

MAY 17, 1979

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# HOT



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# AND ARTHUR BLYTHE.



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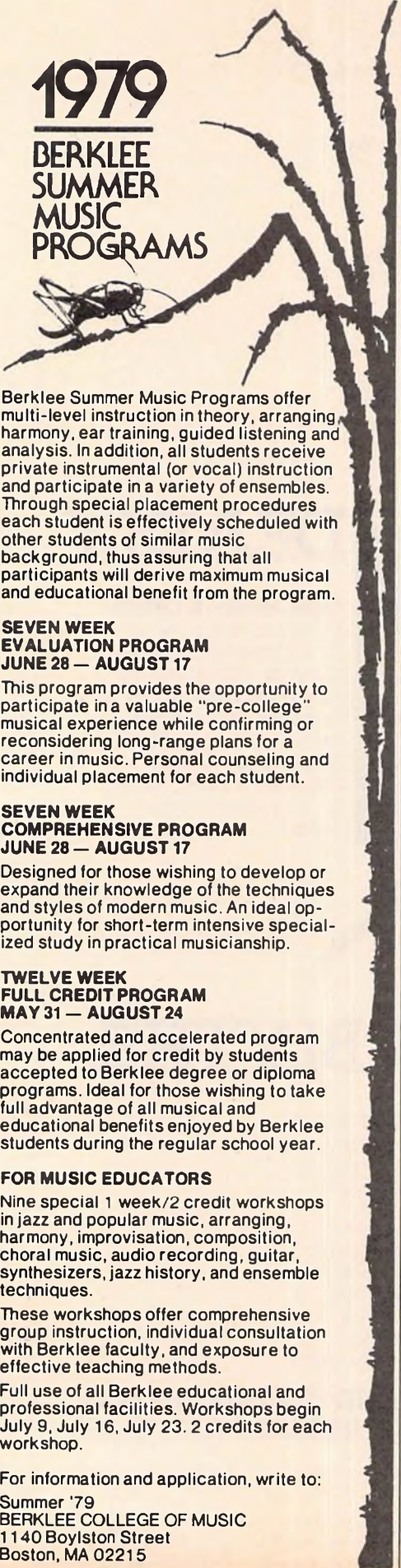
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6 □ down beat

## the first chorus

BY CHARLES SUBER

An agency of the federal government of the United States of America has ruled that "band instruments" are inappropriate for the teaching of music. That's right, folks, band instruments (and probably *all* musical instruments) are ineligible for funding under the new regulations for Title IV-B of the Elementary and Secondary Education Act (ESEA), Public Law 95-561.

What does the U.S. Office of Education, the promulgator of this Alice in Wonderland rule, recommend that students use to learn how to play music? A comb? Or maybe they should just whistle a happy tune.

Translated into real terms, this senseless rule means that the federal government will not reimburse states (and some school districts) for the purchase of musical instruments as it does for other instructional tools. So, some school districts, already struggling for hard-to-come-by tax dollars, will have to axe their instrumental programs, seriously damaging our whole public school music program, the most advanced in the world. And if public school music is cut, the foundation of our professional music will be seriously undermined.

But all is not lost—yet. There is a good chance to reverse the ruling if enough people direct their objections to the persons responsible. Here's how. Write two letters.

One letter goes to Louise V. Sutherland, School Media Resources Branch, Room 3125-B, ROB #3, 400 Maryland Ave. S.W., Washington, DC 20202. Explain to Ms. Sutherland—in your own words—that you are concerned about Section 134.4 of ESEA, you know music is an important aspect of our culture, and you can't understand how one can be expected to learn how to play music without an instrument.

The same message goes to your U.S. senator and/or congressional representative. Ask if he or she is willing to deprive millions of students the opportunity of learning to play music. Ask if this is really the time to play taps for the demise of public school instrumental music. Pull out all the stops. This is serious.

Shining examples of what young musicians can do when given the opportunity are the winners—and all the participants—of the 2nd annual down beat Student Recording Awards. (See Part II in this issue; Part I, last issue.) These high school and college players, writers, and engineers rebut any argument against the values of (good) school music programs. I only wish you could listen to these student recordings: you would be as impressed as the judges and we are. Full measure of credit should go the students' teachers and schools for their encouragement. Our congratulations and thanks to all these student musicians who were proud enough of their music to go on record.

Next issue features an overview of the big band scene with a close look at the Mel Lewis (*sans* Thad Jones) Orchestra and the current doings of Gerry Mulligan. Plus, of course, *Profiles*, record reviews, *Blindfold Test*, and other matters of musical significance. db



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# CHORDS AND DISCORDS

## Jaki Byard

After subscribing and reading *db* since the early '60s I am writing my first letter. I have personally known many people *db* has written about, but none are more deserving than Jaki Byard. As an original member of the Boston Apollo Stompers, and a student and alumnus of Jaki Byard at the New England Conservatory, I am more grateful to Jaki now than ever before.

In his interview, Byard talks of the concert where he used two bands in a stereo effect and

I, along with a lot of other band members, thought he was nuts. We had a big crowd that night and to our surprise the concert was a large success! The effect of both bands playing under his direction was a knockout. Because of his talent and insight, the crowds were large for all of the remaining jazz concerts for the rest of that year at New England.

The best part about Jaki is his dedication to whatever he is working on at the moment. Next time *db* interviews him, ask about the Coltrane audition. If Jaki hadn't wanted security for his family and felt an obligation to Maynard Ferguson it would have been Jaki Byard instead of McCoy Tyner on all those Trane sides. As far as I'm concerned, it should have been.

At present I'm teaching (jazz trumpet) privately in Mississippi, bringing the word of jazz to an area that doesn't even know who

Clifford Brown is! Sad, but true. If *db* can continue to interview the great musicians who are lesser known but multi talented (like Ira Sullivan and Joe Diorio) perhaps our colleges, where jazz is now taught, will start to bring the musicians onto campus to pass the word. Thanks for your magazine and for bringing Jaki and his many talents into the public eye. Bart Marantz Hattiesburg, Miss.

## Musical Attitudes

I have been a subscriber for about two years, and have noticed a continuing rock and roll prejudice which I find very negative and immature. It especially hurts when this attitude is expressed by musicians who I admire.

I am a guitarist and have been influenced by Ornette Coleman, Thelonious Monk, John Coltrane, etc. I am equally influenced by the Beatles, Roxy Music, the Kinks, Brian Eno, etc.

I congratulate myself for appreciating and understanding *all* forms of music. Music involves much more than the music itself; attitudes that go along with it are often involved, and at times it makes playing with other musicians very difficult for me. If you haven't discovered what true rock music is, look into it for yourself and don't let other musicians or critics tell you what's good and what isn't.

John F. Mosemen Arlington, Virginia

## Neo-fusion feedback

How could both Neil Tesser's analysis and Fred Bourque's interview of Pat Metheny fail to make any significant mention of either Mark Egan or Dan Gottlieb? One concert by the Pat Metheny Group is enough to convince any listener that Egan's distinctive bass and Gottlieb's spirited drumming form the wings that allow the Metheny and Mays solos to take flight. When Metheny soars in the '80s, as Tesser and Bourque both seem to agree is inevitable, let's hope Egan and Gottlieb get their due recognition.

Rob Bores Southington, Conn.

*At press time, the Metheny Group is in Hawaii. Upon their return, we'll be getting in touch. In future issues, look for stories on Egan and Gottlieb—and Lyle Mays, too. Ed.*

## Trane tribute

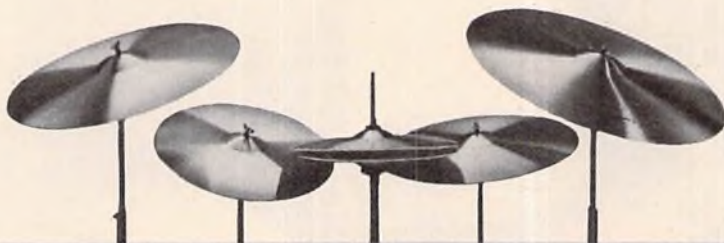
I am writing my dissertation on the late, much mourned saxophonist John Coltrane. If you saw him perform, or listened to his records, please write to me; I need information on his audience. A description of yourself, your opinion of Trane's life and work, or the makeup of his audience, the atmosphere of a club date, your own preferences in music, etc. would be enormously helpful.

Thank you.  
Warren Shaw

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*Let us make it clear that *db* is not a clearing-house or reference service for students. Regrettably, we simply don't have the manpower to handle the many student requests we get.*

*We're printing this letter to make an announcement which should be of interest to Mr. Shaw and all followers of John Coltrane: the July 12 issue of *db*, on sale June 21, will be a John Coltrane memorial issue. Look for an analysis of Coltrane's music by David Baker, a solo transcription by Andrew White, interviews with McCoy Tyner and other Coltrane bandmembers, selected gems from back issues, and more. Ed.*



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## Boston Home-grows Jazz Week

BOSTON—The seventh annual Jazz Week here blanketed Beantown with music and related activities from late April through May 6. Except for an Art Ensemble of Chicago appearance at Boston University's Morse Chapel, the musicians involved were home grown, and included trumpeter Stanton Davis, vocalist Clarice Taylor, Arni Cheatham & Search, Stan Strickland & Sundance, and the Manny Williams' trio with vocalist Ronnie Gill, president of the Jazz Coalition, which organized the events.

"The first Jazz Week was successful in raising jazz consciousness in the community," says Gill. "Since then several small clubs have established policies and flourished, and jazz radio in town is booming. Now we've worked on education of the people to jazz as something more than records and entertainment."

Thus, much of the funding from local donors and the National Endowment for the Arts was spent on lectures and seminars—George Russell spoke on the history of his own music, and Jaki Byard performed a survey of Duke Ellington piano styles. Other highlights included a reception at the Mayor's Office for Cultural Affairs, an Ellington birthday party, a Sunday morning jazz mass, and a parade with trombonist Phil Wilson leading the Berklee Dues Band, which ended in a jam on Boston Common. The finale was an almost all-night concert. Local media supported the programs, with several radio stations collaborating on a 24 hour Ellington

special which began and ended on Steve Elman's Spaces, on WBUR-FM. Coalition bands played schools, hospitals and prisons during the ten day week.

## Bassist Peacock Into Zen, est And ECM

SEATTLE—Gary Peacock, whose bass playing galvanized the groups of Bill Evans, Paul Bley, Albert Ayler, and Miles Davis in the early '60s, has returned to musical action after a 12 year hiatus.

Peacock worked and re-recorded with Evans in '63 and '64 as well as with Davis (whom he says "assisted me more than any other one individual in moving through musical and personal barriers to my self expression"). Before a European tour with Ayler, Don Cherry, Bley and Sunny Murray the bassist suffered a perforated ulcer during a concert; upon his return from the tour he began his sabbatical from active musical involvement.

Peacock fasted after the ulcer attack and began a Zen macrobiotic diet. He studied macrobiotics with authors George Ohsawa, and Michio Kushi, and traveled to Japan, where he lived from '69 to '72, studying the Japanese language, acupuncture, tai chi, and the Japanese imperial court records, Kojiki. Though his major interests were Eastern philosophy and dietetics, he did find time to record with Masabumi Kikuchi, Sadao Watanabe, Sato Itosan, and visiting American musicians on various Japanese record labels.

In Japan the bassist's early interest in science was rekindled; he returned to study molecular

biology at the University of Washington from 1972-1976. Peacock now plans to write a book based on his philosophical and scientific studies which will deal with "music as a bridge between the worlds of matter and thought" showing that "the structure of a tone and the structure of an atom are identical although the forms in which they manifest are completely different."

Peacock's musical endeavors revived gradually, with a '76 summer tour of Japan with long-time musical associate Paul Bley and percussionist Barry Altschul, during which the album *Japan Suite* (IAI Records) was recorded. He has put out two albums under his own name on ECM—*Tales Of Another*, waxed in February, '77 with pianist Keith Jarrett and drummer Jack DeJohnette and the newly released solo bass album *December Poems* (recorded in December, '77 in Oslo). Producer Manfred Eicher suggested the solo album idea, a challenge for Peacock because "there was no one to support but myself." The bassist overdubbed on some of the tracks, splitting the instrument into different ranges. Saxophonist Jan Garbarek joins Peacock on two cuts which are the bassist's pick for best performances on the album. Although the two Garbarek duets and *Snow Dance* were composed, Pea-



cock states that his basic approach to the date was to "just go in and play."

Peacock's philosophical interests have recently led him to Werner Erhard's est training, which he took in '76 and considers "a major contribution in my life." Late in '78 Peacock's ulcer problem recurred, so he took a less active role in est and devoted more of his time to teaching music.

Now he teaches fulltime at Seattle's Cornish Institute of the Allied Arts, a Northwest arts center which boasts John Cage, Martha Graham, and Mark Tobey as alumni. His load includes first and second year music theory and ear training as well as private lessons on bass and other instruments. He's also fronting a working quartet which includes Cornish associates James Knapp on trumpet, guitarist Dave Peterson, and drummer Phil Snyder. —mark solomon

## NEW RELEASES

Latest pressings to arrive in our office include the first release from **West 54**, a jazz line from Peters International, produced by photographer **Roger Pola**. Singing pianist **Red Richards** swings through *Soft Buns*, **Slide Hampton** directs nine 'bones plus rhythm on *World Of Trombones*, **Budd Johnson** leads a quintet behind vocalist **Carrie Smith**, and **Sir Roland Hanna** solos on *A Gift From The Magi*. New from Pablo: *The Gifted Ones* (**Dizzy Gillespie** and **Cootie Starkie**), **Louie Bellson's** *Matterhorn* suite for big band, *Soul Believer*, on which **Milt Jackson** sings and plays, more **Tatum** trio recordings, and *Up In Duke* (El-

lington's) *Workshop*. The Smithsonian Collection offers *Duke from 1940*, and the *Music Of Jelly Roll Morton*, by **Dick Hyman** and **Bob Wilbur**. Columbia has **John McLaughlin** with the One Truth Band on *Electric Dreams*, **Hubert Laws' Land Of Passion**, and **Tyrone Davis In The Mood**. Arista offers **Harvey Mason, Groovin' You**; Inner City has out **Ellis Larkins, Cat Anderson Speaks** and *The Motive Behind The Smile* of guitarist **Cam Newton**. In *The Life Before*, from Korman Records, is by the **L.A. Jazz Ensemble**. Concord Jazz has a *Super Band In Tokyo* two-fer, **Herb Ellis' Soft & Mellow**, and **Monty Budwig's Dig**.

## First Big Orange Seeds A Second Florida's Winter Fest Well PACEd

MIAMI—Working groups playing dixieland, swing, hard bop, fusion, avant garde, cocktail lounge and jazz oriented pop participated in the first Big Orange Winter Jazz Festival organized by PACE (Performing Arts for Community and Education) throughout March. The nonprofit organization sponsored 16 separate concerts in as many Dade County locales, and ten concerts emphasizing jazz education were held in elementary and junior high schools. Among the musicians were Ira Sullivan, Don Goldie and the Jazz Express, Duffy Jackson, Mike Gillis, Gene Roy and his big band, Frank Hubbell and the Stompers, Jay Corre and the

World Citizens, Mel Dancy, Billy Marcus, Mark Colby and Lee Scott—all fronting quintets—Ebinza, Peter Graves' Atlantean Driftwood, Ross & Levine, Encounter and Artesia. Players were paid union scale, and admission was free; there are plans to foster an annual winter jazz fest with national acts as a result of PACE's success.

The Jazzery, a new Miami club, hosted McCoy Tyner hot on the heels of Horace Silver's SRO engagement, and has started the musicians were Ira Sullivan, Don Goldie and the Jazz Express, Duffy Jackson, Mike Gillis, Gene Roy and his big band, Frank Hubbell and the pianist Frank Sullivan's trio.



## FINAL BAR

**Jack Mills**, 87, founder of Mills Music Inc., independent publishers of popular and jazz standards including *Star Dust* and compositions by Duke Ellington and Fats Waller, died March 23 in Hollywood, Fla. Among his other innovations, Mills was among the first pop music publishers to realize the potential of music education, and his company developed successful catalogs of teaching methods and books for school bands and orchestras. Before retiring in 1965, he sold his 40 year old firm for a reported \$5 million. He is survived by his wife, two sons, a daughter, and several grandchildren.

## Progressive Summer Sessions

CHICAGO—Summer music clinics abound. Besides the Creative Music Studio's programs and the World Saxophone Congress (see *Potpourri*, 5/3 db), Bennington College, the New England Conservatory of Music and the Naropa Institute have informed us of their programs of innovative cast.

Bennington, in Bennington, VT., offers workshops in flute, cello, bass, composing, voice and for the first time a violin clinic, July 1-28. Louis Calabro and Marta Ptaszynska will lead the composition session, with visiting artists including Otto Luening and percussionist David Moss.

Among the workshops, courses and master classes offered by the New England Conservatory of Music from June 25-August 3 are an Aural Training and Methodology session on two levels, using Third Stream techniques taught by pianist Ran Blake and Hankus Netsky, July 23-August 10. Robert Paul Sullivan teaches a guitar workshop July 9-20, and Robert Ceely will teach electronic music from

June 25-29. For information contact Robert L. Annis, director of the summer school, 290 Huntington Ave., Boston, MA. 02115.

The Naropa Institute, in Boulder, CO., has "developed an approach to education based on a holistic model which provides for the creative integration of intellect and intuition," according to its own literature. "Musical discipline," a brochure continues, "is directed not so much towards manufacturing competent professional musicians as it is towards developing a precise, wholesome and nonaggressive approach to life." Faculty for the two sessions, June 11-July 12 and July 20-August 21 include the members of Oregon, Don Cherry, Congolese dancers the Sompas brothers, singer-songwriter Rachel Faro, percussionist Jerry Granelli, pianist, bassoonist and composer Bill Douglas, bansuri bamboo flute teacher Steve Gorn, and Suenobu Togi, Sensei, described as the only teacher of gagaku, Japan's court music, and bagaku, the accompanying dance form, in the U.S.

Pianist Cecil Taylor led a quartet including Ramsey Ameen (violin), saxist Jimmy Lyons, and drummer Kenneth Tyler (not shown) live on WKCR-FM, following the station's complete retrospective of his recorded work, in late March.



COLLIS H. DAVIS JR.

## POTPOURRI

To crack down on "illegal undocumented musicians" and "dark dates"—unreported recording sessions—**Los Angeles AFM local 47** began April 1 issuing contractors and/or leaders specifically numbered contract forms for session reports. "The side musician hired for a session should have a contract number given to him . . . if this number is not given, this is a clue that the session possibly will be illegal. If the side musician plays the date . . . and the session is not reported to the union, action will be taken against him as well as the contractor or leader," explained union secretary Marl Young. Musicians playing alone, overdubbing or sweetening a performance on tape are required to detail their activities to the local. Orchestrators and copyists must also get contract numbers under the new rules.

**Frank Gagliardi's** jazz ensemble from the University of Nevada (Las Vegas) jaunts off to Jazz Celebration One, sponsored by the **Jazz Federation of Poland** this summer. **Texas Christian** and one other college band will also be chosen to perform, along with unspecified "big name" stars.

**Sam Phillips**, Sun Records' main man, **Jim Dickinson**, pianist and record producer, **David Evans**, director of the Regional Studies in Music program at Memphis State University, critic **Robert Palmer**, db's own **David Less**, and **William Ferris** and **Judy Pelser**, co-directors of the Center for Southern Folklore will lead a symposium "Black, White and Blues" investigating the mid South's contribution to American musical forms at Southwestern College in Memphis June 14-17. **Charlie Feathers** and band will play on a moonlight Mississippi riverboat trip, and the **Gravel Springs Fife and Drum Band**, with the **Thomas Pinkston** trio, will entertain at an "authentic" barbecue.

**Archie Shepp**, **Walter Davis Jr.**, **Frank Foster**, **Curtis Fuller**, **George Coleman**, **Mickey Tucker**, **Tommy Flanagan** and **Billy Harper** were among the first musicians to cut digital records for Japanese release by Nippon-Columbia. Computer technology reportedly eliminates tape hiss to produce high quality LPs.

**Chick Corea** has joined the Advisory Board of the Delphian Conservatory of Music in Sheridan, Oregon, where his two children are boarding students and the methods of L. Ron Hubbard, Scientology's founder and ex-science fiction writer, are utilized. Corea will be involved with curriculum development.

The Progressive Music Festival at the Embassy Auditorium in downtown Los Angeles is May 12, featuring **David Allen**, **Gilly Smith**, **Far East Family Band**, **Cross**, **Marut**, **Jason Martz**, and **George Bishop**. And the **Glen Helen Invitational Island Jazz Fest**, May 19, will have two-year junior colleges competing in big band and combo divisions, the San Bernardino High School All Stars, and half hour instrument clinics free to the public.

Saxophonist **Joe Farrell's** Warner Bros.' contract is defunct, but the reedman has recorded for release soon *Skateboard Park* on **Xanadu**, and *Live At Pasquales* on Jazz Ala Carte, with **Victor Feldman**, **Bob Margusson**, and **John Guerin**.

At the Hollywood Press Club's third annual "Big Band Reunion" in late March honoring band leaders of the Swing Era were **Van Alexander**, **Les Brown**, **Frankie Carle**, **Al Donahue**, **Freddy Martin**, **Alvino Rey**, **Bobby Sherwood**, **Benny Strong** and **Lawrence Welk**.

Jazz at New York's **Public Theatre** continues, with grant aid from **Warner Communications**. And a series of free summer concerts in Central Park's Delacourt theater are being set up.

Former db East Coast editor **Arnold Jay Smith** has joined newly reorganized **CTI Records** as director of publicity, hoping the label will involve itself in more acoustic jazz.

Motown Records has appointed **Lester Young's** brother **Lee**, a veteran jazz drummer, head of its contemporary jazz division. **Dr. Strut**, a quintet's debut, will be the first release of a projected eight in 1979.

Violinist **John Blake**, late of **Grover Washington Jr.'s** band, has joined **McCoy Tyner's** group.



