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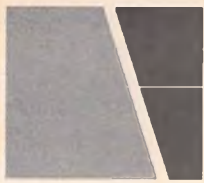


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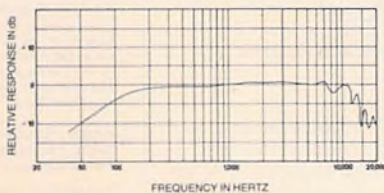


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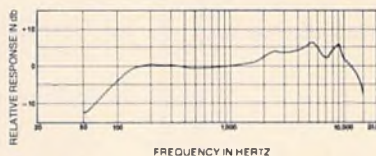


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CONTENTS

- 6 FIRST CHORUS
- 8 CHORDS AND DISCORDS
- 10 NEWS
- 12 NEWS
- 14 PHIL WOODS:
"Working More and Enjoying It, No Less," by Jerry De Muth. The favorite altoist of both our readers and critics has a solid band. In turn, Woods is solidifying and expanding his audience.
- 17 GARY BURTON:
"Readers' MVP on Vibes, Part 2," by Chip Stern. The vibist's Oddysey concludes.
- 19 PATRICK MORAZ:
"This Synthesizer Knows No Limits," by Bret Primack. The keyboard/synthesizer wizard of rock discusses the possibilities of synthesizers, and comments upon his own (two) studios.
- 20 FREDERIC RZEWSKI:
"Frederic Rzewski and the Improvising Avant Garde," by Ken Terry. The composer of highly-developed, esoteric music would like his work to contribute to social change, while recognizing the obvious possibility of contradictions in this approach.
- 22 RECORD REVIEWS:
Jack DeJohnette; Weather Report; Grover Washington, Jr.; Eddie Palmieri; Frank Zappa; Pete Christlieb/Warne Marsh Quintet; Abdul Wadud; The Heath Brothers; Stanley Turrentine; David Sanborn; Van Morrison; Bobby Lyle; Les McCann; George Thorogood; Tommy Tedesco; Count Basie/Milt Jackson; Vocal Jazz Incorporated; Jamey Aebersold.
- 33 BLINDFOLD TEST:
Steve Khan, by Leonard Feather.
- 34 PROFILE:
Ed Kelly, by Michael Zipkin; Mike Melillo, Steve Gilmore, Bill Goodwin (Phil Woods Quartet), by Jerry De Muth.
- 37 CAUGHT:
Mike Nock, by Scott Albin.
- 42 HOW TO:
Augment Your Half-diminished Seventh Repertoire, by Dr. William L. Fowler.
- 44 CITY SCENE
Cover Art: Kelly/Robertson
Cover Photo: Jerry De Muth

January 11, 1979
VOLUME 46, NO. 1
(on sale December 21, 1978)

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MAHER PUBLICATIONS: down beat, MUSIC HANDBOOK '78, Up Beat, Up Beat Daily, American Music-Far-Export Buyers Guide

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Looking back on it, so much of what has happened in my music is in the "how" and "why" I went to Berklee.

Early on, in Seattle, I began singing with a gospel group and started fooling around with a lot of instruments, but the one I preferred was the trumpet. Clark Terry came to town and was a tremendous influence on me. And so was Ray Charles. He got me into arranging.



The time soon came to go academic and learn the fundamentals. I had earned two scholarships: to Seattle University and to Berklee. I went to Berklee because I wanted to be close to Bird. What I'm saying is that I needed two things: learn the fundamentals and keep to roots.

I took a train from Seattle to Chicago to Boston and got a little pad across the street from the Hi Hat where all the cats used to play. Stan Getz was across the street. Joe Gordon was working in town, and so was Charlie Mariano (he was going to Berklee, too) and Nat Pierce. I took ten subjects a day and gigged every night, making \$55 a week. It was beautiful! It was what I wanted to do: learning music all day, and playing all night.

So, it was in Boston, at Berklee, that I really learned the tools of my trade. It never was a mechanical, nuts and bolts thing. The atmosphere at Berklee made you apply theory to practice, and shape roots into written ideas. I learned by doing. I worked at Berklee the way I have worked since: concentrate on the music, knowing how far the players can extend your ideas, and not having to fumble for a tool in getting your idea on paper.

Some things do change: Berklee is now a first four year college with many more students and faculty; and the Hi Hat, my old pad, and the \$55 are long gone. But I know that what you get from Berklee hasn't changed. I can hear it in the music played by the best of the new studio players and jazz musicians. I recognize Berklee in the Keith Jarrett, the Gary Burtons, the Pat LaBarras—my fellow alumni.

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the first chorus

BY CHARLES SUBER

Here are a few comments suitable for the year ending and the year beginning.

Jazz continues to flourish no matter how it's sliced, diced, or defined. Over the years we have observed that when jazz is more visible or fashionable—it's always fundamental—the jazz fans and critics (superfans) worry about whether this or that is *really* jazz. Stay loose and go with the musicians. They don't define; they just create and play. But for those who have the need for guidelines, here again are down beat's jazz criteria: (1) Improvisation; (2) A sense of moving time and "jazz" phrasing; (3) Individual interpretation and expression. Caution: these criteria are neither completely accurate nor usable in all circumstances; but jazz is close to life, subject to infinite variance and inheritable mutations.

In this issue, read how Phil Woods and Gary Burton deal with jazz' many forms and styles—pushing back the boundaries, redefining the possible.

There is a trend back to "natural" sound. Two examples are the popularity of direct-to-disc recordings and the increased emphasis on acoustic instruments. The pendulum is swinging toward less interference between the live sound and what the listener hears. This in no way means the demise of electric/electronic instruments but is, rather, an indication that musicians (and engineers) are taking a short time-out to learn how to best use the new technology as music.

In this issue, Patrick Moraz suggests that "people who are doing electric music today, getting more involved with synthesizers, will be ready for the future, since they have a better knowledge of microprocessing techniques, computers, and lasers. There are going to be some incredible new forms of expression emerging." Yes, indeed.

More and more musicians want to be able to make money from some part of the music business. This means new programs from the conventional college music schools and alternative sources offering training in various music careers. In future issues, we will examine some of these new "vocational" music training programs including business-of-music courses and workshops, private teacher certification, and other careers-in-music possibilities.

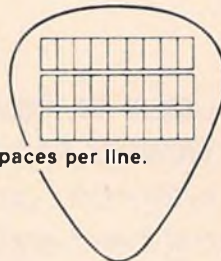
Next issue features Sonny Rollins, Hall of Fame ('73) tenor saxophonist, explaining his current jazz status; veteran jazz bassist Milt Hinton and the more newly arrived Clint Houston, most recently Woody Shaw's bass player. There are also profiles on Bill Molenhof, vibe player with Jackie & Roy and a devoted disciple of Gary Burton; and alto saxophonist Ted Nash who just last year won an "Honorable Mention"—Best Jazz Instrumental Solo Performance/High School Division—in the first down beat Student Recording Awards competition.

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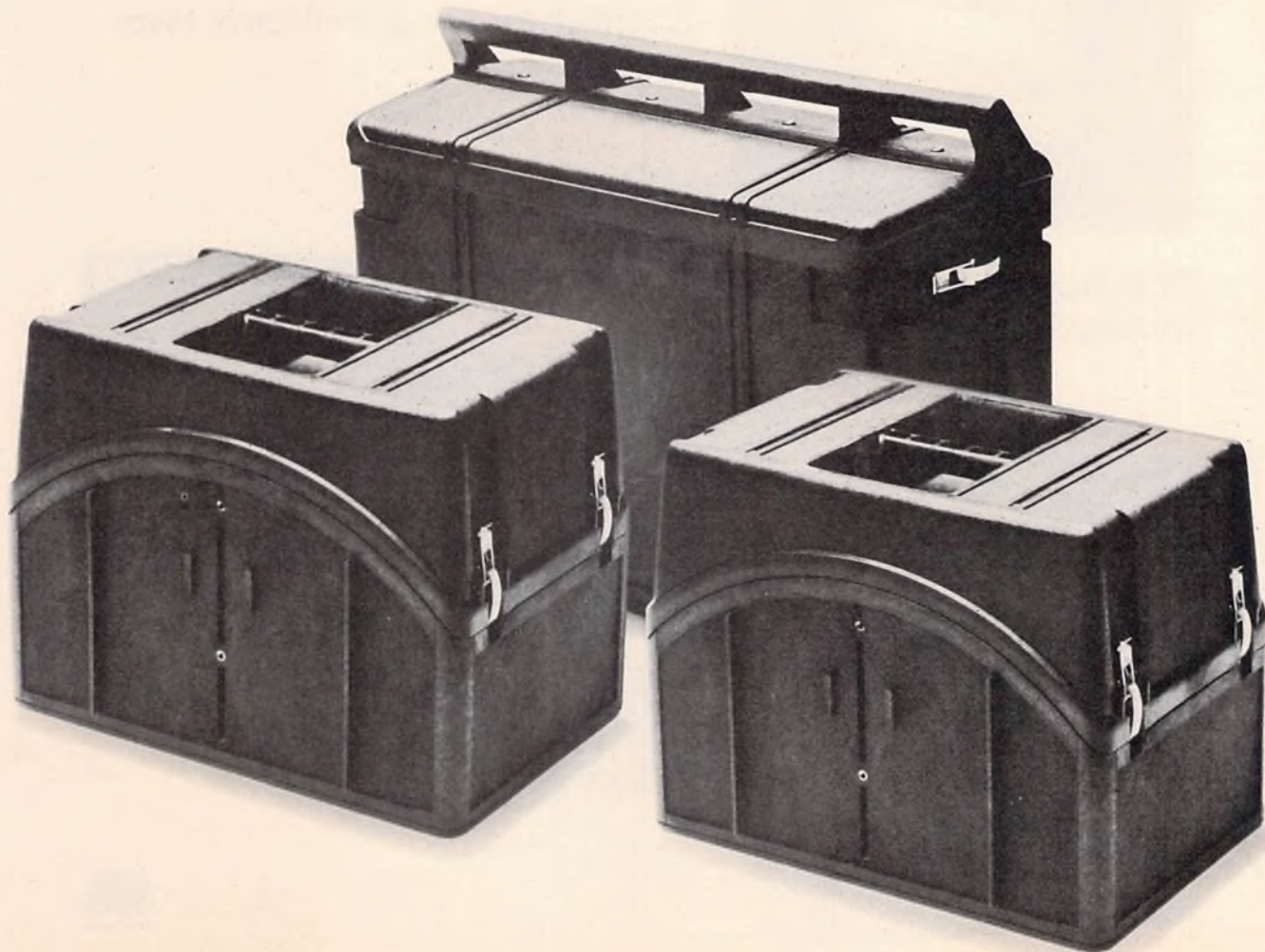
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CHORDS AND DISCORDS

Carnival Controversy Continues

Jeff Litt's attack on Maynard Ferguson's *Carnival* [db chords, 11/16/78] is somewhat unfair; suggesting the record deserves frisbee treatment is a bit extreme.

Mr. Litt probably first heard Maynard's music when he was playing more straight-ahead jazz, so he doesn't like the disco-ish stuff Maynard's been doing lately. Mr. Litt is right that *Over The Rainbow*, as done on *Carnival*, is pure disco garbage. On the other hand, *Carnival*, *Birdland* and *Stella By Starlight* are fine.

True, the music Maynard now plays can't compete with the *MF Horn* albums, or with the older charts like *Frame For The Blues* or *Three Little Foxes*. But all the new stuff is not trash. Ferguson is constantly changing his music, and this time he blew it. But it's still enjoyable music.

John B. Salmon

Narberth, Pa.

All I can say about Jeff Litt's comments on *Carnival* is, "Raspberries to you, fella." *Stella* is a great chart. Anyone with knowledge of jazz development will appreciate Don Menza's influence on Mike Migliore. Remember *Channel One Suite*?

Sure, Maynard is throwing in other stuff to keep up with the "in" sound, but I can put up with it because I'm a dedicated Fergy Freak.

At least he is making some sense out of this disco thing. So don't turn your *Carnival* into a frisbee. Listen to and enjoy the best band on earth.

Frank Gambino

Middletown, Pa.

Plea For Detroit

When are you going to start including the jazz happening in Detroit? The Motor City has more jazz going on than anywhere except NYC, LA and Chicago.

Zig Gonzalez

Detroit

Our previous correspondents must have been listening to all that music instead of sending copy. We have been trying. If anyone has news or City Scene listings for the Detroit area please contact our new correspondent, Coltrane discographer David Wild, at P.O. Box 2138/Ann Arbor/MI/48106.

Congratulations!

I didn't think you could come up with a sillier record reviewer than Russ Shaw or Five-stars Berg, and all the time you had Chip Stern up your sleeve.

In the Sept. 7 issue, he couldn't think of any great baritone sax players between Harry Carney and Hamiet Bluiett—what about Serge Chaloff, Gerry Mulligan, Leo Parker, Pepper Adams and Charles Tyler. In the Oct. 5 issue he berates Muhal Richard Abrams for appealing to—shades of Ramsey Lewis—the "in crowd." Abrams' *Lifea Blinec*, he says, is an "uneven collage of pretense and polyphony." He doesn't define the nature of the pretense, and he fails to explain what is offensive in the polyphony.

His comments on Thurman Barker are too

lunatic for response, but I do think your readers should know that when Mr. Stern quoted from the title track, he quoted out of context. His example of "theatrical posturing and sophmoric tomfoolery" is "... are you hip to the trip-out?"

Here's what Amina Claudine Myers really says: "Are you hip to the trip-out? Are you trip to the hip-out? I know what's happenin', I know what I'm talking about." It's supposed to be a joke, Chip.

Pete LaScala

address unknown

Mr. Berg replies:

Hmmm . . . I thought it was a ten-star scale.

Mr. Stern replies:

One hardly knows where to begin. First, to assert Hamiet Bluiett's hegemony on baritone is not in any way meant to slight the players Mr. LaScala mentions (or Pat Patrick, John Surman, Nick Brignola, Ronnie Cuber, and Cecil Payne, if we must drop names). I enjoy all of the baritone players mentioned, but hardly feel they set all-encompassing (i.e. seminal) standards like Parker, Coltrane or Harry Carney. I still feel that Birthright, Bluiett's solo recital on India Navigation, is a seminal baritone statement, and to so pontificate hardly qualifies me as an anti-white racist as another reader suggested (I am of the Caucasian persuasion, silly).

As to the alleged humor of Lifea Blinec—ha, ha. On the other hand I found Mr. LaScala's allusion to Ramsey Lewis quite amusing. The "in crowd" I mentioned were those listeners who would rationalize guano droppings into high art if it came from an avant garde hero. I love polyphony, but found Muhal's flautent. For avant garde jazz humor I'll take Julius Hemphill, Lord Buckley and Firesign Theatre; for entertaining pretense, Patti Smith; but I feel Muhal's

continued page 46

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NEWS

Cut And Save Radio Schedule

WASHINGTON, D.C.—Jazz *Alive!* (which according to the authoritative Roper Survey enjoys the largest listener awareness of any show offered through the National Public Radio network of some 200 stations) starts the winter quarter of its second season of recorded live performances with Betty Carter backed by the John Hicks Trio. The solo piano of "Jazz Alive" host, Billy Taylor and the music of West Coast pianist/composer Marc Levine will also be featured.

Jazz Alive! programs are released weekly but scheduling varies locally. Winter season programs begin in early January and run through March in the following order: Carter, Taylor and Levine; Dizzy Gillespie with Lee Konitz and Curtis Fuller, and Buddy Rich with Lionel Hampton and Joe Jones; Dave Liebman/Richie Bierach Duo and Double Image (featuring mallett artists Dave Friedman and Dave Samuels); the Johnny Griffin and Ira Sullivan quartets; Bill Evans'

Trio with Lee Konitz, Stan Getz and Curtis Fuller; traditional jazz with the Ernie Carson All-Stars, Dick Cary All-Stars, Hot Frogs Jumping Band, High Sierra Jazz Band and Dixieland Saints (from Japan); Phil Woods Quartet, Phil Woods/Richie Cole Duo and the Eddie Jefferson Quartet with Richie Cole; Gato Barbieri Sextet and Bato and The Fairlanes (cumbia and salsa); Tribute To Clifford with Max Roach, Harold Mabern, Ted Curson, Nick Brignola, taped at the '78 Newport fest; Helen Merrill and others Sarah Vaughn Trio and Harold Land/Blue Mitchell Quintet; Randy Weston Trio with Richard Davis and Don Moye, Paul Bley Solo Piano and Burton Greene/Alex Cline Duo; Pat Metheny Quartet, Dave Friesen/John Stowell Duo and Matrix, and, by popular demand, a replay of the White House Jazz Festival with among many artists Eubie Blake, Roy Eldridge, Joe Jones, McCoy Tyner, Sonny Rollins, Ornette Coleman, Cecil Taylor and President Jimmy Carter.

FINAL BAR



Lennie Tristano, in 1958.

Lennie Tristano, jazz pianist, composer and teacher, died at his home in Jamaica, Queens, New York, on Nov. 18. He was 59.

Born in Chicago with weak sight, Leonard Joseph Tristano was blind by age 9. He played piano in clubs from age 12, studied at the American Conservatory of Music and elsewhere, led a Dixieland band on clarinet, worked in rumba bands on tenor sax and piano, and moved to New York in 1946.

He then created a school of musical thought encompassing all instruments. Tristano extended harmonic and melodic lines from standard tunes in a direction different than the prevailing bebop of the early 1950s, and became a cult figure doing so. His small groups, described as "cool," featured such players as Warne Marsh, Lee Konitz, and guitarist Billy Bauer exploring lengthy phrases from a pure approach.

"Our harmonies are strongly impressionistic," Tristano was quoted as saying. "I try to go beyond bop, which adheres to the given harmonic structure. We don't restrict ourselves to the chord when we play

10 □ down beat

NEW RELEASES

Cecil Taylor's most recent unit, with altoist Jimmy Lyons, trumpeter Raphe Malik, violinist Ramsey Amin, bassist Sirone, and drummer Ronald Shannon Jackson, appears on a new release from New World Records—the label made possible by a Rockefeller Foundation grant. Also from New World: works by Harry Partch and John Cage, and several discs of early Americana vocal and instrumental music.

A huge reissue package from Bethlehem, cleanly designed and with informative notes by writers including Nat Hentoff, Burt Korall, Robert Palmer, Bob (Still-With-The-Boston Phoenix) Blumenthal, Stanley Dance, and Ira Gitler, devotes an LP each to the work of Chris Connors, Eddie "Lockjaw" Davis, Urbie Green, Jack Teagarden, Ruby Braff, Mel Tormé, Eddie "Cleanhead" Vinson, Bennie Green, conductor Russ Garcia, Charlie Rouse/Paul Quinichette, drummer Stan Levey, Art Blakey and the Messengers, and Howard McGhee.

The Best Of Earth, Wind & Fire collects a slew of soulful hits—but Stan Getz offers *Another World*—both on Columbia.

Live At The Axis, the Roland Alexander Quintet plus Kalaparusha, and Burton Greene's *Variations On A Coffee Machine* both come fresh from the New York loft scene, courtesy of Kharma Records (165 William St., New York, N.Y. 10038). Also available is Jerome Cooper's two record set with Kalaparusha and Frank Lowe, *Positions* 3-6-9, and upcoming, a Kenny Davern quartet LP with Steve Lacy, Steve Swallow, and Paul Motian.

The Arista/Novus release is promising and includes the late Hampton Hawes' *A Little Copenhagen Night Music*, *Montreux Suisse Air*, Ran Blake's *Rapport*, Larry Coryell's *European Impressions*, Mike Manieri and Warren Bernhardt's *Free Smiles*, and Muhal Richard Abrams *Live At Montreux 1978*.

Crystal Green stars a band keyboard artist Will Boulware calls *Rainbow*—but Mike Brecker, Cornell Dupree, Eric Gale, Gordon Edwards, Steve Gadd, and Ralph MacDonald are well known on their own. Inner City has also issued pianist Richard Sussman's quintet debut, *Free Fall*, and vocalist Joe Lee Wilson's *Without A Song*.

a melody. Our rhythms are superimposed one on the other. Sometimes I play three different rhythms at once, while the other boys are each playing separate ones."

"Working with Lennie was among the highlights of my career," saxophonist Konitz told db. "I was barely 15 at the time, and working and learning from him gave me a direction, as it did hundreds of others." Bob Wilbur, Bill Evans, and Sheila Jordan are among those musicians making varied use of the Tristano methodology.

Tristano turned much of his attention in his later years to teaching, and left a legacy to his followers, among them pianists Connie Caruthers, Liz Gorrill, Jack Reilly, and Sal Mosca.

He recorded for the Keynote, Mercury, Emarcy, RCA, Camden, Savoy, Royale, Baronet, Selmer, Cupol, Folkways, Prestige, New Jazz, Gazelle, Capitol and Atlantic labels. Though much of his oeuvre is out of print, four cuts of his combo can be heard on the recently released Prestige double album *First Sessions 1949/50*.

Lennie Tristano is survived by two daughters and a son.

Jimmy Nottingham, trumpeter, died at Brooklyn's Veterans' Hospital on November 16; he was 63.

Nottingham, nicknamed Sir James, was an ebullient person and player with great chops, working Broadway pit bands, television studio dates, and innumerable uncredited recording sessions. But he always considered himself a jazz player, and his lead high note brass can be heard on recordings by the Clark Terry Big Band (circa '74-'75) and early Thad Jones-Mel Lewis Orchestra discs. In addition, he had worked with a who's who of big bands, including those of Lionel Hampton, Benny Goodman, Charlie Barnet, Count Basie, Artie Shaw, Dizzy Gillespie, Ray Charles, Oliver Nelson, Quincy Jones, Noro Morales, and Perez Prado.

Nottingham was extremely well liked, and his popularity led him to open a Queens club called Sir James' Pub in 1970. It failed, but not before a struggle and some fun sessions. Born James Edward Nottingham, Jr., in Brooklyn, twice divorced Sir James is survived by three children and his mother.

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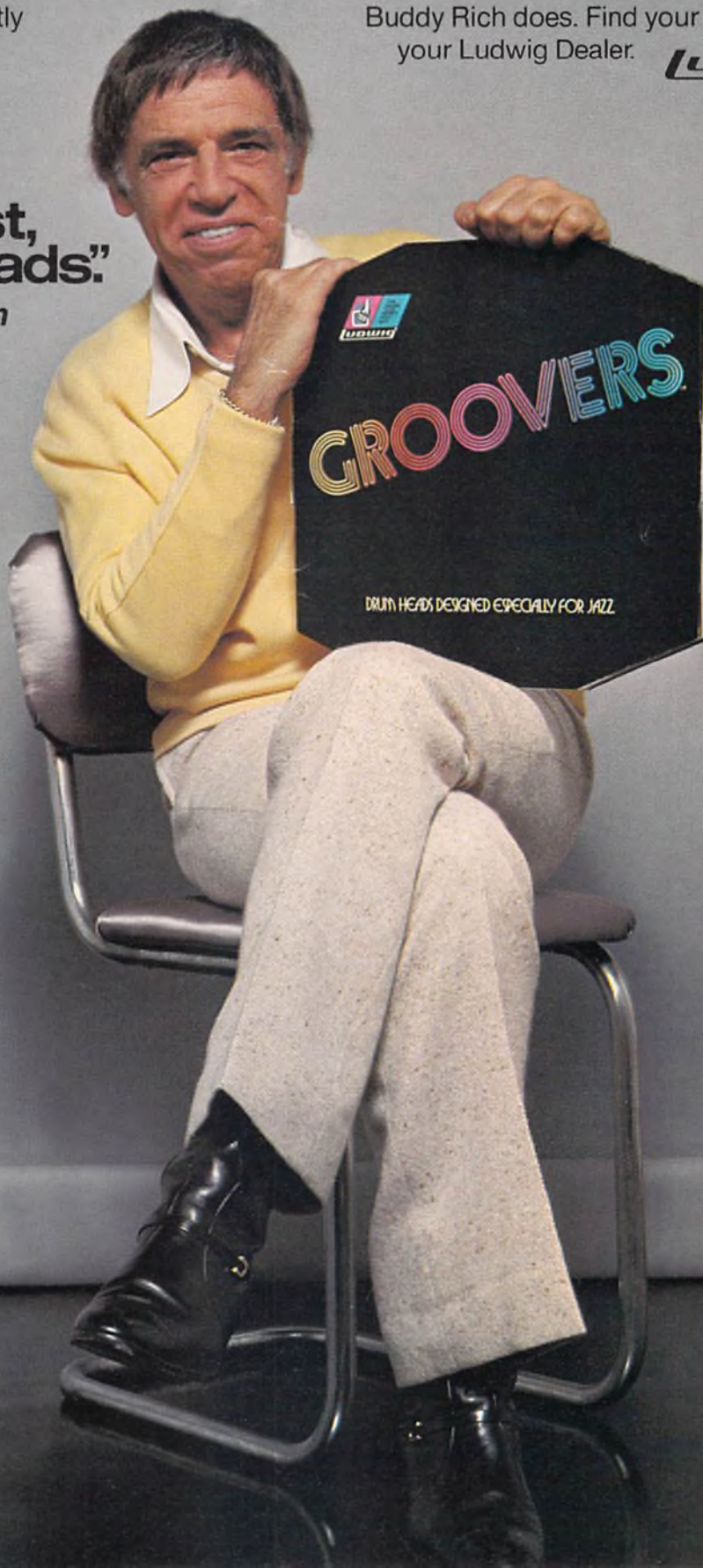
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Theresa Taps Into Bay Area Talent

BERKELEY—The San Francisco Bay Area has always been known for creatively home-grown projects—be they cultural, political or otherwise—and the El Cerrito-based Theresa Records continues the tradition with straight-ahead offerings from some of the Bay Area's brightest jazz lights. Owned by trumpeter/flugelhornist/chemist Dr. Allen Pittman, Theresa (named after his first wife) issued its first album in October, 1976, with altman Bishop Norman Williams and his One Mind Experience's *The Bishop*, a cooker from SF's king of bebop. This spring the young company followed up with three more releases: pianist Ed Kelly's *Music From The Black Museum*; the San Francisco All-Star Band's *It'll Be All Right*, a freewheeling big band date utilizing such fine local players as Michael Howell, James Leary and the Bishop; and Williams' *Bishop's Bag*, with Dave Liebman and Hadley Caliman.

