

the contemporary  
music magazine

# downbeat®

INTERNATIONAL  
**JAZZ  
CRITICS  
POLL  
RESULTS**

## **JOHNNY GRIFFIN**

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GIANT AND HIS  
TENOR  
VISITED.**

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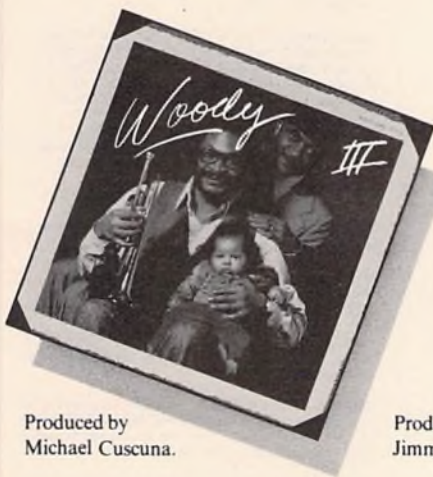
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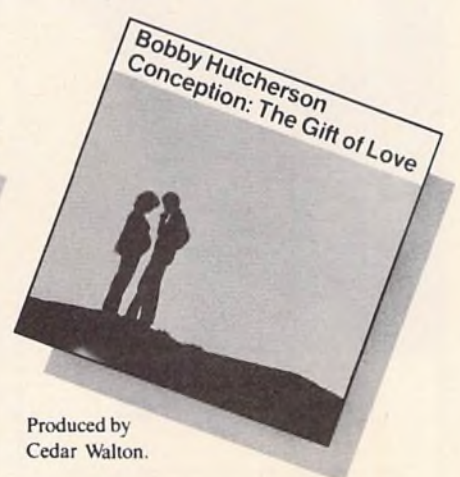
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Cover Art: Kelly/Robertson  
Cover Photo: Tom Copi

Critics Poll photo credits: Veryl Oakland (Hamilton,  
Robinson, Brackeen, Friedman); Tom Copi (Adams,  
Grappelli, Barron, Hall); Steve Kagan (Mingus, Gillespie,  
Gordon, Taylor); Franco Faynez (Tristano); Bernie Senensky  
(Wheeler); Brian McMillen (Jefferson).

August 9, 1979  
VOLUME 46, NO. 14  
(on sale July 12, 1979)

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down beat (ISSN 0012-5768) is published biweekly,  
except monthly during July, August and September by  
Maher Publications, 222 W. Adams St., Chicago, IL  
60606. Copyright 1979 Maher Publications. All rights  
reserved. Trademark registered U.S. Patent Office.  
Great Britain registered trademark No. 719,407.

Controlled circulation postage paid at Lincoln,  
Nebraska and additional mailing offices. Subscription  
rates: \$13.00 for one year, \$22.00 for two years.  
Foreign subscription add \$2.00 per year.

Publisher assumes no responsibility for return of  
unsolicited manuscripts, photographs, or artwork.  
Nothing may be reprinted in whole or in part without  
written permission from Maher Publications.

down beat articles are indexed in down beat's  
annual, Music Handbook. Microfilms of all issues of  
down beat are available from University Microfilm,  
300 N. Zeeb Rd., Ann Arbor, MI 48106.

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

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## education in jazz

by Toshiko Akiyoshi

**Toshiko Akiyoshi** #1 Arranger, #1 Big Jazz Band (Akiyoshi/Tabackin)—1978 down beat Readers Poll and 1979 Int'l Jazz Critics Poll. Latest release: *Kogun* (RCA).

When I began my formal jazz education at Berklee, I had been playing jazz professionally in Japan with various groups, as well as my own trio and octet, and Norman Granz had recorded me with Oscar Peterson's rhythm section.

Although I had been composing and arranging for my own groups in Japan, I was interested in learning the system being taught at Berklee. I thought it would be helpful to learn things from a more analytical standpoint. I also thought my jazz playing would be improved if I really knew what I was doing.



My teachers at Berklee helped me to understand why things worked. My improvisation—and learning the right changes—was improved by playing and studying with talented fellow students. In fact, two months after I arrived in Boston, my trio opened at Storyville for George Wein with classmates Jake Hanna on drums and Gene Cherico on bass.

During my second year at Berklee, two of my compositions—*My Elegy* and *Silhouette*—were recorded and later became part of a published collection of 20 jazz piano pieces.

Looking back on my 3½ years at Berklee, I'm grateful for what I learned because composing doesn't come easy to me. I agonize so over each note and phrase that I wish for anything that could help me better organize my ideas. I am sure that what I learned at Berklee has helped me better express myself even if I am not always aware of just what it is that helps.

Learning about arranging and composition and improvisation helps my music just as the nourishment I get from food helps me to live. I think music should ultimately be an emotional experience, but if you are fortunate enough to go to school to acquire the knowledge, it is a great help. Berklee did that for me.

*Toshiko Akiyoshi*

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## the first chorus

BY CHARLES SUBER

**G**reat musicians abound in this year's polling of the international jazz critics. Sixty critics—a record number—cast ballots for the active musicians and recordings they believe to be the best they have heard in the past year. The results come in 33 categories, mostly in two divisions: Established players and Talents Deserving of Wider Recognition (indicated by an asterisk (\*) in the following paragraphs).

The 46th member of the Hall of Fame is the late Leonard Joseph (Lennie) Tristano—composer, pianist, teacher, and important jazz innovator. His music studio, founded in New York in 1951, embodied the "theoretical foundation to cool jazz." But Tristano's jazz was anything but cold. He and associates such as Lee Konitz and Warne Marsh were fiery improvisors. Their linear improvisations remain an influence on all modern jazz.

Nineteen of this year's winners have never before held the #1 spot. Six are Established, 13 are TDWR.

The list of first time winners includes Toshiko Akiyoshi: #1 Arranger; and with co-leader Lew Tabackin, #1 Big Jazz Band. (Both win mirror the '78 Readers Poll.) Akiyoshi won out over Gil Evans who had been on top for the past five years. The band replaced Jones/Lewis who had also been #1 for the past five years.

Another big "new" winner is the Phil Woods Quartet as #1 Jazz Group, replacing Weather Report. Woods repeats his win as #1 Alto Sax for the seventh time since 1970.

Pepper Adams, moving out of the Jones/Lewis band on his own, is now #1 Baritone Sax, topping Gerry Mulligan who held the title for 13 of the last 26 years. (The only other two bari players who ever won this category in either the critics or readers polls were Harry Carney and Serge Chaloff.)

Carla Bley also did right well: #1 Big Jazz Band\* and she made the cut on arranging. Speaking of women in jazz, Joanne Brackeen, is #1 Acoustic Piano\*.

But the major winners of this poll, thematically and collectively, are those musicians who pay dues to the Association for the Advancement of Creative Musicians (AACM). These musicians include: Air, #1 Jazz Group\* for the third year; AEC is #2 Jazz Group; Anthony Braxton is #1 Clarinet for the third year and scores high in three other categories. Steve McCall of Air is #1 Drums\*; Henry Threadgill of Air is #1 Baritone Sax\* and places in the top five as Composer\* and Flute\*. Also prominent in the critics poll are Chico Freeman, tenor\*; Lester Bowie, trumpet; Leroy Jenkins, violin; Roscoe Mitchell, alto and soprano saxes; Don Moye, drums and percussion; Phillip Wilson, drums\*; Fred Hopkins, acoustic bass\* and Hamiet Bluiett, connected to the AACM by way of the Black Artists Group of St. Louis, on baritone sax.

Now it's your turn. The first ballot and voting instructions for the 44th annual down beat Readers Poll are on page 56 of this issue.

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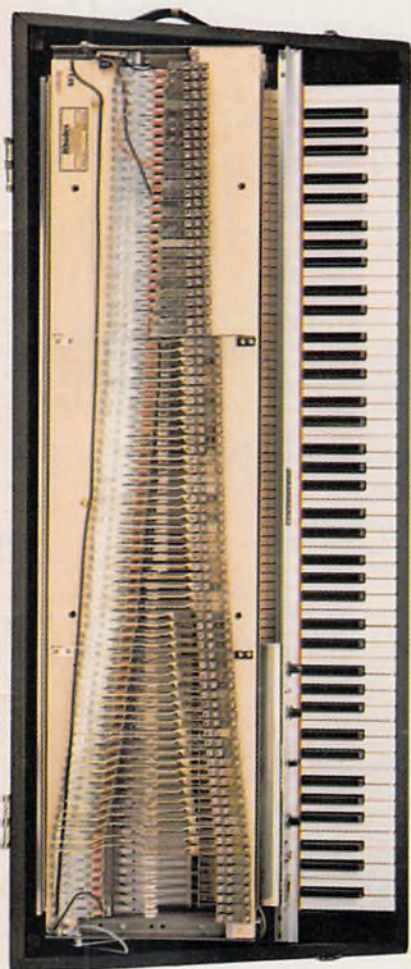
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# CHORDS AND DISCORDS

## For the record

Regarding Bret Primack's gratuitous references to me in his recent article on Herbie Hancock [db 5/17]:

As a publicist, I have always prided myself on the fact I do not hype people; I trust the writers I deal with to form their own musical opinions, without high-pressure sales tactics on my part. I respect the ability of the people who write about the music to judge it for themselves. By the same token, I expect them to respect me and my opinions. It has always been my policy to be honest in my dealings with the press, and to trust the writers to understand that there may be differences between my personal feelings as a know-

ledgeable, dedicated listener and my responsibility as a publicist, which is simply to secure as much press coverage as possible for the artists on the CBS Records jazz/progressive music roster.

Mr. Primack has betrayed my trust. If I did, as he writes, "candidly admit to personal reservations about Hancock's direction," they were intended as just that: *personal* reservations. In no way were they intended as any kind of official statement of company policy, and in no way were they intended for publication. If I chose to tell Mr. Primack, after hearing Hancock's band at the Bottom Line, that "he might like some things and not others," that was nothing more or less than a friendly educated guess based on my understanding of Mr. Primack's musical tastes. I thought all of this was obvious to Mr. Primack. I certainly never expected him to invoke my name in support of his spurious thesis that "CBS [may be] confused about how to deal with an artist like Herbie."

As it happens, his thesis has been pretty

much blown apart by the phenomenal success of *Feets Don't Fail Me Now*. Needless to say, that success has been gratifying to *everybody* at CBS Records; we are always delighted to see an artist sell records by playing what he wants to play. Whatever my own feelings about the album or the direction it represents—which, by the way, are not nearly as negative as Mr. Primack makes them out to be—they are irrelevant to the enthusiasm I (along with everyone else here) feel about this extremely talented artist's continued success.

I am as pleased that Mr. Primack loves Hancock's current band and current direction as I am disturbed that he has abused my professional and personal relationship with him for the purpose of scoring a few cheap points at the expense of CBS Records.

Peter Keepnews New York City  
Manager, Jazz/Progressive Publicity, CBS

*Bret Primack replies:*

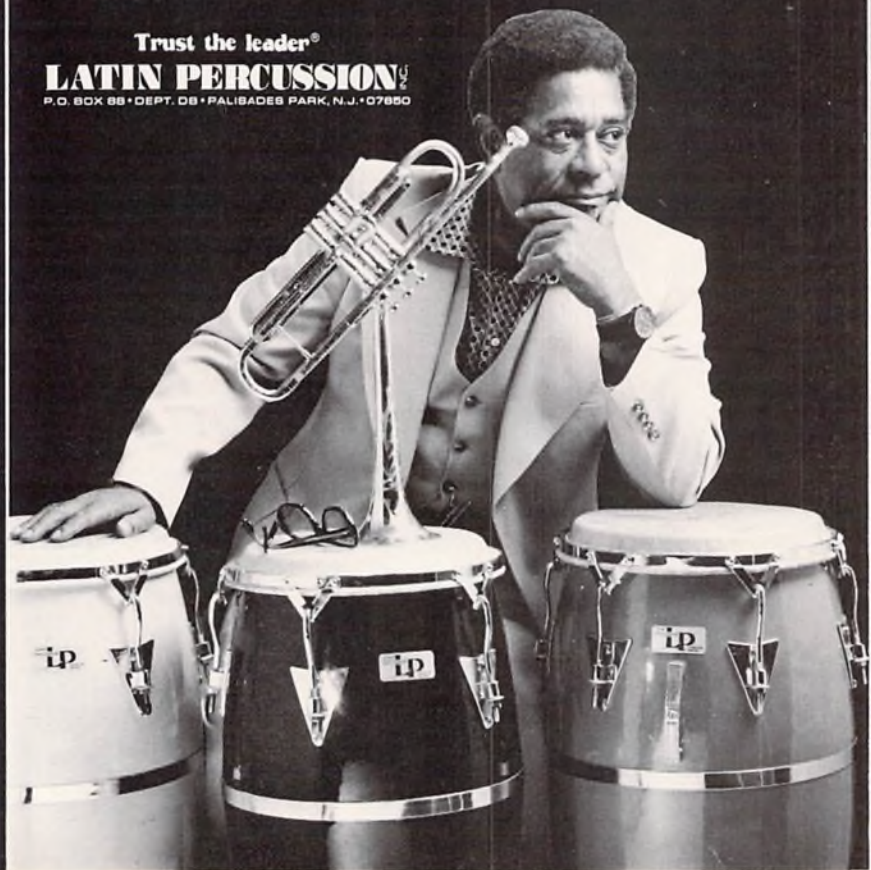
*My relationship with Mr. Keepnews has always been of a strictly business nature. As Manager of CBS Jazz/Progressive Publicity, I interpret anything he says as company policy. Unless he states, "This is off the record," I feel free to report any of his comments.*

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## Fatha's tasty language

Reading db for over 40 years, I am continually disappointed at some articles which give verbatim interviews with ranking musicians whose choice of words can only be described as "adult," i.e. not for young readers. Therefore, it is with genuine pleasure that I read in the May 17 issue about a gentleman of 70-plus years, Fatha Hines, whose good taste in music shows clear through in his dialogue with interviewer David Keller.

My son is a music major at college and I know he cringes as he reads words uttered by well-known musicians in your magazine.

Thank you, Earl "Fatha" Hines, for all the years you have given of yourself to your audiences and for being a gentleman, always.  
Robert L. Whittaker Peekskill, N.Y.

## Gerry Mulligan's Concert Jazz Band

Regarding Richard Brown's article on Gerry Mulligan (db 6/7): I would think there would be differences of opinion that Mulligan's "Concert Jazz Band in the '60s was lost in the flood of new and exciting jazz artists." I know many musicians besides myself who think this was one of the finest ensembles ever.

Tommy Ruskin Kansas City, Mo.

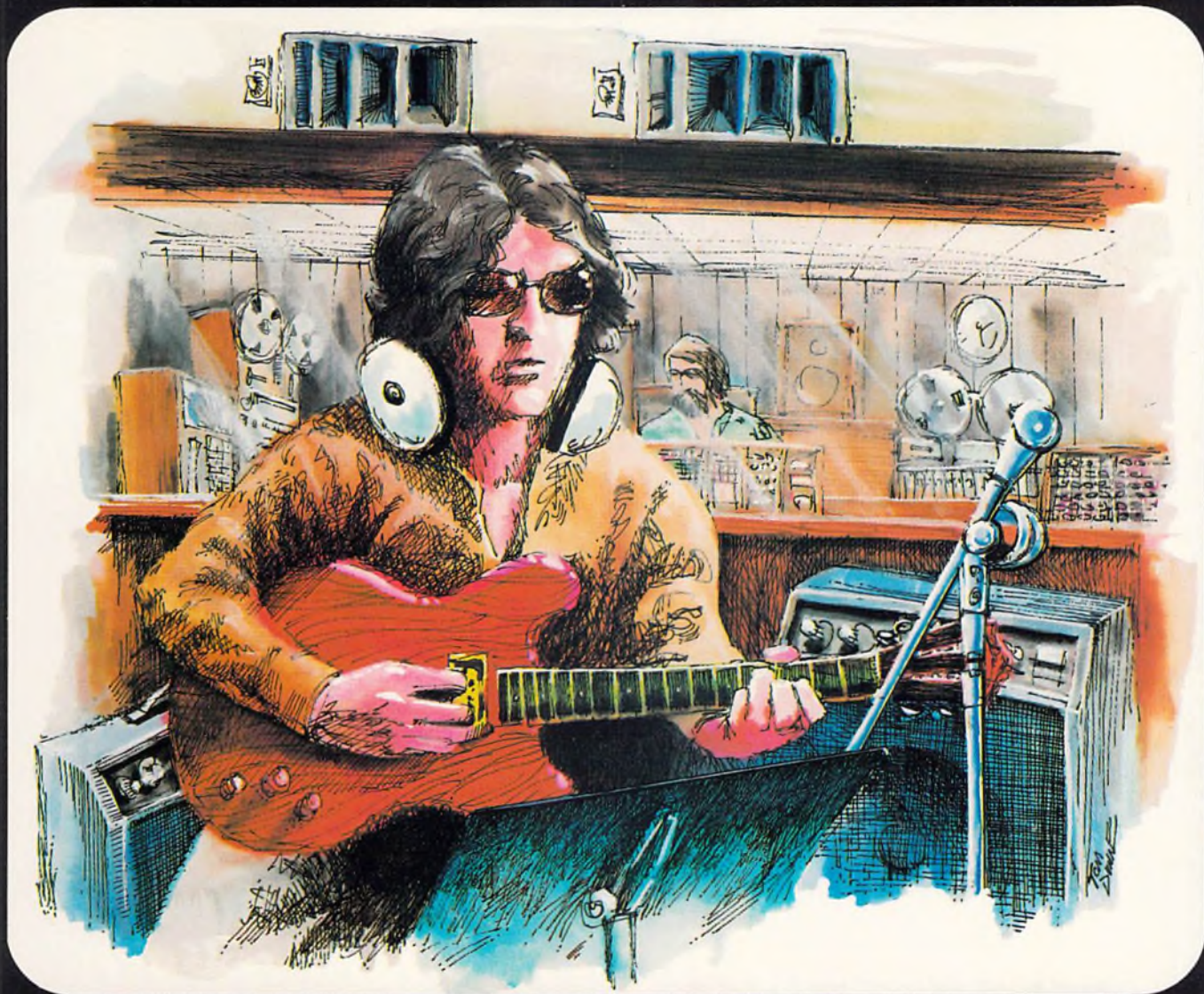
## Watch out for Kenton

Thanks to db and John McDonough for the article concerning Mr. Stan Kenton (db 6/7). Perhaps now all the critics and prophets will sit back and let the man rest. Ever since the band left the road last August all we've read is that Stan has just been sitting at home wasting away. Well, it can be believed that he is in the process of forming a new direction for the band and when he feels he's ready, watch out.

I worked for Stan on his past ('78) tour as fourth chair trombonist. It's been a drag having to convince people that he's just laying back for a while. Hell, it's his first time in 38 years. When he's ready to go back out, I'll be there.

Howard L. Hedges Pompano Beach, Fla.





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## Mingus Dynasty In NYC, On Tour; The Maestro's Music Lives

NEW YORK—*Boogie Stop Shuffle. Better Get Hit In Your Soul. Jellyroll Soul. Haitian Fight Song. Goodbye Porkpie Hat. Open Letter To Duke.* Mingus lives on, in sound.

Back to back concerts at Carnegie Hall in early June featured two nights of Mingus music played by Mingus alumni. The Mingus Dynasty Band (Ted Curson, Britt Woodman, replaced for the tour by Jimmy Knepper who doubled as band m.c., John Handy, Joe Farrell, Don Pullen, Charlie Haden and Dannie Richmond), about to embark on tour, opened and closed the weekend with Mingus combo music. An all star big band (trumpets: Jon Faddis, Randy Brecker, Tom Harrell, Lew Soloff; trombones: Wayne Andre, Eddie Bert, Sam Burtis, Jerry Chamberlain; tuba: Howard Johnson; saxophonists: Ronnie Cuber, Billy Saxton, Lou Marini, Dave Tofani and Lawrence Feldman; rhythm section: Roland Hanna, Harvey Swartz, Grady Tate, and featured soloists Gerry Mulligan and Farrell), arranged and conducted by Mingus' collaborator and friend Sy Johnson, performed Mingus' creations for jazz orchestra. A fusion group, called the Three or Four

Shades of Blues Band (Brecker, Farrell, Larry Coryell, pianist Barry Miles, bassist Mike Richmond and drummer Richmond) played in Mingus' contemporary groove. Also paying tribute were Dexter Gordon and Woody Shaw reunited, and choreographer Alvin Ailey, through a performance of his *Solo For Mingus*.

Sy Johnson first met the composer-bassist in 1960 during one of Mingus' extended engagements at the Show Place; Johnson came to the club looking for Paul Bley and ended up joining the band for two weeks. He worked with Mingus on his comeback album *Let My Children Hear Music*, from which the tribute orchestra performed *The Shoes Of The Fisherman's Wife Are Some Jive Ass Slippers*. The big band also played *Don't Be Afraid, The Clown's Afraid Too and Hobo Ho*.

"Mingus worked different ways with different people," Johnson told db. "With me, he had a tape of some tunes that were never written down. He had just worked them out in rehearsal with the band. He gave me the tapes and I had to take it all off of them."

"He generally called me for things he wanted me to do. He

# NEWS



LAUREN DEUTSCH

From left: Knepper, Curson, Handy, Farrell.

dictated a lot of arrangements to other people. He found out what they could do and he was like a Duke or any great leader. He delegated responsibility."

Last fall, during Mingus' illness, concert producers Art Weiner and Julie Lokin, who produced Mingus' triumphant Philharmonic Hall return in '72, approached Sue Mingus about paying tribute to the bassist while he still lived. But Mingus himself demurred.

"Mingus had an incredible will," Johnson told db, "and he enjoyed

every single aspect of life that he could right up to the last days he was alive. If he had only a tiny fragment of the spectrum of life left to appreciate, he appreciated it to the hilt, and he had no self-pity. He didn't want anybody to come around and weep around him."

The Mingus Dynasty Band will work Europe throughout the summer. And Johnson has begun work on a theater piece entitled *Bebop*, with arrangements of bop standards with lyrics by Jon Hendricks.

## Holiday Diversity In L.A. From Funk To Disney, And Clubs

LOS ANGELES—Music fans were offered widely varied listening treats here over Memorial Day weekend—from the festival of funk at the Los Angeles Coliseum (where Parliament, Funkadelic, Bootsy's Rubber Band, Rick James, the Bar-Kays, Mother's Finest, the Brides of Funkenstein and Parlet were seen and heard) to "Disneyland and All That Jazz" at the Anaheim "theme park," which featured the big bands of Maynard Ferguson, Woody Herman, and Toshiko Akiyoshi—Lew Tabackin, plus Mongo Santamaria, Seawind, Pete Fountain and his New Orleans Band, Teddy Buckner and his Jazz All-Stars, the Tom Ranier band, Jack Martin's Jazz Band, Ray Linn and the Chicago Stompers, and the Jazz Minors.

In addition, guest jazz ensembles heard during the two-day Disneyfest included a number of Southern California college and high school stage bands, among which were those of the University of Southern California; Cal State, Los Angeles; Mt. San Antonio College; Cal State, Northridge; Chaffey College; Golden West

College; Cal State, Long Beach; Orange Coast College; Pico Rivera; Wilson High School, Long Beach; Palos Verdes High School and Eagle Rock High School.

