawkins, Duke Ellington, etc. up to the present.

Underwood: Many classicists raise another question: Is jazz not limited to the cult of the individual, to the isolated personalities of Louis Armstrong, Duke Ellington, McCoy Tyner or Cecil Taylor? Is the jazz genre not made up merely of individual twists of personalities, and have the giant classical composers of both the East and the West not transcended that level? Do the classical greats not touch musical spheres that ring bells all the way around the world, regardless of the decade, the fashions, the politics, or changing technology? The music of Beethoven sprang from the mind of a single individual, yes, but does it not have an impact that extends far beyond individual idiosyncrasies and stylistic devices?

Owens: But it doesn't. You can go through Beethoven's nine symphonies and see the technique of what it is to write like Beethoven.

continued on page 48



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Underwood: Beethoven has his style, just as Mozart has his, but the genius of the music seems to lie in its universality, not in its individuality. When all is said and done, and with that handful of possible exceptions noted, is it not true that jazz is finally merely personal and idiosyncratic, limited only to its time, precisely because of that?

Owens: I think there are more than a handful of exceptions. Louis Armstrong, Duke, Fletcher Henderson, Art Tatum, Bud Powell, Charlie Parker, Dizzy Gillespie, Miles Davis. And in the present day, look at the music of Herbie Hancock, Chick Corea, McCoy Tyner, George Benson.

Underwood: George Benson and Beethoven? Well, jazz is certainly entertaining in its day, and meaningful to many people in each era. Nevertheless, the classicist might continue, is jazz not also a music that is comparatively short-lived in its impact *because* of its basis as a music of personality and stylistic novelty?

Owens: Well, it has that short-lived impact if you use a white value system to judge it, a value system that has nothing to do with what jazz music is about.

Underwood: What are some of your values?

Owens: Jazz is an individual music, a music of individual expression. When Louis Armstrong taught himself how to play the trumpet, he learned how to play in order to express his inner feelings. He learned how to play the trumpet the way *he* wanted to play the trumpet, not the way the books of that time said he was supposed to play. He developed his own technique to express himself, not somebody

else. Historically, that's what all jazz artists have had to do: bring personal feelings out through a piece of tin or a piece of wood with ivory keys. That is one of the most important things: respect for this individuality. The European tradition does not acknowledge that in the music.

Underwood: So one of your jobs with the National Endowment was to bring your awareness and knowledge to their attention in order to get the money to support this music, which is indeed based on individuality and personality, and which does not have to be apologized for in any way because of it.

Owens: Right. That's exactly it. And I had to have a lot of discussions along these very lines, the final question being, What makes a jazz musician so great?

If I'm a European classicist, I can listen to a classical trumpet player and get a sense of beauty from his trumpet playing, because that's where my head is attuned.

I cannot listen to Miles Davis, Clifford Brown or Dizzy Gillespie and get a sense of beauty from their playing, because I have no prior knowledge of what that music is about. It just sounds like a bunch of notes running up and down the instrument. I'm aware of the qualities that make up classical music, but I am not aware of the qualities that make up jazz.

In school, to be "cultured" meant that you listened to classical music. We were not taught how to listen to Louis Armstrong or Charlie Parker. But today in some black schools, the educators are saying, "Later with Beethoven. Let's listen to Bud Powell." That gives us a value system which enables us to appreciate the differences between Bud Powell and Art Tatum, or Art Tatum and Billy

Taylor, or Billy Taylor and Herbie Hancock.

Underwood: In other words, to respect the tradition, to respect the performers and composers within the tradition, and to provide the tools that enable the listener to become involved with this music called jazz.

Owens: Exactly. Then the question becomes how do you do that when the educational institutions in America are not interested in doing that?

Well, you get not-for-profit, tax-exempt corporations that present education concerts, lectures, discussions and so forth, that can create the programs, that can bring kids into an auditorium and present jazz for them, so they can hear the music, so they can talk to the musicians, so they can hear what those instruments sound like.

Over the past ten years, there has been increased activity in these areas. Musicians now go into public schools and do concerts. Colleges are opening the doors for elective courses on jazz history. Some even have small jazz departments, and a few have larger jazz departments. Stage bands are growing. History courses dealing with African-American music are popping up.