Perhaps Theresa's most exciting project to date is underway: an Ed Kelly session featuring guest artist Pharoah Sanders. Tentatively entitled *Rainbow Song*—the title track is an exquisite Kelly ballad with Pharoah on soprano—the album also boasts bassist Peter Barshay and drummers Eddie Marshall and Eddie Moore. Marvin Williams, who has studied with Quincy Jones and Benny Golson, is arranging horns and strings for selected tracks. Other tunes slated for the LP include Horace Silver's *Nica's Dream*, Monk's *Well, You Needn't*, and a funky samba original called *Pippin*. The date rekindles a musical association that began some 15 years ago, when Kelly, Sanders and drummer Smiley Winters tore apart the Bay Area in countless gigs and sessions. Sanders has been performing with the pianist's band lately, exciting California audiences.

In line with the company's wish to "give larger exposure to Bay Area musicians by bringing in national artists as guest players," Theresa's next project is the Bishop's third album, *OK, OK*, to feature reedmen Joe Henderson and Pepper Adams. Also in the offing is an album by Theresa's resident percussionist, Babatunde, and his group Phenomena.

Chubby Swings Miami Chalet And Crowd Dances

MIAMI—The Swiss Chalet opened in mid October with a roster of interest to mainstream enthusiasts. Bassist Chubby Jackson, the club's musical director and house trio head, wouldn't consider booking borderline or fusion groups—the initial engagement featured a heterogeneous front line of tenorist Arnett Cobb, the late trombonist Frank Rosolino, cornetist Nat Adderley, and Basie stalwarts Pete Minger on trumpet and Danny Turner on alto. The band attained the highest levels of intensity and swing—but Jackson wanted more.

"Unlike most clubs I've played," he explained, "I want the Chalet to become known as a place where people can come to dance to jazz. We know what's hurt the business. The people can't relate to far-out music, so they stop coming to the clubs. But give them a solid, swinging four—a foot tapping, finger snapping pulse—behind great soloists, and they'll flip."

As soon as the capacity crowd learned that dancing was encouraged, they responded according to the boppish, Basie-undertoned groove set by Jackson, his son Duffy on drums, and Dolph Castellano on piano.

"I asked myself," Chubby continued, "what was it the discos

had that jazz clubs lacked? The answer was obvious, of course—dancing. People who like to dance will dance to any good, infectious beat. Where does it say it has to be disco? The public danced to jazz for years without knowing it, and they loved it. The only difference between then and now is that this time they'll know who's blowing on the stand—only the best jazz musicians in the world! We're putting it right out in front so there'll be no mistake. This is jazz for dancing—listening, too, of course, for the hard-core fans—but, primarily, I want people to know that if they feel like dancing, they can and they won't be put down for it."

The first Monday of operation, Jackson presented his 17-piece band to the Chalet customers, and so rewarding was the response that big band nights were instituted on a regular basis.

Besides guest soloists, the band boasted such reliable local jazz section men as trumpeters Vinnie Tanno, Sam Scavone, and Phil Gilbert, trombonists Mike Balogh, Kevin Williams, and Tom Warfel, saxophonists Jay Corre, Eddie Caine, and Murray Klarman, bassist Pepito Hernandez, and, subbing for Castellano, pianist Nacho Arbuacias. Jackson fronted the band with Hamp-

tonian leaps in the air accompanying virtually every important downbeat and cut-off. Even more exhilarating than the swinging and flawlessly performed charts were the spontaneous head arrangements which Jackson directed in a manner reminiscent of Eddie Condon, a principal force in the development of the organized public jam session.

Performing alternate sets at the Chalet on weekends were jazz singers Alice Day and Mel Dancy and their empathetically-attuned trio of local dependables, pianist Eddie Stack, bassist Mik Groninger, and drummer Dave Nuby. Day and Dancy, as singers, represented no commercial concession on Jackson's part—they swung as mightily as the headliners.

The artists following the Cobb/Rosolino/Adderley All Stars were the Phil Woods Quartet, Frank Foster, Jimmy Forrest, and Terry Gibbs. Rosolino was flown in to replace a cancellation, but learning of some musicians' complaints over payment, he, too, declined taking the stand. The Chalet's music policy was suspended in late November, but not for lack of audience. Jackson's point was made: dancers can still—and will—get down and boogie to jazz.

Griffin's U.S. Tour A Smash: "I'll Be Back Next Year" He Vows

NEW YORK—The response to tenor saxophonist Johnny Griffin's return? "It was overwhelming," Griffin told **down beat**. "The highpoint of my life. I was so well received there just aren't words to describe how I feel. I'd forgotten about the American public, but this is their music and there's no one who can react like they can."

The Little Giant's first American tour in 15 years included the Monterey Jazz Festival, San Francisco's Keystone Korner, concerts at the University of Michigan in Ann Arbor and Carnegie Hall (both opposite Dexter Gordon), the University of Massachusetts at Amherst, Baltimore's Left Bank Jazz Society, a concert-lecture at Rutgers University, a visit to Chicago's Modern Jazz Showcase, the dedication of a high school auditorium to his late band teacher, Capt. Walter Dyett and a Harlem homecoming. Griffin's return to Harlem at St. Charles Auditorium ("I was born in Chicago but got my university education on the

streets and in the clubs of Harlem") was a celebration. At the fete were Jimmy and Percy Heath, Clifford Jordan, Sonny Fortune, Ernie Wilkins, Walter Bishop, Jr., Babs "La La" Gonzales, David Bailey, Billy Mitchell, Charles McGhee, Hilton Ruiz and George Coleman.

During the tour, Griffin recorded three albums for producer Orrin Keepnews: one with Nat Adderley, another with his working group, Ronnie Matthews on piano, Ray Drummond on bass and Keith Copeland on drums, and a third with Cedar Walton, Sam Jones, Al "Tootie" Heath, Kenneth Nash and George Freeman.

Griffin, who resides in Holland, spends about a third of the year gigging. The rest of the time, "I'm in my studio everyday with my saxophone and the piano, searching. Music is not just my work, it's my life. You know, this tour was like one of those Hollywood endings, except this is not the end. It's the beginning. I'll be back next year."

Hi-de-ho Cab In Paradise

DETROIT—Vaudeville returned to the Paradise Theater on November 26 with Cab Calloway's first performance at the legendary theater in 30 years.

Once a mandatory stopping place for jazz acts—you played the Paradise in Detroit and the Regal in Chicago—the acoustically-perfect Paradise was reopened in 1977. Calloway's appearance was one of two "Nights at the Paradise" that attempted to recapture some of the flavor of '40s vaudeville.

On the bill with Calloway was the Paradise Theatre Orchestra, various local jazz and dance acts, *Black And Tan*—a movie featuring Duke Ellington and a full-length film, *Man in the Saddle*, starring Randolph Scott. The show will be emceed by Flash Beaver, "the last of the Red-Hot Tap-Dancers."

The second "Night at the Paradise", December 17, featured bandleader Benny Carter, vocalists Eddie Jefferson and Dave Wilborn, more local acts, more films and, of course, Flash Beaver.

POTPOURRI

The **Public Theatre** has been awarded a grant from the New York State Council on the Art's Meet the Composer Series to present a series of seminars and concerts by contemporary composers. The free concert/seminars were inaugurated by **Anthony Braxton**.

The University of the Pacific celebrated the 100th anniversary of its Conservatory of Music December 8 and 9. **Dave Brubeck**, the most prestigious graduate of the conservatory, returned for a concert of two parts—jazz works written by Dave and his brother **Howard** (with Dave at the piano and the University Symphony orchestra) and a Christmas cantata written by Dave and his wife **Iola**, entitled *La Fiesta De La Posada*.

Attention all fans of Ol' Blue Eyes: the **Frank Sinatra Society of America** holds its first International Sinatra Convention in Las Vegas during spring of '79. Details of time and place from FSSOA, P.O. Box 10512, Dallas, Tex. 75207.

Orquesta Aragon, which began its career in 1939, **Los Papines**, and **Elena Burqué**, all Cuban musicians representing the island's further cultural exchange with the U.S., were scheduled for Avery Fisher Hall December 28 and 29. Aragon is among the premier charanga bands, featuring flute and violin dance band arrangements. Los Papines is a family quintet on the jazz side (heard on **David Amram's** Flying Fish recording *Havana/New York*), and Ms. Burque reportedly sings in the **Edith Piaf** style, with only guitar accompaniment. At this writing, further gigs for the troupe across this country were being considered.

Andrew White, the Washington based saxophonist and composer, has announced his transcriptions of **Charlie Parker** solos are available. White, who releases albums on his **Andrew's Music** label, has also transcribed the solos of **John Coltrane** and **Eric Dolphy**. For further information, write Andrew's Music, 4830 South Dakota Avenue, N.E., Washington, D.C. 20017.

Great women in jazz, including **Toshiko Akiyoshi**, **Jackie Cain**, **Helen Humes**, **Melba Liston**, **Irene Kral**, **Sarah Vaughan**, **Betty Carter**, **Alberta Hunter**, **Anita O'Day** and **Mary Lou Williams**, were the subjects of an exhibit of Polaroid photos which opened in November at the Carnegie Recital Hall building, in New York City. The pix, taken by fashion photographer **Barbara Bordnick**, a graduate of the Pratt Institute, were unretouched prints from the new 8"x10" Polaroid film. Shots of Newport festival producer **George Wein**, *New Yorker* jazz critic **Whitney Balliet**, songwriter **Yip Harburg**, and **Red Norvo** completed the show, titled "A Song I Can See." Bassist **Michael Moore** and guitarist **Gene Bertonecni** alternated sets at the opening with solo pianist **Jimmy Rowles**.

The 5th annual Mid-Winter Combo/Improvisation Clinic will run Jan. 1 through 6 at Cedar Valley College, Dallas, Tex. The faculty includes **Jamey Aebersold** (director), **David Baker**, **Jerry Coker**, **Dan Haerle**, **Slide Hampton**, **David Liebman**, **John McNeil**, **Jack Petersen**, **Rufus Reid**, and **Ed Soph**. Contact Summer Jazz clinics, P.O. Box 221, South Bend, IN 46624.

Trouble keeping your dates straight? **Tom Copi**, db contributing photographer, has the 1979 calendar of Jazz All-stars, with copious room for notes under sharp snaps of **Oscar Peterson**, **Dizzy Gillespie**, **Sarah Vaughn**, **Milt Jackson**, **Keith Jarrett**, **Stan Getz**, **Elvin Jones**, **Charles Mingus**, **McCoy Tyner**, **Joe Pass**, **Carmen McRae** and **Dexter Gordon**. Just right for on top of the piano; available from 879 Douglas, San Francisco, Ca. 94114, at \$5 each or \$3.50 each for ten or more.

The reevaluation of **Richie Beirach's** *Hubris* piano solo LP by **Jerry De Muth** (db 12/7) was not an intentional putdown—**Chuck Berg** gave the album five stars several issues back. Beirach, whose playing, we hear, has gone through many changes, has been actively gigging and making LPs; he worked in duo with **John Abercrombie** at the Public Theatre, will join Abercrombie's quartet (with **George Mraz** on bass and **Peter Donald**, drums) for an ECM date in Oslo, and waxed with **Jack DeJohnette**, **Eddie Gomez**, and violinist **Zbigniew Seifert** for the latter's Capitol date. NPR airs Beirach's duo with saxist **Dave Liebman** in January—we'll check it out.

Prez Harmonized By Pell And Holman Sax Conference

LOS ANGELES—The principle is not new. Supersax harmonized Charlie Parker's solos for an ensemble of saxophones; Tony Rizzi harmonized Charlie Christian's solos for an ensemble of guitars. Now comes tenor saxophonist Dave Pell, leading an ensemble called the Prez Conference, which features Bill Holman's arrangements of the late Lester "Prez" Young's tenor solos, har-

monized for three tenors, a baritone sax, trumpet, guitar, and rhythm section.

"We aren't copying Supersax," said Pell, 53. "Lester was a different kind of player, an arranger's kind of saxophone player. He 'wrote the charts' as he improvised. Everything sounds like a finished arrangement."

In the group are Harry "Sweets" Edison, trumpet, who worked with Lester Young for many years in the Count Basie band of the late '30s and early '40s; Pell, Bob Cooper and Gordon Brisker, tenors; Bill Hood, baritone sax; Arnold Ross, piano; Al Hendrickson, acoustic guitar; Frank De La Rosa, string bass; and drummer Will Bradley, Jr., son of the famous trombone player who led a popular big band 30 years ago.

There are no improvised saxophone solos on *In Celebration Of Lester Young* (GNP-GNPS-2122), produced by Gene Norman, although trumpeter Edison and pianist Ross take several solos. Because the 78-speed records of the day limited the amount of available solo time for Prez, arranger Holman used as models several rare alternate takes and transcriptions.

"On *One O'Clock Jump*, for

example," said Pell, "we found some unreleased things in transcription. On *Just You, Just Me*, we used both a released and an unreleased version. By doing this with some of these various tunes, we now have two or three different approaches to the same chorus lines."

Harmonically, Holman remained "almost 100% faithful to the originals. Occasionally, he would make the inner voices of the chords move to match the melodic lines," Pell explained.

The group rehearsed for two months for a gig at Donte's in North Hollywood before going into the studio to record. They made extensive use of cassette-taped originals.

"We'd listen to a tape of the way Lester played it five or six times before we could get some things," said Pell. "Every now and then, you know, Lester would play things out of time. Everybody would think he was lost, that he'd never get back. Then he'd get back, and you'd say, 'Wow! Isn't that wild!'"

"But a couple of those things were so far out of meter that they tricked us every time. I told Bill we had to simplify. Especially on *Jumpin' At The Woodside*.



Dave Pell

"Bill wouldn't let us get away with it. 'Hey, man,' he said, 'if he did it, you guys can do it!'"

"*Woodside* was the hardest one we had to do. We saved it for last, and tried to record it in two parts. We'd record up to Edison's trumpet chorus, trying to get a good take; then we'd record the second part, trying to get a good take.

"We worked and worked on it, not getting it. Then, with hardly any time left in the session, we said, 'To hell with it. Let's go for one complete take of the whole thing.' And, of course, that's the one we used."

The Prez Conference has acquired John Levy as their manager, William Morris as their agency. They plan to go on tour as soon as possible.



Lester Young

HERMAN LEONARD

PHIL WOODS

Working More And Enjoying It, No Less

By JERRY De MUTH

“Do you want some orange juice, glass of milk?” asked altoist Phil Woods as he and this writer settled down for an interview in a suite in Chicago’s Lake Shore Drive Holiday Inn, 16 floors above Rick’s Cafe Americain where he was appearing with his quartet for the second time in less than a year.

“Want a vitamin? We’ve got everything here.”

Woods pointed past the table in front of us, where a bowl of sunflower seeds sat, to a table near the wall with a cluster of small plastic bottles holding a variety of vitamins.

Although Woods still plays with the same intense passion he always has, he has mellowed. He has, at last, found success as both a soloist and a group leader back in the States, after living in Europe—where “everything became clearer”—from March 1968 to December 1972.

In the States he has fronted the same quartet for the past five years, and after some three years of only scattered work the group now turns down job offers. Woods has collected three Grammys, his home town of Springfield, Ma., held a Phil Woods Day last November 27—“A great day for my folks and relatives”—and his solo on Billy Joel’s hit *I Love You Just the Way You Are* has propelled the 47-year-old altoist to even wider popularity.

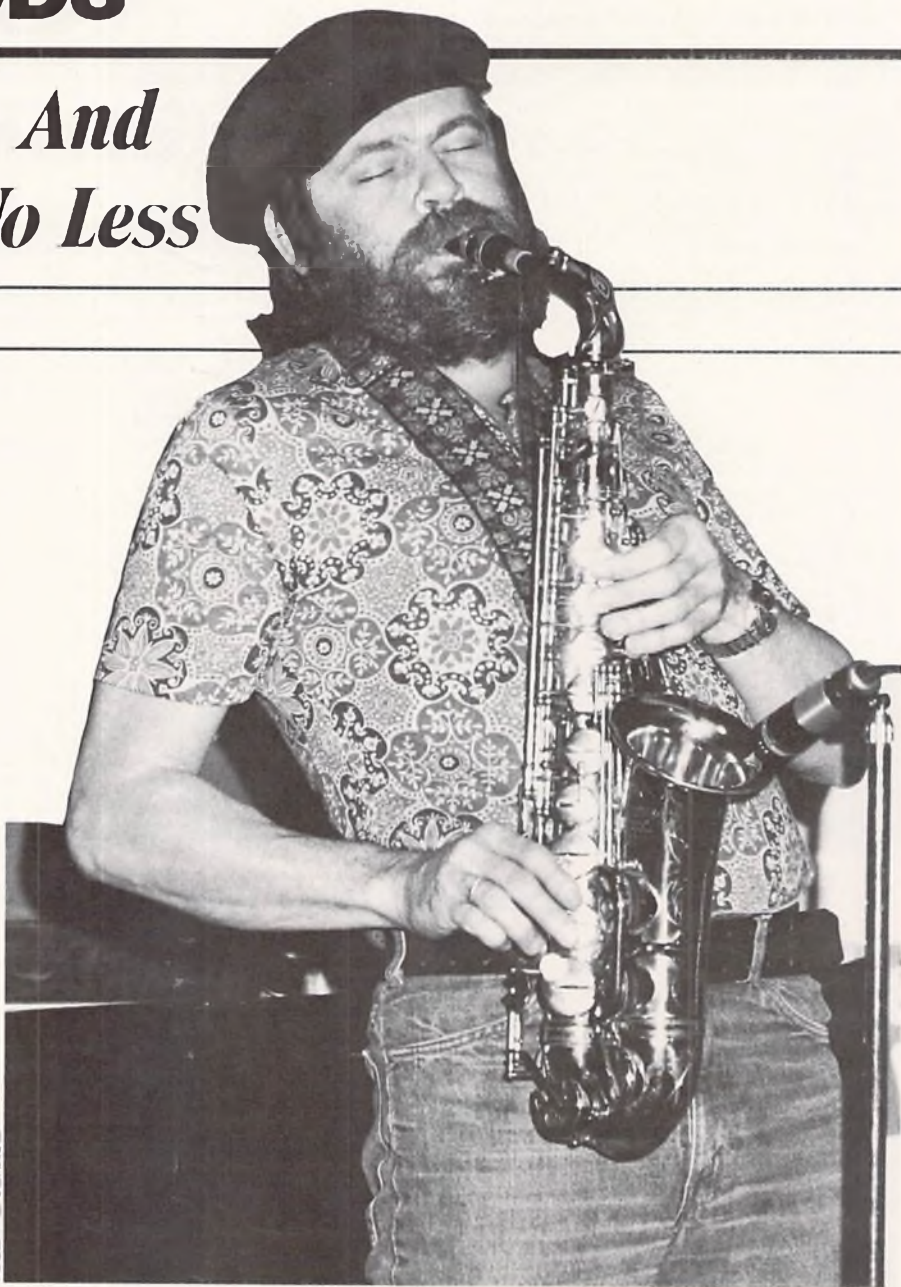
“As a result of Billy Joel I could probably spend the next year backing up singers,” he commented. Although Woods wants to avoid such a move—he gave up studio work in 1973—he probably will do a project with Frankie Laine which the singer proposed.

Woods’ main concerns today are his quartet—“I’m putting all my energy into the group at the moment and doing fewer things on my own”—and bringing their music to a wider audience. “Right now we have to hit it pretty hard,” he said, his voice reflecting enthusiasm more than determination.

“It’s important to help open up these newer rooms and play the festivals. It’s basically a new audience we’re getting. It’s great to see the folks out. I’ve played for years to a dozen people. It’s nice to draw. That means you can keep going.”

Often when Woods isn’t playing with the quartet, he is at schools, conducting jazz education sessions or serving as artist-in-residence, although he is doing less of this “as a matter of choice.” But he admitted, “I’ve always been interested in education.”

If Woods appears to be compulsive about playing across the country—from Massachusetts to southern California and from Seattle to Florida—it’s because, he explained, “I’ve



JOSEPH L. JOHNSON

always liked being busy and I wasn’t busy when I was in my 20s and 30s.”

Woods also has the satisfaction of seeing interest increase in the type of jazz he and the quartet play, which he describes as “acoustic improvised American music,” after years in which electronic sounds dominated the jazz scene. During that time Woods himself, for a ten month period in California after his return from Europe, was “using a ring modulator and a wah-wah pedal,” an experience that was far from satisfying for him.

Woods now plays alto and soprano saxes without any electronic hookups, just as bassist Steve Gilmore and pianist Mike Melillo stick to acoustic instruments with firm dedication. (Drummer Bill Goodwin completes the quartet.) The acoustic instruments fit their preference for “American songs, everything from Cole Porter to Tadd Dameron.”

“That’s kind of neglected material that we

all think is important—and it sure is fun to play,” Woods stressed. “It doesn’t feel old fashioned to us and I think the kids are getting off on that. It’s all fresh to them.”

But the four never give quick run-throughs to pop standards, using the melody or the chord changes as a springboard for a predictable series of solos as so many jazz performers do, especially those who don’t play in permanent groups. This quartet plays carefully arranged and continually developing charts, most written by Woods or Melillo. A trace of anger was heard when Woods spoke of playing without a regular group.

“I did my share of going out, working with a local rhythm section,” he related, tension entering his voice as he leaned forward in his plush chair. “I don’t think I’d ever do that again. If I couldn’t sustain a group I think I’d go teach. I couldn’t make it by myself ... *Perdido* every night with a different group.

"Otherwise you carry around a little library and you have a rehearsal and it never gets off the ground. That would be such a bringdown after having my own rhythm section. I don't think I could stand it. I played *Stella By Starlight* enough to last me a lifetime."

Woods lit up what has become almost as much of a trademark for him as his small flat cap, a long thin dark brown cigarette, and leaned back in the chair to reflect on the growing number of jazzmen who have abandoned traveling as a single to tour with a regular group. He mentioned Clark Terry, Woody Shaw, Dexter Gordon, Johnny Griffin and the tenor sax-trombone duo of Jimmy Forrest and Al Grey.

"More and more musicians have their own groups as it becomes economically feasible," he said. "But some musicians don't want to bother with that, and it doesn't hurt Zoot Sims. A great player will always be a great player. I don't care how lame the rhythm section is."

Still, for Philip Wells Woods, having your own group means being able to create something a little extra.

"I think it's better artistically if you have your own group and if it's better artistically it's got to be better commercially because the music will be better," he began spinning out his reasoning without pause. "And if the music is better you should make more money at it. Plus you can get a real identity with your own group."

Having one's own group also puts some stability, some ease, into the otherwise completely strange setting of a new club, Woods noted. For, as he admitted with some intensity, "It's hard to get comfortable when you're on a bandstand for the first time at a place where you've never played before. You need either a night or a set to get involved."

"You have to get used to the ambience and the sound ... who you're dealing with. But once you get used to that, you can settle in and really play music. So when we go back to a club, the band always feels better. You know who you're dealing with."

"It's great to get to know a place. It does affect your playing. When you feel comfortable and feel better you play better. But sometimes we give our best performances when we're totally exhausted. You get on the bandstand and it sounds great. You overcome your fatigue. Maybe the audience turns you on. The fact you got a good night's rest doesn't necessarily mean you're going to have a great performance because it's always different. But if you're dealing with a place where you've had a good experience, when you return you're going to play better, everybody is going to play better."

But as anyone who has heard Woods can testify, he almost always sounds damn good, even on that first set of the night, even opening night. The quartet gets up on the stand and with only a few words between them they start to play, usually an old standard that Woods tears into, burning a new trail through familiar territory.

"We try to get hot right in front," Woods responded with a confidence that contained a hint of doubt as to whether he really was as successful at "getting hot" as he tried to be. "But I still feel our second sets are better than our first sets. But I think our first sets are above average. Sometimes we get to work and it's magic all the way through. It depends on the room. Sometimes it's hard to get going. It's like ..." He paused to get his analogy correct,

then smiled and waved his arms in a breast stroke as he continued "... plowing through a sea of Mars bars. But if people are responsive, the band responds to that."

The five years Woods spent living in Europe and leading what was to be his first truly full-time band, the European Rhythm Machine which is represented on six albums, obviously had a maturing influence on the man, helping him develop as a musician, as a leader and as a businessman as well as an individual.

"I've always had a band of some sort," he reflected, casual softness in his voice, "but never on a regular basis. I never could learn about the business because Gene Quill and I didn't work that much. Or I had local quartets that were a local, easy type thing to manage—a week and then have three months off."

He wasn't laughing, or even smiling, when he added that last comment.

Woods, after studying with the late Lennie Tristano and at the Manhattan School of Music and then for a full four years at Juilliard, began his professional career in 1954. Before the '50s came to an end, he had served with, among others, Richard Hayman, Charlie Barnett, Jimmy Raney, George Wallington, Friedrich Gulda, Dizzy Gillespie, Gene Quill, Buddy Rich and Quincy Jones, with whom he remained for two years, besides his musical ally of long standing, Oliver Nelson. Then came a tour with Benny Goodman and a return to Gillespie, followed by much studio work until his departure for Europe in 1968 and residency in France.

He still has a farm outside Paris, and he and covivant and business manager Jill Goodwin, sister of his drummer, Bill, get there at least for part of every summer. He also keeps the place as a "touchstone for the kids."

"I want that to stay in the family," he explained. His son, Garth, now 19 and a professional photographer, spends much time there. Last fall he used it as a base while working on a photo essay on the wheat harvest.