Also over the weekend tenor saxist Sonny Rollins headlined at UCLA's Royce Hall. The same night guitarist Joe Pass opened a three night stand at the Marina Bistro in Marina del Rey, while a bit further down the coast percussionist Willie Bobo began a gig at Concerts by the Sea. Across town Dave Frishberg's trio and Dave Pell's Prez Conference were at Donte's, and trumpeter Freddie Hubbard plus band were heard through the weekend at the Light-house. Gabor Szabo headlined an Orange Coast College concert (supporting acts: Mike Garson, Desert Sun and Roto the Wonder Band); Canned Heat, Skyface and Avant-Garde performed at Lewis hall in Riverside. Szabo (the following evening) was at the White House in Laguna Beach, while Milt Jackson hit the Parisian Room, and keyboard hitmaker George Duke and band opened at the Roxy. Just call it Big Apple West.

## NEW RELEASES

The summer slows record releases, but lately arrived are: *Woody Three* by *Woody Shaw*, and *In Motion*, the *Heath Brothers* with brass choir on Columbia; *Jimmy Rowles' We Could Make Such Beautiful Music Together*, *Bob Berg's New Birth*, *Sam Most's Flute Talk* with *Joe Farrell* (also available direct-to-disc), *Ronnie Cuber's The Eleventh Day Of Aquarius*, and *Billy Mitchell, The Colossus Of Detroit*, all on Xanadu; *James Moody/AI Cohn, Too Heavy For Words*, *Rob McConnell* and the *Boss Brass, The Jazz Album*, *The Art Van Damme Quintet* with *Joe Pass, Eberhard Weber* and *Kenny Clarke*, and the *Buddy Tate* Celebrity Club Orchestra, *Unbroken*, on Pausa; *Perspective* by *Steve Grossman*, *Jean-Luc Ponty: Live*, *Passport's Garden Of Eden*, and veteran producer/composer/tenor saxist *Teo Macero's Time Plus Seven*, all from Atlantic. *Chuck Mangione* plays his hits on the two-fer *Live At The Hollywood Bowl (A&M)*; *Michael White's White Night* is from Elektra/Asylum; Bee Hive offers *Ronnie Mathews' Roots, Branches & Dances*, *Sal Nistico's Neo/Nistico*, and *Curtis Fuller's Fire And Filigree*. From Galaxy comes *Cal Tjader, Here*, and *Nat Adderley's A Little New York Midtown Music*; Discovery offers *Clare Fischer's 'Twas Only Yesterday*, *Frank Morocco, Jazz Accordion* with *Ray*

*Pizzi's* reeds and *Lorez Alexandria, A Woman Knows*; Inner City issues multi-talented *Mike Richmond's Dream Waves* and trumpeter *Terumasa Hino's* Tokyo jazz date *Speak To Loneliness*; Jazz A' La Carte enters the market with the *Terry Gibbs 4, Live At The Lord*, *Gibbs' Smoke 'Em Up!*, and *Della Reese, One Of A Kind*; Motown calls *Diana Ross The Boss*; *Thelma Houston's Ride To The Rainbow* and *Smokey Robinson's Where There's Smoke ...* come from Tamla; reedman *Bill Perkins* with *Pepper Adams, Confluence*, emanates from Interplay; Arista had *Barry Manilow* produce *Dionne Warwick's Dionne*; *David Diggs* composed and performs on *Supercook!*, on Instant Joy; pianist *Ronny Whyte* has a *New York State Of Mind* (Monmouth-Evergreen); the *HI-Lo's* are *Back Again!* on MPS; *Lou Harrison's Elegiac Symphony* and *Robert Hughes' Cadences* are performed by the Oakland Symphony Youth Orchestra, from 1750 Arch Records; reedman *Mike Selesia* self-produced *Flavors*; *Lalo Schifrin* composed the soundtrack to *Boulevard Nights* and *George Benson* does a tune, while the *Ramones, Devo, Chuck Berry, Nick Lowe, Alice Cooper* and others contributed to the soundtrack for *Rock 'N' Roll High School*, both on Warner.

# Letter From London

LONDON—Celebrations for the 20th anniversary of Ronnie Scott's club, which opened its doors in September, 1959 and, except for ten days during a change in premises, has remained continuously open ever since, took place at Royal Festival Hall lately, featuring two drummer/leaders who have played the club frequently: Art Blakey's Jazz Messengers and Buddy Rich's big band. Also on the bill was Ronnie's own quintet; despite the fact that he has led bands regularly since 1953, his work as a tenor (and more recently soprano) saxist has been overlooked as the club has become successful. George Wein did once have the temerity to introduce Scott as "One of the only musician/owners in the business" but Ronnie, his wit somewhat less caustic than usual, replied, "It's a lie, I've never owned a musician in my life!"

A list of those who have performed at the club in 20 years—even the list of those who have recorded albums there—is now quite long. Special mention might be made, though, of Sarah Vaughan and Carmen McRae whose live albums done at Ronnie's in 1977 inaugurated last year the "Ronnie Scott's Presents" logo (Pye Records, available on import from the U.K.). Two books are also being published in connection with the club's anniversary, one of which, *Jazz At Ronnie Scott's* (already out from Robert Hale Ltd.) has only a tangential relationship to Scott or his club, being a series of interviews about the jazz life edited by Kitty Grime. Former *db* contributor Mike Hennessey's biography of Ronnie Scott himself, titled after one of his original tunes, *Some Of My Best Friends*

*Are Blues*, is being readied for publication in August by W.H. Allen.

British trumpeter/flugelhornist Ian Carr, leader of the jazz-rock band Nucleus, spent four days in Los Angeles during the springtime, doing numerous radio interviews to promote his new Capital album *Out Of The Long Dark*. Since becoming the only British musician to be signed to the head office of an American based label, and especially since the release of the new album last March, Carr has been receiving so much airplay that Nucleus seems set to follow Passport as a European-based band that is more successful in the U.S. than at home.

Nucleus was originally formed in 1969, working more or less continuously since then and, among other things, appearing at the 1970 Newport festival. Of late, however, Carr has taken time out to write a full length critical biography of Miles Davis, for which he is now negotiating publishing rights. The current edition of Nucleus features Brian Smith, reeds (formerly with Maynard Ferguson); Geoff Castle, keyboards; Dill Katz, bass (replacing Billy Kristian who, since recording *Out Of The Long Dark* with the band, has moved permanently to the U.S.); and Roger Sellers, drums.

An unusual, and possibly unique, gig took place earlier this year at London's Pizza Express when a group composed entirely of writers about jazz took the stand for three full-length sets. This writer (on piano) led Dave Gelly, jazz and pop critic on the *London Observer* (reeds), Miles Kington, jazz critic of *The Times* (bass) and Ken Hyder, jazz reviewer for *Hi-Fi News* (drums). The club's management handed out notebooks to members of the audience and invited them to hand in their comments, after the performance.

Originally conceived as the "Critics' Quartet," the band is continuing to gig as Stylus (think about it!). The change of name was well advised since Kington's musical activity is normally confined to the comedy group Instant Sunshine, and has been replaced in Stylus by non-critic Danny Padmore. Hyder meanwhile leads his own band Talisker, which has recorded for Virgin, Vinyl and ECM. —brian priestley

## Clip And Save Jazz Radio Sked

The summer schedule of *Jazz Alive!*, National Public Radio's weekly series dedicated to America's indigenous art form, began in early July; programs in order of weekly release through September (check your local stations' listings for exact time of broadcast):

A tribute to Lionel Hampton (from the *Grande Parade du Jazz*, Nice, 1978); Carmen McRae, Don Menza Sextet, and Sam Most Quartet; the Keith Jarrett Quartet (recorded in '75); Johnny Griffin and Ira Sullivan, with rhythm sections; the Art Ensemble of Chicago, Leroy Jenkins (solo) hosted by A. B. Spellman; Ron Carter's Quartet, Eddie Gomez with Jack Wilkins, and Butch Lacy's String Consort; Ernie Carson All Stars, Hot Frogs Jumping Jazz Band, Tokyo's Dixieland Saints, and the Dick Cary All Stars; Bill Evans and trio with guests Stan Getz, Lee Konitz and Curtis Fuller; the Carla Bley Band, Fringe (from Boston); Phil Woods Quartet, Eddie Jefferson Quintet, Woods and Richie Cole duo; Dave Liebman and Richie Beirach, Double Image; Alberta Hunter, the Jon Hendricks family, Bob Ringwald (solo piano); Pat Metheny Quartet, Dave Friesen John Stowell duo, Eberhard Weber and Colours.

## POTPOURRI

Lionel Hampton's all star orchestra (Cat Anderson, Doc Cheatham, Charles Sullivan, Danny Stiles, trumpets; Benny Powell, Kai Winding, Curtis Fuller, trombones; Rene McLean, Ernie Wilkins, Arnett Cobb, Paul Moen, Cecil Payne, reeds; Wild Bill Davis, organ, Chubby Jackson, bass, Oliver Jackson, drums and Hamp, vibes, piano and drums) make London's jazz festival at Alexandra Palace this month, along with Jay McShann's Quintet (Buddy Tate, violinist Claude Williams, bassist Gene Ramey, drummer Gus Johnson) and the New York Jazz Repertory Company.

WBGO-FM is New Jersey's first National Public Radio affiliate, a listener supported station featuring 12 hours of jazz daily, including djs Art Vincent and Rhonda Hamilton besides programs hosted by producer/aficionado Bob Porter and the staff of the Rutgers Institute of Jazz Studies. WBGO (88.3) is expansion minded; for its program guide write PO Box 8, Newark, N.J. 07101.

Chick Corea and Herbie Hancock team up for more acoustic duets—by July's end they will have worked L.A.'s Hollywood Bowl, Europe and Japan. The Oriental dates are last on their tour, four different programs including a night for Herbie with V.S.O.P. and Chick working with Stanley Clarke, Tony Williams, and flutist Sadao Watanabe.

Newport, Rhode Island sponsored a jazz fest June 30 through July 3, with headliners including Herbie Mann, Maynard Ferguson, Mel Torme, Buddy Rich, War, Stan Getz, Ronnie Laws, Ramsey Lewis and New England musicians at a Sunday afternoon workshop.

Over \$30,000 in grants and scholarships have been awarded to musical endeavors, mostly in California's Monterey County by the Monterey Jazz Festival. Largest check (\$7000) went to the state High School Jazz Band Competition, but even the Seaside High School Dance Company got \$500.

Ella Fitzgerald, Sarah Vaughan and Joe Williams will donate their singing services for a salute to Count Basie, being held as a fundraiser for the Charlie Parker Memorial Foundation of Kansas City August 19 through 21 on the occasion of the bandleader's 75th birthday. For more info write the Foundation at 4605 Paseo Blvd., Kansas City, MO, 64110.

Supersax has announced its semi-retirement from live performances, so as to prepare for its summer recording date with Dizzy Gillespie. Their last LP, *Dynamite*, was recorded in Europe and issued on MPS, the German label licensed in the U.S. by Capitol, which has made only some of the MPS catalogue available in the states. Ask at better record stores.

After a soldout concert at Mesa Community College in Arizona, Matrix returned \$900 of their \$1500 take to the school's jazz department, so as to insure that the Bud Brisbois Memorial Scholarship Fund could qualify for perpetual status. Now the scholarship can be given annually through the accruing interest alone.

Rock (under four headings), disco and jazz-fusion will be separate balloting categories in next year's Grammy awards. Now there will be 57 winners chosen by the National Academy of Recording Arts and Sciences.

Former *db* Miami correspondent Don Goldie started a Jazz Forum label, issuing 15 albums with his own dixieland unit after a marathon jam session financed by a fortuitous tax break.

That was a photo of the Dixie Hummingbirds, not the Zion Harmonizers, in *db* 6/21 (p. 19). They are equally moving gospel vocal groups.

Sum Concerts of Houston presented the third annual June-teenth Blues Festival, celebrating the anniversary of Texas' announcement of emancipation in 1865 with four shows over two days featuring Arnett Cobb, Peppermint Harris, John Lee Hooker, Mighty Joe Young, Lou Ann Barton and Double Trouble, Sam Blue, Albert Collins, Lightnin' Hopkins, Lowell Fulson, Roosevelt Sykes, The Fabulous Thunderbirds, Junior Wells, Professor Longhair, and Big Mama Thornton in the Miller Outdoor theater, free.

## FINAL BAR

Guitarist Jim McLendon of Beaver Falls, PA, died suddenly in his home May 23; he was 54. McLendon had played professionally, full time in Pittsburgh for over 30 years, and had worked with Lou Donaldson, Hank Mobley, and Jimmy McGriff among others. He is survived by his mother and a sister.

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# JOHNNY GRIFFIN

## Transatlantic Tenor

by LEN LYONS

Johnny Griffin described his return to America in 1978, after 15 years of self-imposed exile, as "a dream come true." Griffin was already one of the "tough tenors" when he left—that reputation titled a series of albums made from '60-'62 with a colleague of contrasting style, Eddie "Lockjaw" Davis (the collaboration is reissued on *The Toughest Tenors*, Milestone).

"Tough" is an apt description of his powerful lines and muscular agility on the horn. Griffin's style is uncompromised bebop, and it was well-received in a tour which began at the Monterey Jazz Festival last fall and ended in New York City. Three albums were recorded for the Galaxy label, two of which have been released (*Return Of The Griffin* and Nat Adderley's *A Little New York Midtown Music*). The third is untitled at present.

Better still, Griffin felt enjoyed, appreciated and understood—responses which jazzmen who came of age in the bebop era will never take for granted. It is not surprising that the "Little Giant" has returned again this summer for another tour and recording session.

Griffin's playing has changed little during his long absence. He has been unaffected by the fusion and avant garde movements of the '70s and considers them esthetically irrelevant to his own interests. Perhaps the only difference one can detect is a diminished sense of speed and busy-ness in the uptempo solos. He was lightning fast when he replaced Coltrane in Monk's quartet of 1958; yet his precise technique and clarity of conception made his solos entirely accessible. Now, as he told critic Conrad Silver, his mood is more tempered: "I use a lot more space in my playing than when I was 25 or 30 years old. [Then] I felt like I was in a rush to play everything possible—I got angry when I had to take a breath. I wanted to keep going all the time. No space—fill it up! . . . I wanted to eat up the music, just like a child eating candy. The difference is that today I can back off and control myself." That old fire is burning still, and it is a pleasure to hear him stoke it, as on his original composition *Fifty-Six* on *Return Of The Griffin*.

In the liner notes to *Big Soul*, another Milestone reissue of Griffin in the early '60s, producer Orrin Keepnews (who also produced last year's Galaxy sessions) describes



the Little Giant as a victim of America's preoccupation with the greatest, the trailblazers, the (biggest) giants, and the A+ players. The rest—the little giants—are usually lumped together as *also-rans*. It is a shame, he continues, that no one has an esthetic or commercial use for the damn good B+ players. In terms of marketability in jazz, a near miss was as good as a mile.

But those liner notes were written in 1973, and it is becoming possible to make one's living as a damn good B+ jazz musician without having to be marketed as a super-player or cult hero. This new state of affairs, impressed upon Griffin by his close friend Dexter Gordon, whose career was rejuvenated in the mid '70s, brought Johnny Griffin back home for a visit.

When Griffin expatriated himself in 1963, it was not—as some recent articles have asserted—because of public disinterest in jazz, or even a lack of interest in Johnny Griffin. He left to put distance between him and various personal difficulties. "I didn't leave because of negative public reaction [to my music]," he told me. "I always had a good rapport with the public and never had any trouble working either. But there were other things happening to me—financial trouble and family problems. Those have all disappeared now, so I can relax, enjoy the more natural things in life, and enjoy the people I know."

Even in light of his second trip to the States, Griffin does not appear ready to move

back permanently. His life abroad is idyllic. He lives with his wife and daughter about 30 miles from Rotterdam, Holland in a small village with a 700 year history. His household includes a dog, two cats, a vegetable garden and a music studio where he plays or composes every day. He has plenty of places to work, and none require extensive travel.

"I must have played them all," he said. "The government subsidizes jazz there by giving clubs or organizations the money they need to play for jazz musicians. In fact many jazz musicians own their own clubs. Jazz is on television, too. Ironically, the rock and pop promoters over there complain because their music isn't subsidized on the air while classical and jazz are."

Griffin states categorically that America is the source of jazz and its audiences, when receptive, experience the music at the deepest level.

In college, fate blessed me with a roommate who dug Charlie Parker and Bud Powell, and it was a short step to discover Thelonious Monk. One of my favorite records was *Misterioso*—that live date has been reissued on a Milestone twofer, *Thelonious Monk: At The Five Spot*—but the main attraction of the album for me was the bluesy, intricate and expressive tenor sax of Johnny Griffin. His unaccompanied choruses on *In Walked Bud* and *Let's Cool One* were stunning; I had never imagined that one could carry a whole song in a succession of single notes. Considering *Misterioso* and the Blue Note

reissue, *Blowing Sessions*, with Coltrane and Hank Mobley, Griffin was not a *little giant*—he drew me into jazz as strongly as Parker, Powell or Monk.

Thus, the following interview was also an encounter with one of my earliest idols.

\*\*\*

**Lyons:** Can you elaborate on what brought you back home to the States after 15 years in Europe?

**Griffin:** Mainly, it was the interest in the music, especially the resurgence of interest in Dexter Gordon. He and I are close friends, and we've worked together a lot in Europe. He's been back to the States on and off for the last eight years; recently he started trying to get me back, too, to play in my hometown, Chicago. He told me about his success here. I talked with his manager, Maxine Gregg of Ms. Management, while I was doing some recording for Norman Granz at the Montreux Festival in Switzerland. In February, 1978 I was finally ready. I wanted to come back to see my family and friends. The tour itself (including eight club dates and the Monterey Jazz Festival) has been like a dream in terms of response and good feelings.

**Lyons:** How did you feel about the public's response to jazz when you left here in the early '60s?

**Griffin:** I have to say again, it wasn't the music scene that drove me away. However, I didn't like what some of the critics were recommending as the right direction for the music. I remember they were saying the music ought to change every three or four years, like an American automobile—planned obsolescence! Critics seemed less concerned with the quality of the music. Then when Bird died, a lot of musicians and critics seemed relieved because at last they could get away from his music. Well, that was back in the mid '50s, and by the early '60s other types of music, which were not swinging, were being propagated.

**Lyons:** Did Europe prove to be a more advantageous environment for jazz?

**Griffin:** Europeans look at art forms with more respect, which seems to be a cultural difference. It's built in. They like jazz because of the life force that's in the music. It's a magnetism not present in any other art form or type of music. Jazz is the music of the streets, not the music of the university. It's a philosophy of living, a way of life. It's the way the people were swinging back in the late

**"Jazz is the music of the streets, not the music of the university. It's a philosophy of living, a way of life."**

'40s, after the war. Out of the swing era into what the critics call bebop. It was that feeling of relief when the servicemen returned home, while the factories were still going, before the slight depression preceding the Korean War.

It was really a joyous thing—music 24 hours a day, after-hours clubs. Minton's, 52nd Street, the Savoy Ballroom, all the clubs in Chicago, Philadelphia and Washington. Philadelphia was the most fantastic city for clubs then. You could hang out with Coltrane, the Heath brothers, Philly Joe Jones. Then in Chicago Sonny Rollins would come to woodshed with Wilbur Ware. There was music everywhere.

**Lyons:** Do you see this happening again

with the resurgence of interest in jazz?

**Griffin:** No, I don't. Anyway, I don't think jazz is music for the masses. I've never thought so. It's too deep. Americans tend to listen superficially—probably all people tend towards that, not just Americans. This is why you have pop and rock and disco music. It's meant for the masses, to be listened to on the surface. It's simple. There's nothing to think about or feel strongly about. It's there for people to dance to or have conversation over. Jazz is deep. You have to listen past the surface to really dig it.

**Lyons:** How do you feel about the jazz musicians who have consciously tried to reach this mass audience?

**Griffin:** Every man has his own path to follow. So be it. It has nothing to do with me. It has nothing to do with the music, either.

**Lyons:** I can be more specific. I'm referring to the fusion of jazz with other styles, like rock, pop and soul, by musicians like George Benson and Herbie Hancock.

**Griffin:** Good for them—the more successful they are. If it's the money path a musician wants to follow, that's fine. It's his business. It simply isn't related to what I'm doing. I came up looking at Lester Young, Charlie Parker, Dex, Gene Ammons, Sonny Stitt, Bud Powell, Elmo Hope and cats like that. That's what I was striving for, not the money part, which, I admit, is completely necessary if you want to have a good life.

I'm a horn blower, and I want to blow my horn acoustically with acoustic sounds around me. This is what I hear. Commercial success is very beautiful, but I have to live with myself. My self is crying for the acoustic sound, the sound of swing, which has nothing to do with the *marcato* [march] of rock or fusion or pop. Rock is march music. It has the same division of the beat. In the Army I played in the military band and that's what we did. Rock is nice to dance to, and I like to dance also. But it's not the music I want to play night after night.

**Lyons:** Would a young player today do well to go to Europe for the playing opportunities and respect jazz receives?

**Griffin:** No, no, no! I wouldn't advise anyone to do anything unless he felt it was right for him. I'd hate to think someone made a big mistake in life because of something I said. Everyone has to plan his *own* life. What worked for me may be poison for someone else. A young player who goes to Europe and hasn't formed himself as a

musician would be lost. The reason I was able to go and come back still playing jazz is because I was well formed when I left. I wasn't searching for music and how to play it in Europe. I was already an accomplished musician. In fact, much of my time in Europe was spent helping European musicians come closer to American standards.

The source is here, not in Europe.

**Lyons:** What did Monk's music, and the dates you played with him, contribute to your development?

**Griffin:** To me, Monk's music is completely unique in every way; melodically, harmonically and rhythmically. Monk's music would broaden anyone's scope because it's so different from the norm. There's quite a bit of

dissonance accomplished with clusters. There's a lot of consonance, too, but he uses it in a tricky way. There are feelings of rest out of turmoil. His rhythms tend to accent beats one and three, instead of two and four which are the main swinging beats of jazz. But his music swings strongly anyway.

**Lyons:** Did you feel a change in your tenor playing from working with him?

**Griffin:** No, I had been listening to him since the '40s. Playing with Monk at the Five Spot wasn't the first time I had been around him. What I refer to as my "university education" was meeting Monk through Elmo Hope, whom I had met through Benny Harris, the trumpet player. I also met Bud Powell through Elmo. I was with Thelonious and Bud daily for almost two years in the late '40s, and that was a tremendous part of my education. We went from piano to piano in people's apartments in New York. We'd play all night. Every once in a while, someone would get a gig.

I've seen Monk get a gig, rehearse a group for a month in his apartment, and then get fired after the first night by a proprietor who didn't understand his music at all. In one case the same proprietor tried to hire Monk ten years later, after Monk was very famous. He couldn't afford him. Through it all, Monk never changed. He was the same person, a joy to be around. He'd always put you on; inherently he's a comedian.

**Lyons:** His music certainly had a sense of humor.

**Griffin:** Oh yes, and Monk sure had it. He'd have to have it for it to come out so clearly in his music. He's a very beautiful man.

**Lyons:** What was playing in Art Blakey's band like?

**Griffin:** My experience in Art's band was excellent because that's exactly the style of music I like to play. Very explosive, strong, fire all the time. We used to have games, like warfare, between the front line and back line—the horns and the rhythm section. There was a spirit of competition, but in a playful and positive spirit.

Thelonious and Art were good friends, too. When I was with the Jazz Messengers, Art would always say, "Why don't you get Monk to play with us?" Then when I was with Monk, Thelonious would say, "Hey, can't you get Buhaina to play with us?" They both had excellent bands, though, and we all hung out together anyway. Monk and Blakey played well together, too. They really complemented each other. Listen to some of those recordings they did [like *Art Blakey With Thelonious Monk*, Atlantic 1278].

**Lyons:** Wasn't Lionel Hampton's band the first professional group you played with?

**Griffin:** That was right out of high school. I graduated and joined the band in the same week. Fortunately, I had excellent training at Du Sable High School with a wonderful teacher, the late Captain Walter Dyett. Many students left that high school and went into professional bands without any problem. [Dyett also taught Nat Cole, Gene Ammons, Benny Green and many others.] He was well-versed in all the instruments, harmony and theory. We had a 115 piece concert band and a 27 piece dance band. I played all the clarinets, oboe, english horn and finally alto sax in the dance band. I was playing alto when I joined Hamp's band.

**Lyons:** When did you switch to tenor?

# JAZZ CRITICS POLL

His talent was the kind that inspired arguments—most of them heated—and the adjectives flowed freely. Innovative, controversial, stubborn, daring, pretentious, intellectual, sterile, imaginative, egotistical, genius . . . all have been used to describe the unique personality that was Lennie Tristano; and when he died of a heart attack last November (see **db** 1/11/79) he had established his place in history as an important if somewhat mysterious figure. Rising to prominence in the 1940s, Tristano's provocative concepts quickly brought him to national attention as a pianist/composer/educator who offered a different view of jazz at a time when Charlie Parker was just beginning to achieve popularity. His approach was called "cool," and through his own work and that of his disciples it offered an alternate route to the hard driving bebop of the day.

Born in Chicago on March 19, 1919 during an influenza epidemic, Tristano was weak-sighted from birth and became totally blind by the age of nine. Having started playing the piano from the time he was able to reach the keyboard, he began formal lessons at the age of seven and played his first gig at 11 on C-melody saxophone. Branching out in all directions through high school he picked up a wide variety of instruments, including clarinet, alto and tenor saxes,



trumpet, guitar and drums; studied at the American Conservatory of Music; taught at the Christiansen School of Popular Music (1943); and performed around Chicago with dixieland and rumba bands. But by 1945 he was concentrating almost exclusively on piano and had already absorbed the influences of Earl Hines, Roy Eldridge, Art Tatum, Lester Young and Teddy Wilson. It soon became apparent that his was an unusual talent.

At the urging of bassist Chubby Jackson, Tristano finally left Chicago in 1946 to come to New York, making his first recordings in October of that year and appearing at clubs along 52nd St., where he was received with mixed emotions. He later told critic Ira Gitler, "I bombed."

By this time the Tristano style was already formed. Whether performing solo piano or with a small group, there were certain characteristics which were always evident:

flowing single note melodic lines, surprising harmonic twists, a propensity for playing several rhythms at once, unusual phrasing with little change in dynamic levels. The drums and bass were used in a mechanical sense as time keepers, while the horns exhibited a singular lack of tonal color and no vibrato, thus forcing the listener to pay attention to melody and counterpoint. Tristano abhorred the use of emotion in jazz for emotion's sake. Of his own music he once stated, "People have to listen. That bothers them. They only want music they can feel like the warmth in a heated room."

In 1949, Tristano recorded four quintet sides for Bob Weinstock which effectively marked the beginning of Prestige Records, was part of the Metronome All-Stars where he played with Charlie Parker, Fats Navarro and Buddy De Franco and then later in the year cut seven remarkable numbers for Capitol with a sextet which included his students Lee Konitz, Warne Marsh and Billy Bauer. These were landmark recordings, with the two free sides (*Intuition* and *Digression*) anticipating developments not only of the '50s but the '60s, too.

In 1951, Tristano opened his own studio and devoted most of his time to teaching, making only occasional public appearances over the next 25 years. Trombonist/composer William Russo has declared Lennie to be the *first* jazz educator: "For the first time in jazz's history we have a man who modified the procedure of the past, evolved new ideas of operation, and was able successfully to communicate them. He has applied the basic intellectual presuppositions of the great composers, with whom he is on familiar terms, without using their exact methods. In other words, he has applied his mind to music, observing how this process took place earlier, and yet forming a music exclusively based on basic jazz materials."

Over the years he recorded for many companies, though most of the albums are currently out of print. Because of the experimental nature of his music and his reclusive behavior he was often misunderstood. But Leonard Tristano was one of a kind, and he never compromised his art. His students over the years included (besides Konitz, Marsh and Bauer) Willie Dennis, Bob Wilber, Bud Freeman, Ted Brown, Sal Mosca, William Russo, Peter Ind, Connie Crothers, Liz Gorrill, and countless others. The devotion they showed caused him to be criticized in several quarters as a Svengali, and his followers dismissed as some sort of strange cult. As his legacy proves, Lennie Tristano was much more than that.

—Andrew Sussman

## Discography

FIRST SESSIONS 1949/50—Prestige P-24081  
CROSSCURRENTS—Capitol Jazz Classics,  
Vol. 14—M 11060  
DESCENT INTO THE MAELSTROM—Inner City  
IC 6002

## HALL OF FAME

- |                    |                  |
|--------------------|------------------|
| 18 Lennie Tristano | 6 Albert Ayler   |
| 14 Fats Navarro    | 6 Dexter Gordon  |
| 14 Max Roach       | 6 Lionel Hampton |
| 12 Ella Fitzgerald |                  |

## RECORD OF THE YEAR

- 12 Charles Mingus  
*Cumbia And Jazz Fusion* (Atlantic)
- 6 Dexter Gordon  
*Manhattan Symphonic* (Columbia)
- 5 Sonny Rollins, McCoy Tyner, Ron Carter, Al Foster  
*Milestone Jazzstars* (Milestone)
- 4 Cecil Taylor  
*Cecil Taylor Vol. 1* (New World)
- 3 Irakere  
*Irakere* (Columbia)
- 3 Keith Jarrett  
*The Sun Bear Concerts* (ECM)
- 3 Air  
*Air Time* (Nessa)
- 3 Adam Makowicz  
*Adam* (Columbia)
- 3 Woody Shaw  
*Rosewood* (Columbia)
- 3 Zoot Sims/Jimmy Rowles  
*If I'm Lucky* (Pablo)
- 3 Toshiko Akiyoshi/Lew Tabackin Big Band  
*Kogun* (RCA)
- 3 Charles Mingus  
*Me, Myself An Eye* (Atlantic)

## REISSUE OF THE YEAR

- 16 Charlie Parker  
*The Savoy Sessions* (Arista/Savoy)
- 6 Charles Mingus  
*Nostalgia In Times Square* (Columbia)
- 4 Duke Ellington  
*Duke Ellington 1940* (Smithsonian Collection)
- 4 Dexter Gordon/Wardell Gray  
*The Hunt* (Arista/Savoy)
- 4 Lester Young  
*The Lester Young Story* (Columbia)
- 3 Eric Dolphy  
*Fire Waltz* (Prestige)
- 3 Charlie Parker  
*The Very Best Of Bird* (six LP set, Warner Bros.)
- 3 Billie Holiday  
*All Or Nothing At All* (Verve)
- 3 Duke Ellington  
*At Fargo, The Crystal Ballroom, 1940* (Book Of The Month Club Records)

## RECORD LABEL OF THE YEAR

- 12 Inner City  
7 Columbia  
6 Pablo  
4 Concord Jazz  
4 ECM  
4 Arista  
3 Nessa

## RECORD PRODUCER OF THE YEAR

- 13 Michael Cuscuna  
11 Norman Granz  
4 Manfred Eicher  
4 Carl Jefferson



## COMPOSER

- 75 **Charles Mingus**
- 58 Toshiko Akiyoshi
- 49 Carla Bley
- 42 Thad Jones
- 27 Anthony Braxton
- 27 Josef Zawinul

- 35 **Carla Bley**
- 22 Henry Threadgill
- 11 Thad Jones
- 11 Kenny Wheeler
- 10 Chick Corea
- 10 Roscoe Mitchell
- 10 Toshiko Akiyoshi
- 10 Phil Woods

## ARRANGER

- 79 **Toshiko Akiyoshi**
- 68 Gil Evans
- 59 Thad Jones
- 31 Carla Bley
- 25 Josef Zawinul

- 33 **Michael Gibbs**
- 26 Carla Bley
- 26 Slide Hampton
- 17 Toshiko Akiyoshi
- 13 George Russell

## BIG BAND

- 115 **Toshiko Akiyoshi/Lew Tabackin**
- 79 Count Basie
- 75 Sun Ra
- 70 Thad Jones/Mel Lewis
- 33 Woody Herman

- 58 **Carla Bley**
- 39 Globe Unity Orchestra
- 22 Gerry Mulligan
- 19 Frank Foster
- 19 Frankie Capp/Nat Pierce Juggernaut
- 17 Jaki Byard's Apollo Stompers

## JAZZ GROUP

- 57 **Phil Woods Quartet**
- 45 Art Ensemble of Chicago
- 44 Woody Shaw
- 36 Air
- 36 Weather Report
- 29 McCoy Tyner

- 50 **Air**
- 28 Old And New Dreams
- 27 Woody Shaw Quintet
- 24 Double Image
- 14 Heath Brothers

## TRUMPET

- 103 **Dizzy Gillespie**
- 76 Woody Shaw
- 72 Lester Bowie
- 49 Clark Terry
- 38 Don Cherry
- 37 Roy Eldridge
- 36 Freddie Hubbard

- 48 **Kenny Wheeler**
- 34 Jon Faddis
- 34 Warren Vache
- 21 Ted Curson
- 19 Charles Sullivan
- 17 Don Cherry

## TROMBONE

- 76 **Roswell Rudd**
- 73 George Lewis
- 57 Albert Mangelsdorff
- 44 Bill Watrous
- 28 Jimmy Knepper

- 27 **Jimmy Knepper**
- 26 Albert Mangelsdorff
- 25 George Lewis
- 24 Ray Anderson
- 23 Paul Rutherford
- 22 Julian Priester

## SOPRANO SAX

- 101 **Wayne Shorter**
- 73 Steve Lacy
- 59 Bob Wilber
- 46 Zoot Sims
- 33 Kenny Davern

- 37 **Jan Garbarek**
- 33 Steve Lacy
- 28 Roscoe Mitchell
- 17 John Surman
- 14 Lucky Thompson
- 13 Jane Ira Bloom
- 13 Lee Konitz
- 13 Steve Marcus

## ALTO SAX

- 126 **Phil Woods**
- 71 Lee Konitz
- 59 Anthony Braxton
- 54 Benny Carter
- 52 Ornette Coleman
- 44 Art Pepper

- 67 **Arthur Blythe**
- 37 Richie Cole
- 32 Oliver Lake
- 27 Roscoe Mitchell
- 21 Chris Woods

## TENOR SAX

- 107 **Dexter Gordon**
- 84 Sonny Rollins
- 64 Zoot Sims
- 55 Stan Getz
- 45 Johnny Griffin

- 45 **Scott Hamilton**
- 40 Chico Freeman
- 37 George Adams
- 27 Al Cohn
- 21 Jan Garbarek
- 21 Warne Marsh

## BARITONE SAX

- 77 **Pepper Adams**
- 75 Gerry Mulligan
- 33 Hamiet Bluiett
- 31 Nick Brignola
- 30 Ronnie Cuber

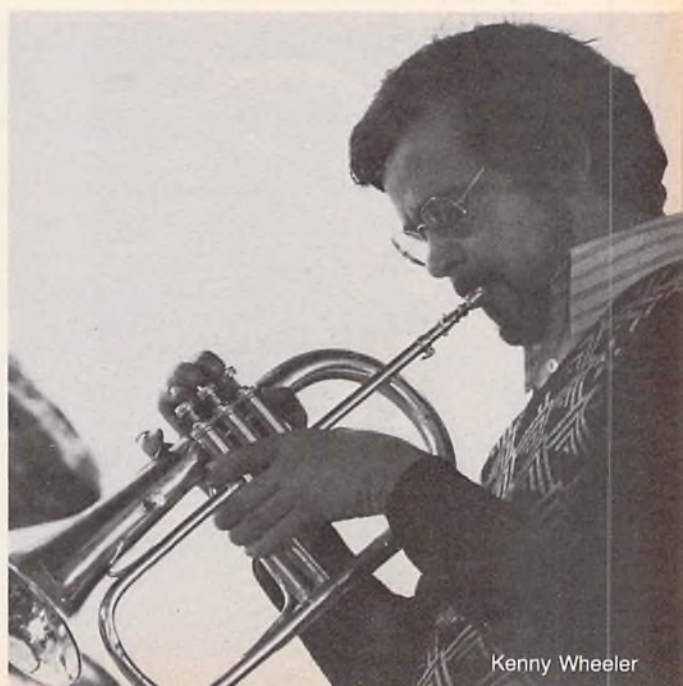
- 57 **Henry Threadgill**
- 54 Ronnie Cuber
- 47 John Surman
- 37 Hamiet Bluiett
- 37 Nick Brignola
- 29 Howard Johnson



Charles Mingus



Dizzy Gillespie



Kenny Wheeler



Roswell Rudd



Scott Hamilton



Dexter Gordon

## CLARINET

- 90 Anthony Braxton
- 78 Buddy De Franco
- 62 Benny Goodman
- 50 Bob Wilber
- 47 Perry Robinson



- 38 Perry Robinson
- 23 Jimmy Giuffre
- 22 Alvin Batiste
- 22 Kenny Davern
- 20 John Carter
- 15 Bennie Maupin
- 15 Theo Jorgensmann
- 15 Bob Wilber



## FLUTE

- 72 Sam Rivers
- 71 Lew Tabackin
- 61 Hubert Laws
- 59 Jeremy Steig
- 56 James Moody



- 55 James Newton
- 36 Lew Tabackin
- 23 Henry Threadgill
- 21 Sam Rivers
- 19 Paul Horn



## VIOLIN

- 172 Stephane Grappelli
- 64 Jean-Luc Ponty
- 57 Leroy Jenkins
- 34 Joe Venuti
- 26 L. Shankar



- 35 L. Shankar
- 30 Zbigniew Seifert
- 29 Noel Pointer
- 27 Michal Urbaniak
- 24 Leroy Jenkins



## ACOUSTIC PIANO

- 90 Cecil Taylor
- 63 McCoy Tynes
- 41 Keith Jarrett
- 41 Bill Evans
- 36 Oscar Peterson



- 35 Joanne Brackeen
- 21 Hank Jones
- 20 Anthony Davis
- 18 Martial Solal
- 17 Don Pullen
- 17 Jimmy Rowles



## ELECTRIC PIANO

- 107 Chick Corea
- 75 Josef Zawinul
- 71 Herbie Hancock
- 23 Kenny Barron
- 23 Sun Ra
- 12 Hank Jones
- 12 Cedar Walton



- 34 Kenny Barron
- 26 Richard Beirach
- 16 Patrice Rushen
- 14 Stu Goldberg
- 13 Stanley Cowell



## ORGAN

- 94 Jimmy Smith
- 84 Sun Ra
- 48 Count Basie
- 39 Shirley Scott
- 24 Jack McDuff



- 38 Richard Tee
- 23 Eddie Louiss
- 18 Shirley Scott
- 15 Amina Claudine Myers
- 14 Carla Bley



## SYNTHESIZER

- 135 Josef Zawinul
- 61 Sun Ra
- 48 Herbie Hancock
- 44 Jan Hammer
- 28 Chick Corea



- 44 Richard Teitelbaum
- 26 George Duke
- 26 Brian Eno
- 18 Denny Zeitlin
- 16 Jan Hammer
- 14 Chick Corea



## ACOUSTIC BASS

- 94 Ron Carter
- 65 Charlie Haden
- 60 Niels-Henning Orsted Pedersen
- 53 Ray Brown
- 52 Dave Holland



- 63 David Friesen
- 43 Fred Hopkins
- 43 George Mraz
- 24 Niels-Henning Orsted Pedersen
- 23 Eddie Gomez



## ELECTRIC BASS

- 135 Jaco Pastorius
- 86 Steve Swallow
- 72 Stanley Clarke
- 39 Eberhard Weber
- 19 Miroslav Vitous



- 44 Eberhard Weber
- 35 Miroslav Vitous
- 28 Steve Swallow
- 13 Anthony Jackson
- 12 Abraham Laboriel



## GUITAR

- 70 Jim Hall
- 60 Joe Pass
- 48 Kenny Burrell
- 43 John McLaughlin
- 40 John Abercrombie



- 33 Philip Catherine
- 19 Jack Wilkins
- 18 John Abercrombie
- 18 Jimmy Raney
- 17 Ralph Towner
- 14 John Stowell



poll listings  
continued on page 20



Clockwise from upper left:  
Cecil Taylor, Perry Robinson,  
Kenny Barron, Stephane Grappelli,  
Joanne Brackeen, Pepper Adams.



# the critics

CRITICS VOTE IN TWO CATEGORIES: ESTABLISHED TALENT (★) AND TALENT DESERVING WIDER RECOGNITION (☆).

Following is a list of critics who voted in this, our 27th annual International Jazz Critics Poll. Sixty critics voted in this year's poll, a 33% increase over last year's participation.

Scott Albin: **db**.

Joachim Berendt: author, *The Jazz Book*; editor, *Jazz Calendar*.

Chuck Berg: **db**; *Radio Free Jazz*; *Kansas City Star*; *Lawrence Journal-World*.

Larry Birnbaum: **db**; *Chicago Reader*.

Bob Blumenthal: contributing editor, *Boston Phoe-*

*nix*; contributor, *Rolling Stone*.

Michael Bourne: critic, *WFIU*, *National Public Radio*; freelance writer.

W.A. Brower: writer; photographer: **db**.

Richard Brown: writer; composer; guitarist: **db**.

Charles Carman: Editor: **db**.

Douglas Clark: **db**.

Chris Colombi: jazz reviewer, *Cleveland Plain Dealer*; *Cleveland* correspondent: **db**.

Claude Carriere: contributor, *Jazz-Hot*; producer, *France-Musique Radio*, Paris.

continued on page 52

## DRUMS

- 86 **Elvin Jones**
- 67 Max Roach
- 65 Jack DeJohnette ★
- 48 Tony Williams
- 43 Art Blakey
  
- 43 **Steve McCall**
- 36 Barry Altschul
- 19 Steve Gadd
- 19 Phillip Wilson ☆
- 13 Milford Graves
- 12 Alan Dawson
- 12 Elvin Jones
- 12 Don Moye
- 12 Jack DeJohnette

## VIBES

- 130 **Milt Jackson**
- 117 Gary Burton
- 107 Bobby Hutcherson ★
- 53 Lionel Hampton
- 33 Red Norvo
  
- 74 **David Friedman**
- 43 Dave Samuels
- 40 Mike Mainieri ☆
- 35 Karl Berger
- 32 Jay Hoggard

## PERCUSSION

- 110 **Airto Moreira**
- 63 Don Moye
- 36 Guilherme Franco ★
- 29 Dom Um Romao
- 28 Collin Walcott
  
- 24 **Nana Vasconcelos**
- 24 **Collin Walcott**
- 22 Don Moye ☆
- 19 Paulinho da Costa
- 18 Sue Evans
- 17 Guilherme Franco

## MISCELLANEOUS INSTRUMENT

- 90 **Toots Thielemans (harmonica)**
- 72 Howard Johnson (tuba)
- 39 Paul McCandless (oboe, english horn) ★
- 32 Collin Walcott (sitar, tabla)
- 32 Anthony Braxton (bass clarinet)

- 29 **Bob Stewart (tuba)**
- 19 Collin Walcott (sitar) ☆
- 18 Paul McCandless (oboe)
- 16 David Amram (french horn)
- 16 Joe Daley (tuba)
- 14 Howard Johnson (tuba)

## MALE SINGER

- 84 **Mel Torme**
- 76 Joe Williams
- 59 Ray Charles ★
- 57 Al Jarreau
- 43 Eddie Jefferson
  
- 30 **Eddie Jefferson**
- 28 Joe Lee Wilson
- 23 Al Jarreau ☆
- 18 Bob Dorough
- 18 Mark Murphy
- 16 Leon Thomas

20  down beat

## FEMALE SINGER

- 133 **Sarah Vaughan**
- 94 Betty Carter
- 86 Ella Fitzgerald ★
- 53 Carmen McRae
- 13 Joni Mitchell
- 13 Anita O'Day
  
- 24 **Norma Winstone**
- 24 **Helen Humes**
- 20 Karin Krog
- 16 Rickie Lee Jones ☆
- 15 Betty Carter
- 15 Carol Sloane
- 15 Carrie Smith

## VOCAL GROUP

- 60 **Jackie and Roy**
- 52 Singers Unlimited
- 26 Steely Dan ★
- 24 Earth, Wind & Fire
- 21 Pointer Sisters
  
- 19 **Anita Kerr Singers**
- 16 Manhattan Transfer ☆
- 13 Jackie Paris and Ann Marie Moss
- 9 Novi
- 8 Pointer Sisters

## SOUL/R&B ARTISTS

- 63 **Stevie Wonder**
- 45 B.B. King
- 43 Ray Charles ★
- 30 Aretha Franklin
- 26 Otis Rush
- 26 Muddy Waters
  
- 23 **Junior Wells**
- 14 Clifton Chenier
- 14 Albert King
- 14 Professor Longhair ☆
- 12 Albert Collins
- 11 Son Seals
- 11 B.B. King
- 10 Muddy Waters



Jim Hall



David Friedman



Eddie Jefferson

## MORE RESULTS

**Hall Of Fame:** Teddy Wilson—5; Erroll Garner—5; Stan Getz—4; Art Blakey, Sun Ra, Phil Woods, Harry Carney, Eddie Jefferson, Oliver Nelson—3 each.

**Composer, Established:** Chick Corea—25; Cecil Taylor—22; Wayne Shorter—17; Gerry Mulligan—15; Roscoe Mitchell—14; Horace Silver—12; Keith Jarrett—11; George Russell—10; Ruben Blades—9; Ralph Towner—9; Ornette Coleman—8; McCoy Tyner—7; Gil Evans—6.

**Composer, TDWR:** Muhal Richard Abrams—9; Horace Silver, Brian Eno, David Grisman, Pat Metheny—8 each; Philip Glass, Woody Shaw, Bill Holman, Josef Zawinul—7 each; Steve Reich—6; George Russell—6.

**Arranger, Established:** Charles Mingus—23; Sun Ra—18; Slide Hampton—16; George Russell—16; Chick Corea—13; Bill Holman—13; Louie Ramirez—9; Nat Pierce—9; Sv Johnson—7; Anthony Braxton, Bob Brookmeyer, Gerry Mulligan—6 each.

**Arranger, TDWR:** Alexander Von Schlippenbach—12; Bill Holman—10; Frank Foster—9; Wolfgang Dauner—8; Bob James—8; Dick Hyman—7; Sv Johnson—7; Gerry Mulligan—6; Heimer Stadler—6.



*Congratulations, Again, To The Winning Team  
International Critics Poll 1979*



# SECOND GENERATION OF FUSION

The melding of musical worlds with

## SPYRO GYRA · SEAWIND · AURACLE · CALDERA

by STEVE BLOOM

Fusion (fyu-zhen). Webster's Seventh provides these two rather distinct definitions: a.) the act or process of liquefying or rendering plastic by heat and b.) a merging of diverse elements into a unified whole. Though critics of so-called "fusion" music would, I'm sure, prefer the former description (and might even use it as ammunition in their next round of artillery fired at the genre), the latter should at least be considered as the more objective of the two.

Defined musically, "fusion" is an agreement between jazz, rock and funk. Crossover downplays the rocking aspects, adding a recognizable dose of popular melody, sometimes transmitted vocally. To delineate a few, fusion includes later Miles Davis, Tony Williams' Lifetime, Return to Forever, Weather Report and John McLaughlin's Mahavishnu Orchestra. Crossover comprises Chuck Mangione, Bob James, and Grover Washington Jr., even without vocals.

All of the above-named musicians and bands have been and/or still are at the forefront of a movement that is effectively recasting jazz. In fact, many critics, listeners, and even musicians no longer refer to fusion or crossover as forms of jazz. Derivative, for sure; but jazz—not a chance.

This history of jazz fusion has been widely covered in these pages since Miles Davis' *Bitches Brew* suggested jazz listeners get out of their seats, and Creed Taylor's rhythmically funkier-than-jazz productions at CTI "bridged the gap between the far in and the far out" (as Grover Washington Jr. told *db* recently). Suffice it to say that by 1975 fusion and crossover had proved major forces within the record industry, and if the musicians had their say, jazz as we once knew it would never be the same.

So there is a new breed of "jazz" musician. They talk about Herbie Hancock, Chick Corea, Miles, Weather Report, Earth, Wind & Fire, McLaughlin, James Brown, Charlie Parker, King Curtis, John Coltrane and Frank Zappa with the reverence usually reserved for a roll call of the popes. They talk about promotion, marketing, "hooks," commerciality and shrewd business sense like junior execs. They are the Second Generation of Fusion. Jay Beckenstein, leader and saxman of Spyro Gyra, thinks this label is appropriate. "Second Generation Fusion is a good name," he says, "because all those first generation players were beboppers who, because of Miles or whatever went down, started playing funk. I grew up on that funk. I grew up on *Bitches Brew*. I listened to Bird and Trane a lot because my father was into it. But I was 18 when fusion first started and it affected me a lot." Beckenstein is now 27.

What do the so-called jazz musicians of today—those young musicians turning out fusion and crossover sounds—hear? Why are they playing it? Where do they come from?

How do they differ, musically and intellectually, from instrumentalists past? To paint the entire picture, business, art and whatever lies between, I spoke to Spyro Gyra, Seawind, Auracle and Caldera, four bands frequently chartbound and playlisted, and all with albums in the fusion/crossover fold. After speaking to GRP Records producer Larry Rosen and WRVR-FM (New York) Music Director Chuck Mitchell (who as a former *down beat* editor wrote an exhaustive article on fusion's first wave in the *Music Handbook '76*), I felt all the necessary bases had been touched.

### State of the art

Musical creation in the commercial world is somewhat akin to the old Abbott and Costello routine, "Who's On First." The "who" on first is the record company; "what," on second, is the radio station; "I don't know," on third, is the artist. Nobody ever knows who's got the ball or what is making the music popular. And where does the inspiration come from? I don't know!

WRVR's Mitchell, no matter how many restrictions he will admit to abiding by concerning airplay, sides with the musicians. "After all is said and done," he petitions, "it is still ultimately up to Chick Corea to decide what kind of record he is going to make." As for station-imposed restrictions: "Primarily, we're looking for bright tempos and strong melodies that are recognizable, whether it's Mingus or Spyro Gyra. We want melodic strength that a casual listener or a non-aficionado can pick up on. Familiar melodies are very important. We do have a tendency to ignore very long, drawn out ballads. We always want some rhythmic pace, things to keep the station moving so that hopefully a listener doesn't get bored with us and tune out."

Mitchell sees the trend shifting away from "the kind of abrasive, screaming jazz-rock of

three or four years ago to a more melodic thing which has been spearheaded by Mangione, James and Benson. There's an emphasis on vocals, on melodies, on low-key, but still with some swing or funk or some tangible rhythm. It's a very similar trend to what rock went through in the early '70s. A general downscaling to a soft type of feel.

"The predominant Second Generation Fusion trend I've noticed is most certainly a kind of slicked-up, softer, more melodic, sophisticated approach," he added.

### The Business

"One thing you should know about us," Auracle's Ron Wagner told me, "is that we're all well-versed about what's going on in the music business. We try to keep our thumbs on the heartbeat. We read the trades, we discuss the business, we know a lot about promotion and marketing. We've learned a lot over the last two years." Their second album, *City Slickers* (Chrysalis), is currently climbing up the jazz charts.

"It's very important for new musicians and bands to be business conscious," Steve Rehbein chimed in. "It's vital. You cannot be a contemporary musician without good business sense. Those who don't are in for a tough going."

Seawind's Bob Wilson conceded that they were "extremely naive" about the business during their two-album stint with CTI. They now have a hot-selling LP, *Light The Light*, on A&M/Horizon.

"We were writing commercial tunes for CTI," the Phoenix native explained, "but they didn't know what to do with them. They were having enough trouble promoting their own jazz acts so our pop thing threw them for a loop."

CTI's lack of promotional machinery was best exemplified, Wilson said, on their first East Coast tour. "For some reason we had a good following in the East," he recalled. "Our

### INFLUENCES

Jay Beckenstein, sax, Spyro Gyra: Miles Davis, Weather Report, Wayne Shorter, Charlie Parker, John Coltrane, Michael Brecker, David Sanborn, King Curtis, Earth, Wind & Fire, James Brown, New York salsa, John Tropea.

Eddie del Barrio, keyboards, Caldera: Chick Corea, Herbie Hancock, Joe Zawinul, Shostakovich, Stravinsky, Bartok, Earth, Wind & Fire.

Jorge Strunz, guitar, Caldera: John McLaughlin, Jimi Hendrix, Paco de Lucia, Sivuca.

Steve Tavaglione, sax, Caldera: Duke Ellington, Benny Goodman, Cannonball Ad-

derley, Weather Report, Eberhard Weber, Jan Garbarek.

Steve Rehbein, vibes/percussion, Auracle: Gary Burton, Chick Corea, Brazilian folk music.

Ron Wagner, drums, Auracle: Miles Davis, Herbie Hancock, Weather Report, East Indian folk music.

Pauline Wilson, vocalist, Seawind: Dionne Warwick, Dusty Springfield, Barbra Streisand, Diana Ross, Aretha Franklin, the Shirelles, Mary Wells.

Bob Wilson, drums, Seawind: Chick Corea, Keith Jarrett, Charles Lloyd, Mahavishnu Orchestra, Edgar Winter, Frank Zappa, Blood, Sweat & Tears, Chicago, John Coltrane, Elvin Jones.

# SPYRO GYRA



first playing stop was the Bijou Theater in Philadelphia, which to our amazement was sold out for four straight nights. People knew the licks, horn lines, lyrics from the album [*Seawind*]*—it totally blew us away. Apparently, we had been getting a lot of airplay there. Then we went to D.C. and they didn't know who we were. It was kind of strange.*"

"*Seawind* sold about 60,000 copies—which was because a lot of disc jockeys liked the record—with absolutely no promotion," he said.

Spyro Gyra's Brooklyn-based Beckenstein discussed his band's development with the dry wit of an entrepreneur. "You got to understand, the first album (*Spyro Gyra*) was a home-job," he said. "It was done in our studio up in Buffalo without the backing of a record company. So we decided to try four disco singles, six soul things and six country singles and then when we had extra time we'd do some of our stuff.

"We knew our stuff wasn't going to sell—we were realists," he said sarcastically. "Ironically, that's the only thing that sold. That's the stuff that got us the deal with Amherst. It just happened that those were the only tunes we weren't being consciously commercial with." Spyro Gyra's latest release, *Morning Dance* (Infinity) has already exceeded their previous 200,000 sales mark.

After four albums, none of which have

totaled over 100,000 copies sold, Caldera is convinced that with the right kind of publicity and promotional push they could be leading the fusion parade. Guitarist Jorge Strunz pointed a finger at radio stations for being "so money-oriented."

"Unless our music follows certain pre-established formulas," he complained, "stations won't touch it with a ten foot pole. There's a great imbalance there. We as artists should have much more control over the music that is aired than we do."

## Accessibility

One way of taking control is by writing tunes that coincide with radio's commercial needs. The four bands' opinions of the compromise ranged from Strunz's hard-line analogy ("It's like having your girlfriend turn tricks for a couple of years so you can have enough money to get married") to Wilson's soft-core approach ("Commercialism is a natural step of wanting to play funk and composition").

As for the in-between, Wagner begrudgingly admitted that "more complex tunes will probably take a little more time to listen to" and "there is a consciousness that certain kinds of tunes will help to sell an album and then maybe once it's sold people will listen to the other cuts." But, he added,

"with us, there's not that much of a difference."

Rehbein defended the funky title cut from *City Slickers*. "Obviously, we think it will catch people's ears first," he said, "but what people should know is that the tune just happened. Bill Staebell came up with this bass line and Steve Kujala was playing this melody. Then I said I got this great idea for a tune and that's the way it came out. We wanted that groove and that feel because that was what felt best at the time. We didn't sit down with the intention of breaking a tune."

Beckenstein suggested a number of reasons for fusion's increasing popularity.

"It's not intellectually intensive music," he pointed out. "For me, it's music from the heart. We dance around and smile. We feel good. We're not pensive black men who have suffered. We're happy white kids. We don't have a heavy cosmic message that we're trying to get across or it's not, 'I am the musician, therefore I am God.' It's not any of those things. I have a lot of fun doing this, just dancing around and playing my ass off.

"I'm happy that it's getting easier for the general public to get into it. It's like Hegel's theory of history: extremes keep merging to create a popular form of music. And that's great because I like playing for 1000 people, not ten."

Caldera's members don't share Becken-



## AURACLE

stein's views concerning musical simplicity. In response to my query about writing hit-oriented tunes, Steve Tavaglione said that it "causes more problems than anything else because if we write that hook tune that's the one that will be played and then we'll be misrepresented because the majority of our other tunes aren't like that."

"Much of the problems jazz musicians have with playing commercial tunes is that they usually come off sounding half-assed," the Costa Rican-born Strunz added. "A real popular artist has no choice but to express himself that way. But a jazz musician has so many great resources at his command that when it comes to something simple like pop music he has trouble putting his total expression into it. Therefore, the result is very much like being de-balled."

At least you can't say Eddie del Barrio was sour-graping. He co-wrote *Fantasy* with Earth, Wind & Fire, which was instrumental in pushing the *All 'N' All* LP over the three million mark. Obviously, the man knows how to write a pop number.

"I'm proud of writing *Fantasy*, but the things I do with Caldera I'm much more

"We don't mainly play jazz music," explained Pauline Wilson, "yet we still get put in the jazz bins. We were a jazz band seven years before we recorded, but right now we want to reach as many kinds of people as possible. We want to be put in a new bin."

And what's the matter with jazz?

"To a lot of people, jazz is seen as playing for *me*—and if the public doesn't understand what we're doing, that's trouble for us. I'm not saying jazz is bad—we owe a lot to that, but people still get misled," the Hawaiian-born songstress replied.

"I don't look at this music as jazz," said co-founder of the fusion label, GRP Records, and producer, Larry Rosen. "Let's face it—this is show business."

### Integrity

If there is any one accusation that bothers artists most it is being branded as an imitator. The connotations are sharp as glass: lack of originality; tendency to replicate others' works. It is considered the highest crime in the Court of Art. Then again, one might ask, what is original? Who's on first?

cause they're so damn hot," he revealed. "I listen to them from a sound standpoint—I like the way they make the saxophone sound. I guess when you like something, then imitation is the next step. But I'd rather not think of it as imitation. I'd like to think that I have a unique enough sound that I don't sound like Sanborn."

He documented the point by explaining that Brecker was a guest soloist on *Morning Dance*. "He doesn't scare me at all because he's Michael and I'm Jay," Beckenstein quipped.

Rehbein filed this report about Auracle:

"It's not possible for us to compromise to such a degree that we would want to sound like such and such band. If we tried that we'd probably fail anyway because it's not our style. *City Slickers* is definitely us. It's not trying to be something else to get this market or whatever. If we put our names on a particular piece of product, then that product exemplifies where we are at that particular moment."

Caldera preferred to look at the question in dollars and sense. "It depends on how much money you want to make—\$50,000 or a million?" Strunz asked. "The best thing for any artist with integrity is to maintain his own vision and try to sell that somehow. The music has to be the motivation—not big bucks."

Del Barrio, in his inimitable fashion, drove the point home.

"Most excellent musicians today are playing muzak music," he giped. "Eighty percent of the time you'll hear a nice flute to make love by. That's what they call a jazz station and that's a bunch of shit. We're not buying that and we are not going to abide by those rules. We're going to keep writing our music until they tell us otherwise. And if people don't wake up, that's their problem—we're doing our part."

Amen.

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**"It's like Hegel's theory of history: extremes keep merging to create a popular form of music. And that's great because I like playing for 1000 people, not ten."**

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Spyro Gyra's Jay Beckenstein

proud of, you wouldn't believe," he said with an Argentinian flavor in his words. "*Fantasy* was the simplest thing I can write. I just feel sorry if people can't enjoy Caldera for what we are—a total fusion of Western Hemisphere cultures."

Seawind, who readily admit to commercial intentions, have a different problem—they want out from the jazz label.

Nevertheless, it is the true artist's responsibility to explore new and somehow different areas. Since much of fusion has been tagged with the "imitative" label, I wondered just how original my interviewees' music was.

Expectably, Beckenstein was the most candid of all.

"Well, as player, I'm influenced by both Mike Brecker and David Sanborn just be-



## CALDERA



## SEAWIND



### The Future

"Right now we're all under a lot of pressure because of the tremendous popularity of disco," WRVR's Mitchell contends.

"The gains we've made are tangible, but they've come slowly. If disco hadn't broken wide open we might have been even gaining more."

The gains he's talking about are breaking new acts to a non-jazz audience. For instance, Angie Bofill, a singer backed by jazz studio players, did a debut album for GRP that

climbed to number 40 on the *pop* charts after being broken on the jazz station, WRVR. After WRVR's black and Latin urban listeners heard her, the disco stations picked her up. Michael Franks, a mellow singer also backed by jazz-like arrangements and Spyro Gyra have been heard recently on AM middle-of-the-road stations. Pat Metheny's *New Chautauqua* (ECM) is being aired on a large number of Album Oriented Rock stations. Which all adds up to this forecast by Mitchell: "I think there will be a lot more crossing over soon."

What about a disco-jazz trend?

"So far, we received an overwhelmingly negative response to that sort of thing during our midnight album previews," Mitchell reported. "A Raul de Souza record—even though there was some meaty trombone playing on it—didn't make it. The general feeling is that people can find disco elsewhere on the dial. However, this doesn't mean if something both real strong disco and jazz comes along we wouldn't play it."

Beckenstein thinks disco-jazz is inevitable.

"I'm afraid that there are going to be a lot of people trying to make disco-jazz happen," he said, citing Pharoah Sanders and Roy Ayers as current examples. "It's so easy when they're waving the green."

"I don't think we'll have to do that. There's enough straight funk in our music anyway that makes it danceable, so maybe we'll be the lucky ones and get to the disco audience *au naturel*," he chuckled.

"The '80s is going to open up for instrumental players," Strunz predicted. "Whether it'll be called fusion I don't know and don't really care. I think the development of instrumental integrity, technique and skill in transmitting music—being that it is an ancient art—is certainly not going to die off at this moment, disco or otherwise."

"The fact that more and more labels are jumping on the fusion trip and expanding it shows you that there's money behind this thing. It's a big market."

One such label is GRP Records, headed by veteran producers Larry Rosen and Dave Grusin and distributed by Arista. Their objective is to promote young, unknown, jazz-oriented talent. Thus far, four artists—Angie Bofill, Dave Valentin, Roland Vazquez and Tom Brown—have joined the GRP roster.

"We're looking for new people with individuality, personality and something to say—someone we can really believe in," Rosen explained. "A jazz background is important, but isn't the main criterion. They also have to write their own tunes."

Rosen hopes to assemble a solid group of players like CTI did earlier in the '70s. "We'd like to develop into a similar entity as CTI was, but with more freedom. We want people to some day identify with a GRP sound."

There is little doubt that Second Generation Fusionists are better pop pulsetakers than their predecessors. Forget the jazz influence; this is a generation force fed on Top 40 radio—that's roots, man. With Miles Davis going in one ear and the Rolling Stones in the other, mass appeal jazz was just a beat away. Which is what crossing over is all about.

Spyro Gyra and Seawind's success clearly foretells the immediate future for jazz-type programming on commercial radio. Softer, "scaled down" melodies are dominating jazz radio in New York, as WRVR's Mitchell says. A fusion band like Caldera may have to compromise its musical values to survive. An Auracle won't know what's happening next until their sales figures arrive. The fun that Beckenstein raves about may be only as good as the latest formula, determined by . . . uh . . . who's on first?

My major complaint with most commercial jazz is that it's just not very exciting, though I do find the new tune writing more exuberant than earlier works by Mangione and James, for instance. But there's no raw edge. By the way, did you hear that hot new tune by Donna Summer?

db

# RECORD REVIEWS

★★★★ EXCELLENT / ★★★ VERY GOOD / ★★ GOOD / ★ FAIR / ★ POOR

## JONI MITCHELL

MINGUS—Asylum 5E-505: *Happy Birthday 1975*; *God Must Be A Boogie Man*; *Funeral (rap)*; *A Chair In The Sky*; *The Wolf That Lives In Lindsey*; *Is a Muggin'*; *Sweet Sucker Dance*; *Coin In The Pocket (rap)*; *The Dry Cleaner From Des Moines*; *Lucky (rap)*; *Goodbye Porkpie Hat*.

Personnel: Mitchell, guitar and vocals; Jaco Pastorius, bass guitar; Herbie Hancock, electric piano; Wayne Shorter, soprano sax; Peter Erskine, drums; Don Alias, congas, percussion; Emil Richards, percussion; unidentified horns, arranged by Pastorius (cut 9).

★★★★★

This is a wonderful piece of work.

From all reports, the trepidation in Joni Mitchell's heart as to how this project might be accepted has been matched only by the skepticism of scores of jazz purists. But the proof is here, and Joni and her critics can forget their fears. *Mingus* is so ambitious, so painstakingly constructed and so special, that even in those moments when the deed fails, the thought carries the day. And when it all clicks—as on *Porkpie Hat*, which, after three hearings, I can no longer listen to dry-eyed—it soars with the breadth and majesty *Mingus* so often achieved.

Perhaps the ultimate crossover concept—one of rock/folk/pop's most revered women dedicating a document to one of jazz's true geniuses—*Mingus* is really a collaboration. On four of the songs, the late bassist supplied the music and Joni wrote the lyrics; her words for the improvisatory, often non-strophic melodies make this the first real advance in the jazz art of vocalese since Lambert, Hendricks & Ross. For *God Must Be A Boogie Man*, Joni wrote the music but adapted the lyrics from the famous first chapter of *Mingus*' autobiography, finding the hidden rhymes in his colorful prose ("He is three—one's in the middle unmoved/Waiting to show what he sees to the other two"). The only song that sounds out of place is *Wolf*, a not untypical Mitchell tale of a young man with darkness in his soul. But even this gains some validity from the fact that *Mingus* heard it and approved its sentiments before its inclusion on the album.

The subject probably shouldn't come up, but for the record, this is a jazz date. The particulars have precedent. For instance, it has long been jazz practice for a soloist to hire a working unit as sidemen, but to omit the leader (to solidify the soloist's own leadership); on *Mingus*, Joni is backed, essentially, by Weather Report without its leader, Joe Zawinul. More important, on the more conventional tunes that make up the second side, the band follows normal jazz style, wherein the improvised accompaniment makes the melody's outlines blurry and subtle. The spare format gives a clear view of Hancock's empathic backing.

There is also innovation. The lead instrument on most tracks, besides Joni's voice, is

Pastorius' bass, mixed high and booming along as a supple, full-bodied counterpoint—much the role usually taken by a horn. (By contrast, Hancock is mixed at middle depth and Shorter, despite a coy, coltish solo on *Dry Cleaner*, offers small, effective moans as if from another studio.)

There should be no question that Joni Mitchell can perform as a credible, and here excellent, jazz singer. Her version of Annie Ross' *Twisted* some years back was presentiment: Joni is the closest thing we have in the '70s to the rangy, pristine tone and cool distance Ross embodied. Listen to the big band-backed *Dry Cleaner*; it's really Joni's *Farmer's Market*, right down to the invitingly hip lyrics she's spun on a tiny, nonsensical topic. (The song follows a vignette of *Mingus* saying, "I'm not rich, but I always had a few coins in my pocket." It's about a small businessman from Iowa on a hot streak in Vegas, and in perfect Ross style, Joni sings, "He's got three oranges, three lemons, three plums—I'm losin' my taste for fruit.") On *Porkpie Hat* she caresses the ballad with a gentle reminder of Billie Holiday; that sweetly plummeting glissando Lady Day often used, like her voice was falling off a hill. Joni has taken brilliant bits of phrasing from these women, but mostly retains her own unique style, and the combination is devastating.

I suppose my complaints center on the first side, which is somber, if not really depressing. After a boozy *Happy Birthday* comes the Joni-Jaco duet of *Boogie Man*, which suffers some from the bass guitarist's picturesque, but by now well-worn explosions of harmonics. After that, a backstage tape of *Mingus* discussing his own funeral, and the difficult *Chair In The Sky*, difficult because of the freely episodic melody, but well worth the effort. (This was reportedly *Mingus*' last composition, and it deserves full orchestration.) There is a bit too much melodrama here, a touch that is perhaps too heavy. It bogs a bit, though it offers important music and sentiment.

But the second side is perfect. *Sweet Sucker Dance* is a love song to life: "We move in measures/Through love's changing faces . . . like it was only a dance." *Dry Cleaner* has so much zest and fun—and it's a perfect set-up for *Porkpie Hat*, the masterpiece. Joni's lyrics, quite frankly, are profound: in the first five words, she manages to weave the song's original subject (Lester Young) and its composer into an epic framework of great emotional power:

"When Charlie speaks of Lester/You know someone great has gone/The sweetest swinging music man/Had a porky-pig hat on/A bright star in a dark age/When the bandstands had a thousand ways of/Refusing/A black man/Admission/Black musician/In those days they put him in an underdog

position/Cellars and chitlins . . ."

After a fascinating mid-section development of both melody and words, she weighs in with this: "We came up from the subway/On the music midnight makes/To Charlie's bass and Lester's saxophone/In taxi horns and brakes/Now Charlie's down in Mexico/With the healers . . ." This is the poetry Joni Mitchell has been away from too long. In a way, what *Mingus* did for Lester in writing that song, Joni has done for *Mingus* in making this album. She gave her best on this one, and it's proved to be more than enough.

—lesser

(*Leonard Feather interviews Joni Mitchell in an upcoming down beat.*)

## ROLAND KIRK

PRE-RAHSAAN—Prestige 2-4080: *Three For Dizzy*; *Makin' Whoopee*; *Funk Underneath*; *Kirk's Work*; *Doin' The 68*; *Too Late Now*; *Skater's Waltz*; *Persian Thoroughfare*; *Hazy Eve*; *Shine On Me*; *Evidence: Memories Of You*; *Teach Me Tonight*.

Personnel: Kirk, tenor sax, manzello, stritch, flute, clarinet; cuts 1-7: Jack McDuff, organ; Joe Benjamin, bass; Arthur Taylor, drums; 8-13: Jaki Byard, piano; Richard Davis, bass; Alan Dawson, drums.

★★★

## SONNY ROLLINS

TAKING CARE OF BUSINESS—Prestige 2-4082: *There's No Business Like Show Business*; *Raincheck*; *There Are Such Things*; *It's All Right With Me*; *My Reverté*; *Paul's Pal*; *The Most Beautiful Girl In The World*; *Tenor Madness*; *When Your Lover Has Gone*; *Ex-Ah*; *Sonny Boy*; *B. Swift*; *B. Quirk*.

Personnel: Rollins, tenor sax; cuts 1-4: Ray Bryant, piano; George Morrow, bass; Max Roach, drums; 5-9: Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums; John Coltrane, tenor sax (9); 10-13: Kenny Drew, piano; Morrow, bass; Roach, drums.

★★★★★

## COLEMAN HAWKINS

THE REAL THING—Prestige 2-4083: *Soul Blues*; *Greensleeves*; *Until The Real Thing Comes Along*; *I Hadn't Anyone 'Til You*; *It's A Blue World*; *I Want To Be Loved*; *Red Beans*; *For You, For Me For Evermore*; *While We're Young*; *Then I'll Be Tired Of You*; *Mighty Lak'*; *A Rose*; *At Dawning*; *Trouble Is A Man*; *Poor Butterfly*; *I'll Get By*.

Personnel: Hawkins, tenor sax; cuts 1-4: Ray Bryant, piano; Kenny Burrell, guitar; Wendell Marshall, bass; Osie Johnson, drums; 5-7: Red Garland, piano; Doug Watkins, bass; Specs Wright, drums; 8-15: Tommy Flanagan, piano; Marshall, bass; Johnson, drums.

★★★★★

Certainly the *music* on the Rollins and Hawkins sets deserves five stars; the reissue producer's way of preparing these two-sets deserves separate attention, hence the split ratings—see the remarks below.

Kirk may not have been very original, but he certainly was unique, and it's a pity the McDuff rhythm section couldn't inspire him. Kirk's big band sax style, a la Frank Weser or Frank Foster, needed his multi-horn fun to be really engaging; in fact, four blues on the first LP nearly drain him, nor does his habit of shifting from tenor to other horns in mid solo four times lend more than passing interest. But the Byard date, with half the tracks played in 2/4, is a cheerful affair; Kirk is mostly on tenor again, and especially in the *Memories* duet, he noodles lines that arrive at pleasingly eccentric conclusions. Byard is most fun, though, doing his impressions of Garner, Tatum, and a kind of tame Monk who observes rhythmic structures and symmetric phrase shapes—you can hear it in *Evidence* and especially the long, happy *Thoroughfare*. Michael Cuscuna's liner notes, by

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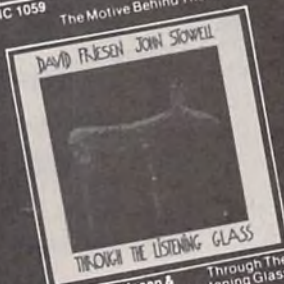
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# Woody Shaw on Bach

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the way, are surely the best discussion of Kirk's career yet.

Rollins' 1956 date with the Garland trio is reissued in full here, including two weak tracks, sandwiched between incomplete returns from two of Rollins' three best Prestige sessions. The missing *Paradox* is an especially good piece, one of Sonny's best original themes, with superb Rollins and Roach. But this two-fer opens with the other four tracks from that near-great 1955 session. The incredible charge and fertility of ideas from the very beginnings of these solos bespeak a powerful mind; the thorough confidence and poise of his stance make possible the dramatic structures, the utterly effortless rhythmic movement, the split-second timing that incorporates digressions, decorations, even "mistakes" into his lines. Often overlooked is that Roach is vital to Sonny's success, laying down a thick carpet of rhythmic activity for Sonny to move around on, providing accents so perfectly attuned to Sonny's rhythmic systems that the pair seem to be extensions of each other—they are one of the great teams of jazz.

In fact, this duo is just uncanny in *All Right*. In *No Business*, apart from the surprise at hearing the verse, there is the constant surprise of Sonny's phrases, set as they are in such an unusually free medium of timing and time. If the word "freedom" means anything in jazz, it describes Sonny's work here and in *Raincheck*, both of which deserve extended analysis of just how Rollins makes statements, modifies them, contradicts, explores, and organizes his solos into whole documents. And *Such Things* is a great ballad medium, with Rollins' alternately gutter and grand manners turning the sentimental piece into a work worthy of Louis Armstrong.

Despite an overly tranquilized mood, the Rollins-Garland date has two strong works: *Most Beautiful Girl* (recast into four) and the extended, merry blues chase with Coltrane, *Tenor*. Sonny's climactic phrase there is several times a touchstone in *Ee-Ah*, which opens one of his strangest sessions. That blues has a two note theme to introduce completely unrelated phrases. In fact, his reintroduction of that static theme seems to arouse his lines to insane anger each time, as he completely ignores bar lines and beats in laying down 16th note lines and runs. This irritated style calms to sarcastic anger in the melodically inventive *Sonny Boy*, with its ingenious Rollins-Roach chase. The two *B.s* simply erupt: they're too fast for the rhythm section, the speed of the relentless 16th note lines is nothing short of demonic, Sonny's harmonic distances (the changes are *Lower* and *Cherokee*) flirt with atonality, as though he was challenging himself to retain his melodism amidst these most extreme circumstances. *Ee-Ah* and the *B.s* can be seen as early sketches for that amazing 1962-63 Rollins-Don Cherry group, a climax of adventure in Sonny's career; they're a mind-blowing conclusion to this two-fer.

Hawkins' Prestige recordings came during his last great period, and Prestige reissues up to now have only begun to touch the beginnings of his riches. His *At Ease* LP may be the only mediocre session of the period—as I recall, the original liners insisted that the mediocrity was planned by the producer—so this reissue has that entire *At Ease* session along with only half of the vastly superior Hawkins-Garland date and half of the great *Soul* date. This blunder does not augur well

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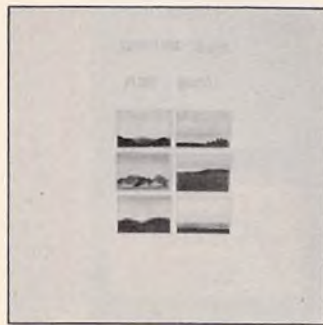
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for the future reissue of the rest of these sessions or of the Hawkins-Grimes, Hawkins-Shavers, or Hawkins All-Stars sessions. Worse, I have the ugly feeling that Prestige simply doesn't give a tenth of a damn: no laws require that record producers possess musical sensitivity.

The Garland side has a lot of piano—it's some of the best playing of Red's career, in fact—but damn! Hawkins is so fine in *I Want*, with his constant refinement, redefinition, and repositioning of phrases' meanings and significance—and then to have a tenor solo cut off just as the great Hawkins is emerging in *Red Beans*... But the *Soul* date is a perfect meeting of minds in the blues, the marvelous opening tenor-guitar discussion leading into an impassioned statement when Hawkins' lyric depths become overpowering; the power generated by his held notes, then, provides a perfect commentary on the pain of his lines, and his last three choruses are a model of solo construction.

His *Greensleeves* is far from a folk song, for the breadth of his vision encompasses note alteration, pain, and irony within the theme. Hawkins' concept of *Real Thing* steps emotional miles beyond ballad bathos; double timing, linear involvement, his rich tone, and great sensitivity of attack and accent result in an unfolding transformation that is quite complete. And his sound, his line, his self-commentary in *I Hadn't Anyone*—but these great performances have been described and analyzed already; Hawkins' was a magnificent mind, and it's satisfying to have even this much of one of his life's high points back in circulation.

—litweiler

### MILTON NASCIMENTO

JOURNEY TO DAWN—A&M SP-4719: *Pablo; Idolatrada; Unencounter; Maria Maria; Journey To Dawn; O Cio Da Terra; Paula & Bebeto; Maria Tres Filhos; Credo; Alouca.*

Personnel: Nascimento, guitar, vocals; Nelson Angelo Martins, piano; Hugo Fattoruso, guitars; Novelli, keyboards; Roberto Da Silva, bass; Nana, drums; Bill Krurausch, percussion; Gavle Levant, strings; Steve Madaio, harp; Chuck Findley, trumpet, trombone; Lon Price, tenor sax; Jim Price, trombone; Adi Moenda, Lina Moenda, Bell Moenda, Dina Moenda, Jim Price, Nelson Angelo Martins, Novelli, Lo Borges, Beto Guedes, Maria Fatima, Oscar Castro Neves, Roberto Da Silva, Nana, Hugo Fattoruso, chorus.

★ ★ ★ ★

### GILBERTO GIL

NIGHTINGALE—Elektra 6E-167: *Sarava; Good-bye My Girl; Ella; Here And Now; Balafon; Alapala; Maracatu Atomico; Move Along With Me; Nightingale; Samba De Los Angeles.*

Personnel: Gil, vocals, guitars; Michael Sembello, electric guitar; Don Grusin, keyboards; Sergio Mendes, synthesizers; Alex Acuna, drums, percussion; Abraham Laboriel, bass; Lee Ritenour, electric guitar; Roberto Da Silva, drums, percussion; Rubens Sabino Da Silva, bass; Nathan Watts, bass; Steve Forman, percussion; Laudir De Oliveira, congas, percussion; Oscar Castro Neves, cavaquinho; Gracinha Leporace, Carol Rogers, Marietta Waters, background vocals.

★ ★ 1/2

The Brazilian invasion has secured a narrow beachhead in the U.S. market as American tastes gravitate towards the bouncy rhythmic confections that have dominated the Brazilian pop scene for the past decade. *Courage*, Milton Nascimento's first stateside release, sank without a trace in 1969, but a featured spot on Wayne Shorter's *Native Dancer* and his followup *Milton* LP won the falsetto enchanter from Rio a cult following

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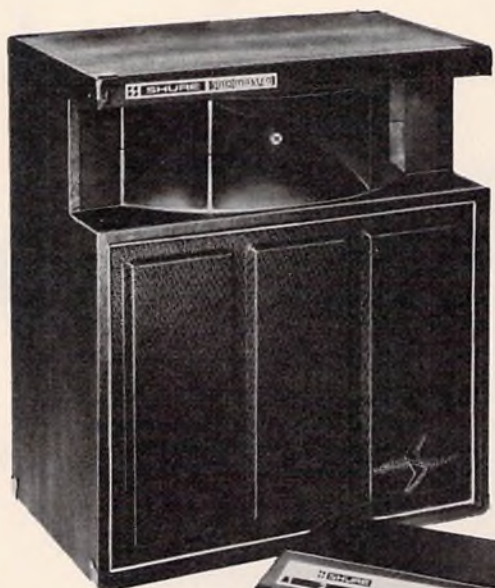


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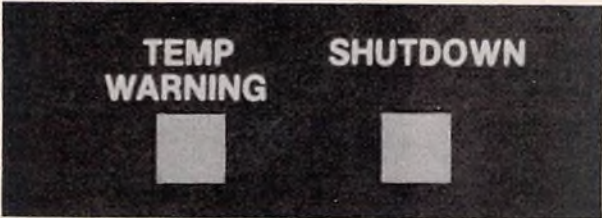


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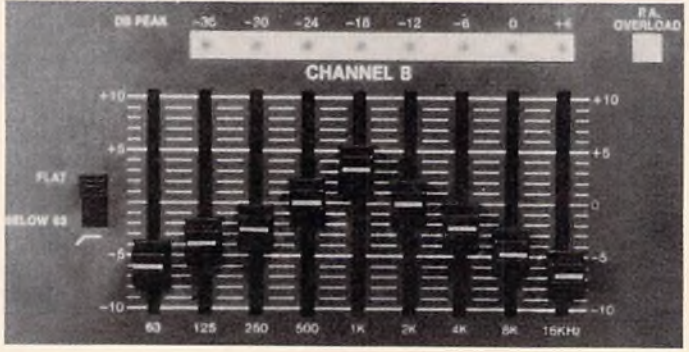
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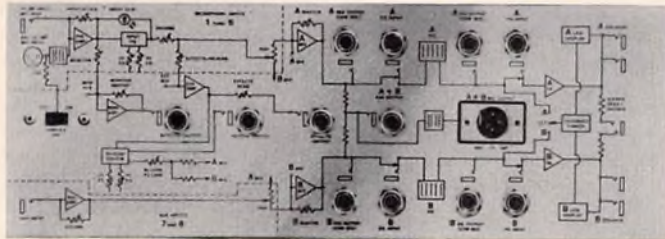
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here. Now Gilberto Gil, a founder of the Brazilian-American fusion movement known as *tropicalia*, makes his U.S. debut with an approach so sweet it could cause tooth decay.

Nascimento's *Journey To Dawn* is no sour apple either, but Milton's inimitable voice and his haunting gift for melody suffice to keep his cake out of the rain. Not so Gilberto—it sounds like his cotton candy has turned to treacle on its way through the tropics. Both singer-songwriters share a talent for catchy tunes and grabby hooks, but Nascimento aspires to popular artistry, Gil merely to popularity.

Milton's sound is less jazz oriented in the absence of Shorter and Herbie Hancock, but his gently winding melodies are no less sophisticated for that. Over the buoyant propulsion of a crack Brazilian crew, he spins shimmering, exotic colors and dappled textures, marred only by the occasional intrusions of dubbed studio orchestras. The excesses of the *Milton* album have been checked—English lyrics are minimized; gone entirely is the blatant powderpuff crossover material. Instead, Milton is left to conjure up his bittersweet dream spells in Fernando Brant's lilting Portuguese poesy. Whereas *Milton* showcased his striking, almost feminine falsetto, *Journey To Dawn* features Nascimento the composer rendering straightforward expositions to his finely wrought tunes in a tight and sympathetic context. Notwithstanding the scant sample of Milton's vocal pyrotechnics, this is pop music in the best sense of the word—his songwriting alone would suffice to establish Nascimento as a major contemporary talent.

Milton incorporates contemporary rock, soul, and jazz influences into an original style; Gilberto Gil, by contrast, cloaks his music in a patchwork of derivative swatches—a scrap of Motown here, a reggae pattern there, and to top it off some gold braid from Sgt. Pepper's uniform. In Brazil, Gil attracted a following of poets, intellectuals, and classical composers, but on this disc his light cheery froth seems geared more to the kindergarten set. There's no denying his ear for a tune—every bar is a hook—and his crossover appeal is enhanced by his fluid command of English, but Gil and producer Sergio Mendes seem to be plugging excessively toward the radio market. Glazed performances by studio vets largely out of Lee Ritenour's band make for a choice of chirpy singles, but to sit through a whole album's worth almost requires the listener to suck on a lemon. —birnbaum

## MILT JACKSON

**SOUL BELIEVER/MILT JACKSON SINGS AND PLAYS**—Pablo 2310 832: *Ami! Misbehaving; Don't Worry 'Bout Me; I've Got The Blues; Heartstrings; Roll 'Em Pete; Yes Sir, That's My Baby; I've Grown Accustomed To Her Face; I've Got It Bad And That Ain't Good; Someone I Love; Parking Lot Blues.*

Personnel: Jackson, vocal, vibes; Cedar Walton, piano; John Collins, guitar (cuts 4, 6, 8); Dennis Budimir, guitar (1-3, 10); Ray Brown, bass; Frank Severino, drums (4, 6, 8); Billy Higgins, drums (1-3, 10); Plas Johnson, tenor sax (3); Michael Lang, Ian Underwood, synthesizer (2, 7, 9).

★ ★ ½

No doubt better and more important albums will be released this year—including, one suspects, a few by Milt Jackson himself—but for all its innocuousness, *Soul Believer* emerges as another unmistakable expansion, no matter how slight, of that cornerstone in jazz: Milt Jackson's blues. Where Milt Jackson

the instrumentalist, however, has been a revolutionary figure and one of the great modernizers of the blues language, he relies here as a vocalist on a form of the idiom popularized in the late '40s through early '50s by such singers as Charles Brown and Amos Milburn.

As a vocal performance alone, *Soul Believer* is thus a self-indulgent anachronism, not just because of its selection of very familiar jazz and blues standards—in this respect the date's two originals by Ray Brown, the producer of the album, and by the leader himself blend in all too effortlessly. But graced by Cedar Walton's spirited intros and solos, Brown's impeccable, timeless bass work, and, of course, Jackson's own supple yet energetic vibes, the result is instead pleasantly nostalgic.

*Soul Believer* is no more than a footnote in Jackson history, though, and despite the sustained bluesiness of the delivery stemming from the vibist's enduring love of this type of music (Jackson started out some 40 years ago as a member of a vocal quartet), it should remain so. Milt Jackson is no George Benson, and even with an updated approach one doubts that his rather high-pitched and thin voice will ever be a match for his vibes, or even his piano. —gabel

## CLIFTON CHENIER

**IN NEW ORLEANS**—GNP Crescendo 2119: *Boogie Louisiana; Cotton-Picker Blues; I'Amme Pam De Mais; Pousse Cafe Waltz; Hello Rosa Lee; Jusque Parce Que Je T'Aime; Boogiein' In New Orleans; Rumbliin' On The Bayou; I'm Gonna Take You Home Tonight; Mon Vieux "Buggy"; Crying My Heart Out To You; Tous Les Jours; Mardi Gras Boogie.*

Personnel: Clifton Chenier, vocal, accordion; John Hart, tenor saxophone; Paul Senegal, guitar; Joe Brouchet or Benny Grunch, bass; Robert Peter, drums; Cleveland Chenier, rubboard.

★ ★ ★

How one reacts to this LP largely depends upon how familiar one is with Chenier's numerous other albums—as well, of course, with the "zydeco" genre itself. My own response is mixed: I don't find this set particularly compelling when compared with most of the singer-accordionist's earlier, still available albums on Arhoolie, Tomato and other labels, just about every one of which is much better, more understandingly and more fully produced than this spirited but sprawling group of performances.

More than anything else, the album sounds as though producer Gene Norman had heard Chenier in a club and found his zesty blend of traditional Cajun music and southern blues sufficiently interesting/enjoyable/unusual and/or bizarre to undertake a recording session with him and his band—most likely the next day. It's got that kind of a feel to it: rushed, unplanned, ragged (but, unfortunately, not always right)—like a nightclub set recorded, sans audience, in a studio. A&R and production values are minimal at best, with lots of loose ends to the performances, most of which are, as a result, too unfocused and disorganized to be as effective as they might had they come under the hand of a producer savvy enough, or familiar enough with the music, to strive for stronger, more tightly focused versions of the pieces.

In many cases a few more takes would have been all that was required to tighten the performances up; others would have called for more extensive work. The point is, however, that the proper amount and kind of attentiveness was not expended on the re-

ording of the music, and this is as true of such basic considerations as ensuring the band was in tune as it is of such conceptual factors as whether the performances were as cohesive as they might be.

What makes the set rewarding are the infectious high spirits of Chenier and his bandsmen, and that's compensation enough for the set's production deficiencies. But the results pose no serious challenge to the singer's many superior albums on Arhoolie or the "live" set recorded by Tomato at Montreux three years ago. —welding

## JOHN KLEMMER

**BRAZILIA**—ABC AA-1116: *Brazilia; Tropical Snowflakes; Heartbreak; Summertime; Tender Storm; Copacabana; Bahia; My Love Has Butterfly Wings* (79).

Personnel: Klemmer, tenor saxophone; Jorge D'Alto, piano (cuts 1, 3); Oscar Castro Neves, guitar; Abraham Laboriel, Fender bass (1, 8); Victor Feldman, Rhodes piano (2, 6-8), piano (5); William "Smitty" Smith, organ (8); Bob Magnusson, bass (2, 5-7); Lenny White, drums (1, 3); Alex Acuna, drums (2, 5-8), percussion (1, 3); Airto Moreira, percussion (1, 3); Paulinho Da Costa, percussion (2, 5-7).

★ ★ ½

**NEXUS**—Arista/Novus AN2 3500: *Misty; Body And Soul; Mr. P. C.; God Bless The Child; My One And Only Love; Softly As In A Morning Sunrise; Impressions; Four; Nexus.*

Personnel: Klemmer, tenor saxophone; Bob Magnusson, bass (cuts 1-5); Carl Burnett, drums.

★ ★ ★ ★ ½

It's no secret that John Klemmer has spent the last few years moving towards pop accessibility and commercial profitability. As long ago as *Waterfalls* (Impulse, 1972), the tenor saxophonist was showing the sumptuous Echoplex moves and melodic attitudes that would subsequently attract a legion of crossover fans in the late '70s. At first, Klemmer's jazz compromises seemed more creation than concession, a side of himself that *had* to be shown. As time went on, however, the soulfulness wore completely off.

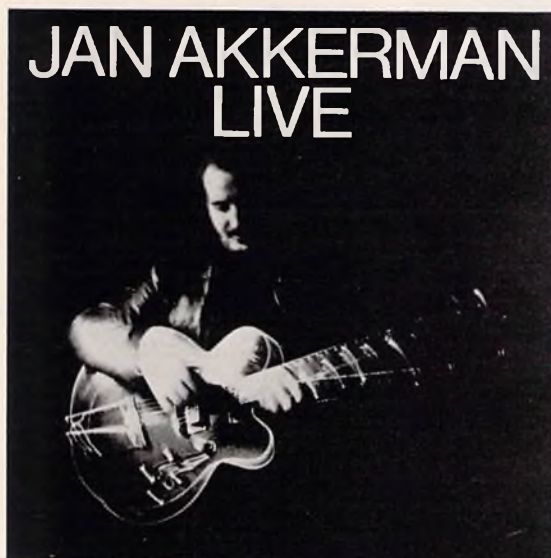
*Brazilia* is, once again, the easy listening side of John Klemmer, a mellow frontispiece for an approach that is often more North American than the title would have us believe. The opening title track, for instance, is a little too orchestrally stylized to evoke Rio's unique solution of pancultural musics, and a slight case of overproduction keeps this album heading right down the white center line. On the other hand, lithe percussionists work their magic in the background, simpler sounds like the samba *Summertime* and bossa nova *Copacabana* are excellent, and D'Alto's piano (*Heartbreak*) and Castro Neves' guitar (*Summertime*) make this more than a one man saxophone show. The Echoplex is hauled out for Klemmer's deep bars and high sighs on the closing *My Love Has Butterfly Wings*, with the band and particularly drummer Acuna able to stretch out near song's end.

But at its best, *Brazilia* only hints at the intensity Klemmer unveils on *Nexus*, an abrupt and total about face, and a return to the solid jazz he was "weaned on" long ago. The shadows of Coltrane and Rollins loom over a highly spontaneous session that was recorded live (unoverdubbed) in the studio with, Klemmer relates, no preparation or prior discussion of the music to be played.

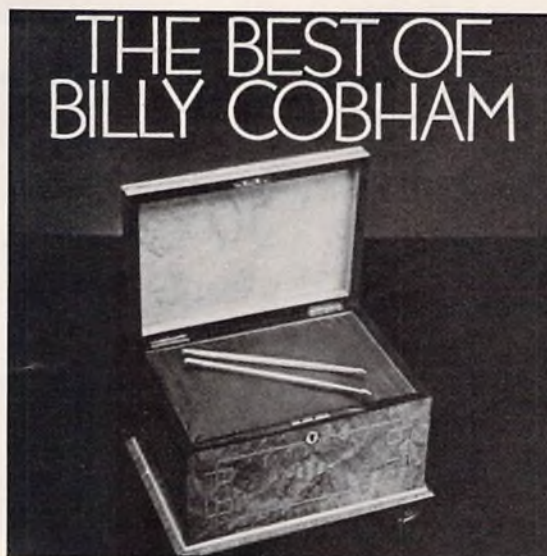
Carl Burnett is particularly noteworthy in both the trio (first two sides) and sax-drums duo formats. He's a dynamo of energy but, like Elvin Jones with Trane, his polyrhythmic subtleties offer an impressive range of color and constant change. *Misty* opens and closes

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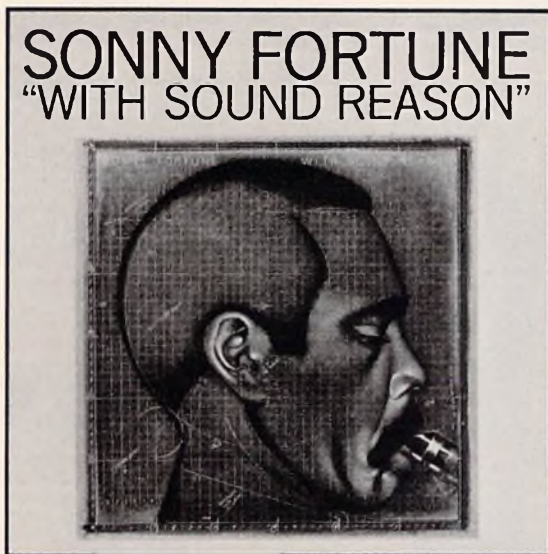
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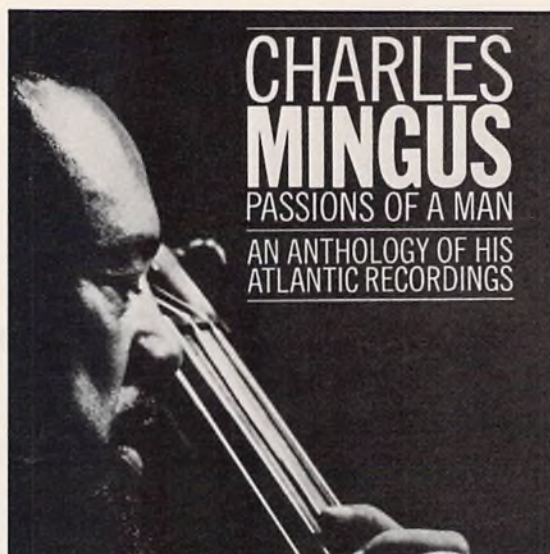
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with Burnett totally on his own, very casual and free, playing with his hands and even fingernails on the cymbals. *Softly and Impressions*, of course, are totally on fire in the finest Coltrane tradition.

Likewise, Klemmer is completely uncompromising, wide open to blowing free jazz, and his chops are up. His hard work on *Impressions* and *Mr. P. C.* belie the sweet nothings he's been known for since *Fresh Feathers*—obviously, the man plays and practices real jazz in the privacy of his own home. Even on ballads like *God Bless The Child* and *My One And Only Love* he demonstrates taste and expression without opting for non-jazz forms of lyricism. And the hot, lively, modal exploration of the finishing title track shows that Klemmer can still write substantial progressive compositions when he wants to.

*Brazilia* contains innocuous, "pretty" music well suited for Sunday afternoon on the veranda with several wine coolers making life simple. *Nexus*, however, is the kind of jazz you can sink your teeth into. —henschen

### MICHEL COLOMBIER

MICHEL COLOMBIER—Chrysalis CHR 1212; *Sunday; Take Me Down; Dreamland; Queens Road; Overture; Bird Song; Layas; Do It; Spring; The Dancing Bull; Autumn Land.*

Personnel: Colombier, piano, Rhodes piano, Clavinet; Michael Boddicker, synthesizer; Michael Brecker, tenor sax; Larry Carlton, guitar; Peter Erskine, drums; Steve Gadd, drums; Herbie Hancock, Mini-moog, Clavinet, Rhodes piano; Jerry Knight, bass; Airtio Moreira, percussion; Ray Parker Jr., guitar; Jaco Pastorius, bass; Lee Ritenour, guitar; Tom Scott, Lyricist.

★ ★

### SPYRO GYRA

MORNING DANCE—Infinity INF 9004; *Morning Dance; Jubilee; Rasul; Song For Lorraine; Sunburst; Helopolis; Doesn't Matter; Little Linda; End Of Romanticism.*

Personnel: Jay Beckenstein, alto, tenor, soprano saxes; Jeremy Wall, electric piano, synthesizers; John Tropea, electric and acoustic guitars; Jim Kurzdorfer, bass; Ted Reinhardt, drums; Rubens Bassini, congas, percussion; David Samuels, percussion; Will Lee, bass; Steve Jordan, drums; Randy Brecker, trumpet; John Clark, french horn; Tom Schuman, electric, acoustic pianos; Chet Catallo, guitar; Eli Konikoff, drums; Gerardo Velez, percussion; Suzanne Ciani, synthesizer; Michael Brecker, tenor sax; Rick Strauss, guitar; Lani Groves, Diva Gray, Gordon Grody, vocals.

★ ★ ½

### AURACLE

CITY SLICKERS—Chrysalis CHR 1210; *Little City Slickers; Tied Shoes; Honey; Bombs Away Ballet; City of Penetrating Light; Rotary Andy's Raggedy; Sambanana.*

Personnel: Richard C. Braun, trumpet, flugelhorn; Stephen Kujala, flute, soprano and tenor sax; Biff Hannon, acoustic piano, electric piano, Moog; Steven Rehbein, mallet instruments and percussion; Bill Staebell, bass; Ron Wagner, drums; Lee Ritenour, guitar; Tim May, guitar.

★ ½

### SEAWIND

LIGHT THE LIGHT—Horizon SP-734; *Hold On To Love; Free; Sound Rainbow; Follow Your Road; Light The Light; Morning Star; Imagine; Enchanted Dance.*

Personnel: Jerry Hey, trumpet, flugelhorn, french horn; Kim Hutchcroft, alto, soprano, tenor saxes, flute, alto flute, wind synthesizer; Bud Nuanez, guitar; Ken Wild, bass; Larry Williams, keyboards, tenor sax, flute, piccolo; Bob Wilson, drums; Pauline Wilson, vocals.

★ ★ ½

Fusion should be renamed homogenization if these four albums are any indication. And they seem a fair basis for judgement.



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Colombier is joined by experienced cooks, while Spyro Gyra, Auracle and Seawind are the next generation to try. Taken together, the albums chronicle the sluggish state of the fusion genre.

The four groups at issue here seem to have tossed the once-contending elements—rock, bebop and funky soul—into some musical blender and poured out a smoothie. Some of the music by Colombier, Spyro Gyra, Auracle and Seawind doesn't even succeed as pleasant background. If anything, the brunt of innovation in fusion has shifted to its rock side for the first time since Hendrix and Sly, led by Steely Dan and the Michael McDonald-influenced Doobie Brothers.

Trouble is certain in fusion when a Colombier cannot deliver. He is, after all, an accomplished composer who should rise above clichés. And he is surrounded by the cream of crossover's crop: Herbie Hancock, Jaco Pastorius, Larry Carlton and Michael Brecker among others.

Colombier's solo piano piece, *Autumn Land*, reveals one big problem: the man is oriented toward classical, structured forms. He is a dabbler or a dilettante in fusion.

Pastorius saves the album from terminal ennui. Unlike so many fusion bassists, Pastorius has a background in soul to buttress his reverence for it. His high, bent answering couplets and triplets pierce the soft strings on *Dreamland*, the album's high point.

But given other, triter tunes, like *The Dancing Bull*, even Pastorius yields to plodding lines. The song's attempt at chunky, danceable funk typifies the rest of the album. And Colombier offers relief only in brief flashes: Hancock teetering a Moog solo on

Colombier's chopping chords in *Take Me Down*; Colombier's McCoy Tyner-like opening on *Overture*; Carlton's harsh, brittle solo on *Layas*.

But a few licks soon grow listless when the composing skill and personnel promised constant adventure.

Like Colombier, Spyro Gyra suffers from a revolving door of sidemen, albeit talented ones. Reedman Jay Beckenstein and keyboardist Jeremy Wall, the only performers on almost every cut, can't impart a distinct, constant feel to their shifting mates.

Spyro Gyra does play consummately pleasant, unchallenging music. The sound features r&b influenced horn blares, Caribbean percussion and synthesizer featherbedding.

Solos are few. That's fortunate. Left alone, most of the players succumb to cliché. On *Jubilee*, guitarist John Tropea and bassist Will Lee even rehash the phase-shifted sound of late '60s acid rock.

Only Beckenstein continually interests. On the ballad *It Doesn't Matter* he frays the melody in a trade of gloss for emotion; a comparison to Sonny Rollins isn't farfetched. But except for Chet Catallo's clipped, tinny—yet effective—guitar solo on the same tune, Beckenstein's raw tone gets little push from the band members. And on *Death Of Romanticism* he must claw out from a murky production mix.

Some of Auracle's faults could be forgiven if they could provide as easy listening as Spyro Gyra. At the best, Auracle sounds like a good college jazz ensemble, powerful but undaring. At the worst, *City Slickers* is painful listening, predictable and phlegmatic.

Not until the third tune, *Honey*, does a

chord change sound less than obvious. Ron Wagner's drumming bears a military cadence. That might suffice for Uncle Sam but for no one with jazz aspirations. Terse, punchy horn riffs punctuate the album, but without compelling fronting. And the whiny backing vocals are a miserable reminder of the Chipmunks.

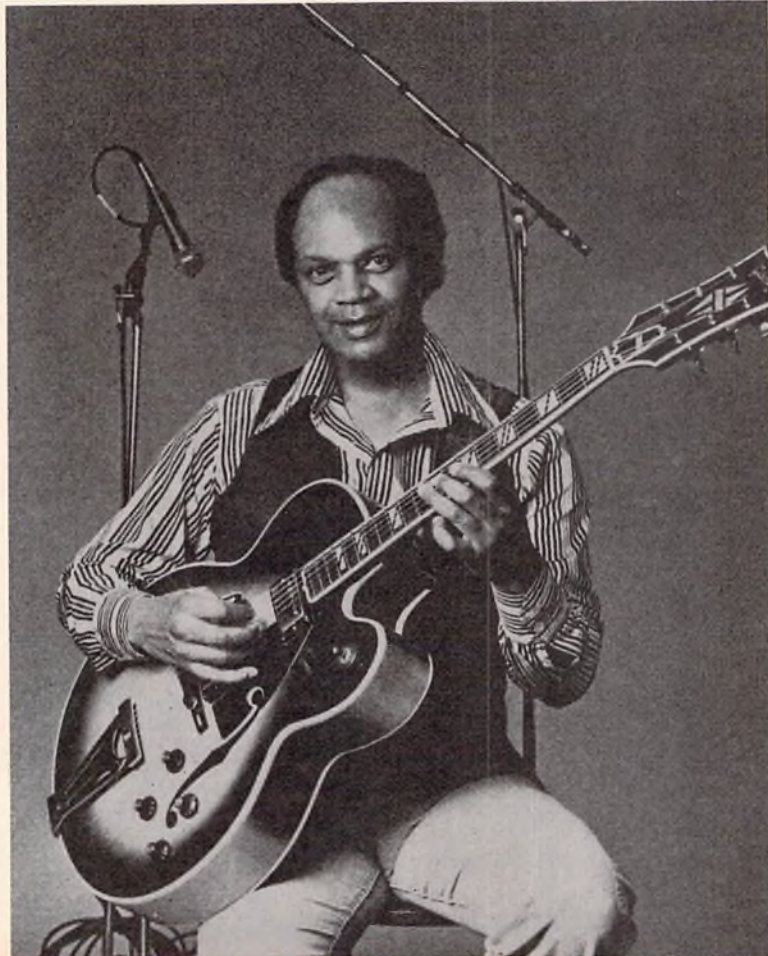
*City Of Penetrating Light* gives a brief respite. Richard Braun's trumpet solo—vibratoless, soft and slightly dissonant—is answered in kind by Stephen Kujala's flute. But within a few bars, Auracle is back to Latin-like percussion and the squealing synthesizer.

Seawind promises no more than Auracle, but delivers more of its potential than any of the four bands reviewed here. The group sounds cohesive and sounds live. The rhythm section is authoritative on funk yet durable on ballads, enhanced by guitarist Bud Nuanez's preference for chords instead of single note runs. Supporters, not front men, people Seawind; vocalist Pauline Wilson gives them a focus.

She is not a great harmonic singer, nor a volatile voice in the fusion style of Flora Purim. In fact, at high pitch or volume her voice cracks a bit. And she is supplied with banal lyrics on the order of "We love to see ya groove to/a tune that makes you move."

But she can grip a melody and intone in the soul style of Earth, Wind & Fire's Maurice White. Both drummer Bob Wilson and bassist Ken Wild peg their volume and tempo to hers, with helixes of bass and voice on *Follow Your Road* and drum and voice on *Free*.

On the tunes without Pauline Wilson, the band lags. Horns sound flat—literally and figuratively—and the bass figures so suppor-



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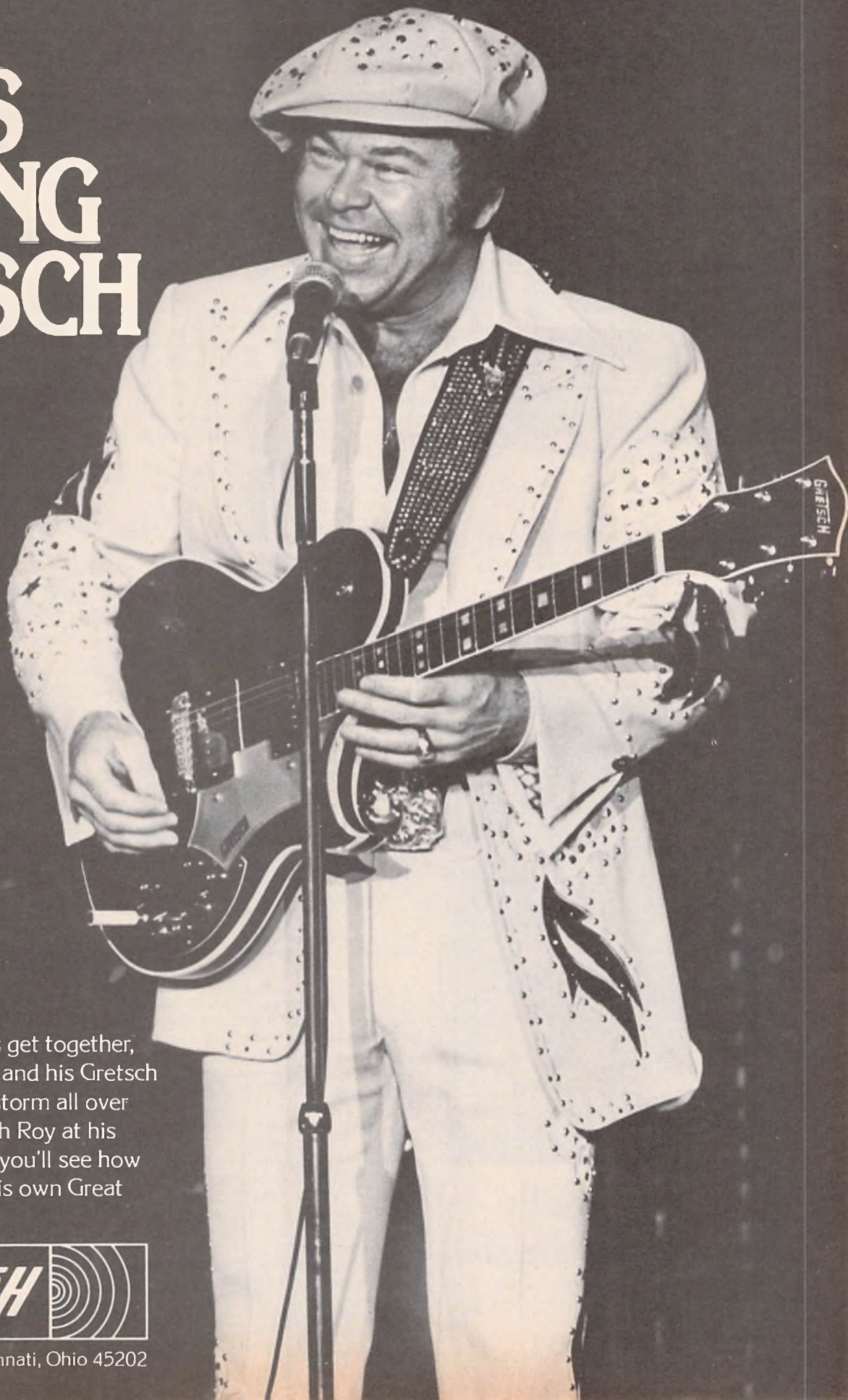
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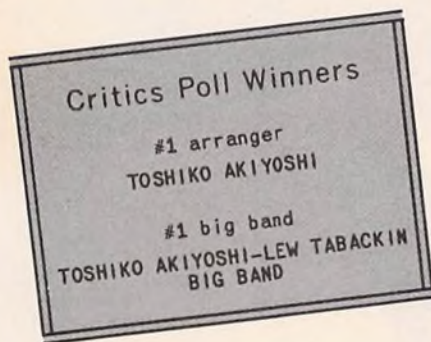
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### DIZZY GILLESPIE/ SONNY STITT

THE MODERN JAZZ SEXTET—Verve VE 1-2533: *Tour De Force*; *Dizzy Meets Sonny*; *Medley: Old Folks*; *What's New*; *How Deep Is The Ocean*; *Mean To Me*; *Blues For Bird*.

Personnel: Gillespie, trumpet; Stitt, alto sax; John Lewis, piano; Skeeter Best, guitar; Percy Heath, bass; Charlie Persip, drums.

★ ★ ★ ½

There is suave, commanding expertise running throughout this 1956 Norman Granz Verve session featuring Dizzy Gillespie, one of the founding fathers of bebop, and Sonny Stitt, the pretender to the throne of Charlie Parker—a title he's lived up to nicely over the years while still managing to remain his own man. But the expertise drifts without the benefit of inspiration to lift the ensemble above what is standard operating practice for all concerned.

Standards are admittedly high. Grace, fluency and the ability to cut up a phrase with swift, surgical precision are virtually second nature for these two hornmen. Having established norms of performance at such a high level of quality, however, we must look even higher for the exceptional. This is not the session on which to find it.

*Dizzy Meets Sonny* has the speed and urgency of classic bop. There is plenty of wallop in the slashing leaps and dives of Stitt, and the notes fly from Diz's horn like rounded brass BBs. And John Lewis plays with spare, laconic one-fingered logic here and throughout the LP, his left hand barely audible. Then there is the funky side of bebop on *Blues For Bird*. Lewis seems barely able to shake the notes off his fingertips at some points. But the balance of the album is more or less high class, if commonplace, stuffing. —mcdonough

### ZOOT SIMS

WARM TENOR—Pablo 2310 831: *Dream Dancing*; *Old Devil Moon*; *Blues For Louis*; *Jitterbug Waltz*; *You Go To My Head*; *Blue Prelude*; *Comes Love*; *You're My Thrill*.

Personnel: Sims, tenor sax; Jimmy Rowles, piano; George Mraz, bass; Mousey Alexander, drums.

★ ★ ★ ★ ★

It would be difficult for any record to surpass the haunting perfection of last year's *If I'm Lucky* (Pablo 2310 803), that unforgettable testament of one of the most sympathetic encounters in jazz history. And truly, it was a knowing decision that at long last brought together Zoot Sims and Jimmy Rowles and provided them with an ideal supportive rhythm team in George Mraz and Mousey Alexander. For that record, perhaps more so than any of the many others either principal has ever appeared on, revealed a mutually intuitive sensitivity at work, with the minds and hearts of both linked in joint search for only the most felicitous and unpredictable of musical expressions.

Fortunately, the same unbeatable combination was rounded up again one year later, and the result is *Warm Tenor*, as close a rival to its enduring virtues as *If I'm Lucky* will ever have. It is particularly instructive, too, to note how little has changed over that year's time, and

especially as regards the emotional atmosphere which the four musicians generate. On neither record does the impetus of swing get out of hand, for in Alexander's playing one can always expect to find an enthused commitment to the group effort; he plays for the band, not for himself. And Mraz, though newer to the scene, has proven himself many times to be one of the most versatile bassists around. Together, they create a quiet but propulsive foundation for the featured improvisers, all the while keeping their own solo spots down to a discreet but tantalizing minimum.

Zoot's essential romanticism comes to the fore throughout. His graces are many, but the one which impresses most overwhelmingly is his genius for phrasing. He makes scant use of saxophonic runs per se, but when he does display his fluency it is always for sound structural reasons. Never gratuitously used, his technique is made to serve his compositional impulses, and then only when faster notes are needed to render a statement more meaningful. His real majesty, however, is revealed in his treatment of the bar line—phrases which might seem commonplace in others' hands take on a rare freshness in Zoot's, and all because of their relation to the downbeat. Needless to add, his tone, time, and melodic inventiveness are as enviable as ever.

Virtually the same comments apply to Rowles. Seldom do we encounter pianists with so completely musical an approach to their instruments that even the very notion of technical assurance fails to enter our minds, so absorbed are we in the lyrical content of their performance. Rowles is certainly one of them, one of the true masters of creative paraphrase, and one whose own sense of time admits of few equals. Only in Webster or Hodges do we find such elegance; only in Monk or Garner such wit.

If you missed *If I'm Lucky* last year, get this one now. Then start your hunt for the other. You'll end up with two of the best jazz combo records ever made.

Note: The tune listed as *Old Devil Moon* and credited to Burton Lane and E. Y. Harburg, composers of the score for the 1947 musical comedy *Finian's Rainbow*, bears no melodic, harmonic, or structural resemblance to that familiar standard. Memory alone need not be relied upon, for the music appears in most comprehensive fakebooks. The song actually played, however, is a beauty in its own right. Will somebody please supply its correct title? —jack sohmer

### BILL BERRY

SHORTCAKE—Concord Jazz CJ-75: *Avalon*; *Betty*; *Bloose*; *I Didn't Know About You*; *Royal Garden Blues*; *Moon Song*; *I'm Gettin' Sentimental Over You*; *I Hadn't Anyone Till You*.

Personnel: Berry, cornet and vibraphone; Marshal Royal, alto sax and clarinet; Lew Tabackin, tenor sax and flute; Bill Watrous, trombone; Mundell Lowe, guitar; Alan Broadbent, Dave Frishberg, piano; Chuck Berghofer, Monty Budwig, bass; Frankie Capp, Nick Ceroli, drums.

★ ★ ★ ★

Bill Berry is rapidly becoming one of the most consistently satisfying of mainstream musicians, and not only because of his abiding commitment to the preservation of Ellingtonia. In his previous recorded efforts, the Ducal aura accounted for much of his music's success. Accordingly, little attention was paid his own soloistic talents, a derelic-



tion happily redressed by this latest release. Using two contrasting but equally congenial settings, Berry still sings of his love for the Duke, but this time primarily through his horn.

It is in the selections played by the larger group that the Ellingtonian influence is most directly felt, and especially so on Berry's own compositions, *Betty* and *Bloose*. The former, a lush ballad originally written as a feature for Johnny Hodges, is treated to all the controlled sensitivity of which Marshal Royal is capable. The background voicings and piano fill-ins are appropriately authentic, but not slavishly so. *Bloose* opens delicately with Berry's vibes and Tabackin's flute, but soon gives way to a roaring Basie-ish tutti. In solo, Watrous is as feelingful as he is flawless, while Tabackin resembles an enraged Hawk. *Royal Garden* is something else again. A sardonic, tongue-in-cheek intro by the trombonist leads into a tightly-knit John Kirby-like ensemble, after which there are commendable solos by Broadbent, Berry (cup-muted), Tabackin (on tenor), and Watrous. The arrangement, though, will surprise, for it utilizes an ingenious series of tempo changes, breaks, and sudden stops and starts curiously at odds with the tune's former associations.

The quintet titles provide the bulk of the LP, and despite the emphasis on one horn, there is nowhere a letdown of interest. The album's opener, *Avalon*, is played way up, with the muted Berry in an Eldridge bag. Ray Nance seems a possible contender for the cornetist's inspiration of *I Didn't Know About You*, while a mid '50s Miles hovers in the crevices of *Sentimental*.

*Moon Song*, however, urges no such comparison, as respect for the tune's changes mount with each lithe step taken by Berry. He is equally impressive on *I Hadn't Anyone*, as are the other soloists as well. Frishberg, as usual, is provocative, while Lowe commands growing attention with each solo turn. Budwig and Capp similarly perform no disservice to the intent of the leader. —jack sohmer

## PEPPER ADAMS

JULIAN—Inner City IC 3014; *Jig*; *Julian*; *Spacemaker*; *Ad Astra*; *Three And One*; *Tis*.

Personnel: Adams, baritone saxophone; Walter Norris, piano; George Mraz, bass; Makaya Ntshoko, drums.

\*\*\*

Simply, Pepper Adams is too good to ever play badly; but he has played too well in the past to consider *Julian* better than good.

Perhaps it isn't fair to invoke the memories of Adams' work with Donald Byrd in small groups and some early incarnations of the Thad Jones-Mel Lewis big band. Adams, however, invites the comparison by including on this album two tunes by Jones, *Three And One* and *Tis*—the Byrd-Adams combo's signature.

Well, thanks for the memories. But they remind that Adams misses a second horn man. One of his greatest strengths has been an intuition in wrapping his own tone around a trumpeter's, be it Byrd, Jones or someone else. Without an opposite number, Adams is robbed of one tool.

Adams yields to meandering openings on most of the cuts. Only *Tis* flies from the first bar. Even the touching *Julian* succeeds because Adams sustains a mysterious, longing tone. He certainly doesn't need to paint in gaudy colors always, but his reliance on

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evasive pastels lacks contrast.

And no one in the band, save bassist Mraz, challenges Adams with an overt show of emotion.

Pianist Walter Norris and drummer Makaya Ntshoko assume subordinate roles, leaving Mraz to glue the group together during Adams' weak moments and those when he lays out.

Mraz, like Adams a veteran of the Jones-Lewis big band, holds the truth in each note so that when he bends one you know the dissonance was by design. On his low notes, Mraz resonates to the point of slurring a steady hum. And his strong rhythmic touch almost gives the group a second drummer.

On *Three And One*, Mraz's solo prods Adams into a break marked by the softly rumbling sound in the lower register which is his trademark. And *Tis* contains another fine, enthusiastic Adams solo, set off by Mraz's high, enunciated bass and Norris' crisp piano.

The problem with this album isn't the breaks—except there are too few. Adams' charts fall short of his improvisations. More confusing, this devotion to scoring appears on a live album—where there are time and an audience to spur solos—rather than a studio recording.

Adams is caught on a horn-less dilemma.

—sam freedman

## McCOY TYNER

TOGETHER—Milestone M-9087: *Nubia*; *Shades Of Light*; *Bayou Fever*; *One Of Another Kind*; *Ballad For Aisha*; *Highway One*.

Personnel: Tyner, piano; Freddie Hubbard, trumpet, flugelhorn; Bennie Maupin, tenor sax, bass clarinet; Bobby Hutcherson, vibes, marimba; Stanley Clarke, acoustic bass; Jack DeJohnette, drums; Bill Summers, conga, percussion.

★ ★ ★ ★ ★

It's been over a year since Tyner toured and recorded with the Milestone Jazzstars, a blockbuster group including Sonny Rollins and Ron Carter. Now Milestone has placed this fluttery, probing pianist into even a larger jazz giants' ensemble. The result: predictably excellent. Tyner himself remains master of churning, densely layered harmonic incantation. And although he penned only two of this release's six compositions, his heavily layered approach to both soloing and small group orchestration looms throughout.

Jack DeJohnette's muggy *Bayou Fever* points up the weight of Tyner's presence. When DeJohnette recorded this tune on his *New Directions* (ECM), the mood was pensive. Now the ensemble kicks off with rustling, primeval rhythms. The horns' raw lines defer to a busy piano-flute duet which expands into a sound collage that sets up Hubbard's lip-busting glisses. Maupin's vocal cries. Clarke's taut arco bass and Hutcherson's plinky marimba create unique small group textures. At moments like these the ensemble becomes a mirror of Tyner's own dense keyboard conception.

Too often all star dates degenerate into vapid cutting contests. Gratifyingly, these players avoid grandstanding. Solos are pithy, grow out of what's gone before, and set up the next player or ensemble. Together? Yes, emphatically. Tyner himself consistently explores overlaid, sound-sheet arpeggios. His repeated motifs expand into cascading layers of sound, racing downhill, kicked along by percussive pedal points. A foil to this informed sound and fury is Laws' variegated soloing. On his own *Shades Of Night* this

42 □ down beat

flutist's naturally resonant timbre alternates between relaxed legato passages and technically brilliant runs.

Clark and DeJohnette blend excitingly. On acoustic bass, Clarke can walk with the best of them. His solos on *Ballad For Aisha* venture into upper register twangs and strummed passages—some expressive delineations. DeJohnette remains a master of the implicit, shaded pulse.

Considering these excellencies—the ensemble, the solos, these players' crisp sense of purpose—it's fitting that this all star group receive all stars.

—balleas

## DAVID GRISMAN

HOT DAWG—Horizon SP 731: *Dawg's Bull*; *Devlin*; *Minor Swing*; *Dawgology*; *Neon Tetra*; *Janice*; *Dawg-Ola*; 16 . . . 16.

Personnel: Grisman, mandolins; Tony Rice, guitar; Darol Anger, violin, violactra (except cuts 3, 8); Todd Phillips (1, 5); Buell Neidlinger (2, 7); Eddie Gomez (3, 4, 8); Lenny Lasher (4); Bill Amateck (6); bass; Mike Marshall, mandolin (3, 4, 8); Stephane Grappelli, violin (3, 8).

★ ★ ★ ★ ½

In the past three years or so, David Grisman has unalterably changed the course of string band music. While retaining the more traditional European roots of bluegrass in the gypsy melodies his band weaves so fluidly, Grisman adds a sophisticated Western swing sound, filtered through the friendly suavite of Grappelli (who appears on two cuts here) and Django Reinhardt—all given a personalized character by a wide open approach to improvisation. Rumbblings began on *The David Grisman Rounder Record*, and simultaneously gained more focus and freedom on *The David Grisman Quintet* on Kaleidoscope. Now, following composing, playing and acting roles in *King Of The Gypsies*, the Marin County mandolinist appears on A&M's reformed Horizon label with his most professional offering yet.

This music is so relaxed and delightful that at first the superb talents of individual members fly by on dancing wings. One notices things like the marvelous Grisman/Anger, Grisman/Rice unisons first, which provide so much of the flowing texture here, and out of which the solos flow like breeze through the trees. Grisman, Anger and Rice have eschewed the obligatory bluegrass axiom of "the fastest is the bestest," opting instead for a looser lilt of swing. Everybody still cooks like mad—check Rice on *16 . . . 16*, Anger on *Neon Tetra*, Grisman just about everywhere—but it's the overall ambience and friendliness of the music that makes it really attractive.

*Dawg's Bull* is the most bluegrass of the set, with a healthy dose of the gypsy camp from Anger. Rice's two contributions, *Devlin* and *Neon Tetra*, are rather cool pieces, owing slightly to the stylings of Michael Franks, or even Kenny Rankin at points. Grappelli rejuvenates his *Minor Swing* with joy if not total abandon (Anger flies higher when the quintet performs it live), and with Eddie Gomez walking behind; the elder statesman of the fiddle also contributes subtly to the complex swinger, *16 . . . 16*.

Compositionally, *Dawgology* is the most fascinating piece on *Hot Dawg*, with its Ozarks-meets-Sonora sound. Anger adds windy whistlings behind Grisman's minor strumming and Rice's comping, while Lasher's arco bass and Marshall's second mandolin complete the rustling desert sce-

nario. Like *Fish Scales* from the Kaleidoscope album, *Dawgology* is rhythmically compelling with numerous stops and starts, and really expands the possibilities of traditional string instruments.

The next obvious step for Grisman and crew is a live album, because as exciting and downright fun as this music is on vinyl, it pales before the farther reaching, even occasionally atonal extensions they attain on stage. For the time being, though, put on *Hot Dawg* any morning and start your day with a lift.

—zipkin

## ANTON WEBERN

THE COMPLETE WORKS OF ANTON WEBERN: Volume I—Columbia M4 35193.

Personnel: Heather Harper, Halima Lukomska, Barry McDaniel, vocalists; Charles Rosen, piano; Isaac Stern, violin; Gregor Piatigorsky, cello; Julliard Quartet; John Alldis Choir; London Symphony Orchestra, Pierre Boulez, conductor.

★ ★ ★ ★ ★

It is indeed ironic that, just when 12 tone music is being eclipsed by minimalist and colorist styles, one of its most advanced practitioners should be memorialized by the first recordings of his complete body of work. But it is also fortunate that Boulez, one of Webern's greatest admirers, has decided to undertake the project. For Webern's work has not only influenced any number of contemporary composers; it stands on its own as music of enduring value.

This is not the first recording to include all of Webern's compositions with opus numbers. Robert Craft directed another Columbia recording of Op. 1-31 between 1954 and 1956. But this set has the advantage of stereo sound, and the performers seem considerably more familiar with the style than were Craft's musicians.

In addition to Op. 1-31, the present four record set contains orchestrations of Webern's *Five Movements For String Quartet*, Op. 5, the fugue from the *Musical Offering* of J. S. Bach (without opus), and *Six German Dances* by Schubert (op. posth.). The latter piece was recorded on December 29, 1932 by the Frankfurter Funkorchester under Webern's direction.

The style of Webern's own compositions varies greatly from the "open" tonality of the 1908 *Passacaglia For Orchestra*, Op. 1, to the 12 tone austerity of the *Variations For Orchestra*, Op. 30. In between are a number of steps along Webern's path to a greater economy of expression, along with a conscious process of liberation from 19th century romanticism. But all along, one hears the distinctive hallmarks of the Viennese master: lucidity, restraint, textural sparseness, and incisive, understated rhythms.

Although he was far ahead of his time, Webern never used his innovations for shock value. At heart, he was a meticulous craftsman who preferred to subtract whatever was inessential to his message. Nor did he regard the 12 tone system as a holy grail. "Rubbish can come out of it—as in tonal composition," he once remarked.

The generally high quality of these performances must be attributed in large part to the excellent direction of Pierre Boulez, who is himself a prominent contemporary composer. Standout performances are contributed by Heather Harper in several of the lieder, Charles Rosen in the *Variations For Piano*, Op. 27, and the Julliard Quartet in the *String Quartet*, Op. 28.

—terry

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# BLINDFOLD TEST



## OLIVER LAKE

BY MICHAEL ZIPKIN

The mid and late '60s witnessed not only great innovations and extrapolations in African-American music, but also the organization and focusing of the collective creative spirit. Reedman, poet and composer Oliver Lake was a guiding force in the St. Louis organization Black Artists Group (BAG), even while Chicago's AACM and New York's JCOA coalesced concept and vision.

While teaching in St. Louis following college, Lake began backing visiting r&b artists, sometimes in league with saxist Julius Hemphill—with whom he now performs (along with Hamiet Bluiett and David Murray) in the World Saxophone Quartet. BAG was established in '68; in the next years Lake scored music for educational films and studied with Oliver Nelson and Ron Carter. In '72 he went to Europe with BAG's Human Arts Ensemble, met Anthony Braxton, and recorded, among other projects, his solo album *Passin' Thru* (Whynot?). Since returning to New York, Lake has waxed twice for Arista-Freedom, twice for Arista-Novus (*Shine!* is his most recent) and also for Italian Black Saint. He performs with a trio of guitarist Michael Gregory Jackson and Pheeroan ak Laff (aka Paul Maddox) as well as with the WSQ.

Lake was #1 alto saxist deserving wider recognition in the '78 Critics Poll, and #3 this year. He was given no information in advance about the selections played for this, his first *Blindfold Test*.

**1. WILSON PICKETT.** *Ninety-Nine And One-Half* (from *Wilson Pickett's Greatest Hits*, Atlantic). Pickett, singer, composer.

What can I say about Wilson Pickett? I like the beat; I thought it was dancable. I'd give it a 95.

**Zipkin:** You used to play Pickett tunes in bands way back when, didn't you?

**Lake:** Right. I have no qualms about listening to it; it was great. I was right at home with it. The rhythmic part of it has had a great influence on what I've been doing. The things I do deal with the beat in some way, and lately I've been trying to do some vocals, so who knows? One thing about Wilson Pickett is that he's been off the scene for awhile, and from what I understand, he's gotten his business a lot tighter, and he owns much more of himself now. I think that's very important.

**2. OTIS REDDING.** *Shake* (from *Live At Monterey*, Reprise). Redding, vocal.

I know who it is, but I can't think of his name; he did *Sitting On The Dock Of The Bay*, and was soon killed in a plane crash.

**Zipkin:** It's Otis.

**Lake:** In reference to business again, now he was one of the guys who had it together. At the time of his death he had been talking to some other artists—I think it was James Brown and somebody else—about forming a conglomerate, and really controlling the thing even more. I couldn't rate the song, or anything else we'll hear, in terms of levels or anything. But he's part of the history, man. The music speaks for itself. He got to a lot of people, and I think that's essential.

**3. JACKIE McLEAN.** *Jackknife* (from *Jackknife*, Blue Note). McLean, alto sax; Charles Tolliver, trumpet, composer; Larry Willis, piano.

The only person I know for sure is Jackie McLean. The other ones I'd have to guess. For some reason, I don't think the composition was his; it sounded more like the trumpet player's. Good, very competent. The piano player was maybe Walter Davis Jr.; the trumpet player could have been early Woody Shaw, or Bill Hardman. Drummer and bass player could have been any of a thousand very competent drummers and bass players Jackie McLean has played with over the years.

I was really excited when I had a chance to meet Jackie McLean up at Hartford, where he's teaching. He had me up to do a workshop, about a year and a half ago. I sat in on one of his classes, and man, he had these kids just up on the edge of their seats from the information he was giving. He's a beautiful, beautiful cat; and that ascends to the music, too. I used to really listen to Jackie, and tried to learn his solos, everything. It's great to see him do more concerts again.

**4. ERIC DOLPHY.** *Out To Lunch* (from *Out To Lunch*, Blue Note). Dolphy, alto sax, composer; Freddie Hubbard, trumpet; Bobby Hutcherson, vibes; Richard Davis, bass; Anthony Williams, drums.

That was Eric Dolphy, with Freddie Hubbard, Bobby Hutcherson, Richard Davis, and I think Tony Williams. I don't know the title of that piece, but I think it's an Eric Dolphy composition. It's totally classic. I like everyone's playing, but Freddie Hubbard stands out for me because it shows the kind of range he has, and his ability to be flexible in any kind of musical situation.

Eric Dolphy is another one of my strong musical influences. When I heard this, I thought about how long I had wanted to meet him, and how, when I was living in St. Louis, I would play this thing over and over in my mind—about how I would come to New York and meet him. When he passed, it was really traumatic for me.

I listened to Dolphy a lot, and to as many saxophone players, drummers and piano players as I could then—and still do. Now, I have more of a tendency to listen to my contemporaries live. When I listen to records, it's usually not my influences, but mostly music from other countries and cultures. And older kinds of things.

**5. ERIC DOLPHY.** *Gazzelloni* (from *Out To Lunch*, Blue Note). Dolphy, flute, composer; other personnel as above.

Yeah. That's dedicated to one of Dolphy's flute mentors in Italy. The flute's a hell of an instrument, and Eric Dolphy was one of those who could really handle it. I laugh, because flute has always been such a challenge for me, and something I'd really like

to be able to play. To hear him handle all those instruments so well is very inspirational. On that album he plays bass clarinet, alto, flute, Bb clarinet, everything.

**Zipkin:** The flute seems to have gotten a bad reputation in jazz over the years as a real lightweight.

**Lake:** Have you heard James Newton? He's the next cat, definitely. He's got it going in a lot of different places. For me, I'm still trying to get the flute up, make it speak and be responsive every time; I've got a lot of room to grow. It's one of those things that makes me realize there's so much music to get to, and instruments, too. I just started on the tenor not too long ago, and that's like a whole other thing, too.

**6. JAMES NEWTON.** *San Pedro Sketches*, part 2: *Rose 68' 69'*; (from *Paseo del Mar*, India Navigation). Newton, flutes.

James Newton; we were just talking about him. That's a beautiful composition. We've been doing some work together from time to time: last year we did a duo concert in L.A., and we've done some things in Europe with clarinetist John Carter. He mentioned that he wanted to perform this piece with myself, Henry Threadgill, and one other flute player. I'm looking forward to that. James is the premier flute player, as far as I'm concerned.

**7. ANTHONY BRAXTON.** *BWC-12 N-48K*, *Stage 3* (from *Saxophone Improvisations/Series F*, Inner City). Braxton, alto sax.

Braxtonian. Braxton and I have been friends for a long time now. It's good to see the different transitions and progressions all of us have been making. This may have been recorded on one of his earlier solo albums. There are no more superlatives for him that haven't already been said.

**8. ANTHONY BRAXTON.** *RFO-M' F (32)* (from *Saxophone Improvisations/Series F*, Inner City). Braxton, alto sax.

Braxtonian again. The first composition was kind of disjunct, a splattering of sounds, of colorations, and this one is smoother, more lyrical. When he says he's influenced by Paul Desmond, this piece shows some of that sweet kind of feeling. That's one thing that's so unique about Braxton—he goes in so many areas. His creative range is unlimited, it seems. And that's been an inspiration to me, too. Leo Smith and Anthony and a lot of other players I've come up with are continually searching, rehearsing and creating, and it keeps me going so I don't get too self-satisfied and stuck in a little groove.

The solo saxophone thing isn't new, but it seems to be getting recorded more now. Also, I'm seeing more saxophone quartets since we started the World Saxophone Quartet with Julius Hemphill, David Murray, Hamiet Bluiett and myself, about two years ago. There are a couple of groups that just formed in Europe, and there's a group in San Francisco called ROVA. The saxophone has always been in the forefront of the music, and it seems like it's just growing even more.

**9. ORNETTE COLEMAN.** *Home Grown* (from *Body Meta*, Artists House). Coleman, alto sax; Bern Nix, Charlie Ellerbee, guitars; Jamaaladeen Tacuma, bass; Shannon Jackson, drums.

The band Ornette has now really cracks me up. It's beautiful. His compositions have always been inspirational to me, because they go off sideways, and take different turns. A lot of it is very simple, but it's still very strong. I really like the sound he's getting from this band; I get the feeling he's directing them a lot. This band has been very controversial for him, but it sounds right in there for me. I've been into Ornette Coleman ever since I heard about him, and I've always enjoyed his playing.

**Zipkin:** You've been using a guitarist, Michael Gregory Jackson, for a few years now. Where do you stand on the electric instrument controversy?

**Lake:** It's another instrument, and doesn't evoke anything unusual for me. Even before Michael Gregory Jackson, I had guitar players in my groups in St. Louis. So to see Ornette with a guitar, why not? To me, the guitar and the alto are very compatible. You can get that crying effect, and some very vocal kinds of effects, from both. It seems like a very natural thing.

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# PROFILE

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## SONNY PHILLIPS

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BY SAM FREEDMAN

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Sonny Phillips wears heavy boots, Army fatigue pants and a flak vest, attire suited to a man who talks frequently about sustaining and survival. The 42 year old organist may have reason to challenge his abilities and persistence, but not to doubt them.

These are comfortable times. Phillips is entering his fifth year—a lifetime by jazz's quicksilver standards—as a mainstay in tenor saxophonist Houston Person's group. A third solo album on Muse awaits his attentions. And here he sits, in his sister's pleasant brick bungalow on Chicago's far South Side, with a nephew who dreams of playing trumpet with him and a most familiar piano nearby.

"That's the one I started on," says Phillips, whose willowy build stops at the arms sinewed by years at keyboards since then. "I grew up in the South—Mobile, Alabama. Both of my parents played. My mom especially was a piano player who did a lot of Fats Waller. It was basically listening to church

music and playing around high school, playing rhythm and blues."

His musical heroes, captured on what were then called "race records," were B. B. King, Fats Domino and Ray Charles. From them, a young Phillips inherited the blues feel essential to a jazz organist.

But academics, not music, wrote his ticket out of Mobile. One Sunday in 1955 he graduated from high school. The next day he boarded a train to Chicago, where DePaul University had granted him a scholarship. He majored in biology, minored in physical education and nestled his music in cracks and knotholes—for awhile.

"One semester before I was to graduate, I could clearly see I would be teaching the rest of my life, comfortable, but never able to dive back into music. So I took a total break."

He rented a room on the South Side and bought the only keyboard that fit inside—a portable Wurlitzer electric piano.

"I saw this Wurlitzer as a way to survive," he recalls. "It could fit in the room. I'd go over to the library and get my music books. Music was my religion. This was heaven I was finally in. I was very happy from within. It was all music. No exterior burdens."

At the same time, Phillips began two of his most important, enduring liaisons. One was the study of Islam, to which he formally

converted in 1967. The other was the study of—and with—pianist Ahmad Jamal. Jamal's elemental approach, deceptive simplicity and passion for reviving warhorse standards all figure noticeably in Phillips' work. He readily acknowledges his mentor:

"I really applied what I learned from him. Jamal surprises you. I was completely amazed at what he could do. He plays spaces. His creative resources—I could listen to him every night and he'd do something different on the same tune."

Phillips' other influences included Bud Powell, Oscar Peterson and Thelonious Monk, whose records Phillips played at slow speeds to transcribe. Even though Phillips toted his Wurlitzer from club to club in Chicago, he counted himself as a pianist until he heard Jimmy Smith.

"He was the first organist I'd heard who could really express the bass line," Phillips says. "We [organists] are pianists who want to control the bass player. When I play, I'll lock the bass line on four and I love when the drummer plays the time instead of keeping it. With my right hand I'll play under the bass line. The left is my meter-keeper. And it's my job to make the bedding for the tenor man so anything he plays sounds right."

Tenor sax and organ is a common pairing. Jack McDuff had Sonny Stitt, Jimmy Smith had Stanley Turrentine and Phillips had stints with Eddie Harris, Gene Ammons, Lou Donaldson and Nicky Hill in the '60s and '70s.

With them, he crisscrossed the northeastern United States, from Chicago to Boston to New York, until he settled in New York in 1967. It was a turbulent, testing time: Coltrane just dead, Miles Davis soon to play Fillmore East, acoustic jazz confronted with rock and fusion.

"I felt I could survive," says Phillips. "But I knew I had to move to New York to see if I had it or would be crushed. The general frenzy of the city was such a cross-section. There was so much a mind had to deal with on a subway ride."

Phillips mounted a personal rebellion against the craziness—moving to a quiet part of Brooklyn, converting to Islam and, in 1974, joining Houston Person's group. He counts Person as his favorite tenor sax partner.

"First, we both like the blues," he says of their compatibility. "And he allows me to do the arranging. He's an excellent business man. I never have to worry about my bread. As a player, he has a big tone, and with an organ underneath him, he can fill up a room. So why leave?"

The current Person group includes drummer Frankie Jones and vocalist Etta Jones. Backing her, says Phillips, has taught him an appreciation for phrasing and ballads—recalling the way Lester Young is said to have memorized the words to every standard he played.

Phillips' love for pop's chestnuts shows on his two Muse albums, *My Black Flower* and *I Concentrate On You*. Among his selections are an oldie, *Falling In Love With Love*, and contemporary show and movie tunes, *Day By Day*, and *The Greatest Love Of All*.

Even as a leader, he doesn't hog melodies, instead catalyzing horns with subtle, choppy prodding. His organ solos and the unaccompanied piano piece on each album reaffirm his Jamal influence, his contemplative side,



Photo. Tom Hill

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Phillips calls the albums "a beautiful break. Even though you've been around, it's still great. You tell the story."

He's adding chapters regularly. With Congolese drummer Titos Sompá he operates the Tanawa Art Center in New York, a springboard for two dance companies and studios in music and drama. "We just pooled resources," says Phillips, "to sustain."

His next challenge will be "a total expression of the organ. There's something there I've missed. To play the music I hear in my head is going to take study of classical organ. My jazz rhythm is now strong enough that I can study classically without cracking my base."

It is a typical understatement from a man and musician who, after 20 professional years, still considers survival anything but mere. **db**

# CAUGHT!

## BOB DOROUGH

BARGEMUSIC  
NEW YORK CITY

**Personnel:** Dorough, piano and vocals; Bill Takas, Fender bass.

Dorough's vocal stylings have been compared in print to both Randy Newman and Michael Franks, but unlike them he has yet to reap the full commercial rewards that his singing/composing talents warrant. He has recorded only sporadically in the past 25 years, primarily playing the cocktail bar circuit and doing occasional production work and children's programs. Nonetheless, he has succeeded in developing a small but enthusiastically loyal following, which apparently sustains him both spiritually and artistically, for he always seems to be animated and in good form when performing.

At Bargemusic, a charming little floating concert hall docked beneath the Brooklyn Bridge, Dorough was accompanied as usual (their association goes back to the '50s) by electric bassist Bill Takas. The repertoire was a mixed bag that included beautiful, well-known standards like *Star Eyes*, *Lazy Afternoon*, and *I'm Beginning To See The Light*, obscure old tunes like Victor Young's *A Hundred Years From Today* and Ellington-Strayhorn's *I Don't Mind*, memorable Dorough originals like *I've Got Just About Everything*, *I'm Hip* (clever lyric by Dave Frishberg), and *Nothing Like You* (lyric by Fran Landesman), and several first-rate songs by contemporary songwriters, most notably two by Bill Loughborough, *Better Than Anything* and *Yancy*. Dorough also treated us to some of his marvelous "Multiplication Rock" children's tunes.

As always, Dorough sang songs with meaningful, sophisticated or witty lyrics, and interpreted them in his one-of-a-kind, nonpareil manner. His voice is not powerful, but he is a totally relaxed, uninhibited vocalist. He would repeat key words using entirely different shadings, slide into falsetto or bluesy, coarse-to-syrupy timbres, and scat boisterously, all giving us the impression that

he was treating each lyric and melody as if he himself had written them, whether he had or not.

On tune after tune, Dorough also demonstrated that he could easily have made a career for himself as just a pianist. His long improvisations were craftily structured, subtly intricate, and as deeply expressive as his singing. His bop-based piano playing had a spriteliness, abandon and unpredictability that hooked the listener almost instantly. Bassist Takas, it should be noted, was also in rare form, his usual stoneface breaking into glowing smiles several times during the evening, attributable no doubt to both the ideal Barge atmosphere and self-satisfaction with his exemplary playing. Takas' solos had a thick, booming tone, lines twisting and turning and choruses building indomitably. Never have the duo sounded better, and since they were for once not performing in a noisy gin mill, the audience could clearly hear every beautiful note and nuance.

For those familiar with Dorough, the above raves should come as no surprise. For newcomers, a good introduction to Dorough would be one of his three currently available albums—*Yardbird Suite* (Bethlehem), *Just About Everything* (Inner City) and *Beginning To See The Light* (available by mail order from Scharf/Dorough Ltd., 265 W. 20 St., New York City 10011). These three LPs, incidentally, were recorded in 1956, 1966 and 1976. Hopefully the next one will appear before 1986. **—scott albin**

## AACM FESTIVAL

MUSEUM OF CONTEMPORARY ART  
CHICAGO

Musicians, audiences, musical styles and even critics come and go—but the AACM lives on. For over 14 years the Association for the Advancement of Creative Musicians has served Chicago and the world: by conducting free workshops and instrumental training programs which have spawned a number of today's trendsetters, including Chico Freeman, George Lewis and Douglas Ewart; by sponsoring a treasure-trove of concerts which have transcended the city's geographical and cultural boundaries; by providing the impetus for creative interaction between musicians of seemingly disparate sensibilities and encouraging the use of traditional "jazz" tones and structures, classical formulas and devices, ethnomusicological studies and the individual's imagination.

In an effort to partially repay our debt, and allow a forum for as much of the AACM's sound spectrum as could be packed into a week of concerts, the Museum of Contemporary Art (in conjunction with the Jazz Institute of Chicago) presented "Further Explorations: A Celebration of the AACM." Program director Alene Valkanas and festival co-producer Neil Tesser went to great financial and physical pains to proffer a series of programs which would balance and bridge the gap between those more established members who paid their Chicago dues and expanded their AACM-inspired activities internationally and those who remain in the Windy City full-time, carrying the torch on a day-to-day basis. The musical results were, for the most part, simply stunning.

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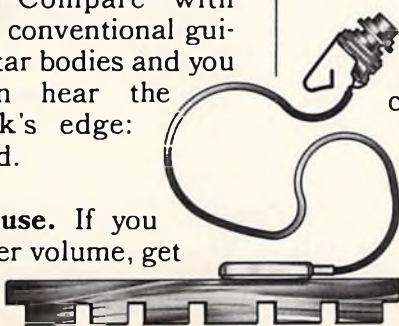
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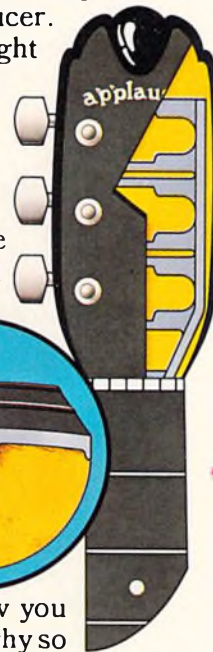
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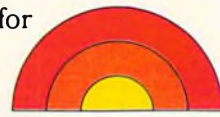
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ducers imported the well-known New York writer Robert Palmer to relate his introduction to and involvement with the AACM. Palmer's rap was interesting from a personal standpoint but musically and historically superficial; what really could have kicked off the proceedings in an appropriate fashion would have been allowing Chicago critics John Litweiler or Terry Martin to tell *their* side of the story—and both have closely chronicled the AACM's development from its inception.

Palmer was followed by two exquisitely paced sets by the cooperative trio Air. Percussionist Steve McCall, bassist Fred Hopkins, and reedman Henry Threadgill (here without his exotic, Steel Band-inspired hubkaphone) have all but perfected their equilateral-triangle approach to ensemble empathy, and the music they presented captured a full range of moods and emotions—from the smoky blues brooding of *Abra* to the malleable three-way conversation of improvisation in *Eulogy For Charles Clark*. Hopkins, however, was especially effective, as his lines, both solo and in ensemble, took on a tortured logic which allowed for a staggering array of timbral and rhythmic modifications, most notably on his cappella outing which segued into his dance-like, vampish *G.v.2*.

Night number two featured two of the AACM's handful of founders. Tenor saxophonist Fred Anderson's piano-less quartet performed four pieces which showcased the leader's gruff, blustery, labyrinthine lines and contrasted dramatically with trumpeter Bill Brimfield's bumblebee articulation and white-light metallic tone. Drummer Hank Drake proved to be the set's driving wheel, as he extemporized wave after wave of strong, seamless rhythmic momentum. *Three On Two* is nearly Anderson's anthem by now, and it's a shame that this and the quartet's other provocative pieces are yet to be documented on record.

After the Anderson quartet, Muhal Richard Abrams' solo piano created an hour's worth of ethereal ebb and flow, beginning with a relentless exploration of his instrument's bottom register and eventually incorporating bubbles of dark, dour harmonies. Abrams' intensity and concentration was manifest as he built an incredibly tense slow crescendo which evolved into an explosive percussive hammering and then just as surreptitiously segued into Thad Jones' tender ballad, *A Child Is Born*, which was then subjected to a microscopic examination via a bit of rocco chromatic cocktail doodling, a rather raggy waltz treatment, a rockish polka beat, and finally a James P. Johnson boogie, all tied together by Abrams' absurdist, attractive architectural arch.

Two trios made up the third evening's presentation. The Ethnic Heritage Ensemble, consisting of reedists Light Henry Huff and Ed Wilkerson and percussionist Kahil El-Zabar represented the AACM's purer strains of African inspiration, blowing ceremonial bamboo flutes in an opening processional which stressed ritualistic involvement and later creating sounds imitative of nature—especially El-Zabar's mbira (African thumb-piano) suggesting raindrops on a cactus, and Huff and Wilkerson simultaneously weaving bird-calls of flutes or crocodile clarinets. They in turn were followed by the Leroy Jenkins Trio, with the dazzling percussionist Andrew Cyrille in tow, but replacing the kaleidoscopic keyboard of Anthony Davis with Chicagoan



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Amina Claudine Myers. The latter's piano was tentative and weak, obviously due to a lack of rehearsal time and her unfamiliarity with Jenkins' intricate intervallic voicings. The violinist tried to compensate by spinning out yarns of melody amid tough, fragmented double-stopped punctuation, but much melodic detail was unfortunately lost to the museum's acoustical demons. All that remained to enjoy was Cyrille's energetic, angular attack and one solo which included rhythmic tattoos beat upon the floor, nearby chairs, an unused amplifier and his chest.

Multiple reedman Douglas Ewart's presentation of *New Beings*, dedicated to the "People of the Sun," opened the fourth evening with a trio which included James Johnson's bassoon and Rita Warford's flexible vocalese. Unlike other of Ewart's conceptual offerings, this one never got off the ground, and was betrayed by a lack of dynamic and textural variation. By way of contrast, the Chico Freeman Trio (Buster Williams, bass and Billy Hart, drums) provided a rainbow's range of colors and moods. Freeman's reeds appeared to hold the mainstream flame for this festival, as his fluent attack, full, rich tenor tone, and synthesis of the saxophone's structural effects (double-timing, upper-register climaxes, and the like) suggested his role may be the Dexter Gordon of the "new music." Williams, meanwhile, was solid throughout, and Hart's decisive or delicate drumming, depending upon the situation, proved to be a special delight.

An undistinguished and overlong set by Adegoke Steve Colson and the Unity Troupe paved the way for the festival's most arresting appearance—the Art Ensemble of Chicago. It would be impossible to relate all of the triumphs within the AEC's 90-minute performance—suffice to say that the carnival of sight and sound included a medley of Art Ensemble "hits"—*A Jackson In Your House*, *Toro*, and even their new *Nice Guys*—and took us to the far reaches of the musical globe: New Orleans (with some infectious dixieland and featuring an incredible, note-perfect Jarman imitation of Sidney Bechet on soprano), the Orient, Spain, the Bahamas, even the barnyard. From cacophony to *Cherokee*, from hot spontaneous telepathic riffs to precise, cool Milesian insouciance, these guys did it all.

Which brought us to the grand finale, the 18 piece Creative Music Orchestra led by composer Anthony Braxton. Braxton eschewed his extensive reed arsenal and conducted the orchestra through a sequence of eight schematically-titled works—two of which, the boppish Ellington-like line and the Sousa-inspired march, were recorded on Braxton's *Creative Orchestra Music 1976*. The works' complex voicings were fully notated, and contrasted polyphonic layers of colors and textures with lean, irregularly sculpted phrasings and freeboppish riffs. The nature of the compositional flow allowed Braxton to allot solo space to each of the participants over the length of the concert; however, he kept them under close harmonic boudaries and integrated the various other "jazzy" devices into the orchestral framework superbly. It was altogether fitting and extremely gratifying that the major commitment by the Museum of Contemporary Art and the Jazz Institute of Chicago be mirrored by Braxton's hybrid orchestra. After all, commitment and discovery are what the AACM remains all about. —art lange



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## THE CRITICS

continued from page 19

Carol Comer: Kansas City correspondent, **db**; executive director, Women's Jazz Festival, Inc.; contributing editor, *City* magazine; reviewer, *Kansas City Star*.

Willis Conover: international music broadcaster.

Stanley Dance: author, *The World of Earl Hines*.

Tom Darter: Editor, *Contemporary Keyboard* magazine.

Jose Duarte: International Jazz Federation board member; freelance writer.

Leonard Feather: author, *The Encyclopedia of Jazz in the Seventies*.

Charlie Gans: English editor, *Jazz Forum*.

Mikal Gilmore: Associate editor, *Rolling Stone*.

Pablo "Yoruba" Guzman: disc jockey, WBLS; writer, *Village Voice*.

Bob Henschen: Editor, *Suntracks* (Phoenix); contributor, **db**, *Jazz*, *Modern Recording*, *Music Journal*, *Musician*, *Apartment Life*.

Marvin Hohman: **db** record reviewer.

Randi Hultin: jazz journalist, *Dagbladet*; Norwegian correspondent, **db**; contributor, *Billboard*, *Jazz Forum*.

Larry Kart: critic, *Chicago Tribune*.

Burt Korall: contributing editor, *Jazz*; columnist, *International Musician*; contributor, *New York Daily News*.

Art Lange: freelance music critic; **db**, *Coda*, *Radio Free Jazz*.

David Less: **db**.

John B. Litweiler: **db**, *Music '79 Handbook*; *Chicago Reader*.

Lars Lystedt: **db**, *Orkester-Journalen* (Sweden.)

Howard Mandel: Associate Editor, **db**.

Terry Martin: Jazz Institute of Chicago Archives.

John McDonough: **db**.

Dale McFarland: Editor, *Texas Jazz* magazine.

Mark Miller: **db**; *Toronto Globe and Mail*; *Jazz Forum*.

Dan Morgenstern: Director, Institute of Jazz Studies, Rutgers University.

Hisamitsu Noguchi: critic.

Takafumi Ohkuma: Chief editor, *Swing Journal*.

Arrigo Polillo: Editor, *Musica Jazz*.

Brian Priestley: **db**, contributor, *Jazz Journal International*, *Music in Education*; producer-presenter, BBC Radio London.

Robert Protzman: critic-columnist, *St. Paul Dispatch-Pioneer Press*; contributor, *Performance* magazine.

Robert Rusch: Editor, *Cadence—The American Review of Jazz and Blues*.

Tim Schneckloth: Editor, *Up Beat* magazine; contributor, **db**.

Mike Shera: *Jazz Journal International*.

Chris Sheridan: reviewer, *Jazz Journal International*; contributor, **db**.

Conrad Silvert: jazz critic, *San Francisco Chronicle*; contributing editor, *Swing Journal* (Tokyo).

John Alan Simon: **db**.

Arnold Jay Smith: contributor, BBC (London); *Jazz* (USA); *Rythm*; *Orkester-Journalen*; CTI Records publicist.

Jack Sohmer: musician, teacher, writer, record reviewer, **db**.

Tom Sities: Editor and Publisher, *Jazz* magazine.

Charles Suber: Publisher, **db**.

Frank Tenot: Publisher, *Jazz* magazine (France).

Alain Tercinet: contributor, *Jazz-Hot* (France).

Neil Tesser: jazz critic, *Chicago Sun-Times*, WBBM radio, *Chicago Reader*, **db**.

Lee Underwood: West Coast editor, **db**; author, *The Space Between The Notes*.

Luis Vilas-Boas: Cascais Jazz Festival producer.

Eric Vogel: correspondent, **db**; critic, *Las Vegas Jazz Magazine*, *Think Jazz*.

David Wild: author, pianist, discographer; contributor, *Coda*, **db**.

Herb Wong: *Radio Free Jazz*, *NAJE Jazz Educator Journal*, *Jazz*, *San Francisco Chronicle*.

Dieter Zimmerle: Editor, *Jazz Podium*, *Sueddeutscher Rundfunk*. **db**

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## MORE RESULTS

continued from page 20


**Big Band, Established:** Carla Bley—21; Buddy Rich—18; Gerry Mulligan—10; Capp-Pierce Jugernaut—9; Tito Puente—6.

**Big Band, TDWR:** Irakere—16; Toshiko Akiyoshi—16; Sun Ra—15; Louis Bellson, Bill Berry, Year Of The Ear (Baird Hersey), George Russell—14 each; Clark Terry—13; Gil Evans—10; George Gruntz Concert Jazz Band—9; Dave Matthews—8; Widespread Depression Orchestra—8; AACM—7; Sam Rivers—7; Lester Bowie's Sho' Nuff Orchestra—6.

**Jazz Group, Established:** Dexter Gordon—25; Jack DeJohnette—20; Cecil Taylor—18; Milestone Jazzstars—17; Oregon—11; Stan Getz—10; Heath Brothers—9; Art Blakey, Old And New Dreams, Bill Evans—8 each; Sonny Rollins—7; Soprano Summit—7; Ornette Coleman, Return To Forever, L.A. 4, Pat Metheny, Sam Rivers—6 each.

**Jazz Group, TDWR:** Irakere—13; Jack DeJohnette—13; Azimuth—10; Sonny Fortune—10; Max Roach Quartet—9; VSOP—9; Art Ensemble of Chicago—8; Ted Curson—7; Johnny Griffin—7; Dixie Dregs, Matrix, Oregon, Paul Motian Trio—6 each.

**Trumpet, Established:** Art Farmer—23; Kenny Wheeler—18; Ted Curson—13.



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## MORE RESULTS continued from page 52

**Trumpet, TDWR:** Leo Smith—16; Tom Harrell—15; Olu Dara—14; Art Farmer—13; Arturo Sandoval—13; Bill Hardman—12; Lester Bowie—11; Ira Sullivan—11; Doc Cheatham, Tiger Okoshi, Enrico Rava—9 each; Roy Eldridge, Terumasa Hino, Palle Mikkelborg, Manfred Schoof—8 each; Hannibal Marvin Peterson, Bill Berry, Dizzy Reece—6 each.

**Trombone, Established:** Vic Dickenson—26; Bob Brookmeyer—20; Carl Fontana—19; Slide Hampton—18; Julian Priester—17; Dicky Wells—14; Kai Winding—14; Frank Rosolino—12; Barry Rogers—7; Lester Lashley—7; Urbie Green—6.

**Trombone, TDWR:** Jim Pugh—19; Bob Brookmeyer—18; Joseph Bowie—18; Eje Thelin—17; Slide Hampton—14; Carl Fontana—13; Janice Robinson—12; Steve Turre, Urbie Green, Raul de Souza—11 each; Phil Wilson—9; Angel "Papo" Vasquez—9; Roswell Rudd, Curtis Fuller, Earl McIntyre—6 each.

**Soprano Sax, Established:** Dave Liebman—28; Jan Garbarek—25; Roscoe Mitchell—16; John Surman—14; Budd Johnson—11; Charlie Mariano—10.

**Soprano Sax, TDWR:** Evan Parker, Dave Liebman, Sam Rivers—12 each; Kenny Davern, Jim Galloway, Ira Sullivan—10 each; Bob Wilber—8; Barbara Thompson—8; Zoot Sims—7; Joe Farrell—7; John Stubbsfield, Joseph Jarman, Oliver Lake, Charles Brackeen—6 each.

**Alto Sax, Established:** Jackie McLean—25; Oliver Lake—12; Sonny Stitt—10; Sonny Fortune—8; Roscoe Mitchell—8; Jimmy Lyons—6.

**Alto Sax, TDWR:** Benny Carter—17; Frank Strozier—17; Henry Threadgill—14; Charles Tyler—12; Jiri Stivin—10; Zbigniew Namyslowski, Lee Konitz, Art Pepper, Paquito D'Rivera—9 each; Gary Foster, Jerry Dodgion, Douglas Ewart, Arnie Lawrence—8 each; Dick Spencer, Dave Sanborn, Sadao Watanabe, Bob Mover—7 each; Jimmy Lyons—6.

**Tenor Sax, Established:** Wayne Shorter—22; Archie Shepp—21; Sam Rivers—18; George Adams—12; Buddy Tate—11; Lew Tabackin—11; Warne Marsh—10; Arnett Cobb—8; Dewey Redman—7; Al Cohn—6.

**Tenor Sax, TDWR:** Lew Tabackin—19; John Gilmore—18; David Murray—13; Johnny Griffin—12; Carlos Averhoff—9; Harold Land—9; Henry Threadgill, Fred Anderson, Pete Christlieb, Billy Harper, Bobby Wellins—8 each; Don Menza—7; Arnett Cobb—7; John Klemmer, Sam Rivers, Ricky Ford, Joe Henderson—6 each.

**Baritone Sax, Established:** Pat Patrick—13; John Surman—12; Henry Threadgill—7.

**Baritone Sax, TDWR:** Pat Patrick—18; Bruce Johnstone—15; Wallace McMillan—14; Cecil Payne—12; Charles Tyler—9; Turk Mauro—7.

**Clarinet, