

the contemporary  
music magazine

# downbeat®


## GROVER WASHINGTON JR.

adding class to today's  
number one selling brand  
of jazz

**BOBBY  
HUTCHERSON**  
an inside view  
of a neo-bop vibist

**LA MONTE  
YOUNG**  
sonic pioneer of prepared piano

2701043 232503 098016 DR \*\*  
 PAM VAN DOST  
 ACHTERHAKKERS 9  
 DORDECHT NETH  
 475  
 042  
 P AL  
 A10  
 74820 08270



# We can custom build a Benge for every student.



3rd valve slide water key option.



1st valve slide available with or without trigger.



3rd valve slide available with trigger or ring.



Optional solid brass, concave fingerbuttons.



Your student musician is exceptional. He's successfully challenged the most difficult music you've given him. Now you feel he's ready for a truly professional instrument.

We think it should be a custom-built Benge.

Every Benge is virtually handmade, of only the finest materials. You start with a superb lightweight instrument, a 1-piece bell, monel valves that won't corrode or wear, third valve slide with adjustable stop.

And only Benge instruments may be custom designed by the player, with the precise options he wants (four of our many options are shown). All to make an instrument as personal as the way your student plays music.

Your recommendation will be critical to the final decision. Whether it's a trumpet, cornet, or flugelhorn, suggest the finest. Benge. Write for our new, free color catalog. There's only one Benge. Yours.

# The notes were always there.

## The Electro-Voice S18-3 Stage Keyboard System now lets you hear them!

Unless they were willing to spend \$2,000 or more for a sound system, most keyboard and synthesizer artists were never able to hear the full range of sound their instrument was producing.

Electro-Voice has changed this! The 40 Hz note a synthesizer puts out can now be heard. The upper harmonics that sounded muddy because they were squeezed through a lead guitar speaker sound muddy no longer. That "honky" sounding midrange won't sound "honky" anymore.

The S18-3 Stage Keyboard System sells for under \$1,000, and was specifically

designed for those applications that require an accurate sound over a wide frequency range — exactly the performance required by keyboards and synthesizers.

Electro-Voice uses the famous EVM-18B loudspeaker in an optimally vented enclosure to achieve frequency response and high acoustic output that is virtually flat to 40 Hz. The ST350A tweeter not only is flat to 16,000 Hz, but radiates its output over a solid 120° angle. Gone is the "beaming" at high frequencies that restricts the audience's ability to hear the highs or the artist's ability to hear himself accurately. The VMR (vented cone midrange) couples a 6-inch cone driver to a 16 lb magnet

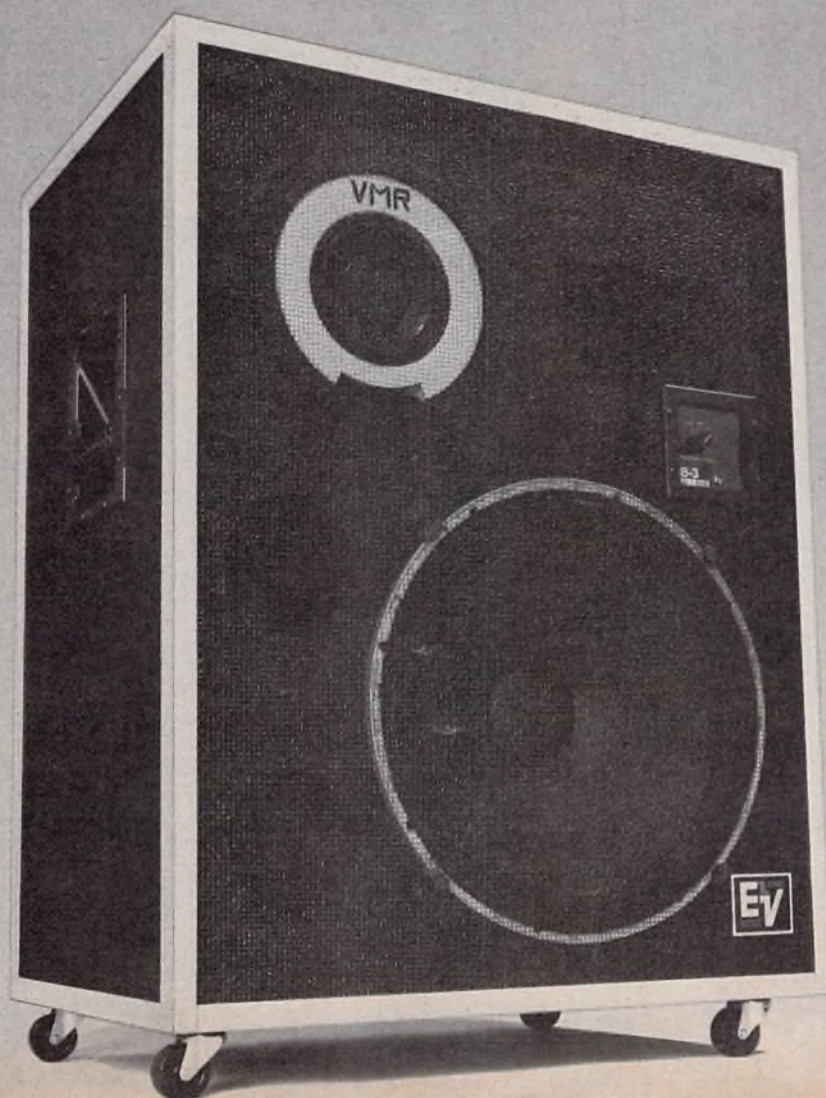
structure in an integral vented enclosure. The result — the clarity of a cone driver without sacrificing the efficiency of a horn.

It's conceivable that many keyboard artists don't even know how good their instrument can sound. If you are one of these artists, prepare yourself for an emotional experience. Audition the Electro-Voice S18-3.



**Electro-Voice**<sup>®</sup>  
a gulton company

600 Cecil Street, Buchanan, Michigan 49107



When  
you hear  
the sound of  
Nathan Davis  
you are hearing  
the sound of an  
H. Couf  
saxophone.



**H-COUF**

For the artist in every musician

1000 Industrial Parkway  
Elkhart, Indiana 46514  
Phone (219) 293-8602

W.T. Armstrong Company, Inc.

**down  
beat**

## CONTENTS

- 6 FIRST CHORUS
- 8 CHORDS AND DISCORDS
- 9 NEWS
- 12 GROVER WASHINGTON JR.  
"Class Act Of Commercial Jazz," by Steve Bloom. A conversation with the purveyor of today's number one selling brand of jazz. Washington has been accused (as have others) of "selling out," but it seems that Grover is just playing himself.
- 14 BOBBY HUTCHERSON  
"Cruisin' Down Highway One," by Lee Underwood. Neo-bop vibist meets neo-bop journalist. The view is truly from the inside.
- 17 LA MONTE YOUNG  
"Explorer Of The L—O—N—G Tone," by Kenneth Terry. Writing for prepared piano and using concepts derived from natural sounds, La Monte Young is in the vanguard of serious piano development.
- 20 RECORD REVIEWS  
Herbie Mann; Dave Valentin; The Bill Evans Trio with Lee Konitz and Warne Marsh; Hank Jones; Hank Jones/Ron Carter/Tony Williams; Coleman Hawkins/Earl Hines; Alberta Hunter; Jack Teagarden; Anthony Ortega; Walter Horton; Phil Manzanera; Harry Partch, John Cage; Eddie Harris; Orquesta Broadway; Tipica Ideal; Waxing On: The Impulse Dedication Series (Duke Ellington with Coleman Hawkins and John Coltrane, Count Basie, Sam Rivers, Yusef Lateef, Tom Scott/John Klemmer/Gato Barbieri, Pee Wee Russell, Paul Horn, Archie Shepp).
- 31 BLINDFOLD TEST  
Eddie Palmieri, by Bert Primack.
- 32 PROFILE  
Sonny Greenwich, by Mark Miller;  
Spyro Gyra, by John H. Hunt.
- 35 CAUGHT  
Joey Roccisano's Rocbop, by Lee Underwood; Hilton Ruiz Quartet, by Scott Albin.
- 44 HOW TO  
"Make Voicings Speak Clearly, Part III," by Dr. William L. Fowler.
- 47 CITY SCENE

Cover Art: Kelly/Robertson  
Cover Photo: Tom Copi

April 19, 1979  
VOLUME 46, NO. 8  
(on sale April 5, 1979)

**EDITOR**

Charles Carman

**ASSOCIATE EDITOR**

Howard Mandel

**EDUCATION EDITOR**

Dr. William L. Fowler

**PRODUCTION MANAGER**

Gloria Baldwin

**CIRCULATION DIRECTOR**

Deborah Kelly

**PRESIDENT**

Jack Maher

**PUBLISHER**

Charles Suber

**COMPTROLLER**

Lester Powell

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

**EDITORIAL**

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

**ADVERTISING SALES OFFICES:**

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

**West Coast:**

Frank Garlock  
1009 N. Second St., El Cajon, Ca. 92021  
Service: 916/929-9091 Ext. M399

**ADDRESS ALL CORRESPONDENCE TO**

**EXECUTIVE OFFICE:**  
222 W. Adams St., Chicago, IL 60606  
Phone: 312/346-7811

**RECORD REVIEWERS:** Jan Balleras, Chuck Berg, Larry Birnbaum, Douglas Clark, Lars Gabel, Bob Hanschen, Mary Mahman, David Less, John Litweiler, John McDonough, Herb Nalan, John Alan Simon, Chip Stern, Kenneth Terry, Neil Tesser, Pete Welding, Michael Zipkin.

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

Printed in U.S.A. Second class postage paid at Chicago, Illinois and additional mailing offices. Copyright 1979 by Maher Publications, all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Published biweekly, except monthly during July, August and September. We cannot be responsible for unsolicited manuscripts and photos. Nothing may be reprinted in whole or in part without written permission from Maher Publications. Subscription rates \$13.00 one year, \$22.00 two years, payable in advance. If you live in any of the Pan American Union countries, add \$2.00 for each year of subscription to the prices listed above. If you live in Canada or any other foreign country, add \$2.50 for each year of subscription. **down beat** articles are indexed in the **down beat Music Handbook**. Microfilm copies of **down beat** available from University Microfilms, 300 N. Zeeb Rd., Ann Arbor, MI 48106.

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

**CHANGE OF ADDRESS:** Please allow four weeks for your change to become effective. When notifying us of your new address, include your current **down beat** label showing your old address.

**POSTMASTER: SEND CHANGE OF ADDRESS TO down beat, 222 W. Adams Street, Chicago, IL 60606.**

**CABLE ADDRESS: downbeat**



Members,  
Audit Bureau of Circulation  
Magazine Publishers Association



# **THE EIGHTH INTERNATIONAL PERCUSSION SYMPOSIUM**

**Western Division,  
July 8th through 14th, 1979  
North Texas State University,  
Denton, Texas**

**Eastern Division,  
July 29th through August 4th, 1979  
Mansfield State College,  
Mansfield, Pennsylvania**

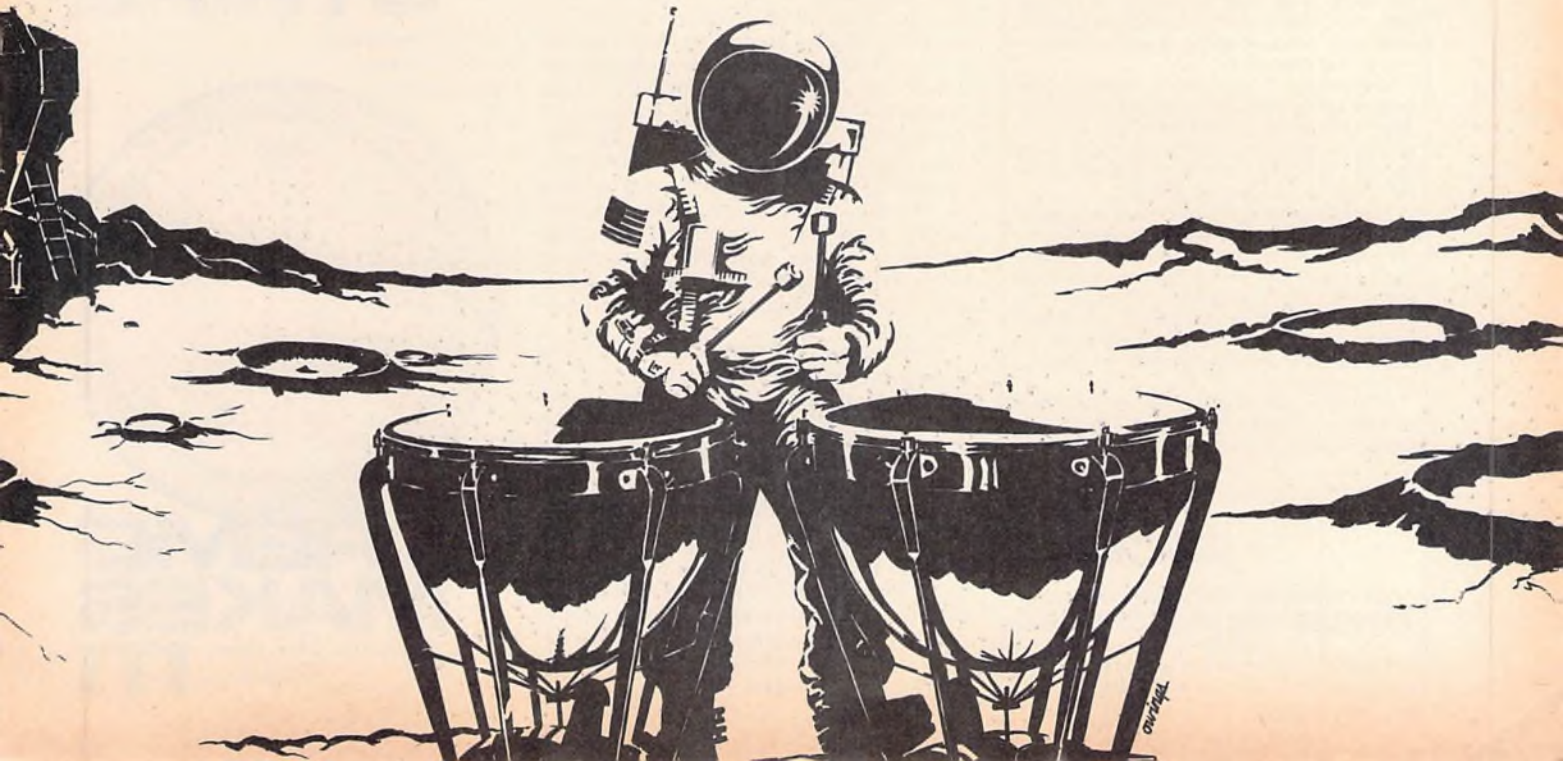
**Five tracks of Instruction are available....  
Drum Set, Mallets, Total Percussion,  
Marching Percussion,  
General Percussion Pedagogy**

**Five tracks of Instruction are available....  
Drum Set, Mallets, Total Percussion,  
Marching Percussion,  
General Percussion Pedagogy**

**For Details, write....  
Dr. Robert Schietroma,  
Percussion Symposium  
North Texas State University  
Denton, Texas, 76203**

**For Details, write....  
Mr. Richard Talbot  
Percussion Instructor  
Mansfield State College  
Department of Music  
Mansfield, Pennsylvania 16933**

**Courtesy of Ludwig Industries, 1728 North Damen Avenue, Chicago, Illinois 60647, U.S.A.**



## education in jazz

—by Jake Hanna

**Jake Hanna**, "a superbly disciplined and powerful drummer, equally at home in jazz combos and big bands"—is concurrently active in the studios, and playing with a variety of west coast jazz groups. His many recording credits include *Supersax*, *Herb Ellis-Joe Pass*, *Hanna-Fontana* band and a number of Concord Jazz albums on which he plays and/or produces.

I went to Berklee because that was The Place. All the guys went there after the service. That's where the action was—and still is. Never have seen anything like it in the world. What an experience!

I'm originally from Roxbury, a posh Boston suburb, and had played around town before going in the service. I couldn't read but I managed to pull good duty with the Air Force band and kept my sticks and hardware squeaky clean. Like most of the other guys at Berklee then, I used the G.I. bill to pay the way.

The place was crawling with good players preparing themselves to enter—or re-enter—the civilian job market. We were all playing catchup.

I roomed with Charlie Mariano and played money dates in a trio with Gene Cherico on bass and Toshiko on piano. (No one knew she had a last name then.) Herb Pomeroy and Ray Santisi were students with me—later they went on the faculty. Bill Berry was also there—I still play in his rehearsal and recording band in L.A.—as was Bill Chase who checked out way too soon. Bob Freedman was another talent—he's probably cornered the New York commercial market by now.

Unlike most of the other guys, I didn't go much into the writing end. I was glad to be able to read. As I remember it, the week I left Berklee, Santisi was still daring me to find middle C. One of the guys I learned the most from was Pomeroy. Watching him run down a chart, guiding the players into their parts—putting it all together—was a real education.

Everything I learned at Berklee has helped me on every job I've had. And from what I see at the school now, that kind of practical education hasn't changed even though they have many more students, new buildings and degree programs.

The school has become such a magnet for good musicians—students and teachers—that we are planning to set-up a production unit in Boston for the Concord Jazz label. We'll use the new Berklee Performance Center as the studio which has great acoustics and all the equipment we need. And I'll do some part-time teaching at the school.

It'll be a ball teaching Berklee caliber students . . . and to continue my scale studies with Ray Santisi.

*Jake Hanna*

for catalog and information write to:  
**BERKLEE COLLEGE OF MUSIC**  
Dept. D  
1140 Boylston Street, Boston, MA 02215

## the first chorus

BY CHARLES SUBER

**M**uch of our mail this time of year is from young musicians looking to their future. Generally, they want to know how to convert their interest in music into a music career. Specifically, they want to know what to learn, where to learn it, and how to get the first job.

Most of these young musicians tell us that they can't get the career information they need from their school or teacher. This is not surprising since very few high schools—except some magnet schools which emphasize the performing arts—offer any relevant music career guidance. The situation is improving at the college level. Our current list of two and four year colleges offering commercial music education numbers more than 60. Last year we listed only 30 such schools.\*

As a consequence of the students' pressure and the sincere desire of more and more schools to prepare their students for the real world, we get many letters (and even phone calls) from schools seeking anything—materials, workshop leaders, seminars, courses and programs—relating to music careers and the business of music. Even though time does not permit individual replies to most students' queries, we try to make time to answer the school requests because that's where the best guidance can be offered. An interested teacher, especially one who has professional experience and can relate the academic and musical aptitude of the student to the hazards and requirements of a music career, can better counsel a student than we can.

We urge student musicians (and their parents) to pressure the school they are now attending to provide answers to their questions about making it in music. High school students should ask the colleges they are interested in for business of music instruction.

We urge colleges to offer one or more of the following career services: (1) summer seminars for teachers and college seniors; (2) workshop leaders available to high schools for two or three day intensive career guidance rather than the current meaningless one-hour "career day"; (3) a course such as "Survey of the Business of Music" required of all music degree candidates; (4) minor or major degree or diploma programs offering career training in: recording, retailing and distribution, publishing, marketing, contracts and copyrights, instrument service and repair, commercial music writing, private studio teaching (especially guitar, contemporary piano and electronic organ).

\**down beat's MUSIC HANDBOOK '79*, now in preparation, features the 5th edition of the Guide to College Jazz and Commercial Music Studies, updated Guide to Music Careers, and other career-oriented information.

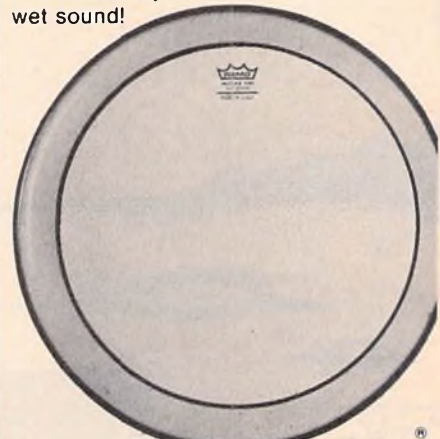
Next issue features interviews with jazz singer Betty Carter and the members of the ever-innovative Art Ensemble of Chicago, plus an inside look at the popular *Jazz Alive!* program hosted by Billy Taylor on the National Public Radio network, as well as profiles, record and live performance reviews and such. We will also announce some, if not all, the winners of the 2nd annual *down beat* Student Recording Awards.



## Bill Evans' Accompanist

## DOUBLE DEEP PIN STRIPE

2-ply drum heads for the heavy wet sound!



**REMO** USA  
**MAKES IT!**  
... at better music stores everywhere



# If you can't wait to see your next rainbow, turn on George Duke.

George Duke delights in spreading devilish fun with his people-pleasing music. That's why you hear his masterful keyboard "talk" everywhere you go.

Now Dukey follows up two gold albums and his giant hit "Dukey Stick" with a new album called "Follow the Rainbow." It's got a single called "Say That You Will" that says it *all* with a fine, free, feelin' good beat and a smile in the melody.

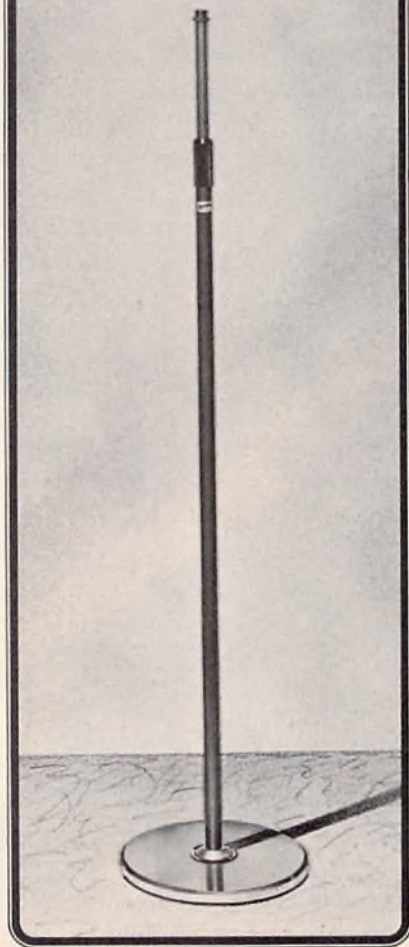
**"Follow the Rainbow" and find another pot of gold.  
George Duke's new album featuring the single "Say That You Will,"  
on Epic Records and Tapes.**



Produced by George Duke for George Duke Enterprises, Inc. Herb Cohen Management, 5831 Sunset Blvd., Hollywood, CA 90028

# Boilermaker

PRESENTS THE  
**\$100**  
MICROPHONE  
STAND



Sure, they come cheaper. But only Boilermaker gives you all these top quality features: 6061 aluminum alloy, machined steel base . . . a choice of five show-stopping colors to choose from.

If you can tolerate only the best in your act, act now and call us for all the details.

# Boilermaker

BY NORTHWEST SOUND

3497 N.W. Yeon Avenue  
P.O. Box 3586  
Portland, Oregon 97208  
(503) 223-1924

## CHORDS AND DISCORDS

### Sun Bear Echoes

The big thing about Keith Jarrett is that he doesn't edit, classify or identify what comes out when he plays live. He therefore lets himself play a lot more music than someone who is worried about his individual style and influences.

This attitude leads logically to a ten-record set. Where else could we hear the experiences of one musician in Japan over a number of evenings, good or bad, strong or weak? Only by taking that trip with him and attending all the concerts. Compared to that, \$75 is a real bargain.

David Monti

address unknown

As an ardent fan of Keith Jarrett, I want to voice my immense displeasure with the packaging/price of his new collection. Obviously, Mr. Jarrett is now pressing for the elite. Aesthetic music is for—and appreciated by—aesthetic people, who are usually poor. It's a shame that an alternate packaging of, say, Vol. I, II, III, etc. couldn't have been marketed. This Jarrett fan will never get to hear this collection. Booo. I'll go back to Monk—he presses for the people.

Dee Lambert

East Hampton, N.Y.

### First player of electric piano

Joe Zawinul states in the 2/8 issue that Ray Charles was the first to record utilizing an electric piano. Sun Ra was playing and recording on electric piano in 1955 or '56, and I believe was also the first improvising musician to record with the Moog synthesizer ('66 or '67?). There is a recording of Sun Ra playing piano and organ simultaneously, circa 1952.

It appears that many of the changes in contemporary music which have passed from the revolutionary to the accepted condition have been at least anticipated, and more probably initiated, by Sun Ra. Why doesn't he get the credit? Or the money?

Art Grimwood

Rochester, N.Y.

*Aside from the intrinsic unfairness of life itself, and the likewise normal failure of the public to recognize the work of creative artists, we think that Mr. Ra himself is partially responsible. About a year ago (db 5/4/78) we interviewed Sun Ra. In search of fact, the writer received replies which were, in general, nebulous and cosmic. To some extent, credit is given to those who will take it and Sun Ra appeared to be more interested in developing his mystique than in making claims of innovation. While such claims for one's self can seem pompous, we believe there's some truth in the saying that God helps those who help themselves. Ed.*

I'd like to commend you on a very fine and enlightening interview with Weather Report (db 2/8). There were, however, a few points that I'd like to take issue with. Mr. Zawinul pointed to all the awards the band has won—so what! Chuck Mangione came ahead of the likes of Air, the Art Ensemble of Chicago and Directions in the Jazz Group of the Year category; there are numerous similar examples, all revealing the true merits of these polls and

awards. France's Gran Prix du Disque is something else.

One of the first fusion bands (fusion as in rock plus some jazz influence) was Soft Machine, a band from the British Isles, which was playing a fusion style music as early or earlier than 1967, if I remember right. The late Albert Ayler did a record, *New Grass*, in the late '60s incorporating jazz with calypso and rock rhythms. However, Sun Ra seems to have pointed in this direction in the mid and late '50s with compositions like *Paradise*, *Ankh*, the beginning of *Lullaby For Realville*, and especially the end section of *New Horizon*.

Last but not least was Mr. Zawinul's implication that he was the first to use the electric piano, except for Ray Charles in '59. That is simply not true because it was actually Sun Ra who first incorporated the electric piano in his music. An example can be found on his *Sound Of Joy* (Delmark 414) which was recorded November, 1957, which leads one to believe that Sun Ra was using that instrument a year or so before 1957. That Angel has done "it" all first, whatever "it" may be. When others were going to the moon, he was going to Pluto!

Final note: Where's Thelonious? Don't leave us out in the blue, Monk.

Gerard Bendiks

Denton, Texas

*Check upcoming issues for a Monk report by Bret Primack. Ed.*

### Brown accolades

I'd like to congratulate Richard Brown on his article on Jo Jones (2/8/79). Jo is a dear friend of mine and Mr. Brown captured this great artist's true self. The piece is so well written that after reading it I felt that I had just been visiting with Jo. The only thing missing was the ringing in my ears.

Ed Crilly

Jamestown, N.D.

### Zipkin zapped

In your 2/8 issue, Michael Zipkin's review of the Steve Kuhn album, *Non-Fiction*, started out in a Leonard Featheresque "tracing of the history book" style. It continued in a Robert Palmer fatuous swirl of comparison with strains of McDonough, until segueing into a John S. Wilsonish backhanded compliment.

Aren't comparisons a drag? At this stage of his career, comparing Kuhn to anyone else is ludicrous!

M. C. Mapp

New York City

### Swiss swats Sanchez

I enjoyed reading Douglas Clark's penetrating and pithy analysis of *Children Of Sanchez* (no rating, 12/21/78). "A disturbing release," writes Clark, and this pitches it over the heart of the plate if the album is even half as overblown, kitschy and pretentious as the monster puppet show-like production on Mangione's *Land Of Make Believe*. Applause, applause!

Critics are supposed to criticize, objectively of course, and we need good critics to counteract uninformed public opinion. For example, the Readers Poll in the 12/21 issue gave Mangione masses of votes in no less than seven different categories, whereas the critics in their poll (8/10/78) were not able to muster even one vote in praise of the man.

Thanks to db for some good, constructive criticisms—a welcome change from the usual banalities and rapid verbalizing which accompany so many of today's releases, good or bad.

Geoffrey Kenworthy

Zurich, Switzerland



# NEWS

## Fest News For The Traveller

Festival time is here! And jazz fans should be well on their way to planning summer outings. Wichita's Jazz Festival "8" runs from April 20 through 22, with Clark Terry, Mundell Lowe, Sir Roland Hanna, Carl Fontana and Matt Betton judging collegiate big bands and combos as well as performing as all stars throughout the weekend. Also at Wichita will be Count Basie and his orchestra, Sarah Vaughan, the Maynard Ferguson band and guitarist Jerry Hahn with his combo.

University of Notre Dame's 19th Annual Collegiate Jazz Festival ran the weekend of April 6. Woody Herman's Thundering Herd performed at Duquesne University's 19th Annual Mid-East Instrumental Music Conference April 5-8 at the Pittsburgh Hilton Hotel. The 13th annual U.C. Berkeley's Jazz Festival

will be held at the Greek Theatre May 25-27, with special events programmed for the preceding week; Eddie Jefferson with altoist Richie Cole are among the announced performers.

Pablo is sponsoring "festivals"—with Ella Fitzgerald, Grammy winner Oscar Peterson and Joe Pass, making just one or two nighters at Chicago's Auditorium Theatre, at Carnegie Hall and the Kennedy Center, throughout April. And the Kool Jazz Fests—jazz and soul performers unannounced at press-time—are tentatively scheduled into Oakland's Stadium (5/27), Milwaukee County Stadium (6/1, 2) the San Diego Stadium (6/8, 9), Houston's Astrodome (6/15, 16) Kansas City Royals Stadium (6/22, 23), the Atlanta Stadium (6/29, 30), Hampton Coliseum (6/29-7/1), Cincinnati Riverfront Stadium (7/20, 21), New Orleans Superdome (8/4) and New York's Meadowlands (8/9 or 12).

In Europe, the East German Jazz Festival in Lipsk occurs May 9-11; there's a Holland gathering May 24-27; Prague Jazz Days are May 24-27, too. Moers Festival of New Jazz is June 1-4.

Benny Goodman, Sarah Vaughan, Count Basie, Joe Williams, pianists Corea and Hancock in duet, Lionel Hampton's big band, Dizzy "Jam Session" Gillespie, Willie Bobo and Flora Purim appear at Playboy's Hollywood Bowl fest June 15-16, produced by George Wein. But Wein's major effort, Newport in Manhattan, Saratoga, and Waterloo Village, New Jersey, is set for June 22-July 1.

Many artists will fly from there to Nice for the French Grande Parade du Jazz, July 5-15. The London Jazz Festival is July 16-22, and the Montreux Swiss Festival runs concurrently, July 6-22. The North Sea Festival in Hague, Holland, is July 13-15, and the Pori, Finland Fest is from July 12-15. Dates for Antibes' fest have not yet been set.

The season traditionally ends back in the States, at Jimmy Lyons' Monterey Jazz Festival, September 14-16. By then, **db** will be actively seeking information on jazz festivals for 1980—please send to our Chicago office information on your fest, at least eight weeks before the opening concert date.

## Jazz Radio Sked

*Jazz Alive!*, carried by National Public Radio member stations, began its spring season the first week of April with Jean Luc Ponty and two fusion sextets, Highrise and Passenger, in concert from Austin, Tex. Upcoming shows (through June, in order of their national release—each station determines the date within a week and hour of broadcast, feature: Slide Hampton Quintet, Sam Jones/Tom Harrell Big Band, and Roberta Baum; Louis Cottrell Jr. with the Heritage Hall Jazz Band, Dave "Fat Man" Williams; Stan Getz Quintet, Steve Getz Quartet, Johnny Vidacovich Quartet; Anthony Braxton, solo; Chick Corea with Gary Burton from Newport '78, Woody Herman's Thundering Herd; Joni Mitchell and Herbie Hancock saluting Charles Mingus; Chico Freeman Quartet, Charles Sullivan Quartet, Jay Hoggard (solo); Toots Thielemans' Quartet, Texas' tenorists Arnett Cobb, Buddy Tate and Scott Hamilton; Stephane Grappelli with David Grisman; Art Blakey's Jazz Messengers, Milt Jackson Quartet; Dexter Gordon, Joe Chambers, Randy Weston and others in tribute to Larry Young.