"Garth is more French than American, a true Francophile," Woods related. "He thinks in French. I have a love affair with France myself, but you can't just sustain yourself on what I do in France."

Phil Woods is, at last, sustaining himself in jazz now. Not only has he said goodbye to studio work but he and the quartet are able to turn down job offers, including some they would have accepted only two or three years ago when they still were not working regularly. Now they will refuse an engagement if they don't like the room or if it's too far from their last or next gig. They even try to avoid traveling on a working day.

"We all make the decision whether to take a job," Woods explained the quartet's working relationship. The four function as a cooperative, whether they are deciding to accept a job (Woods as leader gets two votes) or dividing up earnings.

"I'm the leader and I should get a little more money, but not that much more money," he interjected with a touch of self deprecation. "It should be as equitable as possible. That way you get the best performance."

For traveling, the four musicians generally rent a van and try to keep dates within easy driving distance.

"Airlines can kill you," Woods said, touches of anger and frustration in his voice, "and they're a pain in the ass. They don't like the acoustic bass. They don't know what to do with it."

"We give the airlines a lot of money but when it comes to 20% of what you're making, that's too much. It's much more reasonable to rent a van. We try to keep travel down to 300 miles at top; 100 or 200 is nice between jobs. Then we do it on what we call a traveling day. We're not out to outdo Kenton or Basie. We've all done that when we were younger."

"I'm turning jobs down when they're impossible. I don't even take a vote on those. I'm the leader," he smiled, "and so I take the prerogative of saying 'no' to those."

"We're trying to space it out so we're not out on the road quite so long. We're trying to get more money in a shorter period of time."

"We can be choosier today," he added. "But we'll take a chance just because we feel it's important to open up new territory and out of the last two tours we've only had one bummer where we said, 'Oh God, I'm not going back to that one again.'"

Woods stresses the importance of opening up "new territory" for the quartet, and for jazz in general.

"We've gotten to the Northwest—Bellingham, Seattle—where we'd never performed before," he commented. "Most of the places we play are new rooms and some are not just jazz rooms. They're all kinds of things. There's a lot of new places for music now—places in Amarillo, Austin, Buffalo."

"The best way to build an audience is to play for one; record companies can't do that for you," he explained, drawing on a recording experience of more than two decades that has involved more than two dozen different labels. "If you play to 100 people a night and play 40 weeks a year that insures the existence of the group."

Although Woods and the other three members of the group have been busy recording in recent years—and Woods has those Grammys to his credit—the saxophonist apologetically admits, "We don't have one quartet record out."

The Grammy winning two-record set on RCA, *Live From The Showboat*, and the direct-to-disc *Song Of Sisyphus* feature the group in its year-and-a-half long incarnation as a quintet with guitarist Harry Leahey. (For *Showboat*, percussionist Alyrio Lima was added, making it the Phil Woods Six.) The quartet also was augmented for a still unreleased album cut in London which consists of a series of portraits of deceased jazzmen including Gary McFarland and Julian "Cannonball" Adderley. And Woods appears as soloist on an album RCA will soon release, *The Seven Deadly Sins*, for which he did some of the writing. ("Different composers each took a sin.")

Woods is presently involved in a contractual dispute which further delays any chance of a recording by the quartet alone. Although obviously annoyed by this situation, he is resigned to the fact.

"The records out do show where we're at," he felt. "They give a pretty fair indication, although not instrumentation-wise. Musically they're not at variance with what the quartet is doing. And there is some quartet on *The New Phil Woods Album* (RCA)."

"Harry joined the group in August 1976 but he just doesn't want to travel any more. He didn't realize we'd be so busy ... and we weren't when he joined us. Harry was so unique. When he left, we decided not to replace him."

"Without him, I think the group's sound is clearer. It's more of a meshing. The interplay, the dialogue is more important."

Leahey did contribute some compositions and arrangements to the group, but most material has been penned by Woods, followed by pianist Melillo who did the successful, and popular, reworkings of *Bye Bye Baby* and *Cheek To Cheek*.

Jules Styne's *Bye Bye Baby* or the Bob Hilliard-Sammy Fain *I'm Late* (which Woods arranged) from Walt Disney's *Alice In Wonderland* are not exactly standards within the jazz repertoire. But the musicians have made them into jazz vehicles, and it is such successes that help make Woods' group so exciting.

"We have an identity—a distinct sound," Woods explained. "In the five years we've been together we've definitely built up our own material."

Woods emphasizes that material, and wants to forget about material he did before or outside of the quartet.

"Someone last night asked me to play a Mi-

chel Legrand tune," he said, in reference to his double Grammy winning album *Images*, which was done with Legrand. "But that was a different band, a different time, a different situation. I don't mean to insult anyone by not taking their request but we're not into playing requests, because if you started that people would be asking for *Quintessence* or *The Midnight Sun Will Never Set*. But if a request fits into a set we'll try to play it."

Still, Woods remains somewhat loose when deciding what to play, even though he tries to avoid pre-quartet tunes. He often will call out an old standard for the group to play and they will handle it without any rehearsal. With the youngest member of the group, bassist Gilmore, aged 35, all four know many older tunes, even obscure ones. The night before the interview, when one audience member requested a Legrand tune, Melillo had gone back nearly half a century to an early Marx

Brothers film and played *When My Dreams Come True*.

"We react to the crowd," Woods admitted. "If there's only three people out there, it's nice to call on some old chestnuts or some obscure tunes."

That night at Rick's the crowd was small, and comprised mostly of unattentive—to the music at least—businessmen who wandered in for a drink. Woods was more puzzled than angered by this audience. Less than a year earlier, during a week-long snow storm in the middle of one of Chicago's worst winters on record, enthusiastic crowds had filled the room, and lined up waiting to get in for late sets, even on weekday nights.

"I'm older so I guess there should be a bit of inner peace in a way," he shrugged, "but I don't feel very different. I go to the gig. I take a shower. I get on the bandstand and we play music. I get a bite to eat. I watch television. I've been doing it for so long.

"I like to think I'm getting better but I'm not so sure. Maybe I'm dropping a step. Sometimes I feel I'm slowing up a bit. You're always questioning your playing. Some nights I don't believe how rotten I sound.

"I'm still looking for perfection. I want the perfect reed; I want the mikes right. I want the sound to sing.

"I think it might be easier when you're 27 and not 47. There's got to be some physiological shifting, but in general I feel pretty good about it."

Woods turned 47 last November 2 and as he sees 50 approaching he thinks it might be time to take things a bit easier.

"I'll be playing as long as I live but I want to moderate it some. I want," he added with the relaxed air of a satisfied and successful businessman, "to spend some time on the house, build a model airplane again which I haven't done in a long time.

"I don't want to stay out here forever. I do see a couple more years of active traveling. After that . . . who knows? Maybe I'll work six months and do something else for the other six months. By 50 I want to take a year off by myself. I think 50 is a good age to do that. After that I don't know. Teach somewhere, be an artist-in-residence.

"So that's my immediate plan and it's a silly one—as if there's something magical about the number 50. But it's a convenient time to reevaluate.

"I've been around jazz a long time, and I know you can't stay on the road forever. If you do, you usually end up dying alone and that's very sad.

"If it becomes a chore, if it becomes laborious to go to work, then it's time to call it quits. You're entitled to a slump but if it's that way all the time . . ."

Woods shrugged. Then, his spirit back up, he exclaimed:

"Right now I just want to go out and play, play my best and play the music that I believe in.

"I want to play all the towns and all the rooms. I want to see what's going on out there. There's obviously an audience out there for what we're doing. I want to see it through. I think the work is important. There's a certain importance to playing this music, getting to young people who wouldn't be aware of some of this stuff."

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See the Profile section, page 35, for a story on Woods' band: Mike Melillo, Steve Gilmore, and Bill Goodwin.



JOSEPH L. JOHNSON

GARY BURTON

Readers' MVP On Vibes, Part 2

By CHIP STERN

This is part two of the Gary Burton interview; part one ran in our 12/21/78 issue.

Stern: After *Country Roads* your music became progressively rockier in the next albums. Then you kissed *that* goodbye and got into some different things, including a solo album.

Burton: Well, my years at Atlantic . . . not only were the confines a little narrower . . . they didn't tell me what to record, but they told me what I couldn't record. As long as I came up with something that was within their experience they'd say fine, do it. So the album with Keith [Jarrett] was alright; the album with their studio rhythm section was alright; the album with my own band was alright. But if I wanted to do something with a symphony, or anything at all experimental, they'd say they didn't know anything about that kind of a record or know how to market it.

The two unusual albums I did for them were the solo album, and the one with Stephane Grappelli. They fought the solo record, *Alone At Last*, all the way . . .

Stern: . . . and it won a Grammy . . .

Burton: . . . and it was the best one I ever did for them. But they said that it wouldn't get any airplay because there was no rhythm section, so they didn't know how they'd ever sell it. No one had been making solo records then.

When I got to Montreux and said that was what I was going to do, *everyone* was against it. The festival thought it was a bad idea, and Atlantic said they were taping that night and wouldn't be able to use it. But I insisted that was the only thing I was prepared to do. I went ahead, and it went over well with the audience, and that changed a few minds. Atlantic thought they might as well go ahead and see what would happen since they had so little money tied up in it—they'd done it live, so there was nobody to pay, no expenses. They could hardly lose. When it came out as an album it did very well, and won the Grammy.

The Stephane Grappelli LP came about because Atlantic President Nesuhi Ertegun was an old fan of Stephane, from when he'd been growing up in Paris. Stephane suggested he'd like to record with a young group, instead of the older groups he'd been playing with. He liked my group, and George Wein told him to do a record, that I did a lot of different types of records, and he was sure I'd be interested. So Nesuhi said alright, we made the record, and then Atlantic held it for two years before they released it. They were afraid it wouldn't sell, didn't know what kind of audience would buy it, and so on. I don't recall how well it did or didn't sell, but again, it was so inexpensive to make, that even if it sold 5000 or 6000 copies it would break even. I'm sure it sold like 15-20,000 copies when it first came out.

People still ask me about that one a lot. There's a lot of people, in fact, who are fans of *that* album, and don't really relate to the rest of my stuff. A lot of older people, and a lot of



VERYL OAKLAND

jazz critics who'd never liked me before broke down their reservations with that album, so it served a worthwhile purpose for me. It was fun to make, and for Swallow and me it was a return to the kind of tunes we'd learned when we were first getting into jazz. It was nice to do it with one of the real greats.

I'd had this surge with RCA getting things started. And as with all things like that, there comes a moment when you catch your breath and decide where you want to go next. That sort of took place at Atlantic. Not only was I trying different types of records at that time, but the group was also changing a lot. Steve left for two years. He moved to California for a while, because he wanted to get out of New York and try another place.

So I had a few different bass players, and I had good luck in finding them. Tony Levin was excellent, and then when I moved to Boston there was a guy named Abe Laboriel, who's a terrific player. He's out in Los Angeles now doing mostly studio work.

For those two years I was changing groups and personnel constantly, and I really had the group built around me, instead of sharing equally. You see, my first group was one of those rare combinations of personalities and abilities that you don't expect to get with every group you have. The ideal group only happens every now and then. You have it for a few years, then people come and go, and for a while you don't get that combination. Then you stumble onto the right people again.

That transition period went on for three or

four years, I guess. Some groups I would like, others I wouldn't. No one stayed for too long, and then Steve came back.

Stern: By now you were on ECM.

Burton: Right. That was also a big change for me, and played a part in things. Because I was about to re-sign with Atlantic. It would have been my third contract with them. I wasn't particularly satisfied or unsatisfied with them. It seemed necessary to be with a major American company, and they treated me with great respect. Atlantic let me do pretty much what I wanted, though they didn't know quite what to do with me. Their main business was r&b, and they were particularly well covered in the black markets and black radio stations. I didn't fit too well into the company mold, but I was content to stay.

Then I met [ECM President] Manfred Eicher with Chick Corea in Europe. After a duo concert with Chick at a European festival, for which we'd rehearsed one afternoon, we went up to Oslo and recorded *Crystal Silence*. I really enjoyed working with Manfred and Chick; the record came out wonderfully, but I didn't expect it to get any attention. It was going to come out on an unheard of German label; it would never see daylight in the U.S. Then it was released and within a few months, people were really starting to take notice of it. They even began exporting the records to America.

Now it was time to do my next record, and I still hadn't re-signed with Atlantic. I called up Manfred and said it would be nice to do some-

thing else together. Nothing revolutionary, just a group album with this almost rock-type rhythm section of Mick Goodrick, Harry Blazer, and Laboriel. But by the time the record was finished, Manfred and I had spent another week together working, and we were hitting it off. From that point on I was an ECM artist. We've made nine or ten records together. One project just led to another. What ECM did for me was to remove the major problem I'd had with American record companies—not enough artistic understanding, and not enough support in the marketplace.

It also increased my credibility in an unusual way. The few artists that were on ECM in the beginning didn't expect to gain prestige by an association with the company. In those days the only prestige in the recording business was to be with a major label. Being on a small, unheard of label said only one thing—the guy's not big enough to be on Columbia or Atlantic. He's desperate, and he's recording for Podunk Records—anything to get an album out. It was something you didn't do as a rule, because it looked so bad. Most of the

RCA had a strangely naive attitude toward it all, which was to let me do whatever I wanted. That was because they wanted one artist to be their jazz person, to be an intellectual, to get great reviews.

Atlantic's view of me was that they wanted one white jazz artist on their label. *I performed a token role at each company*—mostly to my advantage, because RCA let me do anything I wanted, and Atlantic let me do pretty much what I wanted. But neither company did anything supportive past the point of making the record.

ECM was the one that said we understand what you're doing and like working with you on it, *and want to support it from step one to the final moment when it's sold*. That was the important element—that personal touch. I don't envision myself ever being able to do better at any other company, although ECM is showing other companies that it can be done. You can have a small company and be taken seriously; you can record "non-commercial" jazz and make it a viable product. ECM is run by a few people who've been in it since it

when you get an idea which is that successful—a singular thing that works so well—people begin to get skeptical about it. And that's been happening to a certain extent in the press, I notice.

Every time another record comes out that falls right in that bag, they immediately say it's another typical ECM record. They ignore DeJohnette's albums, my albums, Paul Motian's album—there are lots of alternative projects on ECM. The Art Ensemble of Chicago is making an album, and I'm sure it will be fascinating music, which will help people to see that the label has a broad range. And I think the Art Ensemble will be right at home on the label. I'm looking forward to hearing their record.

Stern: What about classical influences in jazz?

Burton: Most of the classically-influenced players in jazz have been piano players, because they're the ones who'd be more likely to be exposed to the repertoire—more so than the horn players. Some of the writers have been classically influenced, too. Mike Gibbs certainly has some of that; and Carla Bley, even though she didn't ever study it, has a lot of classical influence in her structures and the formats that she uses.

My groups and I are influenced by what we're familiar with in classical music—music we've heard or played as we were learning. So there are touches of it here and there. If we get an idea that comes from that source, we'll use it. Once one shied away from that almost as much as one shied away from rock. It would sound too much like you were putting on airs if you tried to do something that didn't have swing time in it, and an obvious jazz feeling.

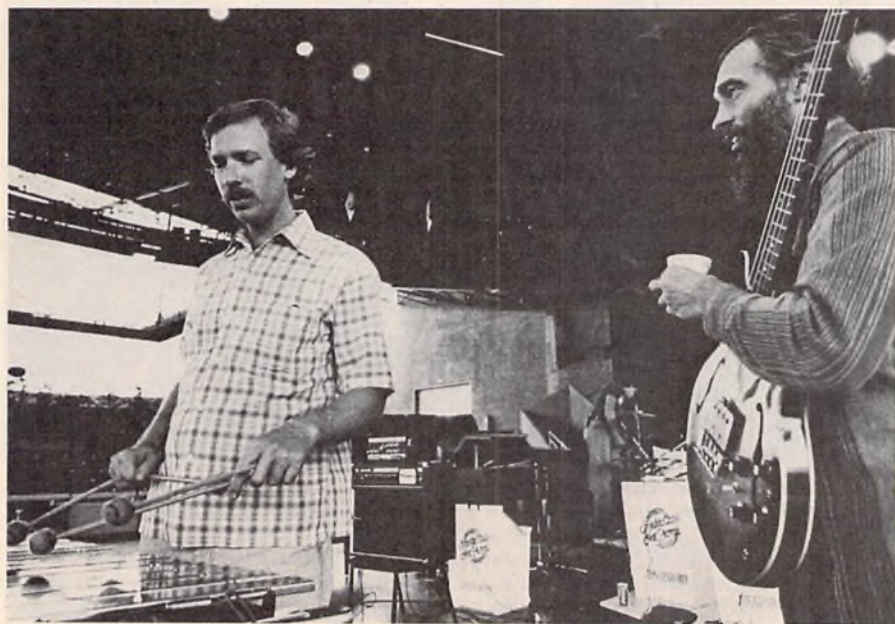
Stern: An implied triplet feeling.

Burton: Yeah. To do anything that harmonically was classical-sounding or used strings or classical instrumentation was treading on dangerous ground. That barrier broke down in the late '60s, I think. It had already been hammered at a few times by projects from the early '60s, like Gunther Schuller's things, the Modern Jazz Quartet, Miles and Gil Evans with their larger works. *Sketches Of Spain* was obviously based on *Concierto de Aranjuez*. Classical influence was gaining acceptance, and the door was finally open to those musicians capable of doing it well. People were still being cautious about it. There was a lot of backlash towards the third stream movement, for instance.

The big problem at that time was that you couldn't get the strings to swing, and any attempt to do so always sounded pretty lame. Yet the musicians somehow felt the need. They couldn't stop trying to impose jazz time onto this elephantine group of musicians. So the first projects that were really successful were things like *Sketches Of Spain*, which was a large orchestra complete with extra percussion and harps—but there was no attempt to go into jazz time, make it swing and be a finger-snapping event.

I'm from Princeton, Indiana. And the music I was exposed to as a youngster was popular songs of the day, and light classical music; whatever music I could find in the local music stores, mostly piano pieces and sheet music. And I didn't really discover jazz until I was a teenager. Up to that time I was just playing tunes I heard off of the radio.

Mallet instruments are really an ideal instrument for the self-taught player like myself, because you don't have embouchure to develop, fingering systems, intonation problems—



Burton and Steve Swallow.

other major American artists, in fact, didn't give up their American contracts for a long time. There was a real, justifiable concern about how it would look to the business if you suddenly switched from a major label to a small, unheard of one.

But it was right for me. I was tired of the big company scene, and it just seemed more convenient to be with ECM. Within a year or two, ECM was getting all kinds of attention as an important new label. All of the artists on ECM at the time benefited from that. Suddenly we were being given extra attention by the press and the business, because the label was being taken so seriously. That encouraged me to go ahead and do things I wanted to do, unusual projects like duets or orchestras, and stick with my unusual composer choices—like Carla Bley and Mike Gibbs.

At the time I couldn't have gotten Atlantic to agree to do an album featuring Carla Bley's music, or an album with a string orchestra featuring compositions by Mike Gibbs. I doubt most of the major labels would have done it either. RCA did let me do an album of Carla's music [*Genuine Tongue Funeral*], but that was earlier.

started; everybody knows what is going on—it works.

Since jazz has existed in Europe as well as America, all of the influence has been from America going to Europe. The Europeans copied and played it as best they could. ECM was the turning point in American artists beginning to take notice of European players, and get ideas from them. It was people like Jan Garbarek, the Scandinavian rhythm section that Keith Jarrett plays with, Eberhard Weber, and even some of the more established European players, who had been around all of this time, but nobody had ever taken seriously. ECM suddenly got the American public, critics, and musicians aware that there were things to be learned on the other side of the Atlantic. Now there's an exchange, and it's a much healthier situation. We're benefiting from it, and so are they, in that they're having more of an influence on the jazz scene in general, and not just following what's going on.

ECM certainly has played a part in the "simpler is better" school of playing. In fact, some people even say they've gone too far, or they're too limited to just one kind of music. Part of that is backlash from the fact that

PATRICK MORAZ

By BRET PRIMACK

This Synthesizer Knows No Limits



Many believe the current wave of keyboard madness began that day in 1968 when Miles Davis told Herbie Hancock to play an electric piano on *Stuff*. Shortly thereafter, every pianist in town copped an electric piano. Then came Echoplexes. Mellotrons, phase shifters. And finally, the king hell of keyboards, the synthesizer. When these science fiction creations fusing the keyboard with voltage generators hit the commercial market, musicians were intrigued. Some cried gimmick, but these complex instruments wouldn't go away. Instead, they multiplied. Now they come in every shape, size and color.

Swiss-born Patrick Moraz is among rock music's foremost synthesizer experimenters, and specializes in the multi-keyboard idiom. "I work often in a written rock situation, like with the Moody Blues," he explained during a layover from the Blues' first world-wide tour in five years, "and it is mostly big, big concerts. On the other hand, I also do solo piano festivals where I only play improvised acous-

"Polyphonic synthesizers offer new possibilities for soloing, and with these new possibilities you can reach a kind of sonic orgasm in your solo."

tic piano. I also play other improvised music—like jazz-rock. I play, as much as I can, in different environments with different players coming from different cultures, using different musical vocabularies." His own vocabulary has become that of the electronic keyboard wiz.

Moraz described the setup he's carrying during his current tour: "I've brought an Oberheim eight voice double manual [keyboard], which was custom built for me by Tom Oberheim. It's an Oberheim Polyphonic (you can get more than one tone at one time), but unique—instead of one manual with 48 keys, it has two manuals—one with four octaves and one with five, and you can split eight voicings between those two keyboards.

"I can put four different voicings on each manual, or all eight on one and none on the other, or whatever split-up I want. I can also do different programming on the two manuals at the same time, using sound colors I've worked out previously and stored in the synthesizer's memory bank. This is incredible, because sometimes I've gotten very complex chordings and voicings on the programmer, and having two manuals programmed differently permits me to do amazing things. For me, this synthesizer is a breakthrough; I used it a lot on my new album *Patrick Moraz* (Charisma Records, distributed by Polydor). I've never before been able to hear a polyphonic synthesizer played by just one person that gives the impression of a full orchestra with-

out overdubs.

"I also used a double Mellotron [on which each key is a different pre-recorded track] with special orchestral effects that I arranged and recorded, for when I need the violin attack to play very fast on some intricate lines. When I recorded these, I had the violinists playing very fast in semi-tones using different voicings. Also on the Moody Blues tour I have a Yamaha CS-80, a polyphonic synthesizer that's a scaled down version of the one Stevie Wonder uses. It's a good instrument; the more I play it, the more I enjoy it. It's got some incredible sounds. I like to play around with the ring modulators to get the effect of a very fast bowing string section. And I also have used it for random noises.

"In addition, I use a mini-Moog, a poly-Moog, Taurus bass pedals and a Yamaha CP-70 Electric Grand. That piano has a fault, though, and a lot of players have experienced it: the lower half of the keyboard is always out of tune. I try to play it on the upper part of the keyboard; I really can't stand being out of tune. On stage, before a concert, I'll spend two or three hours making sure nothing will get out of tune during the show.

"I travel with a trained electronic engineer. He's a roadie, but he's also an engineer and his only job is to follow my equipment. He repairs everything and he's got a knowledge of digital technology as well. He maintains and repairs everyday, because something breaks down

everyday. You really need only one good person for the keyboards. When I worked with Yes, I used to have three people travel with me because sometimes I used as many as 24 different keyboards, which is really very silly. I think it was a big mistake to be committed to 24 pieces of machinery.

"If I was performing the music from my album live, I'd add a Hammond organ, the Sennheiser Vocorder, a marimba, vibraphone, acoustic piano and probably a Prophet to this set up. But I'd need two other keyboard players with me to play the music.

"For soloing, I prefer the piano, the Hammond organ, and the mini-Moog. I've also just started soloing on the CS-80 Yamaha because I've found some very interesting colors which I couldn't change as fast on a monophonic synthesizer. The polyphonic offers new possibilities for soloing, and with these new possibilities you can reach a kind of sonic orgasm in your solo.

"On the synthesizer itself, I prefer dials as opposed to slide settings. For me, something round is better for playing. With slides, I feel like I'm playing a machine, although the Yamaha CS-80 is a winner because it has settings and buttons, which for a polyphonic is very good. But for soloing, dials are faster.

"Unfortunately, some people use synthesizers as instruments to reproduce existing acoustic sounds like strings and brass. I think it's a mistake to try and reproduce these kinds of sounds on synthesizers. With synthesizers

continued on page 43

FREDERIC RZEWSKI

and the Improvising Avant Garde

By KEN TERRY

Dashing off complicated figures and difficult cross-rhythms with the ease of a virtuoso, composer/performer Frederic Rzewski is running through the solo part of Beethoven's *Piano Concerto No. 4*, adding improvised passages as he goes along. When he gets to the cadenza of the first movement, he simply ignores the printed score and invents his own cadenza. For a few moments, in the semi-darkened rehearsal room of Woodstock's Creative Music Studio, one can imagine what this over-familiar work might have sounded like 170 years ago to listeners who had never heard it before.

Beethoven often improvised at his concerts, and, according to Rzewski, his great predecessor improvised the solo part at the *Fourth Concerto's* premiere. "Improvisation is the soul of classical music," states the thin, wiry, intense composer, his plain work clothes contrasting with his highly educated manner of speaking. "In every great performance of classical music, there's a considerable amount of improvising."

This is the key to understanding Rzewski's own compositions. Blending classical styles with jazz and pop influences, his work exhibits a degree of melodic inspiration and rhythmic vitality which is quite rare in contemporary classical music. Although many of his pieces are completely written out, the spontaneous eclecticism of Rzewski's music seems directly related to his experiments with improvisation.

Rzewski began to explore improvisation in the mid '60s, when he co-founded a European improvising group named *Musica Elettronica Viva* (MEV). Over the years, a number of jazz musicians have jammed with MEV, including Anthony Braxton and Karl Hans Berger, who founded the Creative Music Studio in 1971. Rzewski has taught at CMS since its inception, and some of his MEV colleagues have also participated in the workshops there for students with jazz and classical backgrounds.