And jazz is no longer just black. It has grown to world-wide proportions. The basis of jazz music was black, but that basis has spread throughout the world. The principles of interpretation, improvisation, creativity, of projecting one's own emotions, are being applied to the particular forms of music in each country. Now we have music from Brazil with jazz overtones, or music from Sweden, Russia, Holland or Germany.

We've come a long, long way, but there is still a very long way to go. I want to help it get there. db

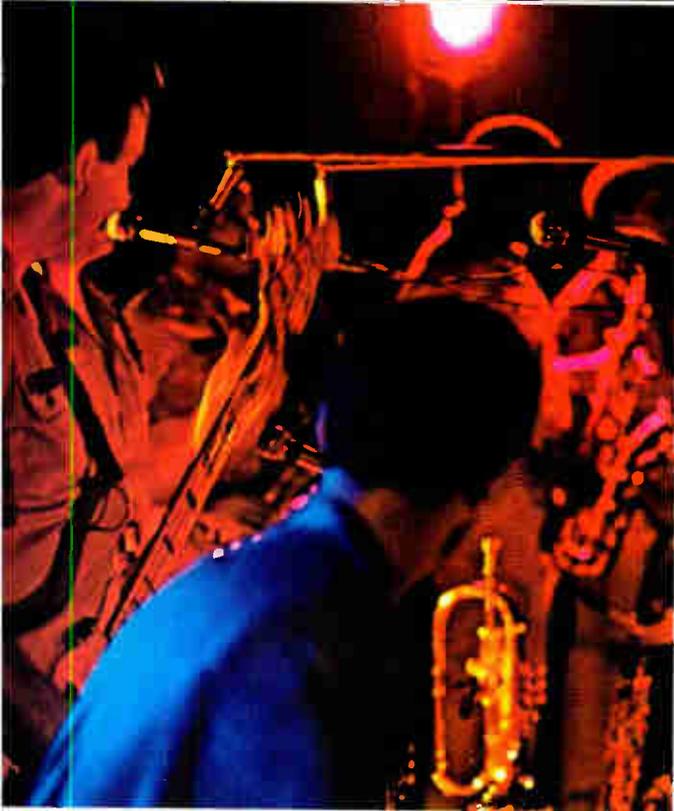
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HOW TO

GET THE CALL

BY DR. WILLIAM L. FOWLER

Many an American city, not just LA or NY, contains a number of competent professional musicians who continually miss out on their fair share of the action. And those same cities also contain pre-pro's intent on claiming their own future share. With such a wealth of untapped talent, reversing the first and expediting the second might seem difficult. But the music business still responds to free enterprise attitudes and actions, still responds to the positive. To aid individuals seeking fuller employment, therefore, here are some positive suggestions from **down beat's** Frank Garlock, upon whom both Ma Bell and the U.S. Postal people ought to bestow distinguished service medals for his keep-in-touch prowess.

In his recent seminar for the graduating class at the Guitar Institute of Technology, Frank proceeded with typical Garlock dispatch. For his straight-ahead opening overview, which furnished a foundation for later detailed discussion, he defined success-generating attitudes and actions within the broad areas of 1) being prepared; 2) establishing communication lines; and 3) relating to others in the business. He itemized essentials like musicianship, mental and physical health, and punctuality. He listed assets like energy, integrity and amiability. He catalogued the advantages of keeping address books, distributing personal cards, using mail and phone services and getting acquainted with everybody—contractors, leaders and owners included. And he stressed *always being reachable*.

Then came the questions:

Q. How important is sight-reading?

A. It's essential in shows and studios—anywhere rehearsal time is limited. And once sight-reading ability has been demonstrated, it adds to your reputation.

Q. If I get a call for a gig I don't think I'm suited for, should I take it, anyway?

A. If you really can't handle it, like trying to sight-read when you don't know how, refer someone you know who can. That's the advantage of keeping an up-to-date referral list. You can help a contractor by furnishing someone suitable. And being helpful is a fast way to build friendship. There will be a time when that contractor needs what you can do. So while you're referring someone else, point out your own strengths.

Q. How do I find out if I'm suited for a gig?

A. Ask questions about the requirements. What style music will you have to play? Will you need to double? How much reading will there be, and how difficult? Can you get the parts to woodshed? Does your part include improvisation? What should you wear? What does the gig pay? The one who calls usually knows the most answers. Get them during the call. You could keep a list of important questions handy.

Q. Suppose I know a lot of prospective hirers. How do I let them know when I go out of town and when I'll be back?

A. Keep an up-to-date mailing list of those people. Send postcards to the ones you don't phone. The advantage of postcards is that there's a written record of where you'll be and when. Postcards only cost a dime apiece, and you can put a lot of information on one in addition to temporary addresses and phone numbers. They're also one of the least expensive ways of advertising that you are working, that your services are in demand.

Q. What about answering services? What do they accomplish and what do they cost?

A. Phone calls are the fastest way to communicate—but only when they get answered. If somebody is near your phone, either you or someone you can rely on, twenty-four hours a day, seven days a week, you won't need an answering machine or an answering service. But if your phone rings unanswered, you've probably lost that call and maybe some future calls, too.

Home answering machines switch on when you're not home and the phone rings. They play a message from you, then record what the caller says. If your message makes the caller confident you'll be checking your calls right away, these machines work out OK. Some of the newer models have a beeper that lets you know a call is coming in when you're out of the house around town. You can turn off the beeper when you're in the recording studio. The initial investment is up to three-hundred dollars or so, but there's no monthly payment after that.

Answering services either intercept calls to your home phone or take calls for you direct to their number. The advantage is that live operators take messages or give temporary phone numbers or say that you're away and will be back on such-and-such a date—whatever information you want given out. Most big cities have answering services that will take all your calls, local or long-distance. You can call them from anywhere to get your messages. Three Los Angeles services come to mind—Your Girl, My Gal and Hot Line. They run 20 or 30 or more dollars a month, depending on how complete their service is and on their hours. I'm not based in LA anymore, but I still deal a lot with Hollywood as well as my other cities. When I moved out into the country, I needed a nationally-based service. So I signed up with National Communications Center, which offers toll-free lines—the 800 number—day and night, holidays included. It costs me forty dollars a month.

Q. I'm going to Oklahoma for a while, then moving to Denver. Should I take along some letters of reference from people I've worked with so I'll get known there?

A. I don't know that written references do much good in showing people exactly how you play. It's not so much who you know or studied with as what you actually do with your ax. The

best way to get known in a new town is to get yourself heard there. You can join a kicks band or a rehearsal band or you can sit in at clubs or play benefits. You can go around to the clubs that hire live music and meet the players.

Be friendly. And especially be helpful—If you're talking to a drummer after the job, offer to help put the drums away—If you're talking to a guitarist, offer to carry the amp. And every time you meet a new musician, offer your card.

Q. Is it better to just put the information needed on your card, or make it more decorative?

A. A plainer card is advisable. Musical notes and staves may look clever, but they don't look as businesslike as a clear way of showing your name, your address, your phone number, and exactly what you can do.

Q. Should I get an agent or a manager to help me find work?

A. Before thinking about getting an outside manager or agent, look at the one inside. You'll probably be your own manager and agent until you get too busy to take care of all your business. It's better that way because by the time you need to hire somebody, you'll understand your own business affairs. Speaking of time, we have enough for one more question. . . .

Q. What would you say is the most important advice you can give us?

A. Be ready, then stay reachable, and always either accept or refer.

TURRENTINE

continued from page 14

ever attempted to do. He did promotion that no one had ever tried in jazz. That's what I mean. I have to take my hat off to Creed Taylor. Although we did bump heads quite a few times, I have to give him credit for what he had the nerve to do. Creed really set a precedent as far as getting the music out. He found an interest in the music that was never there before, as long as I've been in the music business. He did things that other record companies didn't dare do. They said, oh no, impossible. We can't make any money like that.

Let's face it, man, the point is, I'm talking about the business part of it, that's where it is.

Now we disagreed quite a bit to the point where I had to leave. Freddie and all the other cats, we gave our services for that company because we all believed that finally, we had somebody who really believed in us and was going to do the right thing by us. But then it got to the point where evil got into that. It got to the point where they said that if it wasn't for CTI, where would we be. To a point, they were correct. But without us, where would they be? It's a two way street. It got to the point where things were very uncomfortable so one by one, we all left. But that's from not knowing. During the CTI confrontations, that's when I really started getting interested in the business. I sat down and started checking out what I was signing. I found out. And I tried to correct it. Now, things are better. A lot of cats sell a million records. That was unheard of for so-called jazz musicians, but it's happening now.

We're in the marketplace! We can sell. If you read the trade magazines like *Billboard* a couple of years ago, you noticed the change where CBS is no longer marketing jazz as jazz but as pop. Why in the world do you think they did that? Simple, because they found out there's a market for it. If you put a little more money behind it and put it out there, you can get returns.

We've got to think in terms of being able to deal with these people in a business fashion. And most musicians aren't equipped for that. I have to admit it. And other musicians who are honest enough, they have to admit it too. Playing music is a 24 hour a day gig in order to be proficient and try and stay up with what's happening. You have to spend most of your time on music. But you got to find some kind of time to find out what this business is about because for the very first time, we're in the marketplace.

Let's face it. We live in the United States of America. Thank God this is a capitalistic

country. I love this country. I'm sure that a lot of people in the jazz field do too. I doubt very much if it could happen any other place. You can sit down and talk about the adversities. I can sit down and cry about the dues I paid. And we can all sit down and talk about what's wrong. But I can't think of any other country in this world that is comparable to the USA. The opportunity is here.

If we're able to get out and produce and say here it is, we got a chance. For the very first time in this business, all the dues that Charlie Parker paid, the dues that Coltrane paid and the dues that Lester paid—we can go on endlessly about all the dues—but finally we are able to get into the marketplace and sell and to benefit monetarily. Maybe that doesn't mean anything to anybody else but to me that's a hell of a step. We're able to get out there and sell something. I don't want to sit down and talk about the past, just like a million other people. That's not the point, man. Now we're able to go a step further because of all the blood, sweat and tears that everybody else has made. I'm speaking of Bird and Lester and Fats Navarro, all those people. They paid the dues to set it up for us to be able to get into this position. Let's end up taking advantage of it. But we've got to do it in a business fashion. You can't go haphazardly like we've been doing all these years. We have to realize what we're about. That's very important. Until we get to that, it's all over.

Primack: Do you think there's a place in the marketplace for all the different types of music in the jazz spectrum?

Turrentine: Of course. Like I said, exposure, marketing, promotion, all that's important. But you've got to put yourself in the particular situation where you're able to be promoted. . . . If you promote it long enough, you can get the person who hates the music the most to sit down and say, hey man, I like that too. Because if you play it long enough, if you get it into the public's eyes and ears and their being, well, if you play a record of mine 24 hours a day on every station, I don't care who you are, you'll like it. Eventually.

But you can't sit back and say that my thing is the greatest thing on the whole planet and not be able to get out there and prove it. That's one thing, you can't underestimate the listening public. They're not fools. I don't care what anybody says. They're not crazy. They might not know technically what you're doing, but they can feel. They can hear and, basically, that's what our music is. It's what we feel!

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NEW YORK

Village Vanguard: *Sonny Fortune* (thru 10/8); *Sam Jones-Tom Harrell Big Band* (10/9 & 16); *Randy Weston* (10/10-15); *Bobby Hutcherson* (opens 10/17).

Gulliver's (West Paterson, N.J.): *George Coleman Quartet* (10/6 & 7); *Jackie & Roy* (10/13 & 14); *Carl Ratzler* (10/9); *Pete Prisco* (10/16); *Derek Smith Trio* (10/11); *Jay Leonhardt Quartet* (10/18); *Chuck Folds* (10/5 & 12); *Sam Jones-Tom Harrell Big Band* (Tue.).

Sweet Basil: *Roberta Baum w/ Kenny Barron, Buster Williams, Ben Riley* (10/8 & 9; 10/15 & 16); *David Amram* (10/3-7); *Anthony Davis* (10/10-14); *Arthur Blythe* (10/17-21).

7th Avenue South: *Chico Hamilton* (10/4-8); *Randy Brecker & Co.* (10/11-15); *Walter Bishop, Jr. & the Tenor Battle* (opens 10/18).

101 Bowery (New Club): *Andy & Jerry Gonzalez w/ Hilton Ruiz* (10/6-8); *Rene McLean* (10/13-15).

Creative Music Studio (Woodstock, N.Y.): Fall Session (thru 12/22).

Kitchen Center for Video & Music: *Larry Austin w/ the American Brass Quintet* (10/6 & 7).

The Office (Nyack, N.Y.): Live jazz (Wed., Fri., Sat., Sun.).

Playboy Club (Lainie's Room): *Joe Williams* (thru 10/14); *Barbara McNair* (Opens 10/16).

Other End: Fall Program including *Jim Dawson, Woodstock Mountain Revue, Tom Paxton, Dave Van Ronk, Stephane Grappelli, John Renbourn & Stefan Grossman*.

Norman's: Call (212) LO8-2724.

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

Riverboat: *Gary Lawrence & his Sizzling Syncopators* (Mon.).

Environ: Call (212) 964-5190.

Ladies' Fort: Call (212) 475-9357.

West End: Call (212) 666-9160.

Pork Pie Hat: Call (212) 246-5500.

Kaspar's: *Gene Adler & Ronnie Boykins* (Fri. & Sat.).

Continental (Fairfield, Conn.): Call (203) 335-9193.

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

New School: Jazz Insights: *Arnold Jay Smith*, host; *Lucille Armstrong*: "An Evening About Louis" (10/17).

Public Theatre (Cabaret Theatre): *Archie Shepp* (10/6 & 7); *Dewey Redman plus Don Pullen* (10/13); *Hamiet Bluiett, Pullen* (10/14).

Avery Fisher Hall: *Cleo Laine & Johnny Dankworth* (10/6); *Freddie Hubbard* (10/13).

Angry Squire: *Bob Cunningham* (weekends).

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ROCK/BLUES ALBUM OF THE YEAR

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VOTING RULES:

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

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

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

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

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

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

7. Only one selection in each category counted.

here's your ballot

Gregory's: *Al Haig, Al Gafa, Morris Edwards* (Mon.); *Chuck Wayne* (Tue.); *Hod O'Brien, Joe Puma, Frank Luther, Alicia Sherman* (Wed.-Sun.).

Hopper's: (212) 260-0250.
Jimmy Ryan's: *Roy Eldridge*.

Jazzmania: *Mike Morgenstern & Friends* (Fri.-Sat.).

Mikell's: (212) 864-8832.

Motivations: Call (212) 226-2108.

One Fifth Ave.: Call (212) 260-3434.

Peter Brown's: (212) 866-4710.

Pip's Cafe (Brooklyn): (212) 646-9433.

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Rainbow Room: *Sy Oliver*.

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Sonny's Place (Seaford, L.I.): Jazz every night; (516) 826-0973.

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Studio We: Call (212) 260-1211.

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Tramps: *Ivory Coast Band w/ Robert Kraft* (Fri. & Sat.).

Village Gate: Call (212) 475-5120.

West End: Pianists; (212) 929-9645.

St. Peter's Church: Jazz Vespers (Sun., 5 pm).

Jazzline: (212) 421-3592.

CHICAGO

Rick's Cafe Americana (Lake Shore Drive Holiday Inn): *Phil Woods Quintet* (thru 10/14); *Clark Terry Quintet* (10/17-28); *Joe Williams* (opens 10/31).

Jazz Showcase: October is "Chicago Home-Grown Month," featuring *Ira Sullivan* and *Eddie Higgins* all month, plus—*Johnny Griffin* with the *Walter Davis Trio* (10/6-8); *Joe Diorio* and *Clifford Jordan* (10/13-15); *Max Roach Quintet* (10/18-22); *Milt Jackson* (10/25-29).

Auditorium Theater: *Milestone Jazz—McCoy Tyner, Sonny Rollins, Ron Carter* (10/13).

Park West: *John Mayall* (10/6); *Dave Brubeck* (10/11); *Tom Waits* and *Leon Redbone* (10/19 & 20); *Gerry Mulligan* (10/21 & 22).

Kingston Mines: Regular blues policy; call 348-4060 for details.

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

Redford's: Jazz nightly; call 549-1250.

WXFM (106 FM): "Nite Jazz" Mon.-Fri., 9-1 pm.

WBEZ (91.5 FM): "Jazz Forum" 9 pm-midnight (Mon.-Thurs.); 9 pm-1 am (Fri. & Sat.); noon-4 (Sat.); 1-4 pm (Sun.); "Jazz Alive" 7:30-9 pm (Sat.) and 7:30 (Wed.); times on all shows are subject to change—for updated information call 641-4088.

Biddy Mulligan's: Chicago blues; call 761-6532.

Chicago Blues Line: (312) 248-0572.

Jazz Institute Hotline: (312) 421-6394.

LOS ANGELES

Concerts By The Sea (Redondo Beach): *Willie Bobo* (thru 10/8); *Wilbert Longmire* (10/10); *Johnny Griffin* (10/13); *Morgana King* (10/24); *Stanley Turrentine* (10/31); call 379-4998.

Claremont College: *Benny Goodman Sextet* (10/21).

El Camino College: *Sonny Rollins* (10/22).

Lighthouse (Hermosa Beach): Name jazz regularly; call 372-6911.

Cellar Theatre: *Les De Merle's Transfusion* w/guest regulars *Eddie Harris, Richie Cole, David Liebman, Milcho Leviev* (Mon.); call 385-2759.

Pasquale's (Malibu): *Pat Senatore Trio* (Wed. & Thurs.); *Joe Farrell, Joanne Grauer, Ray Pizzi, Toshiko Akiyoshi Big Band, Mike Melvoin*; others being scheduled; for details call 456-2007.

Blind Pig (Hollywood): *Mike Dosco* (Mon. & Tue.); *Jet Age Time Lag* (Wed.); *Helio* (Fri.); for details call 462-9869.

Donte's (North Hollywood): Name jazz (closed Sundays); call 769-1566.

Century City Playhouse (10508 W. Pico): *Dave Friesen & John Stowell* (10/11); *Jamil Shabaka* (10/15); *Evan Parker* (10/29); *George Lewis* (11/15); call 475-8388.

Baked Potato (North Hollywood): *Plas Johnson* (Sun.); *Ray Pizzi* (Mon.); *Joe Diorio* (Tue.); *Don Randi & Quest* (Wed.-Sat.); schedule subject to change; call 980-1615.

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

Sound Room (North Hollywood): *Pacific Ocean* (Sun.); *Baya* (Mon.); *Dave Garfield's Krizma* (Tue.); jazz regulars include *Lew Tabackin, Ruth Price, Dave Frishberg*, others; call 761-3555.

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Coliseum: Yes (10/4).
Arizona State University: *Anthony Braxton/Sam Rivers* (10/5); *Billy Joel* (11/2); *Bob Hope* (11/3); *Sun Ra/Egberto Gismonti* (11/10).

Townehouse: *Buddy Weed Trio with Margo Reed* (Tue.-Sat.).

Celebrity Theatre: *Natalie Cole* (10/23).
French Quarter: *Desert City Six* (Thurs.-Sat.).
Symphony Hall: *Merle Haggard* (10/27).

Gammage Auditorium: *Benny Goodman* (10/23); *Eddie Shaughnessy* (10/28).

Gigi's: *Valley Fever* (Tue.-Sat.).

B.B. Singer's: *Howard Gayle/Ron Scott* (Wed.-Sat.).

Biltmore: *Jerry Howard Quartet* (Fri. & Sat.); *George Cook Trio* (Wed.-Sun.).

Sand Painter (Adams Hotel): *Danny Long* (Tue.-Sat.).

Dooley's: *Todd Rundgren/Utopia* (10/9).
Glenn Miller Lounge (Tempe): *Big Band Disco*.

FIRST CHORUS

continued from page 8

us know. We'll trumpet the news around the world. The other articles in this issue also speak, to a degree, to the issues of making music for money. And do yourself a favor. Read and keep Bill Fowler's *How To* column which reprints Frank Garlock's dialog with a recent graduating class at the Guitar Institute of Technology. It's packed with hard-to-come-by advice on how to get along in the business of music.

Next issue pays special attention to the Fania All-Stars, Max Roach, and Jack DeJohnette. (To answer a number of reader queries: the official application form and complete details for *down beat's* 2nd annual Student Recording Awards—the "deebies"—will be in the issue dated Nov. 16, on sale Nov. 2.)

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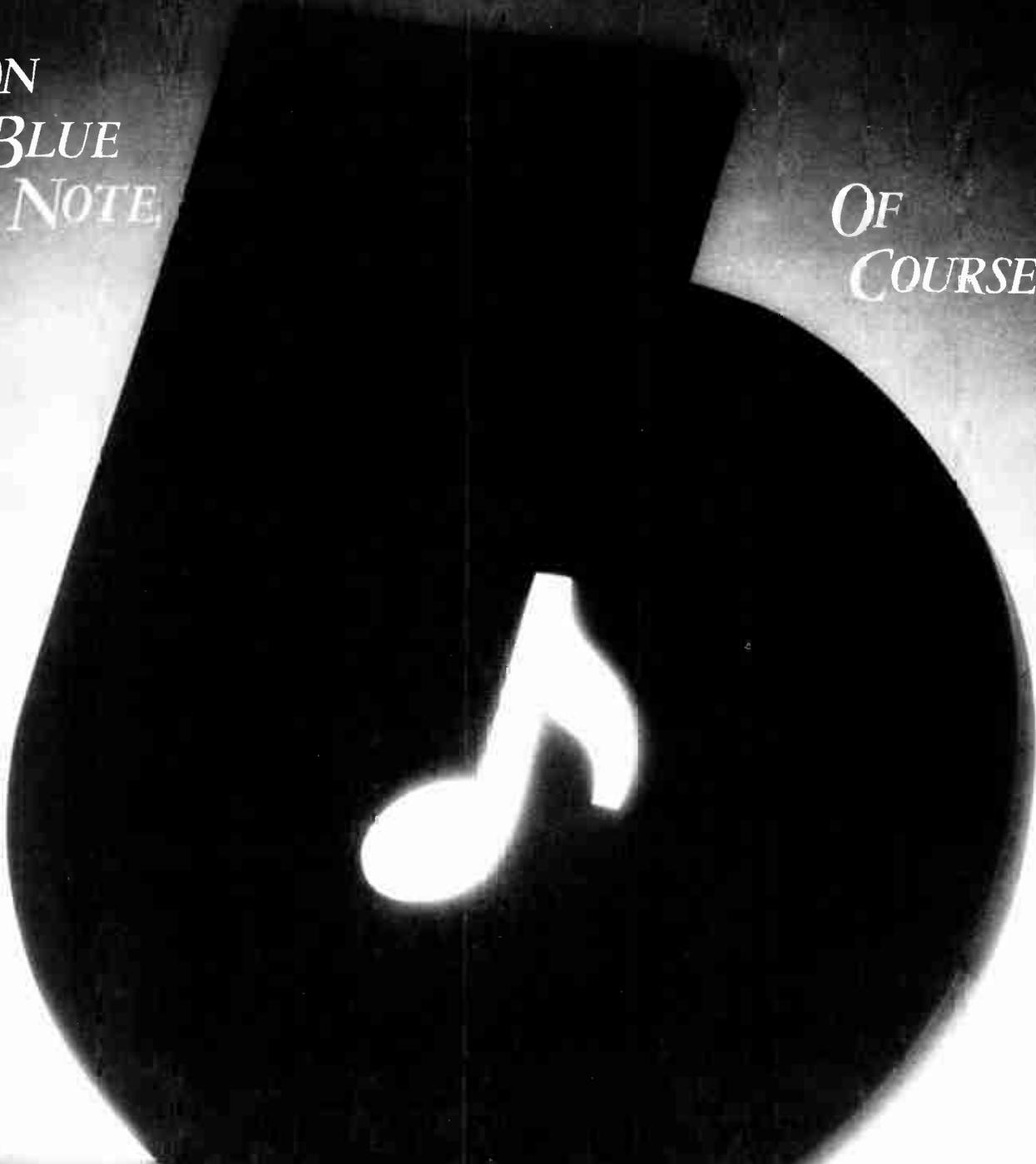
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