Also on NPR, Marian McPartland's *Piano Jazz* will be hour long visits, technical discussions and two keyboard jams with guests (in order from the week of April 1 through June 24) Billy Taylor, Barbara Carroll, Dick Hyman, John Lewis, Bobby Short, Teddy Wilson, Mary Lou Williams, Ellis Larkins, Bill Evans, Chick Corea, Tommy Flanagan, Joanne Brackeen, and Dave McKenna, produced by South Carolina Educational Radio Network, instruments courtesy of Baldwin Pianos.

## POTPOURRI

The International Trombone Association is making available a scholarship to its International Workshop (held from May 28 through June 1, 1979, in Nashville, Tennessee) in Frank Rosolino's memory. Applications are available from Vernon Forbes at the School of Music, University of Nebraska, Lincoln, Nebr., 68588; donations may be made c/o Stan Adams, School of Music, University of Arizona, Tucson, Ariz. 85721. Among those teaching in Nashville will be **Phil Wilson, Bill Watrous, Don Lusher**, and several symphony players.

Now it's **Mel Lewis and the Jazz Orchestra**—"a looser and more open unit" according to the drummer, who doesn't mind being more out front than before **Thad Jones'** departure.

**Charlie Haden** will play the bass—with **Roland Hanna** on piano, **Dannie Richmond**, drums, **Jimmy Knepper**, trombone, **Ted Curson**, trumpet, and two of these three saxists: **John Handy, George Adams, and Charles McPherson**, on April 28 at the Walnut St. Theater in Philadelphia, the debut of the **Charles Mingus Band** organized by the late bassist/composer's widow, **Susan Graham Mingus**. They'll also be heard in early June tributes at Carnegie Hall, at Newport and the Hollywood Bowl.

*Living Blues* magazine's 40th issue contains an index of its past issues #1 through #24 compiled by superfan **Wes Race**, and reprints of interviews with **Little Walter, Koko Taylor, Albert Collins, Frank Frost, Jimmy Dawkins**, and others. Write 2615 N. Wilton Ave., Chicago 60614 for "the Journal of the Black American Blues Tradition."

The Jimmy Nottingham Music Scholarship fund was established at a Storyville tribute-concert to the late trumpeter which featured **Clark Terry, Russell Procope, Cecil Payne, Sonny Brown, Charlie Williams, Lyn Milano, and Frank Wess**. The fund will be administered by Universal Jazz Coalition.

Felicitations to Ronnie Scott's, London's famed jazz club, celebrating its 20th year anniversary.

**Bob Dylan** will shortly announce the formation of his own Amplicore Records, to be distributed by CBS, devoted to mainstream pop music and headed by **Lawrence Cohn**, previously a&r director at Epic and ABC, president of Playboy Records, contributor to *The Saturday Review*, **db**, and *Sing Out!*

**John Serry**, pianist and composer, has left **Auracle** to form a band of his own.

## FINAL BAR

Violinist **Zbigniew Seifert**, 33, died February 15 in Munich of cancer; he had been ill for two years. Born in Krakow, Poland, he was introduced to the West through the 1969 Berlin Jazz Festival where he performed with Tomasz Stanko's quintet; he recorded in the U.S. for Capitol Records in 1977, releasing two albums, and appeared in New York with Joanne Brackeen, Kenny Barron, and Buster Williams, besides recording with Oregon. Joachim Kuhn, Albert Mangelsdorff and Billy Hart also supported his career. *Passion*, waxed in January, is forthcoming. His wife survives him.

Seifert, a classically trained violinist, came to jazz by playing the alto sax—"I imagined it would be easier to get to know girls if I played jazz. But after only half a year I knew I was hooked." In a **db** profile (10/20/77) he cited Swedish trombonist Eje Thelin and John Coltrane's *Blue Train* as major influences. His countryman and fellow violinist Michal Urbaniak said then of Seifert, nicknamed Zbiggy, "His spirit is strong. He is stronger than anything that might happen to him. That's why he'll overcome everything."

**Myra Loker Menville**, a lifelong jazz supporter and editor of the New Orleans Jazz Club magazine, died February 15 in Touro Infirmary after a long illness. She was 66. From the inception of the Jazz Club in 1948 she was instrumental in its affairs, editing since 1950 the bulletin which became known as the *Second Line*. She helped return trad jazz to Bourbon Street, and in 1961 established a jazz museum which is planned to reopen in the dismantled U.S. mint. Ms. Menville desired a jazz funeral, but her family did not; a seven piece ensemble was allowed to play at her mausoleum.



Trumpeter Lester Bowie's Sho' Nuff Orchestra played New York's Symphony Space in mid February—59 improvising players of the late '70s combined in a heroic ensemble. See Clifford Jay Safane's Caught! in our next issue (db 5/3).

COLLIS DAVIS

## Garden State Variety: Cafes and Rutgers U.

NEW JERSEY—There's more to jazz in the Garden State than just Larry Ridley's Livingston College music department, (db News, 4/5). West Paterson, alone, has three sites of musical excitement: Gullivers, the Three Sisters, and the recently opened Hackensack Jazz Cafe. This comfortable club, run by longtime fans Felice Pepi Cordato and Maryann Kriegsman, has live sound every night, with name acts on weekends, local talent and jamming weeknights.

In central Jersey, the Newark campus of Rutgers University headquarters the Institute of Jazz Studies. Founded in 1952 by the late Dr. Marshall Stearns, the Institute houses the foremost collection of jazz and jazz related materials in the world. Dan Morgenstern, former db editor, is Institute Director, also teaching several jazz history courses.

Starting with a core of data assembled by Dr. Stearns, the Institute has expanded with donations of significant material from well known jazz lovers including Rudi Blesh, Leonard Feather, Nat Hentoff, Orrin Keepnews and Robert Reisner as well as the estates of the late George Hoefer and Charles Edward Smith. In the archives are a library of 2500 volumes; American and foreign jazz periodicals

dating back to the 1930s; 30,000 78's and 10,000 LPs that are kept in a temperature and humidity controlled space (they could use more cooperation from record companies in obtaining material); Dr. Stearns' collection of African instruments; 50 of Pee Wee Russell's paintings; one of Lester Young's tenors, Pee Wee Russell's clarinets and Kid Ory's trumpets, and cabinets of files grouped according to subject.

The Institute also publishes *The Journal Of Jazz Studies*, the only so-called scholarly publication devoted to jazz. It features articles by experts in the social sciences, humanities, musicology, discography and jazz education. Recent articles have been entitled *Charlie Parker And The Harmonic Sources Of Bebop Composition*, by James Patrick and *Rhythmic Displacement In The Art Of Elvin Jones*, by Frank Kofsky.

Late last year, the Institute began microfilming its archives; future computer hookups to libraries around the world are envisioned. Although the Institute operates on university funds, tax deductible contributions are appreciated; researchers are welcomed. For further information call Morgenstern or curator Edward Berger at 201-648-5595.

## Jarreau A Jazz Singer? Who, Me?

CHICAGO—"I appreciate db readers and critics consider me deserving of jazz awards and jazz acclaim, but I must admit I'm also a product of everyone from Elvis Presley through James Brown almost to punk," said Al Jarreau, Readers Poll winner and recipient of the '79 Grammy for male jazz vocal (for his Warner Bros. LP *All Fly Home*) during a nationwide "hand shake" tour aimed at potential radio markets.

"I'm an American performing musician, an American listener and consumer, and I think my music will continue to reflect that, as opposed, in stark example, to being a straightahead bebopper. I haven't decided that's the only valid music. Joni Mitchell, I believe, is the consummate lyricist, maybe with Bob Dylan."

Rather than assume Jarreau is calling bebop unAmerican, one can take heart from his insistence that, "What I do appeals to the r&b listener, the jazz listener, and to those who don't care where the music comes from as long as certain things are stimulated—a combination of how the music moves the listener, and the text." Jarreau, admired for his wordless evocations of instruments that have lent new breath to scat styles, writes the lyrics for his own songs, of course. Answering charges of vagueness he maintained, "My words in themselves, in the looseness of their descriptions, present an analogy. It's like maybe you can't say exactly what you mean, but you can use words to describe around what you mean."

Sounds like Jarreau means he doesn't want to be limited by a jazz classification for sales—but he thinks more like a jazz performer than a pop vocalist, and that's reflected in the way he re-



VERYL OAKLAND

cords and concertizes.

"*All Fly Home* was less open and spontaneous than my two-record live set *Look To The Rainbow*," he agreed. "In the studio I've yet to find the inspirational elements I find in a concert situation. Both Al Schmidt, my main producer (Tommy LiPuma has worked on special projects) and I are aware a greater part of me comes across in concert, but we feel, rightly or wrongly, a commitment to use all the possibilities the studio allows.

"I don't feel I've hit my studio stride, but I'm anxious to go back into it because there's something for me there I haven't tapped yet. I like the concept of simplicity; that's why on my LPs there's not a lot of orchestration going on, and studio tracks include me—I don't overdub my vocals after somebody else has laid them down."

Jarreau is concerned, too, about the rapport he develops with a live audience, an immediate feedback that's missing during taping sessions.

"Maybe we can get that in the studio if we invite a small audience in to hear the records cut," Jarreau mused. He'll be back in sessions this month or next. "After all, Cannonball Adderley used to invite in a small studio audience."

## NEW RELEASES

Lately received and noteworthy: **Sun Ra's** *Lanquidity* (Philly Jazz); **Abbey Lincoln's** *People In Me and The Three*—**Joe Sample, Ray Brown and Shelly Manne** (Inner City); bluesy Pablos by **Ray Bryant, Mary Lou Williams, and Joe Turner with Pee Wee Crayton and Sonny Stitt**; pianist **Tete Montoliu's** solo *Catalonian Folksongs*, **Lionel Hampton And His Giants Live**, **Joanne Brackeen's Aft**, and **Art Blakey's In My Prime** (vol. 1) from Timeless/Muse; **Fats Waller, Fine Arabian Stuff** (Deluxe/Muse); the **Red Garland Trio, Ira Sullivan's Peace**, and **Tommy Flanagan with Hank Jones** (*Our Delights*)

on Galaxy; **Dizzy Reece and Ted Curson** *Blowin' Away* on Interplay; **Eric Dolphy's** reissued *Fire Waltz*, **Dexter Gordon's Power!**, and **John Coltrane's On A Misty Night**, all Prestige two-fers; *The Inside Story* by **Robben Ford and Jan Hammer's Black Sheep** (Elektra/Asylum); **Patti LaBelle's It's Alright With Me** (Epic), *An Evening With Herbie Hancock And Chick Corea* and **Devadip Carlos Santana, Oneness** (Columbia); **Oregon, Moon And Mind** and **Karl Ratzer, Street Talk**, (Vanguard); **Raul De Souza, 'Til Tomorrow Comes** (Capitol); **David Allyn In The Blue Of Evening** (Discovery).

# Where the action is.



We've just dealt you a better playing hand. Because Conn's new 83H double in-line rotor bass trombone is not only the best sounding trombone, it's also the best playing.

The 83H does the work of four trombones. The key is the in-line system. In fact, it's four keys because the rotors can perform together or independent of each other. So you can perform in B $\flat$ , G, F, or E $\flat$ . And if that isn't enough action for you, add G $\sharp$  and D just by adding the optional slide. But the fun is just beginning. It's a lot easier to play difficult passages because the 83H is easier to get around on.

And it sounds too good to be true. The precise .562" bore and 9 $\frac{1}{2}$ " red brass bell project a rich, golden tone that rings like crystal. And there's enough thunder to lead 76 trombones.

Get in on the action. Try Conn's new 83H double in-line rotor trombone. It's all play and no work.



**CONN**<sup>®</sup>

A division of C. G. Conn, Ltd.  
616 Enterprise Drive  
Oak Brook, Illinois 60521

# GROVER WASHINGTON Jr.

## CLASS ACT OF COMMERCIAL JAZZ

by STEVE BLOOM

From the looks of things—the two Mercedes in his garage, his sprawling 14 room stone house in a rural Philadelphia suburb, the video cassette and four foot square screen in his playroom, even the air hockey set and pinball machine in his basement—you might suspect that funky reedman and crossover king Grover Washington Jr. is just another member in the growing force of black superstars.

Comfortably lounging on his living room modular unit, Grover argued the point. "I'm not into the superstar vibe because I don't believe in the word. That word only exists as a means of classification for the media. I don't get off on glamor and glitter."

"What happens if your next album sells three million copies?" I wondered.

"That would let me know I'm on the right track," he replied, "but I would still do different things. I wouldn't just cater to a certain audience. I would always try to be basically myself. Plus, my group would be encouraged to not fall into habits like playing the same kinds of tunes all the time. We'll still play straightahead tunes like *Stolen Moments*. I'll still do duets with Sid [keyboardist Simmons], like *In A Sentimental Mood* or *Windows*, just to say, 'Here's another point of view.'"

After seven years and seven albums with CTI (the last four gold) and then a brief stay with

Motown (*Reed Seed*, which has already sold over 700,000, plus one more record that is scheduled for release by the end of the year), Grover Washington is zeroing in on the Big Time. His recent signature on a recording and production pact with Elektra/Asylum (a Warner Communications subsidiary) places him in able corporate hands. If the right moves are made Grover could turn into a giant, as Warner helped Benson and A&M aided Mangione. And don't think he doesn't know it.

"We researched all the companies ourselves," he explained. "It was actually going both ways. We ended up being most attracted by Elektra's promotion machine."

Lack of promotion is one of Grover's biggest gripes. In fact, he credits the band (Locksmith) and himself, not Motown, with selling *Reed Seed*. "On the lengthy tour we did last year, we started playing tunes from the new album, just getting them together. So the people really knew what was coming to a small extent—at least, two or three tunes. Then, as soon as they found out *Reed Seed* was out, they said, 'Solid,' and went out and bought it without hearing it because they knew it was going to be good. It went gold in three and a half weeks," he said.

I asked if *Do Dat*, the LP's funky single, was also conceived with promo in mind.

"I guess that was supposed to be our only commercial tune on the album," Grover admitted, sinking into the couch. "If that got on the radio quick, then maybe through that people would hear the rest of the album. But it was the hook, I guess."

"Does it bother you to have to do that?"

"Not really. We just try to work it out," he said, winding into a philosophical statement. "Everything, regardless of whether it's a hook or not, should be creative. We just try to maintain our personal standards through whatever we have to do. Sometimes you can't do what you want to do."

Grover found that out the hard way at CTI, where he was among jazz's best and brightest (Benson, Hancock, Hubbard, Turrentine, Bob James and Ron Carter to name a few) during the early '70s. I had come to interview Grover Washington, but with one ulterior motive: I wanted to find out what happened to CTI Records, which filed for bankruptcy last December, and figured Grover, their star artist until the very end, could fill in a few blanks.

He wasn't reluctant to field my questions so much as he seemed pained to reflect upon them. Indeed, if it wasn't for CTI/Kudu and, specifically, Creed Taylor, I would very probably have not been conducting this interview. It was Taylor who, six years ago when Grover was working odd day jobs and gigging for 20 bucks at night, asked him to overdub Hank Crawford's solo tracks on an album called *Inner City Blues*, which soon after was released with Grover Washington Jr.'s name on the title. Three albums later came *Mister Magic* and, suddenly, Grover was rich; he traded in his Hornet and



TOM COPI

gan in a church behind a choir  
e nights a week with an organ  
as playing sax and bass. Then I  
kily, I got into the Army band.”  
ort Dix in New Jersey, he later  
ttled in nearby Philadelphia.  
y story:

ut me in radio school. I kept  
played saxophone, but they  
e a band audition. Then a com-  
dio school told me that a friend

Johnny Hammond is generally credited with  
“discovering” Grover Washington and giving  
him his first recording break on Prestige. When  
Hammond jumped to CTI’s newly formed Kudu  
label, he brought Grover with him. One day out  
at Rudy Van Gelder’s New Jersey studio, where  
Grover had already completed sessions with  
Lonnie Liston Smith and Randy Weston, he was  
rather routinely running through horn tracks for  
Hank Crawford’s upcoming release when Tay-  
lor made a startling request.

overdubs, Dave Grusin and Harvey Mason and  
everybody was there. That’s what *A Secret Place*  
is. I had no notice. I didn’t even know those guys  
were on the East Coast. When I walked into the  
studio I did a double take . . . uh, did I come at  
the wrong time? But there was really nothing I  
could do about it, except go hysterical during  
the session. That was the turning point for me.  
To do something like that was simply not to re-  
spect me as a musician.”

What happened to the business?  
“Things got very unstable,” Grover ex-  
plained. “They would never really get off the



TOM COPI

***“I’m not callous enough to say, ‘I don’t care,’ because I do care what is said about my music.”***

ground because as soon as you would start to see  
a little daylight, another major shake-up would  
happen, like when Motown took over distribu-  
tion. But, by that point, CTI needed money to  
pay its bills.

“It was a combination of them not having the  
right people in management positions and no  
long-range planning. They got to a level and  
didn’t want to progress any more than that level.  
That’s it in a nutshell.”

One last question: Why did you stay on so  
long?

Grover paused for a second, in thought. “I  
felt close to CTI. I guess it took a little longer  
for me to realize what was really happening.”

**G**rover Washington Jr. was born 35 years  
ago in Buffalo, New York. His dad played C-  
melody saxophone. His uncle played alto. A  
man named Elvin Sheppard sat little Grover  
down at the piano and instructed him that, “You  
have to know where it is here [piano] before you  
know where it is there [sax].” Grover’s first jazz  
influences were the tenor giants of the ‘40s and  
early ‘50s: Coleman Hawkins, Don Byas, War-  
dell Gray, Dexter Gordon, Johnny Griffin,  
Sonny Rollins and Gerry Mulligan. He claims to  
have been playing in clubs at age 12.

“The first group I played in was called the  
Four Clefs—we were four guys from Buffalo,”  
Grover chronologized, at my request. “About  
the most adventurous things we did were some  
Horace Silver tunes. We mostly accompanied  
singers. I worked for two years in Mansfield,  
Ohio in a ski lodge. Let’s see . . .” he strained to  
remember, “I was a dental assistant during the

of his leading the band needed sax players be-  
cause both of his were being transferred. So, I  
made it and moved all my stuff over. It was right  
on time, too, because the rest of my class had or-  
ders to go to Vietnam and I was on the top of the  
list. This was in ‘65 when all the shit was going  
on.”

Grover marched during the day and hooked  
up with a Dix combo called the Jazz Samaritans  
—featuring Billy Cobham, George Cables,  
Jimmy Owens and Chris White—at night. Occa-  
sionally, he would slip off base and play as a  
sideman in area clubs. After the service, he  
moved to Philly and started working the clubs  
for real.

“I was working basically with organ players,”  
he recalled, smiling. “King James & the Soul  
Patrol!—it was a good, good local band. Bill  
Walker. I worked with another organ player  
named Billy Hawks. The organ thing basically  
came to me from Buffalo, because most of the  
groups that came through Buffalo were organ  
groups. Joe Madison was working with Johnny  
‘Spider’ Morgan at the time. I was playing r&b, I  
was playing gutbucket blues, I was playing little  
corner spots. Oh, man.”

But it wasn’t all fun and games making any-  
where from \$10 to \$40 a night. Even Grover  
Washington Jr. once laid down his horn in dis-  
gust.

“I swore it off, man,” he said. “I was just try-  
ing to think about it. I took a midnight to 8 a.m.  
job as a security guard at a Food Fair warehouse  
near the Spectrum. I worked at Sears. This went  
on for about eight months. Then Chris [his wife]  
kicked me out of the house with the horn and I  
started up again.”

“He asked me if I played alto,” Grover re-  
membered. “I said that I hadn’t played it since  
the service and I don’t own one. Creed then  
asked, ‘If I have one for you tomorrow—  
rented—do you think you could take all the  
solos, because Hank can’t make the date?’ I’m  
sure you could imagine my response. The next  
day, I had only a half-hour to practice before we  
started cutting.

“It just clicked. After the first couple of min-  
utes of nervousness, seeing Ron Carter over  
there and Bob James and Idris Muhammad and  
all these guys I’d been listening to for years, they  
said, ‘Let’s do it’ and we did. Even though it was  
a preconceived album because most of the ar-  
rangements had already been written and all the  
solo spots were already mapped out, we still had  
a little latitude. Also, this was the first time me  
and Bob James had a chance to put our heads to-  
gether.”

Two months after the album hit the shelves,  
Grover was still working a day job at a record  
distributor, buying jazz orders. “Creed called  
and told me to quit the job. ‘Be in L.A. with a  
band in four weeks,’ he said. I said [Grover  
sounded like Bill Cosby now] ‘Look, man—  
you’re not gonna have me quit this job and when  
this shit falls through and here I am . . .’ Very  
coolly; Creed repeated, ‘Four weeks.’ I mean, we  
were still trying to build up our credit rating.”

For Grover, *Inner City* was the perfect  
chance for him to try out a few tricks his last  
teacher, a gentleman named Hank Crawford,  
had prescribed. “He taught me how to play a  
slow tune,” Grover explained, referring to bal-  
lads on the date like *Georgia On My Mind* and *I  
Love You, Porgy*. “He would say, ‘You always

*Continued on page 42*

# BOBBY HUTCHERSON

## Cruisin' Down Highway One

by LEE UNDERWOOD

*L*et's not only talk about how we drove 45 minutes south down Highway One from San Francisco to Montara where I live, and how the dark green trees by the ocean are all laid back flat from the coast wind, and how beautiful the curls on the waves are, and how big they are, and how clear the sky is and deep blue . . .

*It's also how we hung in there, man, and how we stopped and got us some breakfast, and how this fine and foxy little waitress walked by, and this chick and me are sittin' there tryna groove, and how we had to split, and we be drivin' down the coast highway again, and ohhhhhh, the ocean's outta sight!*

*You dig?*

*That's the music of it. That's the life of it. That's the story-line, the way the ball moves, the intimacy of it. You got to have that line, man!*

*(Yeah, well, that's real nice, the writer gnashed, but how we gonna work those ponderous facts in, make them sparkle, cut through that tedious journalistic claptrap about "objectivity," and move the heave-ho on to the truth, to the really good stuff, the stuff that sings like dolphins and helps musicians see? How we gonna do a Bobby for Bobby, Bobby?)*

*(Bobby Hutcherson was born in Los Angeles on January 27, 1941, raised in Pasadena, took piano lessons at age nine, but didn't feel the goose-bump thundershiver call of capital M Music until 1956. He was boppin' down the street one sunny day at the age of 15 when out of a record store whirled the crystalline sparkle-lines of Milt Jackson's Deagan vibes, ol' Bags himself whippin' it up and out on Bemsha Swing. And Bobby all Bambi-eyed excited rushing out for a funky set of Deagan vibes like Milt's, with nickel and steel bars, too, and studying with Terry Trotter and Dave Pike, and wham! before you knew it playing local dances and concerts, before . . .*

*(How we gonna say all that and make it swoosh? Hell, everybody started at one time or another . . .)*

*"The last feature on you in down beat was with Michael Bourne in 1974. Why haven't you been out there? Why haven't you been talked about?"*

*"I've been recording maybe an album and a half a year, plus I was covered up by a lot of 14 □ down beat*



new groups and new names and electronics. I've also been out there a long time and not become a big star, which didn't help. And, too, I recorded some tunes on some albums that weren't cool, but I was trying to hold a group together, which is hard to do, and to continue my dedication to bebop, which runs through it all.

"Being ignored isn't easy. Sometimes it's the respect of your peers, or maybe it's just a real small group of dedicated fans and close friends that carry you through."

*(Eric Dolphy's Iron Man all melted down and recycled into fusion funkyzak, Out To Lunch, too; Bobby's stunning four-mallet take-the-place-of-the-piano licks in the early '60s gone, gone to all except those who still care about the early New York days of Bobby's life, he a bright-boy punk kid gigging on vibes and marimba with Dolphy—and Jackie McLean, Archie Shepp, Charles Tolliver, Al Grey-Billy Mitchell, and Grachan Moncur III, all those what-they-call "fiery" East Coast jazzers; Bobby New York-based from '60-'68. Blue Note jazz, man, from the '50s, man, into the '60s, man.*

*(And then it was the '70s, and nobody gave a damn about Bobby's '50s-'60s sweet-tough jazz anymore. Donald Byrd's Black Byrd hit boom for S—and then came flutey-flauty Bobbi Humphrey and Earl ho-hum slick-picker Klugh, and who the hell wanted to hear Blue Note jazzers anymore anyhow? Hadn't they already done that?*

*(Besides, we got Cream O'Wheat Burton, funky thrills and cheap chills Ayers, precise-is-right Berger, no-groove, slide-rule Friedman, not to mention safe-and-secure Milty-baby, who is, of course, beyond the pale of putdown, the King, everybody's darling dozing Deacon of good vibezzzzz. Look at the polls. Bobby's always there, third, fourth, fifth, whatever.*

*(Ignored. Ignored. Between present electronic excitement and heard-it-all-before bebop innovators, Bobby's threaded his way all alone, bing-zing melodic lines that always startle and ignite—heart, fun, personal integrity, imagination, heat, laughter, hurt. B's the one. McCoy Tyner: "Bobby Hutcherson is one of the best musicians in the world." Say what? Dexter Gordon: "Bobby's the baddest." The historical line goes straight from Norvo to Hamp to Bags to 38-year-old, salt-in-his-pepperhair Hutcherson.)*

*"You are considered by many to be one of the few remaining jazz purists. In an era in which the tempo has changed, the rhythms have changed, and the groove and the sounds of the times have changed, why do you remain interested in playing bebop?"*

*"It's where my heart is, and the music's changed, just as I've changed over the years. It's a new way of playing bebop—more sophisticated rhythms, like more 6/8s come into it now, and new harmonies, melodic concepts.*

*"I can see how new young people really need to know the rudiments of bebop, which are incredibly important. They'll talk to me about things they've heard on records. They want to know how I did this or that. Or maybe they've heard Tony Williams and Herbie Hancock and Ron Carter play, maybe playing rhythms that seem to be out of meter, but coming back in together—how'd they do that? A lot of young people don't realize that while they're improvising the solo, they've gotta be countin', too! You gotta know where you're at.*

*"At least you gotta know that in bebop. We've got a situation today where a lot of tunes are sort of extended. You can play and stop when you want to, then the next guy starts playing. With bebop, however, you gotta*

count: you gotta know where you are, where and what the bridge to the tune is, what the chords are, and what the tune's all about.

"That was the training ground I had. When I was comin' up, back in L.A. around 1956-'60, I'd go to those late-night jam sessions, where you had to have a backlog of maybe 50 or 100 tunes in your mind before you could even get up there to jam with all these old dudes, young dudes, too, clubs like the old Hilcrest Club, which later became the Black Orchid. There'd be musicians there like Elmo Hope, know what I mean? Hey—you had to *count*. You had to *know*. You didn't just jump up there and play because you wanted to. You had to know all the chord changes, all the structure, everything.

"This is important to understand, because in order for the music to get to where it is now, you had to know *all* of that. Before you can have the privilege to move on, you've got to have that knowledge first. That's how I feel. You got to get that together so well that you don't even have to think about it—and then you get the soul out there, and you think spiritually about what you're gonna play and what you're playing."

*(Remembering watching a good friend clam, like slamup, on the Carson show, watching another fall apart before a host of salivating then turned-off record company exec-type sharks. Hmmm. No bread there, Jack. The fear, the stranglehold of that thing: whatcha gonna call it?)*

"Knowledge and technique are almost commonplace today, Bobby. However, some qualified artists fail anyway, perhaps because of self-consciousness. How do you overcome self-consciousness?"

"You learn to psyche yourself up. But, hey—it's a great feeling to be scared! It's great to be nervous, to be afraid, because it gets that adrenalin going. The trick is to be able to control it.

"Like a fighter, you got to get your first punch in before you start feelin' good. Then, 'Hey! I got it! Now it feels good!' Once you get one in, the game has started. Okay, now that you're able to get that one thing in after punching a bag for years, okay, now that psychological barrier is broken. Practice is nothing until you carry it off. In performance, you may get off only 8% of what you've practiced over the last year, but to be able to get just that 8% is very important. Just to *feel* that you're able to do that makes you proud—even if you've blown all the rest.

"Psychologically, it's something else. You've practiced. And here's this crowd. Where do you put them? Are they with you? Are they sittin' there saying, 'Hey, man, make me groove!' Or are they saying, 'All right, sucker, prove to me, or I'm gettin' up and walkin' away.' Or is it, 'Oh, how sweet, how very nice.'

"What do you do? How do you get them to help you make yourself feel good?"

"Look around now at your own group. Are they old pros? Or are they new young people? Are they afraid? Are they waiting for you to lead them? That's where it's at. Even in mature groups, most people still look for someone to lead them.

"So you lead them: 'Everything's cool, let's go!'"

"The other dudes say to each other, 'Hey—he says it's cool.' 'Then it's cool—let's groove!'"

"So, you practice. You know what you're doing. You make yourself willing to get out there in the ring, and you make yourself will-

ing to be alone, to accept the responsibility of *leading* your group and the people somewhere. At the same time, you got to be psychologically relaxed.

"Sure, you might make a mistake. Right behind the mistake, however, might be something unbelievably good. Even if you make a mistake you gotta keep yourself wide open for what *can* happen. What happens, even with a mistake, can be thrilling. I've heard some of the most beautiful mistakes in the world. Some mistakes are *great*.

"I've seen guys playin', and he's playin' it, see. And he's gettin' up there, and he's playin' and playin', and he'll go to play a note, and Owwww!—he missed it, but his *voice* hit it! 'There it is, goddammit!' And the audience is there sayin', 'Ooooooh, yeah! He missed it, but did you dig the way he *went* for it?' Dig it? You can't condemn yourself for mistakes, or be afraid that you will make them."

"Yes, but there's criticism involved, too. How do you protect yourself from . . ."

"Who cares? Who cares about criticism?"

"Everybody cares, even if they don't admit it." *(Jesus, haven't you ever fallen apart, broken windows or other peoples' lives, or shot up for*

## SELECTED HUTCHERSON DISCOGRAPHY

HIGHWAY ONE—Columbia JC 35550  
on Blue Note

KNUCKLEBEAN—BN-LA 789-H

THE VIEW FROM THE INSIDE—BN-LA 710-G

WAITING—BN-LA 615-G

MONTARA—BN-LA 551-G

LINGER LANE—BN-LA 369-G

CIRRUS—BN-LA 257-G

NATURAL ILLUSIONS—BST-84416

HEAD ON—BST-84376

SAN FRANCISCO—BST-84362

NOW—BST-84333

TOTAL ECLIPSE—BST-84291

STICK-UP—BST-84244

HAPPENINGS—BST-84231

COMPONENTS—BST-84213

DIALOGUE—BST-84198

with McCoy Tyner

SAMA LAYUCA—Milestone 9056

TIME FOR TYNER—Blue Note 84307

with Eric Dolphy

OUT TO LUNCH—Blue Note 84163

IRON MAN—Douglas SD-785

*days or stayed drunk for weeks, or watched your friends kill themselves boo-hoo because they felt misunderstood or maliciously shredded by opaque, uncomprehending, viciously critical teeny-weeny brains, strutting and nitpicking, blind and callow, never having suffered yet, not much, sure as hell not enough to know or understand or really care. How have you handled it—are you so strong?)*

"Hey—the only criticism that's important is your own. You know if you played good or you played bad. You know if you tried or if you didn't. You know if you gave up, if you just let it lay there, and said, 'I can't do it. I'll just lay down and cry.' You know if you did it. You know if you played great. You know if you feel proud or not. Even if the audience don't clap, that don't mean nothin'. You know. The truth is always inside."

"Are you saying it doesn't hurt when a fan or a major critic puts you down?"

"It hurts, man, but it's a superficial hurt. If you believe in what you're doing, then you'll strike back. Instead of falling apart, you'll work hard to get it right, to get it to where it does get across.

"You say, 'Hey, maybe even though I played these notes, it still didn't get across. I played

the notes, but maybe the *life* in them didn't come to them.' Then, too, you might play something technically horrible, but it's got life in it. That's the key, really. Now that I understand what the notes are about, now maybe I got to understand how to make them human, understand what *humanness* is, and to get that in the music.

"People always love to see a champion, but they also love to see that everyone can be human.