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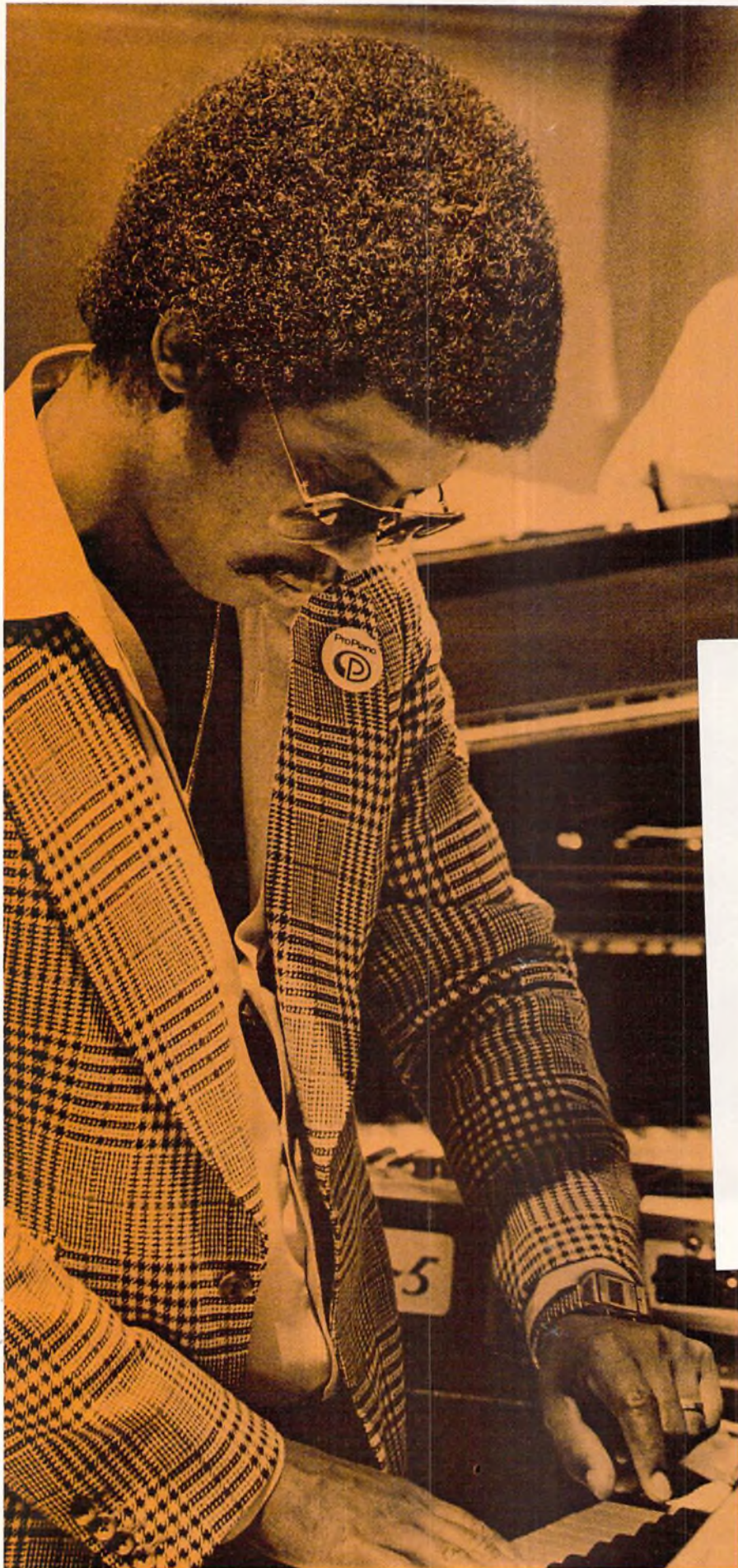
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# HERBIE HANCOCK

## Chameleon In His Disco Phase

the early '60s, but I think comparing *Feets* with *Maiden Voyage* would be ridiculous. Not only is the idiom different, but the man himself has changed greatly over a decade. A major change in Hancock's life took place when he was introduced to Nichiren Shoshu Buddhism by his former bassist, Buster Williams. This practice, which involves daily chanting and the study of Buddhist philosophy, has played a major part in Hancock's life since '73, the year *Headhunters* broke. But no matter who the player or what his beliefs, the real issue is always whether the music sounds good.

En route to the Bottom Line, I realize Herbie Hancock hasn't played New York with his

VERYL OAKLAND



own group in almost three years. Not being a disco fan, I must admit *Feets* failed me. But I am anxious to hear Herbie sing, and to hear his band, whose personnel is promising: Bennie Maupin on reeds, Ray Obiedo on guitar, Paul Jackson on bass, Bill Summers on percussion, Alphonse Mouzon on drums, and for the first time, a second keyboardist, Webster Lewis. I'm even optimistic.

My optimism is contradicted by hearsay. After the group did a couple of nights in San Francisco at the beginning of their 12 week Japanese-European-American tour, CBS jazz press representative Peter Keepnews passed on second hand accounts—as much con as pro—of the group's act. Also, a friend of mine who talked to his ex-wife in L.A. (if an ex-wife is a competent witness—the law has always confused me) reported that a first rate, big time musician fell out from boredom at Herbie's L.A. gig. Then there was the pan in *Variety*. It is fashionable to put down Herbie Hancock and his music. Herbie himself dates that fashion to *Headhunters'* success.

"When I did *Headhunters*, I wasn't embarrassed at all. I really knew I was doing something that was right," Hancock says. "The same thing with *Feets*. I'm not embarrassed at all by that. I would imagine some people are embarrassed or feel that I should be. Maybe they feel that album shows lack of integrity, a lack of real moral fiber as far as culture is concerned. Well, I think that's a very bad assumption. I really feel that this was the right time to do *Feets*. With all the controversy and all the flak I'm getting in the media, I'm not getting that much flak from the general public or from musicians. I even detected flak from a few people in the record company. A lot of people think that the reason I'm playing this music is because the record company is forcing me to play it. It ain't the record company."

I arrive at 11 p.m. for the 11:30 show and there is a large, orderly crowd gathered outside the club. I see Keepnews, who promptly comes over to talk. In an earlier conversation he candidly admitted to personal reservations



VERYL OAKLAND

**"If a lot of people like something, even if that particular thing is garbage, within that garbage there is something really valuable and that's what is really turning the people on."**

about Hancock's direction, but tonight he seems to have heard something fine in the music and only suggests that I might like some things, but not others. As a guest of a major record company, I wonder if CBS is confused about just how to deal with an artist like Herbie. After all, he keeps switching around; one minute he's playing straightahead, the next funk, then acoustic piano. How do you market that?

Inside, at a table with excellent sightlines, I order Perrier and spot CBS' Mr. Big himself, Bruce Lundvall, the smooth talking Commander Schweppes lookalike. The people at my table are passing around a joint they claim to be Hawaiian Wartoke. The party at the next table is snorting coke as if it cost the same as sugar. Finally, the lights dim.

Herbie comes out of the darkness onto a stage crammed with 12 keyboards. Webster and Hancock travel with 14, but the tiny Bottom Line stage won't hold the Yamaha Electric Grand and Oberheim Polyphonic. The room is reeking with marijuana and draped in anticipation. *My Funny Valentine*, on solo Rhodes, is the opener, but the fireworks begin when Jackson and Mouzon join Herbie for *Maiden Voyage* and *Actual Proof*.

All the bad notices and cries of sellout go down the tubes—it's the same old Herbie, but even more intense and rhythmic. Always a standout for his unique rhythmic sense, Herbie has developed it even further through the texturally dense music he's created since *Headhunters*. This trio burns and the audience is right on top of it. Even the atmosphere is electric.

*Hang Up Your Hangups* introduces the rest of the group, a well-oiled precision funk band, rhythmically lit and soundin' mean. This music moves in seven different directions at once, with Mouzon's powerful rhythmic anchor always in place. With Hancock on Clavinet and Lewis on Hammond organ, the band produces a Sun Ra-like effect. This is music of textures—dense sound forests pulsating with a beat.

It all makes perfect sense to me: I can't understand why people are putting this music down. It's certainly the best electric music I've ever heard.

Maupin's tenor is a burner, but Hancock's turn at the Rhodes eclipses everything played before it. Now the band is comping for Herbie, laying down a magic carpet of funk, on top of which Herbie begins to fly.

It's hookup time. Slowly, dramatically, Herbie trades his usual eyeglasses for a pair equipped with an implanted microphone, and straps on a Minimoog. He reminds me of Frank Sinatra, the Six Million Dollar Man and James Brown.

The Minimoog has been modified, Hancock tells me later: "I have a touch sensor under the keys that's attached to a built-in low frequency oscillator. I control the rate of speed of the low frequency oscillator. Whenever I press a key down hard, it triggers the low frequency oscillator and makes vibrato. With my modifications, I can do all that with one hand on the Minimoog. I also changed the glide function. With the normal one, if I want to sing some notes that are real close, a phrase with close intervals, to make it sound smooth rather than staccato I have to turn the glide button way up high. But when I turn it up that high, if I want to skip a big interval, it takes a long time to go that distance. So I had the glide function adjusted so that the ramp speed for making big intervals will be fast enough. If I'm making small intervals, it'll be slow enough so that I can make a smooth portamento from note to note.

"That's necessary for singing—otherwise it

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# Earl Hines

## FATHA ON DOWN THE ROAD

by DAVID KELLER



TOM COPI

**I** play the piano in front. There's no if's or and's about that. But there's nothing that is successful all by itself, so the people that I have with me know what they're doing.

"We don't go too far away from the melody. We try to play things that people want to hear along with showing the artistry of the different musicians in my organization. I do this so people can reminisce a little when I bring back to life Louis Armstrong, Jack Teagarden, Erroll Garner and some of the other greats. This gives people an idea of what they used to do. That's why we're kept in some places five, six, even seven weeks longer than the original engagement.

"You've got to be a *performer*. But as far as the crowd goes, it doesn't make any difference whether I play for a thousand people or for one party. Take tonight for example. There may be someone that just got a divorce. Somebody else will have a toothache or lumbago. These people come in here with these things on their minds and they're trying to forget their problems. It's up to the performer to help them forget their trials and disappointments of the day. That's what performing is. It's not going out for the crowds. Sometimes people may be applauding for you to come *off* the stage, too."

14 □ down beat

Although it's doubtful whether audiences have applauded for him to get off the stage recently, tonight Fatha Hines is having fun being his controversial self. It's between sets at the Los Angeles Playboy Club and Hines isn't missing a trick.

At a sharp 73 years old, he is one of the few remaining early jazz soloists who tours regularly. "Regularly" is probably an understatement. "These days we're on the road 45 or 46 weeks out of the year. We had to cut it down," Hines explains, "it was getting a little too much."

The pianist's first big break came in 1926 when he went on tour with Carrol Dickerson's Syncopators. One year later Hines teamed up with Louis Armstrong and clarinetist Jimmie Noone. With the Louis Armstrong Hot Five, Hines made a series of records that are considered jazz classics (still available).

In December of 1928 Hines, at age 23, opened with his own band at Chicago's Grand Terrace Ballroom. The bandleader played there until the early 1940s. Nightly radio broadcasts from the Grand Terrace helped his band achieve immense popularity; the members of Hines' past orchestras read like a jazz *Who's Who*. Charlie Parker, Dizzy Gillespie, Benny Green, Jonah Jones, Wardell Gray,

Benny Harris, Sarah Vaughan and Billy Eckstine, among others, all played in the Hines "organization."

Today, using the San Francisco Bay area as home base, he continues touring with a small group. For readers who wish to pursue Hines' life and legend, *The World Of Earl Hines* by Stanley Dance is recommended.

**H**ines' style of playing remains virtually unchanged since his early days. "I have my own style of playing," he says confidently. "I wanted to play that way ever since I heard my dad play the trumpet. That's where I got that trumpet style."

The sound that he gets from the piano has an almost brassy quality, along with rhythms that are driving, bright and deceptively simple in their intricacy. (A recent example of his style can be heard on Ry Cooder's latest LP *Jazz*, where Hines plays *The Dream*. Fatha's still recording under his own name—just browse his discography.)

Fatha is credited with opening up the jazz piano bag of styles to include the "dancing" single note right hand lines and octave stretches which became the mainstay of much



jazz piano playing. Thus, a new dimension was added to jazz and Hines' "trumpet style" became a lasting influence. Oscar Peterson, Teddy Wilson and numerous others have been inspired by him.

On stage his band sticks close to a fixed routine. "We make our tour with a set format. It's not a matter of going into someplace and saying, 'What can we do now?' My format is together when I walk in. I know what I'm going to play. The minute I sit at the piano my boys know what I'm going to do. There's no guessing involved."

A typical evening with Hines is a mixture of mainstream jazz and show biz, artistry and sentimentality. In Los Angeles his set starts off with a lengthy solo piano medley. He begins slowly and builds until several minutes later, at an uptempo moment, standup bass and drums join in. (Bass is played by newcomer Jimmy Cox. Another newcomer, Frenchie Gilmore, plays drums.) After this Fatha is off and growling. Alternately singing and scatting, he and band tear through *I Can't Believe You're In Love With Me*. Next, *These Foolish Things* gives bass player Cox a chance to stretch out. Listening to the tightness of Hines' band, one finds it difficult to believe that Cox and Gilmore have only been with the group a month. The band then slides into *Tea For Two*. After only polite applause from the sparse weeknight crowd, Fatha picks up the pace and saxman Eric Schneider, now in his second year with the band, blows some exciting bop-styled lines on alto sax. During Schneider's extended solo Hines calls out, "Hold it! Hold it!" The song stops and Fatha, borrowing a Fats Waller routine, inquires, "What page are you on? You're playin' *Stardust* and I'm playin' *How She Ran*. Now let's try it again!"

When the laughter subsides Schneider switches to tenor sax for *Sunday Kind Of Love*. The voice of Marva Josie is heard, but she doesn't appear until the last chorus, when she is spotlighted on stage. Josie, in her ninth season with Hines, next sings a pretty but uninspired version of Crystal Gayle's AM radio hit *Don't It Make My Brown Eyes Blue*. On this evening the tune is marred by the p.a. system which rattles during her high notes. The acoustics in the club are also less than optimal since the absorbent tiles on the ceiling and walls deaden the quintet's sound. An Afro-Cuban song, picked up when Hines' band went on the historic "Cuban Cruise" in the summer of 1977, is a different story. During *It'll Never Be Over For Me*, Marva is in her element as are bassist Cox and drummer Gilmore. Josie and Schneider then go into a crowd-pleasing Hines original. With Schneider on clarinet and Josie scatting, this tune is a delight and neatly segues into *The Man With The Horn*. Starting slowly, Schneider, on tenor, trades licks with Josie and the ever-grinning Hines on this, the last song of the set.

The second set is considerably shorter, perhaps due to the sparse crowd. It features songs from *Show Boat* and a tribute to Erroll Garner. The five piece band runs through *Old Man River*, *Honeysuckle Rose*, *Body And Soul* and *Sweet Georgia Brown* back to back. Although small, the crowd is appreciative and Hines, ever the showman, inquires in his best stage voice, "I hope you can all hear this. It's so terribly crowded out there!" After dedicating *Misty*, the band plays the standard which features Hines in an extended solo. The second to the last tune is a surprise. Unlike some of the material from the *Show Boat* medley,



TOM COPPI

Fatha and band really swing on *Jazz Is His Old Lady*. Sometimes his format gets a bit too rehearsed, but this song shows the band at its most vital. The evening ends with Hines and Josie singing the closing standard *It's A Pity To Say Goodnight*.

**M**arva Josie, who joined Hines after a Village Vanguard session, enjoys her role as featured vocalist. "I've had a chance to go around the world a couple of times and I've learned a lot musically playing with Fatha," she says. "Fatha gives everybody an opportunity to do what they want to do. We collaborate and all take our solos. Since I've been with him there's been over 50 musicians in the band and he's always given everybody a chance to solo."

Saxophonist Eric Schneider explains how he joined the Hines entourage. "One night I was jamming with Earl's former drummer, Eddie Graham. I must have impressed him because a few months later I got a call from him telling me to send a tape out. Earl liked the tape so I got the job. At that time I was playing dixieland at the Blackstone Hotel in Chicago. After about nine months of that I'd had enough, so this thing with Earl came at the perfect time.

"The arrangements we play evolve from a basic concept. Maybe one night Earl or I will do something differently. If it's good it's left in, but there aren't too many radical changes from what you heard tonight."

Asked about being constantly on the road, Schneider explains, "Last year we closed in Switzerland near Zurich on a Sunday night. We opened the next night in Chicago at the Ritz. That was three o'clock Swiss time! The drummer was missing the cymbals and Earl almost fell off the piano. I had about six shots of cognac and ten cups of coffee, so I could have played all night."

## SELECTED HINES DISCOGRAPHY

- QUINTESSENTIAL RECORDING SESSION—Chiaroscuro CR 101  
 QUINTESSENTIAL CONTINUED—Chiaroscuro CR 120  
 QUINTESSENTIAL 1974—Chiaroscuro CR 131  
 EARL HINES PLAYS GEORGE GERSHWIN—Classic Jazz 31  
 "FATHA" PLAYS HITS HE MISSED—M&K Real Time RT-105 (direct-to-disc)  
 THE EARL HINES QUARTET—Chiaroscuro CR 169  
 LIVE AT THE NEW SCHOOL—Chiaroscuro CR 157  
 LIVE AT THE NEW SCHOOL VOL. 2—Chiaroscuro CR 180  
 AN EVENING WITH EARL HINES AND HIS QUARTET—Chiaroscuro CR 116 (2 LP set)  
 EARL HINES IN NEW ORLEANS—Chiaroscuro CR 200  
 with Marva Josie  
 JAZZ IS HIS OLD LADY . . . AND MY OLD MAN—Catalyst CAT-7622  
 THIS IS MARVA JOSIE—Thimble TLP-4  
 with Joe Venuti  
 HOT SONATA—Chiaroscuro CR 145  
 with Jonah Jones  
 BACK ON THE STREET—Chiaroscuro CR 118  
 with Buck Clayton, Zoot Sims, Budd Johnson, Joe Newman, Urbie Green, and Mill Hinton  
 BUCK CLAYTON JAM SESSION—Chiaroscuro CR 132  
 with Maxine Sullivan  
 LIVE AT THE OVERSEAS PRESS CLUB—Chiaroscuro CR 107  
 with Teresa Brewer  
 WE LOVE YOU FATS—Doctor Jazz DJRX 60008  
 with Coleman Hawkins  
 RIFFTIDE—Pumpkin 105  
 with Louis Armstrong  
 LOUIS ARMSTRONG STORY Vol. III—Columbia CL 853

**F**atha has been around awhile and doesn't like to be reminded of his age. Most of the questions about his early days and the greats who played with him elicit little response. Yet when the subject switches to whether he would make a big band album today, given the opportunity, his attitude changes. "I'm always ready for something like that if the producers present themselves properly," he says. "But it's got to be a situation where I'm happy with the organization. They'd pay for the type of arrangements I want and the sound I want. If I recorded a big band I'd keep two or three different sounds that I'd like to have. I'd love to record something like that.

"During the big band era you ran into so many great musicians. Then you had to know your instrument. You had to know how to work with different people. When arrangements were brought in you had to know what you were doing; read it down twice and that's it!

"I've had all sorts of organizations; from trios to bands with 30 members. If a band leader knows what he's doing it doesn't matter how many musicians he has with him. These days I've changed my arrangements. They're not as big as when I had nine brass with five trumpets and four trombones and five reeds and a full rhythm section. Naturally when you reduce the size of the band it changes the

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# Denny Zeitlin

## KEYBOARD PATCHING FOR BODY SNATCHING

by MICHAEL ZIPKIN



VERYL OAKLAND



It has been an exciting year for Denny Zeitlin, one that has brought his many lines of musical sight into sharp focus. In July, Dr. Zeitlin—the keyboardist/composer is also a practicing and teaching psychiatrist in the San Francisco Bay Area—completed work on his first Hollywood film score: Phil Kaufman's *Invasion Of The Body Snatchers*. In it he utilized everything from acoustic and prepared piano to jazz quintet, a vast array of electronic keyboards and a 60 piece orchestra (the soundtrack record, produced by Zeitlin, is out on United Artists). Adding saxophonist Bennie Wallace, Denny's been performing in quartet with long-time associates Mel Graves and George Marsh (the two are half of the Jerry Hahn Brotherhood). And by the time you read this, Zeitlin will have released his third record for Berkeley's prestigious 1750 Arch Records, a collection of solo piano free improvisations called *Soundings*.

The line that runs through all these projects is the integrity of an artist whose work springs equally from the upper atmospheres of the rational mind and the humid depths of the human heart. Eclecticism can be as trendy as any of the styles it incorporates, but each aspect of Zeitlin's art has evolved from his continual search for a uniquely personal expression. His experimentation with electronic keyboards goes back as far as 1966, when fusion was more a nuclear than a musical concern; and his solo acoustic work, with roots even deeper, can hardly be considered another bucks-up jump onto the Jarrett bandwagon. Zeitlin bows to Hindemith, Hancock and Hendrix with equal enthusiasm and spirit. He says simply, "It's all music."

Denny Zeitlin studied the classical composers from an early age in his native Chicago, but first became intrigued with the possibilities of jazz in the eighth grade, when he heard *You're Hearing George Shearing*. His jazz education really caught fire in the '50s, however; he became a high school member of dixieland bands, and, as a philosophy and pre-med student at the University of Illinois at Champaign, he'd drive to the Windy City for as much jazz as his young, impressionable ears could absorb.

"There were a lot of things going on in the Near North Side of Chicago," Zeitlin recalls, "and in the Loop and on the South Side, too. There was very little racism on either side, so it was quite easy for a tall, lanky 15 year old kid who stuffed a pipe in his mouth and said he was 21 to get by. I was able to hang out at a lot of places, like Mr. Kelly's and the French Poodle, the Loop clubs like the Blue Note and out South at the Stage Lounge, the Cotton Club and the Beehive.

"As you know, it was a very exciting era in the history of jazz, and there were really some tremendous contributions from local people—people who had an impact on the music and its development, even if they weren't that heavily recorded. Ira Sullivan was a Chicago legend for decades before he ever got heard on a national level. There was a fine tenor player named Nicky Hill; Wilbur Campbell, an incredible drummer; and Chris Anderson, a blind, crippled pianist who, although he made very few recordings, influenced Chicago people like Herbie Hancock, Ahmad Jamal and myself. And the players who became more well known, like the bassists Wilbur Ware and

Bobby Cranshaw: these are the people I gigged with a lot. It was just a marvelous opportunity."

Zeitlin had been listening to "total musical influences" like Bird and Dizzy and Miles, and soon became interested in drummers and bassists as well. He even went so far as to learn bass and drums, taking occasional bass gigs around Chicago. Even then his depth of involvement in the music pointed to the infinite extensions he would soon undertake.

"I wanted to play those instruments well enough to have a sense of what it was like for them to play certain things in a piano trio context," he explains. "I think playing bass and drums has done a tremendous amount for my conception of time—my sense of pulse and rhythmic independence."

The young pianist had some recording offers while still at the University of Illinois, "but they sounded either like semi-shady deals, or ones that would involve what I felt would be artistic compromises," he remembers. So Denny continued to play as much as he could when he went to medical school at Johns Hopkins in 1960. There, in a club called the North End Lounge (owned by Gary Bartz's father), Zeitlin got a chance to sit in with high calibre musicians, including trombonist Grachan Moncur and Billy Hart.

It wasn't until 1963, when a fellowship brought med student Zeitlin to Columbia University, that friend Paul Winter introduced him to Columbia Records' John Hammond. It turned out to be a "very salutary and effortless first meeting" for an originally hesitant Zeitlin. Producer Hammond was duly impressed with the pianist's prowess, and suggested he wet his feet working with Jeremy Steig on *Flute Fever*. Zeitlin's first record under his own name, *Cathexis*, on which Cecil

McBee and Freddie Waits assisted, came soon thereafter. It established Zeitlin as a composer and improviser who utilized an awesome technique not as an end in itself, but to propel a lyrical drive and an intellectually (and emotionally) stimulating conceptualism. When he moved to San Francisco in 1964 to take his internship and residency in psychiatry, he was lucky enough to hook up with Charlie Haden and Jerry Granelli. "We had a mutual admiration society going," he remembers warmly. They appeared on Denny's next two recordings—*Carnival*, and *Live At The Trident*.

By the time his final Columbia project was released in 1967—*Zeitgeist*, with Haden and Granelli on two cuts, Joe Halpin and Oliver Johnson on the remainder—Zeitlin was moving towards the embryonic world of electronics.

"For some years," he relates, "I'd been doing a lot of prepared piano things, which allowed me all kinds of timbres. But I wanted to be able to really bend and sustain notes, which I just couldn't do on a piano. I think I wanted to be an orchestra. I'd always sort of thought orchestrally—ever since I'd heard modern symphonic music as a kid—and multiple electronic keyboards seemed to offer a chance to have a huge tonal and timbral palette. It took a number of years to find out what was available in the field. Fusion as such hadn't been born yet, so I was quietly trying to learn what I could from various people who were into electronics either from a classical, a recording or a rock and roll standpoint. I was gradually integrating the worlds of jazz, rock, freeform music and modern electronic music, with an emphasis on working in 'real time,' live."

If Halpin and Johnson didn't mix with Arps, phasers and flangers, Zeitlin found two very kindred musical souls in bassist Mel Graves and drummer George Marsh. Graves, from Ohio, had been listening to the pianist's work for years—and had moved to San Francisco. Marsh had been following Denny's music when the drummer lived in Chicago. The three were soon practicing and performing a densely packed, complex music that cut across so many lines that the boundaries between, say, Sly Stone, Cecil Taylor and Karlheinz Stockhausen became as transparent as the communication between musician and audience—and between the players themselves.

"I've been very, very lucky to have them," glows Zeitlin of Graves and Marsh. "They're superbly talented, flexible, open guys, and there's a complete feeling of trust between us. We're all very willing to goose the others into new territory with delight, sometimes savage glee—but always with an underlying respect."

There are two recorded diaries of this evolutionary music: *Expansion*, with the trio, was originally released on Zeitlin's own Double Helix label and later distributed by Berkeley's 1750 Arch Records; *Syzygy*, recorded for Arch, features Marsh, bassist Ratzo Harris, vocalist Tom Buckner and reedman Rich Fudoli. Each LP contains nearly an hour of music with its roots in the earth and its branches extending beyond the farthest star.

Almost as interesting as the development of the music is the lineage of the instruments themselves. Zeitlin still uses the melodica he's been playing since before his electronic revolution. "It's a very personal instrument," he says. "I have a long tube that I stick in my mouth, which leaves both hands free." His



VERYL OAKLAND

## DENNY ZEITLIN DISCOGRAPHY

- CATHEXIS—(Columbia CS 8982)
- CARNIVAL—(Columbia CS 9140)
- LIVE AT THE TRIDENT—(Columbia CS 9263)
- ZEITGEIST—(Columbia CS 9548)
- EXPANSION—(1750 Arch Records 1758)
- SYZYGY—(1750 Arch Records 1759)
- INVASION OF THE BODY SNATCHERS  
Original Soundtrack—(United Artists UA-LA940-H)
- SOUNDINGS—(1750 Arch Records; in preparation towards release)  
with Jeremy Steig
- FLUTE FEVER—(Columbia CS 8936)



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# SYNTHESIZE IT YOURSELF

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## ERECTOR SETS FOR GROWNUPS

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by JON BALLERAS

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My initial reaction to the popularization of electronic music in the '60s was hardly positive. Perhaps my dozen years of playing acoustic piano, gigging in a variety of contexts, made those electronic/baroque renderings seem neon and the obligatory synthesizer glides and wah wahs sound gratuitous and contrived. More than once on these pages I've bemoaned an album's electronic gurglings. But now I'm happy to report that I've undergone a critical reversal, or at least a retrenchment: a change in outlook caused partially because more quality electronic music is in distribution, but moreso because of the effects of what started as my own modest musical electronics construction project, which lead me into realms of a music I understood only faintly before.

My passport to the new music was PAIA Electronics (1020 W. Wilshire Blvd., Oklahoma City, OK 73116), a firm founded by John Simonton, a design engineer who started his enterprise as a one-man garage shop operation around 1970. Simonton's early efforts were sometimes more like electronic toys than musical instruments—wind, surf, chimes and steam whistle synthesizers. His appeal was first to the electronics experimenter, second to the musician. Even so, his Leslie effects simulator, percussion boxes, guitar sustainers and stereo tremelo kits look to be genuinely useful musical items. The breakthrough came in 1973, when PAIA introduced its first complete synthesizer kit, including a three-octave professional keyboard, audio oscillator, two filters, low frequency oscillator and power supply, all for \$255. I'm still using modules from this simple, somewhat limited package in my current, much expanded rig.

Since entering the synthesizer market, PAIA has steadily expanded its module complement and design philosophy. Their current ad copy reads "Advanced Electronic Music Products," and that they are. The 4700/J, PAIA's top of the line unit, is built around a 6500 based microcomputer, allowing for four voice polyphony, stochastic compositional programs (you enter the pitches and time values, the computer does the rest), and, most recently, a remarkably flexible piece of software, a monophonic digital sequencer program for computer controlled recording and transposition of melodic sequences entered directly from the synthesizer's keyboard.

PAIA is certainly not the only manufacturer of synthesizer kits, but since their modules are extremely cost effective and I've worked with them almost exclusively, I'll center first on 18 □ down beat



HERB NOLAN

### Will He Make It?

this equipment before discussing some of the other options available for the musician-turned-kit-builder.

PAIA synthesis equipment, like the big daddy Moog 15s, 35s and 55s, is entirely modular. Unlike, say, assembling a Heathkit or a Schober organ, you're working with one discrete sub-assembly at a time, a module which in itself can have a number of potential uses within (or without) a full system. Additionally, how you interconnect these modules (within the limits of electronic logic) is up to you, depending on your needs and imagination. For example, a bare bones but versatile signal processor (not a synthesizer) for organ, electric guitar, piano or microphone can be patched up using a preamp, envelope follower, voltage controlled amplifier, filter, envelope generator, low frequency oscillator, power supply and perhaps a foot pedal. If you build your own case, this equipment runs less than \$200. A builder might take two months to get this gear together. And you're free to expand from this; add a keyboard, audio frequency oscillator—another month's work, perhaps—and you've a synthesizer—not an elaborate one, yet an instrument having the

capabilities of many of the "mini" monophonic synthesizers on the market. Features include pitch and timbre modulation, glide, envelope sweeping, plus a multimodal filter and four oscillator wave-shapes. This workable and instructive instrument, an inroad into electronic music, is readily expandable, all the way up to a polyphonic computerized system.

Can you take equipment like this on a bandstand? Yes, but be warned that all those patch chords slow you down. Since there are no tabs labeled "banjo," "marimba," or whatever, it's up to you to work out the patches that feel right for your own style of playing, and doing so is an ongoing, time consuming process.

Since the inner workings of even a simple synthesizer, not to mention the new breed of polyphonic gear, understandably mystify many musicians, and understanding the design philosophy of any audio electronic device requires some specialized knowledge (perhaps even one or two leaps of faith), let's backtrack to explain how this gear gets put together.

The process of actually assembling a typical synthesizer module is relatively straightforward. PAIA instruction manuals, for instance,





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### Dr. Balleras, Master Builder.

start at ground zero, assuming you know nothing about soldering, much less the difference in physical appearance between a resistor and a diode. You're guided by a step by step checksheet ("Cut a 1 $\frac{3}{4}$  inch length of insulated wire and strip  $\frac{1}{4}$  inch of insulation from each end. Connect one end of this wire to lug #1 of R 81 and the other end to lug #1 of R 82. Solder the connection at R 81 only."), clear pictorial diagrams, and instructions for calibrating and testing the module when you've finished. Actual calibration procedures on PAIA gear require a minimum of test equipment. If you've built the unit carefully and properly, a VOM (volt-ohm-milliammeter) is all you need. Also included in the documentation package are application notes, explaining what to do with the module now that you've built it. Finally, and certainly most interesting to mad wire freaks, is a stage-by-stage analysis of the unit's design theory. If you know little about electronics, here's some education; if you've a little knowledge and have made an error (a little knowledge . . .) this kind of documentation is a helpful guide for troubleshooting while you're getting ready to haul out your oscilloscope, signal generator, digital logic probe, *ad technicum*.

Interestingly enough, rank beginners are often more successful in building kits like these than are more advanced builders. As Bob Snowdale, president of Aires Music, wrote to me recently, "People who experience the most difficulty seem to be those with some electronics experience. Complete novices do quite well, as do those who are more experienced. Presumably, the really inexperienced builder reads the instructions while those more experienced feel less need to do so. . . . Success

rests more with the builder's patience and care than his expertise."

As a kit builder, I fall into Snowdale's middle category. I've fooled around with electronics since in grade school, built gadgetry from magazine plans, and done some reading, but have no formal training. So, with this smattering of overconfidence, when I'm putting together a large unit it becomes difficult to build slowly, especially if I'm soldering up the fourth oscillator or second filter. The same kind of impulse that keeps jigsaw puzzle fanatics up half the night, just to get the damned thing finished, sets in, a kind of rapture of the circuit board. The only cure is to consistently remind myself just how long it took to troubleshoot the last module I rushed through (I've spent weeks straightening out some problems), of the frantic letters to the factory, of the chasing around for an obscure integrated circuit.

Because of the temptation to build fast, it's a mistake to invest in a lot of modules at one time. Having a three foot carton of inviting, sensitive, unbuilt technology sitting on your dining room table and wanting to get the whole thing powered up before the gig next Saturday is inviting disaster. Even though you save by purchasing a complete synthesizer kit package, the savings don't mean very much if you wind up with a bunch of out of whack, half usable circuitry.

Yet, paradoxically, I've come to value a half functioning module, perhaps because I went into this project with a predisposition toward fiddling around with electronic gadgetry—scopes, meters, and the like; perhaps because I find the process of systematically working through a defective circuit to be edu-

cational and rewarding. Since these systems are modular, unless you blow your power supplies (unlikely) you're never completely without sound. When I converted my keyboard to digital output, my instrument was partially shut down for over a month. During that time I verified the rubric found in almost every book on electronic music: a synthesizer is a sound shaping device, not a souped-up organ. Without a keyboard it's still a viable (albeit abstract) instrument. So an intermittent transistor in a digital-to-analog converter introduced me to the ideas of Pierre Schaeffer, and the world of *musique concrete* and tape manipulation which he explored. And working with a limited number of resources can solve, temporarily, at least, the perennial quandary of every synthesist: which sound to make out of a theoretical infinity of them. If you let it, a synthesizer, even an incomplete one, can give you lessons in acoustics and psychoacoustics hard to learn any other way. Much in the same way that learning photography can change the way you perceive and respond to light and teach you how to shape it into artifact, so can learning something about the nature of sound, via a synthesizer, change the way you hear, create and judge musical events.

Your experimentation, of course, doesn't necessarily have to be done on PAIA equipment. Aires Music (P.O. Box 3065, Salem, Massachusetts 10970) is a second modular synthesizer kit manufacturer. Judging from their spec sheets and price lists, Aires leans toward a conservative, musician-oriented philosophy. For example, Aires' voltage controlled oscillator has calibrated coarse and fine tuning (a much needed and easily added

continued on page 45



## Presenting the Winners, Part II: The Second Annual down beat Student Recording Awards

The winners of the solo, composing, arranging and graphic design categories of the second annual down beat Student Recording Awards are shown below. (The winners of the ensemble and engineering categories were published in the previous issue.)

The student recordings eligible for the 1979 deebee awards were those made after Jan. 1, 1978, by any student enrolled in a U.S. or Canadian high school (grades 7-12) when the recording was made; or by any student enrolled in a U.S. or Canadian college for at least six credit hours when the recording was made.

All decisions and final judging are made solely on the basis of ability demonstrated on the candidate recordings. Recordings are judged "blind"; that is, candidate recordings are known to the judges only by number. Judging criteria are similar to those used by down beat in its record reviews and by the National Academy of Recording Arts & Sciences (NARAS) in its Grammy awards.

To receive an Official Application for the 1980 deebee awards, write down beat, 222 West Adams St., Chicago, IL 60606.

### The Winners

**Best Jazz Instrumental Solo Performance—High School Division:** Nelson Rangell (17, grade 12) flute solo of *Naima* (John Coltrane) accompanied by Denver Citywide High School Jazz Ensemble, Career Education Center, Denver, CO; Neil W. Bridge, faculty advisor. **Honorable Mentions:** Eric Goldberg (16, grade 10) alto saxophone solo of *Breaking Up Is Hard To Do* (Sedaka/Wolpe) accompanied by Dewey Jazz Ensemble, John Dewey High School, Brooklyn, NY; Herman S. Gersten, Director. Abel Santillan (18, grade 12) trumpet solo of *Maria* (Bernstein, arr. Willie Maiden) accompanied by High School for Performing & Visual Arts Jazz Ensemble, Houston, TX; Dr. Robert Morgan, Coordinator, Instrumental Music Program.

**Best Jazz Instrumental Solo Performance—College Division:** Steve Harrow (26, graduate student) flugelhorn solo of *Dear Old Stockholm* (Traditional/Getz), accompanied by a jazz group from Eastman School of Music, Rochester, NY; Rayburn Wright, Professor, Jazz Studies, faculty advisor. **Honorable Mention:** Mike Karpowicz (23, senior) alto saxophone solo of *Cry Me A River*, accompanied by rhythm section, Southern Illinois University, Edwardsville, IL; George K. Mellott, Assoc. Prof. of Music, faculty advisor.

**Best Vocal Solo or Group Performance—High School Division:** Beth Silverman (18, grade 12) vocal solo of *Let's Do It* (Porter/Kerr), accompanied by Dewey Jazz Ensemble, John Dewey High School, Brooklyn, NY; Herman S. Gersten, Director.

**Best Vocal Solo or Group Performance—College Division:** no contest.

**Best Original Composition—High School Division:** no contest.

**Best Original Composition—College Division:** *Variations On A Theme By Duke Ellington* composed by Pat Hollenbeck (23, senior), performed by The Medium Rare Big Band, 20 □ down beat

New England Conservatory, Boston, MA; no faculty advisor. **Honorable Mentions:** *Winoka Village* composed by Steven Harrow (26, graduate student), performed by a quartet from Eastman School of Music, Rochester, NY; Rayburn Wright, Prof., Jazz Studies, faculty advisor and *March Of The Gargoyles* composed by Frank Macchia (20, junior), performed by Berklee International Dues Band, directed by Herb Pomeroy, Berklee College of Music, Boston, MA; Lawrence A. Monroe, Chairman, Performance Studies, faculty advisor.

**Best Jazz Instrumental or Vocal Arrangement—High School Division:** no contest.

**Best Jazz Instrumental or Vocal Arrangement—College Division:** *Well You Needn't* (Thelonious Monk) arranged by Steve Harrow (26, graduate student), performed by Eastman Jazz Ensemble, Eastman School of Music, Rochester, NY; Rayburn Wright, Prof. Jazz Studies, faculty advisor. **Honorable Mention:** *A Chick Corea Medley* arranged by Pat Hollenbeck (23, senior), performed by The Medium Rare Big Band, New England Conservatory, Boston, MA; no faculty advisor.



**Best Album Jacket Design—High School Division:** *Children Of Sanchez* designed by Paul Tomashofsky (18, grade 12), Connetquot High School, Bohemia, NY; Michael Williamson, band director, faculty advisor.



**Best Album Jacket Design—College Division:** *Space Train* designed by Gary Weiner

(20, junior), Northern Illinois University, DeKalb, IL; Ron Modell, Associate Professor, Director of Jazz Studies, faculty advisor.

### About the Winners

**Dick Buckley**—chairman, jazz craft committee, Chicago, for Grammy awards; jazz commentator, WBEZ, Chicago—**chairman judge, Instrumental and Vocal Solos:** "The high school players are very impressive. The winner [Nelson Rangell] has a beautiful flute sound, excellent control, and a degree of maturity hard to believe at the high school level. The alto player [Eric Goldberg] has a very good jazz sound and an unusual time sense. The trumpet player [Abel Santillan] has excellent range—a promising young musician.

"Among the college players, the flugelhorn player [Steve Harrow] is outstanding—a mature, professional sound. The alto player [Mike Karpowicz] also demonstrates a professional attitude.

"The high school vocalist [Beth Silverman] shows considerable poise and a lot of potential if she studies and works with the right people. Where are the college singers?"

**David Baker**—composer, arranger, author, head of jazz studies at Indiana University, and a 1979 Grammy nominee—**chairman judge for Composing and Arranging awards:** "The overall level of college entries in both the composing and arranging categories is even higher than last year. Each winning chart shows superior craftsmanship and an obvious dedication to the idiom. These are serious writers."

**Bob Robertson**—down beat's art director—**chairman judge, Album Jacket Design:** "Both of the winning designs are well composed and have an abstract quality present in contemporary album jacket design. Each jacket is also thematically apt."

### Prizes and Awards

Each of the winning high school soloists—Nelson Rangell and Beth Silverman—is awarded a \$1,000 scholarship to Berklee College of Music, Boston, MA. Each high school Honorable Mention—Eric Goldberg and Abel Santillan—is awarded a \$500 scholarship to Berklee.

The Gold Microphone Award, from Shure Bros. (Evanston, IL), goes to each individual winner in both the high school and college divisions. The deebee trophy is awarded to each winning school; deebee pins go to each winner and each Honorable Mention.

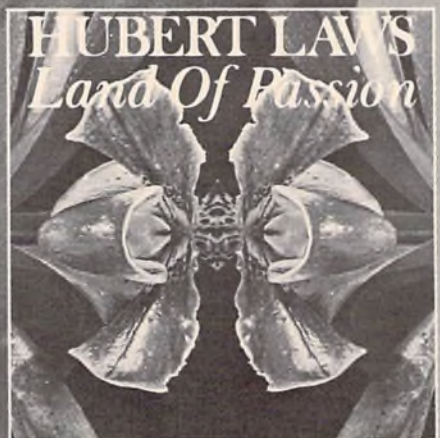
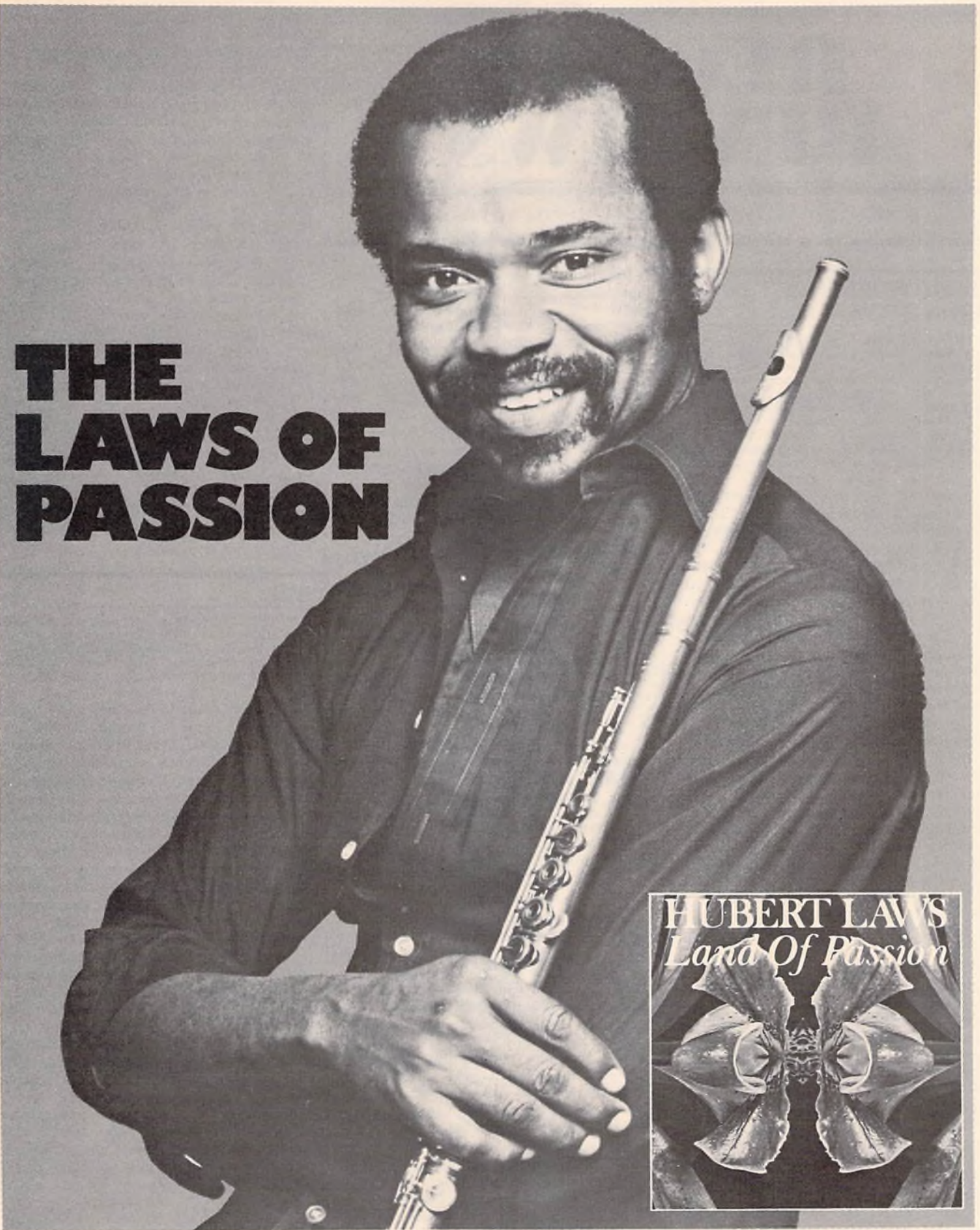
Prizes and awards will be presented to the winners by local music dealers acting on behalf of down beat.


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# THE LAWS OF PASSION



Hubert Laws, the *down beat* poll's #1 flutist, has a new album. "Land of Passion." Featuring Ronnie, Eloise, Deborah and Johnny Laws. On Columbia Records and Tapes 

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Produced by Hubert and Ronnie Laws.

May 17 □ 21



# RECORD REVIEWS

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

## DAVID FRIESEN & JOHN STOWELL

THROUGH THE LISTENING GLASS—Inner City 1061: *Wisdom's Star*; *Tabla/Eternal Friend*; *Opening Out*; *Through The Listening Glass*; *Peace For The Enduring Heart*; *Carousel Parade*; *Ancient Kings*; *Autumn Ballet*; *Frontal Dichotomy*; *Wings Of Light*; *High Places*; *Secret Moments Of Silence*.

Personnel: Friesen, acoustic bass, shakuhachi flute, bell tree, percussion; Stowell, six and 12 string guitars, African log drum, thumb piano, cymbals; Gary Campbell, soprano and tenor saxophones.

\*\*\*\*\* 1/2

In the two years since the release of *Star Dance*, his first solo recording, David Friesen has established himself as a player and composer of refreshing wit and warmly emotional depth. Upholding the legacy of Scott LaFaro and Charlie Haden, Friesen tells stories with his 180-year-old bass, transcending the instrument's traditional supportive role. His solo performances, on record and stage, are absolute gems, in which an awesome technical command is given lucid power through his humanity of expression. And his duet work with John Stowell captures a rather magical balance between the guitarist's darkly singing understatements and Friesen's percussive density.

The bassist's last two outings for Inner City—*Waterfall Rainbow* and *Star Dance*—were primarily showcases for these talents. *Through The Listening Glass*, with Stowell and saxophonist Gary Campbell, is more oriented towards compositions and colors. Friesen has always been able to build an orchestral fullness all by himself, by means of his remarkably simultaneous plucking, bowing and strumming—check *Tabla/Eternal Friend* here, or *Duet And Dialogue* from *Star Dance*. And yet in its more integrated array of various talents, *Listening Glass* is in some ways a more mature statement than either earlier effort.

Having proved his prowess and infinite taste on the bass, Friesen's first cut features the shakuhachi flute in lieu of his upright. He lays out entirely on two overdubbed Stowell flights, *Opening Out* and *Frontal Dichotomy*. The quietly intense spiritual portraits we've come to expect from Friesen and Stowell do surface—*Secret Moments* is one of the pair's most moving meditations—but there is more here to capture the listener's heart and mind.

Indicative of some of their new directions is *Peace For The Enduring Heart*, which features four bowed basses, two sopranos and a tenor, over which David solos. There's the feel of ancient Egypt here—just as the stately celebration of *Ancient Kings* conjures images of Africa with kalimba, log drum and two overdubbed arco basses—although *Heart* does tend to plod at points. About half the tunes here incorporate percussion—Stowell's kalimba, log drum and cymbals, Friesen's bell tree and 6/8 hands on various parts of his instrument add considerable color and sparkle

to the palette. This works best when it is integrated into a piece, as on *Ancient Kings*.

Campbell's solos add more of a jazz sound than did Paul McCandless' chamberistic oboe on Friesen's previous LPs. Campbell swings with a jaunty, Phil Woods lilt on the album's title track, and on the cooking *Wings Of Light* he approximates Shorter's step-climbing, with the slightest pause at each plateau. Stowell steps out here even more than he does on his solo album, *Golden Delicious*, continuing his homage to Jim Hall with progressively more adventure. Of his two solo overdubbed pieces, I find *Frontal Dichotomy*, with its silken, moody six-string over a triple tracked 12-string, the most intriguing. Stowell retains his subtlety but his playing seems more kinetic, more out front than expected.

*Through The Looking Glass* is a bit of a departure for the principals' empathetic duo—one that succeeds at almost every turn. The two could probably go on forever, playing mellifluous duets with passion and invention, but their vision prompts a forward-looking approach, as is necessary for all great art.

—zipkin

## THAD JONES/ MEL LEWIS QUARTET

THE THAD JONES/MEL LEWIS QUARTET—Artists House AH3: *But Not For Me*; *This Can't Be Love*; *Autumn Leaves*; *What Is This Thing*.

Personnel: Jones, cornet; Lewis, drums; Harold Danko, piano; Rufus Reid, bass.

\*\*\*\*\* 1/2

Patience and care are the hallmarks of this album. This is evident in the sound, which is clean and live. It is evident in the packaging, including an eight page booklet which offers a transcription of one of Thad's solos and complete discographies of both Thad and Mel. Most important, it is evident in the music itself. The musicians nurse the tunes lovingly, giving them time to develop. This means that, in spite of a few slow moments, the music is alive. The fact that the music was recorded live—at Miami's Airliner Lounge in September, 1977—contributes to the organic feeling of the session.

*But Not For Me* is a long cut (16 minutes) which introduces each member of the quartet and allows them to limber up. Thad swings on the melody, and on the final upswing just lets go and is out there flying on his own. His solo alternates between lyrical sweeps and boppish loop-the-loops. Harold Danko solos next, locking lines and chords together in a way that should make Bill Evans smile. Then Rufus Reid plays as fine a straightahead bass solo as you are likely to hear this year. He has it all: good ideas, excellent intonation and execution, and a sound as juicy as a ripe pear. After Mel Lewis trades fours with everyone,

the quartet goes into a kind of soft shoe, with Danko strumming the piano strings as though it were a guitar and Thad skipping lightly over the top like a stone over water.

*This Can't Be Love*, taken at a fast clip, is short and to the point. It is highlighted by Mel's drum solo, a model of mainstream set drumming. *Autumn Leaves* is another long cut, 15 minutes, taken in a medium tempo and played with a gentle caress. There is a good deal of space in this rendition; it is almost sparse, like a tree that has lost most of its leaves. For instance, Danko lays out on Thad's last chorus and then begins his own solo in the piano's lower register. He creates a single rumbling line while Reid plays counterpoint above the piano. The tension builds for two choruses, so that when the two finally switch into their normal registers, it's a wonderful release. In the drum solo, Mel's brushes become rustling leaves, blown about by short gusts of sound from the other three players.

The album ends with an uptempo *What Is This Thing*, on which Thad plays a driving yet exceptionally clean solo (the accompanying booklet, by the way, contains a list of 25 jazz tunes based on the chord changes to this tune). From any viewpoint this is a rewarding release. The sound is excellent, the packaging exemplary, and the music thoroughly enjoyable. —clark

## AIR

MONTREUX SUISSE—Arista/Novus AN 3008: *Let's All Go Down To The Footwash*; *Abrà*; *Suisse Air*.

Personnel: Henry Threadgill, alto, tenor, and baritone saxes, hubkaphone; Fred Hopkins, bass; Steve McCall, drums, percussion.

\*\*\*\*\*

Air has made the freshest and most original contribution to the trio format since the heyday of Bud Powell, Oscar Peterson, Nat Cole, Red Norvo, and others in the early '50s. Multi-reedman Threadgill, bassist Hopkins, and drummer McCall are each among the leading new wave exponents of their respective instruments. Their second Arista release, recorded live at last year's Montreux Jazz Festival, captivates a European audience with the same blend of spacey conceptualism, technical precision, and uncanny empathy that has impressed critics and audiences at home.

Traditionally, trios have consisted of a featured soloist and accompanying rhythm section, but Air is truly an equilateral triangle, with Hopkins often taking the lead and the inimitable McCall consistently up front. Melodic ideas and rhythmic fragments echo and ricochet from one player to another, as wind, string, and percussion instruments share equally in the tasks of thematic development, timekeeping, and embellishment.

Each member is a distinctive and highly individual stylist in his own right; together they complement and feed off one another with exhilarating musical intelligence. Threadgill's soaring flights of imagination are anchored by the steady Hopkins, who manages to keep one foot on bedrock and the other on cloud nine. The surehanded McCall is at once the spaciest and most percussive of drummers, extending the omnidirectional visions of Ed Blackwell and Sunny Murray with bop inspired bombs and unexpectedly placed rim shots.

Threadgill is the group's principal composer and his often fanciful titles reflect a surrealist wit. *Let's Go Down To The Footwash* is unmistakably reminiscent of early Ornette, even incorporating a quoted fragment in the



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HOLTON 



*The Little Big Horn*



thematic statement. Similarly Ornettish are Henry's plaintive alto tone and his dislocated diatonic linearity, fractured into atonal bursts and short legato phrases, and interwoven with Hopkins' brilliant hand-in-glove counterpoint and McCall's herky-jerky rhythms.

On occasions when it surfaces, the most lyrical modern sensibility since Dolphy is revealed by Threadgill. *Abra* is one such occasion; Henry intones a gorgeous elegiac melody on tenor, fully contemporary yet redolent with tradition, before embarking on a series of outside variations utilizing the full pitch and timbral range of his horn. Hopkins' solo takes off from the innovations of Wilbur Ware with big, rubbery vibratos, ringing sustains and glides, and a panoply of rhythmic and dynamic effects.

The side-long *Suisse Air* is a tour de force of percussive invention, a gradually rising crescendo of multi-colored clangor, featuring Threadgill on his patented hubkaphone, a tuned rackful of vintage hubcaps (newer models lack resonance) played with a mallet. Hopkins sets the pace while Threadgill and McCall explore an abstract terrain of sound and silence. Midway through, Henry switches to baritone and the band opens up for a triumphant Ayleresque finale. *Montreux Suisse* is fresh Air indeed, from three of the most significant innovators of the day. —birnbaum

## VARIOUS ARTISTS

FIRST SESSIONS 1949/50—Prestige 24081: *Tautology; Retrospection; Subconscious Lee; Judy; Marshmallow; Fishin' Around; Tautology; Sound Lee; Spider's Webb; Strike Up The Band; Broadway; Waterworks; Wailing Wall; Go; Infatuation; Stop; Afternoon In Paris; Elora; Tea Pot; Blue Mode; Easy Living; Fine And Dandy; Squattin'; Sweet And Lovely; Liza; Stars Fell On Alabama; Stairway To The Stars; Opus Caprice; Mona Lisa; Who's Mad; Darn That Dream; I'll Cross My Fingers.*

Personnel: cuts 1-4: Lee Konitz, alto sax; Tristano, piano; Billy Bauer, guitar; Arnold Fishkin, bass; Shelly Manne, drums; 5-8: Konitz, alto sax; Warne Marsh, tenor sax; Sal Mosca, piano; Fishkin, bass; Deniz Best (5, 6), Jeff Morton (7, 8), drums; 9-10: Don Lanphere, tenor sax; Duke Jordan, piano; Tubby Phillips, bass; Roy Hall, drums; 11-12: Kai Winding, trombone; Brew Moore, tenor sax; Gerry Mulligan, baritone sax; George Wallington, piano; Curly Russell, bass; Roy Haynes, drums; 13-16: Fats Navarro, trumpet; Lanphere, tenor sax; Al Haig, piano; Tommy Potter, bass; Max Roach, drums; 17-20: J. J. Johnson, trombone; Sonny Stitt, tenor sax; John Lewis, piano; Nelson Boyd, bass; Roach, drums; 21: Wardell Gray, tenor sax; Al Haig, piano; Potter, bass; Haynes, drums; 22: Stitt, tenor sax; Bud Powell, piano; Russell, bass; Roach, drums; 23-24: Eddie "Lockjaw" Davis, tenor sax; Wynton Kelly, piano; Al Casey, guitar; Franklin Skete, bass; Lee Abrams, drums; 25-28: Haig, piano; Potter, bass; Haynes, drums; 29-32: Leo Parker, baritone sax; Haig, piano; Oscar Pettiford, bass; Roach, drums.

★ ★ ★ ★ ★

*First Sessions* is one of those rare treasures that the two-fer packaging concept is particularly appropriate for. It is not a collection of the very first Prestige dates (others from this period are scattered over other reissues), but it offers a rewarding picture of the period.

Indeed, side one presents some of the most beautiful moments in all of jazz. This Tristano quintet recorded less than two months before his classic sextet's first date, and assuredly the Tristano aesthetic is fully displayed: the insistence on pure improvisation, the clean, cool sound and its multiple instrument blend, the daring ensemble improvisations, the harmonic adventure, and the twists of melody that follow from surprise accent shifts. Pianist Tristano himself is delightful: his percussive attack is especially appropriate for the two fast pieces, and his *Subconscious* chorus is a

special gem, his distant harmonic setting reinforcing the glitter of every phrase. There's the lovely way his piano envelops guitarist Billy Bauer and then altoist Lee Konitz, too, as the wonderful ensemble improvisations unfold in *Judy* and *Retrospection*. Can it really be that these are the only early Tristano-led performances left in the American market? The immense historical importance aside, the crystalline beauty of the Tristano players' work as a single minded entity is a precious part of our heritage.

Following the wonderful realization of Tristano's principles here, Konitz-Marsh in 1949 achieved results almost as remarkable. Konitz's recording career is in its fourth decade now: has he since produced solos as extraordinarily ordered yet fanciful as these artifacts? True, the two sax team hasn't the ensemble fulfillment of the Tristano group, yet the iceberg loveliness of Konitz's own *Tautology* solo makes this second version the equal of the Tristano version. Throughout his four sides, such beautiful flights of Konitz melody! Marsh, tenor sax, sounds good but is far from the player he would be in a few years—in fact, on six other tracks here Don Lanphere predicts, albeit with sometimes conservative rhythm, the future Marsh. Lanphere's second solo in *Strike* is outstanding (his two quartet pieces are especially good) and the relaxed yet intense atmosphere of his quintet date (fine Max Roach drums) inspires Navarro to an incredibly light, bursting-with-ideas *Go* solo. Fats is attractive in his other three solos, too, although this date won't answer the question of whether he really was the greatest of all jazz trumpeters.

*First Sessions* has plenty of alternate takes from previous reissues. Trombonist Winding's light hop solos are the best parts of his two tracks, while the Gray solo is uninspiring. But Stitt on tenor is a rambunctious delight, almost a match for pianist Bud Powell in *Fine*, and blowing away the awkward J. J. Johnson trombone and the out-of-it pianist John Lewis in four titles. Inevitably, there are some stiff: only jazz critics should be forced to listen to the Leo Parker tracks, the two Lockjaws aren't much better, and apart from a delightful *Caprice*, Haig's trio works are semi-jazz. The Tristano and Konitz masterpieces make this two-LP cross-section a must, however.

—litweiler

## JACKIE McLEAN with THE GREAT JAZZ TRIO

NEW WINE IN OLD BOTTLES—Inner City IC 6029: *Appointment In Ghana Again; It Never Entered My Mind; Round About Midnight; Little Melonae Again; Bein' Green; Confirmation.*

Personnel: McLean, alto saxophone; Hank Jones, piano; Ron Carter, bass; Tony Williams, drums.

★ ★ ★ ★ ★

It is a pleasure to have *New Wine* available for domestic audiences. Originally produced by East Wind for Japan, it has been licensed (along with the rest of the East Wind catalog) by Inner City, the company emerging from Music Minus One into one of the largest and most comprehensive jazz distributors extant.

This music is excellent. Frontliner McLean, not as fiery and blatant as in the '60s, plays superbly here. He grew up with Bud Powell and Sonny Rollins as neighbors and they were, along with Charlie Parker, his earliest influences. But his tenure during the late '50s with Charles Mingus and the playing of Ornette Coleman and Eric Dolphy had an equally

strong effect on the young altoist and in the early '60s one could sense a new awareness and vitality in McLean's work, manifested on the classic recordings *Destination Out* and *One Step Beyond*. It is that spirit of openness and freedom, combined with solid roots in the foundations of modern jazz, that characterizes McLean's style today. His is a mature, intelligent, passionate approach.

And McLean's sound, always distinctive and individual, has warmed in recent years, becoming fuller and more robust. Where Paul Desmond's sound was likened to a dry martini, McLean's more resembles a Campari and soda: pungently bittersweet.

The addition of "The Great Jazz Trio" makes for a rich musical concoction. Jones is a master accompanist and improviser and his facile pianistics belie his 60 years. He keeps right up with the "kids" in the rhythm section. Carter's bass lines are supple and resounding, providing an unshakable bottom. With strict time keeping taken care of by Carter, Williams is free to enhance the time with any combination of tom-tom bashes, bass drum thumps and cymbal pings and pongs that suit his fancy.

The *tour de force* of *New Wine* is *Appointment*, a hot modal tune that enters into the arena of free play. It is not McLean's want to play freely without license, to screech and howl and run aimlessly around the horn. Rather, after Coleman, he plays one cohesive melodic idea after another; the phrases are relatively short but one feels that McLean has drained each phrase of whatever thrust began it, and his pauses before commencing the next fragment are natural spaces. The teamwork of Carter and Williams is perfect here. Williams establishes his own melodic patterns, using snappy rolls and creative cymbal work, pushing, driving, making the music happen; Carter's surging eighth notes give a muscular rhythmic and melodic-harmonic foundation. Behind McLean, Jones tinkles, sounding a little unsure of his role, but when his solo spot arrives he comes up with succinct, angular statements that fit the open core of this piece. Before the out-chorus, Williams and Carter play a charged duet.

*Never* is a short feature for Carter and Jones, with the bassist taking the first 16 bar solo, the pianist the bridge and the last eight. McLean's reading of the melody is full of feeling but not mushy. *Midnight* runs nine minutes, allowing for stretching out, while *Confirmation* is delivered at a medium bounce, McLean and Jones bopping merrily along. The remaining pieces are equally captivating.

*New Wine* is an important record, a quietly exquisite work from four modern giants that will withstand many rehearsals. —zan stewart

## PETE MAGADINI/ DON MENZA

BONES BLUES—Sackville 4004: *I Remember Clifford; Solar; What A Time We Had; Old Devil Moon; Bones Blues; Poor Butterfly; Freddie Freeloader.*

Personnel: Menza, tenor sax; Wray Downes, piano; Dave Young, bass; Magadini, drums.

★ ★ ★ 1/2

Although this album is presented under drummer Pete Magadini's name, it's clear the real star is tenor player Don Menza, an outstanding reedman based in the West Coast studios. Menza, you may recall, was the featured tenorman on the famous Buddy Rich *Mercy Mercy* album some years back and took



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the unaccompanied solo on the original *Channel One Suite*. More recently he has been tearing things up in the Louie Bellson band and contributing some of the best big band writing of the decade (*Groove Blues*, Pablo 2310-755) as well.

Here he invigorates a lively rhythm section of Canadian musicians with some very hard driving playing indeed. *Solar*, *Old Devil Moon* and *Bones* are generally uptempo traditional swingers. The ideas are fine, and Menza takes the chords apart and puts them back together with ingenuity and power. His playing at some points is an interesting interweaving of chordal-melodic improvisation, of swing and bop and scale-based improvisation from *Kind Of Blue* and beyond. It is perhaps more than a coincidence that Menza acknowledges Miles Davis' milestone LP by including an attractive reading of *Freddie Freeloader* here. Yet, he moves from such a contemporary standard all the way back to 1916 for a standard of another time (*Poor Butterfly*) without any loss of feeling or conviction, although when faced with a tune so lovely in its logical simplicity, he seems less inclined to tinker with its basic melodic mechanisms.

Downes, Young and Magadini all acquit themselves with yeoman professionalism. They may not make you stand up and cheer. But no complaints either. *Bones Blues* has been nominated for a Juno award, the Canadian Grammy.

—mcdonough

## HELEN MERRILL

SOMETHING SPECIAL—Inner City 1060: *It Don't Mean A Thing; You're My Thrill; Here's That Rainy Day; Baltimore Oriole; Don't Explain; What Is This Thing Called Love?; The Winter Of My Discontent; Day Dream; Deep In A Dream*.

Personnel: Merrill, vocals; Thad Jones, cornet; Jim Hall, guitar; Ron Carter, bass; Dick Katz, piano; Pete La Roca, Arnie Wise, drums.

★ ★ ★ ★

Helen Merrill has a soft, smoky voice. While an intimate singer, she does not whisper a song's lyrics, but rather expresses them with a subdued strength. She has a preference for poignant ballads, for which her voice is well suited, and imbues even the occasional swinging tune or ballad of satisfying love on this release with an edge of sadness. She approaches each song as a total piece, singing each line as a whole, never wrenching out an individual word through over-emphasis or distortion, although some words may be stressed. Hers is a fragile style and sometimes on this reissue of a 1967 release (*The Feeling Is Mutual*, Milestone MSP 9003) Jones, Katz and La Roca or Wise sabotages it. But Hall and Carter are brilliant accompanists and soloists, always sensitive and responsive to what Ms. Merrill is doing.

She lightly swings *Don't Mean A Thing* and *What Is This Thing*, sometimes briefly holding back words to create rhythmic tension. She brings a bright insistence to Hoagy Carmichael's *Baltimore Oriole*, a tune sung by Carmichael and Lauren Bacall in *To Have And Have Not*. Other tunes are imbued with that sad lyricism of hers. On Jimmy Van Heusen's *Deep In A Dream (Of You)*—which features her with Hall alone in a stunning duet performance—she expresses hurt throughout the line "There's pain in my heart," reflecting as much pain in the word heart as in the word pain. And on *Don't Explain* she doesn't suddenly change moods in the line "You're my joy and pain," but fills the entire line with ambivalent feelings that reflect both moods.

Ms. Merrill recorded *Don't Explain* on her

first album in December, 1954, and the resignation with which she then sang this song of an unfaithful lover is exceeded here. This performance of the Billie Holiday classic is even slower and more plaintive. (Only the final plea of "don't explain" jars, as it sounds spliced on to the rest of the performance.)

On that initial LP of hers the supporting musicians included Clifford Brown, whose tone had a plaintive edge throughout the album. On this album, Thad Jones' playing is just a little too bright, especially on *Don't Explain* and Alec Wilder's *Winter*. Katz, who produced the album and did at least some of the excellent arrangements (most notably *Thrill* and *What Is This Thing*, which changes key every chorus) is a perfunctory accompanist, doing little more than playing alongside Ms. Merrill, routinely filling in all her pauses. (La Roca and Wise offer even less. Their playing is pedestrian, with La Roca mostly ching-a-chingin' on ride cymbal and Wise clattering away on snare.)

Carter does on bass what the finest pianists do when backing singers. He often plays a line that is both parallel to Ms. Merrill's vocal and interacts with it, sometimes underlining words, such as the throbbing notes that accompany "chill" on *You're My Thrill*. (According to Katz's notes this was the first time Carter had played this tune!) Hall does much the same thing, especially on their duet. And although Jones' solos are very good in themselves and Katz's solos are pleasant, the solos of Carter and Hall grow out of the moods established by Ms. Merrill as well as the melodies themselves. Those two make this release more than just another fine Helen Merrill album, despite the shortcomings.

—de muth

## DAVID BEHRMAN

ON THE OTHER OCEAN/FIGURE IN A CLEARING—Lovely Music LML 1041: *On The Other Ocean; Figure In A Clearing*.

Personnel: Behrman, electronics: Kim-I Micro-computer, harmonic responses (cut 1), harmonic changes (2); Maggie Payne, flute (1); Arthur Stidfole, bassoon (1); David Gibson, cello (2).

★ ★ ★ ★

Since his work with the Sonic Arts Union, David Behrman has explored the symbiotic interplay between performer and technology, using a variety of electronic networks. His *Runthrough*, for instance, used photocells excited by dancers' movements to achieve auditory and visual indeterminacy.

This joining of live performer and machine is carried even further in *On The Other Ocean*, a work which makes use of an intelligent computer—that is, a machine which senses its aural environment and responds to it following a composer-determined algorithm (mathematical formula), which in turn is realized through two hand built synthesizers. Even more interestingly, the performers themselves improvise in response to the computer's responses, according to what might be called their own algorithm; a simple, transparent hexachord.

Musical-electronic chess? Perhaps, but the results of this potentially potent grouping are far from combative; indeed, the mood is languid, meditative, hypnotic, and almost without meter, colored only by the synthesizers' swept filters and reedy sonorities: real time music in stasis. Behrman's probing into this particular musical texture is quietly relentless, a kind of slow motion electronic analogy of Coltrane's delving into the implications of a single chord/mode. One differ-



ence, of course, is that Behrman's ensemble devalues instrumental virtuosity, subordinating individual voice to the cyclic, overlaid call and response between musician and machine.

Rhythm and meter become more determinate (but not necessarily more immediately perceptible) in the second of these acoustic/electronic works, *Figure In A Clearing*. This composition bases musical time (perhaps velocity is a more apt term) on the movement of "a satellite in a falling elliptical orbit," according to the composer. Tension and release come from the piece's constantly, almost imperceptibly varying timbral changes in the Kim's modulated drones. The mood gradually becomes busier as higher pitched triangle waves join the mix, evoking colloidal, amoeboid forms which display a successful blending of musical and technological intelligences.

—balleras

## MARVIN GAYE

HERE, MY DEAR—Tamla T364 LP2: *Here, My Dear; I Met A Little Girl; When Did You Stop Loving Me; When Did I Stop Loving You; Anger; Is That Enough; Everybody Needs Love; Time To Get It Together; Sparrow; Anna's Song; When Did You Stop Loving Me; When Did I Stop Loving You* (instrumental); *A Funky Space Reincarnation; You Can Leave, But It's Going To Cost You; Falling In Love Again; When Did You Stop Loving Me; When Did I Stop Loving You* (reprise).

Personnel: Gaye, vocals; full orchestra.

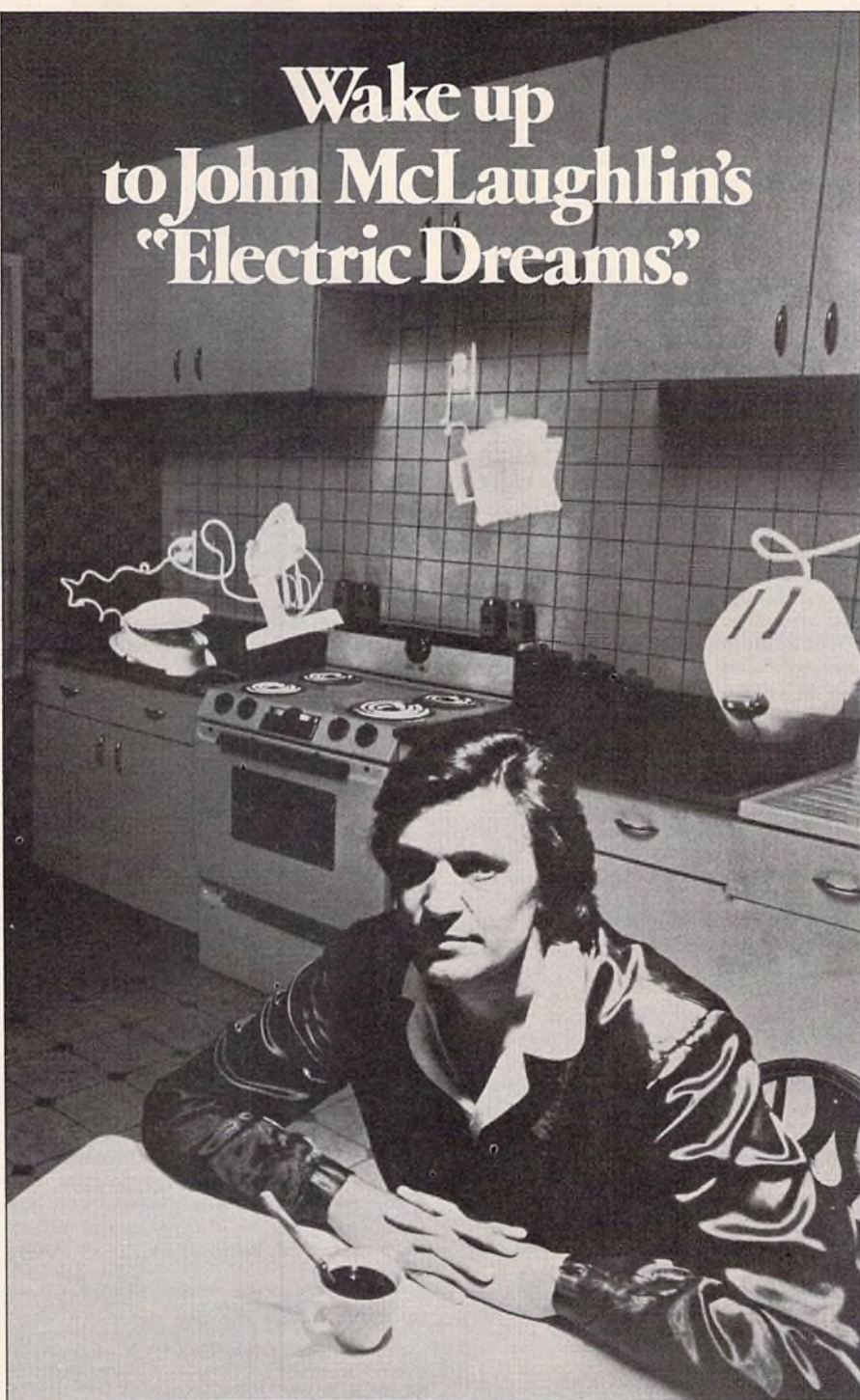
★ ★ ★ ½

While most soul music already relies on a very direct relationship between life and artistic expression, Marvin Gaye may well be the first singer to subscribe to the current trend of confessional art. Presumably, inspiration is where you find it, and out of something as prosaic and antithetical to the creative process as his recent divorce case, Marvin Gaye has produced the proverbial silk purse: *Here, My Dear* is an exciting and personal work—his best since the towering *What's Going On*.

The album, ostensibly, is the result of a court decision, an alimony contribution wrested from Gaye—he declared bankruptcy last year—in a settlement with his former wife Anna (Gordy). Starting on a bitter you-asked-for-it note to Anna "... I guess I'll have to say this album is dedicated to you ... although it may not make you happy, this is what you wanted ...", Gaye gives the listener the impression that he or she is about to watch an embarrassing family quarrel, an airing of dirty laundry. Such fears and the chill of the dedication are quickly dispelled as Gaye glides into the title cut on a choral backdrop of his own overdubbed shrieks and moans so haunting and heartfelt that one is forced again to go back to *What's Going On* for similar emotional penetration. Gaye's naked, evidently pained yet vividly inspired performance renders the unadorned, private words unforgettable, true and touching. I cannot imagine any other contemporary pop artist in a like situation intone "... one thing I can't do without is the boy that God gave to both of us ... I'm so happy for the son of mine ..." and get away with it, but here, transcended by Gaye's luminous voice, such moments simply become very moving.

The unexpected imposition of an anachronistic blues bass figure segueing *Here, My Dear* with *I Met A Little Girl* is a strikingly economical and elegant touch that serves to distance *I Met A Little Girl* from the spleen that informs the preceding and most of the

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following songs. *I Met A Little Girl* is the one fond memory of Anna that Gaye allows himself. A slow meandering ballad affectionately set in a '50s doo-wop style, beautifully sung and arranged, *I Met A Little Girl* is the album's high point, free of the sadness and occasional outbursts of recalcitrance which, with the album's progression, cumulatively begins to bear down on the listener, leaving him with a notion, after all, of the grueling experience of a divorce. The lift and courage of *What's Going On* is missing here.

This conclusion, however, does not detract from the fact that several songs such as *When Did You Stop Loving Me*, *Sparrow* and *Anna's Song* individually provide Marvin Gaye with an opportunity to invoke his shimmering, magical harmonies and to draw on his gift for holding together his fragmented composed songs, which are a far and advanced cry from the mainstream patterns of A/B structures.

Also, in more concrete terms, the double-album runs out of steam: *When Did You Stop Loving Me* is repeated twice with no artistic gain; *A Funky Space Reincarnation* is funk filler while *You Can Leave* is plain filler. A serious threat to the integrity of the album is posed by *Falling In Love Again*, where Gaye does an about-face and jubilantly tells us of his already having found a new love. This odd, ill-placed prancing is the single instance when one is left cold and with a sense of listening to a self-centered person's private affairs. We feel sorry for Anna.

It remains to be said that *Here, My Dear* represents Marvin Gaye at the full height of his vocal power. While all titles are written or co-written by him, he more than ever proves to be an interpreter/improviser rather than a melodist. With his soaring, suddenly shifting technique, with his ability to somehow register peaks at every voice level, then lift, stretch and undulate these peaks, Marvin Gaye reminds us that he is still a truly unique, truly exciting soul singer. On *Here, My Dear* he further perfects his innovative blend of lead voice and his own dubbed background vocals, deriving overtones from both contrapuntal and unison interplays so seamlessly that one has come to accept this highly contrived and prepared sound as the final Marvin Gaye instrument. —gabel

## ROBBEN FORD

THE INSIDE STORY—Elektra 6E-169: *Magic Sam*; *For The One I Love*; *North Carolina*; *There's No One Else*; *The Inside Story*; *Need Somebody*; *Far Away*; *Tee Time For Eric*.

Personnel: Ford, guitars, vocals, electric piano; Russell Ferrante, keyboards, Arp and Moog programming; Steve Perry, Oberheim programming; Jimmy Haslip, bass; Ricky Lawson, drums, percussion; Tommy Vig, Stars Vander Lockett, percussion; Alan Rubin, trumpet; Lou Marini, tenor and alto sax; Tom Malone, baritone sax, trombone; Mark Ford, harmonica.

★ ★ ★ ½

Robben Ford's headlining debut shows plenty of skill and taste but has a strangely limited scope. *The Inside Story* is mainly a set of similar jazz-rock instrumentals which meander and modulate along without melodic climax or resolution. They range from excellent to ordinary, all well played, but only the vocal blues *North Carolina* makes a lasting impression. There's enough of a steady groove, though, to give the album good listening continuity, and this is due to the alert, aggressive rhythm section.

*Magic Sam* is relaxed upbeat funk. Ford trades choruses with Ferrante's synthesizers,

creating an overlapping, layered effect; apart from repeated licks there's no tangible tune, but the rich chord patterns and lively solos are pleasant and melodious. An outstanding mix gives everything clarity and presence. After almost six even-paced minutes *Sam* fades away, setting the basic format for the rest of the program.

*For The One I Love* starts as a moody ballad, then Ford's bluesy musings gather speed and intensity as the group takes on some angular changes. A hot burst from the guitar signals a loose refrain back to the opening riff, but specific themes don't seem to be important. Ford's ideas are inventive and his tone clean and deliberate. He favors single notes over chords, and his statements, if not his total compositions, are lyrical and eloquent. It's a smooth studio style, but hardly superficial. Robben wails on *Tee Time For Eric* while Ferrante comes out front for a cooking solo and hard hitting bass figures.

These three instrumentals are the most effective; the rest all have their moments but tend to blur together. This brings us to Ford the crooner. *Need Somebody* is a bluesy voice-as-instrument fling, with guitar fills from down in the alley. Ferrante and the horn section add nice touches, but the track is too fragmented to come across.

Not so with *North Carolina*, a real gasser that Elektra should edit and release as a single. Ford sings the blues with a laid back country growl and his phrasing is loose, unaffected and right there. The band takes it to the bridge for extended soloing and Robben blows his top on the final chorus. The last verse's lyrics give a clever nod to Otis Rush. *North Carolina* is strongly original and some of the most smoking white blues since the Allman Brothers.

If the other tracks had the same fire, regardless of style, this would be an exciting, fully realized album. Slickness aside, there's a lot of thoughtful music here, but there's also a distinct feeling of repetition and untapped talent. Ford is only 27, but his diverse background includes tours and sessions with Charlie Musselwhite, Jimmy Witherspoon, Tom Scott/Joni Mitchell, Kenny Loggins, and Barbra Streisand. Obviously he knows his way around a guitar. *The Inside Story* is a bit too cautious, but this man will have more to say. —ben sandmel

## LEROY JENKINS

THE LEGEND OF AI GLATSON—Black Saint BSR 0022: *Ai Glatson*; *Brax Stone*; *Albert Ayler* (his life was too short); *Tuesday Child*; *What Goes Around Comes Around*.

Personnel: Leroy Jenkins, violin; Andrew Cyrille, percussion; Anthony Davis, piano.

★ ★ ★ ★

Since the much lamented demise of that remarkable cooperative trio, the Revolutionary Ensemble, violinist Jenkins has giggered around New York with a variety of instrumental combinations. His associates on this recording—pianist Davis, still fresh on the scene, and a veteran of many musical wars, percussionist Cyrille—are not only compatible within his kaleidoscopic conceptions, but since each is a unique composer in his own right, lend the potential of even greater diversity and excitement on subsequent recordings.

The writing and recording of this particular album was paid for by a grant Jenkins received from the National Endowment for the Arts, and it's wholly the violinist's show. Jenkins gets the lion's share of the solo spot-

light, and since this group hasn't had the time to develop the telepathic three part counterpoint of the Revolutionary Ensemble, they wisely concentrate on ensemble empathy and tightly arranged architectural devices.

The skitterish interaction of drums and violin open *Ai Glatson* with an aggressive attack which, we find out later on in the composition, is not the theme proper, but an improvised prelude prior to the piano and violin unison statement of the head. Another section of improvisation follows, kicked along by stride implications in Davis' left hand and Jenkins' characteristic use of short overlapping intervals and ostinato riffs. The second appearance of the unison theme signals the end of the piece. The stop-and-start evanescence of *Brax Stone* allows Davis an airy, arpeggiated, pointillistic piano touch, while Cyrille is muted and busy with brushes behind the delicate shadings of pizzicato violin and piano chiaroscuro. *Tuesday Child* is a somewhat similar structure, with a center section which abandons the short, pithy theme for a dream-like suspension of sonorous timbres and subtle, coloristic call-and-response counterpoint.

Rather than the expected funereal dirge, *Albert Ayler* has a folkish melody with spiritual overtones (fully in keeping with the late saxophonist's penchant for simple, song-like structures), tactfully ornamented by all three participants. *What Goes Around Comes Around* shares this ambience; after Cyrille's a capella introduction comes a brief jig-like theme and Jenkins' atonal excursion over gospelish changes.

All told, an eventful 40 minutes of music which both soars and whispers, evokes and elucidates. In the trio's next attempt we hope to hear greater compositional responsibility given to Cyrille and Davis. In the meantime, thanks to Leroy Jenkins' variegated sensibility, this one will do nicely. —art lange

## JAKI BYARD

FAMILY MAN—Muse MR 5173: *Just Rollin' Along*; *Mood Indigo/Chelsea Bridge*; *L.H. Gatewalk Rag*; *Ballad To Louise*; excerpts from *Family Suite* (Prelude #16, *Gaeta*, *Garr*, *Emil*, *John Arthur*).

Personnel: Byard, piano, alto and tenor saxes; Major Holley, bass, tuba, Fender bass; Warren Smith, drums, tympani, vibes; J.R. Mitchell, drums (*Family Suite* excerpts, except for *Emil*).

★ ★ ★ ★

GIANT STEPS—Prestige P-24086: *Cinco y Cuatro*; *Mellow Septet*; *Garnerin' A Bit*; *Giant Steps*; *Bess, You Is My Woman*; *It Ain't Necessarily So*; *To My Wife*; *D.D.L.J.*; *When Sunny Gets Blue*; *Here To Hear*; *Lullaby Of Birdland*; *'Round Midnight*; *Blues In The Closet*; *Hi Fly*; *Tillie Butterball*; excerpts from *Yumekraw*; *There Are Many Worlds*.

Personnel: Byard, piano and alto sax; Ron Carter, bass; Roy Haynes or Pete LaRoca, drums.

★ ★ ★

Jaki Byard is one jazz musician who will simply not sit still for pigeon-holing. Even the term "eclectic," because of its sometimes pejorative connotations, would ill fit this man, for there is nothing of the conventional patchwork fabric in the consistently personal and cohesive amalgamation of diverse musical sources that make up his way of playing. Byard is as conversant with the intricacies of classic ragtime (Scott Joplin) and Eastern stride (James P. Johnson and Fats Waller) as he is with the richly idiomatic and more contemporary vocabularies of Ellington, Basie, Garner, Parker, Monk, and Taylor. However, as an improviser, he is guided in performances only by his feelings of the moment. It is not uncommon, then, to find him flitting through



the pages of jazz history while playing, but it would be a mistake to assume that he is doing so for want of a sense of propriety.

No single Byard record can be said to be typical of his work, for as soon as one is certain that he finally has him pegged, another document will present itself, only to reveal yet further dimensions of his enigmatic and ultimately self-contained musical personality. *Family Man*, his latest, is here mated with a recent reissue of his earliest known leader dates, and, while 17 years may separate the two most distantly removed sessions, there is still quite a ground of commonality they share.

Byard's technical fluency commends itself immediately on the romping opener, *Just Rollin' Along*, but in characteristic generosity it is Major Holley's sonorous arco bass that wields the theme. The Ellington medley achieves its splendid effect by delaying the entrance of the bass and drums until after Byard has concluded *Mood Indigo*, and, though undeniably Ducal in sentiment, Byard instinctively avoids the commonplace mannerisms others seem to find obligatory when playing the master's works. *L.H. Gatewalk Rag* is a programmatic piece of fun with Holley on tuba and Smith doubling on what sounds to be a tambourine. Although tongue-in-cheek in spots, the composition nevertheless has above average merit as a rag. The conjugal tribute, *Ballad To Louise*, offers the delicacy of Smith's vibes and Byard's breathy tenor in yet another sampling of this unusual musician's versatility. Variety and contrast are also the keynotes of excerpts from *Family Suite*, with the abstract impressionism of *Prelude #16* and Byard's echoed alto flowing eerily into

the grandeur and dignity of *Gaeta*. This in turn shifts to the modal *Garr*, the rather pompous, pseudo-Romantic *Emil*, and finally to the jaunty and joyous *John Arthur*. Fortunately, the sound quality throughout *Family Man* goes a long way to enhance the many virtues of the music.

The same cannot be said of the *Giant Steps* package. For some reason, the piano was not favored in the remastering mix and, for the most part, seems to be restricted to the right channel only. Additionally, Carter's bass has a muddy sound which at times obscures the clear definition of the presumably interesting notes he is playing. But these are largely technical problems which can be compensated for during playback. The important thing, after all, is the music, and of that there is plenty. Only one warning: expect the unexpected from Byard. In keeping with this, *Giant Steps*, the tune, is not what one might assume from its earlier weighty association; rather, it is a sensibly melodic improvisation taken at a moderate tempo, with double-timing thrown in only at the end. By the same token, Byard's salute to James P. Johnson, excerpts from *Yanekraw*, is not the exercise in stride one may logically anticipate either, but instead restricts its dedicatory tone to the statement of the theme only. With the exception of *When Sunny Gets Blue*, upon which Byard plays surprisingly well-controlled Parkerian alto, the remainder of the selections reflect varying facets of Byard the pianist.

There yet remains much of Byard to be heard. It is to be hoped that Prestige intends to continue this series of reissues, thereby making generally available again such widely

different dates as those he cut with Booker Ervin, Joe Farrell, Jimmy Owens, and Ray Nance. But even more to the point would be an increased interest in documenting what else Byard has to say right now. —*jack sohmer*

## PHILLY JOE JONES

PHILLY MIGNON—Galaxy GXY-5112: *Confirmation*; *Neptunis*; *Jim's Jewel*; *Polka Dots And Moonbeams*; *United Blues*.

Personnel: Jones, drums; Nat Adderley, cornet; Ira Sullivan, tenor sax (cuts 1, 5), soprano sax (3); Dexter Gordon, tenor sax (2, 4); George Cables, piano; Ron Carter, bass.

\*\*\*

Fronting musicians of international stature would have to be a rare but intimidating privilege for any drummer, even a renowned back-seat driver like Philly Joe Jones. As leader, Jones takes an occasional solo here and there, reserving his tastiest licks for support play behind Dex and Ira. But if Philly Joe seems partially awed by his prestigious sidemen, their individual reactions fall somewhere short of awesome. This album lacks the verve, direction and leadership that might have provoked more memorable soloing.

Sullivan rushes the pace inventively on Charlie Parker's *Confirmation*, and Adderley seems to be in the mood. But Cables could swing harder, Jones' solo is uneventful, and the cut rests strictly on the laurels of brisk ensemble bop and good sax. Gordon's dominance of *Neptunis* is surprisingly listless, and though Cables gets totally into the slower groove, even a bout of drum-sax trading can't uncork Dex. With its mainstream intentions and cautious cooking, side one leaves one just a little hungry.

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Side two provides more substantial fare. Carter's repeating figure on *Jim's Jewel* is juzzed by a Latin-edged Jones, then Adderley buzzing on cornet and Sullivan with a genuine "Chinese" sound on soprano. They're soon off at a gallop, cutting to a needless series of bass and drum exchanges, then getting some pretty hot stuff from Nat. Producer Ed Michel shows his deft touch on the intro to *Polka Dots And Moonbeams*, recording Gordon's burly spoken introduction over clinking glasses and tinkling Cables piano, creating a humorous, boozy, nightclub aura. Dex is closer to top form on this standard, quoting from *I've Got The World On A String* and casting out his last solo sans accompaniment.

But Ron Carter's *United Blues* offers the freshest vehicle on the album, complete with invigorating ensemble heads and spirited solos from Cables and Sullivan. Even if the session fails to draw out Gordon's best, or push Jones to new levels, *Philly Mignon* finishes on a positive enough note and most of the cuts here have just enough meat on them. If three stars seems weak for a cast of such thoroughly decent musicians, it's because they could have been much more decent.

—henschen

## ERNIE KRIVDA

SATANIC—Inner City 1031: *Song Of The Moor; The Piper; Three-Legged Dance; Magic Music Box; Munchkin; La Festival.*

Personnel: Krivda, tenor and soprano saxes, flute, vocals, percussion; Gil Goldstein, keyboards; Jeff Berlin, electric bass; Bob Moses, drums, vibes, tympani, log drums; Ray Mantilla, congas and percussion.

★ ★ ★ ★

THE ALCHEMIST—Inner City 1043: *The Alchemist; Nocturnal Carnival; Tzinge; Valse Macabre; Tears On A Golden Arm; Husar.*

Personnel: Krivda, tenor and soprano sax, flute; Gil Goldstein, piano; Eddie Gomez, bass; Bobby Moses, drums; Ray Mantilla, percussion.

★ ★ ★

Who is Ernie Krivda?

His first two releases answer this much: he is a formidable Cleveland-bred sax and flute player whose evolution brought him into New York's recording circles in his early 30s.

But is Ernie Krivda the pulsating, roaring tenor man—playing—of about half the cuts on these albums? Or is he the thoughtful but often meandering flutist and composer whose extensive gifts cannot deliver tunes tied to a Vincent Price-like vision (witness both albums' titles).

Of course, Krivda is both. One gets the sense from his music and *Satanic's* autobiographical liner notes that he is a carrier of the hard bop flame who wants to move into looser-jointed, eclectic styles. His stated influences range from gypsy violinists to Johnny Griffin.

*Satanic* gives more time to his frenetic side than *The Alchemist*. From his entry on the album-opening *Song Of The Moor*, you know he could contend in any cutting session. He twists and pierces in a Trane way and then erupts into squalls of notes reminiscent of Griffin. On *Three-Legged Dance* his strength and expert timing almost embarrass the rhythm section with which he trades fours.

(But bassist Jeff Berlin and pianist Gil Goldstein provide good foils. Berlin has fine definition in his electric bass. He may not be as fluent as Jaco Pastorius, but he is never heavy-handed or funkily pat.)

Krivda's tunes cleave between those based on improvisational soloing and those 30 □ down beat

grounded in composition and scoring. The flaws on *Satanic's* plotted songs, save for *Magic Music Box*, foretell *The Alchemist's* shortcomings.

Its title fits. Several songs—*Nocturnal Carnival, Valse Macabre* and the title cut—are of baser metal than the rest. And Krivda cannot make them gold, even with a tremendous lucidity on soprano sax and a breathy, edgy flute style. After hearing three of these concept pieces, one recalls the overtures to too many Grade B horror movies.

Krivda is so much better than that. On *Tzinge*, his tenor swerves from a pained Eastern sound to assured backroom spurts and rolls. Prodded by Goldstein on *Husar*, he answers with nosedives into honks and ascensions into mid-register. The leaps have a dazzling consistency. His is a fast horn and an earnest one, too.

And his attempts to graft diverse musical influences measure a thriving curiosity. Once his composing talents match his ability to wail on a break he will have made the near-perfect album forecast by parts of these two.

—sam freedman

## JOHN CAGE

Tomato TOM-7016: *A Room; She Is Asleep; Seven Haiku; Totem Ancestor; Two Pastorales; And The Earth Shall Bear Again.*

Personnel: Joshua Pierce, prepared piano; Jay Clayton, voice; Paul Price Percussion Ensemble, Joshua Pierce, conductor.

★ ★ ★ ★ ★

Joshua Pierce, who recently made a very successful recording of Cage's *Sonatas And Interludes* (Tomato TOM-1001), again demonstrates his sensitivity to the composer's esoteric ideas on this album. His collaborator on *She Is Asleep*, Jay Clayton, also makes an ideal interpreter of Cage's music. A member of Steve Reich's ensemble for the past six years, Clayton is an accomplished jazz vocalist with amazingly wide vocal resources.

Her improvisational skills are really put to the test in *She Is Asleep* (1943). Although the vocal part is completely written out, the syllables to be sung and the vocal colorations are left to the singer's discretion. Considering that the musical phrase which forms the basis of the piece lies within the range of a fifth, quite a bit of ingenuity is required to make the notes on the page come to life. Clayton makes the most, however, of Cage's intriguing rhythms, and her protean vocal effects hold the listener's interest. Her evocative style can be compared to Jeanne Lee's; but, in the avant garde classical world, there is no one like her.

The other half of *She Is Asleep*, subtitled *Quartet For Twelve Tom-Toms*, explores the rhythmic implications of the preceding duet for voice and prepared piano. On this recording, the whole work is framed by two versions of *A Room* (1943), one for prepared piano and the other for normal piano. A comparison of these two pieces shows how a seemingly monotonous rhythmic pattern can suggest an entirely new world when it is coupled with the exotic, gamelan-like timbres of a prepared piano.

*And The Earth Shall Bear Again* (1942) and *Totem Ancestor* (1943) are short works composed for dances by Valerie Bettis and Merce Cunningham, respectively. *And The Earth Shall Bear Again*, with its hard, striking dissonances and furious rhythms, sounds like a cross between Stravinsky and Bartok by way of Varese.

*Seven Haiku* (1952) and *Two Pastorales*

(1951) were composed around the same time and using the same method as Cage's revolutionary *Music Of Changes*. While their scores are written out, tempos, duration of notes, dynamics, and other parameters were determined by chance operations involving the I Ching.

The cryptic, Zen-like utterances of *Seven Haiku* make only a fleeting impression. However, the much longer *Pastorales* offer some valuable insights into the nature of sound. The silences in the *First Pastorale*, for example, emphasize the individual character of each sound; instead of emerging as a member of a series, it exists as an independent event in space and time.

Of course, it is easy to dismiss this kind of music as dry and abstract. But even so, one cannot deny the magnitude of Cage's achievement: he has made us hear things differently.

—terry

## RICHIE COLE

ALTO MADNESS—Muse MR 5155: *Cole's Nocturne; The Price Is Right; The Common Touch; Last Tango In Paris; Island Breeze; Big Bo's Paradise; Remember Your Day Off; Moody's Mood '78.*

Personnel: Cole, alto saxophone; Vic Juris, guitar; Harold Mabern, piano; Rick Laird, Steve Gilmore, bass; Eddie Gladden, drums; Ray Mantilla, percussion.

★ ★ ★ ★

When critic Herb Wong asked reigning alto titan Phil Woods his opinion of the new wave of altoists, Phil popped the name of Richie Cole, the Trenton Triumph: "Richie Cole will be a player forever. There is no question in my mind he will contribute greatly to the music and to the alto sax."

Woods elaborated: "He's got that temperament to be a jazz cat. At age 14 when he came to the music school at Ranblerny, near Newark, where I was director, I saw me when I was Richie, remembering my own youth and zest. He had all the earmarks to be a key player. Richie really burns, he's a hot player!"

Indeed he is. *Alto Madness*, building on the accomplishments of *Battle Of The Saxes* with Eric Kloss (Muse 5082), *New York Afternoon* (Muse 5119) and several finger-poppin' collaborations with Eddie Jefferson (also on Muse), is an exuberant outing that leaves no doubt about Woods' assessment.

Cole's story goes back to Trenton, where he listened to late night jazz on radio, and had an always accessible bandstand at a nightclub owned by Richie's dad. Woods' tutoring at Ranblerny, a down beat scholarship to Berkeley and further polishing in the bands of Buddy Rich and Lionel Hampton followed. Then in the mid '70s, Cole embarked on the rocky but open road of the itinerant jazz freelancer.

Not surprisingly, the Woods' influence is apparent. In particular, notice Richie's singing sound, no-nonsense swinging and quicksilver technique. Richie also tips his beret to Sal Nistico, especially in regard to articulation and phrasing. The young altoist, though, is clearly his own man.

For this session, Richie is supported by a fine cast. Juris and Mabern parry Richie's dancing trajectories with effective thrusts while Laird (or Gilmore), Gladden and Mantilla pepper the fray with well-placed ripostes. An added attraction is a spirited romp through *The Common Touch* by Jefferson, Richie's ebony godfather.

What sets Richie apart from most players is an unflagging and joyful optimism. His buoyancy compels feet, fingers and bodies to move



of themselves. For melancholia, tired blood and other assorted ailments, Richie Cole's *Alto Madness* is a potent tonic guaranteed to bring quick relief. —berg

## CORNELL DUPREE

SHADOW DANCING—MSG 6004: *Shadow Dancing/Last Dance; The Closer I Get To You; On And On; Hey Girl; Peg; Two Doors Down; The Creeper*.

Personnel: Dupree, electric guitar; Hank Crawford, alto saxophone; Alex Foster, tenor saxophone, clarinet; Karen Joseph, flute; Will Lee, bass; Chris Parker, drums; Jimmy Smith, Rhodes piano; Mario E. Sprouse, acoustic piano, Clavinet, mini-Korg; Crusher Bennett, percussion; Sinclair Acey, Virgil Jones, Earl Gardner, Frank Williams, trumpets, flugelhorn; Lolly Bienenfeld, Janice Robinson, trombones; strings.

For many r&b musicians the '70s has been a decade of windfall profits. Most have chosen from the two available paths, commercial jazz and disco. Guitarist Cornell Dupree has gone both ways.

After graduating from Atlantic soul sessions with Donny Hathaway and Roberta Flack, circa 1972, Dupree joined Gordon Edwards, Richard Tee, Eric Gale and Steve Gadd to form the trend-setting crossover unit Stuff. Dupree has shed funk in favor of disco on this versatile release and the result is particularly dismal, hardly worthy of a jazz listener's recognition.

Much of the album's orchestral arrangements are more suitable for an office building than a record library. The opening medley, *Shadow Dancing/Last Dance*, covers of Andy Gibb and then Donna Summer, do little justice for these otherwise entertaining pop hits by droning endlessly (9:55) in disco's inimitable fashion. Strings weave in and out, horns blast on regular cues, drummer Chris Parker incessantly taps the hi-hat and Dupree follows the mellow drift throughout. Peaceful, but boring. *The Closer I Get To You*, which ensues, is wistful enough to call it a night. Here the strings play second fiddle to Dupree's six-string ramblings with little else instrumentally in between. The side ends with Stephen Bishop's *On And On*, a funky Stuff-like cut backed by that annoying jazz-disco beat Gadd invented a few years back.

The B-side is a shade more innovative than its predecessor in that of the four tunes, one is composed by Dupree himself. Also, "special guest" Hank Crawford becomes more audible on alto saxophone, creating a sudden lushness and sophistication that was lacking before. But Carole King and Gerry Goffin's *Hey Girl* continues the mellow madness, slow and easy, like Benson at 16 rpm. Steely Dan's *Peg* is light, funky and useless, adding no measurable value to the original Top 40 vocal version.

Surprisingly, however, the rendition of Dolly Parton's *Two Doors Down* drips with authoritative countrified soul, thanks to an almost album-saving alto solo by Crawford—it's that good. Dupree's own *The Creeper*, a finger-popping soundtrack-type number that swings with the horns and stings on his solo, closes the record on a memorable r&b note. Musically, this is the best track on an otherwise horrible album.

If *Shadow Dancing* was even acceptable commercial fare I might just go along for the ride to see if it stands the test of sales. But I'll bet the \$7.98 list price that this LP hits the two buck bins faster than it will ever be boogied to on a disco floor. And what was the point in Dupree going disco after all, if not for a quick buck he'll never see? —steve bloom

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# BLINDFOLD TEST



CHELSEA L. WING

## LESTER BOWIE

BY BRET PRIMACK

Lester Bowie, 37, spent his formative years in St. Louis, a town ripe with trumpeters—Louis Metcalfe, Shorty Baker, Clark Terry and Miles Davis all played the St. Louis blues. Bowie paid dues on the road with r&b bands throughout the South and Midwest before settling in Chicago in the early '60s. After studio work at Chess records and occasional jazz gigs, Bowie joined the AACM, from which association came the Art Ensemble of Chicago (see *db* 5/3 for its story), Lester's primary recording and performing context since 1964.

But not his only one; he has two LPs under his own name on Muse, and since last year his trumpet has been heard in Jack DeJohnette's band Directions. Furthermore, as we approach the era of Videodisk Jazz, Lester is the man to watch—his performances can be highly theatrical events, in which he appears as Groucho Marx, Dizzy Gillespie and Tim Leary all rolled into one, as he proved leading the acclaimed Sho' Nuff orchestra (*Caught!*, also last issue). He was given no information about the music in this, his first Blindfold Test.

**1. COOTIE WILLIAMS.** *Portrait Of Louis Armstrong* (from Duke Ellington's *New Orleans Suite*, Atlantic). Williams, trumpet; Ellington, piano, leader; recorded 1970.

That's Cootie Williams and Duke Ellington. The band really sounds good. The trumpet section, the brass section, really clean. Duke's band was unbelievable! I really dug Duke's brass. Those cats were so clean, they sounded like one voice.

Cootie has a way of playing that's timeless. You just hear his voice, hear him speaking, more so than just hearing eighth notes and triplets. It's something. I really dig it. It was free.

We've come to say free means not good. When you're talking about free music, you're talking about the cats who can't play. Cootie Williams played free, so is somebody going to say Cootie Williams can't play? Cootie has his own voice, when you hear him, that's Cootie Williams, right away [sings a Cootie Williams lick]. He looks like that too!

Give that mother ten stars! Stars, arrows, crosses, whatever you got. Cootie Williams, give him everything you got.

**2. KENNY DORHAM.** *Billie's Bounce* (from *Max Roach 4 Plays Charlie Parker*, Mercury). Dorham, trumpet; Roach, drums; George Coleman, tenor sax; Nelson Boyd, bass; recorded 1958.

Without a doubt, that was Kenny Dorham. KD, the King, the man. Slick. Notice how slick he was; notice his structure. The length of his phrasing is unbelievable, the way he strings that shit together. Lots of times cats have solos that are well structured, but his are constructed well plus they're slick. They have hip little turns in them that branch off into other hip things. He can take a note anywhere, branch off, over here, over there, sideways and in circles. I really dig Kenny Dorham. He's the cat who turned me out. My man.

**Primack:** Which album took you out?

**Bowie:** The record that got me out there was an Art Blakey record with Hank Mobley, one of the Jazz Messenger records. It had *Soft Winds* and *Prince Albert, Miner's Holiday*.

Kenny was just so slick it sounded hip to be a trumpeter. Too bad this cat died broke. That's the way it goes, maybe because he didn't have a strong sound. I suspect that in this business, the mortality rate is so high that you really have to be scientific about getting your stuff through. Even

though Kenny was slick, he didn't deal. Dizzy would snatch you in the collar with his thing and make you aware of him. Whereas Kenny Dorham was laid back. You had to be a musician or an avid listener to know how hip he was.

Miles had a laid back sound, but Miles could also burn. And Miles had another kind of thing; he had this personality and mystique that built him up. Kenny Dorham was laid back all the way around. He should have been something. To me, he wasn't necessarily an innovator; he was a refiner. He was personal. And he was the slickest bebop trumpet player. Give him 2600 stars.

**3. EDDIE PALMIERI.** *Columbia Te Canto* (from *Lucumi, Macuma, Voodoo*, Epic). Palmieri, piano, composer, co-arranger; Alfred "Chocolate" Armenteros, trumpet.

Palmieri. First it sounded like Liberace. In the beginning it did [big laughs]! Liberace was the only thing I could think of because it really had that sound, and then when those little instruments came in, I said, maybe it's Liberace with those little instruments. And then, big Palmieri came in. I dig Eddie Palmieri. I dig Latin music. I like the trumpet players on there. I really love Latin brass. I'll give that the customary 25,000 stars for Palmieri.

**4. HERBIE HANCOCK.** *You Bet Your Love* (from *Feets Don't Fail Me Now*, Columbia). Hancock, vocals, keyboards; James Gadson, drums; Bill Summers, percussion; Roy Obiedo, guitar; Eddie Watkins, bass.

That would be the first failure of the evening. It must have been Herbie, or some bullshit like that; probably Herbie. Whoever it was, they're full of shit. What they've done is taken the lower levels of the music and turned the whole scene upside down. This is what's happening now. They'll tell you that these cats can play. We've been sitting up here doing this test and we've heard quality music from quality musicians. That's not it! It's just not happening.

These cats don't know if they're going to be jazz or fusion or funk or disco. They're just tryin' to make some money, you can hear that. The reason I don't dig this is because I played this music seriously, for a living, up and down the highways for years, so I don't need to hear any more of that bullshit music. I won't participate in that again, lower myself and say, 'Well, I'm doing this to communicate with the people.' The people he's communi-

cating with I don't even want to deal with.

I don't even think this is well done funk. These cats like Freddie and Herbie. I'm not trying to put them down but they were jazz cats, young cats who were talented musicians, they came up and by the time they were in their teens they were playing with some of the top jazz performers in the world. They were basically jazz cats—they don't know nothing about funk. That's why they sound so funny. They ain't been on the road up and down doing that stuff. Of course they played a few gigs where they had to do a shuffle, but they never been on the highway. Do 30 or 40 of them one nighters with Albert King, then you'll learn how that shit goes. Play one song for two hours, vamping that mother 'til you learn how to make that form *feel*. These cats ain't got no funk at all. I could dig this if it was funky. I dig James Brown. I don't know what these cats are doing. Gettin' paid, that's all.

What I have against this music is it deadens the minds of our youth. It's beat-your-head-into-the-concrete type music. It's music that deadens a person's intellect. They say this music is happenin'—that's why people are so starved for music now. People really can't believe there's nothing else available; I can see it in people's faces when they hear something new. The other night at the Gate, the people weren't even familiar with our type thing; they didn't understand it, but you could feel them open up.

I feel sorry for Herbie if he thinks people are that dumb, 'cause you just can't keep taking advantage of people like that. Those cats should do something else. He's going to get hurt out there tellin' some people that—I know some places where they would snatch his ass off that bandstand. I used to work them joints with dirt floors. I seen people screwing, I seen people get killed right on top of the bandstand. And they would be snatchin' Herbie right off the stand. I'm tellin' you!

**5. FRANK LOWE.** *Heavy Drama* (from *Lowe And Behold*, Musicworks). Lowe, tenor sax and composer; Joseph Bowie, trombone; Butch Morris, trumpet; Phillip Wilson, drums; Billy Bang, violin; Eugene Chadbourne, guitar.

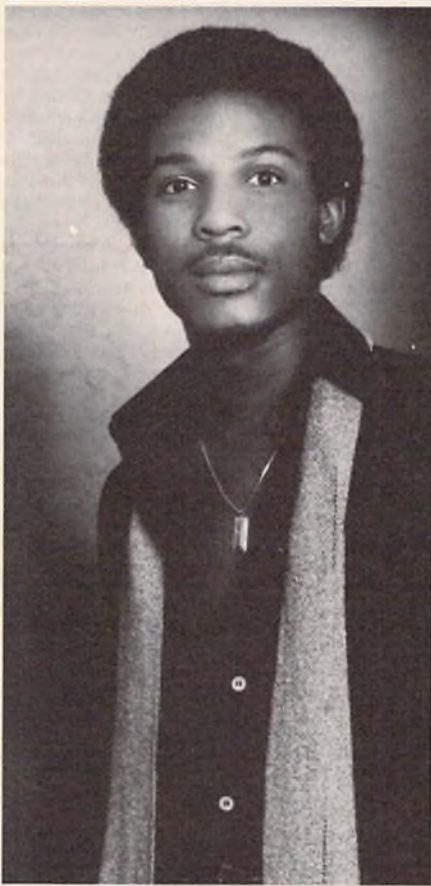
That was the out to lunch bunch featuring Mr. Out To Lunch himself, Frank Lowe. Doctor Too Much. I really like Frank; he's got a really personal sound. He's very personal and vocal and at the same time very open. He works at his playing all the time. He's constantly trying to improve it. This record, I guess it's Joe and all the hard core cats, the Third Street bunch, the wild bunch.

Music like this I consider interesting to listen to as far as for me sitting up and listening to something and thinking, just letting my mind wander. Let it stimulate some thought, as opposed to something like that Herbie Hancock shit. Here things are opening. You can't get any more avant garde or contemporary in terms of orchestration and the way it was put down. Just think about writin' that out, how it was voiced. How did he play those notes? See, all of these are notes that he's pioneered. Frank Lowe has pioneered all these other ways of playing the tenor that a lot of people think are just nothing [big laughs]. Listen to the way they keep it moving.

And there never was a tempo. No tempo in the whole thing, not one! And it was interesting to listen to. In a few years we're going to have the first hit that goes platinum with no tempo! 'Cause the people are going to be so tired of hearing bullshit, one day they're going to stumble on something like this and say Goddamn! Look what we've been missing. It'll happen. There's going to be some weird platinum records going down, maybe in five or ten years. All kinds of big shit with no tempo, no song, no 'I wanna get you baby,' none of that shit. And the people are going to buy it. Now, they just don't know about it, they're not exposed to it; they don't hear it on the radio—they don't get to see these concerts. They can come to these concerts and have fun. But the people don't know about this music. They'll find out. It's going to be weird. Braxton will be gettin' the Grammy. [big laughs] The Art Ensemble will probably cop of couple of Academy Awards for soundtracks. That's where it's going. In time.



# PROFILE



**RODNEY FRANKLIN**

BY LEE UNDERWOOD

Cynics say it's not what you know, but who you know; idealists say it's not who you know, but what you know. Realists are aware of the fact that both elements are nearly always essential. Pianist/composer Rodney Franklin, at age 20, sides with the realists.

Those whose musical tastes and fears lead them only backwards to bebop or beyond will regard Rodney's debut Columbia LP *In The Center* as crass pop/jazz commercialism; those whose tastes and fears lead them only forward into tomorrow will regard *In The Center* as a blatantly eclectic work, devoid of innovation, but perhaps an auspicious beginning.

Okay. *In The Center*, produced by George Butler, is an assembled work, and is not the Good Lord's ultimate gift to pure jazz. Only three of the eight tunes were composed by Rodney. Composers/arrangers Byron Olsen and Bernard (*Everything Must Change*) Ighner did the rest. The result is ho-hum electric pianos, funkythump clichés, a couple of strings, and a sort of chef's salad of bebop licks, rock licks, and standard formula bass riffs sprinkled with a 5/4 bit here, a zippy harmonic twist there.

Except for the second cut on the first side. On an acoustic piano solo entitled *Yours*, we 34 □ down beat

see young Rodney's potential artistic muscle. He is, in fact, a mightily talented young man, whose future may indeed be bright both artistically and commercially.

At the age of three, he doodled a lot; at the age of four, he took piano lessons; at the age of nine, he won the All-Star Band Award as top soloist in the school jazz band. In the ninth grade, he played with the St. Mary's High School band and with the Berkeley High Jazz Quartet at the Monterey Jazz Festival. When he was a mere 16 years old, he was the first recipient of *Contemporary Keyboard* magazine's piano award.

He's confident, even cocky, and who can blame him? "Ever since I can remember, I've been playing the piano, wanting to be a pianist, attending performances, studying and visualizing, developing my natural talent before I got too old.

"I've always dug challenges. Either way they work out, I can only grow. And I've never wanted to be type-cast as one particular type of artist. I have a broad background—jazz, classical, pop, all of it. I compose from many points of view, and they're all me. At this time, I'm working on new directions, new ways to go for me, experimenting."

Born September 16, 1958 in Berkeley, California, the son of a Post Office supervisor and former trombonist, Rodney gives full credit to his parents.

"I mean, you've got a little kid who beats on the piano eight hours a day, and they didn't say anything about it, right? And when I was 13, I wanted to play in nightclubs, but I didn't have an axe, so they bought me a Fender Rhodes. Even though I had to go to school, they didn't hassle me about staying up late, and I could gig on weekends for the experience. They let me travel with groups up and down the West Coast. They were understanding, and they constantly encouraged me. They were behind me 100%."

Rodney's practice routine is not routine at all. "I practice a lot, but not on a strict schedule. I might play for seven hours, I might play for two or less. Or I might practice for a half an hour, several times a day.

"Sometimes I'll compose, work exercises for technique, or practice sight-reading. I try to work on all the areas.

"Once you get to a certain point, you know you got it down. I got to that point a year or so ago, and that's when I began formulating my own schedules and my own points of view about practicing. Before that, I was on a regimented schedule, practicing and playing six or seven hours a day, sometimes more than that."

He likes to stay healthy, so he jogs, eats well, scuba dives, mountain climbs and flies small planes. "Of the three worlds—earth, sky and water—I know them all."

He likes the purity of the acoustic piano. "Being a multiple person, however, I can't always get all of me out on an acoustic. After all, I have come up in an era in which I've heard a lot of electronics, and electronics are part of me, too. The same tune played on an acoustic and an electric piano sounds different. So I go to whichever instrument serves my personal musical purpose at the moment. I go

back and forth."

Unlike so many bebop artists, Rodney is distinctly contemporary in his outlook toward business. "I've studied entertainment law, and suggest that other musicians do, too, and in depth. Don't just read about every aspect—study and understand and retain. My music is the inside of me extended out. Business, however, is *business*, and knowledge of it is essential for survival."

Invited to a cocktail party in 1978 for CBS jazz a&r man George Butler, Rodney sat down at the piano, improvised for five minutes, and landed a contract. George produced *In The Center*.

"Being at the right place at the right time is important," said Rodney, "and so is developed natural ability, but even before that it's persistence and determination that get you your shot. Education can't take their place. The world is full of educated derelicts.

"Anything manifested first began as a thought. If you believe in it, and put it strongly in motion, and you persist, you got a chance. Inner belief is what makes you strong enough to test yourself, to risk yourself, to go for your shot and to take it. And if you really believe in what you're doing, and you put it out there strong enough, it'll happen.

"The only thing that can stop you is the fear of challenging yourself to see if you're really as good as you think you are. That will always remain a fear until you can face it and make it disappear. A lot of people cheat themselves from growing, because they won't challenge their own fear.

"I used to have a fear of doing what I'm doing, so I challenged it, because it was a fear. Now I have a record and I'm doing interviews and I've got a future. I've gotten over that insecurity of *not knowing*.

"Avoiding fear doesn't make it disappear; it just goes away until another time. If you come face to face with fear and you deal with it, then fear disappears, and you have grown. I challenge myself all the time, and I grow." ♦♦

## RON ODRICH

BY BILL KIRCHNER

Consider the number of excellent jazz musicians who are practicing—or who at least have been trained—in the medical professions. Pianist Denny Zeitlin, trumpeter Eddie Henderson, and bassist Lyn Christie are among the best-known of these "doublers." But there are others who are similarly talented: pianist-flutist Reese Markewich, baritone saxophonist Charlie Kelman, and Ron Odrich, clarinet and bass clarinet.

Dr. Odrich is a periodontist—a dental surgeon who treats inflammatory diseases of the gums, bone and mouth—and he counts many of New York's best jazzmen as his patients. Many musicians also regard the 47-year-old Odrich as being among the finest improvisers on his chosen instruments. A onetime protege of Buddy De Franco, he ranks with De Franco, the late Stan Hasselgard, Tony Scott, Sam Most, and Eddie Daniels—players who have reconciled the technical difficulties of the clarinet with the demands of the bebop vocabulary. And on bass clarinet, Odrich is phenomenal. He effortlessly achieves a nearly four-octave range on a cumbersome woodwind out of which most practitioners can





barely squeeze two or three octaves, and he has the fluency of a first-rate tenor saxophonist.

Considering his family background, though, Odrich's affinity for woodwinds—he also plays alto and tenor saxophones and flute—is not surprising. His father, Jim Odrich, was a New York studio musician accomplished on clarinet, saxophones, and especially oboe and english horn. Ron began his musical studies on cello, playing that instrument for four years. His career as a cellist ended abruptly at age 11. "The cello accidentally fell over and broke one day," he recalled, "and my father saw the look of glee on my face. So he just took the cello away and never said a word to me about it. At the time, I preferred playing ball anyway." Years later Odrich performed on bass clarinet the Bach cello pieces he had studied as a youngster.

When he was 14, Ron found an instrument more to his liking. "I heard the clarinet cadenza on *Rhapsody In Blue*, and there was a clarinet lying around the house, so without knowing any fingerings, I learned that cadenza. I didn't know it was hard to gliss." Hearing his son's aptitude for clarinet, the elder Odrich took the boy to woodwind specialist Sol Amato for lessons. "Sol probably showed me more about playing a wind instrument than most teachers are capable of explaining. Plus he got a beautiful fat sound on clarinet."

Odrich's introduction to jazz came shortly afterward through his older brother Jim Jr., a pianist-composer who was taken with Teddy Wilson's playing. It was the height of the bebop era, though, and the young clarinetist was more interested in producing the new sounds. "I went down to the Clique Club to hear George Shearing, and I was stunned to hear Buddy De Franco playing bebop on the clarinet. I spoke with him and got to know him—he was very friendly and a wonderful teacher—so every time Buddy was in town, we would get together to talk about clarinet and jazz and he would show me technical things."

Talking about De Franco led Odrich to reflect on the clarinet's current status in jazz. "Any clarinet player—as opposed to certain saxophonists who use the clarinet as a gimmick—is going to have a very skewed point of view about this, because he knows what the clarinet can do and how difficult it is. You have to devote yourself to the instrument. Which doesn't necessarily mean that you have to get a 'legitimate' sound; I'm sure that Barney Bigard and Edmond Hall never had tre-

mendous 'legitimate' backgrounds, but they got around the horn and played clarinet.

"I certainly think that there's more of a place for jazz clarinet in terms of interest. Kids haven't been exposed to it. I've found, and I know that Buddy has, that when they are exposed to it, they respond with great interest and enthusiasm. You're playing an instrument that kids associate only with band and orchestral playing, and presenting it in a different format."

After high school, Odrich simultaneously entered Queens College as a pre-dental major and began playing engagements and record dates around New York. The Korean War draft was taking many of his classmates, however, and when his own induction appeared inevitable, Odrich auditioned for and was accepted into the Air Force Band. By good fortune, he spent his entire three-year hitch playing clarinet in an Air Force jazz sextet in Washington, D.C. This experience, plus studies with Robert Marcellus (principal clarinetist with the National Symphony and later the Cleveland Orchestra), provided motivation to enhance his instrumental skill.

Following his Air Force stint, Odrich returned to New York and resumed his academic studies and his local playing activities. Most prominent among the latter was his participation in bassist Vinnie Burke's group, which also included accordionist Don Burns, guitarist Joe Cinderella, and drummer Art Mardigan. The quintet worked around New York at such clubs as Birdland and Basin Street East and recorded for Bethlehem. (Their recorded collaborations with singer Chris Connor were reissued on *The Finest Of Chris Connor*.)

In the late '50s, Ron entered Columbia University Dental School and he reduced his musical schedule, though he by no means jettisoned it. Through somewhat bizarre circumstances, he took up bass clarinet.

"I was called to play a Greek jazz record date—would you believe that?—with Manny Albam's arrangements, a rhythm section that included Eddie Costa and Bill Crow, and eight amplified bouzoukis, and they wanted a jazz bass clarinet player. I didn't know how difficult it was to play that horn, and with my naive, open-eyed approach, I figured that you should be able to play all over the horn. So I got out my Rose and Jean-Jean études and my Klosé things, and that's how I got my upper register."

I reminded Odrich that in 1968, a down beat concert reviewer took him to task for not using the bass clarinet's low register enough. "Yeah, that was disheartening," he replied. "Obviously the guy had no notion of what was going on with the instrument. The chalameau register on bass clarinet is the *Peter And The Wolf* register; the interesting part of the horn is from the middle register on up, because that's where you can really sing and shout.

"I hope eventually to make a straight jazz album just with bass clarinet and a rhythm section. This is going to sound strange—almost pompous, and I don't mean it that way—but I think that somebody after Eric Dolphy has got to make a statement on bass clarinet, although there are some good players around now. I've played with Mike Morgenstern down at his Jazzmania loft. One night he had six bass clarinetists and a rhythm section, and though the sound was a bit much, I got to hear some other players, and some of them were

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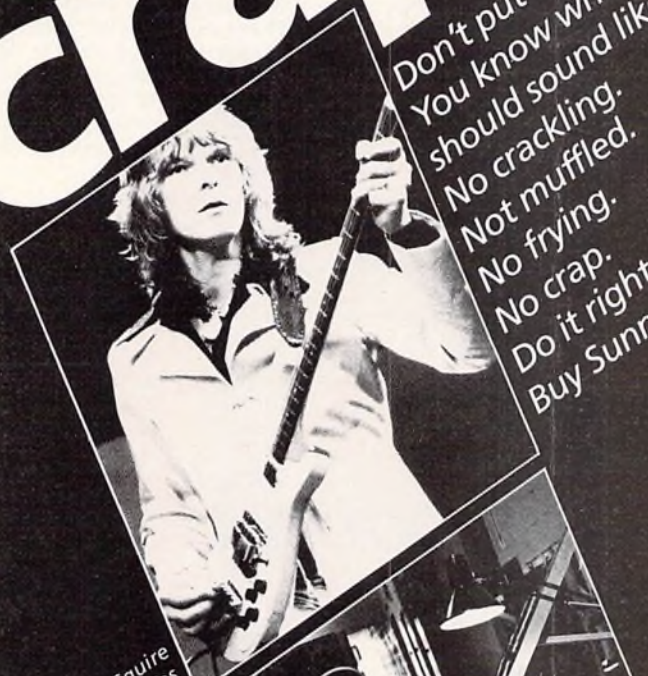


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good. But there is a lot of screeching and screaming, and I think that's sometimes done in frustration, because the instrument lends itself to making animal sounds as opposed to playing it."

In Odrich's case, there's no question of his ability to play either of his clarinets. There is the question of where he finds the time to do it, considering that he has a busy dental practice and also teaches courses in periodontics at Columbia. Nevertheless, he manages to maintain an active playing schedule, sitting in with such notables as Clark Terry, Bucky Pizzarelli, Lee Konitz, and Gerry Mulligan. Ron also accepts around ten studio calls per year. ("I recently did a Texaco jingle where they wanted a jazz clarinetist.")

Furthermore, Odrich's jazz recording activities have picked up. He has been on two of Clark Terry's recent albums—one for Famous Solos with an intriguing front line of trumpet/flugelhorn and bass clarinet, and one for Vanguard (*Live At Buddy's Place*, Vanguard 79373) with the Terry big band. Odrich's new record, *Blackstick* (Classic Jazz 35), is a unique collection of Gerry Mulligan and Jim Odrich Jr. originals and one standard performed with three different rhythm sections, including guitarists Gene Bertoncini and Harry Leahy, bassist George Duvivier, percussionist Leopoldo Fleming, drummers Grady Tate and Bobby Rosengarden, and Odrich's two young sons and nephew.

Odrich plainly seems to have found his niche. "I'm doing what I want to do. I don't think I'd want to practice music or play much more than I do, and the notion of going into a club and playing six nights a week is just not very attractive to me. To be able to select where and when and how I'm going to play is very nice. And the guys I play with are very nice, very helpful, and very tolerant of someone like me who just dips in and plays and then isn't around for a while."

Top players have good reason to welcome Ron Odrich on a bandstand. He's a musician who can hold his own—and then some—with the best. db

## CAUGHT!

### ARNETT COBB QUARTET

VILLAGE VANGUARD  
NEW YORK CITY

**Personnel:** Cobb, tenor sax; Albert Dailey, piano; Cameron Brown, bass; Idris Muhammad, drums.

When a legend comes to town, it is usually wise to see him before he disappears. The "wild man from Texas," Arnett Cobb, thus lured the curious to the Vanguard for a week of rarely heard, nearly extinct, Texas-style, r&b-rooted tenor sax. Cobb's heated playing stimulates listeners in much the same way as Illinois Jacquet's, who Cobb replaced in Lionel Hampton's band in 1942.

Cobb's weak physical appearance—he uses crutches and wears a specially built elevated shoe—belied the power of his playing. After a warm-up trio exercise on a quick, jagged theme that featured some pulsating, unfettered Dailey choruses, Cobb slowly approached the





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stand as Dailey shifted into raw blues lines. Cobb grabbed the audience immediately with booting, rhythmically hard-nosed variations on *Bags' Groove*, his tone somehow possessing both graceful liquidity and guttural edginess. The effervescent Dailey followed with a swift, cascading, typically aggressive solo. Brown's muddily-intoned solo didn't sustain interest, but Cobb and Muhammad perked us up again with some furiously-exchanged fours. The ending was astounding, if too polished to have been totally spontaneous. While Cobb played an intense, ascending, repeated figure, Dailey and Muhammad belted out whiplash punctuations in staggered unison.

*Big Red's Groove* (which will be on his upcoming Progressive album) enabled Cobb to "testify" steamily, complete with suggestive hand and body motions. The sinuousness of his phrasing and his seemingly inexhaustible variety of vocalized shadings, combined with his apt, humorous facial expressions, made for communication of the highest order. Dailey's solo was glistening and richly textured, and his ample technical display did not detract from the undiluted emotionalism at the core of his construction. Brown acquitted himself better at this slower tempo, perhaps because his relative sparseness here gave the tone of his supple walking bass lines much more clarity. Cobb and Muhammad again traded imaginative, broiling fours, the drummer listening closely and responding sensitively to Cobb's hectic, yet controlled, excursions.

*Willow Weep For Me* was a perfect tune for drawing upon Cobb's sliding, inflected tonalities. The held, squeezed notes of his brief, vibrant prelude were brilliantly conceived and touchingly expressive. His long solo was a gem that built gradually to a stomping climax, propelled by Muhammad's jabbing drums. Here and elsewhere, Cobb's phrasing, embellishments and harmonic progressions were at times surprisingly complex, revealing a sophistication that proved he is not just an endlessly riffing, simplistic improviser. After another well-crafted Dailey solo, Cobb glided through a sly, curlicued coda.

The 60-year-old Cobb then chose another natural for his style, closing the set with a near-frenzied *Jumpin' At The Woodside*. Cobb breezed through a swaggering, jumping solo, pushing the beat unrelentingly. Brown contributed more crisp walking lines in a throbbing and flowing solo. Cobb exchanged excitingly with Muhammad once again, but this time the leader let his drummer extend himself. Muhammad responded with a commanding drum essay that explored the entire kit at a super-charged pace.

Cobb is one of the few saxophonists still playing in a style that eventually developed into what came to be known as "soul jazz," and which originated in the r&b-oriented dance bands of the '40s. It's always a pleasure and a privilege to hear such an historically significant, seminal musician.

—scott albin

## SAM SANDERS/ GRIOT GALAXY/ PARADISE THEATRE ORCHESTRA

UNIVERSITY OF MICHIGAN  
ANN ARBOR

**Personnel:** Sam Sanders and Visions: Sanders, saxophones; Larry Haverkate, piano; Ed Pickens, bass; Allan Cole, drums.

Griot Galaxy: Faruq Bey, saxophones; Elrita Dodds, clarinets; Patrice Williams, flute, harp; A. Spencer Barefield, guitars; Jaribu Shahid, basses; Tani Tabal, drums; Sadiq Bey, Mubarak Hakim, percussion.

The Paradise Theatre Orchestra: Marcus Belgrave, Ron Jackson, trumpets; Ron Jones, trombone; Kenny Garrett, Allen Barnes, LaMonte Hamilton, Doc Holladay, reeds; Keith Vreeland, piano, synthesizer; Lyman Woodard, organ; Don Mayberry, bass; Leonard King, drums; Ron English, guitar.

The Detroit Jazz Artists on Tour was unlike most other tours by jazz groups. It began as an idea in the minds of John Sinclair and Frank Bach of the Detroit-based Allied Artists Association; the two proposed a tour to bring some of Detroit's talented performers to audiences in the rest of the state, and then obtained \$6000 from the Michigan Council of the Arts to help defray expenses. In contrast to the usual hectic tour schedule, the Jazz Artists Tour concerts were spread over several months, from early February through one (at Ferris State College) on May 19. And unlike most tours, which seem designed to promote the musician or his latest album, this tour promoted an idea—that your neighborhood jazz musician with the unfamiliar name can pro-

duce music as good as or better than the name performer whose art is presented in vinyl.

We caught the second concert of the tour, at Power Center on the University of Michigan's Ann Arbor campus. The concert attracted a rather thin crowd, but of course new concepts like this one take time to catch on.

First up was Sam Sanders and Visions. Sanders, like some others on the program an instructor in Oakland University's strong jazz studies program, seems to share the current academic fascination with middle-period Coltrane. Three of the four originals in his set were medium up-tempo harmonic obstacle courses a la *Giant Steps*; Sanders moved his gruff-toned tenor over the course smoothly, but in this kind of race anything more creative than running the changes is out of the ques-

tion. Marcus Belgrave and his muted trumpet later joined Sanders' soprano on a pretty, modal ballad, and Belgrave stayed to run the last race open-horned.

Griot Galaxy favors the sort of multi-media approach associated with the Art Ensemble of Chicago and Sun Ra. The costumes included the barefoot Barefield's Tom Sawyer-ish straw hat and a range of African robes; bassist Shahid's head and face were swathed in gauze. With its unusual front line and three man percussion corps the Galaxy leans towards complex African rhythms and Arabian modes, with Barefield's guitar adding sound rather than harmonies. Saxophonist Bey, the group's leader, was unusually subdued here, and the music was less incisive as a result, but the Galaxy's musical identity and propulsive sound were still well displayed.

Programming the Paradise Theatre Orchestra last was a wise move—the 12-piece group provided the evening's most satisfying performances. More an idea than a working band (the group was first formed for concerts at the Paradise Theatre last year), the orchestra nonetheless plays together with remarkable cohesion. Recalling the legacy of the old Motown studios, the band handled a variety of idioms with equal ease: funk (Woodard's *Gospel Soul Shout*); Latin (Woodard's *Deja Vu* and Garrett's *K.C. Samba*), and straight-ahead swing (Belgrave's *Glue Fingers*); drummer Leonard King even turned soul singer on *What Was Or Used To Be*.

All the players are at least competent soloists, and Belgrave especially is much more than that; the charts were arranged to give everyone a chance to speak his piece. The evening's highlight, however, came with three compositions by guitarist Ron English. *Slim Goodie* offered the band in an interesting rocker impeccably laid out in 5/4; *Fish Feet* was blues-based, with a dirty Jones trombone solo and well-placed bent notes from English, and there was some inventive call-and-response work between English's electric guitar and the band. The Orchestra sent us home with *The Lullaby*, a gospel-drenched original with a deeply felt solo by English.

A showcase like this for Detroit's rich pool of jazz talent has long been needed. Hopefully the audience will grow for what deserves to be an annual event; it's also an important reminder that good jazz continues to flourish in southeastern Michigan.

—david wild



DAVID WILD



first real electronic keyboard was a Clavinet, followed by a 73-note Fender Rhodes electric piano. Then came the Arp Odyssey and the Micromoog. Over the years Zeitlin has had various modifications made on all his instruments.

"All the keyboards go through a complex array of sound altering devices in cascades," he explains, "pedals and all the kinds of things you think of like flanging and phasing and reverb and echo delay and tape delay and disc delay and wah wah and fuzz. It all goes through a patch bay with a pre-amplifier, and then out through Marantz stereo amps and Klipsch La Scala enclosures. I found out pretty early that regular rock and roll p.a. equipment didn't have the really hi fi sound I needed."

Zeitlin's latest acquisition, which plays a large part in his kinetic score to *Body Snatchers*, is the Prophet 10-voice synthesizer. We hear the Prophet as Matthew Bennell walks stealthily up the stairs to rescue Elizabeth from her boyfriend, who's become one of them. The sound is deep, foreboding, ominous, deathlike. It works.

"When you have 20 oscillators beating against each other on the same note, slightly out of tune one to the next, it creates that fat, big-as-a-universe sound," the composer says excitedly. "This was a brand new sound, one that synthesizers weren't capable of creating before. To me, the Prophet is a state-of-the-art instrument and a staggering device in terms of the evolution of the performance synthesizer. There's not a patch cord to be found, and it's laid out so simply. Once you get a sound you want, it can be immediately assigned, digitally, to the computer memory, and recalled at the press of a button. In a live performance, if you knew you were going to use four different basic patches, say, you could even assign them to addresses in such a way that with one little hit of a button you could switch from a brass choir to a string orchestra to honky tonk piano to weirdness from outer space. In a sense it's like having 40 keyboards under your hands."

Whenever one works with electronically produced sound, one runs the risk of confrontation by the "naturalists"—those musicians and others who feel that anything other than purely acoustic music is somehow unreal and detached—creations of the devil. Zeitlin has no time for such restraints.

"My own orientation," he explains, "has been one of both/and rather than either/or—whether it's in feeling no contradiction between being a psychiatrist and a musician, or having a stack of keyboards on stage and playing acoustic piano along with, say, a Clavinet. These are all various devices that man has made during his history, whether they're of wood or steel or batteries or transistors. What determines the artistry of the music is the musician's ability to use these tools to activate whatever creative ideas he has going on in his mind and heart. To *a priori* limit oneself is very detrimental to the free development of one's musical thoughts."

This openness of musical conception became the guiding force behind Zeitlin's work on the *Body Snatchers* score, as well. Since this was an organic invasion from space, not from metal ships, Denny used prepared piano, exotic acoustic instruments like the waterphone, and assorted percussion along with the syn-

thesizers and orchestra. He'd discuss the philosophy of a cue with director Kaufman, and then improvise on acoustic piano in front of a videotape of the scene "again and again, until certain motifs and ideas arose that I felt good about, and then I would work on those. I started out from my most familiar base, which was spontaneous improvisation.

"I'm used to playing music with friends," he continues, "and the score was a completely different discipline. I mean, instead of free improvising at Keystone Korner, or accompanying a dance troupe or sax player, I was sitting down in my basement hunched over my keyboards, looking at a television. It's a very bizarre shift of one's world. I had to essentially learn to 'comp' for this film, and really communicate with Phil to see what he wanted. And yet the concept was not alien to me, and I

tried to embrace it. This was by far my most ambitious project, and it was such a great thrill at the very end when we got down to L.A., and this 60 piece orchestra just *burst* into flame. I saw Phil and Bob [Solo, the film's producer] with huge smiles, saying, 'Man, this is Academy Award stuff!'"

Communication and empathy guide Denny Zeitlin's activities, whether he's playing music, supervising therapists as an Assistant Professor of Psychiatry at UC San Francisco, or working with private patients.

"The cross-pollination has been very effortless," says Dr. Zeitlin of his two fields of endeavor. "There has been a parallel growth and development through the years. I think I *hear* and *listen* better in both areas than ever before. And I have a wider vision." The possibilities are endless. db

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gets crazy. That way, I can do all my note bending with one hand. I can control most of the things I need for singing with one hand, so I can use the other for expression. Before I had both hands tied up, which is a drag 'cause I got the Moog strapped to me and the microphone on my glasses, and it looks awkward. Not to be able to use my hands for expression would be a real handicap. But with my modifications I'm much freer."

The two numbers that follow, *Tell Everybody* and *Ready Or Not*, are disco, but not that mindless mechanical garbage we hear on the radio, in elevators and at supermarkets. Hancock's band lays down a very warm funk groove, with that all-powerful chunka-chunka-chunka-chunka out front, as it is with all disco, where the drummer accents every beat. Hancock's vocals aren't really singing, more like a funky keyboard offspring, right at home in the textural jungle.

Herbie talks about his disco moves easily.

"I like a variety of music and I really love jazz," he says, "all the different forms of it that I've been involved with. I haven't lost any of my interest in it. That's why I like to keep the lines open; that's one of the reasons for the special projects like V.S.O.P. and the thing with Chick.

"It's really an incredible joy to be able to do these things, but I think musicians in the past were afraid, thinking, 'If I do something with somebody else, people will think I don't have a band anymore.' I'd like to break that whole idea apart; the concept is completely unnecessary at this time.

"I feel that if a lot of people like something, even if the particular thing that they like is garbage, within that garbage there is something really valuable and that's what's really turning the people on. Not the facade, not the surface thing, not the example, but what lies underneath. I feel that way about disco, rock and roll and country music. I feel that way about anything that's popular. The thing I'm concerned with is finding the nucleus that has value, utilizing that and making my music from that standpoint.

"As a matter of fact, I'm finding more and more these days that in many ways the audience knows more about what's going on than musicians or even critics! I've been in a lot of situations where the audience, without being able to know intellectually what's going on, can indicate by their response whether the groove is on or off. They've got the inner sense which I think a lot of musicians have lost sight of in their quest for learning technique and depending on cleverness and variety. I think a lot of players have lost that inner sense that's so subtle. So what really excites me about audiences, the masses, is that they seem to be hip, into a lot of things we don't know—and we're the ones making the music. So I have a lot of faith in the people and I realize I have an awful lot to learn from people who don't know anything about music.

"Jazz fusion is another idiom. It uses elements of jazz and elements of popular forms, but it established its own idiom. I'm not concerned with changing that idiom, or changing disco. I want to play the music I'm playing and still have it be dance music. Making some music that is fun to dance to and really nice to listen to, some music that has emotion to it. As most of us realize, some disco music sounds very mechanical and very cold if you 42 □ down beat

just listen to it. It doesn't have to be that way."

From *Sunlight*, the band does *I Thought It Was You*, a nice changeup. Herbie's act is mounted well, a tightly arranged presentation designed with the audience in mind. You can scream sellout from now 'til Bird's birthday, but believe me, Herbie Hancock's band is a crowd pleaser. I find them entertaining in a refreshing sort of way. Quite different from the times Herbie's former boss used to turn his back on the audience. Different music, of course, but different times, too.

"Before, the quality of the music was all in the improvisation," says Herbie. "The solo was it, and there weren't a lot of textures to deal with. Now, you have synthesizers and percussion instruments. Then, the drummer played the drums, the pianist played the piano, the saxophone player laid out unless he was taking a solo or playing the melody. There weren't any textures—nothing like Weather Report where Wayne Shorter plays other things besides the melody or solos. It's completely different now.

"It's funny because many of the elements in the music are simpler than before. For example, a lot of the music happening today has simpler chord structures and simpler harmonies than in the past. The complexity is now in the textures and in keeping the groove going. In jazz, you can keep a groove going and if something happens with the time, with the pulse, if it gets a little off because of the creative attention to the notes, then it's okay.

"Nobody cares about Miles making a lot of saliva floods with his lip because of the quality of what he's trying to say and what comes out. In the popular forms like funk, which I've been trying to get into, the attention is on the interplay of rhythm between the different instruments. The part the Clavinet plays has to fit with the part the drums play and the line that the bass plays and the line that the guitar plays. It's almost like African drummers where seven drummers play different parts. They all play together and it sounds like one part. To sustain that is really hard."

Tonight's arrangement of *I Thought It Was You* finds Herbie's singing pleasant. The Vocoder just uses his articulation: Herbie creates everything else on the synthesizer. Webster Lewis, a highly energized performer, shines in his solo vocal spot, multi-voiced via the Prophet 5. Suddenly the band is in a mid '60s organ groove. Mouzon playing 4/4, Hancock singing single note lines charged by Lewis' foot pedal bass, Jackson laying out. This band is anything but one dimensional. They play it all: disco, funk, straightahead, fusion, whatever.

"Something that's opening up for me is a concept of entertainment," says Herbie. "I never had a great respect for entertainment because my vision was shallow. I always loved the movies and watching actors and entertainers. I enjoy Frank Sinatra and all these people and yet in the '60s if anybody had asked me about entertainment, I might have said it was bullshit. Now, I think my scope is a little wider and I can see entertainment as being a vital and valuable cultural function.

"I never had to do that in the '60s. But now the opportunity is available and I think it's necessary for me to take advantage of it, to find out about myself and my relationship to entertainment.

"If we're up there in front of people and they can hear the music as well as see us play it, why not use that visual medium to enhance

the whole relationship between the event that's happening on the stage and the event that's happening in the audience? Look at Alphonse Mouzon. He can play the drums but at the same time he's very visual. I think it helps communication. People hear what he's doing better.

"I'm finding out what I can do, what's really a part of me and where I am in the area of relating to the people from a standpoint other than just a keyboardist. I'm finding out how to be relaxed in front of a crowd of people without having to hide behind a barrage of keyboards.

"The point is, there's an interaction between the people who are doing it on stage and the people who are responding, feeding it back. When it's really effective, the musicians are inspired and the audience is inspired. That's when music, entertainment, all those things become valuable. When everyone's life is somehow enhanced by that relationship. The people who walk out—instead of feeling like they want to kill—really feel elated and smiling, they feel like that's going to help them get through another day on their jobs, just 'cause they had a good time the night before."

Herbie Hancock's set closes with *Chameleon*, and with most of the audience on their feet. The highlight—Hancock and Maupin trading choruses, eights and then riffs on Minimoog and soprano sax. Standing ovation.

I am certain in the knowledge that Hancock will weather all critical storms and that what I've just heard is music of the '80s. db

## HINES

continued from page 15

chord structures. It's a lot of fun seeing just what kind of sounds you can get."

Hesitating momentarily as if pondering whether to continue, Hines adds, "When we used to work the clubs people would come to that particular city to see you. That made for a lot of nightclubbers. Today it's hard to please the public because they can see the best on TV. You can't compete with that."

Yet he and his band continue to draw crowds away from the "cool fire." Punctuating his comments with puffs on his cigar, Hines offers his rationale for not taking it easy and touring less. "I belong to the public. So whenever they call on me I'm there. When you're up in front of the public you're playing all of the hotels, a few bars and most of the college dates. That way people remember you. You get around to them at least once a year. Now if you're playing only those big concerts—they're so few and far apart that I just don't care for them. I'll play some festivals. We do the jazz thing with Dizzy and Billy Eckstine and we make a few concerts with Sarah. But that's about the only time I'll do the big ones."

Eyeing his dinner which has just arrived, Fatha is getting restless. But he takes a few more minutes to offer his advice to up-and-coming musicians. "Learn your instrument. Prepare yourself for an audience. Try to please and reach the people that you are performing for. Try to get *everything* out of your instrument. In the old days musicians tried to get their instruments to sound as near to the human voice as they possibly could. That's why you had musicians like Lester Young, Coleman Hawkins and Tommy Dorsey, among others. They really wanted to perfect this. That's a very beautiful thing." db



# HOW TO

## WARM UP A CHOIR

## PART II

BY DR. WILLIAM L. FOWLER

**P**art I of this article (db, May 3) contained a number of physical exercises, relaxation exercises, and individual vocal exercises, all suitable for every type of choir and vocal soloist. All the exercises were furnished by Dr. Lee Kjelson, Director of the University of Miami choral program. Part II continues with warmup exercises in which any entire choir may participate, again furnished by Dr. Kjelson, followed by a warmup designed for jazz or pop choirs, this warmup furnished by Larry Lapin, Jazz Director of the Miami Chamber Singers.

### FOR UNISON BLEND, INDEPENDENCE OF PARTS, AND RELATIVE PITCH

Basses sing *Boom* with an explosive *B*, a pure *oo*, and an immediate *m*. Tenors follow the same procedure, as do the altos, then the sopranos. This procedure repeats on the second chord, then on the third, and so on until the final chord, which all voices strike at once:

The exercise is to be repeated a half-step higher. It can be altered by using different vowels or different chord progressions.

### FOR TUNING

The choir builds a chord with basses on the root, tenors on the fifth, altos on the third, and sopranos on the octave root. Altos and tenors move up a half-step, followed by half-step upward movement of the basses and sopranos. The exercise then reverses, starting the half-step movement in the basses and sopranos, then in tenors and altos:

### FOR PRECISE DICTION OF CONSONANTS

On a seventh chord—basses on root, tenors on fifth, altos on third, sopranos on seventh—choir sings *Tip of the Tongue*. The exercise may be varied by changing the beginning consonant, for example, *Sip of the Song*. Repetitions are to be moved up or down a half-step:

### FOR LOOSENING THE BASE OF THE TONGUE

On a minor seventh chord, voiced root, fifth, third, seventh, choir sings the following words and rhythm. Repetitions are to be moved up by half-step:

### FOR UNISON BLEND, VOWEL UNIFICATION, AND DYNAMIC ADJUSTMENT

Using a pure *oo* sound in unison (men in falsetto), choir sings an  $E^b$  major scale up and back, starting and ending on the  $E^b$  above middle C. All singers concentrate on vowel unification, especially in the upper register. Dynamic levels are to be changed upon repetitions. Some variations of this exercise are:

A). Women start, then men (still in falsetto) follow at the intervallic distance of a third:

## DRUM INSTRUCTION



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- B). Sopranos start, followed in turn and at the distance of a third by altos, then tenors, then basses, thereby forming a four-part canon.
- C). Starting from a unison, women ascend and men descend, shifting into full voice where most natural. Lines then reverse and come back to unison.
- D). Starting from a unison, sopranos and tenors move to opposite directions, followed by altos and basses at the distance of a third:

- E). Using the format of D, the distance of imitation increases to a fourth. This exercise develops tuning discrimination.
  - F). Using the format of D, the distance of imitation decreases to a second, thus forming tone clusters.
  - G). Again using the format of D, imitation occurs at other intervallic distances, and minor or chromatic scales form the melodic lines.
- By having men sing in falsetto with women singing in natural voice, these exercises help develop the head-tone men need for Renaissance and jazz vocal styles.

**FOR JAZZ CHOIR DEVELOPMENT**

Larry Lapin's *Warmup #1* is designed to develop typical jazz articulations, jazz textures, jazz dynamics, and the jazz rhythmic feel within a vocal ensemble.

©L. Lapin, 1979



As soon as the ensemble has become comfortable singing the notes and the scat syllables in Larry's piece, the following refinement routines may be applied:

1. In section A, some of the chords are rootless, requiring choir members sometimes to hear their parts in relation to an imagined root. To insure true pitch when later sung a capella, section A therefore should be practiced first with a piano or bass sounding the chord roots designated by the chord symbols. If intonation problems occur in section B, the same process can be helpful.

2. In section A, the texture provides consistent four-part parallel harmony, useful for balancing dynamics among parts, for achieving ensemble blend, and for developing precision in homophonic attacks. In section B, the texture provides two-part sequential counterpoint, useful for balancing the call-and-response pattern, for achieving unison blend, and for developing precision in unison attacks.

3. Throughout the piece, all quarter notes which occur on the beat should be short.

4. All notes longer than a quarter should make a crescendo. When such a longer note is preceded by a tied-over eighth note, the eighth note should be accented, then the crescendo made.

5. Two eighth notes followed by a rest should articulate as long-short, accenting the second note.

6. Continuous eighth-note passages at fast tempos should articulate as above, while those at slower tempos should articulate in a more uneven triplet shuffle rhythm.

Larry Lapin's *Warmup #1* can be sung comfortably by most groups in the keys from B<sup>b</sup> up to E<sup>b</sup>. It should be practiced in different keys and at different tempos. db

## SYNTHESIZERS

continued from page 19

refinement to PAIA gear). Documentation is thorough, but a shade faster moving than PAIA's. Like Heathkit, the granddaddy and acknowledged industry standard of electronic kit manufacturers, Aires, as far as I can tell, doesn't encourage design modification of its products. (Not a bad way to make kits that work and stay working.) But, as in the ecology of the universe, there's no free lunch. An Aires unit having roughly the same module complement as a ready-to-play ARP 2600 costs only about \$200 less than the ARP, sweat equity notwithstanding.

Like the major synthesizer manufacturers, Aires is casting its eye in the direction of polyphonics. In the works is a duophonic (two voice) keyboard, a four voice keyboard, and an all-the-notes keyboard. Currently available is a sequencer and a pitch and envelope follower (alas, it won't track guitar or piano).

Aires, incidentally, distributes one of the best operating manuals I've come across. Written by Kenneth L. Perrin and the staff of the Boston School of Electronic Music for use on the Aires 300 system, this text is both theoretically and practically adaptable to any modular synthesizer and to many prepatched ones as well.

Constructing a solid, dependable modular synthesizer is a time consuming process. If you're enamored by electronics, it's great fun and a rewarding experience. But suppose your interests are strictly in playing, or you simply don't have the time to get involved with soldering all those threatening looking components together? There are some ways out. Both PAIA and Aires sell assembled versions of most of their modules. Prices are naturally higher, but there's a significant savings in construction time, and you'll be starting out with fresh, factory built and tested equipment.

Electronics Music Laboratories (P.O. Box H, Vernon, Connecticut 06066), a long time manufacturer of well regarded ready-to-play synthesizers, has recently carried the idea of prebuilt modules one step further. Their new line of "circuit modules" and keyboards is sold factory assembled. Before ordering you're supplied with applications notes for hard wiring and patching the modules together, along with instructions for laying out the synthesizer's front panel. As an additional service, EML will even drill out the mounting holes on your panel for pots, switches and jacks—25¢ a punch.

Specs on EML's equipment seem more than adequate. This prefabricated approach seems especially useful for the musician who owns a small prepatched unit and wants to upgrade it and for someone who's picked up enough about basic synthesizer modules and signal flow paths to know what he wants in his own custom unit.

Other suppliers which may be of interest to the budding electrophile: Heathkit (Benton Harbor, Michigan 49022) has amps and p.a. kits; even more useful are their sturdy test instruments—multimeters, oscilloscopes, frequency counters and the like. Additionally, Heathkit has a full line of computers and peripherals which I suspect enterprising synthesists are already interfacing to their machines. Another supplier, Southwest Technical Products (219 W. Rhapsody, San Antonio, Texas 78216), is strong on low cost, high power audio gear, preamps, and equalizers. Additionally, they make an inexpensive version of one of the first electronic instruments, the Theremin—it looks like fun to build, if only for nostalgia's sake, in remembrance of interplanetary wails in those old sci-fi films. Southwest also manufactures a stereo analog delay line (expensive, but flexible) and computer systems. A newcomer to kit marketing is Blacet Music Research (18405 Old Monte Rio Road, Guerneville, California 95446). John Blacet's fascinating digital pattern generators, programmable event arrangers and similar devices have graced the pages of *Synapse: The Electronic Music Magazine*. *Synapse*, incidentally, is required reading for anyone seriously involved in electronic music. It's published at 2829 Hyans Street, Los Angeles, California 90026. Another helpful magazine is *Polyphony*, a PAIA offshoot which grows more sophisticated with every issue.

Finally, anyone involved with electronics in music should know about two remarkably readable and useful books by musician/electronics designer Craig Anderson. His *Electronics Projects For Musicians* contains plans for 19 projects, ranging from metronomes and preamps to ring modulators, compressors and electronic switches. Additionally, Anderson's book has some 50-odd pages patiently and clearly explaining the ins and outs of components, schematics, and construction tools and techniques. *Home Recording For Musicians*, Anderson's second book, is a similarly pragmatic guide to tape recording materials and

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methods, useful for musician or band wanting to cut clean tapes on a limited budget. Both of these books are available from GPI Books, Box 615, Saratoga, California 95070.

Before concluding all this, some cautionary notes. Judging from my own circle of musician friends, kit building electronic equipment isn't for everyone. Before venturing into this pastime, carefully assessing your mechanical aptitude, patience, and, sadly, your ability to accept occasional total frustration might be in order. If you've doubts about the complexity of this equipment, invest a few dollars in a documentation package for the gear you're interested in. And although the synthesizer market is becoming more confusing daily, taking a close look at a Minimoog, an Odyssey, or some of the polyphonics like the Oberheim, Crumar, and Polymoog might well save you time and frustration, though not dollars.

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tiveness and return to my opening theme: one of the most exciting side effects of working with synthesizers has been discovering the growing body of electronic music, a music as varied in idiom and purpose as any of the acoustic musics. Walter Carlos' accessible recreations led naturally to Tomita's symphonic renderings, and then to the "art music" electronic tradition: Varese, Subotnick, Rudin, Ussachevsky, Xenakis, and, along the way, to the classic *Nonesuch Guide To Electronic Music*, an electronic recipe book of waveforms, timbres, and envelopes. There's a new music out there, one with new syntaxes, purposes, and methods. Would I have found this music as fascinating (or even approachable) if I hadn't been working with lesser versions of the big Moogs, Buchlas, and the computers which it's frequently written and realized upon? Perhaps not—certainly not as quickly. But spending hours of patching and taping is a naturally ear opening experience. For a critic, or for anyone else, for that matter, such an awakening isn't a bad thing. **db**

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**Walker Arts Center** (Minneapolis): *Mike Elliott's Quartet* (In May); call 377-7501.

**Registry Hotel** (Bloomington): *Jerry Meyeron*—

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