When Rzewski is not performing or teaching in the U.S., he can usually be found in Rome, where he has made his home for most of the past 18 years. There he often plays with expatriate jazz musicians like Steve Lacy, Evan Parker, Kenny Wheeler and Roswell Rudd. He also spends one week a month teaching composition at the Conservatory of Liège in Belgium.

With his European and American contacts in both the jazz and classical fields, Rzewski has served as a catalyst for improved communications between the two camps. At CMS, for instance, he is the link between avant garde performers like Ursula Oppens, Rolf Scholte, Harvey Sollberger and the Schoenberg String Quartet, and new jazz players, among them Carla Bley, Sam Rivers, Jack DeJohnette, Leroy Jenkins, Oliver Lake and Jeanne Lee.

20 □ down beat



But Rzewski is not only a visionary who transcends the conventional musical boundaries; he is also a radicalizing force among contemporary musicians. His commitment to social and political change can be seen in compositions with names like *Coming Together/Attica* and *The People United Will Never Be Defeated*. More significantly, the composer views improvisation as a revolt against the hierarchical relationship between classical composers and performers.

An avowed Marxist, Rzewski rejects the popular notion of art as a separate world of imagination which is "a form of protest in it-

self, a way of being against the established order. This is a dangerously simple view of things," he notes, "and many artists and intellectuals have looked for something more solidly based in real social movements which have a real objective in working for change."

This political awareness first had an impact on Rzewski's music—which until then had been serial-influenced—at about the time that MEV was formed. "Like a lot of people," he recalls, "I got caught up in the furious energy of the student movement of the '60s in Europe. Around 1968, in countries like France and Italy, it actually seemed as though vast,

sweeping changes could be imminent. It was quite believable. I remember one enormous demonstration that I watched in Rome in the fall of 1969. Over 100,000 metalworkers from all over Italy marched through Rome carrying bells and pipes and buckets and chains, cooking up an enormous racket. It was one of the most amazing sounds I've ever heard."

A natural corollary to Rzewski's political commitment was the abolition of traditional music structures.

"At that time," he says, "we were involved with opening up the musical structure as much as possible, first throwing away the score and then throwing away any kind of structure. For example, we invited the audience to bring songs to a forum we called the sound pool. We'd invite people to bring sounds to the concert and throw them into the pool. Very often, there would be 300 or 400 people making these sounds, and we would try to guide it or steer it in some way. Basically, the impetus was toward complete openness and spontaneity, which was very consistent with the atmosphere of that time and place."

Meanwhile, Rzewski remembers other improvising avant garde groups were springing up in Europe, including Neuphonic Art, which featured Vinco Globokar, the Yugoslav trombonist, and Michel Portal, a reed player who is known in both jazz and classical circles. In addition, Karlheinz Stockhausen, who along with John Cage had pioneered "chance" music, was also experimenting with free improvisation.

"Chance" or aleatory music differs from improvised music in several important ways. Whereas in an aleatory composition, the objective is to achieve an impersonal sound within specified limits of pitch, duration, me-

'50s. In 1958, when he graduated from Harvard, "we were just coming out of McCarthyism, and things were very much locked up in boxes. I doubt whether Ornette Coleman had heard much about John Cage or Christian Wolff, either."

Born in Massachusetts in 1938, Rzewski started playing piano when he was three and began composing soon afterwards. In his teens, he studied piano with a private teacher in Springfield, Mass., and entertained vague notions of becoming a concert pianist. "The reason why I got more and more into composition was that I'm lazy by nature and I didn't practice the piano. Composing seemed like a legitimate alternative to practicing. Even today, when I have a few hours of time, and I have a choice of practicing or writing, I invariably end up writing. It's more fun."

While earning degrees at Harvard and Princeton, Rzewski studied with such eminent composers as Randall Thompson, Walter Piston, Roger Sessions and Milton Babbitt. Two of his closest friends at Harvard were David Behrman and Christian Wolff, with whom he has continued to collaborate over the years. Wolff introduced him to the music of Cage and Tudor, and shared his enthusiasm for the work of Boulez and Stockhausen. Back then, Rzewski recalls, the Harvard Music Department was dominated by Stravinsky's neoclassicism. "Cage was just considered to be a freak," says Rzewski. "No one took him seriously. And Boulez and Stockhausen were simply obscure names."

Although the serialism championed by the latter two composers has since become the mainstay of academic composition, Rzewski remembers that in the late '50s, "Serialism seemed to offer a breath of fresh air in the

not often write counterpoint; his written music tends to be conceived along the logic of one-voice melodies. He may combine two or three voices at a time, but it's not a contrapuntal line.

"There is quite a bit of precise determination in the writing; there's actually very little room for free manipulation of the material. The complexity of the notation sometimes obliges the performer to make certain arbitrary choices. In that way it resembles the serial music of the '50s, although I believe the esthetic content has nothing to do with the European music of that period."

Rzewski regards Braxton as a relatively formal composer. "From having heard Anthony's improvisations quite a bit," he says, "I often get the impression that you could imagine that much of it was written if you didn't know better; whereas if you hear the written music, it's sort of hard to imagine that it would be improvised."

Precisely the same can be said of Rzewski's solo piano music. For example, *The People United Will Never Be Defeated* is completely written out, and *No Place To Go But Around* has an improvised middle section: yet Rzewski's version of the latter work on a Fennadar album sounds nearly as structured (though not as varied) as Ursula Oppens' recent Vanguard Recording of *The People United*.

One wonders why Rzewski wrote out the latter set of variations after having achieved a breakthrough in the improvisatory medium with *No Place To Go But Around*. "There was no practical reason for that," explains the composer. "I wrote *The People United* for Ursula. And I asked her if it would be appropriate to include some improvising sections. At that time, she said, 'No, please don't, because I've never done any improvising and I'd rather not deal with it.' So all I did was to leave a space for an improvised cadenza, which was optional; but I didn't really require any free improvising."

Improvised or not, *The People United* is a landmark work. Conceived in the eclectic tradition that extends from Charles Ives and Henry Cowell to John Cage and George Crumb, Rzewski's variations suggest everything from French impressionism and the quirky tonality of Shostakovich to classy pop and Crumb's intentional clumsiness. The work's theme has a distinctly 19th century ring, and echoes of great piano virtuosos like Liszt, Chopin and Rachmaninoff can be heard in many places. Yet, perhaps due to Rzewski's satiric sense of humor and his uncanny skill in merely hinting at these diverse styles, the work is brilliantly original.

The jazz influence in *The People United* can be heard mainly in the syncopated rhythms and in certain harmonic progressions. In a piano duet which he recorded at CMS with Karl Berger, however, Rzewski's phrasing often recalls jazz piano runs, and some of his improvised ensemble works also reveal a kinship with jazz.

Compared to his solo piano music, Rzewski's compositions for improvising groups sound relatively unsophisticated. The more people who are involved in such an improvisation, explains the composer, the more likely they are to drift apart.

"When you have a quartet of highly skilled improvising musicians working together without a score," he says, "it is possible to arrive at a very complex, highly ordered musical situation. But when you start to increase the number of people—no matter how skilled they

The composer views improvisation as a revolt against the hierarchical relationship between classical composers and performers.

ter, etc., improvisers use their medium as a means of individual expression. Also, the classical musicians who perform "chance" music are usually inexperienced improvisers, and their playing sounds less sophisticated than that of a good jazz ensemble.

Nevertheless, as aleatory passages began to crop up in an increasing number of avant garde works, the whole conception of improvisation became more acceptable to classical musicians. At the same time, according to Rzewski, the idea of allowing chance to govern the outcome of an entire composition fell into disfavor.

"Many of the experiments that were undertaken by composers like Stockhausen and Cage failed to attract a large audience or a following among the younger composers, because of the dryness and rigidity and formalism of their methods. On the other hand, the similar experiments that were going on in the jazz community at about the same time, led by people like Coleman and Coltrane, were more successful in the sense that a scientific experiment succeeds or fails: the improvising schools of thought were able to find simpler solutions. Therefore, they drew larger audiences and, I think, stimulated greater activity among young people."

It wasn't until about 1964 that Rzewski became aware of these jazz musicians. Not only had his training been strictly classical, he explains, but there was very little contact between the jazz and classical worlds during the

generally orthodox, dogmatic situation at the time. Actually, as it turned out, the atmosphere surrounding Darmstadt (where Stockhausen's circle gathered) turned out to be equally dogmatic in its own way. There certainly seemed to be more experimenting going on in the late '50s and early '60s than later on, when serialism became sort of the official musical esthetic."

In 1960, Rzewski went to Rome to study composition on a Fulbright scholarship. There he met his Belgian wife, Nicole, who was studying classical philology. They lived in Rome during most of the '60s, spending 1964 and 1965 in Berlin. In 1971, Rzewski moved his family to New York, where his music was starting to become better known. Four years later, he says, "my wife moved back to Italy, and since then I've been shuttling back and forth."

Meanwhile, in 1969, Rzewski had met Anthony Braxton at a music festival in Belgium. The following spring, MEV toured the U.S., and Rzewski ran into Braxton in New York. The saxophonist joined MEV on tour, and, in Rzewski's words, "we've had a working relationship ever since."

Having "realized" some of Braxton's classically-oriented piano works, Rzewski notes that his colleague's keyboard writing is often "uncharacteristic for the instrument. Braxton is not a pianist, he's a wind player, and his approach to composition is very much dictated by his experience as a wind player. He does

RECORD REVIEWS

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

JACK DeJOHNETTE

NEW DIRECTIONS—ECM 1-1128: *Bayou Fever*; *Where Or Wayne*; *Dream Stalker*; *One Handed Woman*; *Silver Hollow*.

Personnel: DeJohnette, drums and piano; John Abercrombie, guitar and mandolin; Lester Bowie, trumpet; Eddie Gomez, bass.

***** 1/2

Over the past few years Jack DeJohnette's Directions has proven to be one of the freshest and most broadly-based groups in improvised music. First for Fantasy and now, releasing their third effort for ECM, Directions has always played a freewheeling, anything goes amalgam of numerous musical styles, accessibly grounded by the impeccable virtuosity of drummer/pianist/composer DeJohnette. *New Directions*, their first wax to feature Eddie Gomez and Lester Bowie, at once contains the band's most exploratory and coherent statements to date—possibly from individual members as well.

In a recent *db* article, DeJohnette stated that *New Directions* was "going to put a stop to that talk about how ECM doesn't swing," and swing it does in its own rambling, yet razor-sharp, manner. The swamp gas-filled *Bayou Fever* opens the set, featuring Abercrombie's near-subliminal guitar fills and an almost constantly soloing Bowie. Recording for ECM certainly hasn't restrained Lester from his usual vocabulary of snarls, splatters and growls, but a more overtly lyrical clarity also emerges, undeniably exhibiting his melodic sensitivities to those who never thought he could go inside with grace.

Here as elsewhere, DeJohnette is all over his kit, dropping tom-tom and bass drum bombs in the midst of compelling cymbal work, double- and triple-timing at will. Jack is like a conductor—musically and electrically—pushing his collaborators to heights of marvelous density, then bringing them down to sparse, melodic understatement.

Where Or Wayne, a call to Wayne Shorter to emerge from behind the group sound of Weather Report, could be considered a tribute to Shorter's compositional sensibilities as well. In spirit, it could almost be an outtake from *Supernova* or *Odyssey Of Iska* (DeJohnette played on the former), starting slowly, then building unexpectedly to a storm of Bowie blats and expectorations before the solos are passed around from Abercrombie to Bowie to Gomez. The bassist is especially strong here, exploring the upper end of his instrument with startling acumen.

The darkly atmospheric *Dream Stalker* begins side two, and creates an orchestral ambience with some Gomez-arranged strings underpinning the band's endless array of colors. Basically a tone poem, *Stalker* is none too short at close to six minutes.

DeJohnette is absolutely awesome on the extended improvisation *One Handed Woman*, 22 □ down beat

accenting his controlled bombast with splashy cymbal flurries and other surprises. Abercrombie alternately sounds like he's filling a small pond with water droplets, or sending poison-tipped darts through the proceedings. Gomez follows Bowie's rises, dips and shadow-boxing before taking off on some arco extensions that provoke thoughts of what Leroy Jenkins might do on a bass. *Woman* eventually evolves into a good-natured, madly swinging shuffle with the quartet singing the title amidst clapping and street corner jiving.

Pianist DeJohnette makes his only appearance on *Silver Hollow*, which, after a quiet duet with a muted Bowie, turns into the kind of richly delicate piece Ralph Towner might write for Oregon. Abercrombie overdubs his ethereal electric on top of some beautiful acoustic unisons with Jack, making *Silver Hollow* a floating conclusion to a deeply satisfying offering. —zipkin

WEATHER REPORT

MR. GONE—Columbia JC 35358: *The Pursuit Of The Woman With The Feathered Hat*; *River People*; *Young And Fine*; *The Elders*; *Mr. Gone*; *Punk Jazz*; *Pinocchio*; *And Then*.

Personnel: Josef Zawinul, keyboards, kalimbas, thumbeki drums, sleigh bells, melodica, high hat, voice; Oberheim bass; Wayne Shorter, soprano saxophone, tenor saxophone, alto saxophone; Jaco Pastorius, drums, bass, timpani, voice; Peter Erskine, drums, high hat (cuts 1, 3, 7); Steve Gadd, drums (3, 8); Tony Williams, drums (5, 6); Manolo Badrena, Jon Lucien, vocal (1); Deniece Williams, Maurice White, vocal (8).

Weather Report has done to jazz in the '70s what Paul Whiteman did to it in the '20s. Like Whiteman, Weather Report took progressive jazz out of the clubs and into the concert halls, exposing millions of people to its brand of music. Zawinul, Shorter, et. al. have made the controversial music a commercial product; unfortunately, also like Whiteman, Weather Report has over-orchestrated its sound. Where Whiteman's band made hot jazz saccharine, Weather Report has made experimentation sound processed.

It seems the general Weather Report idea now is to fill each composition with a mechanical bass ostinato, dense synthesized chording, and funky, cluttered drumming. Alternating among three drummers—and dispensing with the usual percussionist—does little to help break the monotony of this format. Zawinul's insistent multi-tracking distorts the sound—it's impossible to distinguish the bass contributions of his co-producer, Pastorius, amid the overbearing mix. While Zawinul has lost none of his technical prowess with studio manipulations, by placing one track against another rather than musicians against each other he has lost an important sense of dialogue. By pre-setting the bass patterns, much freedom of improvisation is removed. There may be an attempt to combine jazz with West European electronic music trends, but Zawi-

nul's use of his electronic keyboards is too rigid and confining, and it is as if in his attempt to free the band from the restrictions of conventional acoustic instrumentation, he has established a whole new set of equally restrictive guidelines.

The playful Weather Report melodic lines are all but gone from this LP. *Young And Fine* possesses a pleasantly lyrical melody, but it is never developed, merely repeated. Compared to classic Weather Report tunes like *Nubian Sundance*, (on *Mysterious Traveller*) or *Unknown Soldier* (from *I Sing The Body Electric*), the song is a definite digression in terms of compositional sophistication, nor is it as catchy and bound to be covered as *Boogie Woogie Waltz* (from *Sweetnighter*) or *Birdland* (on *Heavy Weather*).

In the few instances on *Mr. Gone* when the sound is not pregnant with superfluous electronic gimmickry, flashes of brilliance surface. *Pinocchio*, which Shorter first recorded during his days with Miles Davis, is given a nice but too short treatment; *The Elders* is an intriguing composition, the most spacious on the album, but becomes too predictable as solo follows solo, dubbed over synthesized ostinato. Tony Williams sounds good on the title track, but has played better elsewhere, as has everyone else involved.

Despite scattered moments and the too brief contributions of Shorter and Williams, *Mr. Gone* never gets off the ground. Even Maurice White's vocal abilities on *And Then* are lackluster, making the tune sound like Earth, Wind & Fire without the punch. The other vocalists are used for backgrounds only, and a male chorus on *Pursuit* is banal, though the band successfully incorporated this device many albums back.

Where earlier Weather Report records possessed a sense of adventure, *Mr. Gone* is coated with the sterility of a too completely pre-conceived project. While Weather Report was innovative and pivotal in its first experiments, the members now seem out of touch with their basic responsibility as musicians: to communicate. By not taking chances they have nothing to lose, but conversely they have nothing to gain. Weather Report's status has shifted over the years from a combo of premier jazz-rock innovators to a super-hip rock band with jazz overtones. This LP should prove disappointing to those Weather Report fans who still remember the genuine excitement of its earlier efforts. —less

GROVER WASHINGTON, JR

REED SEED—Motown M7-910R1: *Do Dat*; *Step 'N' Thru*; *Reed Seed*; *Maracas Beach*; *Santa Cruzin*; *Just The Way You Are*; *Loran's Dance*.

Personnel: Washington, soprano, alto, tenor, baritone saxophones, flute; John Blake, Jr., electric violin, polyMoog synthesizer, Omni string ensemble, Rhodes piano, clavinet, piano; Tyrone Brown, bass; Leonard "Doc" Gibbs, percussion; James "Sid" Simmons, piano, Rhodes piano, clavinet, electric piano; Richard L. Steacker, guitar; Millard "Pete" Vinson, drums; Jeanine Otis, Rita Boggs, Lita Boggs, John Blake, Richard Steacker, Leonard Gibbs, vocals.

The only creative path for an artist to follow is one of enhancement, of bettering himself, and unless one shares Truffaut's auteur view—expressed in a cinema context—that any mediocre work of a great artist always will be superior to even the finest efforts of a lesser talent, one will find these days that a new album from Grover Washington is more satisfying than, for example, a new studio recording from Sonny Rollins. For Rollins the

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road to pop is downhill, but for Grover Washington, whose home-base is pop, any date like the one under review is a creative struggle to achieve even more melodic melodies, even deeper mood settings, even funkier funk.

Within Grover Washington's musical framework, *Reed Seed* is one of the saxophonist's most solid efforts. Produced by Washington himself, the album—his first directly for Motown—refreshingly skips the customary studio brass and string soup and relies instead on Washington's touring band Locksmith. The interplay between the saxophonist and the sextet is both looser and more involved, and *Reed Seed* in general is Washington's liveliest release to date. Washington is no great improviser but in these familiar sextet surroundings his gift for melodic shadings, rhythmic variations and effective arrangements is allowed to breathe, and if the favored mood for his five credited instruments is still perfunctorily doleful, his playing is not without spirit.

In a further gesture towards band involvement Grover has gone inside the group for the album's material, with the exception of Billy Joel's *Just The Way You Are*. The shapeliest songs are *Do Dat*, a well-tempered funk piece written by John Blake and Leonard Gibbs, Washington's title track—a ballad with striking theme presentation by Blake on violin and Washington on alto sax—and the softly meandering *Maracas Beach* by Sid Simmons, who has been Grover Washington's only steady band member over the past four to five years and who can be an exceptional accompanist on electric keyboards. Simmons' solo on *Maracas Beach* is unfortunately curtailed just before taking off.

There is a difference between playing diluted forms of jazz and genuine instrumental soul music, and *Reed Seed* is a positive case for the right choice.

—gabel

EDDIE PALMIERI

LUCUMI, MACUMBA, VOODOO—Epic JE 35523: *Lucumi, Macumba, Voodoo; Spirit Of Love; Columbia Te Canto; Mi Congo Te Llamo; Highest Good.*

Personnel: Palmieri, piano, vocals, timbales, guiro; Charlie Palmieri, piano, organ, percussion; Francisco Aguabella, congas, bata drums, claves; Charlie Cotto, timbale; Chucky Lopez, bongos, cowbell; Rubin Maldonado, claves, bass tom-tom; Dom Um Romao, percussion, quika, shaker; Bobby Colomby, drums, percussion, vocals; Francisco Centeno, bass, guitar (cuts 1, 4, 5); Sal Cuevas, upright electric bass (3, 4); Neil Stubenhaus, bass guitar (2); Steve Khan, electric guitar (1, 3, 5); Hiram Bullock, guitar (2); Clifford Carter, synthesizer, clavinet (2); Jon Faddis, trumpet, flugelhorn; Lew Soloff, trumpet, flugelhorn; Alan Rubin, trumpet, flugelhorn, Charlie Camilleri, trumpet; Alfredo "Chocolate" Armenteros, trumpet; George Young, alto sax, flute; Lou Orenstein, tenor sax, flute; Ronnie Cuber, baritone sax, clarinet; Tony Price, tuba (3); Kermit Moore, Jesse Levy, Tony Sophos, cellos; Homer Mensch, double bass; vocals by Luisito Ayala (1, 4), Rafael DeJesus (1, 4), James Sabater (1, 3, 4), Lani Groves (2, 5), Vivian Cherry (1, 4), Gwen Guthrie (2, 5), Frank Floyd (2, 5), Zachary Saunders (2, 5), Raymond Simpson (2, 5).

★ ★ ★ ★ ½

Salsa sales have plummeted in the past year as young Latins continue to desert their roots music for disco; meanwhile the ballyhooed crossover phenomenon has failed to materialize with the disco-fusion of Ray Barretto providing a major disappointment. Clearly if anyone can rescue the sinking ship of Latin swing it must be Eddie Palmieri, salsa's most respected name, whose long awaited Epic debut lives up to the high expectations of his admirers while reaching out to a new audience without serious commercial detractions.

This beautifully packaged and annotated album is the first to be released with Eddie's approval since the Grammy Winner *The Sun Of Latin Music* in 1974. Here the pianist takes off from the themes and concepts of that album to pursue the Afro-Caribbean religious inspirations that have occupied his thoughts for the past several years. Remarkably he manages to combine these personal directions with a compelling popular feeling to achieve a unique melding of disparate elements at once more authentic and more appealing than the familiar fusion blend.

The title track introduces Palmieri's new hybrid rhythm, the conga-bata, which amalgamates Afro-Cuban ritual bata drums with the Brazilian quika and adds trap drums and Fender bass to distill an invigorating, danceable beat. The chorus intones a catchy refrain as the slick, punchy horn section substitutes power and precision for the sour mash earthiness of Cuban-styled brass arrangements. Electric guitars serve discretely for fill work, leaving Eddie's longtime baritonist Ronnie Cuber to take a throaty, muscular solo.

Eddie graciously extends full credit to producer Bobby Colomby for *Spirit Of Love*, an obligatory lapse into commercialism redeemed by the pulsating conga-bata in the rhythm section. The double piano introduction to *Columbia Te Canto* reflects Palmieri's ongoing fascination with the Cuban danzon and recalls the lyric tenderness of his twice-recorded *Una Rosa Española*. Seguing into an insistent salsa tribute to Columbia, the tune spotlights the robust fanfares of Cuban great "Chocolate" Armenteros on trumpet over a potpourri of Palmieri's characteristic keyboard motifs.

Mi Congo Te Llamo encapsulates the album's concept in a mini-suite dedicated to the deity Ozain. A spirited Afro chant gives way to the stately cello theme that leads into Eddie's discursively spacey pedal point broodings. Based on numerologically inspired tone rows, the exquisite mysteries of the piano excursion are finally resolved in a spirited salsa orchestration as Eddie vamps energy into the rhythm section with a driving montuno. *Highest Good* rounds out the session with a semi-commercial, English lyric exercise over the conga-bata formula, sparked by George Young's alto solo.

The artistic concessions here are minimal; what remains is a rich and varied sampling of pure Palmieri. Those who have yet to discover the reigning genius of the New York barrio owe it to themselves to check it out.

—birnbaum

FRANK ZAPPA

STUDIO TAN—DiscReet DSK 2291: *Greggery Peccary; Let Me Take You To The Beach; Revised Music For Guitar And Low Budget Orchestra; Redunzl.* Personnel: Not listed.

★ ★ ★ ★ ½

During his recent performance as guest host of *Saturday Night Live*, Zappa told outer space refugees Mr. and Mrs. Conehead that *Studio Tan* is "an unauthorized collection of sound patterns." For us earthlings, this means Zappa has signed with Phonogram, and his former record company must find new product by sifting through Zappa's massive stockpile of unreleased efforts.

This practice is nothing new, and we tend to sympathize with the artist on such occasions. The fact remains, however, that *Studio Tan* is one of the most satisfying Zappa releases of

the decade. It's a well-balanced sampler of Zappa's unissued '70s work, including two major instrumental compositions, a hilarious parody of Southern California beach music, and a fully orchestrated, characteristically strange operatic piece.

The narrative line of *Greggery Peccary*, the side-long "opera," follows the misadventures of the title character, a suave, hip young "pig of destiny" engaged in the heinous practice of "trend-mongering." The story leads us into some social commentary that seems rather heavy-handed and dated by now, but a lot of it is genuinely funny, especially if the listener happens to be a sucker for cartoon voices.

Underneath the narrative, however, there's some pretty amazing music, much of which deserves comparison with the work of the major 20th century composers. Zappa's montage technique is at its most radical here; the music might shift from Stravinsky-like lines to boogie woogie to *musique concrète* to ludicrous pop music parodies in a very short space of time. The effect, as usual, is sometimes bewildering but often exhilarating. The musicians, especially the horn players and mallet percussionists, deserve a round of applause for their seemingly effortless handling of such rhythmically complex material.

On side two, we find Zappa's exhortation *Let's Go To The Beach*, where "everybody's in love." The idiotically bouncy synthesizer tones and high-pitched vocals (presumably by Flo and Eddie), replete with "la-la's" and "ooh-ooh's," pound yet another nail into the coffin of the L.A. hedonism myth. Once again, the social commentary is a little dated and mines an overworked lode. It can be argued, though, that obnoxious trends deserve all the abuse they can get.

Revised Music is another pastiche of rhythms and instrumentations. The obvious influences here are Stravinsky, Varèse, maybe even some Schoenberg and Satie. But the humor, surprise and inventiveness of the juxtapositions are Zappa's own. The composer's acoustic guitar interacts with the other instruments (various combinations of horns, strings, piano and synthesizer) in such a way that the listener is compelled to pay attention, anxious to hear what's going to happen next.