"And people will always cheer for the cat who maybe messed up, but can stand up *afterwards* and say, 'Hey, I tried, but I messed up. I couldn't quite get it. I gave it all. No excuses. That's the truth. They got me, but I still love it. I'm gonna keep tryin'.' That's what everybody wants. Everybody wants to be able to do that.

"That right there will make you stand out as a star, and that right there will help keep you going, no matter how bad the criticism ever gets."

---

*(Here's a double-edged sword for you. The purists, God bless their boring hoary brains, can't stand anything past 1960; the lost and ignorant hordes of vintage '79 Weather Reporters would eagerly die a gloriously bloody death defending the banner of electronics if they only had the opportunity. Pick your card and play it, knight.)*

---

"Why not stun everybody, Bobby? Why not come out with a new set of electric vibes, complete with synthesizers attached? Why not open up and explore that whole new range of sounds and timbres?"

"Because I want to be the power unit! I want to be electrifying *myself*! I want all those wires and tubes to be contained within *me*!"

"Isn't that a rather old fashioned point of view? How about: a set of vibes is a set of vibes; a piano's just a piano; an electric machine's just an electric machine. It's not the things in themselves, but what you do with the things that counts."

"No—those vibes are a breathing human being!"

"What Jan Hammer did with the synthesizers on *The First Seven Days* or on *John Abercrombie's* *Timeless* title cut is just as warm and human and musically alive as anything you'll ever hear acoustically."

"Okay. Okay, but let me tell you an experience I had that helped me make a decision.

"Harold Land and I were working together in Genoa/Genova, Italy, Christopher Columbus' home town.

"Deagan had sent me a set of electric vibes. It came in only one case—hey, I'd been carrying five or six cases around. One case? Great! And I got an amp—with wheels! I'm outta sight! Hey, I'm cool! And it's the first time I was ever able to walk into the gig in only one trip!

"Okay, now dig: the place was jam-packed. I mean, one of those beautiful old Roman amphitheatres, and packed right up to the top rows. Beautiful. Ella Fitzgerald was there, Oscar Peterson was there, and everybody was having a great time. Me and my band came on, and pretty soon I get right in the middle of this solo, where I'd cut the whole band off. I'm out there all alone, man, and I'm burnin'. I'm playin' that thing—when somebody backstage stepped on the cord, and the *vibes went off*! Man, you could not hear a *thing*! [Laughter] Say what? Is *this* the new amp? What else you



VERYL OAKLAND

got?! [Loud laughter]

"Now: what do you do? Do you keep playing, hoping it comes back on? Do you maybe hum? Do you stop and tell the other cats to play? What do you *do*?"

"Man, I've never felt that hole before. That was one of the deepest holes I've ever stepped in. I couldn't believe it. I had shit *all over* my shoes!"

"So I played for awhile and felt like a fool. Then I stopped. I looked around. Everybody said: 'Play, Bobby! For God's sake, play!' I said, 'Mannnn, I can't!' [Loud laughter] 'Whatta you mean *you can't*? We waited for years to hear you! And now you can't play? Whatta you mean *you can't play, man*?' And they couldn't understand it, either: 'You're hittin' the notes, Bobby! Why can't we hear them?'"

"I'd have given anything to have had my acoustic set. Yeah, it's got a motor on it, but you pull the plug out, and that sucker still plays—and plays and plays and plays. It's an acoustic instrument. It's got resonators on it. You can pull the plug out and that thing'll play for days!"

"Not only that: when we played in Verona, the stage people hooked the electric vibes up to the power source directly, without a transformer, and the vibes *blew up!* [Loud laughter] Shit, I'm goin' home!"

"But look at it this way. A certain sort of man feels good on a desert island: a different 16 □ down beat

sort of man feels like he can take care of business in civilization.

"The man who can deal with both situations is the man who has control. The more I am in control, the less vulnerable I am. The more I know about my product and the business of handling it, the less likely it is that I'll be cheated. The more you're in control of your mind, the more you're able to do during the day.

"As for the love of *playing* music—not the adventures of the sound, but the love of playing it . . . not the timbre of it . . . an A's an A . . . but the love of *playing* music—at that point, I wish to be more in control, in direct contact with my instrument and the sound, and in full control of the sound."

"People have responded more favorably to Gary Burton than to you. Why is that? Is that the fault of your previous record company, *Blue Note*, or is it a fear of success on your part? What would happen if your debut Columbia album, *Highway One*, became a jazz hit, and you were suddenly recognized and respected by millions of people? Could you handle that?"

"It's not . . . it's not a matter of fear. Recog-

nition is only part of the reward. No matter what I do, I'm going to be rewarded in some way. So I'm not worried about it, about whether I get this big recognition or only that small recognition.

"There are some people—yourself, for example—who feel that I'm serious about what I'm doing . . . [Watching some reach the top, then crash into their own gloomy isolation and final madness, faced too hard with their own fears of being unable to cope with the slaughterhouse terrors of voracious, fickle-bitch fame . . .] So right there: success isn't measured in quantity, but in quality.

"When people tell me I'm saying much more than Burton or whoever, there's the quality. When people tell me I've got balls or lyricism or strength of vision, there's the quality. When somebody else points out that Burton sells much more, then there's the quantity.

"So for me, the recognition is not in how many sales I might have, but in what's coming out of your mouth that lets me know what you're getting out of what I'm trying to say."

"Still, Bobby, there are thousands of first-rate musicians out there who will never make it, not because they are poor musicians, but because they can't handle the pressures of becoming a success, nor can they handle the pressures of maintaining that success once they get it."

"Okay. Sure. I do enjoy *not* being a target. A person who's not a target can maneuver much better, because he's not getting shot down, not being challenged. But if you're on top, or if you even *name* your position, hey, you automatically got gunfighters comin' through the door!"

"The way I do it, I can do what I want. I don't have to suffer those gunfighters all the time. The main thing is not to flounder in self pity because more people are acknowledging some other vibes player more than they are acknowledging me.

"The thing is to be true to this lovely thing that lets me do what I do, and to never disrespect it. Soon as I get close to that bandstand, or soon as I get close to the instrument, it's 'Ohhhh, I love you, let's do it, gonna be great, gonna be great, ummmmm, let's get it on!' Hey, man, at that point, everything else means so little by comparison.

"Here's the thing that might help somebody: you got to hear . . . what . . . it . . . is . . . that . . . happens [with his index finger, draws a line in the air, slowly, intensely, complete with curls and a turn] you . . . got to hear . . . that story line come out.

"Look at those basketball players on the television. Look at that movement there—look at it! Look at that ball! See it? It's that ball that makes the game. Look at that! It's doin' the same thing—the line. You see? There it is! Look at that line! Watch the rhythm and sound it out: boom, boom-boom, sha-bam-bam-bam! See that? A little story, you know?"

"It can't be learned in school, because it comes out of your whole life. If your life was a monotone, your music will be less expressive. But music has humor, ugliness, strength, crumbling, love, laughter . . . Hey, man, truth is sittin' right here in front of you!" [Laughter]

"Some people are afraid to reveal themselves that much in front of a crowd."

"But that's exactly what the crowd wants them to do. When the crowd sees and hears the truth, when they can see it and hear it, they can only fall into it. People love life, and they love to see all the varieties of it in front of them. If you're really *doin'* it, man, they'll fall right in with you."

#### HUTCHERSON'S EQUIPMENT

Deagan marimbas  
Musser vibes  
Bobby Hutcherson mallets





MARIAN ZAZEELA

# LA MONTE YOUNG

## EXPLORER OF THE L-O-N-G TONE

by KENNETH TERRY

**L**a Monte Young is a pioneer, in the American tradition of settlers and gold diggers who trekked across the Great Plains in the 19th century. Although his ragged clothes—white sack-cloth skirt, old shirt torn at the elbows—and his long grey beard suggest an Indian mystic, his nasal drawl and wide, toothy grin make me think of a desert rat prospector. Appropriately enough, Young was born in a log cabin in Idaho. But instead of looking for gold, he has spent most of his 42 years searching for something far more rare and precious.

Young, his wife, Marian Zazeela, and I are seated together on a spare patch of carpet in their lower Manhattan loft. The place has a classic Bohemian look: a small jungle of plants obscures the front window, and abstract moon shapes dance across Zazeela's paintings on the wall. Off to one side, in a jumble of electronic equipment, are two sine wave generators; they are emitting low tones in the ratio of a perfect fifth. I don't notice the sounds until Young draws my attention to them, at which point I realize that I had confused the tones with the electric hum that is always present in the city.

Young has been obsessed with long, sus-

tained tones at least since 1958, when he composed his *Trio For Strings*. Later, they became the basis for his major opus of the '60s, *The Tortoise, His Dreams And Journeys*. The drone sound of this ongoing work has parallels in non-Western music, but had not been considered fit material for a Western composer until Young stumbled upon the principle. After he had established the validity of his static "trance" music, other composers entered the same field, including Terry Riley, Steve Reich and Philip Glass. Directly or indirectly, all of the composers in this group have been influenced by Young.

The most obvious difference between their music and Young's is the fact that they use the conventional Western scales and he doesn't. Instead of the 12-tone system of equal temperament, Young relies upon various modes in just intonation, which includes microtonal intervals. There are precedents for such a tuning system in the music of Harry Partch, Ben Johnson, Lou Harrison and Alan Hovhaness; but Young has developed modes that are not in any other musical system.

In *The Well-Tuned Piano*, for example, which Young has been working on since 1964,

the instrument is tuned so that the relationship between any two pitches may be represented by a rational fraction. Although the resulting intervals may sound flat or sharp to the uninitiated, the composer maintains that they have a more direct effect on the emotions than the half steps and whole steps of the equal-tempered scale.

When one boils down Young's quasi-scientific explanation of his theory, the residue is still pretty subjective. However, he does offer at least one useful insight: whereas Indian classical music encompasses hundreds of modes, he notes, Western music since the Renaissance has had only three or four of them.

"In Western classical music, there was a tendency towards abstraction," he says, launching into one of his impromptu lectures. "The modes [of antiquity] began to fall away; and unconsciously, they were thinking, 'Well, this one feeling is a good feeling, why don't we always work with that feeling?' Now, I'm the kind of person who knows how to concentrate on a single musical event; I can appreciate that approach. But at the same time, when you put it in the overall scope of things, and you hear these modes again in Indian classical music and tears come to your eyes, you realize that they're a possible expression that was known for thousands of years that you haven't heard before, and it's just coming around the first time. You realize there's really something important there that you've been missing and that's worthwhile."

Young first became interested in Indian music in the late '50s after hearing an Ali Akhbar Khan record. Over the years, he listened to recordings of many other Indian musicians, including the Ali brothers (Nazaket and Salamet). But when he heard Pandit Pran Nath's singing on tape in 1967, Young knew that he had found a teacher. Three years later, Young and Zazeela helped bring Pran Nath to America and began studying raga singing with him. Today, they accompany him in concert, playing tambouras and singing. They have also made four trips to India with their teacher.

Pran Nath, who learned his art from the late Sufi Ustad Abdul Waheed Khan Sahib of Kirana, knows over 300 ragas: Young feels that he has mastered about a dozen of them to date. When Young sang with his guru at a recent Soho concert, he evidenced a thorough command of the Kirana style, but his singing still lacked the many tiny inflections that made Pran Nath's melodies so subtle. Nevertheless, Young and Zazeela feel encouraged by their progress so far.

"Considering the size of the body of work, we're moving as fast as we can," remarks Young. "I mean, I'm not anxious to jump out and make a splash. I have my career as a Western performing artist, and I'm not trying to rush into solo performing of Indian classical music. I'm looking forward to it, and it's one of the things that I'm definitely hoping to do. But I think that this is the perfect sequence, singing with him; and as long as he's alive, I feel completely honored just to sing with him."

Even before Young met Pran Nath, Indian music was exerting an enormous influence on his work. For example, his *B-Flat Dorian Blues* (1963) is sort of a cross between Coltrane's later work and raga music, with Young playing a soprano sax whose reedy timbre recalls the North Indian *shahna'i*. And the use of a single sustained tone as a structural ele-

ment in Young's work certainly has a precedent in the bottom line of Indian music.

However, Young says the idea of sustaining long tones came to him in a burst of intuition. He suspects that the source of this intuition lay somewhere back in his childhood. He remembers, for instance, that he used to like listening to the hum of transformers on telephone poles. "It sounded a little bit like what I'm hearing right now," he recalls, referring to the sine wave generators, "but it was naturally a lot more complex. And who knows what kind of harmonics were coming out of that high-tension line stepdown transformer?"

"Even before that, one of the earliest sounds I remember is the sound of—I was born in this log cabin, and the wind used to blow through the chinks in the winter. And this, I think, might have been the earliest example. I remember my mother's tea kettle and a few other things like that. I also remember in L.A., living near a train yard and hearing the signals that engines give out when they're coming into a yard.

"And I remember when I used to live in Utah, I'd ride my horse or my burro down by the lake—we lived on the shore of a lake—and I would listen to various resonances over the lake. Many years later, while discussing theory with my group in the mid '60s, I remembered that I had heard the seventh partial over Utah Lake, and that I had never realized what it was then. I was just a kid in junior high school. But later I remembered that that was what I was hearing, and that was the sound that was in the air when the owls would hoot, or when some bird would cry."

Young was born in Berne, Idaho in 1936. At the age of three, he began learning the guitar and some "cowboy songs" from his Aunt Norma. Young's father, a shepherd, also taught him some songs. When he was four, his family moved to Los Angeles, and, three years later, his father gave him an alto saxophone as a Christmas present. He immediately took to the instrument and, after the family moved to a farm in Utah, Young started playing solos in church on Sundays.

When he was in high school, Young's family moved back to Los Angeles, and the budding young saxophonist discovered jazz. His idols were Charlie Parker, Bud Powell and Lester Young (all of whom he heard in concert), as well as Stan Getz, Lee Konitz and Lennie Tristano. Later, at L.A. City College, Young played with Eric Dolphy in the school orchestra. He also belonged to a jazz combo that, at various times, included Billy Higgins, Don Cherry, Dennis Budimir and Tiger Echols.

Young was introduced to contemporary classical music by his high school harmony teacher, who had studied with Arnold Schoenberg at UCLA. In college, Young studied with pianist Leonard Stein, who was Schoenberg's assistant. His exposure to the 12-tone system of composition eventually led to a period when his writing was influenced by Webern; but a short time later, he struck out on his own and began experimenting with long tones.

The first compositions that Young built out of long tones encountered considerable skepticism, he remembers. "If I had two or three friends who liked what I was doing or saw something in it, that was it, the maximum. I couldn't take it to my composition teacher and expect him to really say, 'Oh, La Monte,

this is it, I never saw anything like it.' There were some who were very open and said, 'Well, if this is what you think is right, okay, work on it.' But there were others who would go so far as to say I was outright crazy and that I was going off the deep end."

In 1959, Young attended Karlheinz Stockhausen's seminar in Darmstadt, Germany. There, for the first time, he heard a recording of John Cage's *Concerto For Prepared Piano and Chamber Orchestra*. Previously he had listened to Cage's 1950 string quartet and his *Preludes And Sonatas For Prepared Piano*. But the piano concerto impressed him more than anything else by Cage that he had heard.

Inspired by Cage's "chance" music, Young began to compose similar "pieces" himself. *Composition 1960 #2*, for example, simply instructs the performer(s) to build a fire in front of the audience and allow it to burn for any length of time. In *Composition 1960 #5*, a butterfly (or any number of butterflies) is turned loose in the performance area. And *Poem For Chairs, Tables And Benches* (1959-60) features the sounds of those items being dragged across a cement floor.

Meanwhile, Young was beginning to draw some conclusions from his study of long tones. After listening to them for extended periods of time, he began to hear them differently; instead of a tone at a single frequency, he heard a bundle of frequencies with a central pitch. He also noticed that pairs of pitches in the equal-tempered system did not always form what sounded to him like natural harmonies. He did hear those harmonies, though, in musical systems based on just intonation, including Indian music, folk music and blues.

As a result of his new way of hearing things, Young abandoned the equal-tempered saxophone and switched to singing. This was in 1964, the same year that Young and his group, The Theatre of Eternal Music, began improvising *The Tortoise, His Dreams And Journeys*. More a concept of how to make music than a piece, *Tortoise* was performed over and over at Young's concerts in the '60s. Zazeela shared the vocals with her husband, while the lineup of drone musicians at various times included Terry Riley and John Cale.

In 1969, Young integrated *Tortoise* with a light show by Zazeela and installed his first "Dream House" at the Galerie Heiner Friedrich in Munich. A Dream House is simply an environment in which a work can be played continuously for a long period of time (a typical one might last for a week or more). The auditory component of the environment is maintained by sine wave generators, which emit sounds at a single frequency (and at a very loud volume). In addition, musicians come in and perform from time to time. On a Shandar recording of excerpts from a 1973 Dream House, Young and Zazeela sing Indian-sounding melodies while trumpeter Jon Hassell and trombonist Garrett List sustain long tones.

Although this "trance" music became Young's trademark, it was not the only thing he was working on in the '60s. In 1964, he devised the tuning for *The Well-Tuned Piano* and made a tape of the piece that was subsequently performed in concert.

Young didn't perform it live at the time because of the expense of obtaining a concert grand and keeping it in a hall for a week to perfect its tuning. But in 1974, he was given a chance to present the work (which had changed considerably in the previous decade). A gallery owner named Fabio Sargentini was

# Before they hit the charts, they hit Slingerland.

Joe Stefko  
*Meat Loaf*

Phil Ehart  
*Kansas*



*Slingerland*<sup>®</sup>

6633 N. Milwaukee Avenue  
Niles, Illinois 60648

*Slingerland*

# RECORD REVIEWS

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

## HERBIE MANN

SUNBELT—Atlantic SD 19204: *Watermelon Man*; *The Closer I Get To You*; *What Would You Do?*; *Killian*; *Dona Palmeira (Madame Palm Tree)*; *Let's Stay Together*; *Sunbelt—Mulher Rendeira (Weaver Woman)*.

Personnel: Herbie Mann, flutes, tenor sax; Claudio Roditi, trumpet, valve trombone; Barry Rogers, trombone (cut 4); Jeff Mironov, guitar (1, 3-6); Amury Tristao, acoustic guitar (2, 4, 5, 7); Danny Toan, guitar (4); Richard Tee, electric and acoustic pianos, organ (1, 3-6); Dom Salvador, electric and acoustic pianos (1, 4, 5); Pat Rebillot, electric piano (2); Cliff Carter, synthesizer (2); Ken Bichel, synthesizer, string arp (2); Roy Ayers, vibes (3); Frank Gravis, bass; Leroy Clouden, drums (1, 2, 4-6); Steve Jordan, drums (1, 3-6); Steve Gadd, drums (3); Portinho, drums (7); Rafael Cruz, percussion; The Girls of Bahia, voices.

\*\*\*

## DAVE VALENTIN

LEGENDS—GRP 5001: *Legends*; *Bouree In E Minor*; *Sea Pines*; *Crystal Silence*; *Afro Blue*; *Masquerade*; *Patterns For The Sky*; *I Want To Be Where You Are*.

Personnel: Valentin, flute; Dave Grusin, electric piano, synthesizer; Jose Ortiz, guitar (cut 1); Michael Vinas, acoustic guitar; Anthony Jackson, bass (1, 3, 6, 7); Francisco Centeno (5, 8); Charles McCracken, cello (4); David Nadien, violin (4); Steve Gadd, drums; Rafael DeJesus, congas, bongos; Rubens Bassini, percussion (1, 3, 6-8); Benjamin Marrero, timbales, cascara (2, 7); Milton Cardona, bata drums, itotele, vocals (5); Gene Golden, caja (5); Teddy Holiday, okonkolo (5); strings.

\*\*

The prime reason for reviewing these albums side-by-side is not so much that both Herbie Mann and Dave Valentin are flutists, nor is it based in their tendencies toward Latin shadings, but more simply because of the commercial intent of their respective works.

Mann, renowned in jazz circles for years as a popularizer of the genre, is truly a crossover genius, while Valentin, a newcomer to the field, is visibly following the fusion parade. *Sunbelt* blends Brazilian motifs with pop force, while *Legends* continues to bridge Afro-Cuban styles with crossover jazz. Of the two, *Sunbelt* shines.

From the lead track, a retake of Herbie Hancock's *Watermelon Man*, Mann's message strikes loud and clear: you may have heard me play this tune before, but never in this way. This number is the funkiest on the disc, with an arrangement reminiscent of Hancock's jazz bump from *Headhunters*. Jeff Mironov kicks it off on guitar and holds onto the catchy groove throughout. Mann's toying with a pick-up and pre-amp is predictably opportunistic, and the cut ramps over to disco turf, at which point Claudio Roditi provides some of the album's more exciting moments on trumpet. A vocal unit called The Girls of Bahia, who whisper the title repeatedly, is the last touch to the cut.

In the r&b vein is Richard Tee's *What Would You Do?*, a Stuff-like strut. Here, Mann dredges former sideman Roy Ayers out from disco for a good, quick appearance on vibes.

As for Brazilian fare, Mann fails to ap-

proach the samba and carnival feel of his previous recording *Brazil—Once Again*, though each of the three such tracks are tasteful and danceable, indeed. Mann's present view of Brazil's sophisticated instrumental formats in relation to American commercial audiences results in a planned merger between Sergio Mendes and Muscle Shoals. The bottom line is once again funky rhythms, as both *Killian* and *Sunbelt* demonstrate. The Bahia Girls neatly create the floating pastels of a romantic Rio sunset while Rafael Cruz's percussion pounding takes it back to the street. Renditions of Top 40 favorites, Al Green's *Let's Stay Together* and Mtume's *The Closer I Get To You* (on which Mann whistles), round out Mann's latest crossover endeavor.

Though Mann is listed on four of *Sunbelt*'s tracks as playing "flutes and tenor saxophone," after very careful listening I could detect only a very brief sax solo during the fade-out of *Watermelon Man* and four meager bars on *The Closer I Get To You*. No lengthy tenor episode, like on the 1966 *New Mann At Newport*, can be found here.

Surprisingly, Valentin's *Legends* outslicks old hipster Mann in sound and production, thanks to super-gloss specialists Dave Grusin and Larry Rosen, who use strings, select widely diverse tunes (from *Bouree* to the Jackson 5's *I Want To Be Where You Are*) and generate a studio effort clean enough to eat from.

The music reminds me of Hubert Laws (who Valentin studied with for two years), Earl Klugh and Chick Corea; the former two in crossover spirit and the latter in Spanish heart. The amount of time Valentin, who is Puerto Rican, devotes to exploring Afro-Cuban styles, however, is negligible. Mongo Santamaria's *Afro-Blue*, which features an assortment of seldom-heard rhythm instruments and ends in a searing vocal explosion by Milton Cardona, is the album's only serious Latin cut, while Valentin's *Sea Pines*, a lazy samba backed by an overload of strings, is not particularly convincing. Nor is the Klugh-esque *Masquerade* (not Leon Russell's), another slow-moving number that is destined for the Great Hall of Album Filler.

But Valentin's flute playing is another matter altogether. As a soloist, he is neat, clipped and well-shaven (i.e., he won't rattle your senses with startling innovation). His light and bouncy construction is rich in the melodic flavor that is the trademark of Latin flute stylists, which he then extends into a jazz framework (much like Laws). Comparisons to Mann, however, would be fruitless until Valentin becomes more aggressive on his axe.

*Legends* is relatively weak until the last two cuts on side two. *Patterns For The Sky* opens with a brisk melodic statement that stops on a dime. The tempo changes to sweeping strokes of tropical sounds for the bridge, then suddenly returns to the head. This trade-off goes

on for six minutes, weaving the same kind of texture Klugh and Noel Pointer have made reputable while under Grusin and Rosen's direction. The closing track, *I Want To Be Where You Are*, with Michael Vinas' rapturous acoustic guitar work, is as pretty a cover of a ballad as you'll ever want to hear. But these cuts do not erase the mediocrity of the previous six.

As producers, the only artistic consistency Grusin and Rosen know is mediocrity. Whatever successes they have had with crossing over have been hampered until now by their interminable need to pad good musicians' albums with tasteless pop filler, hordes of strings and selected studio aces. It is this compulsion to touch all the bases—the major problem on most crossover releases to date—that is, more than anything else, responsible for denigrating what might have otherwise been an auspicious debut for Valentin.

—steve bloom

## THE BILL EVANS TRIO with LEE KONITZ and WARNE MARSH

CROSSCURRENTS—Fantasy F-9568: *Eiderdown*; *Ev'ry Time We Say Goodbye*; *Pensativa*; *Speak Low*; *When I Fall In Love*; *Night And Day*.

Personnel: Evans, piano; Eddie Gomez, bass; Eliot Zigmund, drums; Lee Konitz, alto saxophone; Warne Marsh, tenor saxophone.

\*\*\* 1/2

Excepting his brief tenure with Miles Davis' group and his fleeting encounters with woodwind players like Hubert Laws, Jeremy Steig, and Stan Getz, Bill Evans has rarely been found in the close company of hornmen. In light of his crystallized melodic and rhythmic vocabulary, as well as his trio's seemingly indelible style, the notion of joining him, a Tristano disciple once removed, with Konitz and Marsh, charter members of the original Tristano school, would seem brilliantly retrogressive and provocative.

The result, though, is unbalanced, for *Crosscurrents'* tone shifts disquietingly between loose, sometimes even raucous sax solos and the precise, inbred sound of Evans' trio. On Steve Swallow's looping *Eiderdown*, for instance, the effect resembles one of those reversible Gestalt figure-ground silhouettes, as the raw sax figure gives way to the suave ground of the Evans' trio, followed by a walking bass backing a gutsy Konitz and then full rhythm section backing Marsh. Figure upon ground upon ground upon figure. Yet the analogy goes only so far, for the cumulative effect is not one of the aural perception of unity-in-seeming-diversity, but one of constant uncertainty about just what this figure-ground wants to become.

Happier shifts occur on *Night And Day*. Here Konitz and Marsh open with stunningly interwoven, unaccompanied *solis* wrought with happy, chancy meetings as they volley the head back and forth, a reminder of what Tristano meant when he spoke of "intuitive" music. Figures and grounds mesh convincingly in this loose, meandering, seemingly spontaneously orchestrated piece. *Speak Low* has a similar jam session feel, and another loose, devilish Konitz-Marsh duet.

If Evans, the trio pianist, seems dangerously close to having settled into the ambivalent rut of brilliant, intricate formula playing, Evans, the ballad accompanist, is still full of surprises. The first chorus of *Goodbye*, a piano-alto duet, is graced not only by Konitz' subtle

# FOREVER LIVE.

Chick Corea, Stanley Clarke and Company really come alive, live. And since it's impossible to simulate the impact of a Return To Forever concert, we recorded one.

"Return to Forever, Live" is a new album filled with highlights of the concert. It's an album you'll play, forever.

**ON COLUMBIA RECORDS AND TAPES.**



Produced by Chick Corea. Direction: Artists International.

"Columbia" and the Columbia logo are trademarks of CBS Inc. © 1979 CBS Inc.

melodic paraphrases but also by Evans' floating passing chords and tones: a superb accompaniment for a superb soloist, and a telling vignette, hinting, regretfully, at the pleasures of figure-ground mating which might have been present *throughout* this session.

—balleras

## HANK JONES

TIPTOE TAPDANCE—Galaxy GXY-5108: *I Didn't Know What Time It Was; Emily; Sweet Lorraine; Two Sleepy People; I'll Be Around; It's Me Oh Lord; Love Divine All Surpassing; Memories Of You; I Want To Be A Christian.*

Personnel: Jones, solo piano

★ ★ ★ ★

## HANK JONES/RON CARTER/ TONY WILLIAMS

THE GREAT JAZZ TRIO AT THE VILLAGE VANGUARD—Inner City IC 6013: *Moose The Mooch; Naima; Favors; 12 + 12.*

Personnel: Jones, piano, Carter, bass; Williams, drums.

★ ★ ★ ★ ★

The words used most often to describe Hank Jones are urbane, impeccable, tasteful, and swinging. For more than three decades the eldest of the talented Jones brothers has been among the most in-demand session pianists. Why? Because of his stylistic flexibility, graceful touch, and attentive group play. These two releases give us a chance to observe the Jones persona in a variety of moods.

*Tiptoe Tapdance* is just that: a gentle encounter with lightly swinging grooves and delicate ballads. The mood is relaxed, and Jones' legato touch and firm sense of rhythm are much in evidence. The selections here cover piano styles such as stride (*It's Me Oh Lord*), swing a la Teddy Wilson (*Sweet Lorraine*), and transparent, reflective ballads (*Emily*). Eubie Blake's *Memories Of You* is given a rhapsodic treatment, full of lush harmonies and scampering runs.

*Tiptoe Tapdance* is refined and engaging. The trio session with Carter and Williams is hotter than a firecracker. Much of the credit must go to Tony Williams. It must have been galling for Williams to watch everyone else making money out of fusion, knowing that his band Lifetime was among the seminal cross-over bands. *Moose The Mooch* should be required listening for all students of the drum. Williams and Carter set a swift, fluid pulse for Jones's splintered bop permutations; then Williams takes a break in which he employs melody, thematic elements, cross-rhythms, and sheer technique to construct one of the most musical drum solos you are likely to hear—the rumors of Tony Williams's demise have been greatly exaggerated.

The trio plays with a spirit of empathy and interaction that is rare in groups with many more years of playing experience. Jones creates castles of crystal on Coltrane's *Naima*, aided and abetted by Carter's rumbling glissandos and heavy-toned solo spot. Williams times his uncanny rhythmic intrusions with a benign sense of design, and his shift to a Latin tempo adds new dimensions to the song. Williams and Carter combine with Jones to create the type of floating time that was the hallmark of Miles Davis' groups of the '60s.

*Favors* features more of Jones' elegant swing, and another stunning example of Williams' lyrical drumming. *12 + 12* is yet another in a series of fine blues tunes that Ron Carter has penned. Jones digs into his wide vocabulary of blues ideas, coming up with lithe,

sparkling phrases, and eggs on Williams in a number of exchanges.

Simply, this is an excellent album of uncompromising music by three masters. —*stern*

## COLEMAN HAWKINS/ EARL HINES

RIFFTIDE—Pumpkin 105: *Crazy Rhythm; Rosetta; Just One More Chance; Riff Tide; Indian Summer.*

Personnel: Hawkins, tenor sax; Hines, piano; George Tucker, bass; Oliver Jackson, drums.

★ ★ ★ ★

For a week in March 1965 Coleman Hawkins joined the Earl Hines Trio for a stand at the Village Vanguard in New York. On the final Sunday Roy Eldridge was added and three albums from that concert ultimately were issued—two on Limelight and one on Xanadu. The performances on this record were made during the week preceding that well documented Sunday, and they are among the more impressive Hawkins sides of the period. Although his tone had begun to accumulate a coating of soft fuzz that masked the harsh emotional edge characteristic of his work only a few years before, the sheer power and drive of his playing here make up for this minor shrinkage.

*Crazy Rhythm* is vintage Hawkins, full of long, rolling strings of eighth notes well punctuated with silences to add authority to the swagger. Hawkins' challenge is so awesome that Hines' playing is almost totally shorn of its usual frills and flourishes. No time for such self-indulgences when you're fighting for your life! The version of *Rosetta* is fast and lively, but never quite achieves the interludes of cohesiveness that came together on the slightly slower treatment from one of the original Limelight LPs. But even in a ballad such as *One More Chance*, Hawk manages to generate some remarkable tension with swirling triple-time runs that are snapped like whips and then laid against languorous phrases of warm honey.

This is the Hawkins that was at home with Rollins, Monk and Coltrane (before he went off the deep end), the Hawkins of the '60s. It is also one of the few times he was provided with a rhythm section equal to his power. If you want to introduce yourself to Hawkins but not go back to his early work of the '20s and '30s, this is not a bad place to do it. All the essential licks are here. —*medonough*

## ALBERTA HUNTER

REMEMBER MY NAME—Columbia JS35553: *Workin' Man (I Got Myself A); You Reap Just What You Sow; The Love I Have For You; I've Got A Mind To Ramble; Remember My Name; My Castle's Rockin'; Downhearted Blues; Some Sweet Day; Chirpin' The Blues; I Begged And Begged You.*

Personnel: Hunter, vocals; Gerald Cook, piano; Al Hall, bass; Connie Kay, drums; Jackie Williams, drums (cuts 9, 10); Wally Richardson, guitar; Vic Dickenson, trombone; "Doc" Cheatham, trumpet; Budd Johnson, tenor sax, clarinet.

★ ★ ★ ★ ½

At age 83 Alberta Hunter is the toast of New York, as the result of her extended stay at the fashionable Cookery night spot in Greenwich Village. Her soundtrack recording for Alan Rudolph's film *Remember My Name* offers those of us who can't get to New York a sample of her formidable talents. Produced by John Hammond, the LP is not an attempt to re-create the classic blues style popular in the 1920s, but a new approach appropriate to Ms. Hunter's re-emergence as a performing artist.

There are a few differences stylistically be-

tween this album and earlier recordings by the singers' school which included Ms. Hunter, Bessie Smith, Ida Cox, and others; the most obvious is the inclusion of a guitarist. Richardson plays very melodically in a manner which draws as much from T-Bone Walker as from a jazz guitarist like Freddie Green; guitarists in the '20s did not play in this style. Although he is masterful, at times Richardson overplays. Another distinction between *Remember My Name* and earlier recordings of these tunes is the tendency of the horns here to riff in a swing band style.

But Hammond is not re-making records that are 50 years old, and is wise in utilizing more modern conventions. The sidemen are excellent, especially Vic Dickenson and Budd Johnson, strong soloists as well as accompanists. Everyone plays the arrangements (which are by Johnson and pianist Cook) with taste and imagination.

Of course, the album belongs to Alberta Hunter. Her voice is as strong and gutsy as ever. She can be sweet and pure (*The Love I Have For You*) or a lusty ball breaker (*My Castle's Rockin'*) but she is *always* convincing. Alberta Hunter is a singer of extraordinary talent; her repertoire ranges from standard 12 bar blues like *Chirpin' The Blues* to cabaret style torch songs like *The Love I Have For You*. And Ms. Hunter's new popularity is not based on novelty—nobody needs to make critical concessions because of her age. At 83, hers is simply one of the most talented voices in popular music. —*less*

## JACK TEAGARDEN

MEET ME WHERE THEY PLAY THE BLUES—Bethlehem 6040: *King Porter Stomp; Eccentric; Davenport Blues; Original Dixieland One-Step; Bad Acting Woman; Misery And The Blues; High Society; Music To Love By; Meet Me Where They Play The Blues; Riverboat Shuffle.*

Personnel: Teagarden, vocals (cuts 5-6, 8-9), trombone; (1, 6, 10) Fred Greenleaf, trumpet; Kenny Davern, clarinet; Norma Teagarden, piano; Kass Malone, bass; Ray Bauduc, drums; (2, 4-5, 7) Jimmy McPartland, trumpet; Edmond Hall, clarinet; Dick Cary, piano; Walter Page, bass; Jo Jones, drums; (3, 8-9) Cary, trumpet; Hall, clarinet; Leonard Feather, piano; Carl Kress, guitar; Page, bass; Bauduc, drums.

★ ★ ★ ★ ½

The twelve tracks from these 1954 sessions were issued by the Jazztone Society in the '50s, and the serious record buyer may do well to search the bargain bins for the reissue of that five star LP. Those Jazztones are fast disappearing because the reissue series is tied up in litigation—but this more expensive LP has only ten titles, and the long *Blue Funk*, by far the best performance from the Leonard Feather date, is among the missing. The remarkable similarity of vocal timbre between Teagarden and baritone crooner Hoagy Carmichael has been remarked upon—but Hoagy had the great advantage of singing his own songs, whereas Jack, alas, was all too inclined to sing trash like *Meet Me* and *Music To*. Indeed, it's a bonus that *Misery* is such a good song; *Woman*, a blues, is less suited to his ballad vocal strengths. The selection of instrumental titles, however, is superb.

These are dixieland mix-and-match groups, so we have the curiosities of Walter Page's terrifically swinging four-beat against Jones' enthusiastic two, or Teagarden's magnificent *Misery* trombone eight followed by Davern's imitation of a dying goldfish. Cary's piano and trumpet work is solid, at times imaginative; Bauduc is wildly enthusiastic, and for my taste

***It's gotten to be a habit.***

*Airto and Flora Purim have now won the **down beat** Reader's Poll five years in a row.*

*Airto has had Top Percussionist honors locked up since '74 in both the Critics' and Readers' Polls, while Flora has mesmerized **down beat** readers for a fistful of #1 Female Singer awards.*

*That's consistency. But that's Flora and Airto Imagination and excitement you can count on every time out.*

*It's an easy habit to get into.*

*Look for Airto's new album. Out soon.*

***Touching You, Touching Me***

*Produced by Bob Monaco and Airto.*

TOUCHING ME AIRTO



*Also available:*

***I'm Fine. How Are You? Airto.***

***Nothing Will Be As It Was Tomorrow. Flora Purim.***

***Everyday, Everynight. Flora Purim.***

*On Warner Bros. records & tapes.*



**SAVE \$6.75 NOW!**

**Subscribe to  
down beat  
for one year**

**Only \$9.00**

(save \$6.75 off newsstand cost)

**down beat** is the link to the total contemporary music scene and its musicians

**down beat** is the one that explores in depth the world of contemporary music

**down beat** is the one that interviews the world's outstanding musicians of contemporary music who share their knowledge and experience with you

**down beat** is the one that keeps you informed of current musical directions

**down beat** is the one for you the serious musician—amateur or professional—for players of all instruments

**down beat** is the one that matters with musicians who matter

It's all here in the only publication you need to stay on top of the contemporary music scene.

**Only \$9.00 for one year!**

Don't miss **down beat's** regular features: news, record reviews, blindfold tests, interviews, profiles, workshops... and more.

**subscribe today**

**down beat/SUB**  
222 W. Adams St.  
Chicago, IL 60606

Yes, I'd like to save \$6.75 now!  
Start my subscription for one year  
for only \$9.00.

\_\_\_\_ Here's my \$9.00—all USA addresses

\_\_\_\_ Here's my \$11.00—Pan-American Union Countries

\_\_\_\_ Here's my \$11.50—Foreign countries and Canada

New Subscription  Renewal or Extension

Please Print

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

(Payment must accompany order)

he often misses the point; McPartland shows a bit of Bix-like flair in *Eccentric*, and his lead in *One-Step* is crisp. But apart from Teagarden and Page, Hall's clarinet is the strong personal voice on this LP, with his reedy sound and persistently emotive character—his lead and solos in *Eccentric* pleasingly justify the title. Unfortunately for Teagarden, the weakest of these groups, the one with Greenleaf and Davern, was his touring band of the period, and once the leader is done, everyone but Bauduc collapses in each song.

As critic Richard Hadlock notes, this was an especially happy time in Teagarden's career. This LP has none of the matter-of-factness that began to mar his later appearances. In a style so mobile and active, weak phrases may threaten the subtle structure (*Davenport*), or an entire solo may not fulfill the promise of its stunning beginning (*High Society*). But more likely, solos will begin with a melodic phrase, perhaps a bit of the theme, and evolve through rhythmic division, sometimes in a baroque way (*Riverboat*), more likely in his intimate post-Armstrong style (his way of organizing *King Porter*). None of the other great classic period trombonists depended so much on grace notes and linear filigree (*Riverboat*, *Misery*): Teagarden's famous technique was formed to fulfill musical (and here, specifically melodic) needs (the many notes of *One-Step*—wow!). The very special Teagarden sound had the power of classic contemporaries such as Higginbotham and Wells, but with a less serrated edge. It is the purest kind of trombone sound that soars rather than slashes (*Eccentric*), with a tendency to use clean, golden tones rather than gutbucket when a long tone is needed for special emphasis (*King Porter*).

The organization and high melodic content of these solos are the most sophisticated elements of Teagarden's multi-faceted art. Everyone plays well in *Woman*, but the leader's solos at beginning and end are models of his style. The beauty of his opening phrase, its conclusion in decorative detail, and the avant garde harmony of the answer phrase outline the chorus's shape, its final phrase being a perfect summary conclusion. In the last chorus, the theme phrase, with heavy emphasis of the beat, has its elaborate tag, to again stage-set the rest of the 12 bars, the sum being a wonderful tribute to the blues, rich, earthy, with a summer kind of elegance. *Woman* is one high point in a career that had many such, and this LP has seven other tracks that are almost as remarkable. —litweiler

## ANTHONY ORTEGA

**RAIN DANCE**—Discovery Records DS-788: *Rain Dance*; *Seldom Seen Slim*; *Sweet Is The Wind*; *Town Meetin'*; *Hidin' Out*; *Sayonora Brother*; *Down Here On The Ground*; *Kathy Walk*.

Personnel: Ortega, bass clarinet, also sax, tenor sax, flute; Mona Orbeck Ortega, vibes, piano; Joseph Coleman, guitar; Dennis Woodrich, bass; Ronald Ogden, drums.

★ ★ ★ ½

These days, when altogether too many young sidemen and studio musicians are thrust into the recording spotlight with little or nothing to say musically, it's something of a pleasure to encounter Anthony Ortega.

Here's an older, highly experienced musician who's fairly bubbling with new ideas and enthusiasms—not all equally well articulated, but nonetheless contagious in their warmth and goodnatured energy. After a career of more than 20 years with such straightforward

professionals as Lionel Hampton, Percy Faith, Gerald Wilson and Bill Conti, the most pleasant surprise of this album is Ortega's evident willingness to experiment with and embrace fresh styles and approaches.

He manages to span several idioms gracefully, from the bebop of *Town Meetin'*, where the buoyant approach on the alto saxophone takes a few bows in the direction of Dexter Gordon, to the more exotic playfulness of *Sayonora Brother* where his amplified bamboo flute finds graceful response from his wife's delicate work on vibes and the John Abercrombie-like figures woven by guitarist Joseph Coleman.

There's nothing particularly intense here, but that's not what Ortega seems to be striving toward. Whether plying the urban, bluesy *Down Here On The Ground* on tenor sax or tackling the deft tempo changes of *Seldom Seen Slim* on alto sax, Ortega's pleasure recording with this congenial, supportive group is evident. If the results are less than profound, there's nothing pretentious or calculatedly trendy here either—a more than enjoyable outing, all things considered. —Simon

## WALTER HORTON

**FINE CUTS**—Blind Pig 006-78: *Everybody's Fishin'*; *Don't Get Around Much Anymore*; *Relaxin'*; *We Gonna Move To Kansas City*; *Walter's Swing*; *Hobo Blues*; *Stop Clownin'*; *Need My Baby*; *La Cucaracha*; *Worried Life*; *Put The Kettle On*.

Personnel: Horton, vocals, harmonica; cuts 1-5: Mark Kazanoff, tenor saxophone; John Nicholas, guitar; Ron Levy, piano; Larry Peduzzi, bass; Terry Bingham, drums; cuts 7-11: Nicholas, guitar, piano; Martin Gross, drums; unknown, maracas.

★ ★ ★ ½

In the postwar blues only Little Walter and Rice Miller (Sonny Boy Williamson II) have challenged Walter Horton's supremacy on harmonica; now that they're gone he's easily the pre-eminent blues harp man from the music's golden age currently to be heard. And as this appealing set indicates, he's still an enjoyable, creative performer who can pull more from this simple instrument than just about anyone else around. As the old saying has it, he's *forgotten* more than most other players of the instrument can hope to learn.

The biggest problem in recording him always has been the man himself. While an utterly marvelous, inventive instrumentalist, Horton, an indifferent singer at best, always has seemed to function most effectively as a sideman rather than as featured soloist. His natural inclination is to eschew leadership of a group, to push himself forward, to develop features for his instrumental prowess (although he does have a few favorite set pieces he performs whenever called upon to do so) or, in fact, to take on any responsibility other than playing superb backup harmonica, which he does as have very few others. He's such a fluent improviser that he rarely plays the same thing twice, which makes recording him a bit difficult.

For these reasons his discography is small. Add to it this pleasant, nicely produced set in which programmatic variety has been sought through the use of two separate backup units. Side two, featuring Horton with trio backing, largely attempts to simulate a vintage '50s Chicago blues sound but for the brief *Hobo Blues*, a harmonica solo in pure country style which is one of the delights of the album. Another archaic southern folksong, *(Polly) Put The Kettle On*, mines a similar vein without, however, developing the convincing power of





Every note says "greetings" to a new world of music.  
Presenting Cuba's *Irakere.*



With pride and complete delight, Columbia Records welcomes the first musical group from Cuba to record in the U.S. in over 20 years.

Irakere — recorded live, with all the force of a hurricane — combines voices, horns, electricity and a forest full of rhythm.

And according to the astounded critics who heard them on their history-making concert tour last summer, Irakere is reminding everyone that the Afro-Cuban heritage influenced most of the music we hear.

**"Irakere." You won't forget your first listen.**

**On Columbia Records and Tapes.**

Professional  
Series

E&O  
Mari  
Perfectly  
Balanced  
Sets

The highest quality  
and best-tested  
Acoustic Guitar  
Electric Guitar  
Electric Bass  
strings you can buy today.  
That's why LaBella strings  
are the favorite choice of  
professional musicians.

Available in:  
Round  
Quarter Round  
Semi Round  
Flat Wound

LaBella makes the widest variety of  
finest quality strings for more kinds of  
instruments than anyone in the world.  
All LaBella strings are precision  
made in the U.S.A.

Write for our  
comprehensive catalog:  
E. & O. Mari, Inc.  
38-01 23rd Avenue  
Long Island City,  
New York 11105

the harp solo. The balance of the side offers largely pedestrian music; with its slight lyrics, *Stop Clownin'* is a fairly uninspired attempt at Little Walter's *Aw Baby*; *Cucaracha*, one of Horton's set pieces, comes off only moderately well, as does the oft-recorded *Worried Life*; only the melodically appealing nod to New Orleans and Ivory Joe Hunter, *Need My Baby*, really coheres. After *Hobo Blues*, it's the best thing in a too sprawling set of performances.

With its larger group and more attentive production, the music on side one provides for much more rewarding listening. Here, too, are several Horton performance staples—the sly *Everybody's Fishin'* (which he's recorded a number of times) has his best vocal effort of the date, and he plays with easy confidence on the instrumental *Don't Get Around Much Anymore*—in addition to a fine, loosely improvised *Walter's Swing*, which has an abundance of that quality as well as strong, fluent soloing from him and guitarist Nicholas. There's an attractively arranged Nicholas chart, *Relaxin'*, boasting splendidly laid-back instrumental work from Horton and tenor saxophonist Kazanoff in vintage early r&b style. Also likeable is Horton's version of *Kansas City*, notable for the free-form text he has derived from a number of sources. Nothing outstanding, mind, but attractive, well-focused performances that move briskly and concisely, offering the listener plenty of fine playing.

Enjoyable though it is, this set does not seriously challenge Horton's 1972 Alligator album, made with fellow Chicago harp player Carey Bell, which for my money remains the single most consistently absorbing and creative recording he has made as featured performer. This, however, is a nice try for which *Blind Pig* is to be commended. —welding

## PHIL MANZANERA

K-SCOPE—Polydor PD-1-6178: *K-Scope*; *Remote Control*; *Cuban Crisis*; *Hot Spot*; *Numbers*; *Slow Motion TV*; *Gone Flying*; *N-Shift*; *Walking Through Heaven's Door*; *You Are Here*.

Personnel: Manzanera, guitars, Farfisas, keyboards, synthesizer, Yamaha CS80; Bill MacCormick, bass, vocals, drums (cut 4); Tim Finn, lead vocals (2-4, 6); Mel Collins, saxes (1, 4, 6, 9); Simon Phillips, drums; Paul Thompson, drums (2); Lol Creme, Gizmo (1), backing vocals (4); Kevin Godley, backing vocals, hi-hat (4); Eddie Rayner, Yamaha electric piano, upright piano, Moog bass, Bosendorfer piano, Yamaha CS80 (6); Francis Monkman, piano (8); John Wetton, voices (5); Neil Finn, backing vocals.

\* \* \* \* \*

Since Roxy Music broke asunder with the announced "trial separation" of mid-1976, guitarist Phil Manzanera has fronted a conceptually eccentric musical aggregation often known by the sobriquet "801." The initial release, *801 Live*, culled from tapes of the critically-praised London concert, was indebted to the arcane aleatory strategies of Brian Eno and the avant garde rock experimentalism expounded by Manzanera's pre-Roxy band, Quiet Sun. *Listen Now*, a studio recording, continued in a similar vein although Eno's singularity was tempered somewhat by the pop-artiness of 10cc expatriates Lol Creme and Kevin Godley.

*K-Scope*, minus Eno and the 801 label, pursues Manzanera's idiosyncratic musical vision; quirky instrumentals stand alongside derisive songs of societal malaise as mirrors of a technologically advanced world. This time around, Manzanera's penchant for hard-nosed, conventional rock comes to the forefront and interacts well with the pervasive weirdness; the resulting music has Roxy's

swaggering zeal, but never succumbs to the musical complacency which marred that band's last recordings.

*N-Shift* and *K-Scope*, the group instrumentals and scions of *Initial Speed* (from *Listen Now*) and *East Of Echo* (from *Diamond Head*, his 1975 solo effort) are exemplars of Manzanera's melodically clever guitar technique. Eerie electronic effects complement his precise, economical, and sustained use of notes. Bill MacCormick, who has been part of all Manzanera solo projects as lyricist and bass player, and drummer Simon Phillips aptly provide the frenzied backdrop to the leader's guitar pyrotechnics. *You Are Here*, Manzanera's unaccompanied vignette, progresses from an introspective Latin-flavored acoustic guitar passage to synthesizer and electric guitar meanderings, akin to the Bob Fripp-Eno collaborations.

Tim Finn, on loan from New Zealand's Split Enz, handles several lead vocals; however, he proves to be an unsavory singer given to the eliding of words in an irritating fashion, not unlike an AM radio personality sputtering a shampoo commercial. *Cuban Crisis*, a tale of a domineering female political activist, is trivialized by Finn's mannered phrasing and affected vocal inflections. On *Hot Spot*, the playful burlesque of disco's "neon radiation" scene, he is less theatrical and blends well with Mel Collins' horns. Still, there is little evidence Finn has the slightest interest in what he is intoning.

*Gone Flying* and *Walking Through Heaven's Door* showcase the vocal talents of MacCormick. The former features his singing on the possibilities of escaping the travails of everyday existence while Manzanera weaves the appropriate spell with assorted Echoplex guitar figurations. *Walking Through Heaven's Door* is Manzanera's and MacCormick's crowning achievement: the song has a lyric maturity and musical sophistication that creates an awesomely effective emotional landscape. The sense of tranquility and wonderment inspired by the sighting of the city from an airplane—caught by Collins' dreamy soprano sax—is no more than an illusion; false comfort is shattered by the sudden intrusion of thundering percussion, strident bass, and feverish guitar punctuations, the musical embodiment of the gritty metropolis.

Phil Manzanera, now back in the Roxy Music fold, explores no new musical terrain on *K-Scope*, but his latest offering is free of the self-conscious posturing of many experimental bands, and avoids the leaden riffing of many mainstream outfits. Outside of the new wave pantheon, this independence is indeed special. —frank-john hadley

## HARRY PARTCH/ JOHN CAGE

THE MUSIC OF HARRY PARTCH AND JOHN CAGE—New World NW 214: Partch: *The Rose*; *The Wind*; *The Waterfall*; *The Intruder*; *I Am A Peach Tree*; *A Midnight Farewell*; *Before The Cask Of Wine*; *The Street*; *The Dreamer That Remains*. Cage: *Music Of Changes*, *Paris III and IV*.

Personnel: various musicians (Partch); David Tudor, piano (Cage).

\* \* \* \* \*

Born in California in 1901 and raised in Arizona, the late Harry Partch was a largely self-taught musician who began composing at an early age. In 1928, he began writing in an iconoclastic style that rejected all Western musical practice and theory since the Renaissance. His scales and harmonies, like La

Monte Young's many years later, were based on the just intonation system used in Oriental and ancient music; and, since Western instruments are tuned in the equal-tempered diatonic system, Partch began to design his own instruments. Eventually, he built enough of them to constitute a small orchestra.

The pieces on side one of this album represent a cross-section of Partch's work, ranging from small chamber compositions like *The Rose, The Wind and The Waterfall* to *The Dreamer That Remains*, a longer work for large ensemble. Although some of the recordings are quite old and not too well produced, the idiosyncratic quality of Partch's music comes across without hindrance.

In the shorter pieces, Partch himself "intones" the poetic texts in a manner that is closer to ordinary speech than is Schoenberg's *sprechstimme*. But in *The Intruder*, where the voice is accompanied only by an "adapted viola," Partch alters the pitch patterns of normal speech in a way that seems to adumbrate Charles Dodge's "synthesized speech music." His accompanist in several of these pieces, Ben Johnston (who wrote the illuminating liner notes), plays instruments with such exotic names as "adapted guitar II," "harmonic canon I," and the "diamond" marimba.

The peculiar timbres and microtonal pitches obtained on these instruments, coupled with Partch's discontinuous structures, create a surrealistic world in which everything seems slightly out of whack. In *The Dreamer That Remains*, for example, incantation meets soap opera: the seriousness of the images conjured up by the chanting and the percussion-dominated music is constantly undercut by a feeling of unreality. Later in the piece Partch turns to satire, as he wonders whether a sign reading "Do not loiter in public places" applies to funeral parlors.

Cage's *Music Of Changes*, written in the early '50s, is valuable mainly for historical reasons. Up to this point in his experiments with "chance" music, Cage had retained the duration of tones as one of his pre-set parameters. But he based the notation of *Music Of Changes* on the *I Ching*, the ancient Chinese divination book, and chance determines most elements of this composition. The results may be satisfying to those who, like Cage, prefer to eliminate the imperfect human element; but I can't find anything to enjoy in music that is not rooted in the human psyche. —*terry*

## EDDIE HARRIS

**I'M TIRED OF DRIVING**—RCA APL 1-2942; *Two Times Two Equals Love; You Are The One; Songbird; I'm Tired Of Driving; The Loneliest Monk; Theme For The Foxy Ladies; You Stole My Heart; There Was A Time; What's Wrong With The World Today.*

Personnel: Harris, vocals, tenor sax, electric sax, acoustic piano (cut 1); Larry Ball, bass; Steve Cobb, drums; Morris Jennings, drums (6); Danny Leake, guitar; Denzil Miller, keyboards; Cinnamon: Bernadene Davis, Joanna Brown-El, and Francine Smith, background vocals; Russell Iverson, trumpet; Robert Lewis, cornet; Kenneth Brass, flugelhorn; Murray Watson, Steele Seals, saxophones; Eugene Vinyard, John Avant, tenor trombones; Morris Ellis, John William Haynor, bass trombones; various strings.

★ 1/2

It's a new label for Eddie Harris, but it's the same mimeographed album format once again. With near failsafe accuracy, one can predict that this once-acclaimed innovator will program an abundance of simple funk vocals, one snatch of rather original acoustic piano playing, very little progressive saxophone work, and at least one parody/arche-

type of the blues—the title cut.

What began quite humorously on *Bad Luck Is All I Have* (Atlantic, 1975) has become increasingly stale with the subsequent *That Is Why You Are Overweight* and *I'm Tired Of Driving*. The hilarity is gone from Eddie's joke songs, basically because they too closely resemble their complaining, misfortune-plagued predecessors. If the quasi-cocktail torcher *You Stole My Heart* was meant to be funny, it's only partially successful . . . but it would take Lady Day herself to sell this tune on a serious basis. Harris comes up with a fairly catchy melody on the pop-r&b *You Are The One*, and he is excellent on *The Loneliest Monk*, a weird experiment combining high and low vocal squawks, some yodeling, and over-blown saxophone-like effects. Now *that's* funny.

Elsewhere, however, the highlights are few and far between. Eddie's solo piano foray comes on *Two Times Two Equals Love* and is totally lost amidst the cut's repetitive funk clichés. Electric sax is of no importance on this disc, the acoustic tenor ballad *Songbird* is largely written, and only the bossa nova *There Was A Time* gives Harris any measurable solo space. Side-ending social commentaries *Driving* and *The World Today* are less than apocryphal. It's a varied package as usual, but the diverse formula that seemed fresh and exciting on *Bad Luck Is All I Have* has by now been exploited to the breaking point. It's time for another change if Eddie Harris, the innovator, wants to avoid commercial trappings and the creative rut. —*henschen*

## ORQUESTA BROADWAY

**NEW YORK CITY SALSA**—Coco CLP 140X; *Pelencho; No Se Va Poder; Sin Confianza Conmigo; Ven A Bailar Son Montuno; Trompeta Y Flauta; Como Yo Te Quiero; Voy; Yo No Se.*

Personnel: Eddy Zervigon, leader, flute; Rafael "Felo" Barrio, lead vocals, coro, percussion; Julio Ortiz, Ruddy Zervigon, Eddie Drennon, Abraham Norman, Mike Perez, violins; Roberto Rodriguez, coro, trumpet, lead vocal (track 2); Kelvin Zervigon, piano; Mike Amitin, bass; Charlie Santiago, timbales; Danny Gonzales, conga; Iranga Shpielkas, tres (track 3).

★ ★ ★ 1/2

## TIPICA IDEAL

**FUERA DEL MUNDO-OUT OF THIS WORLD**—Coco CLP 140X; *Fuera Del Mundo; La Negrita Cuqui; Gabon; Si Quieres Vivir Bien; Que Vivas Son Las Mujeres; En Las Estrellas; Lluvia; Abidjan C'est Tres Joli.*

Personnel: Gilbert Suarez, leader, piano; Victor Velazquez, leader, lead vocals (tracks 4, 6, 7), coro; Vicente Consuegra, leader, lead vocals (track 5), coro; Ronnie Baro, vocals; Tommy Lopez, conga; Nicky Marrero, timbales; Julian Cabrera, guiro; George Castro, flute; Eddie Drennon, Phil Hough, Alfredo De La Fe, Carl Ector, violins; Enrique Arango, cello; Louis "Perico" Ortiz, trumpets; Eddie "Gua Gua" Rivera, bass.

★ ★ ★ 1/2

The Cuban charanga, with violins, flute, and rhythm section, is descended from the French chamber orchestras introduced to Cuba during the nineteenth century. The interpolation of conga drums in the 1940's broadened the charanga's appeal from the social elite to the populace at large, and the 1950's spawned a multiplicity of new groups on the heels of the cha-cha craze, spearheaded by the ever-popular Orquesta Aragon. Pioneering leaders like Charlie Palmieri and Johnny Pacheco brought the new sound to New York in the fifties, and after a lull during the psychedelic era, the charanga has made a strong comeback in recent years with perhaps half a dozen well known ensembles on the current New York scene.

# FOR YOUR NEXT GIG, RECORDING SESSION OR BEACH PARTY



## WEAR YOUR down beat T-SHIRT

White, short-sleeve with navy band on sleeves and neck. **down beat** design in orange and navy.

Mail to:

**down beat**

222 W. Adams St., Chicago, IL 60606

Please send me \_\_\_\_\_ down beat T-Shirts, at \$4.75 each.

\_\_\_\_\_ Medium \_\_\_\_\_ Large

\_\_\_\_\_ X-Large

Enclosed is \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

# The New Look

**E&O Mari**  
 and a renewed commitment to quality in the world famous LaBella musical instrument strings.  
 In fact, LaBella makes the widest variety of the finest quality strings for more kinds of instruments than anyone in the world.  
 Our perfectly balanced sets are already the favorite choice of professional musicians everywhere and on every stage.  
 Once you try them, they will be your favorite as well.



All LaBella strings are precision made in the U.S.A.  
 Write for our comprehensive catalog:  
 E. & O. Mari, Inc.  
 38-01 23rd Avenue  
 Long Island City,  
 New York 11105

The latest offerings from the venerable Orquesta Broadway and the more recently established Tipica Ideal provide a representative sampling of the state of the art today, an art gone slightly stale through repetition, in which such instrumental novelties as the once verboten trumpet have taken the place of any substantive musical innovation. Perhaps the advent of genuine progress will have to await the re-opening of relations with Cuba, where ironically music is less tradition-bound than in pure-minded New York. Still these albums offer a healthy dose of lively and invigorating dance music and uninitiated listeners especially should be captivated by the swinging blend of hot rhythm, lilting strings, and warbling flutes.

The Zervigon brothers' Orquesta Broadway is an enduring group whose popularity extends to both young and old. Their hit album *Pasaporte* still rides the Latin charts after more than a year and deservedly so—with solid material and strong production effort by Barry Rogers it remains one of the most refreshing salsa releases in several years. Here, on the follow-up session, the band seems to have reverted to a more routine approach; the tunes are less catchy and there is nothing to match the impact of the drum jam on *Pasaporte's Barrio Del Pilar*.

Nevertheless *New York City Salsa* retains Broadway's distinctive vocal colors and original melodic flavor. Sparked by Eddy Zervigon on flute, the instrumental work is bright and polished but generally is relegated to a backdrop role behind the vocals. The only really novel touch is the addition of Roberto Rodriguez on trumpet as a permanent member of the group—Rodriguez blows hot fanfares in the traditional conjunto (brass combo) style with the kind of thick smeary tone that salseros delight in and jazzmen might well emulate.

A couple of years ago Tipica Ideal debuted with a remarkable album on an obscure label all but unavailable outside New York City. Now adequately distributed on the Coco label, they have lost the services of jazz-oriented violinist/reedman "Chombo" Silva and with him much of their creative impetus. They have fallen back on the modern charanga formula patented by Tipica Novel, whose great fiddler Eddie Drennon is featured here (and on Orquesta Broadway's album as well) along with a cast laden with familiar salsa session hands.

Stepped up rhythms reflect the tastes of modern dancers but leave little room for the delicate nuances of the classic charangas and the tunes lean heavily on well-worn I-IV-V figures in the string section, as opposed to Broadway's more individualistic melodies. Instrumental work overshadows the vocals as Drennon whips off a burning violin solo and George Castro tootles nimbly on the ebony flute, while leader Gilbert Suarez provides strong support on piano throughout.

This is, as the name of the group implies, typical charanga music of the seventies, hot and danceable, yet light and breezy in its instrumental timbres. The pure, thrush-like tones of the wooden flute may come as a revelation to those accustomed to the metallic vibrato favored by jazzmen and it should be noted that the flute "crossed-over" into jazz from Cuban music. Not least of the charanga's charms is in its deployment of a riffing, vamping string section to demonstrate that the violin can swing as hard as a saxophone or electric guitar.

—birnbaum

## WAXING ON . . . .

### The Impulse Dedication Series

- Duke Ellington with Coleman Hawkins and John Coltrane: *The Great Tenor Encounters* (IA-9350/2): ★ ★ ★ ★
- Count Basie: *The Retrospective Sessions* (IA-9351/2): ★ ★ ★ ½
- Sam Rivers: *The Live Trio Sessions* (IA-9352/2): ★ ★ ★ ★ ½
- Yusef Lateef: *The Live Session* (IA-9353/2): ★ ★ ★ ★
- Tom Scott/John Klemmer/Gato Barbieri: *Foundations* (IA-9354/2): ★ ★ ★ ½
- Pee Wee Russell: *Salute To Newport* (IA-9359/2): ★ ★ ★ ½
- Paul Horn: *Plenty Of Horn* (IA-9356/2): ★ ★ ½
- Archie Shepp: *Further Fire Music* (IA-9357/2): ★ ★ ★ ★

The Impulse Dedication Series is remarkable for its breadth. Vols. X-XVII cover nearly the entire spectrum of jazz that existed between 1958-73. On these eight double albums you will find mainstream, avant-garde and traditional jazz; you will find big bands and small groups, old masters and young prodigies; you will find jazz recorded in studios, small clubs and large concert halls. Most of this material has been released previously. Most of the albums have very adequate, sometimes detailed, liner notes by people like Robert Palmer and Pete Welding (who produced the Paul Horn album; Michael Cuscuna deserves credit for producing the rest).

Vol. X, *The Great Tenor Encounters*, is unique because it contains the only sides **Duke Ellington** ever recorded with **Coleman Hawkins** (sides one and two) and **John Coltrane** (sides three and four). Both sessions took place in 1962.

Hawkins should have recorded more with the Duke. His sound and style are perfectly suited to the band. He is surrounded here by the Ellington elite—a septet including Hodges, Nance, Carney and Brown—and he fits right in. Most of these arrangements are not elaborate, meant to give everyone room to blow. Some cuts are better than others, but none fails. *Mood Indigo* (with Hawk taking five choruses) and *Solitude* (with Nance on violin) have rarely sounded better.

Pairing Ellington and Coltrane was an odd idea. Ellington wisely kept the group down to a quartet. Duke's team appears on side three (Aaron Bell on bass and Sam Woodyard on drums) and Trane's team on side four (Jimmy Garrison and Elvin Jones). Trane dominates both sides, making Ellington sound old-fashioned and out of place. Realizing this and perhaps feeling uncomfortable, Duke simply lays out during some of the blowing choruses. The ballads work best because Trane plays them very straight, very beautifully. But even the cuts that don't work are interesting. Rarely has old met new in such a startling and revealing manner.

Two different faces of **Count Basie** appear in Vol. XI, *The Retrospective Sessions*. The first two sides place him in a small group setting, a septet drawn from his band, recorded in 1962. The other sides display the big band itself, live at the Tropicana Hotel in 1969.

On most of sides one and two Basie forsakes his gutsiness for a sweeter West Coast sound.

Flute joins muted trumpet in the front line, backed by brushes. Blue notes are few and far between. It's a light, gently swinging session which shows off the blowing abilities of veteran Basie sidemen Thad Jones, Frank Foster, Frank Wess and new arrival Eric Dixon.

The big band sides are another story. Sides three and four feature some of the most familiar tunes from the Basie book, drawn primarily from two periods, 1938-41 and 1955-57. The arrangements have been reworked with mixed results. In any case, the band plays well—not only with spirit and drive but with clean, crisp ensembles, too. Credit is due drummer Harold Jones who kicks the hell out of the band. Two Basie alumni—Harry "Sweets" Edison and Eddie "Lockjaw" Davis—rejoined the band for this date. Edison's presence is especially noticeable, as his crystalline solos highlight nearly every cut. Basie's own solos are characteristically short and laconic.

Well over half of Vol. XII, *Sam Rivers' Live Trio Sessions*, consists of a concert performed at Yale in 1973. Joining Rivers on the date were bassist Cecil McBee and drummer Barry Altschul. The group is extraordinarily potent and resourceful, creating music that, while free, has enough structure to be comprehensible. There are four basic sections, marked by Rivers' switching from soprano sax to flute and voice to piano to tenor. Each section is subdivided further—spontaneously, of course—by changing other parameters, such as rhythm, tempo or density. Rivers leads the way, but McBee and Altschul are barely a blink behind. They react to Rivers, and to each other, with lightning reflexes. Underpinning it all is a stunning musical prowess. All three men seem able to execute virtually anything that comes to mind.

Side four is devoted to a 1973 performance at the Molde Jazz Festival in Norway. Altschul is on hand, but Arild Anderson is on bass. The difference is striking. Put plainly, Anderson does not have McBee's sound (which is huge), his technique or his creativity. Consequently, the Molde concert, while good, lacks the dynamism of the Yale concert.

Vol. XIII is another live recording. *Yusef Lateef's The Live Session*, his second session as a leader, was recorded one night in 1964 at Pep's Lounge in Philadelphia. Sides C-D have been released previously; sides A-B have not. Lateef's quintet at the time consisted of trumpeter Richard Williams, pianist Mike Nock, bassist Ernie Farrow and drummer James Black.

Most of the music here is blues-based, but this is no r&b honking session. There are adventuresome solos, occasional free sections, unusually angular melodies and complex harmonies. It is definitely mainstream jazz, but the musicians are experimenting. Lateef opens things up considerably through his wide selection of instruments—tenor, flute, oboe, shenai and argol. (The argol is a Syrian double-reed that produces minor seconds. On oboe Lateef makes his own multiphonics.) Lateef's sidemen are well-suited to the task. Williams plays several fine choruses and does some nice ballad work, too. The rhythm section supports the horns well.

*Foundations*, Vol. XIV, explores the roots of three tenor saxophonists—Tom Scott, Gato Barbieri and John Klemmer—who have since achieved popular success. There is not much reason to juxtapose the three, and the quality of the album is very uneven.

The five Scott cuts come from his second al-

bum, *Rural Still Life*, recorded in 1968 when he was 19. The jazz is straightahead, and Scott plays with more exuberance than depth. There is little hint of the pop master that was to emerge. More impressive than Scott is Mike Lang who plays several superb piano solos. Gato's two cuts (1973) are excellent examples of third world jazz, with the Cat weaving melodic designs into a densely rhythmic grid.

Klemmer comes off better than Scott and has more room than Gato. His five cuts were recorded over a two-year span, 1971-73. In his mid 20s at the time, Klemmer plays with confidence and maturity. On three cuts he employs the Echoplex, a device which still marks his work. Already in 1971 he was using it with great sophistication. Echoplex aside, his playing here is fiery and skillful.

Vol. XV is called *Salute to Newport: Featuring Pee Wee Russell*, and it contrasts two different sides of traditional jazz. Sides A-B, recorded in 1959, place the clarinetist at the head of an octet which also boasts Bud Freeman, Buck Clayton and Vic Dickenson in the front line. The 12 tunes, all Russell originals (of varying quality), are neatly arranged and politely performed. The solos are short and restrained. No one takes any chances, giving the music more gloss than guts.

This black-tie feeling is absent on sides C-D. Here the solos are longer, the beat heavier, the ensembles wilder, and in general the edges are rougher. It's still white but at least not anemic. These sides, made up of older trad jazz tunes, were cut by George Wein and the Newport All-Stars in 1962. Joining Russell up front are Bud Freeman, Ruby Braff and Marshall Brown. Braff plays especially well. Russell's own playing is far more adventurous, at times very non-traditional indeed.

In Vol. XVI, *Plenty Of Horn*, we hear some of the quests undertaken in 1957-58 by that musical seeker Paul Horn. The album includes a surfeit of mood music and chamber music alongside the jazz. Most of the jazz is pretty bland, despite some good solos from Horn. Much of the writing and arranging is awkward and disjointed, especially when encumbered by cello and violins.

Horn's execution is the best thing on the album. Whether playing flute, clarinet or alto sax, his tone and technique are beyond reproach. This is certainly important for good chamber music, as in Fred Katz' *Siddartha*, but it does not necessarily make for good jazz.

Vol. XVII is aptly titled *Further Fire Music* because Archie Shepp recorded these cuts in 1965, shortly after recording his classic *Fire Music*. Three of the cuts are previously unreleased alternate takes; the other eight were culled from three different albums. Like *Fire Music* itself, this music is avant garde but not entirely free. Most of the takes, while harmonically open, are metered and sometimes strongly rhythmic. Bass and drums keep the pulse while Shepp dances around it.

On sides A-B Shepp plays with great daring and finesse, ably accompanied by bassist David Izenzon and drummer J. C. Moses. But the cuts on side C and half of D—recorded at the Newport Jazz Festival with Bobby Hutcherson on vibes, Barre Philips on bass and Joe Chambers on drums—attract more attention. Here Shepp makes wider use of melody and vamp, which renders the music more accessible. Unfortunately, the saxophonist does not seize this opportunity to extend the range of his own improvisation. Consequently, the Newport performances, while often brilliant, are ultimately unsatisfying. —clark

**J&R** THE ONE-STOP MUSIC SHOP AT WHOLESALE PRICES

---

**BLANK TAPES**

**CASSETTE TAPES**

Maxell UD 35-90 1800 ft.	\$6.49
Maxell UDXL 35-90B 1800 ft.	\$6.82
Maxell UD 30-180 3600 ft.	\$4.36
ITON 1/2	\$14.70
Scott 217 1800 ft.	\$6.19
Scott 207 1800 ft.	\$6.19
TDK 1-1800 1800 ft.	\$6.22

**REEL-TO-REEL**

**VIDEO TAPES**

**BETA FORMAT**

Sony L-750 (3 Hour)	\$18.99
Sony L-600 (2 Hour)	\$13.99
Scott L-500 (2 Hour)	\$13.50
Zanrh L-500 (2 Hour)	\$13.95
Ampeg L-500 (2 Hour)	\$12.95

**VHS FORMAT**

JVC T-120 (4 Hour)	\$18.75
TDK T-120 (4 Hour)	\$19.50
Full T-120 (4 Hour)	\$17.95
RCA VK-250 (4 Hour)	\$16.00
RCA VK-125 (2 Hour)	\$14.95
Panasonic NV7-120 (4 Hour)	\$18.95
Panasonic NV7-60 (2 Hour)	\$14.95

Minimum Order 12 Tapes - 100% Guaranteed

---

**CARTRIDGES**  
audio-technica

AT-20 SLA	\$110.00
AT-15 SA	\$85.90
AT-14 SA	\$48.95
AT-12 SA	\$48.90
AT-10	\$12.00

**SHURE**

V15 TYPE IV	\$89.90
V15 TYPE III	\$64.95
M91D	\$29.15
M44E	\$13.80
M70J	\$9.90

**EMPIRE**

20007	\$59.90
20001	\$31.50
20006 III	\$19.50
4000DI	\$29.90

**PICKERING**

XV15-120II	\$39.95
XV15-750I	\$37.50
XV15-625E	\$25.71
XV15-400I	\$22.45

---

**HEADPHONES**

**SENNHEISER**

HD-44	\$23.96
HD-400	\$26.28
HD-414	\$44.98
HD-424	\$65.28

**KOSS**

PRO 400	\$29.00
PRO 4AAA	\$49.00
HV-1	\$29.97
HV-1LC	\$35.97
K-6A	\$16.17

HOW TO ORDER: For shipment within 48 hours, send money order or certified check. Two weeks delay on personal checks. Please add \$3.50 per order for shipping & handling. \$5.50 for orders outside U.S. N.Y.S. residents add tax. No C.O.D.'s. All merchandise 100% guaranteed, brand new & factory fresh.

**J&R MUSIC WORLD**

33 PARK ROW, DEPT. DM, NEW YORK, N.Y. 10038  
CALL TOLL FREE (800) 221-8180  
CALL OR WRITE FOR FREE CATALOG

**CHARLIE PARKER**  
"OMNIBOOK"

For Eb instruments. Transcribed exactly from his recorded solos by Jamey Abersold & Ken Slone.

**"THE" BOOK ON BIRD**  
**60**  
**RECORDED SOLOS!**

Published by Criterion Music Corp.  
**\$7.95**  
plus 75¢ postage  
**Total \$8.70**

To order, send check or money order to:

**JAMEY ABERSOLD**  
1211-D ABERSOLD DR., NEW ALBANY, IN 47150

EMILY RECORDS presents ANITA O'DAY

ANITA O'DAY LIVE IN TOKYO	ER 9578
ANITA O'DAY MY SHIP	ER 11279
ANITA O'DAY LIVE AT MINGO'S	ER 11579

\$10.00 ea. 3/\$25.00


**EMILY RECORDS**  
P.O. BOX 123 D NORTH HAVEN, CONN. 06473  
(Allow 4 to 6 weeks for delivery)  
SEND FOR FREE BROCHURE

**DUKE ELLINGTON—LIVE!**

5 LP set, 41 previously unreleased live recordings of Duke's best including *Black & Tan Fantasy*, *Satin Doll* & *Take The A Train*. ★ only \$25.98 ★

with free catalog of jazz records. Outside USA add \$3 shipping. Catalog alone \$0.25 (outside USA \$1.25). US funds only.

**MUSICAL CONCEPTS**  
Box 53DB, Cedarhurst, NY 11516



Mechanically, acoustically and musically,  
Gemeinhardt flutes and piccolos are  
simply the best you can get...in every  
price range.

*The Breath of Life,  
Caressing Fingers,  
and Music Lives*

*Gemeinhardt*  
World's Finest Flutes & Piccolos  
P.O. Box 788, Elkhart, Indiana 46515

# BLINDFOLD TEST



## EDDIE PALMIERI

BY BRET PRIMACK

Eddie Palmieri is a pianist/composer/bandleader who plays multi-rhythmic and harmonic Latin based music. He's part salsa, part Cubano, part jazz, part soul—the truth is he defies categorization. After 20 years of semi-stardom in Latin music, his album *The Sun Of Latin Music* (Coco) carried off the first of Eddie's two successive Grammy awards in the new Latin Music category in 1976. In '77, it was *Unfinished Masterpiece* (Coco), aptly titled as Palmieri lost control of the masters before he had a chance to finish the album. With *Lucumi Macumba Voodoo*, a Grammy nominee, he begins an association with Epic records, and if the album is any indication of things to come, Palmieri's major label budget will allow him to create on the grand scale that suits his music so well.

Coming up in the South Bronx, Eddie was influenced by his brother Charlie who played piano with Tito Puente. Eddie started playing at age eight. He led his first band in high school and turned pro shortly thereafter. He first turned heads on the Latin scene as part of Tito Rodriguez' big band in the late '50s, and when he split the band in '61, he formed his own group, featuring relentlessly savage swinging in the salsa vein.

In '73, he began fusing other cultures into his music, recording a group called Harlem River Drive, but his efforts went unnoticed by many. Now Palmieri is finally getting heard. Eddie is intense and likeable. Just before his first blindfold test, he turned and said, "When are you going to put the blindfold on me?"

**1. FANIA ALL STARS.** *Coro Miyare* (from *Spanish Fever*, Columbia). Johnny Pacheco, percussion, vocal, composer; Louis Perico Ortiz, trumpet; Roberto Roena, bongo; Papo Lucca, keyboards; Nicky Marrero, timbales; Johnny Rodriguez, congas; Bobby Valentin, bass; Jay Chattaway, arranger.

I don't know what they're talking about because they're singing in African, but the concept is kinetic which is what interests me—how it started and how it ended and what they went through, the transitions. I find it a little ying, as in ying and yang. Not only the playing but the recording itself. I'd appreciate it more if it was more yang. I do not know who that is but I find the concept interesting, completely excellent, and on the money of what you can do with Afro-Caribbean rhythms.

The speed that they reached as they were accelerating and going through their changes and the speed they landed up in is very difficult to dance to, unless you comprehend the dance well. That's what's coming out of Cuba now; you dance at half the tempo they're coming at you. But it can be danced at the time signature they're doing, if you comprehend the dance factor. Today, we comprehend the dance factor less than we did many moons ago, say, back in the '50s, when the mambo and the chacha were doing their upheaval. I have that problem in recording. I have to be very careful how to approach it so what I do will be comprehended.

I don't want to say this and end up being a genuine hemorrhoid, I don't mean to do that; I would like to hear that again in a different situation and listen to it more closely, hear what each individual artist is playing. After hearing it once, I know I can probe deeper on this, by accompanying what they're doing by adding more interesting rhythmical instruments. That's the least of my criticism though; the concept is good.

Completely three, and half a star for concept. So three and a half stars.

**2. HERBIE HANCOCK.** *Succotash* (from *Succotash*, Blue Note). Hancock, pianic, composer; Paul Chambers, bass; Willie Bo-

bo, drums; Osvaldo Chihuahau Martinez, percussion.

The pianist is very well weaned into rhythmic patterns. He might have played with some Latin orchestras, like Mongo. I really don't know who it is.

I hear this as a rhythmical situation where I could superimpose instruments on top of what I'm hearing, more of an orchestrated situation to give it that power which I insist on. But I'd also give it the principle underneath, the most profound rhythmic patterns, like the bata drum, congas, timbales coming in, cowbells. I hear so many more things. I could make this much more profound because the concept on this is already so well done, in that 6/8 situation.

For the pianist and the bassist, I have to go all the way, five stars, because I'm not a jazz pianist and I respect that so much. I don't mean to take anything away from the five because the five is for their playing ability, but I have to really give it a four, for what I feel can be done to augment it. So a heavy four.

**3. CHARLIE PARKER with MACHITO.** *Mango Mangue* (from *Afro-Cuban Jazz*, Verve). Parker, alto; Machito, percussion; Machito's orchestra; Rene Hernandez, arranger; recorded 1949.

I don't know if Charlie Parker ever recorded with Machito. I don't have that album. In '56, I got into what was coming out of Cuba but prior to that, I heard just what was coming out of New York, like the Norman Morales band, or Miguellito Valdez; they were all into what they call Latin jazz. Since I've already missed everything else you've played, I would say this is the Machito Orchestra with Charlie Parker. Machito because of the rhythmical patterns being played by the band and I do believe that is Bird.

There are no numbers you can give on that. It has to go all the way. In the name of a great artist like Mr. Parker, and the great Machito Orchestra, which existed for many many years and unfortunately does not exist anymore to represent us, there's a big sadness in my heart, personally. I hope I was close, on the money. Five stars.

**4. CHICK COREA.** *Humpty Dumpty* (from *The Mad Hatter*, Polydor). Corea, composer, piano; Joe Farrell, tenor saxophone; Eddie Gomez, bass; Steve Gadd, drums.

(About 40 seconds into the cut) You can take that off. That's a five. I don't know who that is but they're playing some heavy shit, man. That's a five all the way. Heavy shit man.

**5. SONNY ROLLINS.** *The Cutting Edge* (from *The Milestone Jazzstars*, Milestone). McCoy Tyner, piano; Ron Carter, bass; Rollins, tenor sax, composer; Al Foster, drums.

The way the sax ended that was very yang. It's hard to talk about this and put him in any kind of position, especially when I'm really out of context, but the horn sounded excellent. The only thing that restricted me was the way the bass player held onto his pattern. I believe he could have moved it on his own and made it that much more interesting.

Of course if I was involved in this situation, I'd get more involved rhythmically. (He sings an intricate Latin rhythm)

I don't know who it is; give it a four, a four and half for concept, as far as what they're moving on. It sounded like McCoy Tyner or someone from his school. The piece before this I liked better, the way the pianist moved the chords around. This one was restricted by the bass pattern.

**6. BUD POWELL.** *Un Poco Loco* (from *The Amazing Bud Powell*, Vol. One, Blue Note). Powell, composer, piano; Curly Russell, bass; Max Roach, drums.

(After the first note, Palmieri shouts, "Bud Powell Un Poco Loco." This time however, he listens to the entire selection.)

I'm glad I caught that one. Like I told you, in the late years, you could really lose me but in the prime years, from '56 through '58, that's when I was really listening a lot and trying to comprehend jazz as best I could. I had always been into that Afro-Caribbean understanding. But this is *Un Poco Loco* with the great Bud Powell. I believe that's Curly Russell on bass and I know for sure that's Max Roach on drums.

At the time I was listening to this, I was also getting hip to Thelonious Monk. I was just grasping. But Bud Powell, he sure did it to me and on this album, which I have at home, he does three versions of *Un Poco Loco* and they're all exciting. At this time, I was also into Clifford Brown with Richie Powell, Bud's brother, when they did things like *Time*, with Max Roach. I was just learning, trying to comprehend jazz. The changes were just too many. In the Latin world we were used to locking up in the dominant, so too many changes, like wow, I realized what kind of a dunce I am.

Bud's playing—I love his form of attack, his way of getting inside a specific chord. It can be a plus nine chord, a plus four chord—each one is articulated, what he wants to be heard. His form of attack is so yang. He went to Paris and then came back and died on us. It was a tremendous tragedy. But I got a chance to see him play at the old Birdland. Only because my brother Charlie was playing with Tito Puente at that time, in the early '50s, when Birdland and the Palladium were side by side. I got to see Bud Powell and I also got to see John Coltrane, with McCoy Tyner and Elvin Jones and Jimmy Garrison, the day Birdland was closing.

I listened to this constantly when I was working with a trio in the Statler Hilton in Buffalo in 1958. This and an album by Richard Twardzik, he was a pianist discovered by Russ Freeman who died by the age of 26. He did numbers like *Clutch For The Crab* and I got hip to some of the West Coast pianists. As far as the East Coast, it was like Mr. Monk and Mr. Powell. I never did get close to Art Tatum. George Shearing, I got wind of his playing in the block chord situation. I started listening and understanding more players like Brubeck and I've always been a fan of Billy Taylor, even though he hasn't got any heavy recognition as far as being a frontiersman, but he's a hell of a pianist. And so is Ahmad Jamal, so is Bill Evans. These gentlemen are just out there, man.

# PROFILE

## SONNY GREENWICH

BY MARK MILLER

**S**onny Greenwich is playing again.

Call it a comeback, if you will, though the guitarist—hailed by some as the most important jazz musician in Canada—clearly does not think in those terms. "I'm not a working musician; when I decide to play, I play to awaken people spiritually—that's the only reason."

After some 20 years of performing, documented by just two records as a leader—*The Old Man And The Child* (Sackville) from 1970 and long out of print, and *Sun Song* (Radio Canada International) from 1974 and never released commercially—and a few years as sideman to Moe Koffman, Lee Gagnon, Don Thompson and others, Greenwich has allowed music to take its place with his other interests. Sometimes it has been less important, as it was on the occasions when he simply stopped playing and declined opportunities to work with Gary Burton, Wayne Shorter and Elvin Jones. At other times music has been more important, as it seems to be now. In turn, the pursuit of all his interests has been subject to recurring health problems which date back to his childhood.

In the absence of both the man and his music, the Greenwich name has taken on mythical proportions. In Montreal and Toronto, where he has been heard a little, he is something of a legend. Other musicians have carried that reputation around the world. Just ask about the guitarist who sounds like a saxophonist.

Sonny Greenwich was born Herbert Lawrence Greenidge on New Year's Day, 1936, in Hamilton, Ontario, an industrial city some 40 miles west of Toronto. His father, Herb Greenidge, was a jazz pianist in the style of Fats Waller and Art Tatum and played around that city until the early 1940s and then moved on to Toronto and a career outside of music.

"Since music was already around the house, that was the direction I wanted to follow," said Greenwich. "But I never expected to have the chance to become a musician. My idea was to become an artist. I was also interested in boxing. In fact I did box for awhile. I didn't start playing guitar until I was in my late teens. My father had a guitar and he knew some chords. I learned them and just took off from there."

Though Greenwich sounds in many ways like a latter-day Charlie Christian, he discounts the older guitarist's influence. "I used to hear Charlie Christian all the time, but I wasn't influenced by him. I was interested in what he was doing, but I heard him at a time when I wasn't that far advanced. Then I started listening to saxophonists and I never really got back to him. There were also other guitarists I liked—Django Reinhardt, Tal Farlow, Johnny Smith—but I wasn't influenced by them either, as much as I was by saxophonists. Tal Farlow used to amaze me with the chords



BERNIE SENENSKY

he played; Smith was a big influence on my chordal way of playing—I was trying to get away from the type of chords that guitarists were playing, to stretch out to a bigger sound."

Greenwich began playing professionally in his early 20s with a rhythm and blues band led by Toronto pianist Connie Maynard. A fellow band member, saxophonist Doug Richardson, introduced him to recordings of Sonny Rollins. "When I first heard Sonny Rollins, I thought 'He's got a sound,' and I decided I was going to get that sound on the guitar. It wasn't really his style, it was his sound, his tone. I felt what he was doing at the time, and what John Coltrane was doing, were the best things happening. Miles, too."

"I have an affinity for horn players. We think the same. We talk along the same lines. They're always telling me about embouchure and reeds: I tell them about fingering and tone."

In his re-creation of the saxophone's sound, Greenwich plays a 20 year old hollow body Guild electric guitar, only the second instrument he has owned. For many years he used a Montreal-made Regal amplifier, replaced this year by a Stage 400 model. "It has to be a cheaper amplifier that doesn't give you very much. I have to force the sound out of it, and that's how I get the tone—by forcing it out."

Two further influences crystallized the guitarist's music by the mid '60s. One was John Coltrane, whom he heard in person for the first time in Buffalo. "It was about the time I was still playing rhythm and blues and jazz; early-night rhythm 'n' blues and late-night jazz. Hearing Coltrane was a spiritual awakening for me." Painter Paul Klee's style led Greenwich to devise a system of cubist-inspired fingering diagrams for the guitar's fretboard, patterns he uses to this day.

And so Greenwich worked through the mid

'60s in a succession of Toronto clubs. "I was always searching, even then. I had all kinds of trouble at first. I was sort of an outcast. People would say, 'You're playing the wrong things, the wrong notes.' They couldn't understand what I was doing. A lot of people think I'm an *unchordal* player, but that can't be. You have to know chords to play the way I do. I just don't *play* chords; even my amplifier isn't meant for chords."

"A tenor player, Don Thompson, got me into his band at the First Floor Club, and that's when I came to be accepted. He saw that I wasn't a wild player, that I knew chords and that I knew songs—I've always known all kinds of songs. He took a chance on me; I've always appreciated that."

Word about Greenwich reached the West Coast where another Don Thompson—the pianist and bassist (see *Profile*, 1/13/77) who would move to Toronto in 1969 and thereafter play piano in Greenwich's band—was working with alto saxophonist John Handy. Thompson recommended Greenwich sight unseen, sound unheard, to replace the departing Jerry Hahn. Greenwich joined the quintet without so much as a rehearsal for a live broadcast in Seattle. In the following few months he worked with Handy in San Francisco and New York, culminating in the "Spirituals To Swing" 30th anniversary concert at Carnegie Hall. The guitarist is heard for only a chorus on the one Handy track included on the Columbia recording of the event. As Greenwich recalls, his exposure with Handy was the widest he has received and probably also the least revealing. "It worked out very well, but it was never recorded. Only that one record where I'm playing. That's usually all I did play with Handy—chords."

Greenwich returned briefly to Toronto early in 1967, then moved on to Montreal, where he makes his home today. A New York sojourn in 1968 saw Greenwich at the Village Vanguard for a week (backed by Teddy Sanders, Jimmy Garrison and Jack DeJohnette) and in the studios for a never released date with Hank Mobley.

Then followed the Miles Davis episode. Davis, playing in 1969 at the Colonial Tavern in Toronto with a pre-*Bitches Brew* band which included Chick Corea, Wayne Shorter and Dave Holland, hired Greenwich for the week. "He had never heard me play, but had heard of me, I guess, through Wayne and the guys. I just got a call one morning. He said 'Sonny? Miles.' You know, with his voice. Just like that. I thought somebody was joking!" Miles was experimenting at the Colonial, and apparently he liked what he heard. Word went out that Greenwich had joined the band. "I told him he'd have problems getting me into the States. He said he could do it. But I didn't hear from him." John McLaughlin joined Miles soon after and, as they say, the rest is history.

A year or so later, without fanfare, Greenwich retired from music, turning to his responsibilities as the leader of an informal group of people in Montreal devoted to spiritual development. "There was the thought that I wouldn't play again. That lasted for two years, and actually I didn't pick up the guitar at all. It was funny—I wasn't playing and my name started appearing in the *down beat* polls." In 1974 Greenwich returned with a new sextet which included two pianists (Thompson and Doug Riley) and saxophonist Michael Stuart (see *Profile*, 2/23/78). By the end of 1975, though, Greenwich again was in-



active. Two years more of silence followed, then in December 1977 he played a concert in Montreal.

"I'll go for months without touching the guitar at all. Then I'll pick it up and I have a really fresh concept: it's amazing what will come out after I've left it alone all that time." Each return to the stage brings something new. At one point his compositions took on greater harmonic complexity, the result of his

use of layered chords; more recently he introduced some songs whose lyrics (sung by Ernie Nelson) express his spiritual leanings.

In the spring of 1978, with Nelson, Thompson, bassist Gene Perla and drummer Claude Ranger (see *Profile*, 10/5/78), he played a few club gigs in Toronto. One, at the Colonial Tavern, was taped for a two hour radio profile heard in October on the CBC's "Jazz Radio-Canada." Another, at Yellowfingers, was re-

corded by Perla for his PM label, and has been released as *Love's Evolution* (PMR-016). Greenwich's followers hope this and other possible recording projects will establish his place among jazz guitarists. As he himself commented in 1975, boldly but without apparent bitterness, "So much time goes by and nothing is done. If I had been recorded years ago, I might be one of the top guitarists today."

## SPYRO GYRA

BY JOHN H. HUNT

From the musical collective known as the Buffalo Jazz Ensemble (BJE) two distinctly different entities have emerged. One is a hard swinging septet known as the Buffalo Jazz Workshop led by former Don Ellis Orchestra member Sam Falzone and pianist Al Tinney (who used to lead jam sessions at Minton's Uptown House with Charlie Parker). The Jazz Workshop gave a series of ten free concerts in Buffalo's Delaware Park last summer.

The other entity to come from the BJE is a fast rising jazz fusion band, Spyro Gyra, which has already enjoyed a hit crossover single. *Shaker Song* rode the *Billboard* charts for some time last summer and the album it came from, *Spyro Gyra*, has sold over 200,000 copies and was being played on many radio stations.

Spyro Gyra is led cooperatively by pianist Jeremy Wall, reedman Jay Beckenstein and

bassist Jim Kurzdorfer. These three, plus drummer Tom Walsh (now the percussionist with the rock group America), were the original members of the quartet that began at a jam session at a West Side Buffalo bar named Jack Daniel's. One night a week to near empty houses, the four played mostly commercial jazz tunes to an audience that would rather have been listening to rock.

The crowds grew along with the group's repertoire, which included more and more originals. With some prodding the management added a second night and Spyro Gyra began to develop a following that wanted to hear *their* music. At the same time, saxophonist Beckenstein (with his partner Richard Calandra) had formed a recording company, Cross-Eyed Bear Productions, and plans were made to record an album.

Swelling crowds at Jack Daniel's precipitated a move across town to the larger and more jazz oriented Trafamadore Cafe. The Trafamadore became their new home and sooner than expected they were filling the club every Thursday night.

As the album's final tracks were being re-

corded, drummer Tom Walsh got the call to join America. Despite his allegiance to Spyro, the money, career prospects and excitement tipped the scales in favor of the nationally known rockers. Not that Beckenstein, Wall and company weren't aware of the money-making possibilities that rock music offered. Their music, according to Wall, "is closer to jazz than anything else," but is laced with strong rhythmic underpinnings that can appeal to rock audiences a la the music of Weather Report, Tom Scott, the Crusaders and David Sanborn.

Compositions such as *Shaker Song*, *Cascade*, *Paw Prints*, and *Leticia* place the emphasis on rhythm, catchy, upbeat melody lines and crisp, concise soloing. *Galadriel* and *Mallet Ballet* are sensitive, quiet ballads.

In short, their crossover potential is great. Jazz audiences find lyricism in Beckenstein's alto and soprano soloing and his gutsy tenor. Wall, the main composer for the group, solos to fit the present need rather than to flamboyantly display his considerable piano technique. He reserves his real improvisatory flights of fancy to solo piano performances



Want To Sing Like The Pros? Here's Everything You Need!

# FOR SINGERS ONLY KIT

A Repertoire of Great Standard Songs Specially Routed for Singers, plus Tailored Orchestrations and Recorded Rehearsal Backgrounds...  
At A Price You Can Afford.

### EACH KIT CONTAINS:

1. An LP or cassette of recorded rehearsal tracks and vocal demonstrations of six top standards.
2. Six vocal routines written by Phil Moore, with full orchestrations for piano, bass, guitar, and drums.
3. A book of practical know-how about singing and performing.



EACH KIT NOW ONLY \$19.95



SATISFACTION GUARANTEED.

Get your act together now with these arrangements of great standards, plus professionally-recorded tracks to rehearse, audition, perform, even record with. Each kit available in two pop keys, high and low.

### Performers Say "Yes!"

Cleo Laine, Henry Mancini, Quincy Jones, Marilyn McCoo — all endorse these kits.

### A Terrific Value

One chart by a top arranger costs at least \$250. You get six in each kit.

### Fun To Use

Make your own demo records, sing for friends, group-sing at parties — all with background music. And, of course, use the charts to perform "live" with groups.

### Unique Teaching Tool

Vocal teachers are making them assigned material for their students.



Phil Moore

FOR SINGERS ONLY is created by Phil Moore, noted arranger/composer who has used this system for years with top artists like Johnny Mathis, Frank Sinatra and The Supremes.

FOR SINGERS ONLY — P.O. Box 10, North Hollywood, CA 91603

Please rush me  FOR SINGERS ONLY kits at \$19.95 each. I have indicated how many I want of each kit in the boxes below.