As Zappa segues into *Redunzl*, this sense of anticipation doesn't flag as the group romps through rock, rumbas, r&b and other pop styles. It's all very fast-paced and good-humored, especially a Latin-jazz tinged piano solo (George Duke?) and an all-stops-out rock guitar spot by Zappa.

Studio Tan may be unauthorized, but, like Zappa's best work, it's both emotionally satisfying and a lot of fun. Records like that are rare.

—schneckloth

PETE CHRISTLIEB/ WARNE MARSH QUINTET

APOGEE—Warner Brothers BSK 3236: *Magnatism; 317 E. 32nd; Rapunzel; Tenors Of The Time; Donna Lee; I'm Old Fashioned.*

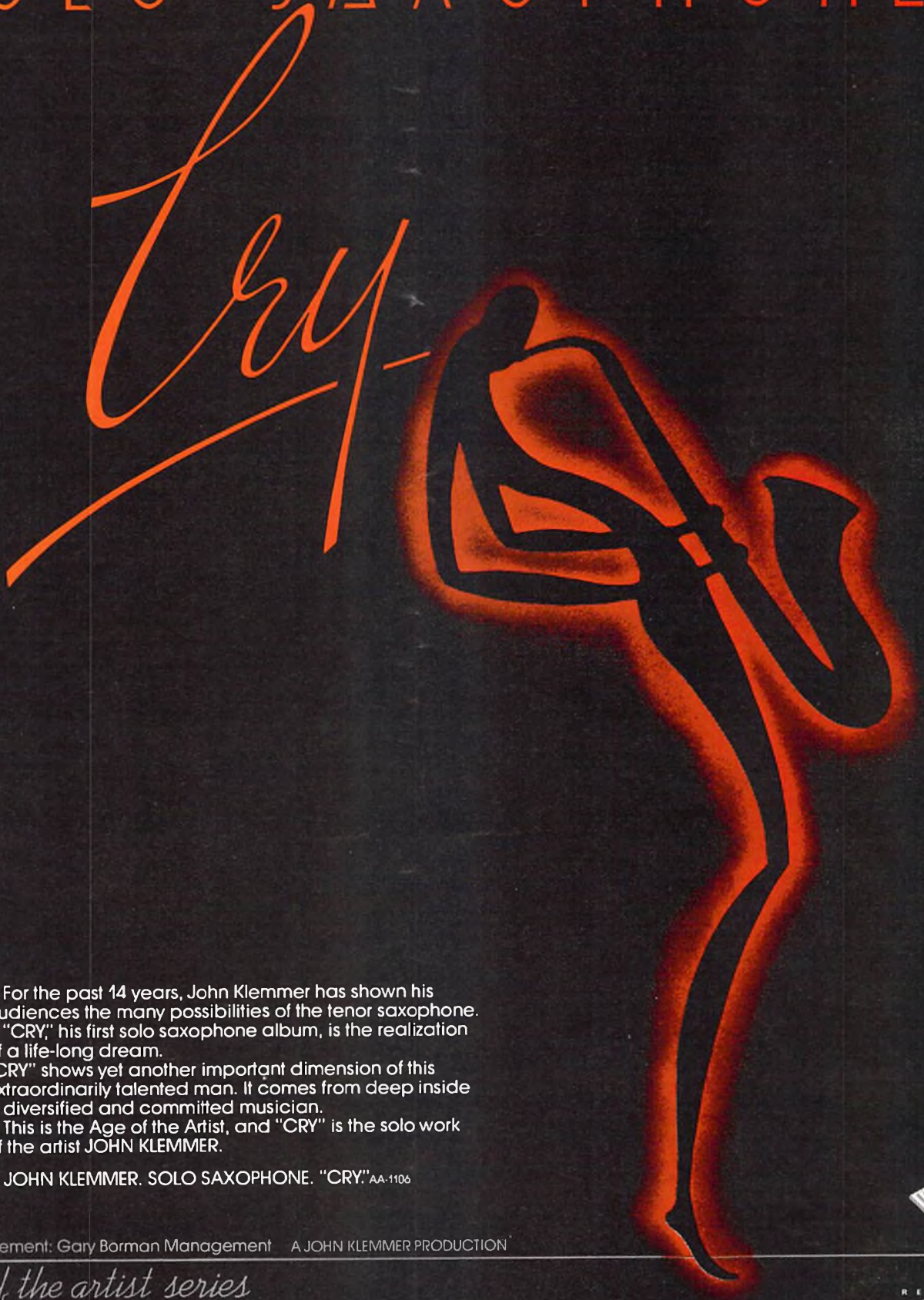
Personnel: Christlieb, tenor saxophone; Marsh, tenor saxophone; Lou Levy, piano; Jim Hughart, bass; Nick Ceroli, drums.

★ ★ ★ ★ ★

Watch out when you slip this record out of its sleeve. It's hot enough to burn your fingers.

This music swings hard from note one to the very end. Aside from that, the album is unusual in several ways. For one thing, the featured soloists are both tenor players; for another, both are highly experienced but not terribly

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well known. Warne Marsh has been active since he played with Lennie Tristano in the '50s. Pete Christlieb is a busy session man who also plays in the Tonight Show band. Also of interest, the album was produced by Walter Becker and Donald Fagen, a.k.a. Steely Dan.

Fagen might have been right in commenting that this album "is basically for tenor freaks," but then most jazz fans are that. Besides, the two tenor styles here are very different from one another. Christlieb has a driving, full-bore style and a tone as big as Texas. Marsh has a light sound which curls around the chords like smoke. And where there's smoke...

There's fire on every cut. Christlieb and Marsh seem to inspire each other, helped along by a good choice of material and Joe Roccisano's charts. The rhythm section provides plenty of support. Some of the most exciting moments occur when Christlieb and Marsh solo simultaneously, egging each other on. Your ears might do a double take near the end of *Magna-tism* because suddenly there are four tenors—and even that works.

I recommend this album highly, but don't blame me if it melts your stylus. —clark

ABDUL WADUD

BY MYSELF—Bishara Records BR 101: *Oasis*; *Kaleidoscope*; *Camille*; *Expansions*; *In A Breeze*; *Happiness*.

Personnel: Abdul Wadud, cello.

One of the instruments that has come out of the closet in jazz is the cello. Long the bulwark of string quartets and symphonies, it has had few practitioners in jazz, although Oscar Pettiford and Fred Katz do come to mind. Speculating on why the cello has been such a late bloomer, the lack of proper amplification must have played a part as did the lack of upward mobility afforded black string players in the world of classical music. And for the aspiring cellist, the classical tradition was the most logical to draw on for technique and tradition.

Some musicians, however, define their own tradition. Abdul Wadud's solo album *By Myself*, the first to be released in a trilogy of solo albums, is a searching statement by a cellist seeking to stake out new vistas of sound. Wadud's credits include playing with Julius Hemphill, Charles Bobo Shaw, and Arthur Blythe, which gives you an idea of his willingness to experiment. Wadud's concept draws from a diverse pallet of sources including, though subsuming, the classical.

The music on *By Myself* is cyclical in form, not conforming to song form patterns, but rather using freely associated motifs to tell a story. Much of Wadud's attention is devoted to the pizzicato aspects of the cello, relating his instrument to Delta bluesman, and even farther back, to the oud players of North Africa. *Oasis* shifts between turbulent plucked passages, and quiet desert night chords, before introducing a distinctive ostinato melody; Wadud's ostinatos are the anchor in his music that allows the listener to regroup for forays into the unknown (or perhaps just forgotten).

Wadud has a good sense of melody, when he wants it. *Kaleidoscope* begins like an action painting. Wadud's wild use of bowed harmonics recalling the work of Alan Silva but displaying more clarity and control. From this Wadud moves into some Freddie Green chording which is bouncy and amusing. The focus shifts back and forth before dissolving

into colors, just like a kaleidoscope.

Camille is inspired by Wadud's wife, and is a most beautiful portrait. Some high arching blues bowing leads to a lovely descending ostinato figure, moved up and down in half steps, and shaded with an attractive vibrato—this theme could go on forever. *Expansions* goes on a little too long. A fast (implied) 4/4 beat has notes tumbling over one another, then demonic bowed double stops, some Oriental string sounds with a good deal of action noise (deliberate, I think), and berimbau effects with the wood of the bow drummed on the strings. *Expansions* deliberately has less focus than the rest of the pieces, and as a result it is inappropriate for certain moods. On *In A Breeze* Wadud displays a dark, smokey tone, harp-like chords, and melodies strummed gently as a leaf falling to earth. *Happiness* is a dense, compact composition that begins with vocal glissandos and a sudden, surprising shift to a deep Casals resonance, the expected cello sound, as if Wadud was teasing us with his classical hook. The second half of the composition juxtaposes Indian drones and swiftly strummed chords that seem to show that the blues are a cross-cultural language.

This is not a quickly absorbed record, and a few listenings are needed to adjust one's ears. At times Wadud is hung up in presenting unaccustomed sounds, but the lyrical feeling here is unlike anything I've ever heard. Abdul Wadud will become a forceful new voice in improvised music.

For Bisharra Records write to Bisharra Music and Productions, Post Office Box 749, Newark, N.J. 07101. —stern

THE HEATH BROTHERS

PASSING THRU—Columbia 35573: *A New Blue*; *Light Of Love*; *In New York*; *Artherdoc Blues*; *Mellowdrama*; *Yardbird Suite*; *Changes*; *Prince Albert*.

Personnel: Jimmy Heath, soprano, tenor saxophones, flute; Jim Buffington, Joe DeAngelis, French horns; Wayne Andre, trombone; Howard Johnson, tuba; Tony Purrone, guitar; Stanley Cowell, acoustic, electric piano, kalimba (cut 1 only); Percy Heath, bass; Albert Heath, drums; Mtume, percussion (cuts 1 and 5).

***** 1/2

Above all else, it is Jimmy Heath's thoughtful, imaginative writing and scoring that make this album such a delight to the ear. While the music is conservative rather than exploratory in character, the whole project has been carried through with such intelligence, sensitivity and obvious care that the resultant performances easily are among the most ingratiatingly lovely one is likely to hear currently.

The saxophonist has made skillful, varied use of the relatively limited (and unorthodox) instrumentation, extracting a surprisingly full orchestral sound and broad range of coloristic effects from the brass quartet (two french horns, trombone and tuba) heard in support of the brothers' quintet on most of the tracks. Always his strong point, Jimmy's deft, graceful writing is richly yet delicately colored, full without being ponderous or obtrusive, and always perfectly, imaginatively appropriate to the character of the work. Further coloristic variety here comes from his alternation of soprano and tenor saxophones—both of which he plays on the lovely, ardent *A New Blue*, using soprano for the thematic statement over the brass section's Monk-like riffing, and switching to tenor for his solo—and flute, heard most effectively on *Artherdoc Blues* (its title derives from a singer's mispronunciation of "orthodox"). Over the soulful groove estab-

lished by the group's handclapping Heath has given us one of the most infectiously funky blues themes since the halcyon days of early hard-bop; it should be issued as a single.

Of his other compositions, the attractive, medium-tempoed *Changes* is graced with the best solo work of the date, both the tenor saxophonist and pianist Cowell responding to its challenges with strong, consistently absorbing improvisations; *Prince Albert*, Kenny Dorham's slight reworking of *All the Things You Are*, runs it a close second, however, as both Cowell and Jimmy play with heated intensity. Heath has dressed the lovely, interesting line of his *Mellowdrama* in somber beauty; his serpentine soprano improvisation is atmospherically functional, as is Purrone's guitar solo—but neither, unfortunately, is much more than that. Heath's pretty ballad *Light Of Love* sports a tenor solo of airy, sinewy lyricism that suggests nothing so much as a lightertoned, less intense early John Coltrane.

Largely a feature for Percy's adroit, sweetly singing pizzicato work on the cello-like "baby bass," the first half of Charlie Parker's *Yardbird Suite* finds the bassist unaccompanied; the rhythm section enters for his final chorus, leading to a recapitulation of the theme by flute and baby bass in unison. The bassist is featured as well on his own composition, *In New York*, a pleasant *Body And Soul* variant, which also offers functional solos by Cowell and Jimmy (on tenor).

While no great improvisational heights are scaled by the soloists in these performances, *Passin' Thru* offers the listener plentiful compensation in all of its other areas. Its program has been wisely chosen with an eye to listening variety; the compositions provide a high degree of musical interest, and this has been maintained and extended in Jimmy Heath's tasteful, imaginative orchestrations. Hats off to all concerned, with special nods to co-producers George Butler and the Brothers Heath. To these ears, Jimmy is perfectly right in observing that this album is, "... the best thing I've done to date." —welding

STANLEY TURRENTINE

WHAT ABOUT YOU!—Fantasy F-9563: *Heritage*; *Feel The Fire*; *Disco Dancing*; *Manhattan Skyline*; *My Wish For You*; *Wind And The Sea*.

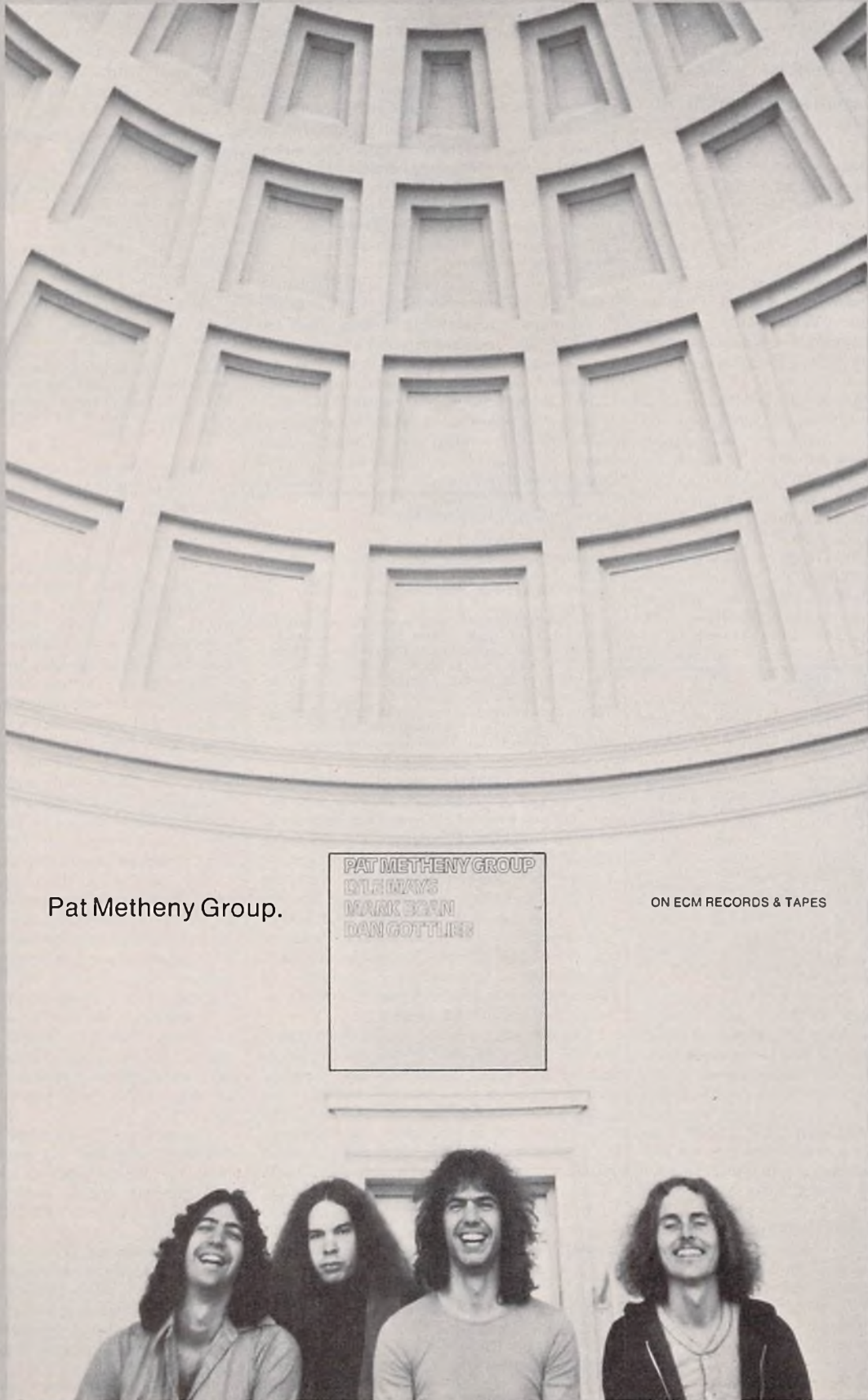
Personnel: Turrentine, tenor sax; Richie Rome, keyboards; Greg Poree, Ronnie James, electric guitars; Greg Middleton, electric bass; Quentin Denard, drums; Shondu Akiem, percussion; Barbara Ingram, Carla Benson, Yvette Benton, background vocals; plus unidentified string and horns.

*** 1/2

The '70s have seen Stanley Turrentine moving steadily into the mainstream of ultra-accessible jazz-pop. *What About You!* continues this trend; it's a totally slick and commercial production, but Turrentine cooks nonetheless. His tone remains rich and fat, and at times his rhythmic, lyrical phrasing is almost as bluesy as on the old Prestige sets with his wife, Shirley Scott. Despite plenty of energy, however, the choice of material results in an album of little interest to jazz listeners.

Heritage is an upbeat funk number dominated by a brassy orchestra; strings take over on *Feel The Fire*, a lush, sensual ballad. *Disco Dancing* is an effective, successful production extravaganza. The lively call and response between Turrentine and the vocal chorus on that track is in the best tradition of Junior Walker and the All Stars; the perfect balance of the horns and strings, well below the sax, and the smooth integration of special effects and

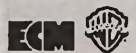
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edits, show that this skilled tenor man (also the album's producer) has extended his touch to the mixing board. It's too bad he didn't apply himself so well to the other tracks. *Disco Dancing* is the finest and freshest cut on the album, and it works because the sax leads the orchestra rather than vice versa. This gives the track a natural, earthy feeling, while the others are so sensational that they have trouble holding the groove. At the same time, *Dancing's* obvious trendiness is pointed up by Stanley's cover pose in a white three-piece a la John Travolta.

Side two, by contrast, is a bit dull. *Manhattan Skyline* opens with a rather discordant orchestral figure, followed by four minutes of spirited blowing that's neutralized by a flat set of changes. *My Wish For You* slows the pace down while Turrentine's solo reaches a mild climax, then it's back up-tempo with Earl Klugh's *Wind And The Sea*. Though more melodic than *Skyline*, *Wind* is similarly fast and unfocused, but breaks for percussion solos show that it was written for dancing rather than criticism.

While many of the horn arrangements are excessive in attack, tone, and relative volume, *What About You!* is for the most part a tasteful set, given the limitations of its genre. The back-up unit is solid, all band members executing their parts with funky precision, though only the percussionist gets a brief chance to cut loose. Good for driving, or a party, the album should get some airplay, and help put Turrentine right up there with George Benson. But while this pleasant enough collection has some nice licks, nothing in it is more than slightly memorable.

—ben sandmel

DAVID SANBORN

HEART TO HEART—Warner Bros. BSK 3189: *Solo; Short Visit; Theme From "Love Is Not Enough"; Lotus Blossom; Heba; Sunrise Gospel; Anywhere I Wander.*

Personnel: Sanborn, alto saxophone; David Spinnozza, acoustic and electric guitar; Hugh McCracken, electric and slide guitar; Don Grolnick, piano (tracks 1, 2, 4); Mike Mainieri, vibes (tracks 1, 4); Herb Bushler, bass; Steve Gadd, drums; Arthur Blythe, soprano and alto saxes (track 2); George Adams, tenor sax and flute (track 2); Lew Soloff, Jon Faddis, trumpets (track 2); Jon Clark, french horn (track 2); Tom Malone, trombone (track 2); Howard Johnson, tuba (track 2); Hiram Bullock, guitar (track 2); Pete Levin, clavinet, synthesizer, french horn (track 2); Warren Smith, percussion, tambourine (tracks 2, 6); Richard Tee, electric piano (tracks 3, 5, 6, 7); Anthony Jackson, bass (track 5).

★ ★ ★

On his previous headlined outings David Sanborn seemed like a horn player in search of a sound, a musician simply unable to make up his mind. His first album was an uneasy jazz-rock fusion, followed by the about-face of *Promise Me The Moon*, an even more confused blend of slickly programmed r&b soulfulness, reminiscent of his stints with the Butterfield Blues Band and Stevie Wonder but too calculated to be convincing. Like so many other competent, and even excellent, studio sidemen thrust prematurely into the spotlight, Sanborn seemed more interested in cashing in on the latest musical trends than expressing his individual musical aspirations.

But with *Heart To Heart*, Sanborn has found a direction worth pursuing. It's the album that his longtime admirers have been waiting for—poignant and heartfelt music with a melodic freshness and consistency lacking in his earlier musical guises. The music is immediately accessible to the widest commercial audience that exists for jazz at this point, yet remark-

ably free of formula clichés. Much of the credit should probably be given producer John Simon (no relation to this reviewer, incidentally), a fine pianist and songwriter, whose long list of production credits include the Band's first album.

Not the least of Simon's contributions is the single best original composition on the album, *Short Visit*, which, as arranged by Gil Evans (another of Sanborn's former employers), has a light and airy group sound that provides the perfect backdrop to Sanborn's insistent, emotional counterpoint. The album swings unreservedly, from pianist Don Grolnick's plaintive and sweet *Lotus Blossom* to the brashly cheerful *Sunrise Gospel*. Sanborn and ensemble turn the Frank Loesser standard, *Wherever I Wander*, into a showpiece of throbbing lyricism.

The only fault to be found with that ballad and the equally moving *Solo* is that at four and three minutes, respectively, both are much too short, ending just as this group of superlative studio musicians have started to stretch out.

Though by no means an innovative album, *Heart To Heart* not only justifies Sanborn's position as saxophonist-leader but begins to establish him through the haunting, tender music he creates as a serious musical force with whom to reckon.

—simon

VAN MORRISON

WAVELENGTH—Warner Bros. BSK 3212: *Kingdom Hall; Checkin' It Out; Natalia; Venice U.S.A.; Lifetimes; Wavelength; Santa Fe/Beautiful Obsession; Hungry For Your Love; Take It Where You Find It.*

Personnel: Morrison, vocals, saxophones, electric piano, acoustic guitar; Peter Bardens, synthesizer, keyboards and Roland horns; Bobby Tench, electric guitar, backing vocals; Mickey Feat, bass; Kuma, bass; Peter Van Hooke, drums; Garth Hudson, accordion, Yamaha synthesizer (cut 1), organ (cut 9); Herbie Armstrong, acoustic and electric rhythm guitars; Mitch Dalton, Spanish guitar; Ginger Blake, Laura Creamer, Linda Dillard, backing vocals.

★ ★ ★

After a lengthy absence from recording, Van Morrison's comeback album a year ago announced *A Period Of Transition*. Simple deduction infers that *Wavelength* is closer to the singer's musical destination, a stepping stone further into Van's new "period." Well, the "new" is sounding more and more like the "old," and that ain't necessarily bad. Morrison is getting back to the honest mixture of basic rock and r&b that has made him, for a decade and a half since the emergence of Them, one of the United Kingdom's most convincing blues and soul singers.

Van gets right down to some serious gospel stompin' on *Kingdom Hall* and doesn't let up till the slow, funky ballad *Lifetimes*. There are no immortal new tunes here that will be called classics 20 years hence, but Morrison and band are loose and cooking, the vocals are charged with simple energies, and the music exhumes lost regions of fundamental rock. *Natalia* and *Hungry* come closest to achieving sing-along status, if that's important, but most tunes excel by virtue of Van's expressive individuality. Credit must also be given to Tench (of Hummingbird) and Bardens (of Camel) for leading a very soulful instrumental crew.

Blues and jazz fans who still worship Morrison's 1969 masterpiece *Astral Weeks* (with Connie Kay, Richard Davis and others) as THE pinnacle of modern musical poetics may long for a return to Van's former emotional sensitivity. But the '60s are long gone, the '70s are drawing to a close, and this kind of wide-open return to rhythm, blues and basics is a

home remedy for the blahs. As the singer proclaims in *Beautiful Obsession*:

It's a feelin'!

In your heart, in your soul/

In your being, yeah/

It's a beautiful obsession/

And it makes you feel/

And it's more than a song to sing.

That prescription fits Van Morrison's new period like a glove, and *Wavelength* gets back down to the soulful truth.

—henschen

BOBBY LYLE

NEW WARRIOR—Capitol SW-11809: *Good Inside; New Warrior; Believe; Interlude; Apocalypse; Groove; Inner Space; Star Traveler; Missing Your Love; What Is This Thing Called Love?*

Personnel: Lyle, keyboards, vocals; Nathaniel Phillips (tracks 1-3, 6, 8-9), basses; Roland Bautista (3), David T. Walker (6), guitars; Harvey Mason (tracks 1-3, 6, 8-9), drums; Sunship (tracks 2-3, 5), Joe Blocker (tracks 2, 7-8), Paulinho da Costa (tracks 3, 8), Wayne Henderson (6), Augie Johnson (6), percussion; Michael Boddicker (8), synthesizer; Alexandra Brown (tracks 1, 6, 9), Angela Lisa Winbush (tracks 1, 9), Martinette Jenkins (tracks 1, 9), Stephanie Spruill (tracks 1, 9), Ron Banks (3), Gregory Matta (3), Augie Johnson (tracks 3, 6), Jim Gilstrap (3), Wayne Henderson (6), Vance Tenort (6), Harvey Mason (6), vocals.

★ ★ ½

Bobby Lyle is a compelling young keyboardist who is reaching out for a larger market through singing and heavy doses of jazz-flavored funk. The result, a mixed bag. First, the good news.

Lyle is a comprehensive instrumentalist who brings a fresh, vigorous attack to a fairly broad range of material. In *Star Traveler*, Lyle blasts off with silvery synthesizer-generated trajectories. For *New Warrior*, he threads fine lines through the eye of a brisk samba.

Apocalypse is a tempestuous *sturm und drang* cataclysm that ranges over extremes of intensity and volume. *Interlude* is a more introspective expression. Its carefully overlapped layers of Rhodes piano, acoustic piano and harpsichord suggest a classical background. There is also a rousing version of Cole Porter's *What Is This Thing Called Love?* Here, Lyle's mainstream jazz roots and efficient technique are on display.

Now for the bad news. Lyle's singing efforts, though covered over with state-of-the-art electronic processing, are strictly amateur. He has a pleasant earthy bluesiness when he's relaxed, but as soon as he pushes beyond his limited range, or tries to belt it out with "feeling," his voice becomes strained.

As vocalist, Lyle also has severe intonation problems. When he attempts the role of romantic crooner in *Missing Your Love*, he wanders, searching the proper pitch. At one point, he warbles "It's more than I can stand." Me, too.

The quality of Lyle's material is also questionable. Sometimes it's engaging, like the slick *New Warrior* with its tricky time shifts and intricate unison ensembles. At other times, as in *Groove*, it's clichéd banality of the disco kind.

The engineering presents another serious flaw. Apparently, it was felt the performances needed more voltage. The producers' ploy was to use cross-channel panning. The gimmick is driven so relentlessly, however, that listening to the album is like being caught on a merry-go-round gone berserk.

In spite of its problems, Lyle's efforts reveal a talent worth keeping tabs on. Perhaps he'll drop the pop pretensions and give his keyboard improvisations a free reign.

—berg

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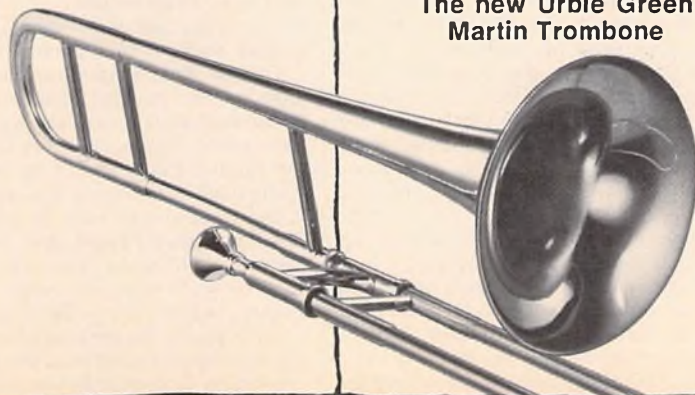
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LES McCANN

LES McCANN THE MANN—A&M SP 4718: *Just The Way You Are; Flow With The Feeling; The Blue Dot; How Can You (Live Without Love); You Think You're Something Mr. Man; I'm Always Waiting, Waiting For You; Para Ti, Para Ti.*

Personnel: McCann, keyboards, vocals; Richard Tee (tracks 1, 2, 5), keyboards; Nicholas Kirgo (tracks 4, 5, 7), Steaurt Liebig (7), Tim May (tracks 1, 2, 4), guitars; James Rowser, Eddie Watkins, basses; Kevin Johnson, drums; Elmira Collins, Gary Coleman, percussion; Harry Bluestone and His Fabulous L.A. Strings, string section; Steve Madaio, Walter Johnson, Oliver Mitchell, trumpets; George Bohannon, Lew McCreary, trombones; Vincent DeRosa, David Duke, Arthur Macbe, french horns; Ernie Watts, Bill Green, Sheridan Stokes, John Heitman, woodwinds.

★ ★

On the back of McCann's debut album for A&M, Herb Alpert notes that the pianist/vocalist is musical, original, sensitive and whimsical. No argument there. Alpert then laments on McCann's past difficulties in breaking through to a "larger audience." That, I thought, as I slipped the disc on the turntable, does not bode well. Indeed, it was an ill omen.

Alpert's strategy was to hook up McCann with producer/orchestrator/conductor Paul Riser. In turn Riser's notion was to dip McCann's music in a thick, gooey batch of syrupy strings. Like the heroine of Dusan Makavejev's *Sweet Movie* who suffocates in a vat of chocolate, McCann is overwhelmed by Riser's treacly ooze.

McCann, however, struggles valiantly. He doesn't have a great natural voice, but he's got plenty of feeling, musicality and intensity. He's also got the ability to really get inside a tune's lyrics, as on *Just The Way You Are*.

McCann is also a fine pianist out of the earthy soul/funk school of the late '50s and early '60s. His most interesting keyboard work here is on *The Blue Dot*. Using the Fender Rhodes to advantage, he spins, twists and floats. His effort, however, is bookended by a watered down Les Paul-like guitar lead and static strings which reduce things to the level of muzak.

Throughout, McCann is boxed in by the sappy, simple game plans Riser calls orchestrations. His edge and sting are neutralized. As one track fades into the next, the feeling is one of blandness and ennui.

Lest this sound like one more diatribe against the "evil producer," let me point out that McCann describes his project as "the hardest album I've ever recorded" and one that "I'm very proud of." It does, after all, take two to tango. But I hope the next time out McCann will have a new partner. —berg

GEORGE THOROGOOD

MOVE IT ON OVER—Rounder 3024: *Move It On Over; Who Do You Love?; The Sky Is Crying; Cocaine Blues; It Wasn't Me; The Same Thing; So Much Trouble; I'm Just Your Good Thing; Baby, Please Set A Date; New Hawaiian Boogie.*

Personnel: Thorogood, vocal, guitar; Billy Blough, bass; Jeff Simon, drums; Uncle Meat Pennington, tambourine, maracas.

★ ★ ★ 1/2

As was indicated by his first LP and confirmed by this, singer-guitarist Thorogood does a commendable job of reinterpreting blues, r&b, incipient rock and roll, country music and permutations thereof from the 1940s and '50s much in the same way as did the early synthesizers of these musics in the mid to late 1950s. The synthesis subsequently was labeled "rockabilly"—a convenient catch-all term to describe the performance by 30 □ down beat

white singers and instrumentalists, often with country backgrounds, of strongly rhythmic black-derived folk and pop music—and most of the important young rock performers launched at the time were to varying degrees its adherents: Presley, Jerry Lee Lewis, Charlie Rich, Carl Perkins, Johnny Cash, et al.

It is this tradition Thorogood draws on and continues, much as the Rolling Stones, the Yardbirds, and to a lesser extent the Beatles did in the early '60s when contemporary rock was being shaped. Thorogood is a spirited, exciting performer, an instrumentalist of undeniable power, inventiveness and versatility and a strong, convincing, unmannered singer who is well on the way towards the development of an identifiable personal sound. The sheer exuberance and unforced power with which he energizes this varied program (three Elmore James pieces—*The Sky Is Crying, Please Set A Date* and the instrumental *New Hawaiian Boogie; Muddy Waters' The Same Thing; Chuck Berry's It Wasn't Me; Hank Williams' Move It On Over; Slim Harpo's I'm Just Your Good Thing; Johnny Cash's version of Cocaine Blues, and Brownie McGhee's So Much Trouble*) are, as much as his fine singing and exemplary guitar work, the secret of this unpretentious album's success. It lacks by just a hair the ferocity and passion that made his debut album such a standout. Thorogood is the best new rockabilly performer to come along since the music's golden age. It will be interesting to see how he develops. —welding

TOMMY TEDESCO

WHEN DO WE START—Discovery DS-789: *When Do We Start; Think On Me; Night; Dee Dee's Dilemma; Windows; Denny T's Muntra; Leann; I'll Remember April; Requiem For A Studio Guitar Player.*

Personnel: Tedesco, electric and acoustic guitars; Jon Kurnick, electric and acoustic guitars; Paul Capritto, electric and acoustic basses; Frank Severino, drums.

★ ★ ★ 1/2

Tedesco has been hiding in the studios of Hollywood for many years, and almost by accident he's made his first jazz record. He was vacationing in Ventura, Ca., a quiet beach-town 50 miles north of Los Angeles, when he heard a local band and asked to sit in. That meeting sparked him to form a group himself (Kurnick and Capritto are two of the Venturans) and eventually cut this date.

The proof is on the record: Tedesco has kept his jazz chops in shape while enjoying his moments on the Tonight Show or laying down jingles. He plays with a light, ringing sound and phrases his ideas in an ordered, logical manner. Tedesco is a purveyor of congenial, melodic stringwork.

The opener *When* starts as a ballad and winds up a jaunty bossa, with a silvery solo from Tommy (who plays all solos). *Think*, George Cable's new jazz standard, commences with Capritto's slithery bass playing a counterpoint melody with the guitars, and during the ride the rhythm section dabbles in double-time at moments, adding excitement. *Night* and *Leann* are two poignant originals, by Severino and Kurnick respectively, and the leader pays respect to his sidemen with graceful acoustic passages on those ballads.

Dee Dee's is one of the album's two modal events, the other being *Denny T's* on which, though the 5/4 vamp is a little stiff, Tedesco soars freely, his rhythmic invention spurring his partners. Chick Corea's *Windows* finds the leader soloing smoothly, but *April* is just a lit-

tle too fast for Tedesco to put his thoughts together cohesively—sounds like he's grabbing on that one. *Requiem* is Tedesco verbally ruminating about many of the studio players in L.A.; it's very tongue-in-cheek.

Kurnick, Capritto and Severino should be given credit for providing unflinching support throughout this album. They make it happen for Tedesco. —zan Stewart

COUNT BASIE/ MILT JACKSON

MILT JACKSON + COUNT BASIE + THE BIG BAND VOL. 1—Pablo 2310 822: *The Comeback; Basie; Corner Pocket; Lady In Lace; Good Time Blues; Lil' Darlin'; Big Stuff; Blue And Sentimental.*

Personnel: Basie, piano; Jackson, vibes; Wayne Reed, Lyn Biviano, Sonny Cohn, Pete Minger, trumpets; Bill Hughes, Mel Wanzo, Fred Wesley, Dennis Wilson, trombones; Danny Turner, Bobby Plater, Eric Dixon, Charlie Fowlkes, Kenny Hing, reeds; Fred Green, guitar; John Clayton, bass; Butch Miles, drums.

★ ★ ★ ★

MILT JACKSON + COUNT BASIE + THE BIG BAND VOL. 2—Pablo 2310 823: 9:20 *Special; Moonlight Becomes You; Shiny Stockings; Blues For Me; Every Tub; Lena And Henry; Sunny Side Of The Street; Back To The Apple; I'll Always Be In Love With You.*

Personnel: same as Vol. 1, except add Sarah Vaughan on track 7, vocal.

★ ★ ★ ★ 1/2

Milt Jackson has mingled with the mighty over the years in various ad hoc sessions—Coltrane, Hawkins and more. Now finally comes one of the most obvious minglings of all, Jackson and the Count Basie band. Between the two of them, they all but push the orchestra into the shadows in this excellent program of big band and small group performances. A lot of just-a-little-too-familiar Basie arrangements are recycled, but that's not really the point; Jackson and Basie provide enough fresh yeast to make them rise again. The real point is that one comes away from these two records with the feeling of a small group date.

There are, for example, a couple of pre-war Basie band staples (*9:20 Special* and *Easy Does It*) that are stripped down to piano, vibes and rhythm. Basie remains a pianist with the strength to be gentle. A percussive oomph in the bass clef will emphasize a beat or divide a phrase. Then a soft mist of treble notes will come sprinkling from his right hand so lightly they almost evaporate in mid air. *Blues For Me* and *Always Be In Love* get similarly translucent treatments, although the latter is slightly slow and adds nothing to the Basie Trio version on Pablo 2310 712. Jackson provides the fresh perspective.

There are quintet and band tracks plus a few charts that are so opened up they might as well be small group pieces. *Good Time Blues, Big Stuff* and *Sunny Side* contain only a few passing whiffs of the orchestra.

Jackson sounds lustrous on *Darlin'*. His vibes become the lead against the whispered harmonies of the reeds, over which he glides like a cloud of snow. On *Every Tub* he assumes the familiar Lesterisms of the original 1939 version before laying out his own case.

The band swings hard on Ernie Wilkins' *Basie* and Frank Foster's *Back To The Apple*, both charts from the '50s with a biting balance between brass and reeds. And on the moody *Lena And Henry*, Sarah Vaughan lends a sixth voice to the reed section in a shadowy wordless vocal. Exceptional Basie showcasing a billowing Jackson is the overall impression.

—mcdonough

LENNY WHITE

LENNY WHITE

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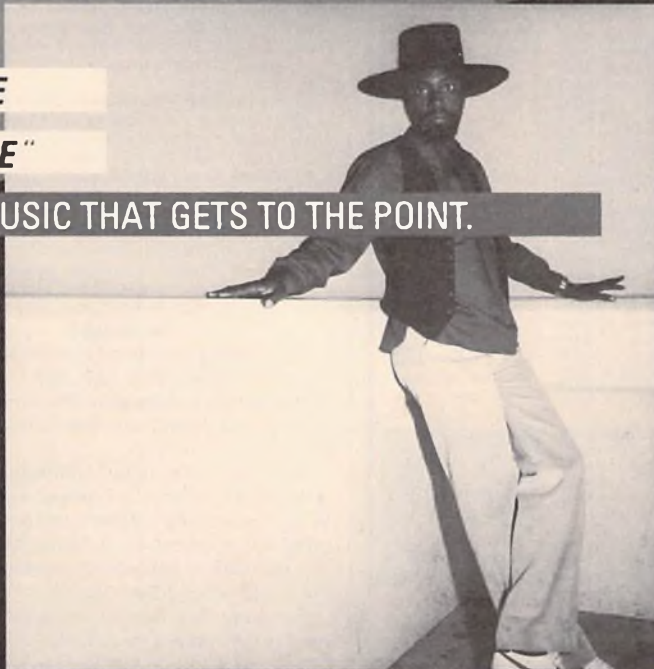


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VOCAL JAZZ INCORPORATED

HIGH CLOUDS—Grapevine/Discovery 3310: *On
A Clear Day; Here; A Little Minor Booze; Chiapas;
High Clouds; My Ship; Love Does Not Die; A Foggy
Day; Walk Softly.*

Personnel: Dora Ohrenstein, Lisa Nappi, Sandi
Galasso, sopranos; Jane Blackstone, Sylvia Bourne,
Audrey Klar, altos; Dennis Douglas, Jesse Tigner-
Hayden, Jr., tenors; David Prouty, Barry S. Carl,
basses; John Scully, keyboard; Carmine D'Amico,
guitar; Joe Bongiorno, bass; Norbert Goldberg,
drums.

★ ★

Great vocal jazz ensembles are few and far
between and, while Vocal Jazz Incorporated
is to be commended for this ambitious first ef-
fort, it fails to fully refresh and excite.

Not that there aren't glimmers of hope, as in
High Clouds, a wordless chart well-penned by
musical director Ira Shankman. Here, vocal
blend and feel converge nicely, and good
group intonation is sustained throughout. VJI
does well by *Chiapas*, too, a soulful 5/4 Latin
number that's as pretty as they come.

The principal problem is one of too many
chiefs and not enough Indians. Choral incom-
patibility is evident too much of the time and
sections give way to the loudest and the
strongest. Every chart on this album is a gem,
loaded with clusters that put grapes to shame,
and several tricky licks are attempted, as in
A Little Minor Booze. Only John Scully's superb
piano solos on *On A Clear Day* and *Here* save
both tunes; when he's not in the spotlight one
becomes aware of ten individuals singing at
the same time, but not together.

Vocal Jazz Incorporated has potential, but
considerably more woodshedding is needed to
tighten things up. —carol comer

(the series' albums of Woody Shaw and Dave
Baker tunes, for example).

A few of the selections in the Hancock an-
thology are hardly needing of further expo-
sure. *Watermelon Man* (proto jazz-rock) and
Maiden Voyage are standards, played by every
manner of group. Of these, *Maiden Voyage* re-
mains viable, especially when punctuated by
this rhythm section's subtle dynamic shifts,
slides, and those open spaces filled by Carter's
twists and glisses. Also from Hancock's sea
journey album are the whipsy, impressionistic
Dolphin Dance, with its pretty, ambiguous
changes and *The Eye Of The Hurricane*, a
scorcher, akin in its melodic leaps to some of
the tunes Hancock wrote for Miles, like *Riot*.
Similarly abstract, but cooled down, is *Toys*.
And note the Silverish backbeat of *And What
If I Don't*—home bred gospel funk. In all, a
fine Hancock retrospective.

In keeping with Aebersold's generally
conservative policy of selecting time-proven
material, the tunes on his Ellington release are
straight down the middle of the road—de-
fensibly so, perhaps, but some might argue
that part of the responsibility of putting to-
gether a representative Ellington collection is
to call attention to material often overlooked
in anthologies of this giant's canon. *Reflec-
tions In D? Passion Flower? Warm Valley?* The
list could go on.

But the favorite hits remain. There's a
sprightly *Satin Doll*, a bouncy *Perdido* (note
Riley's old fashioned sock cymbal), and one
surprise: a bossa nova *Solitude* (it works). Wel-
come and much needed inclusions to the se-
ries are four ballads: *Indigo*, *Sentimental
Mood*, *Lady and Prelude*. Kenny Barron's lacy
fills on *Sophisticated Lady* sum up the tone of
this album: polite, relaxed, respectful.

Aebersold's Cannonball Adderley release is
in sharp contrast to the others in this set.
Here's material for free wheeling blowing:
easy changes, tempos ranging from moderate
(Zawinul's *Scotch And Water*) to ultra fast
(*Jeannine*, *Del Sasser*), all propelled by a driv-
ing rhythm section including two Adderley
stalwarts, Jones and Hayes, both of whom
were in Cannon's band in the early '60s, when
the group enjoyed its greatest commercial suc-
cess and when all but one of the tunes here
(*Saudade*) were recorded. And some of the
hippest tunes of the early '60s they were.

More than one of these nods in the soul-
cumb-gospel direction. There's Bobby Tim-
mon's churchy, 3/4 *This Here* and Cannon's
own funk blues, *Sack Of Woe*. *Work Song*,
popularized by Oscar Brown, Jr., is likewise
heavily blues rooted.

Especially harmonically interesting are
Scotch And Water, a blues with a lydian
bridge, and Duke Pearson's semi-modal *Jeannine*.
Because of this release's thoroughly
adult tempos and the fire with which
Mathews, Jones and Hayes kick into these
tunes, this is the most challenging of these
three releases. (But the tunes in *All Bird*, Vol-
ume VI of this series, still get the prize for
outstanding difficulty.)

Upcoming are three additional volumes: A
Benny Golson anthology (with Patrice Ru-
shen), a Lee Konitz release (worth waiting
for) and a two volume symposium on turn-
arounds, cycles and the I17/V7 cadence.

*Records like these elude the traditional db
rating system, but let it be said the Jamey
Aebersold continues to set new standards of
excellence, not just in "playalongs" but in mu-
sic education. —balleras

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cane; Toys and And What If I
Don't*. Rhythm section is Ron
Carter, bass; Kenny Barron, pi-
ano and Billy Hart, drums.



□ VOL. 12—"DUKE ELLING-
TON" Nine all time favorites.
Intermediate level. *Satin Doll;
Perdido; Solitude; Prelude to A
Kiss; Sophisticated Lady; Mood
Indigo; I Let A Song Go Out of
My Heart; In A Sentimental
Mood and "A" Train*. Rhythm
section is Ron Carter, bass;
Kenny Barron, piano and Ben
Riley, drums. Variety of tem-
pos from ballad to swing. All
time classic!!



□ VOL. 13—"CANNONBALL AD-
DERLEY" 8 of Cannonball's
greatest hits! Songs made fa-
mous by Cannonball's Quintet.
Intermediate level. *Work Song;
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Here; Unit 7; Jeannine; Scotch &
Water & Saudade*. Rhythm sec-
tion is Sam Jones, bass; Louis
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ginals—JA 1220: *Cantaloupe Island; Maiden Voyage;
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Dance; Jessica; The Eye Of The Hurricane.*

Personnel: Kenny Barron, piano; Ron Carter, bass;
Billy Hart, drums.

Duke Ellington: Nine Greatest Hits—JA 1221: *Sat-
in Doll; Solitude; I Let A Song Go Out Of My Heart;
Mood Indigo; Perdido; In A Sentimental Mood; Sophis-
ticated Lady; Take The "A" Train; Prelude To A Kiss.*

Personnel: Kenny Barron, piano; Ron Carter, bass;
Ben Riley, drums.

Cannonball Adderley: Eight Greatest Hits—JA
1222: *Work Song; Del Sasser; Scotch And Water; Sau-
dade; Unit 7; This Here; Jeannine; Sack Of Woe.*

Personnel: Ronnie Mathews, piano; Sam Jones,
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BLINDFOLD TEST



GIUSEPPE G. PINO

TEST

Steve Khan

BY LEONARD FEATHER

Steve Khan's story is unusual in several respects. Born in Los Angeles, April 28, 1947, he is the son of the multiple-Academy Award winning lyricist Sammy Cahn.

Unlike the vast majority of successful musicians, Khan did not start playing the instrument ultimately identified with him until he was 20. He played piano at five, but during his teens was a drummer, working with a series of local rock bands.

"Then I came to the realization," he says, "that I was not a drum craftsman. I heard Kenny Burrell on some great records with Jimmy Smith; later I got into Jim Hall, B. B. King and, primarily, Wes Montgomery. By then I knew in which direction I was heading."

Khan earned his B.A. in music from UCLA in 1969 and moved East to become a busy studio musician. He was lead guitarist with the Brecker Brothers band and toured with them in an all-star group that visited Japan last September, besides taking to the road with Billy Cobham and Tom Scott. Khan's second LP as a leader, *The Blue Man* (Tappan Zee), had just come out when he took this, his first blindfold test. He was given no information about the records played.

1. AL DI MEOLA. *Dark Eye Tango* (from *Casino*, Columbia). Di Meola, guitar, composer; Steve Gadd, drums; Anthony Jackson, bass guitar; Mingo Lewis, congas, bongos; Barry Miles, electric piano, Yamaha organ, acoustic piano, mini-Moog.

I'm sure that's Al Di Meola. It's hard not to say a lot of five star things about it. He's an excellent player; he's got a great sound in terms of all that's good about having a rock influenced sound.

I don't know the name of the particular piece. From the caliber of the work, I'm almost sure this is one he's done with Steve Gadd playing drums, who's a great talent. He plays on my records, he's one of my favorite drummers, a great musician. I would guess it's Anthony Jackson, Barry Miles, and Mingo Lewis, who usually play with Al.

It's a Spanish-flavored piece; real good use of dynamics. There's a lot of composition involved there. Maybe a little less—on this particular piece—on the improvisation side, although there's one section where he played great contrasts and dynamics from his loudest loud to his softest soft with the use of muting the strings. He's a really great guitar player. The only thing I wish he'd do is play a little less diatonically; he stays very much within the chordal framework. It's especially evident on this piece. There's very little chromaticism in Al's playing—and writing, too. But I think that's also why he's a tremendously appealing guitar player, because of his sound; because, like this, it's very melodic and his improvising is also melodic; and it's hard to distinguish, if you're hearing the piece for the first time, where melody ends and improvisation begins. That's a great gift, and I think that's why he's such a popular guitar player.

2. JOHN McLAUGHLIN. *New York On My Mind* (from *Johnny McLaughlin, Electric Guitarist*, Columbia). McLaughlin, guitar, composer; Billy Cobham, drums; Jerry Goodman, violin; Stu Goldberg, electric piano, organ, mini-Moog; Fernando Saunders, bass.

That was John McLaughlin from the new album, *Johnny McLaughlin, Electric Guitarist*. I know it's the first piece; I think it has New York in the title. This was the piece that I actually enjoyed the

most, because there was a lot of care in the writing.

Again, it's for sure five stars, just for the precision of the playing between Jerry Goodman and McLaughlin. Again, real good use of dynamics, especially from Billy Cobham. I would guess that it's Stu Goldberg on keyboards. And I know Jan Hammer's bass player Fernando Saunders did some of the album, and maybe that's him.

I thought the synthesizer solo was great.

Jerry Goodman has the technical, the classical facility to play anything. And what made him unique is that he doesn't have the bebop vocabulary that, say, Jean Luc Ponty has. Jerry has a lot of classical playing—I guess any violinist would, because that's where they would have to come from. But he has a tremendous amount of energy from rock 'n roll, good use of dynamics, little subtleties with bending notes and sliding up to them.

The only thing I wasn't crazy about was, the whole album—and I know John was under some pressure from the record company to make an electric album, due to low sales of *Shakti*, which I thought was incredible (years from now those three records, for guitar playing, for great communication, interplay, will be like time capsule classics)—what I wasn't crazy about was the guitar sound itself as opposed to Al's sound. This was done at Sound Mixers in New York, which is a very dead sounding room, and I guess for the sound John was trying to accomplish, to carry the notes a little longer, those rooms are very difficult. He was also using a new guitar. And I'm not even sure that this was the sound he was looking for. But I'd say that was a four and a half star piece of music.

3. LARRY CORYELL. *Spain* (from *Guitar Player*, MCA). Coryell, guitar (overdubbed); Chick Corea, composer.

This is Larry Coryell playing with Larry Coryell. It's funny; Larry is kind of like the modern father, in a lot of ways, of everything that all of us are doing today, because when he was Gary Burton—and even before that, with Chico Hamilton—he was the first long haired guitar player who was accepted by the oldguard jazz critics, and was a viable new voice on the instrument.

I remember when I used to hear him with Gary's group, I felt that he was able to explore all the

areas of the guitar. He used to play a big, fat jazz guitar—there were jazz influences, country, rock ... and from that came the John McLaughlins, the Al Di Meolas and the rest of us. We owe Larry a tremendous debt of gratitude for that.

This piece was Chick Corea's *Spain*, which Larry and I used to play in our duets together. This particular performance of it—it's a real difficult art to lay down a track by yourself, then play along with it later. A couple of things there sounded a little out of tune to me. But still, I think what's brilliant about Larry is that he, unlike a lot of people, takes a tremendous amount of chances. And out of those chances come, oftentimes, moments of tremendously inspired guitar playing. If Larry's given enough time to play, there's always going to be something of great merit.

To this performance, I'd give three stars; but in my book, Larry's a five star guitar player.

4. RUNE GUSTAFSSON. *Four Brothers* (from *Move*, GNP Crescendo). Jimmy Giuffre, composer; adapted by Bengt Hallberg; Gustafsson, Janne Schaffer, Jojje Wadenius, Pekka Pohjola, guitars.

You've got me on this one. Is that *Four Brothers*? I recognize the piece; it's one of the great old jazz standards, and it's certainly rendered in the most traditional jazz style—different from the three preceding pieces.

My guess is that it's not just one guitar player later overdubbing. It sounds like two separate guitar players, with their rhythm section: bass and drums. One of the guitar players sounds a little more blues-oriented than the other. I'm really not sure who it is, I would hesitate to guess that it was someone like Chuck Wayne and Joe Puma ... or Joe Pass and Herb Ellis, who've done some duets ... Joe Pass and Barney Kessel have done some. The playing is great; the way they utilize both guitars to enhance the voicings of the little shout chorus toward the end there. It really sounded like a big band; two guitarists can really do quite a bit.

I'd give this about three stars, maybe because I wish there had been more soloing. Also, and I don't know whether this was the record or not, but one of the guitarists, in the exchanges, seems to get lost a little bit.

5. GENE BERTONCINI. *Insensatez* (from *Bridges*, MPS). Antonia Carlos Jobim, composer; Michael Moore, bass.

Again, I'm not positive of the guitarist. The piece is Jobim's, *How Insensitive*. Usually when I've heard Brazilians do this there's more of a rhythm section and they tend to play very on top of the time with a tremendous amount of energy. I've heard Baden Powell do this piece, but much brighter, so I know it wouldn't be him. I know Gene Bertoncini and Mike Moore just did a duet album, but I'm not sure they did anything like this.

The piece had a real loose time feeling between the two; it had that lilt to it that a nice bossa nova should have. The classical guitar had a very nice sound—whoever the player is has a lovely touch. I'd give this three stars; I enjoyed it.

6. TOMMY TEDESCO. *Think On Me* (from *When Do We Start*, Discovery) Tedesco, guitar; Jon Kurnick, guitar; Paul Capritto, bass; Frank Severino, drums.

Well, that's a stumper, too. Judging by a couple of things it sounds like it was originally recorded as a guitar, bass and drums trio and there's an overdubbed second guitar. Or there are two guitar players from the beginning ... But it would lead me to believe, from the bent note thing at the end of the last statement of the melody, that perhaps it's a younger player who spent a lot of time listening to the older guys.

Whoever the guitarist is, though, he does have a good deal of facility and did some interesting harmonic things to build tension in the solo. As a listener, it's not my favorite style of playing. But because this was well played and he took some chances, I'd give that three and a half.

PROFILE



ED KELLY

BY MICHAEL ZIPKIN

Ed Kelly is a man who can turn any place into his living room. When he laughs, it's like the joyful shout a preacher might use to welcome his congregation to the picnic *after* mass. When he talks to his students at Oakland's Laney College, he's talking to his family (he calls them his "little army"), and the booming voice and broad, mischievous grin soften the sharp glare of his fallout shelter-style office. And when he plays piano, an open-hearted warmth fills even the most Monkish of angles, swelling with each blues- and gospel-born statement.

Although Kelly started playing piano soon after moving to Oakland from his native Texas at age nine, it wasn't until nearly ten years later that he really got serious about music . . . and jazz. "I was attending the San

Francisco Conservatory," he remembers, "and one of my teachers really started me listening to jazz—Bird, Louis Jordan, Sonny Stitt, Leo Parker, Fats Navarro, Bud Powell, Art Tatum, people like that. I used to go to a lot of clubs around the area. I'd wear a dark suit and a tie—I was very quiet and nobody said anything—and I'd just *listen* to the music. People like John Handy, Jerome Richardson; I heard all those cats play at an early age, man. The *burners*. I just knew there was something exciting about the music that I really wanted to get involved in."

It wasn't long before Ed himself was sitting in at clubs and after-hours haunts around the San Francisco Bay Area. The time was the late '50s, when Oakland and S.F. had a particularly vibrant jamming scene, and Kelly re-counts, with much laughter, his first session.

"During that time," he recalls, "you had to have a lot of courage to go up to the bandstand. It was like having a jury before you when you played. I remember the first time I played—God! I was scared to death. There weren't any piano players around, and everybody said, 'Hey, Little Kelly, get on up and play piano.' I didn't know anything but blues

—in F!—and *All The Things You Are*. And I was struggling with *that!* When the *real* piano players came in they said, 'Hey, Little Kelly, you go on home and practice now.' But they really treated me with kindness, and helped me out a lot.

"One time I sat in at Bop City [San Francisco's legendary after-hours spot, long since closed]," Ed continues, smiling at the memory. "We were all local guys at first, and then the horn players all started cutting out, leaving just a trio up there. I must have played maybe ten minutes, and I wondered, 'Why don't they take the tune out?' So I got kinda scared, and when I looked behind me, *Diz* was standing there, with a pipe in his mouth! That scared the *shit* out of me! Wynton Kelly was there, looking at me, and Lee Morgan was there, getting ready to play. I got on off that bandstand as quick as I could, thinking seriously of getting out of the whole thing . . . for good! But dig it. Wynton Kelly said, 'Hey, man, you play good.' And at just that moment I thought, 'Well, maybe one of these days I'll be able to play.'"

After high school, Kelly moved to Stockton and studied with classical organist Ernest Bacon. Ed was drafted, and part of his tour of duty took him to Boston, where he spent some of his off-hours at the Berklee College of Music. Upon his return to the Bay Area, the ever-seeking Kelly continued his studies at Cal State College, in Hayward. In between classes, he worked "a lot of commercial gigs, in all kind of groups. I did the piano bar thing for a couple of years, too, with people sitting all around, talking at you. Where guys would feel indignant if they bought you a drink and you didn't drink it. So you'd have all these drinks lined up in front of you. Enough of that *shit*."

A creatively more vital association began for Kelly in the late '50s, and resumed after his return to the Bay Area in the early '60s. Along with drummer Smiley Winters, trumpeter Manny Smith and Pharoah Sanders, known informally as "The Oakland Raiders," Kelly worked local clubs. Over the years, Kelly has continued to work with Winters, and would play with Pharoah whenever he'd come to town. "I was with Pharoah when Trane asked him to come to New York," Ed remembers. "Pharoah asked me if I thought he ought to go. I said, 'Yeah, man, I *think so*.'"

When Pharoah recently returned to make Oakland his base of operations, he and Kelly fulfilled a long-time dream to record together. To be entitled *Rainbow*, Ed's second album for the Bay Area's Theresa label will offer a blend of musics that reflects Ed Kelly's broadly-based background, including a solo reading of Horace Silver's *Peace*, Nat Cole's *Answer Me, My Love*; a funky samba original—with salsa horns arranged by Marvin Williams—called *Pippin*; and the album's title tune, a beautifully rolling ballad featuring Pharoah's fluid soprano. The reedman is featured throughout *Rainbow*, and the electricity that coursed around San Francisco's Bear West Studios, where the record was recorded, paid testament to the renewed power of Sanders' horn, played like people have never heard it played.

"People have heard Pharoah in his concept, his out, atonal stuff," explains Kelly, "but I don't think many have really heard him stretch out and play more like a bebop player. In fact, I don't even think he's been recorded like that."

About the studio date, Ed says, "It's real easygoing, man; we're just having fun. Doc [Dr. Allen Pittman, owner of Theresa and a trumpet player himself] says, 'Play what you want to play, man' and I told Pharoah that anything he wanted to do musically would be beautiful. We used to play duets—*Body And Soul*, *Stella By Starlight*, things like that—and we still might do one on the album. Pharoah's got a lot of good ideas that I pick up on. He's heard a lot of music, and he was with The Giant; you can't argue with that."

Aside from teaching (Kelly's been at Laney for nearly nine years), recording and occasional gigs, the pianist plays organ in an East Oakland church two Sundays a month, when his wife Faye and his two children sing in the choir. Playing gospel is nothing new for Ed—his father was a preacher, the Rev. Douglass Kelly—but it is only one form of music among many for the open-minded Kelly.

"I want to be able to play any kind of music," he says. "I'd like to go down the street, hear maybe a western band, and be able to go and sit in. Or go by the church on the corner, hear the gospel choir, and go on in and play. I'd like to do the same thing with the symphony. What's the difference in me going to the opera house and saying, 'Hey, man, let me play some of that *Rigoletto* shit. I'll sing the aria!' You know, music is like life to me—there's no way you should be prejudiced. If you dig one thing, you ought to dig it all."

"Now, some of the cats are saying that it's about time for them to make some money, and they figure if everybody's listening to bullshit, then they may as well play bullshit. But now everybody's looking at jazz in another bag, and I think it's the time for these cats to make a move to preserve the music in its righteous perspective."

"I just happen to be one of the million cats in the position to *play* the music," Kelly says humbly, "and keep alive the spirits of Bird and Coltrane and Bud Powell. And I think it's time for cats to dress up like they do to go to the opera—present the music in bow ties and black suits. I'd really like to be part of that particular movement." **db**

**PHIL WOODS
QUARTET
MIKE MELILLO,
STEVE GILMORE,
BILL GOODWIN**

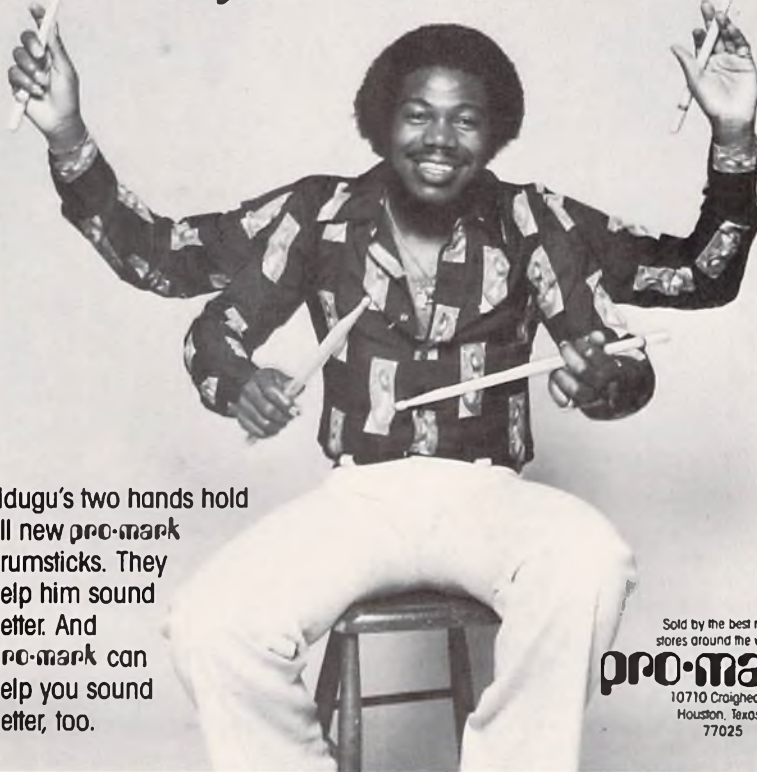
BY JERRY DE MUTH

"I got some of the best players in the world with me so it's a treat to get on the bandstand," comments Phil Woods, who talks with enthusiasm of his present quartet.

All of the musicians with him, like Woods himself, have been around—the youngest is 35—and have played with a variety of musicians.

Thirty-nine year old pianist Mike Melillo, who does much writing and arranging for the group, was with Sonny Rollins for nearly two years and also has worked with Art Farmer, Ben Webster, Coleman Hawkins, Clark Terry,

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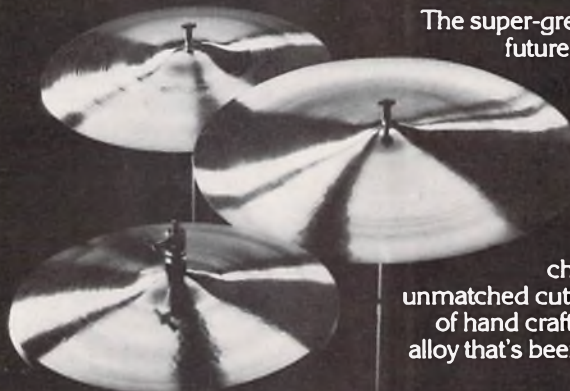
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Mike Melillo, Steve Gilmore, Bill Goodwin, Phil Woods

Jim Hall, Zoot Sims, Al Cohn and others.

Bassist Steve Gilmore, who will turn 36 on January 21, spent a year with the band of Thad Jones and Mel Lewis, as well as time with Sims, Cohn, Mose Allison, Flip Phillips and Paul Winter.

L.A.-born drummer Bill Goodwin spent time with just about every top West Coast musician and many others including Sims, Cohn, Art Pepper, Stan Getz, Gerry Mulligan, Gabor Szabo, George Shearing, Toshiko Akiyoshi and, for nearly two years, Gary Burton.

"Our success is a matter of attitude," Goodwin feels. "We're not kids. The youngest in the band is Steve and he's 35.

"We'll have been together five years in February. I hope we never stay together to the point where we sound tired. I feel I've cheated myself if I don't play the best I can. With this band I've been able to accomplish more of my ideas than I have with any other band. We've stayed together for so long because music was happening."

Goodwin, who is 37 as of January 8, got his professional start playing with Charles Lloyd when he was 17. The saxophonist was the first in a long line of musicians with whom Goodwin was to appear, none for any length of time, with the exception of Burton.

"Before Phil," he explains, "I was just gigging. I did quite a few jingles. The thing with Phil just happened. But the first couple years the band was together nothing happened. We've only been constantly touring one-and-a-half, two years."

Everything came together for the four musicians five years ago in the Pocono Mountains, in Pennsylvania, where they all were living, and where they all still live. The Poconos, only a two-hour drive from New York, is a big resort area that attracts honeymooners, and many jazz musicians can be found working its numerous hotels.

In December 1972 Woods ended his five-year stay in Europe, which had begun in March 1968, settling in California.

"I must have been crazy to have left Paris and moved to L.A.," he now admits with exasperated amazement. "I was in California ten months. That was all I could stand."

Woods and Jill Goodwin then moved to the other side of the continent, staying with her 36 □ down beat

brother, Bill, in the Poconos until they found a place of their own not far away. Gilmore and Melillo were also living in that area, and although both had played with Woods more than five years earlier that was not a factor in their getting together.

"I don't think Phil remembered me," Melillo commented.

Gilmore grew up in the Philadelphia area but the mid-'60s found him playing at a hotel in the Poconos.

"I was disappointed with what was going on there and I moved to Miami in 1967. I got my first big gig there, with Ira Sullivan, and worked with Ira for two years. Then I got tired of Miami and in '71 I moved back up to the Poconos where I took another hotel gig for a year."

About the time Gilmore was temporarily leaving the Poconos for Miami, Melillo was moving into the area.

Originally from Newark, the pianist led the house trio at the Clifton Tap Room, in Clifton, NJ, from 1962 to 1964, where Woods, Rollins, Freddie Hubbard, Grachan Moncur III and others were among the guest artists backed by Melillo. He and Rollins hit it off well and in 1965 the tenor saxist asked Melillo to join his group—which then included bassist Walter Booker and drummer Frankie Dunlop—at the Village Vanguard.

"That experience was the big teacher for me," he explains. "I learned how to approach improvised music."

Melillo left Rollins in 1967 and formed his own group. Other musicians at this time tried to encourage him to move to New York.

"But I wasn't comfortable with moving to New York so I moved to where I really felt like moving, which was in the opposite direction."

He settled into a farmhouse in Allamuchy, NJ, less than 20 miles from the Pennsylvania border, where he was to live for six years before moving further westward to the Poconos just across the border.

"I was very heavy into composition at that point," Melillo explained. "Different musicians would come over and I got with Phil because he was one of the musicians who showed up at my place one day. He had just gotten back from the West Coast and he wanted to

start his own group. We started playing gigs together.

"We were all living close together and still do now. Out there in the Poconos there's a lot of work—resort work—and a lot of musicians live there. Steve was doing some of this but I've never done any of it."

When Gilmore began playing with Woods, he also was playing with Thad and Mel, taking the spot previously filled by George Mraz, a gig that the band's altoist, Jerry Dodgion, got him. Dodgion and Gilmore had met in the Poconos.

"I was taking all the gigs for both Thad and Mel and for Phil, but Phil was not working all that much at the start," Gilmore noted.

"There's more room for me with Phil," he continued, explaining why he dropped out of the Jones-Lewis aggregation when the quartet found more work. "I can develop more and the money is better. It's been a delight with Phil but it's been difficult because we strive for an acoustic program. We try to play it different every night. Phil will call every tune. We have a large repertoire—maybe 35 tunes we usually do. Some nights we might play a tune in a different key, but not any of the regular arrangements. However, the arrangements do change. Many are quite different from the way they were when we started."

Melillo also praises the quartet for the opportunities it has afforded him.

"The quartet has been important in terms of writing and arranging," he says. "And it's been important because I've been able to hear things back and they've also gotten changed as we played them."

Melillo has contributed many arrangements and some compositions, including *Gee* and *A Little Peace*, to the quartet. Many are reworkings of material he developed for his own quartet with guitarist Harry Leahey, who had joined Woods' group for a year-and-a-half stay. The pianist still tries to maintain that group of his own.

Melillo had little formal training on piano. Instead he heavily studied theory, harmony, orchestration and composition and applies ideas from those areas to the piano. He also draws on his experiences with Sonny Rollins.

On his arrangement of *What'll I Do* he uses different chord changes with each repetition of the melodic line of the chorus. And *Cheek To Cheek* begins with a long cadenza, played by Woods, before the tune is stated, much as what Rollins did with tunes during the '60s when Melillo was with him.

He also plays many old songs, especially from films, another past practice of Rollins, the pianist notes. "Last night I played *When My Dreams Come True* which is an old Marx Brothers movie song," he commented.

"We can just sit down and play now," he explained. "We just go into things with no trouble at all. That happens when a band has been together a while. We pick tunes we all know and want to play and work out something on them."

"There are times when it's kind of stale but for the most part it continues to be fresh. We all like to play together. That's the main part of it. And whenever we play together, we always feel like playing. We don't settle into old molds."

"This group," adds Woods, "has built a fierce sense of loyalty in the five years we've been together. We haven't had any personnel changes. I think that's pretty extraordinary."

CAUGHT!

MIKE NOCK QUINTET

SEVENTH AVENUE SOUTH
NEW YORK CITY

Personnel: Nock, piano, synthesizer; Tom Harrell, trumpet, flugelhorn; Mike Brecker, tenor sax; Cliff Jackson, bass, electric bass; Joe LaBarbera, drums.

Seventh Avenue South, the pleasant new jazz club opened by Mike and Randy Brecker along with Kate Greenfield, has apparently caught on fast. On a recent drizzly Sunday night, most of the tables were surprisingly full, and Nock's group concluded a week's engagement with an innervating performance.

New Zealander Nock has played with Yusef Lateef, John Handy, Coleman Hawkins, Booker Ervin, Stanley Turrentine, Art Blakey, Michael White, Tal Farlow, Steve Marcus, Dionne Warwick, John Klemmer and Sam Rivers, and that list alone shows the diversity his playing encompasses. He should be better known than he is at present, and he proved it at Seventh Avenue South.

Brecker did not arrive until the third tune, so the first two—*Golden Eye* and *Song Of Brazil*—featured Harrell's trumpet, very much

in a Freddie Hubbard vein (with touches of Woody Shaw and Lee Morgan); his more familiar Clifford Brown style was not in evidence. His playing was consistently crisp and spirited, but extremely derivative. Nock, on the other hand, was his own man, and brilliantly so. His comping behind Harrell's flugelhorn solo on the South American-tinged *Golden Eye* was of great depth and resonance, and his own solo was a sparkler, played with just about the richest tone one can derive from a piano keyboard. Nock's synthesizer solo during the samba, *Song Of Brazil*, was also quite impressive, as he ran together lithe, well-delineated, interesting lines. Bassist Jackson soloed well on *Golden Eye*, and LaBarbera exploded when spotlighted at the end of *Song Of Brazil*. Up until this solo, the drummer had not been very assertive or supportive and his snare drum had sounded flat, but the solo seemed to warm him up, and he excelled for the duration of the set.

Jackson began the next tune with a screeching bowed-bass intro that sounded like Mike White's violin (Nock's former band-mate in the group *Fourth Way*). Harrell and Brecker (at last!) played the theme in unison, a bluesy funk-bop line that smacked of Horace Silver. Brecker soloed first, with Nock's ever-exquisite accompaniment. The tenor's compelling essay was reminiscent of Joe Henderson's old Blue Noters, both in tone and in the jumpy, erratic runs and use of tension-building riffs. After yet another exciting Harrell solo in a Hubbard mold, Nock improvised in a Tynerish modal framework, but with more harmonic and tonal variety than Tyner usually employs. Jackson's solo was also absorbing,

especially in a well-executed, strummed section which ascended in a very strange progression.

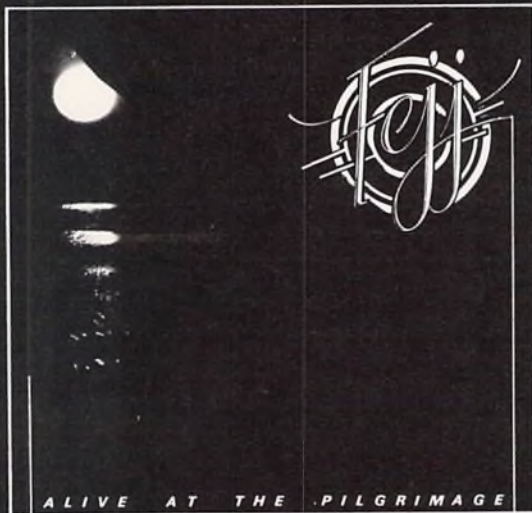
Brecker was given a ballad feature next, called *The Gift*. His solo was totally magnetic; he not only flashed his always awesome technique, but managed to load his playing with a lot of sincere emotion, too. Nock's piano solo was rhapsodic, his gorgeous tone and fertile imagination both in good evidence. Brecker returned for a thoroughly captivating and heartfelt recapitulation of the poignant theme.

The rockish, funky *Outcast* served as the scorching closer, with Nock's synthesizer, Jackson's electric bass, and LaBarbera's uninhibited rock drumming creating a high-energy state of euphoria. Harrell's trumpet solo was fiery and in the spirit. Brecker commenced his solo with staccato funk fragments, and then mixed them with quick, staggering runs. However, the rhythmic repetitiveness of his phrasing soon resulted in tedium. An irresistible LaBarbera drum pattern got Brecker soaring for the final bars of his solo, but not in time to save it. Nock's long synthesizer solo was magnificent, played very fast and packing the punch of a good Jimi Hendrix guitar solo, which is exactly what it sounded like. LaBarbera responded in a pounding manner, relying on two-handed snare drum riffs, increasing in intensity when Nock came back in on synthesizer. The out-theme was jolting and ended suddenly, leaving us whooping and gasping.

The opening of new clubs like Seventh Avenue South gives musicians of the caliber of Nock & Co. a chance to show their stuff more frequently. Let's hope they keep opening.

—scott albin

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BURTON

continued from page 18

all the kinds of things that would be pretty difficult to learn on your own if you were taking up the violin or the saxophone. But with mallets, once you get started, it's a pretty logical thing. You can answer most of the questions yourself as to how to proceed.

Stern: Were you a two mallet player in high school?

Burton: No. I had already been a four mallet player for some time, because I played alone, mostly. I had always done a certain amount of four mallet playing, and didn't really have an idea that it was difficult or unusual; it was what worked the best for the kind of music I wanted to play—*fill in the harmonies some*. At first I only did it on slow songs, but when I got more adept at it, I could handle faster songs.

Stern: So you just figured out the mechanics by yourself?

Burton: Right, but it isn't really that hard. It looks much more impressive than it is, because it's so visual. It's really not complicated, and as a matter of fact, today most young vibes players, including former students of mine like David Friedman and Dave Samuels, use four mallets in much the same way I do.

Stern: There are basically two schools of playing. You're one way and Milt Jackson would represent the other, which is interesting since you came out of him to some degree.

Burton: In fact, had I heard him earlier, I'm sure I would have been more influenced by him. By the time I was exposed to the other major players of the day, and Milt was *the* major player—he was just untouchable—I had already been playing with the four mallets in my own way just long enough that I was already into my own thing. The things I had started on my own stayed with me.

Milt was—and is—the established player that I liked and respected the most. *He had the most profound effect on the instrument* of any player that has played it, because up to his time it was really a novelty instrument, played with hard clanking mallets—really a rather unpleasant instrument. I could see why people weren't sure whether to accept it or not or quite how to categorize it. Milt came along and started using soft mallets, and played it in such a flowing, expressive, way—like a horn, instead of a clanking instrument—that it effected everybody who came after him, whether or not they played his style; it even effected the people who came *before* him who were still playing. Lionel Hampton and Red Norvo—you can tell from the records—mellowed out their attack after Milt came along and showed what could be done with the instrument. And that's a very rare thing, for a player to influence his predecessors as well as the people who follow. I feel that Milt made the single major breakthrough on the instrument.

Stern: He might have done it because he was hearing the boppers and the horn players. His concept is very horn-like, whereas yours is more pianistic.

Burton: Yes, definitely. And it was the horn concept that Milt wanted to imitate. He uses soft mallets so he gets a full, lush sound. Both Hamp and Red use harder mallets, so they get percussive, dry sound from the bars; that would never lend itself to horn phrasing. I like that kind of phrasing in my playing, *along with* the keyboard facility, because that's certainly where my influences came from—the pianists of the '60s, Bill Evans being the most important. Bill started playing the piano in a pianis-

tic way rather than in a percussive way. All the jazz piano players tended to be heavy-fisted percussive players, and Bill came along and changed that. Bill had the expressive use of this mechanical instrument, which reminded me of my own predicament. I had this mechanical, unwieldy, unexpressive instrument on my hands, and here was Bill doing the things I was interested in, making the instrument sound warm and expressive. I figured if it could be done on piano I had a chance. I took a lot of general concepts from him: his use of dynamic touch, how to grace notes here, put a surprise in the melody there. Bill was a great inspiration to me as I was figuring out how to adapt my instrument to my particular needs.

Stern: I always heard a lot of Monk in your playing, too.

Burton: Could be. I liked Monk a lot all during those years. During the '60s, when I played with Stan and the first year or two I had the quartet, we worked opposite Monk a lot, and I always loved him a lot—his playing, his tunes, everything. There are certain tunes that somehow suggest him to me; and I let that influence come through because it appeals to me. Monk's melodic style is very comical and irreverent, and yet also very compositional. It includes simple notes, not a lot of flourish or filling in of things, but it's rhythmic.

Stern: After high school you moved to Nashville. How did you end up there?

Burton: Because of two country musicians that I got to know. One was Boots Randolph, the tenor player, who was from Evansville—the nearest big town to Princeton. Boots told me about a guitar player named Hank Garland who wanted to make a jazz record. Hank liked vibes, but there were no vibes players around Nashville. Boots also told him about me, so I went down with Boots one time just to play. It went pretty well, and Hank said come down and we'll work some gigs. That summer in between high school and college, I played weekends at a local club with Hank, and made occasional studio dates, and did this album with Hank called *Jazz Winds From A New Direction* [Burton's first album].

Also, that summer, I got to know Chet Atkins, who was the RCA representative down there. RCA got the idea that I had potential as a child prodigy or something, and said I could go on to college and whenever I was done I could start recording for them. So each year at Berklee I would come down to New York and make an album.

Then the next summer I finished school and moved down to New York and was working for George Shearing and Stan Getz. But that summer in Nashville was definitely a key time for me, even though it was very unexpected—who would have thought it would happen in Nashville? But at that point anything was an improvement over Indiana.

From age 17 on I was essentially an East Coaster. Vibes was wide open as an instrument then; there were very few players, and no players my age on the scene at the time. Chances for me to get work were a little more frequent than they would be today, for instance, when you have a lot of young players trying to get an opening. George Shearing had one of the few groups that used vibes all the time, and was always needing a vibes player. So it was a natural that I would get started with him and even though at the time I didn't consider it the ideal hip jazz thing to be doing, it turned out to be the ideal thing for me. It



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BURTON

continued from page 38

was a real solid group. He had Vernel Fournier on drums, who was terrific, and Gene Cherico on bass.

That year with George in 1963 was my first road gig and full time playing thing. It was a perfect way to break in, because it showed me how the pros go about it, and taught me a lot of discipline in my playing, since the solo space was short. The choice of tunes was excellent—George always had excellent taste in material.

That put me in excellent shape to start with Stan. I was recommended by Lou Levy, a pianist. Stan couldn't find a piano player on short notice one time, so Lou said to try this vibes player; he plays with four mallets so it might work. Stan was as skeptical as I was about doing all the comping; before I'd always worked with something else like guitar or piano. But it lasted three years, and really completed my education.

Stern: And that's how you met Swallow?

Burton: Well, Jim Hall recommended Swallow to me. I kept going down to hear him with the Art Farmer-Jim Hall group at the old Half Note, and I always liked his playing. When Gene Cherico left, Stan needed a bass player. I bought this *Live At The Half Note* record of Farmer's group and played it for Stan, who agreed that Swallow would be a perfect choice. Steve needed work, but was skeptical of Getz, who'd been making bossa nova records, but he decided to give it a try and it worked out well.

Stern: Was Roy Haynes already the drummer?

Burton: No. He joined the group in 1965.

Stern: He's the most musical drummer alive.

Burton: He's really great. Steve, Roy, and I played together then for two years. I was the first to quit, leaving to form my own group. Steve's feeling was that as soon as I got it going he would join me; he had a family to support, so he couldn't just quit and not work. After I quit, I didn't play at all for a few months. I hung around awhile, figured out what I wanted to do, and tried to line up a few gigs. After a bit, Steve was ready to leave Stan. Bobby Moses was our drummer for the first year and a half, then Roy was ready to leave Stan, so we got him.

Roy was on the first group record, *Duster*, because I didn't have a drummer. Then he played with us for about a month at the Cafe Au Go Go, but when we got our first out of town gig Roy wouldn't go. We had to find another drummer, and it was Moses, who was 19 at the time. Bobby was with us for *Lofty Fake Anagram*, *Carnegie Hall*, and *Genuine Tong Funeral*—which was a 12-piece band with Gato Barbieri, Jimmy Knepper, Howard Johnson and the other new thing players of that time.

Genuine Tong Funeral was the last that both Larry Coryell and Bobby were on. Bobby left first. He wanted to play avant garde music, and was itching to leave, so that was the perfect chance to try to get Roy to come with us.

About six months after that things were getting pretty rocky with Larry, so we decided we'd better change before it got too uncomfortable. Larry was itching to start a band of his own, but he was afraid to make the move. He had this growing discomfort in working with us, yet was unable to make a move over it. I lined up Jerry Hahn as the next guitar player, but he couldn't make up his mind—he was with John Handy.

Then I got the idea of trying piano, and I got Chick Corea for awhile, for six weeks. Chick had played with Steve and Roy on other things, so we thought it would be very compatible. It actually didn't go real well. Chick and I have often laughed about this, the fact that we could never seem to figure out how to work together on that occasion.

We worked a very unspectacular month and a half of concerts. Our last gig was at the Village Gate, and then we had about four weeks off. We both sat down and said, "Well, it's nice," but neither of us felt we had room to just stretch out and relax—we were always trying to stay out of each other's way. Chick thought he would go back to work for Sarah Vaughan as an accompanist again, and I said go ahead, I'll try and get Jerry Hahn again. By now Jerry was ready, and a few days later Chick got a call from Miles Davis to join his band, so it worked out great for both of us.

Stern: The *Country Roads* album that came out of the next band was one of the nicest fusions of jazz, country, blues, and classical music I've ever heard.

Burton: That was our favorite of the RCA ones. And it got the least exposure, because I'd already left the label by the time it was released. I was surprised that they even put it out at all. But it only sold around 5000 copies, because they didn't press very many and there was no publicity or promotion. It featured Roy really nicely, Swallow had made the switch to electric bass, and we felt it was the most sophisticated of the early group albums. By then we'd had it together for a few years, and things had settled down and become more defined for us. db

RZEWSKI

continued from page 21

are—there seems to be a certain critical number beyond which the possibility of achieving high levels of order seems to go down. With, say, 20 people, you have a problematic situation where it seems necessary to introduce an external principle of order, which, for lack of a better term, let us call composition . . ."

Nevertheless, Rzewski feels that it is musically and socially imperative to liberate the orchestra from the dictatorship of the composer. "I think we're all fumbling toward a new approach to the orchestra, away from the old 19th century classical approach, or even the big band approach, if you want to look at it from the viewpoint of the jazz tradition . . . There's a feeling among many musicians that it's possible to arrive at a concept of the orchestra as a social unit built up from below, as it were—in other words, a democratic orchestra."

Isn't there a contradiction between this populist view of music and the fact that only a small, intellectual elite is interested in Rzewski's work? "Of course. Certainly there's a contradiction there, and it's only by facing these contradictions and attempting to deal with them on a conscious level that one has any hope of changing things.

"The important thing is to get past the notion that an individual can, with his own resources, make any significant progress on solving a problem which is social in nature. This is one of the biggest hurdles that artists have to overcome—the idea that art alone can solve problems that really need other forms of action. Art can help; it can be useful in solving human problems. It always has been and it always will be—but only as long as it recognizes its own limitations." db

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BY DR. WILLIAM L. FOWLER

G7 Dominant seventh structure

G7 or G7(b9) Half-diminished seventh structure

Ever since Claudio Monteverdi some three centuries ago scored his harmonic-energy breakthrough by sounding both notes of the tritone (augmented fourth or diminished fifth) at the same time in the same chord, the V⁷ type has dominated harmonic motion:

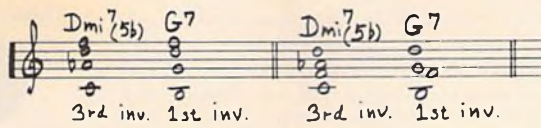
Meanwhile, its less robust but more beautiful sister in the family of tritone-activated chords, the half-diminished seventh, has played lesser roles, most often that of preparing entrances for dominant types, especially in the II⁷(5b) V⁷ progression, a relationship so common that it retains that descriptive title whether or not it actually occurs on those particular scale degrees. In the following, for example, the first such progression is rooted on IV[#] and VII, the second III and VI, and only the third actually on II and V. The first would be II⁷(5b) V⁷ in the key of E, the second in the key of D, and only the third in the key of C. Yet all energize the harmonic path to the final tonic C chord:

In another example, the same formula strays again from its home key, this time in a half-step upward shift, then returns:

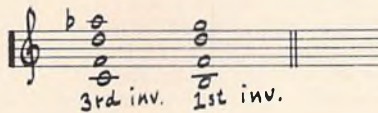
An easy way to visualize voice-leading within the progression is to recognize that both notes of the major third in the first chord move down chromatically to become the major third in the second chord, while the other two notes stay put, a process which produces inversions:

Retaining that descending-third motion when both chords are in root position, though, requires a leap rather than a repeated note or a descending half-step in the bottom voice, a process which deletes the fifth from the V⁷ (no great loss!):

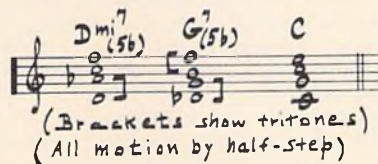
When a held or repeated melody note is common to both chords, inversions allow complete chords as well as direct voice-leading:



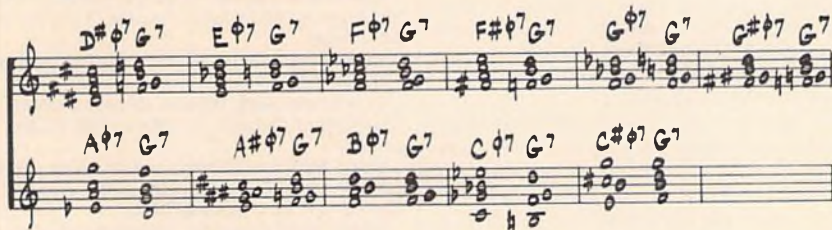
So does a chromatically-descending melody line:



Flattening the fifth in the V7 increases the total harmonic energy, for now the number of tritone sounds increases from two to three:

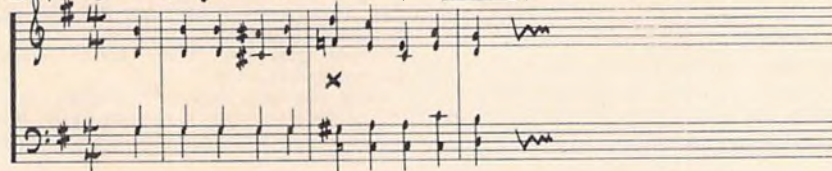


Although the half-diminished seventh most frequently resolves to V7 from a II root, its internal energy can take it to the dominant from any other root:



For a harmonious Christmas and for a preview of new resolutions the next installment of this article will include, here are three versions of a phrase from *O Little Town of Bethlehem*:

I (Original) (x indicates ϕ^7 sound)



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"I always thought it was more important for

continued from page 19

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continued on page 44

me to have a studio than an apartment, just as long as I have a bed someplace, because the studio is where I do my sounds and my studies. I've always put more emphasis and more investments in studios than in apartments or houses. To this day, I just live like a gypsy; I own a studio, but not a house.

"In Geneva, we've got two studios. One is big enough for a full symphony orchestra, with 24 tracks, which we upgrade as often as possible because we want to get sound as good as an American studio. American studio technology is much more advanced than that in Europe, even in England. The English used to be the best up until five years ago; now all the major recording artists record in America with American producers.

"The other studio is somewhat smaller; it's built, but not equipped yet. We want it to be different, with a different kind of control room. We want to put the control module in the studio. Have the controls right in there with all the keyboards. I like the possibility of recording in the control room using the control board because it's really a tool, just like the instruments. It's very important to have a direct relationship with the engineer, because he's part of the creative team. For my album, we brought the control room into the studio, and put all the equipment up against the wall. It was very cramped, but we did it anyway."

Moraz is also planning to build a studio in Brazil, his second home as of late. "In '76, I toured Japan with the Brazilian ballet. During that tour, I started getting very involved with Brazilian musicians and music. Now, I don't pretend to be a Brazilian musician, but I've been heavily influenced by their music, their forms, while I've more or less retained my European influences. We want to open a studio in Brazil because there's very little advanced technology down there—only a few 24

track studios. We'd like to have a mobile unit so we can go out in the country and record, because there are some incredible musicians and music coming out of Brazil of which most people elsewhere aren't really aware. They're not touched by the music business like musicians here. They play new music. Of course they've still got Brazilian record companies telling them to play Brazilian disco, but a lot of the musicians refuse and only play their own music. I'm sure if this music was heard in America, it would be very popular."

Moraz has other influences. "I've listened to a lot of folk music, from Russia, Africa, Japan, Yugoslavia and Greece. I've also studied Bach, Ravel, Debussy, Stravinsky and Beethoven—they are all monsters. I've also been influenced by Keith Jarrett (I love him, he's my God) and John Coltrane, and all the modern American jazz players—Miles, Sonny Rollins, Peterson and even the new wave, including the Art Ensemble of Chicago."

The future? "I think musicians will become involved in making visual images as well as sonic images and because of that, musicians will be more complete artists. People who are doing electric music today, getting more involved with synthesizers, will be ready for the future, since they will have a better knowledge of microprocessing techniques, computers and lasers. There are going to be some incredible new forms of expression emerging. New instruments. I've been thinking about a synthesizer with a keyboard, an instrument with which you model shapes, sculpture shapes which create sounds and chain reactions of sound. But we'll continue to play acoustic instruments. Better and better acoustic instruments are being made today, quality-wise. I just played a one-year-old Steinway made in Hamburg that's the best piano I ever played. As for myself, I want to carry on these transcultural experiments, going to different countries and getting their sounds." **db**

CITY SCENE

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Dummy George's: Clarence Jackson and Organization (Mondays); jam session with Charles Greene Quartet (Tuesdays); vocalist Holly Maxwell (12/20-1/7); call 341-2700 for further information.

The Downstairs Pub (Shelby at Larned): Parade (Fridays & Saturdays through 12/31); call W01-6108.

Royal Oak Theatre (Royal Oak): for schedule call 547-1555.

Punch and Judy Theatre (Grosse Pointe): Art Ensemble of Chicago (12/26); call 343-0484 for details.

Music Hall: Ray Charles and Orchestra, featuring Marcus Belgrave (12/26-12/31); Buddy Rich Orchestra (1/21); call 963-6943.

Magic Pan Creperie (Renaissance Center): Bess Bonnier Trio (Sundays noon to 4 pm, Friday evenings, through 12/25); 259-3066.

The Earle (Ann Arbor): Il V I Orchestra (12/26); traditional jazz (Sundays); call 994-0217.

The Pub (Ann Arbor Inn, Ann Arbor): Ron Brooks Trio (Fridays & Saturdays); 769-9500.

Mr. Flood's (Ann Arbor): Jazz Disciples (Sundays, 4:30-7:30 pm).

Eclipse Jazz (Ann Arbor): Winter schedule pending; call 763-1107.

Blind Pig (Ann Arbor): Earthworks Jazztet (12/22 & 12/23); John Mooney Band (12/29-12/31); local jazz and blues (January); call 994-4780.

Bob & Rob's (Madison Heights): Lenore Paxton (Tuesdays-Saturdays); 541-9213.

Showcase Jazz (Michigan State University, East Lansing): Esther Phillips (1/26 & 1/27, tentative); call (517) 355-7675.

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Fantique's: Larry Marshall Band (Sundays).

Rock Harbour Inn: Bobby Bradford Blues Band (Thursday-Saturday).

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Ali's Alley: *Jaki Byard Band* (Mon.); *Perry Robinson & Friends* (12/26-30).

The Office (Nyack, NY): *George Coleman/Ronnie Mathews Quartet* (12/22 & 23); *Night Flyte* (12/29 & 30); *Officer's Band* (Wed.); guitar night (Thurs.).

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379-4998.

Baked Potato: *Don Randi & Quest* (Wednesdays-Saturdays); *Pacific Ocean* (Mondays); *Roland Vasquez* (Tuesdays); schedule subject to change; call 980-1615.

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

Century City Playhouse (10508 W Pico Blvd.): New music Sundays; 475-8388 for info

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

Pasquale's (Malibu): *Pat Senatore Trio* w/guest artists; Sun. aft. jams, 4 pm; call 456-2007 for details.

Cellar Theatre: *Les De Merle Transfusion* w/*Eddie Harris* (Mondays); guest regulars include *Dave Liebman*, *Richie Cole*, others; call 487-0419.

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

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

Blind Pig (Hollywood): *Mike Dosco* (Monday & Tuesday); *Jet Age Time Lag* (Wednesday); *Helio* (Friday); for details call 462-9869.

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

Cafe Concert (Tarzana): Jazz; call 996-6620.

Hong Kong Bar (Century City): Regular jazz; call 277-2000.

Onaje's Tea Room (1414 S. Redondo Blvd., near Pico & Redondo): New music regularly; call 937-9625.

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Jazz Showcase: *Freeman Brothers*, *Von*, *George*, *Buzz* (12/22-24); *Al Cohn/Zoot Sims* (12/27-31); call 337-1000 for info.

Rick's Cafe Americain: *Art Hodes* (12/30 & 31); *Noel Pointer Quintet* (1/9-20); *Bill Evans Trio* (1/23-28); 943-9200.

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Baron's (4535 N Lincoln): New blues venue; *Eddie Shaw and the Wolf Gang* (12/22 & 23); *Eddy Clearwater* (12/29-31); 275-2680.

Biddy Mulligans: *Magic Slim* (12/21-23); *Bob Riedi* (12/27-31); *Big Twist and the Mellow Fellows* (1/3-7); 761-6532.

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Music Hall: *Herbie Mann w/Kansas City Philharmonic* (1/13, 8 pm).

Emporia State University: *Jazz Workshop Tour* (1/15-17); write ESU, Emporia, Kansas 66801 for times.

Pierson Hall (UMKC): The *Pat Metheny Group* (12/26, 7:30 pm).

Crown Center Hotel: *Glenn Miller Band* (12/30, 9 pm).

Le Carousel (Muehlebach Hotel): *Chris Mayer* and *Peter Robinson* alternate piano performances (Tues.-Sat. from 6:30 pm).

Boardwalk (Seville Square): *Bishop Cunningham Quintet* (Sat. 1-4 pm); *Mark Hart Trio* (Sun. 7-11 pm).

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continued from page 9

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Rising Sun: *Mongo Santamaria* (12/28-1/16).
El Casino: Jazz groups (Monday).
Rainbow Bar & Grill: Local groups (Monday-Thursdays).
Jazz Bar C&J: *Ivan Symonds* (Monday-Saturday).
La Grande Passe: Jam sessions (Tuesday).
Rockhead's Paradise: *Nelson Symonds* (Wednesday-Monday).
L'Air du Temps: Local groups (every night).
Cafe Mojo: *Sayyd Abdul Al-Khabyr* (Thursday-Sunday).
Cafe au Lait: Local groups (Friday-Sunday).
Station 10: *Jazz Knights* (Thursday).
Chateau Madrid: *Maple Leaf Jazz Band* (Friday).
Les Deux Pierrots: *Jacques Jourdan Big Band* (Tuesday).
Beacon Arms (Ottawa): Jazz Ottawa jazz sessions (Tuesday).
Wildflower Cafe (Ottawa): Local jazz groups (Thursday-Saturday).
Chez Lucien (Ottawa): *Capital City Jazz Band* (Friday).
Four Seasons (Ottawa): Local jazz groups (Saturday afternoon).
La Parisienne (Ottawa): *Kay Dennison & Vernon Isaac* (Friday & Saturday).
Jazz Ottawa Jazzline: (613) 232-9387

CLEVELAND

Blue Fox (Lakewood): *Tony Carmen Trio* (Mon.-Sat.).
Boarding House: *Tom Cox Trio* (Fri.); *Bill Gidney-Chink Stevenson Duo* (Tue., Thur., Sat. Nights).
Cleveland State University, Sundown Jazz Festival: *Bill Gidney & Co.* (12/10, 4 pm); *Ralph Grugel & Eagle Dixieland Jazz Band* (1/14, 4 pm).
Cuyahoga Community College, Metro Campus: *Billy Taylor Trio* (12/10, 3 pm).
Gamekeeper's Tavern (Chagrin Falls): *Bob Rodriguez-Jim Stunek Trio* (Thurs.-Sat. 10 pm); *Special Blend Quintet* (Sat. 2-5 pm).
Rick's Cafe (Chagrin Falls): *Chuck Braman Trio* (Thurs. & Fri.).
Theatrical Restaurant: Name jazz acts in weekly bookings; call 241-6166.
Northeast Ohio Jazz Society: Call 429-1513 between 11 am and 8 pm daily.

gence, hipness and expertise. In fact, my decision to renew my long-defunct subscription was largely influenced by his material. Welcome aboard, Brother Bret.
Mark Kaplan Danbury, Conn.

Any Record Companies Listening?

When will I hear a straightahead jazz album from Joe Farrell? Chris Shuey's *Caught [db] 11/2/78* about Farrell, Jaco Pastorius, Victor Feldman and John Guerin just whetted my appetite. *Please* record that band.
Aldo Cavalli New York City

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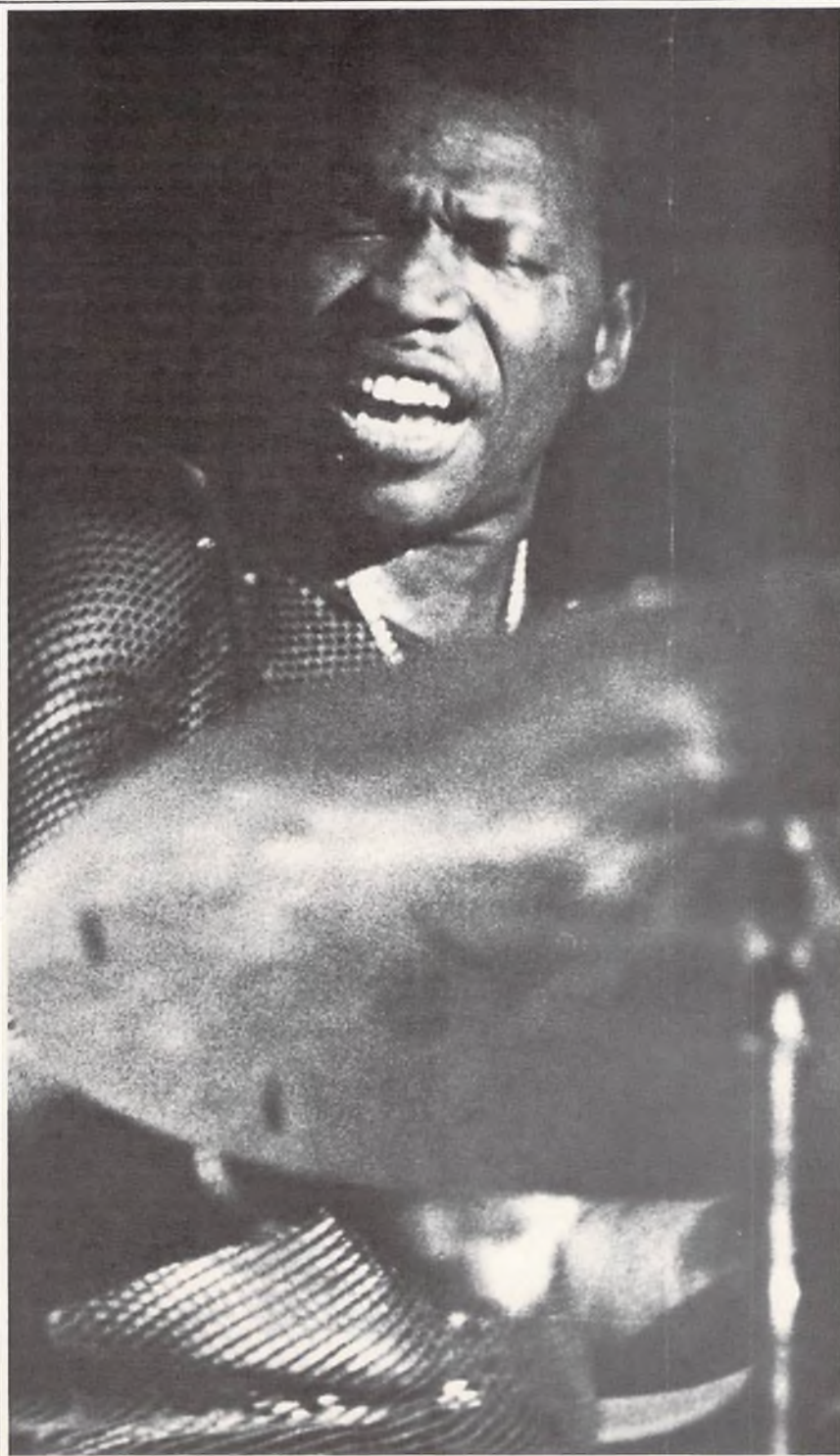
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Ray Charles on Fender Stereo Sound.



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