VOL. 1  GREAT BALLADS

It Had To Be You; Please Be Kind; You Go To My Head; Embraceable You; As Time Goes By; I Cover The Waterfront.

VOL. 2  THE MOOD IS BLUE

Am I Blue; Can't We Be Friends; I Got A Right To Sing The Blues; Birth Of The Blues; When Your Lover Has Gone; Can't We Talk It Over.

VOL. 3  WITH A BEAT

Please Don't Talk About Me When I'm Gone; Dancing On The Ceiling; But Not For Me; Jeppers Creepers; September In The Rain; Mountain Greenery.

VOL. 4  SWINGIN' EASY

Do, Do, Do; If I Could Be With You; One Hour Tonight; You Took Advantage Of Me; Anything Goes; I've Got A Crush On You; Let's Do It.

Check One  LP RECORD  CASSETTE

Check One  HIGH KEY Most Men, Tony Bennett, Diana Ross  
Check One  LOW KEY Most Women, Donna Summer, Frank Sinatra

CHARGE TO MY:  VISA  MASTER CHARGE (interbank no. right above your name)

PAYMENT ENCLOSED (check or money order only.)

TOTAL FOR KITS			
ADD 1.00 FOR POSTAGE & HANDLING	1	00	
CALIF. RES. ADD 6% SALES TAX			
TOTAL \$			

EXP. DATE: \_\_\_\_\_ MO \_\_\_\_\_ YR \_\_\_\_\_

Authorized Credit Card Signature \_\_\_\_\_

Name \_\_\_\_\_ Street \_\_\_\_\_ Apt. No. \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



MICHAEL R. TUBERDYCK

such as those done in Studio A at WBFO or dates where he leads his own trio at the Tralfamadore Cafe. Kurzdorfer remains the restrained but steady bassist he has always been and may be a key element in keeping the band from bending too far towards mass appeal.

Their album, *Spyro Gyra*, was released in Buffalo on Cross-Eyed Bear Records and with little or no advertising began to sell—and to attract the attention of several major labels. Augmenting the quartet on the recording were percussionist Rubens Bassini, guitarists Greg Miller and Fred Rappillo, David Samuels on vibes and marimba and a three-piece horn section. All of the arranging was done by Wall, who had also arranged several selections for the Buffalo Jazz Ensemble to be performed with the Buffalo Philharmonic Orchestra.

Lenny Silver, owner of Transcontinental Records, a Buffalo-based distribution company, observed the album's sales and broad ap-

peal at the retail level, and purchased the master for his Amherst label. A few songs were remixed and remastered, the album was given a new cover and national and international distribution began. According to the group, sales in the first month were at least 85,000 copies.

Control of the group, however, remained with Cross-Eyed Bear Productions. Jay Beckenstein, the group's businessman and spokesman, explained. "The business end is being controlled by Cross-Eyed Bear, which is myself and Richard Calandra; we've been working very closely with Jeremy Wall as well. The recordings, up until we signed with Amherst, were Cross-Eyed Bear projects and we owned them entirely. So it was naturally Cross-Eyed Bear that dealt with Amherst. Now Amherst, as the record company, is really the one that's taking care of business."

Beckenstein is one of the relatively new breed of musicians who believe in knowing as

much as possible about all aspects of music. Overdubbing, remixing and using state of the art recording techniques is part of this knowledge. "It's sound. And whatever your medium or method is," Beckenstein states emphatically, "it's still art. I happen to like the production oriented method. I like layering my music. I like doing things one at a time."

Being more businesslike has meant changes from the group's original quartet formation. Just as re-packaging the album cover was necessary for national distribution, adding and subtracting group personnel also became a necessity for Spyro Gyra to make their first national tour.

Drummer Eli Konikoff, guitarist Chet Catello, percussionist Girardo Valez and keyboardist Tom Schuman were added, and have given the group a more powerful, homogenous sound. Individual soloing has given way to the wall of sound necessary to fill large concert halls. Their material, mostly original, is high quality and the excitement and enthusiasm this group projects is unquestionable.

Konikoff's drumming provides a rock steady pulse while Valez cavorts behind an array of congas, timbales, woodblocks, cowbells, a sound tree and a gong. The guitar remains in the background except to provide accent and coloration or an occasional brief solo while Schuman is being thrust forward to do the bulk of the keyboard solos.

As the leader and spokesman, Jay Beckenstein is always center stage. His skill in this role lies not only in his talent on alto and tenor. It's also his ability to arouse the audience with his obvious and infectious enthusiasm about the music and his compulsive bouncing to the beat as he plays.

Concerts thus far with Gary Burton, the Average White Band, Santana and Smokey Robinson have been successful. The date with Burton at New York City's Bottom Line was so successful, earning several standing ovations, that Spyro Gyra was invited back as the headliner. This year, a January tour of the West Coast took the band to Concerts By The Sea, outside of L.A., for five nights, and to the Great American Music Hall in San Francisco. Spyro Gyra has been invited back to these spots, too.

Pianist Tom Schuman's addition to the group was by far the most significant. His soloing, nurtured in two other Buffalo groups (Birthright and the Paul Gresham Quartet) has given Spyro Gyra new depth at the keyboards (piano, Rhodes electric, Clavinet, Oberheim OB-1, mini-Moog and Oberheim 4-Voice). The septet now has two proficient keyboardists, which is compatible with the personnel lineup on their first album. Wall will remain in Buffalo, however, for much of their current tour to devote his energies to writing and arranging album number three.

S. G.'s second album, *Morning Dance*, was scheduled for March release on the Infinity label, distributed by MCA. Continuing their established pattern, they worked closely with guitarist/producer John Tropea, who will appear on the album. Of the eight tracks, three will include the work of veteran studio musicians—drummer Steve Jordan, bassist Will Lee and from the first album percussionist Bassini and malletman Samuels. The horn section will be Randy and Michael Brecker. All compositions on the album will be originals as were all compositions on the first. Ted Rhinehardt, one of Spyro's interim drummers, and Rick Strauss, their former guitarist and

A Tradition  
of Excellence



Wm. S. Haynes Co., Inc.

12 PIEDMONT ST., BOSTON, MASS. 02116  
617-482-7456



**Hands  
Hickory**

Get your hands  
on the world's  
finest hickory  
drumsticks.

Another fine product from

**pro-mark**

10710 Craghead, Houston, Texas 77025

bill crowden says,

"in

**Chicago**

the pro's drum shop is

**DRUMS LTD."**

downtown Chicago

8th Floor

218 S. Wabash Ave.

(312) 427-8480

composer of two selections, will also be heard.

No rest is in sight for this young and energetic group who range in age from 20 to 31. Offers for more concert/club dates are coming in on practically a daily basis and several dates in Florida and throughout the South will be added before the group heads to the West Coast. The challenge for this new group in the jazz/rock fusion milieu will be to adapt to the necessary requirements of the touring grind while retaining the unique, refreshing sound that got them this far.

Beckenstein's goals for the future are simple. "I guess I'd just like to continue along the way we're going and just keep gettin' better at it and have the resources to do things any way I want to do them. Musically, I'm gettin' what I want. I like making records." **db**

# CAUGHT!

## JOEY ROCCISANO'S ROCBOP

PASQUALE'S  
MALIBU, CALIFORNIA

**Personnel:** Gene Goe, Steve Huffstetter, Chuck Foster, trumpets; Jack Redmond, Mike Wimberly, trombones; Roccisano, Andy Mackintosh, Pete Christlieb, Gary Herbig, Jon Kip, reeds; Milcho Leviev, keyboards; Art Johnson, guitar; Bob Mag-

nusson (acoustic), Jim Lacefield (electric), basses; Dave Crigger, drums.

When Joey Roccisano's 15 piece big band, Rocbop, hit the first massive chord at Pasquale's in Malibu, the delighted audience instantly knew they were not going to be subjected to another one of those twinky trips down big band memory lane.

Rocbop's better than ever. Composer/arranger Roccisano thoroughly knows and respects the eras which have preceded him; he is also firmly rooted in the present. Knowledge, vision, chops, energy, vivacity. Rocbop, at the moment without a recording contract, is definitely a band with a future.

Profiled here three years ago (5/5/76), reedman Roccisano this year received a Grammy nomination for his arrangement of *Green Earrings* on Woody Herman's recent *Chick, Donald, Walter and Woodrow* (Century CR-1110). On the five-star Pete Christlieb/Warne Marsh LP, *Apogee* (Warner Bros. BSK 3236), Joey composed *Tenors Of The Time* and arranged several of the other tunes as well (reviewed 1/11/79). But it's with his own band that Joey has spent the bulk of his time since '76, and it's paying off.

*Tonight Show* tenor man Pete Christlieb (profiled 7/15/76) shivered the goosebumps several times with his fiery streams of cleanly articulated lines on *Tenors Of The Time*; and when the band reentered and then concluded with a *huge* chord, even the people on the Malibu sands outside Pasquale's applauded.

In contrast to the familiar bop orientation of *Tenors*, Joey introduced two 12-tone compositions. One of them, *Prism*, featured a mas-

terfully conceived and superbly executed piano solo by Milcho Leviev. Widely known internationally for his work with John Klemmer, Billy Cobham, Les DeMerle and numerous others, Leviev is one of the more gifted and imaginative pianists on the L.A. music scene today (profiled 5/8/75).

The lyrical *Butterfly* featured Gene Goe's flugelhorn, and the painfully tender *Tear Filled Skies* showcased Steve Huffstetter, also on flugelhorn. Both players exquisitely captured the elusive veils of dreams, love and heartache exemplified by the Roccisano ballads.

The boppers in the audience stood up and cheered for *Birdcalls*, in which Joey linked five Charlie Parker blues tunes together. Highlight one: the composed duet for two basses, featuring Jim Lacefield (electric) and Bob Magnusson (acoustic). Highlight two: the ensemble of soprano saxophones romping through five transcribed and harmonized choruses of Parker's recorded improvisations on *Now's The Time*.

To be sure, the set had its flaws, including Dave Crigger's cluttered and overly bombastic drum solos on *Transfusion* and *Earthday* (in 19/8); Gary Herbig's screwless and starchy tenor offerings in *Screw's Loose*; and Art Johnson's predictable and somewhat sleepy guitar solo on *Earthday* (although his acoustic guitar work on *Tear Filled Skies* was beautiful indeed). These, however, were isolated moments.

On the whole, the compositions were exciting; the arrangements were played with discipline, concentration and energetic love; and the majority of the improvised solos were be-

# Come to Where the Heavies Are



## LP... Percussion Makers to the Stars

Send \$1.00 for Record Sampler and Catalog.

When Everything Counts... Trust the leader®

### LATIN PERCUSSION

P.O. BOX 88 • DEPT. DB • PALISADES PARK, N.J. 07650



EDDIE MONTALVO  
RAY MANTILLA  
CANDIDO  
BILLY HART  
RAMON LOPEZ  
HARVEY MASON  
NEWMAN CONNORS  
CARLOS SANTANA  
GROVER B. WASHINGTON, JR.  
ART BLANKY  
WILLIE BOBO  
PATATO  
MACHITO  
THAD JONES  
MEL LUIS  
DIZZY GILLESPIE  
RALPH MAC DONALD  
JOHNNY RACHE CO.  
TITO PUENTE

yond reproach. Rocabop is perhaps the final fruition of Roccisano's long-time dream.

In any case, in terms of impact, the Pasquale's performance was a five-star gem, another in a series of first-raters bassist/owner Pat Senatore has brought to the seaside club since opening several months ago.

—lee underwood

## HILTON RUIZ QUARTET

SEVENTH AVENUE SOUTH  
NEW YORK CITY

**Personnel:** Ruiz, piano; Pharoah Sanders, tenor sax; Reggie Workman, bass; Idris Muhammad, drums.

The young Ruiz is perhaps playing the most exciting piano of anyone working regularly in New York City, and there's certainly no one better in his age group. His continuing development into a topnotch pianist was first widely noticed when he was hired by Rahsaan Roland Kirk. Then last year he joined Fred Hopkins and Steve McCall to form what became known around town as The Great Rhythm Section, which backed up altoist Arthur Blythe for some memorable evenings at the Tin Palace. His style is somewhat eclectic, but extremely polished and assured, and almost always absorbing.

In Sanders, Workman and Muhammad, Ruiz has three cohorts who are no strangers to each other, Workman and Muhammad having recorded with Sanders during his Impulse period. Together, the four proved to be a unified, spir-

ited group.

From the first piercing notes of Sanders, beginning the lilting *On A Misty Night*, the quartet captured our fancy and held it. Sanders' Trane-ish solo revealed his playing to be as gripping as ever, although its creative flow diminished near the end. Ruiz brought the heat back up in his long Garlandesque solo, using Red's block-chorded voicings tastefully and cleverly. A powerful, long-lined solo by bass master Workman (during which Muhammad provided sensitive asides and thrusts), set things up beautifully for Pharoah's spry reiteration of the theme.

The next piece was a typical Sanders original in the vein of, say, *Upper Egypt*. The tune and the composer's solo recalled his playing years ago when Lonnie Liston Smith, Leon Thomas and Cecil McBee were among his sidemen. Intensity, conviction and demonic possession were words that applied to a Sanders solo of this type both then and during this unrestrained opus years later. Ruiz soloed brilliantly too, this time in a tumultuous Tyner-based style, unrelenting and jauntily. A well-paced and executed Muhammad solo led into a bristling out-chorus by Pharoah.

*Eighth Avenue Blues* was pure blues by all concerned. A mighty and funky Sanders solo utilized the full range and resources of the tenor, and showed he hasn't forgotten his r&b background. Ruiz was simply astounding. At one point in his surprise-filled solo he began playing a trickling ostinato in his right hand while creating moving single-note lines with his left hand in the bass. Then he rose up and played some amazing guitar-like blues on the piano strings, all the while complemented fervently by Workman and Muhammad.

The second set was launched by brooding,

balladic Sanders tenor, succeeded by a short unabashedly florid Ruiz spot, and a long compelling Workman solo, played with his thick, rich tone. Up to this point, the tune itself sounded like one of Coltrane's poignant ballads, particularly *After The Rain*, but abruptly the changes became those of *All Blues*. Pharoah initiated a boisterous, wailing solo, full of those distinctive Sanders tonal dissonances and inflections. Ruiz' solo was over-long and thus not an attention-grabber for the duration, although definitely attractive in spots.

A tune made famous by Sam Cooke, *You Send Me*, was the next (unlikely) vehicle. Sanders phrased the melody yearningly, and went into a solo replete with long, fleet lines and pretty harmonic embellishments, ripping through the changes with confidence and flair in perhaps his most perfectly realized solo of the night. Ruiz extemporized in his Garland-based manner, with a ringing tone and sparkling runs. He also used a device (inspired by Erroll Garner?) that he is especially fond of and excels at—unison two-handed single-note lines; they were irresistibly appealing, if a little irrelevant to the song's harmonies. All considered, an eloquent and masterful Ruiz improvisation.

The quartet closed the set with a concise, brisk *Giant Steps*. The indefatigable Ruiz blustered through Trane's difficult structure, again using the two-handed technique to good effect. Sanders took the theme out authoritatively, and the night train finally braked to a halt and let us off smiling and invigorated.

The results are in: Ruiz has arrived, Sanders' capabilities haven't diminished, and Workman and Muhammad are the ultimate in rhythm teams.

—scott albin

# I TAKE QUALITY PERSONALLY. BECAUSE YOU DO.



Just as the serious musician is totally involved with the quality of his performance, I settle for nothing less than total involvement with the quality of my products. No reed, mouthpiece or ligature bearing my name will ever reach you without my supervision. I make this kind of personal commitment to you and your music. And give you my best.

*Mitchell Lurie*

La Voz Corporation, P.O. Box 487, Sun Valley, Ca. 91352



# What would you like to play for your country?

The mission is music—for our soldiers everywhere—across America, Europe, the Pacific. The music ranges from the classics, to the standards, to the sounds of today. The training is dynamic—at the Armed Forces School of Music—for the finest instrumentalists possible. The benefits are all there—good pay, medical and dental care, and the opportunity to continue your education.

To get more specific, return this postcard or write: The Commandant, Army Element, School of Music, Norfolk, VA 23521.

**Join the people  
who've joined the Army.**

# PEARL DRUMS

We've got your sound too!

When you offer more potential sounds than any other drum company, you're bound to meet the demands of more players. Combine our shell options with the sturdiest stands in the industry and you'll have to agree... Pearl's put it all together!

## IF YOU'RE INTO JAZZ... CHECK INTO PEARL

Wherever found... on the road with the messengers, in the studio, in the posh private club, the Celler Theatre, or the Village Lounge backing all the jazz greats coming through... Pearl can take it and satisfy the best.



Cozy Cole

Shouldn't PEARL be  
your sound too?

**Pearl**<sup>®</sup>  
DRUMS

Another Quality Product from Norlin

7373 N. Cicero Ave., Lincolnwood, Ill. 60646  
In Canada: 51 Nantucket Blvd., Scarborough, Ontario

**Norlin**<sup>®</sup>



Art Blakey



Butch Miles



Les DeMerle



Harvey Lang

## YOUNG

continued from page 18

holding an East-West Music Festival in Rome, and he offered to give Young a Bosendorfer piano if he would premiere *The Well-Tuned Piano* at his gallery. Young accepted; the performance was a success; and, after the concert, Sargentini bought the piano back from Young on the condition that he would maintain its unique tuning. Later, says Young, "It was resold for a whole lot more money" as a work of art. However, he adds, "That's not the main point. The main point was to preserve the tuning and be given a chance to perfect it."

*The Well-Tuned Piano* shows the breadth of Young's musical knowledge and his thorough absorption of Eastern ideas. Although he doesn't actually use any raga modes, his melodies, flavored by the peculiar tuning system, often evoke Indian music. Tabla-like rhythms and the cyclic structure of the piece also reflect Young's Oriental studies.

But the piece has Western elements, too. One section, for instance, features a theme and variations, while a sequence of broken chords in another passage recalls baroque modulations. And, in an especially eloquent segment, Young creates a piquant sound that falls somewhere between a raga, an old country banjo tune, and John Fahey playing *Funeral Song For Mississippi John Hurt*.

Once a listener gets used to the "out-of-tune" character of Young's intervals, the most noticeable feature of *The Well-Tuned Piano* is the harmonics produced in the faster sections of the piece. Floating above the keyboard music like a beautiful, ghostly aura, they resemble a host of other instruments, including woodwinds, french horn and organ.

Young considers these resonances to be one of the most important by-products of his experiments with just intonation. "Some of these harmonics are very close to each other," he points out, "and they produce noticeable beat patterns, so that you have a rhythmic thing floating in the air, too... And what I tried to do to reinforce the experience, to make them stand out even more, is to set up a system of resonances (I found myself doing this automatically and later wrote about it). So when two of these adjacent harmonics start sounding strong enough so that the beat pattern is in the air, I found that I started playing the fast rhythms so that they synchronized sometimes with the loud pulses of the beat patterns."

Naturally, innovative ideas such as these are not quickly accepted by the tradition-bound music establishment. Even though Young has been recognized as a pioneer in avant garde music, and although his work with harmonics has reached a very sophisticated level, he still gives concerts infrequently, and you're not likely to find his French Shandar record in many stores.

Despite this, Young has no regrets. "In the beginning, it's enough if a few friends who are composers and musicians say, 'Wow, that really sounds fantastic.' Because for me, the most important thing is that it feels intuitively right. Everything I have ever done in music has come directly in this intuitive process where I've tuned into some greater force—some sense of universal structure that I try to tune into. This thing comes through me, it comes out and this is the kind of music you hear."

[Kenneth Terry reviewed a performance of *The Well-Tuned Piano* in our 12/7/78 issue.]



# JAZZ AIDS by Jamey Aebersold and Others

## NEW ITEMS

- LISTENING TO JAZZ by Jerry Coker. New paperback \$3.45
- THE ARTISTRY OF JOE HENDERSON. 7 original songs and transcribed solos from 2 classic Blue Note albums. Excellent book in Bb key \$4.95
- CANNONBALL ADDERLEY'S COMPLETE JAZZ FAKE BOOK. 152 songs made famous by Cannonball. C key \$6.95
- PATTERNS FOR IMPROVISATION by Oliver Nelson. Treble clef book of 81 different patterns & songs \$8.00
- ENCYCLOPEDIA OF IMPROVISATIONAL RHYTHMS & PATTERNS. Treble clef. Good sight reading book \$15.00
- DAVID BAKER COMBO SERIES scored for trpt, alto, ten, bone, rhy. Write for list \$7.00 ea. arr.
- JAZZ IMPROVISING FOR THE ROCK/BLUES GUITARIST by Paul Lucas. Melodic jazz soloing book \$5.95
- MONK MONTGOMERY ELECTRIC BASS METHOD edited by David Baker. Bass line construction \$16.00
- FIVE TROMBONE ARRANGEMENTS w/rhythm sections. 9 New original charts from Nashville by Barry McDonald et al. Write for catalog and prices
- LOOKOUT FARM—A case study of improvisation for small jazz groups. By Dave Liebman & group. Two sound sheets and transcribed solos. Excellent book! \$9.95
- WEATHER REPORT book. Contains BIRDLAND, HARLEQUIN, HAVONA, THE JUGGLER, PALLADIUM, A REMARK YOU MADE, RUMBA MAMA & TEEN TOWN Concert key and tenor/soprano part \$6.95
- THE BRECKER BROS. 18 tunes in sketch score form—concert key. Includes *Some Skunk Funk & Sneakin' Up Behind You* \$6.95
- CHUCK MANGIONE 2 tunes in sketch score form and 6 piano score—concert key. *Bellavia, Chase the Clouds Away, Soft, etc.* \$5.95
- TEXTBOOK OF DRUM SET EXERCISES. 25 charts of different phases of jazz drumming. Complete notation \$3.95
- A MUSIC NOTATION PRIMER—MUSIC CALLIGRAPHY by Glen Roescrans. Shows how to copy music \$4.00
- WES MONTGOMERY JAZZ GUITAR SOLOS off record. 22 transcribed solos \$5.95
- TECHNIQUES & THEORY for POP KEYBOARD PLAYERS by Preston Keys. Thorough book, Int/Adv \$5.95
- DAVID BAKER ADVANCED EAR TRAINING BOOK WITH CASSETTE \$12.00
- TAKE THE LEAD by Stan Seckler. A basic manual for Lead Altoist in jazz band \$5.00
- THESAURUS OF SCALES & MELODIC PATTERNS by N. Slonimsky. Large hardbound book, 243 pages. Treble & bass clef exercises \$25.00
- INTERPRETING POPULAR MUSIC at the KEYBOARD by Jeri Southern. Excellent book, spiral bound \$9.95
- NEW CONCEPTS IN LINEAR IMPROVISATION by Ray Ritker. Textbook study of scales/chords. Treble clef \$7.95
- WORKBOOK FOR NEW CONCEPTS IN LINEAR IMPROVISATION w/cassette practice tape. Workbook has chord progressions in concert key for the practice tape \$9.95
- ED THIGPEN—RHYTHM ANALYSIS & BASIC COORDINATION FOR DRUMS. Good primer book \$4.95
- AUTOBIOGRAPHY of a YOGI by Paramahansa Yoganada. Paperback of life as it really is \$1.95
- CHARLIE PARKER OMNIBOOK for Eb instruments. 60 transcribed solos \$7.95
- IMPROVISING JAZZ by Jerry Coker (paperback). Excellent introduction to jazz theory \$3.45
- THE JAZZ IDIOM by Jerry Coker (paperback). A must for teachers! This book can give you a boost once you've begun to improvise \$2.45
- PATTERNS FOR JAZZ by Jerry Coker et al. Excellent book for daily practice. Treble clef. Teaches you to play in all keys and really helps develop your ears! \$14.00
- SCALES FOR JAZZ IMPROVISATION by Dan Haerle. 21 scales in all twelve keys in treble & bass clef \$6.95
- JAZZ TRUMPET TECHNIQUES by John McNeil. Special book designed to help solve certain problem areas of jazz trumpet playing. A much needed book \$2.95
- PENTATONIC SCALES FOR JAZZ IMPROVISATION by Ray Ricker. Study of Pentatonic scales in modern jazz complete with many exercises and licks. Portions of solos by Corea, Hancock, Farrell, Henderson, Jarrett, and Shorter \$7.95
- TECHNIQUE DEVELOPMENT IN FOURTHS by Ray Ricker. An advanced book of the treatment of fourths in modern jazz. Loads of exercises and patterns with chord symbols for direct application in playing situations \$6.95
- LYDIAN CHROMATIC CONCEPT by George Russell. An advanced book dealing with the application of scales & melodic concepts used by the jazz masters \$30.00
- BIRD LIVES by Ross Russell. Hardbound reading book of the life of Charlie Parker. Outstanding book with an inside view of Bird's life \$10.95
- C. PARKER MONOGRAPH by D. Baker in depth study of "Bird". Includes 4 transcriptions \$5.95
- THE ART OF MUSIC COPYING by Clinton Roemer. The music copyist Bible for composer, arranger, student, teacher. Large paperback \$11.95
- STANDARDIZED CHORD SYMBOL NOTATION by C. Roemer & C. Brandt. Uniform system for musicians \$3.95
- THE PROFESSIONAL ARRANGER & COMPOSER by Russ Garcia. Standard text for big band writing \$9.95
- NU-ART technique exercises, treble clef \$2.95
- PAUL DESMOND—20 solos with chords \$6.95
- D. BAKER'S MODERN JAZZ DUETS. Vol. 1, Cookin' Treble B, Bass B, Vol. 2, Smokin', Treble B, Bass B ea. \$3.95
- THE JAZZ CLINICIANS QUARTET "PLAY FOR YOU" featuring Jamey Aebersold, alto and tenor; Dan Haerle, piano; Rufus Reid, bass and Charlie Craig, drums. An album showcasing these outstanding musicians/clinicians. Chord progressions and two solos provided \$5.95

- GUITAR, Jazz Styles & Analysis transcribed & annotated by Jack Petersen. 78 solos from 64 guitarists, spiral bound \$9.95
- DIFFERENT DRUMMERS by Billy Mintz. A unique, in depth study into the styles of the great drummers of our time. And an important instruction record \$4.95
- BRUSH ARTISTRY by Philly Jo Jones. For all drummers \$3.50
- IT'S TIME FOR THE BIG BAND DRUMMER. By Mel Lewis & Clem DeRosa \$9.95

## PIANO BOOKS

- JAZZ IMPROV. FOR KEYBOARD PLAYERS** by Dan Haerle. Creating melodies—use of left hand—soloing and much more.  Basic Concepts \$3.95;  Inter \$2.95;  Adv \$3.95;  3 Vol. comoleto—Spiral bound \$9.95.
- CHICK COREA: 16 tunes including Spain, 500 Miles High, La Fiesta and You're Everything \$6.95
- BILL EVANS #1 6 transcribed songs—Interplay, Time Remembered, Very Early, etc. \$2.95
- BILL EVANS #2 5 transcribed solos and 1 song—Funny Man, Orbit, etc. \$3.95
- BILL EVANS #3 5 transcribed solos and 15 songs off records—Perr's Scope, Elsa, Peace Piece, etc. \$3.95
- HERBIE HANCOCK: Over 45 of his greatest hits such as Cantaloupe Island, Maiden Voyage, Toys, One Finger Snap, Watermelon Man, Chameleon, etc. \$7.50
- HORACE SILVER: 53 transcribed songs exactly as recorded by Horace... S. Sadie, N. Dream, etc. \$6.95
- THE ERROLL GARNER SONGBOOK 21 songs based on recorded versions. Just like Erroll plays—two hands \$6.95
- JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY KEYBOARD PLAYER by Dan Haerle. A must for any keyboard player who needs new voicings! \$4.95
- A STUDY IN FOURTHS by Walter Bishop, Jr. New book dealing with the interval of the perfect fourth in jazz. Includes 5 originals for two hands. Taken off record \$4.50

## JAZZ SOLOS—TRANSCRIPTIONS

- C. PARKER—14 solos  Concert  Eb ea. \$5.95
- MILES DAVIS—11 solos  Concert  Bb ea. \$5.95
- T. MONK—8 tunes & solos (concert key) \$5.95
- DJANGO REINHARDT—16 solos (great book!) \$5.95
- BUD POWELL—6 transcribed solos \$5.95
- C. CHRISTIAN—transcribed solos, concert key \$5.95
- 20 OF WORLDS GREATEST JAZZ SOLOS:** Books for
  - SAX  TRPT  BONE  GUITAR  PIANO  FLUTE. Excellent for sight reading. Solos have been written to fit the range of each instrument (not necessarily in recorded key). Specify instr. when ordering! Each book \$4.95
  - 28 MODERN JAZZ TRUMPET SOLOS transcribed by Ken Sloc and edited by Jamey Aebersold Brand New! An outstanding collection of modern jazz trumpet solos by 15 jazz greats. Solos are in Bb key with chord symbols above each measure. Solos by Miles Davis, Clifford Brown, Dizzy Gillespie, Freddie Hubbard \$4.95
  - CHARLIE PARKER SOLOS FOR Bb and C keys. 9 solos transcribed off records w/piano accompaniment. \$3.95
  - DIZZY GILLESPIE SOLOS FOR Bb and C keys. 14 transcribed solos off records by Dizzy with piano accomp. \$4.95
  - LOUIS ARMSTRONG SOLOS in Bb key only. 20 beautiful solos by Louie exactly as on records \$3.95
  - JAZZ STYLES & ANALYSIS for TROMBONE by David Baker. History of the trombone via trans. solos. 157 solos in bass clef off records by known trombonists \$15.00
  - JAZZ STYLES & ANALYSIS for ALTO SAX by Harry Miedma and David Baker. 125 transcribed and annotated solos by 103 famous alto saxophonists \$12.50
  - JAZZ RHYTHM & THE IMPROVED LINE by John Mehegan. Solos from all jazz periods in concert key. \$7.95

## BASS BOOKS

- THE EVOLVING BASSIST by Rufus Reid. An indispensable aid to developing a total musical concept for jazz and symphonic bass players. Spiral bound \$12.50
- EVOLVING UPWARD—Bass Book II by Rufus Reid—BRAND NEW! Shows how to approach and execute inthumb position for acoustic bass. \$7.50
- NO NONSENSE ELECTRIC BASS by Joe Cacibauda. This book is a beginning method book for the students who may not always have a teacher to consult. Covers tuning, picking, music notations, counting rhythms, etc. \$4.95
- WALKING ON CHORDS FOR STRING BASS by Richard Davis. 20 bass lines with chord symbols just as Richard would walk them \$5.00

## DAVID BAKER BOOKS

- JAZZ IMPROVISATION by David Baker. A practical theory book aimed at performance. Comprehensive method of study for jazz players. Spiral bound \$15.00
- ARRANGING & COMPOSING for the SMALL ENSEMBLE by David Baker. Shows how to arrange & compose for jazz, rhythm & blues & rock for the combo \$15.00
- JAZZ IMPROVISATION for STRINGS VOL. 1 by D. Baker. Comprehensive jazz study for Violin & Viola \$12.50
- JAZZ IMPROVISATION for STRINGS VOL. 2 by D. Baker. Same as above For Cello & Bass \$12.50
- EAR TRAINING for JAZZ MUSICIANS book with 2 cassettes by D. Baker. Designed to aid the jazz player in improving his hearing, his recall and his ability to respond rapidly to musical stimulus. A MUST! Spiral bd. \$20.00
- CONTEMPORARY TECHNIQUES for TROMBONE by D. Baker. An excellent method of study for any trombonist. Sometimes called the Arban book for bone \$25.00

## COMBO ARRANGEMENTS

- COMBO ARRANGEMENTS by JAMEY AEBERSOLD. Scored for trpt., alto, tenor (bone opt.) and rhythm section.
  - Horizontal—Modal Blues  Blue Note—Med tempo jazz
  - Bossa Nova De Jazz  Beatitude—Latin Rock
  - Sunrise—Easy Jazz Rock  Hot Shot—Easy Rock ea. \$4.00
- SUPER SAX ARRANGEMENTS off record, 7 charts of advanced difficulty. Original Charlie Parker solos transcribed/scored for 5 saxes, trpt. (bone opt./rhy.
- Be-Bop  Lover Man  Groovin' High  Salt Peanuts
- Cool Blues  A Night in Tunisia  Blue 'N' Boogie ea. \$10.00
- HORACE SILVER 4 combo arr. off record \$10.00

## A NEW APPROACH TO JAZZ IMPROVISATION

by Jamey Aebersold  
\$8.95 per volume (includes LP & Booklet)  
A series of books & LP stereo records which allow you to learn to improvise at your own pace. Can also be used for classroom teaching. Each volume contains a stereo record and accompanying booklet. Booklet includes parts FOR ALL INSTRUMENTS: treble & bass clef, Bb & Eb parts in each book. Special stereo separation for rhythm section players. Left channel has Bass & Drums, right channel has Piano & Drums. The back-up rhythm section on records is outstanding! Makes you want to play. The most widely used improvisation method on the market.

- VOLUME 1 "A NEW APPROACH"—Revised 5th edition of book... bigger, more info—Beg./Int. level. Contains Dorian minor tracks, Blues in F & Bb. 24 measure song. Cadences, Cycle of Dom, 7th's & one 11/7 track. Scales are written in measures and chord tones are noted. Chapters on Melody, Blues scale, Time Modes, Exercises, Chords.
- VOLUME 2 "NOTHIN' BUT BLUES"—Beg./Int. level. 11 different Blues in various keys and tempos. This volume is truly fun to play with. Rhythm section on LP grooves! Scales and chord tones are written.
- VOLUME 3 "THE 11/7 I PROGRESSION"—Int. level. Probably the most important musical sequence in modern jazz. A must for all jazz players! Supplement includes 11 pages of 11/7 I exercises to be applied with LP. 8 tracks to improvise with and practice in all keys.
- VOLUME 4 "MOVIN' ON"—Int. Adv. level. A Challenging collection of Aebersold & Dan Haerle tunes. Book contains melodies and needed scales/chords for all instruments. Only for the brave!
- VOLUME 5 "TIME TO PLAY MUSIC"—Int. level. Similar to Vol. 4 except the songs are much easier. *Modal Voyage, Killer Pete, Groovin's, etc.* Next logical Vol after Vol. 1 or 3. Lots of variety.
- VOLUME 6 "ALL BIRD"—Adv. level. 10 songs written by Charlie Parker. Ron Carter, bass; Kenny Barron, piano; Ben Riley on drums. Record has excellent bebop feel! Best way to learn these famous tunes: *Now's the Time, Yardbird Suite, Donna Lee, Confirmation, Billie's Bounce, Dewey Square, My Little Suede Shoes, Thriving from a Riff, Ornithology & Scapple* from the *Apple*.
- VOLUME 7 "MILES DAVIS"—Eight classics written by Miles Davis. Int./Adv. level. Unique way to learn 8 of the most popular songs of the Fifties... *Four, Turn Up, Vined Blues, The Theme, Solar, Dig, Milestones (old Milestones), Serpent's Tooth*.
- VOLUME 8 "SONNY ROLLINS"—Nine classic jazz originals written by Sonny Rollins. Int./Adv. level. Contains 8 of Rollins' most famous tunes, in their original keys... *Doo, St. Thomas (latin, then swing), Blue Seven, Valse Hot* (one of the first 3/4 jazz tunes), *Tenor Madness, Solid, Pent Up House, Airegin, Oleo*.
- VOLUME 9 "WOODY SHAW"—Eight jazz originals written by Woody Shaw. Int./Adv. level. *Little Red's Fantasy, Blues for Wood, Moontrace, Tomorrow's Destiny, Beyond All Limits* (Bossa Nova, slow), *Beyond All Limits* (Swing, up tempo).
- VOLUME 10 "DAVID BAKER"—Eight beautiful originals by David Baker. Int./Adv. level. One of the most prolific composer's in jazz today. Tunes offer a wide variety of styles and tempos. Includes *Auli, Le Roi, Kentucky Oysters, Passion, Black Thursday, Bossa Belle, Soleil d'Altamira, Le Miroir Noir*.
- VOLUME 11 "HERBIE HANCOCK"—Eight of Herbie's greatest songs. Beg./Int. level. *Maiden Voyage, Cantaloupe Island, Watermelon Man, Dolphin Dance, Jessica, Eye of the Hurricane, Toys, And What If I Don't, Rhy. section is Ron Carter, bass; Kenny Barron, piano; Billy Hart, drums.*
- VOLUME 12 "DUKE ELLINGTON"—Nine all time favorites. Int. 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, "A" Train, Rhy. section is Ron Carter, bass; Kenny Barron, piano; Ben Riley, drums.*
- VOLUME 13 "CANNONBALL ADDERLEY"—Eight songs made famous by Cannonball: *Work Song, Del Sasser, Unit 7, Jeannine, This Here, Scotch & Water, Saudade, Sack of Woe*. Rhy. section—S. Jones, L. Hayes & R. Matthews.
- VOLUME 14 "HORACE SILVER"—Eight songs. *Song for My Father, The Preacher, Sister Sadie, Jody Grind, Peace, Nutville, Silver's Serenade, Gregory is Here*.
- VOLUME 18 "HORACE SILVER"—Eight songs. Int./Adv. level. *Strollin', Room 608, Nica's Dream, Mayreh, Ecaroh, etc.* R. Carter, K. Barron, Al Foster.

## TO ORDER

Send check or M.O. Free postage in the USA for 4 or more items; add 75c postage for 1 to 3 items. Canada add \$2.25 per LP/BK set; 75c for books. Foreign add \$2.50 for one book & LP set; 60c each additional set. No C.O.D. USA funds only.

have to remember to play it like you're playing it for someone you love.' He was the first to tell me that you should memorize the words of a tune, even if you don't have to sing it. You still have to phrase it. I've been doing that ever since—and getting deeper into it . . . and getting criticized for it."

No matter what the anti-crossover critics say, Grover just keeps selling along. His last five albums—*Mister Magic*, *Feels So Good*, *A Secret Place*, *Live At The Bijou* (all on Kudu) and *Reed Seed*—have struck RIAA gold. (*Paradise*, the first Elektra effort, is slated for release any day and just may ship gold.) Locksmith is featured on the latter two which, of course, Grover had a few things to say about.

"*Reed Seed* was a good mixture of music," he began. "We tried to do something in every direction we had room for. We couldn't fit any more music on the album, that's how tight it was. This was my first production and the first one really establishing the credentials of my group in the studio, so we just said what we've been wanting to say for a long time. *Bijou* was a good live album, but the studio record made them more complete, as a group and as individuals. It showed everybody's flexibilities and strong points. Now, I just want to extend on that, but it's always got to be something different.

"I really think we're at our best extension right now. Maybe next week or the week after we might find something else to incorporate into what we're doing to take it a step farther. We just try to operate with what we have on hand and make it say something—whether it pulls out your heartstrings or makes you think of an old story. We try to use everything."

Now that he had defined fusion, I wondered just exactly what his music is trying to say.

Grover was prepared for this one. "Do whatever you want to do," he expounded, "but do it with taste. Don't let the music play you—you play the music. Put your pain, your dues, your sorrows, your joys into the music and make it live. And don't become a creature of habit. Basically, just play good music, whatever it is.

"I mean, if I'm doing something for somebody else, I don't want to stand out like a sore thumb. I want to be flexible enough to complement the whole thing. I guess that has been my concept for a long time."

Locksmith is as formidable a unit as there is on the commercial scene today. Like the Blackbyrds, but better. John Blake (violin, Moog), Richard Streaker (guitar), Sid Simmons (keyboards), Leonard Gibbs, Jr. (percussion), Tyrone Brown (bass) and Pete Vinson (drums) are young, vibrant and refreshing musicians, a welcome improvement over New York's staid studio bunch. Of the six, Blake is the most potent soloist, with a style strikingly similar to Noel Pointer. His violin in combination with the soprano sax is one of the more enchanting developments in Grover's sound.

"Ever since I heard John three years ago, I began hearing myself playing with him," Grover elucidated. "I've had that in mind for a while, so when John was available to join the group, I snatched him right up."

About my reference to Pointer, he said, "They basically come from the same school—the jazz player with the melodic lines and the romantic rubato you hear with the violin. They also both can be very intense. I just look at that as another voice."

Grover Washington is as proud of his work as

the next man, which probably accounted for his touchiness when our discussion turned to critics and crossover jazz. He immediately wanted to know why he is continually bad-mouthed by the press and "purists" alike.

"It's the ones that count that hurt," he admitted, pointing a finger at **down beat**. "The state-of-the-art critics usually treat me the worst. Or just the ones read by the most people. Maybe it's good that I'm not callous enough to say, 'I don't care,' because I do care what is said about my music."

I reasoned that **down beat** wouldn't be featuring Grover Washington Jr. on the cover if we thought so badly of him. It seemed the point was well-taken, though I was more than willing to concede that the media has not looked so kindly upon Grover.

Then I asked a foreboding question: What really happened at that NARAS meeting in New York last December where he and Percy Heath exploded at each other in a heated debate over crossover?

"Oh *boooooo*," he responded, like this was going to be a long story. "That was too much, man." First, he set up the panel: Randy Brecker, Stan Getz, Bob James, Muhal Richard Abrams, John Snyder, Dick Katz and himself. Then, the subject: "The State of Jazz on Records Today." But he didn't take too long to get to Heath, who had been seated in the audience. "He said that all the stuff you hear on the radio today isn't jazz, that us young people are bastardizing the music. He was really ranting and raving. Suddenly, the whole thing focused on me. I was doing this to jazz and I was doing that to jazz—I couldn't believe it.

"I just asked Percy as calmly as I could, because I was shaking: 'Have you heard the whole album [*Reed Seed*]?' He said, 'I hear the radio all the time.' That isn't what I asked you. Have you heard the whole album from start to finish?' And he hadn't. He heard *Do Dat*. He just stood up and ranted that that was all the album had to say."

What does Grover Washington Jr., the King of Crossover, really think of crossover?

"It's a funny situation to be in at times," he said. "Like Jimmy Heath being told to make an album and play like Grover Washington. I mean, he shouldn't have to do that. Play like Jimmy Heath. That's how I got as far as I've got—playing *me*.

"It's just a natural progression of things. Something new has to come out of something old. Something fresh on the horizon is a combination of the things that have been established. That's what we're in constant search for. That's what crossing-over is all about." **db**

The old smoothie.

Holton oil. Smoothing the way to a better performance for over 75 years. **HOLTON**

WASHINGTON'S EQUIPMENT

Grover Washington's tenor, alto, soprano and baritone saxophones are all Couf Superba I models. All except the baritone are gold-plated, and the soprano is a two-tone job, with black and yellow gold.

Set-up

Tenor: Berg Larsen  $\frac{1}{2}$  mouthpiece with a Rico Royal #4 reed.

Alto: Meyer 7 mouthpiece with Rico Royal #4 reed.

Soprano: Couf 7 mouthpiece with Rico Royal #5 reed.

Baritone: Couf 7 mouthpiece with Rico Royal #5 reed.

All Washington's mouthpieces are hard rubber.



# Quincy Jones, James Moody and Gunther Schuller recommend these books to any musician serious enough to be dissatisfied

## For All Jazz Musicians

**JAZZ IMPROVISATION**  
by David Baker

*"In the growing body of jazz literature the present volume stands out as one of the most useful and most sorely needed."*

—GUNTHER SCHULLER

Ten printings prove that musicians everywhere have made David Baker's Jazz Improvisation their working bible. The book progresses from fundamentals to advanced techniques, with pages of practice materials in each chapter, plus provocative study questions, and selected recordings. It's the next best thing to studying with one of America's most gifted performers, composers, arrangers — and teachers.

8½ x 11, spiral bound to open flat,  
184 pages MW 1 \$15

**ADVANCED IMPROVISATION**  
by David Baker

*"This is going to be my guide and workshop for years to come."*

—JAMES MOODY

Not just a workbook but a **REVISED** in which over 400 music plates and text are complemented with actual performances of 20 David Baker compositions by Peter Bankoff, piano; John Clayton, bass; and David Derge, drums.

256 pages, 8½ x 11, spiral bound  
90 minute cassette recording  
MW 9 \$25

**TECHNIQUES OF IMPROVISATION**  
by David Baker

*"These books have helped me find and explore new directions in my playing."*

—JAMES MOODY

Four volumes by David Baker covering every aspect of improvisation. A method for developing technique, based on George Russell's Lydian Chromatic Concept, followed by thorough studies of progressions, turnbacks, and cycles, make this a comprehensive course in the most difficult and most essential aspect of jazz.

**Vol. I, A Method for Developing Improvisational Technique**  
96 pps., 8½ x 11, spiral bound  
MW 3 \$9

**Vol. II, The 11 V7 Progressions**  
76 pps., 8½ x 11, spiral bound  
MW 4 \$9

**Vol. III, Turnbacks**  
86 pps., 8½ x 11, spiral bound  
MW 5 \$9

**Vol. IV, Cycles**  
250 pps., 8½ x 11, spiral bound  
MW 6 \$15

Save 15% by ordering all four volumes  
MW 3-6 \$35.70

## For Arrangers and Composers

**ARRANGING & COMPOSING** (for the small ensemble)

*"a great trip through the working foundations of modern music"*

—QUINCY JONES

David Baker's jazz compositions are in just about everybody's combo and big band books. This professional manual lets you share the secrets of his success. Baker explains his practical working techniques for piano trio, jazz quartet, four and five voice writing, chord substitutions, voicings, bass patterns, and much more.

Now in its sixth printing, 184 pages, 8½ x 11, spiral bound to open flat.  
MW2 \$15

## For Alto Saxophonists

**JAZZ STYLES & ANALYSIS: ALTO SAX**  
by Harry Miedema, edited by David Baker

*The next best thing to actually playing with the great jazz soloists.*

More than a hundred alto saxophonists are represented in these 121 transcribed solos. All are annotated both to simplify performance problems and to develop understanding of subtle distinctions in style. Cannonball Adderley called it an invaluable learning experience.

Third printing  
104 pages, 8½ x 11, spiral bound to open flat  
MW10 \$12.50

## For Trombonists

**JAZZ STYLES ANALYSIS: TROMBONE**  
by David Baker

*"A must for all jazz trombonists"*

—PHIL WILSON

David Baker, who first became famous as a trombonist, is one of the world's leading authorities on the use of the instrument in jazz. He thoroughly annotates 247 transcribed solos by 191 trombonists. More than a library of great performances, this is a critical guide for performers to the state of the art.

Third printing  
144 pages, 8½ x 11, spiral bound to open flat  
MW8 \$15

## For Guitarists

**GUITAR PATTERNS FOR IMPROVISATION**  
by William Fowler

Dr. William Fowler, Professor of Music at the University of Colorado, Jazz Consultant to Westminster College, *Downbeat* Education Editor, packs into 28 pages the means of developing a thorough working knowledge of the guitar fingerboard, the use of modern chord progressions, and virtually unlimited melodic materials.

Now in its third printing  
28 pages, 8½ x 11  
MW7 \$4

## For Violin, Viola, Cello, Bass Players

**A COMPLETE IMPROVISATION METHOD FOR STRINGED INSTRUMENTS**  
by David Baker

*A complete guide to improvisation by a great jazz cellist*

David Baker developed and refined the materials in this method by working for two years with students and their teachers, under a National Endowment Grant to the Summer Jazz Clinics. The result is a thorough and efficient course covering every aspect of improvisation from a concise discussion of its nature, terminology, and basic contemporary approaches to a collection of annotated solos that summarize and clarify the principles covered throughout the book. Reference charts illustrate scales, cycles, multiple stops, progressions and their patterns, etc. Every major point in the book is accompanied by exercises that help you get the principles well in mind — and hand. In addition to these subjects covered in both volumes, there are special sections for each instrument on transpositions, fingering, and special techniques.

**Vol. 1, Violin & Viola**  
(Violin fingerings suggested by Eric Bindman and Greg Fried; viola fingerings by Barry Shapiro.)  
160 pages, 8½ x 11, spiral bound.  
MW 11 \$12.50

**Vol. 2, Cello & Bass Viol**  
(Bass fingerings suggested by Paul Berner, multiple stop fingerings by Baker and Mike Vandemark.)  
152 pages, 8½ x 11, spiral bound.  
MW 12 \$12.50

Order both volumes and save.  
MW 11-12 \$22



down beat Department BKS  
222 W. Adams Street  
Chicago, IL 60606

**Dealer discount, 50%**

Please send me the books checked below:

\_\_\_ MW 1 \_\_\_ MW 2 \_\_\_ MW 3 \_\_\_ MW 4  
\_\_\_ MW 5 \_\_\_ MW 6 \_\_\_ MW 3-6 \_\_\_ MW 7  
\_\_\_ MW 8 \_\_\_ MW 9 \_\_\_ MW 10 \_\_\_ MW 11  
\_\_\_ MW 12 \_\_\_ MW 11-12

Name \_\_\_\_\_

Dealer \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

- Jamey Aebersold Play-a-long book-record sets Vol. 1 to 17 \$8.95 each  #1 New Approach to Jazz Improvisation  #2 Nothin but Blues
- #3 II/V/I Progression  #4 Movin On
  - #5 Time to Play Music  #6 All Bird
  - #7 Miles Davis  #8 Sonny Rollins
  - #9 Woody Shaw  #10 David Baker
  - #11 Herbie Hancock  #12 Duke Ellington
  - #13 Cann. Adderley  #17 Horace Silver
- Improvising Jazz Sax C. Gerard \$5.95
  - Improvisation for Saxophone McGhee \$7.50
  - Niehaus Jazz Improvisation Sax \$7.50
  - Jerry Coker Patterns for Jazz \$14
  - Wm. Russo Jazz Composition \$10.95
  - Ray Brown Bass Method \$9.50
  - Niehaus Jazz Sax Duets \$3.95
  - Cannonball Adderley Jazz Fake Book \$6.95
  - Jumbo 1,002 Jazz Fake Book \$19.95
  - Horace Silver 53 Transcribed Songs \$6.95
  - Herbie Hancock 45 Greatest Hits \$7.50
  - Erroll Garner Cplt Songbook \$6.95
  - Jazz/Rock Voicings Keyboard Haerle \$6.95
  - Scales for Jazz Improv Haerle \$6.95
  - Pentatonic Scales for Jazz Ricker \$7.95
  - Dave Chesky Contemp Jazz/Rock Rhythms \$3.95
  - Treble or Bass Clef \$3.95
  - Dave Chesky Contemp Jazz/Rock Duets \$3.95
  - Treble or Bass Clef \$20
  - Dave Baker Ear Training for Jazz \$12
  - Dave Baker Advanced Ear Training \$12
  - Dave Baker Contemp. Trombone Cplt \$25
  - Miles Davis Complete Interpret \$7.50
  - Thelonious Monk Piano Solos \$5.95
  - Modern Jazz Quartet Transcribed \$4.95
  - Ornette Coleman 26 Compositions \$5.00
  - Jimmy Heath 31 Compositions \$4.95
  - Ornette Coleman Trans. Arrangmts \$5.00
  - Geo. Russell Lydian Chromatic Concept \$26.50
  - Oliver Nelson Patterns for Improvis. \$8
  - Slonimsky Thesaurus of Scales \$25
  - Shelly Manne Drumming Technique \$3.50
  - Johnny Smith Guitar Interpretations \$4.95
  - Weather Report Transcribed hits \$6.95
  - Brecker Bros. Transcribed hits \$6.95
  - Wes Montgomery jazz guitar solos \$5.95
  - Art of Music Copying Clinton Roemer \$11.95
  - Russ Garcia Professional Arranger \$9.95
  - Dizzy Gillespie Solos for Bb & C Keys \$4.95
  - Charlie Parker 14 Trans. Solos \$5.95
  - Miles Davis 11 Transcribed Solos \$5.95
  - Don Sebesky Contemporary Arranging \$30
  - 200 Greatest Jazz Fake Book, Feather \$7.95
  - Artistry of Joe Henderson-Solos \$4.95
  - Bird Lives, Life of Charlie Parker \$10.95
  - Deutsch Improvis Concepts Jazz Patterns \$12.50
  - Cplt Encyclopedia of Scales Colln \$15

**TIMES SQUARE MUSIC PUBLISHERS**  
315 West 53rd Street, New York, NY 10019

## DRUM INSTRUCTION



I'm Stanley Spector, and I can improve your drumming within six weeks. The musicians you play with will notice the difference. My students are among the most successful drummers in America. My revolutionary method is taught in Manhattan or through a tape recorded home study course. For information and proof of success (including a 20-minute recording), send \$2 to the:

**STANLEY SPECTOR SCHOOL OF DRUMMING**  
200 West 58th Street, Dept. 441  
New York, NY 10019 Phone: (212) 246-5661



**WISCONSIN CONSERVATORY OF MUSIC**

Bachelor of Music offerings in all areas including:  
Jazz Performance  
Jazz Composition/Arranging  
6 Outstanding Awards  
National Collegiate Jazz Festival at Notre Dame 1978

Bruce Hammond/Admissions  
1584 N. Prospect Ave., Box D  
Milwaukee, Wisconsin 53202  
Charter Member—NASM

# HOW TO

## MAKE VOICINGS SPEAK CLEARLY PART III

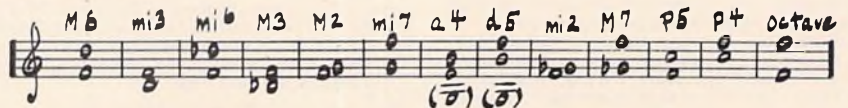
BY DR. WILLIAM L. FOWLER

Parts I and II of this article (db, March 22 and April 5) discussed the effects upon voicings of bass-note overtones and of pitch areas. Understanding of those effects will aid understanding of Part III.

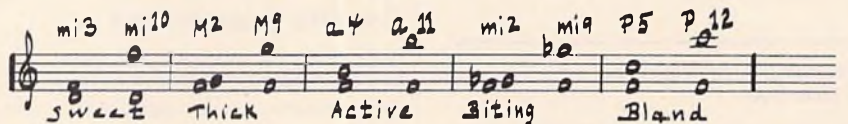
### INTERVAL CHARACTERISTICS

The individual intervals contained in any voicing contribute their own particular characteristics to the total effect. To this listener's ears, those characteristics categorize more or less as follows:

- Sweeteners: Sixths, and to a lesser degree their inversions, thirds.
- Thickeners: Major seconds, and to a lesser degree their inversions, minor sevenths.
- Activators: Augmented fourths (tritones), and to a slightly lesser degree their inversions, diminished fifths.
- Biters: Minor seconds, and to a lesser degree their inversions, major sevenths.
- Fillers: Perfect fifths, and to a lesser degree their inversions, perfect fourths.
- Reinforcers: Octaves.

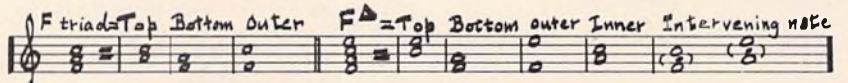


Although their effect decreases as their width increases, intervals larger than an octave retain the characteristics of their narrower equivalents:

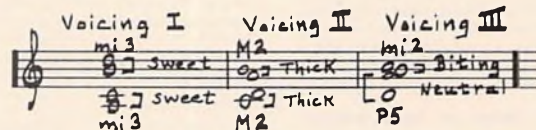


### INTERVALLIC STRUCTURE OF VOICINGS

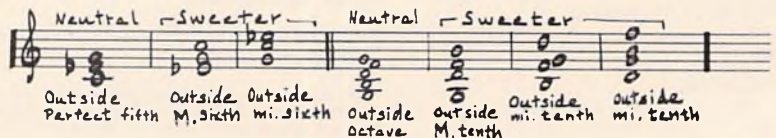
Any three-note voicing contains three distinct intervals. The two highest notes form the top interval, the two lowest notes form the bottom interval, while the top and bottom notes form the outside interval. Any four-or-more-note voicing adds at least one purely inner interval and at least two intervals containing an intervening note:



Again, to this listener's ears, the top, the bottom, and the outside intervals project their individual characteristics more distinctly than do any of the others. Using the notes, C, D, A and B in different voicing configurations, for example, yields different total effects, according to the type of top and bottom intervals. The bottom and top minor thirds lend sweetness to voicing I, the bottom and top major seconds lend thickness to voicing II, and the top minor second lends bite to voicing III:



As a further example, an outside sixth or tenth sounds sweeter than the more neutral octave or fifth:



By pre-testing the effects of various intervals at the top, the bottom, and the outside of different voicings for the same chord-type, musicians can gain considerable ability in pre-selecting the right interval-stacking for intended effects, and thereby can avoid hours of exploration at the keyboard. Here is such a testing exercise, which compares the relative effects of different voicings for a complete G7 chord in the middle pitch area, where those effects will be easily recognizable:

*G7 throughout*

Root position - First inversion - second inversion - Third inversion

To gain more complete command of intervallic effects, a tester should extend such exercises to include the bottom note in low pitch areas, where the overtones of that bass note will condition the voicings as discussed in part I of this article.

### LOCATION OF SECONDS

In block-chord passages, seconds sometimes move in parallel motion. If those successive seconds lie between the top two voices, they tend to blur, to obscure, the melodic line:

Upper voices form seconds

If seconds lie between the two bottom voices, they progressively thicken as they move downward and their frequency difference narrows until they reach a bass-area point where their respective overtones, now locked together in a morass of mutual interference, finally obliterate harmonic clarity. That point might vary among different ears, so here's a do-it-yourself discovery example:

Bottom voices form seconds

In the pitch area around middle C, however, harmonic seconds neither blur nor obliterate, be they single or successive. Instead, they add appealing variety to the intervallic structure:

Middle voices form seconds Alternate seconds in inner interval

### USE OF MINOR SECONDS

Any minor second adds bite to any voicing. When its lower note is a non-harmonic tone, though, that minor second gains the beauty inherent in a suspension:

*Added-tone suspension effect*

Non-harmonic tones in bottom voice form minor seconds

Conversely, when the upper note of a minor second is a non-harmonic tone, the effect more often than not becomes a musically-distasteful over-bite, a most effective means for jangling musical nerves:

*Added-tone pure bite*

Non-harmonic tones minor second above chord notes

### USE OF TENTHS AND SEVENTHS AS BOTTOM INTERVALS

Perfect fifths as bottom intervals tend to congeal, especially in low pitch areas, thus partially masking the true identity of the bass note. Tenths and sevenths, though, allow that bass note to be heard more as a separate entity. Successions of bottom-interval tenths or sevenths along a stepwise bass line, or alternating tenths and sevenths along a leaping-root bass line therefore preserve the clarity of the bass while allowing stepwise voice-leading in the line directly above it:

Lower voices form tenths Lower voices form sevenths sevenths and tenths alternate in lower voices

## 2 BRAND NEW PLAY-A-LONG Book & LP Record Sets from Jamey Aebersold

\$8.95 per volume + postage (Includes LP & Book)

□ Vol. 17—"HORACE SILVER". Eight all time jazz standards, beginning to intermediate level. Song for My Father, Silver's Serenade, The Preacher, Jody Grind, Sister Sadie, Gregory Is Here, Peace, & Nutville Rhythm section on record is Ron Carter, bass; Kenny Barron, piano, Al Foster, drums. This is a classic play-a-long book & LP set!!! Really fun to play with.

□ Vol. 18—"HORACE SILVER". Eight of Horace's more challenging songs. Int./Advanced level. Strollin', Summer In Central Park, Room 608, Nica's Dream, Ecaroh, Mayreh, Barbara, & Quicksilver. Rhythm section is the best in Bebop and post Bebop music.

Send check or M.O. Free postage in the USA for 4 or more items; add 75¢ postage for 1 to 3 items. Canada add \$2.25 per LP/BK set; 75¢ for books. Foreign add \$2.50 for one book & LP set; 60¢ each additional set. No C.O.D. USA funds only.



**JAMEY AEBERSOLD**  
1211-D AEBERSOLD DR.  
NEW ALBANY, IN 47150

### Reeds a Problem ?

End "reed blow-out" on gigs! **Ernie's LEED REED** solves hassle. Finest brand cane! Hand-coated w/protective seal. Cane keeps nat. properties. Lasts 10X longer. No warping. Waterproof. Consistent. Top pro quality only! Avail. sax & clar. State horn & reed no. Send \$2 + .50 shipping. Box of 10! \$16 + \$1.50 S & H to: LEED REED Dept. D, Northway Music Enterprises 1946 E. 4675 S., Salt Lake City, UT 84117 Call (801) 272-3158. Bank cards.

## SUMMER JAZZ CLINICS 21st Year!

### COMBO/IMPROVISATION CLINICS

Jamey Aebersold, Director

June 10-15 ... U. of Northern Colorado, Greeley  
June 17-22 ... San Jose State U., CA  
July 8-13 ... Wm. Patterson College, Wayne, NJ  
July 15-20 ... U. of Louisville, KY  
July 29-Aug. 3 Ill. Wesleyan U., Bloomington  
\*Aug. 5-10 ... Ill. Wesleyan U., Bloomington  
\*Special Advanced Improvisation Clinic

### HOW-TO-TEACH-IMPROVISATION CLINICS

Two-day teacher clinics by Jamey Aebersold  
June 9-10 ... U. of Northern Colorado, Greeley  
June 16-17 ... San Jose State U., CA  
July 7-8 ... Wm. Patterson College, Wayne, NJ  
July 28-29 ... Ill. Wesleyan U., Bloomington

### BIG JAZZ BAND CLINICS

Aug. 5-10 ... Ill. Wesleyan U., Bloomington  
Aug. 12-17 ... U. of Portland, OR

### SUMMER JAZZ CLINICS

P.O. Box 221, South Bend, IN 46624  
Rush me free details on the 1979  
SUMMER JAZZ CLINICS

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Instrument \_\_\_\_\_  
Age \_\_\_\_\_  I am a teacher.

## Books by Adolph Sandole

### best seller!

JAZZ PIANO LEFT HAND	40 pp	\$ 3.95
Music Primer (for beginner)	48 pp	2.95
Jazz Improvisation I	222 pp	14.95
progressions, turnbacks, dorian mode, blues, application to tunes, and more.		
Jazz Improvisation II	232 pp	14.95
related dominants, chord substitution, phrygian, lydian, mixo-lydian, aeolian, and locrian modes, and more.		
Piano solos, each with 12" LP record		
Reflections For Piano	40 pp	6.95
Poems Of Granada	40 pp	6.95
The Art Of Songwriting	32 pp	3.95
Jazz Tunes (originals)	32 pp	3.95
Veni, Vidi, Non-Vici	80 pp	.95
(a personal philosophy)		

Allow 30 days for delivery. If immediate mailing is desired, send M.O. instead of check. Overseas, add 10% for mailing by boat. Stores, write for discount rate.

Pay in advance by check or M.O. Payable to:

**ADOLPH SANDOLE**

1619 Broadway Room 605 New York, NY 10019

## JAZZ PLAYERS—ALL INSTRUMENTS

EMILE DeCOSMO HAS CREATED THESE BOOKS GUARANTEED TO MAKE YOU HEAR PROGRESSIONS, PLAY BETTER JAZZ LINES THROUGH THE POLYTONAL RHYTHM SERIES

<input type="checkbox"/> The Cycle of Fifths	... \$3.00
<input type="checkbox"/> The 11(b)7 Progression	... \$5.00
<input type="checkbox"/> The Blues Scale	... \$4.00
<input type="checkbox"/> The Lydian Mode	... \$4.00
<input type="checkbox"/> The Tritone Cycle	... \$4.00
<input type="checkbox"/> The Dorian Mode	... \$4.00
<input type="checkbox"/> The Mixolydian Mode	... \$4.00
<input type="checkbox"/> The Byzantine Scale	... \$4.00
<input type="checkbox"/> The Ionian Mode	... \$4.00
<input type="checkbox"/> The Diminished Scale	... \$4.00
<input type="checkbox"/> The Aeolian Mode	... \$4.00
<input type="checkbox"/> The Polytonal Guitar	... \$2.50



**IMPROVE**  
Your Playing  
**1200%!!**

Send check or money order to  
**EDC PUBLISHING DEPT. DB-212**

1611 Kennedy Blvd. North Bergen, N.J. 07047  
Foreign Orders ADD \$1.00 PER Book FOR Air MAIL

## Free CATALOG FREAK-OUT

The LEGENDARY WAREHOUSE MUSIC Catalog!

### GUITARS

Gibson Guild

### AMPS

GARISH Ivanov

### PA'S

LEARN TAPCO

### DRUMS

ampeg Traynor

International Musicians Guide

LUOWIG ALTEC

Write for Free Catalog to  
WAREHOUSE MUSIC DIV. DB-79  
P.O. Box 11449, Fort Worth, TX 76109



## PHOTO ID



IN FULL COLOR - SEALED IN PLASTIC  
ALL STATES AND PROVINCES  
24-Hour Service - Moneyback Guarantee  
- Free Birth Certificate Included -  
SEND \$5.00, NAME, ADDRESS, SEX,  
HEIGHT, WEIGHT, COLOR HAIR, EYES,  
BIRTHDATE & SMALL PHOTO.  
CARDINAL PUBLISHING, DEPT. DR73  
BOX 5200 JACKSONVILLE, FLORIDA 32207

## PHOTO ID



**P.M.I. '79**  
MUSICAL  
INSTRUMENT CATALOG  
\$2.00-Credited on 1st Purchase

America's most complete source of major brand instruments and accessories at Low, Low Prices. Write P.M.I. Dept. DB P.O. Box 827, Union City, N.J. 07087

## Lead Alto Players

Own the finest Custom Made Mouthpiece!

Ernie Northway Alto Sax Mpc. now choice of top studio and jazz players in L.A., Las Vegas. Lifetime FREE Adjustments! Made to order. Hand faced. Hard rubber Superior chamber. Fast service. Personal consultation. Money back guarantee. Send for free details.  
**NORTHWAY MUSIC ENTERPRISES**  
Dept. D, 1946 E. 4675 S., Salt Lake City, Utah 84117.  
Phone 18011 272 3158. Bank Cards Accepted.

Because sevenths or tenths on the bottom add buoyancy to a voicing, they are not very effective in shutting off the flow of harmonic energy. In musical situations calling for harmonic repose, situations like the need for finality within cadential tonic chords or the need for solemnity throughout funeral dirges, the stolid-yet-solid root-fifth bottom interval might better serve:



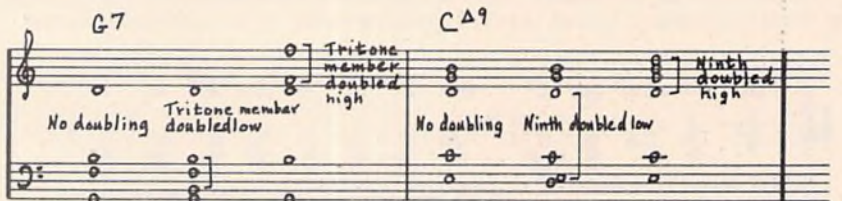
## LOCATION OF NON-HARMONIC TONES

Non-harmonic tones sound best when placed in positions where they form intervals of definite character, either against a harmonic tone or among themselves. In the following examples, solid note-heads indicate non-harmonic added tones:

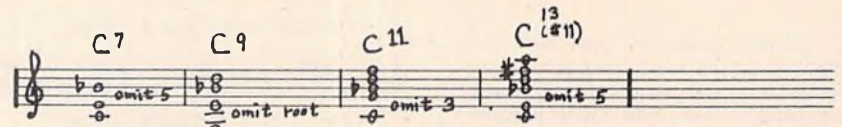


## COMPONENT DOUBLING AND DELETION

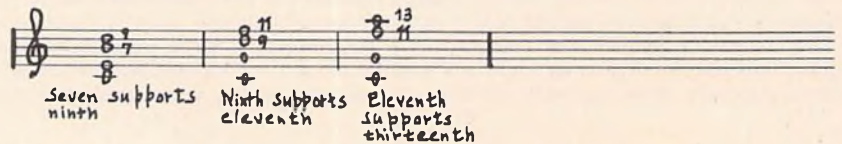
The doubling of chord components by octave repetition reinforces the bass or the melodic line, fills in empty pitch areas, forms other intervals with other voices, and strengthens the total sound. While doubled roots or unaltered fifths or minor thirds rarely upset harmonic balance, the doubling of an active or an exotic note, such as a tritone member or a seventh, a ninth, an eleventh, or a thirteenth, usually does, unless both doubled notes lie high:



Deletion of chord components thins texture and fosters delicacy. Specifically, the presence of a seventh makes the fifth expendable; the presence of a ninth makes the root expendable; the presence of an eleventh makes the third expendable; and the presence of a thirteenth makes the fifth expendable. But the simultaneous presence of all these higher chord-components does not make the root, third and fifth simultaneously expendable, for without any of the lower components present, the four high components would simply form their own seventh chord. The strongest stabilizer against ganged-up high components is the chord-root. And when a major chord-third is present, the eleventh sounds weak unless it is augmented:



Higher chord components gain harmonic support from the presence of their next-lower components—the seventh supports the ninth, the ninth supports the eleventh, and the eleventh supports the thirteenth, all at the interval of a third:



But despite what might seem to be a bewildering set of what-can-be-added-or-deleted special circumstances, the desirability of smooth voice-leading must in the end govern the choice of what notes to use, what notes to double, and what notes to delete.

## SUBSCRIBERS!

### CHANGE OF ADDRESS

beat, 222 W. Adams St., Chicago, IL 60606

Please include a down beat address label whenever you write us about your subscription. The numbers on your label are essential to insure prompt and accurate service.

Please let us know six weeks before you move. Send to **Subscribers Service/down beat**, 222 W. Adams St., Chicago, IL 60606

# CITY SCENE

## NORTHWEST

**The Earth** (Portland): *Dumi* (4/5-7); *Robert Hunter* (4/8); *Sleazy Pieces* (4/11-14); *Old & New Dreams Quartet* (4/17); *George Thorogood & the Destroyers* (4/18); Pub Crawl night (4/19); *Paul Delay Blues Band* (4/20 & 21); *Wheatfield* (4/25-28); *Oregon* (4/29); *Sleazy Pieces* (5/2 & 3); (503) 227-4573.

**Jazz DeOpus** (Portland): *Jimmy Witherspoon* (4/22); (503) 222-6077.

**Engine House #9** (Tacoma): *Great Excelsior Jazz Band* (4/7); *Count Dutch Aggregation* (4/14); *Cathy Whitesides & Jeremy Kammerer* (4/20); *Abraxas* (4/21); *Doug Lang* (4/25); *Stewball* (4/27); (206) 224-5837.

**Ray's Helm** (Portland): Music Fri. & Sat.; (503) 288-1814.

**Sam's Hideaway** (Portland): Music Mon.-Sat.; (503) 234-9979.

**Prima Donna** (Portland): *King James Version* (thru April); (503) 227-5951.

**Fast Eddie's** (Bellingham): Music Wed. thru Sat.;

(206) 734-2710.

**Jazz Quarry** (Portland): *Art Van Damme* (4/27-28); *Sky Trio* (4/6-7, 13-14, 20-21); showcase (Wednesdays); (503) 222-7422.

## CHICAGO

**Jazz Showcase:** *Randy Weston Trio* (4/4-8); 337-1000.

**Rick's Cafe American:** *Charlie Byrd Trio* (4/3-14); *George Shearing w/Brian Torff*, bass (4/24-5/19); 943-9200.

**Uptown Theatre:** *Roxy Music* (4/6).

**Park West:** *Count Basie and Eartha Kitt* (4/17 & 18).

**Biddy Mulligan's:** *Bob Riedy Band* (4/11-15); 761-6532.

**Bulls:** *Ghalib Ghallab Quintet* (4/4-7); 337-6204.

**Wise Fools Pub:** Local jazz, blues nightly; 929-1510.

**Kingston Mines:** *Bob Riedy Band* (4/20 & 21); 525-6860.

**Jazz Institute Hotline:** (312) 666-1881.

**Chicago Blues Line:** (312) 743-5505.

## SAN FRANCISCO

**Keystone Korner:** *Air* (4/3-8); *Tony Williams* (4/10-15); *David Haskell* (4/16); *Old & New Dreams* (*Eddie Blackwell, Don Cherry, Charlie Haden, Dewey Redman*, 4/18-21); *Sonny Fortune*

## FOR SALE

**1951 MUSSER CENTURY VIBE.** Model 75, \$3,000./Best offer. (209) 334-0455.

## INSTRUMENTAL METHODS

**TENOR BANJO** self-teacher; beginner to soloist in simple steps. Send self-addressed stamped envelope for details. *BanjoD*, Box 1225, Metairie, LA 70004.

**LATIN MUSIC INSTRUCTION.** Best teacher in town is also cheapest. LP Ventures records tell all. Send \$1.00 for recorder sampler. *Latin Percussion Ventures, Inc.*, P.O. Box 88, Dept. DB, Palisades Park, NJ 07650.

**ALTERNATE POSITION SYSTEM** for Trombone by Tom Malone, \$5.00. Synthesis Publications, 100 W. Houston St., New York, NY 10012.

**JAZZ GUITAR ENCYCLOPEDIA** Ideas, runs, progressions, \$5.49. 9383 Goldengate Ave., Orangevale, CA 95662

## INSTRUMENTS & ACCESSORIES

**ACUSTIC STRING BASSES** custom built. Jazz, Classical, Piccolo. *Fred Lyman*, Box 205, RD 3, Washington, NJ 07882. 201/689-1042

## FAKE BOOKS & HORNS!

- FREE directory: Jazz/pop books with order.
- \$2 with order: Improvising Jazz: Jerry Coker, 115 pgs.
- Big Red Best Fake Book: Pops & rock 318 pgs. \$9.95
- Legal Fake Book: 700 standards pops / jazz \$14.95
- 1,002 Jazz Tunes Giant Fake Book 587 pgs. \$19.95
- 1,001 Standards Fake Book: 40's to the 70's \$17.95
- Jazz/Rock Rhythms/Phrases. 64 pages . . . . \$3.95
- 25 Top of Charts: \$4.95    Disco Hits: \$5.95
- Soprano Sax: \$199    9 Inch Trumpets: \$159
- Flugelhorn: \$179    Valve Trombones: \$219
- Add 50¢ total postage for books. Money back offer
- Imperial Creations, Box 66-DB, N.Y., NY 10022

## LIGHTING

**LARGEST MUSICIAN'S HANDBOOK.** Dimmers, Spots, Color Synthesizers, Foot & manual controls, Stroboscopes, Fog Kaleidoscopes. . . . Send \$3.00 shipping: *Rocktronics*, 22-DB Wendell, Cambridge, MA 02138.

## RECORDS & TAPES

**FAST RELIABLE JAZZ** record service—foreign orders welcome—send for FREE LP sales list. *Jaybee Jazz*, Box 24504, Creve Coeur, MO 63141.

**JAZZ RECORDS FOR SALE.** Free Catalogs. Efficient service. *JAZZ HOUSE*, Box 455, Adelaide, P.O., TORONTO, Canada MSC 2J5.

**JAZZ, BIG BANDS, DIXIELAND LPS.** Monthly lists, auctions! LPs wanted. First Edition Records, Box 1138D, Whitier, CA 90609.

**DAYBREAK EXPRESS RECORDS.** JAZZ IMPORTS FROM EUROPE. Free Catalogue. Write: P.O. Box 250 Van Brunt Station, Brooklyn, NY 11215.

**JAZZ AND BLUES** imports. For free catalogue write *SLIPPED DISCS*, Box 221, Syosset, NY 11791.

**ALBUMS/TAPES.** 50% discount. Buy direct from

(4/24-29); *Mary Watkins* (4/30); *Horace Silver* (5/1-5); call (415) 781-0697.

**Great American Music Hall:** *Norman Blake and the New Grass Revival* (4/5 & 6); *Woody Shaw* (4/7 & 8); *Back in the Saddle* (4/13); *Art Lande* (4/14); *Oregon* (4/30 & 5/1); call (415) 885-0750.

**Zellerbach Auditorium** (UC Berkeley): *Art Ensemble of Chicago* (4/12); *Toshiko Akiyoshi/Lew Tabackin Big Band* (4/27); call (415) 642-0212.

**Back Dancing & Dynamite Society** (Half Moon Bay): Nationally known and local jazz Sun. afternoons by the sea; call (415) 726-4143.

**Kuumbwah Jazz Center** (Santa Cruz): nationally known avant garde/mainstream jazz; call (408) 427-2227.

**La Loma Park** (Berkeley): *Music for All Occasions* (4/15).

**Fort Mason** (Bldg. 312): *Ed Drake Trio; Tiger Lily; HMM Trombone Trio; ROVA Saxophone Quartet* (4/13); (part of the Fourth Annual Free Music Festival).

**KJAZ Jazzline: 24 hr. events tape:** (415) 521-9336.

## PHOENIX

**Hyatt Regency Sundance Lounge:** *Helen Humes Quartet* (to 4/14); *Chico Hamilton Quintet* (4/16-5/5); call 257-1110.

**Scottsdale Center:** Arizona Jazz Night (4/19); call 994-ARTS.

**Civic Plaza:** *Chet Atkins* (4/19); call 262-7272.

distributor. Top names. Latest releases. Free catalogue. Box 1111, Chatsworth, CA 91311

**RECORD AUCTION:** OOP, current jazz LPs. Free list. Michael De Urso, 209 Zoa Ave., Johnson City, NY 13790.

**OUT OF PRINT** Jazz LP's sold by auction. Free lists. Leon Levitt, P.O. Box 38395, Los Angeles, CA 90038.

## WHERE TO STUDY

**HOME STUDY** courses in modern theory, arranging, and composition for beginners and advanced. Personal faculty attention. *Applied Music School*, 505 W. Hillsborough, Tampa, FL 33603.

**DR. MAURY DEUTSCH:** Nine volume arranging education—\$15.00; private—correspondence lessons. 150 W. 87th St., NYC 10024, (212) SC 4-4722.

**JAZZ EDUCATION AT REASONABLE COST:** complete 2-year transferrable curriculum. Contact: *Dick Bauman*, Southwestern Community College, Creston, IA 50801. 515/782-7081 Collect.

**SHORT INTENSIVE** summer courses in Recording Techniques, Electronics, Electronic Music, Jazz Improvisation, Contemporary Song Writing, Popular and Jazz Harmony, Musical Instrument Repair and Instrumental Workshops in Saxophone, Clarinet, Flute, Trombone, and Percussion with Allard, Oberbrunner, Rascher, Goebel, Purcell and Strohm. Write or call Frank Stachow, Summer Workshops, (717) 867-4411 Ext. 275, Lebanon Valley College, Annville, PA 17003.

**DAVID N. BAKER** presents classes in jazz improvisation. Immediate registration is available for both class and private instruction. Strings welcome. For information contact: *Colin Studios*, 315 W. 53rd St. N.Y., NY 10019. 212/581-1480.

## PROFESSIONAL SERVICES



## MUSICIANS!—NEED A GIG?

We are now registering  
Groups and Individuals FREE!  
**PROFESSIONAL MUSICIANS'**

**REFERRAL** maintains the largest  
Nationalwide listings of Groups  
seeking new members and Musicians  
looking for groups.

Call Toll-free (800) 328-8660  
(or 612-825-6848) and  
**JOIN TODAY!**

P.M.R. — a subsidiary of  
**BOYD HUNT ENTERPRISES**

## BOOKS

**CADENCE JAZZ MAGAZINE.** Sample \$1.25, 1 year Sub. \$11.00. Route 1, Box 345, Redwood, NY 13679.

**A SYSTEM OF TONAL CONVERGENCE** FOR IMPROVISORS, COMPOSERS AND ARRANGERS, \$25.00. NEW APPROACHES TO JAZZ GUITAR, \$12.50. THE INTERRELATIONSHIP OF CHORDS, SCALES AND FINGERBOARD OF THE 12 TONALITIES OF THE GUITAR, \$10.00. Information available. (M.O. only) *DUNTE PUBLISHING CO.*, P.O. Box 31, Kendall Park, NJ 08824.

**JAZZ GUITARISTS** Complete album transcriptions: *Live (Hall); Virtuoso (Pass); Footprints (Martino); Body Talk (Benson); Electric Guitarist (McLaughlin)*, \$20.00 ea. *BALCAN MUSIC*, 99 Pond Ave. #224, Brookline, MA 02146.

## ET CETERA

**CHARLIE PARKER T-SHIRTS!** Also Ellington, Coltrane, Holiday, Dolphy, Monk, Miles, "Bebop Lives". *Mingus, Bud Powell, Dizzy, Dexter Gordon*. Original designs, satisfaction guaranteed. S-M-L-XL. \$7.00. *BIRD LIVES*, P.O. Box 4583, Boulder, CO 80306.

**YOUR SONG** professionally recorded Vegas artists. Girl plus three. Send lead sheet, \$30. Vegas Demos, Dept. D, Box 1321, Las Vegas NV 89101.

**1979 "JAZZ SHOWCASE" PHOTO COLLAGE CALENDAR—MINGUS • RAHSANN • DEXTER • JUG • ORNETTE • PRES • DIZZY • BEAN • BIRD • BAGS • JAWS • CANNON • BUHAINA • McCOY • ELVIN • SUN RA • PASS • SULLIVAN • McGHEE • STITT • FARMER • KONITZ • BARRY • MORE!** \$5.00 M.O. or Certified. *Joe Segal*, 933 W. Altgeld St., Chicago, IL 60614.

**GET MORE GIGS.** Write P.O. Box 451, Mystic, CT 06355.

**JAZZ PHOTOS—George Benson, Howard Roberts, Stanley Turrentine, Lee Ritenour, Ronnie Laws, Charlie Byrd, Kenny Burrell.** Suitable for framing. Complete set 5x7's \$14.95; 8x10's \$39.95. Northwest In-Concert Photos, 13422 128th Place N.E., Kirkland, WA 98033.

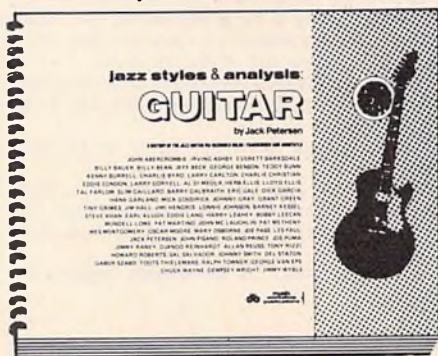
## ELECTRONIC EQUIPMENT

**MXR's EQUALIZER, FLANGER**, phase 100. Discwasher products. Maxell tape, discounted. *NAB Audio*, P.O. Box 7, Ottawa, IL 61350.

# 64 Great Guitarists 78 Great Guitar solos!

now published for the first time in  
**Jazz styles & analysis: GUITAR**

Transcribed and annotated  
by Jack Petersen



**Jazz styles & analysis: GUITAR**, transcribed and annotated by Jack Petersen. Chicago: **down beat** Music Workshop Publications, first edition 1979, 11" x 8 1/2", spiral bound; 78 transcribed and annotated solos from 64 guitarists. **MW14 ... \$9.95**

**J&A: GUITAR**, contents include:

- Fingering charts
- Transposition chart for guitar
- "How to Transcribe Solos" by David Baker
- **down beat** Poll Winners on guitar, 1936-1978
- Index of tunes
- Solos & Soloists -- 78 different solos, each analyzed for study and performance, transcribed from the original recordings, 64 famous guitar soloists, each with a career sketch. The soloists are:

John Abercrombie, Irving Ashby, Everett Barksdale, Billy Bauer, Billy Bean, Jeff Beck, George Benson, Teddy Bunn, Kenny Burrell, Charlie Byrd, Larry Carlton, Charlie Christian, Eddie Condon, Larry Coryell, Al DiMeola, Herb Ellis, Lloyd Ellis, Tal Farlow, Silm Galliard, Barry Galbraith, Eric Gale, Dick Garcia, Hank Garland, Mick Goodrick, Johnny Gray, Grant Green, Tiny Grimes, Jim Hall, Jimi Hendrix, Lonnie Johnson, Barney Kessel, Steve Khan, Earl Klugh, Eddie Lang, Harry Leahey, Bobby Leecan, Mundell Lowe, Pat Martino, John McLaughlin, Pat Metheny, Wes Montgomery, Oscar Moore, Mary Osborne, Joe Pass, Les Paul, Jack Petersen, John Pisano, Roland Prince, Joe Puma, Jimmy Raney, Django Reinhardt, Allan Reuss, Tony Rizzi, Howard Roberts, Sal Salvador, Johnny Smith, Del Staton, Gabor Szabo, Toots Thielemans, Ralph Towner, George Van Eps, Chuck Wayne, Dempsey Wright, Jimmy Wyble.

**Jazz styles & analysis: GUITAR** is an essential learning aid and reference work for: guitarists at all levels of competence, contemporary players of any instrument interested in acquiring a basic jazz repertoire; advanced players, arrangers and composers interested in the construction of jazz solos; and all music educators involved in contemporary music.

Order now!

**down beat**  
222 W. Adams St., Chicago, IL 60606

Please send me \_\_\_\_\_ copies of **Jazz styles & analysis: GUITAR** at \$9.95 each. Enclosed is my remittance for \$\_\_\_\_\_ which includes 60¢ postage charge to any address.

Name.....  
Address.....  
City.....  
State..... Zip.....

48  down beat

**Gammage Auditorium:** *Michael Franks & The Crusaders* (tent. 4/10); call 965-3434.

**ASU:** *Jazz Ensemble I* and *ASU Rock Ensemble* (4/3); *Old and New Dreams* (4/12); *Jazz Ensemble II* and workshop (4/26); *Art Ensemble of Chicago* (4/29); jazz combos (5/1); jazz jam (Fri., 3:30 MU); call 965-3371.

**Raffles:** *Keith Greko Trio* (Sun.-Wed.); call 945-0184.

**Chuy's Choo Choo:** *Walter Richardson Trio* (Sun.); *Phoenix All-Stars* (Wed.-Fri.); *Lauren Kristen Quartet* (Sat. & Tue.); call 966-4980.

**Twolips Cafe:** *Stan Devareaux* (Fri. & Sat.); call 252-3230.

**The Pointe:** *Michael McCabe* (Mon.-Fri.); call 997-5859.

**Century Sky Room:** *Panacea* (Thurs.-Sun.); jam (Sun., 5 p.m.); call 262-9904.

**Boojum Tree:** *MCC Jazz Ensemble* (Sun.); call 248-0222.

**KVIV** (1400 AM): Jazz (midnight-6 a.m.).

**KMCR** (91.5 FM): Jazz programs; call 253-6108.

**KWAO** (106.3 FM): "Big Band Era" (6 a.m.-midnight).

## SEATTLE

**Hibble & Hyde's:** *Rosevelt Sykes* (4/5-7); *Hugh Masskela* (4/12-14); *Sonny Terry & Brownie McGhee* (4/18 & 19); *The Hawks* (4/20 & 21); *Buzzy Linhart* (4/26-28); *Isaac Scott* (5/3-5); 623-1541.

**Skipper's:** *Great Excelsior Jazz Band* (Sun.); *Joystring* (Mon.); *Dr. Roscoe & Friends* (Tue.); open mike (Thurs.); 329-2363.

**Brooklyn Bridge:** *Dillinger* (4/4-7); *Jr. Cadillac* (4/11-14); *Jeannie* (4/18-21, tent.); *Cahoots* (4/25-28); 525-1335.

**The Mint:** *Joe Johansen Trio* (thru April); 624-1365.

**Rainbow:** *Rock Sauce* (4/5); *Robert Hunter* (4/7); *Linda Waterfall* (4/9); *Skyboys* (4/11-14); *Kidd Afrika* (4/25-28); *Jr. Cadillac* (5/2-6); 632-3360.

**Parnell's:** *Dale Gonyea* (4/5); *Gary Peacock* (4/12-14); *Helen Humes* (4/19-22); *Charlie Byrd* (4/26-29); *Sonny Stitt & Red Holloway* (5/3-6); 624-2387.

**College Inn Pub:** *Randy Halberstadt Trio* (4/6 & 7); *Al Hood Quartet* (4/13 & 14, 20 & 21); 634-2307.

**Other Side of the Tracks** (Auburn): *Derek Nelson Quartet* (4/5); *Sanctuary* (4/9); *Don Ober/Wayne Simon Quartet* (4/12); *Denny Goodhugh Jazz Ensemble* (4/16); *Maria Miller & Dave Peterson Quartet* (4/19); *Trillium* (4/23); *Peck/Johnson Quartet* (4/26); *Jazz Dance* (4/30); *Dave Friesen/John Stowell* (5/3); (206) 584-7824.

**G-note:** *Wheatfield* (4/6 & 7); *How's Bayou* (4/8 & 22); *Jazzdance* (4/13 & 14); folk dancing (4/15); *Gypsy Gyppo String Band* (Mon. & Tue.); *No Com-halle* (Thurs.); 783-8112.

**Pioneer Square Tavern:** *Crosswinds* (Mon.); *Gallagher & Diamond* (Tue.); *Doug Bright* (Wed.); *Dr. Roscoe* (Thurs.); *Stonehouse* (4/6 & 7); *Plum-Barrie* (4/13 & 14); *Grandma's Cookies* (4/20 & 21 & 27 & 28, tent.); 223-9051.

**KRAB** (107.7 FM): "Krabjazz" (Mon.-Fri. 10:30 am-2 pm); "Capt. Baltic's Bopstop" (Tue. 7:30 pm-9 pm); "True Blues" (Wed. 8:30 pm-9:30 pm); "That's That" (Sat. 8 am-11:30 am); Sunday jazz (noon-4 pm, 9 pm-sign off); 325-5110.

**KISW** (100 FM): Jazz (Sun. 9 am-noon); 624-4305.

**KXA** (770 AM): Jazz (Sat. 2:30 pm-7 pm & Sun. 3 pm-7 pm); 682-9033.

**KZAM & FM** (1540 AM & 92.5 FM): Jazz (Sun. 6 am-10 am); 454-1540.

**KING** (98.1 FM): Jazz (Wed.-Fri. 11 pm-1 am & Sat. 11 pm-3 am); 223-5061.

## MINNEAPOLIS—ST. PAUL

**Orchestra Hall** (Minneapolis): *Jazz Series—Oscar Peterson*, piano (3/22); *Toshiko Akiyoshi-Lew Tabackin Band* (5/17); 371-5656.

**The Longhorn Music Hall** (Minneapolis): *John Abercrombie Quartet* (4/1); *Gary Burton* (4/2); *Phil Woods* (4/16 & 17); *Great Guitars—Charlie Byrd, Barney Kessel, Herb Ellis* (4/24); 338-8108.

**Children's Theater** (Minneapolis): *Old & New Dreams Band with Don Cherry, Dewey Redman, Eddie Blackwell and Charlie Haden* (4/3); *Pat Metheny Group* (4/22); *Cecil Taylor* (5/3); call box office 377-7501.

**Walker Arts Center** (Minneapolis): *Air* (3/21); call 377-7501.

**Registry Hotel** (Bloomington): *Jerry Meyeron—The Big Band* in the Grand Portage Saloon (Sun. 8:30 pm-12:00 am).

**Kozlak's** (Shoreview): New Orleans Style jazz brunch (Sun. 11:30 am-2:30 pm).

**Florito's Drinking Emporium** (St. Paul): *Mouldy Figs* (Thurs.-Sat.).

**Hall Brothers Emporium of Jazz** (Mendota Heights): *Jay McShann* (3/30-31), *Carol Lee* (4/13-14); call 452-9922.

**Williams Pub** (Minneapolis): call 823-6271.

**Artist Quarter** (Minneapolis): call 824-2130.

**The Whole Coffee House** (University of Minnesota): call 373-0373.

**New Riverside Cafe** (Minneapolis): Jazz performers occasionally; call 333-9924.

**Minnesota Public Radio:** Listen to Leigh Kamman 10:20 p.m. Friday—7:00 a.m. Saturday on KSNJ—91.1 FM (Minneapolis-St. Paul). Listen to more mellow jazz 7:00 p.m.—midnight.

## CINCINNATI

**Gilly's** (Dayton): Name jazz acts; call 228-8414.

**Bentley's:** *Housewind* (Tue.-Sat.).

**Blue Wisp:** *River* (Wed.-Sat.).

**Celestial:** *Kenny Poole* (Wed.-Sat.).

**Emanon:** *Ed Moss Quartet* (Wed.-Sat.); *Ethereal* (Sun. & Mon.).

**Bogarts:** Name rock and jazz acts; call 281-8400.

**WMUB** (88.5 FM): Jazz Mon.-Fri. 8 pm-2 am; Sat. & Sun. 10 pm-2 am; "Jazz Alive" (NPR) Thurs. 8 pm.

**WGUC** (90.9 FM): "Jazz Alive" (Mon. midnight); "Oscar Treadwell's Eclectic Stop Sign" (Tue.-Sat. midnight-2 am).

**WNOP** (740 AM): Jazz sunrise to sunset.

## LOS ANGELES

**Concerts By The Sea** (Redondo Beach): *Teddy Wilson* (4/3-8); *Woody Shaw* (4/10-15); *Cal Tjader* (4/17-22); *Joe Williams* (4/24-29); call 379-4998.

**Claremont College:** *Peggy Lee* (4/7); call (714) 621-8032.

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

**Donte's** (North Hollywood): Name jazz—*Art Pepper, Conte Candoli, Ross Tompkins, Bill Watrous*, etc.; closed Sun.; call 769-1566.

**Lighthouse** (Hermosa Beach): Name jazz—*Max Roach, John Abercrombie, Pharoah Sanders, Harold Land*, etc.; call 372-6911.

**Baked Potato** (Hollywood): *Don Randi* (Wed.-Sat.); *Roland Vazquez* (Sun.); *Pacific Ocean* (Mon.); *Karizma* (Tue.); 980-1615.

**Pasquale's** (Malibu): Name jazz—*Gabor Szabo, Mose Allison, Joe Farrell, Lenny Breau, Joe Roc-cisano*, etc.; call 456-2007.

**Century City Playhouse:** New music Sun., including *Bobby Bradshaw, Bruce Fowler, John Carter*, etc.; 475-8388.

**Sound Room** (North Hollywood): *Frank Strazzeri, Joe Diorio, Dave Mackay, Lenny Breau*, etc.; for details call 761-3555.

**Cellar Theatre:** *Les De Merle Translusion* featuring *Don Menza*; guest regulars include *Eddie Harris, John Klemmer*; 385-2759.

**Parisian Room** (Washington & La Brea): *Yusef Lateef, Mongo Santamaria, Arthur Prysock, Dakota Staton* being booked; 936-8704.

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



Photo: Tom Hill

# **7,218,300 miles, 175 shows, 175 Set-ups and tear-downs Billy Joel, Liberty DeVitto and Tama are still going strong.**

If you've seen Billy Joel, then Liberty DeVitto is no stranger. His high energy style and consistent excellence have made him an important part of Billy Joel's amazing sound.

And with a relentless tour schedule that virtually covers the globe, he needs equipment that not only sounds right but that can take an unbelievable amount of punishment.

That's why Tama Imperial Star drums have always been designed and refined by touring pros like Liberty. From the incomparable sound of nine-ply wood shells to the incredible strength of Titan hardware, there's no better choice for the touring drummer than Tama Imperial Star.



# **TAMA**

**The strongest new name in drums.**

P.O. Box 469, Cornwells Heights, PA 19020

327 Broadway, Idaho Falls, ID 83401

6355 Park Ave., Montreal, P.Q. H2V4H5

**Send \$1.00 for a full-color catalog of all Tama Drums and Hardware.**



# Ronnie Milsap. He's taken the Rhodes into brand-new country.



**Were you blazing a trail as a country musician playing the Rhodes?**

At first, maybe. But today, things are different than even five years ago. The Rhodes is definitely part of country. It brings a lot of musical styles together. And country performers who spend so much time on the road have more reliability with a Rhodes. There's a new modular action, for example, for more stability.

**Your own roots are more than country, aren't they?**

Well, in the Smokey Mountains, all we heard was bluegrass, gospel, country. But I studied classical piano eight years and started out playing country, rock and rhythm 'n blues. Now, I'm on the road maybe 250 days a year playing my own style.

**And your Rhodes holds up?**

My Suitcase 88 is better than anything I've ever had. At airports it's dropped, thrown, even stepped on, but it's always in tune. I love that piano because I love what I do. And how many folks can say that?



Nothing sounds like a Rhodes.

**Rhodes**<sup>®</sup>  
Keyboard Instruments U.S.A.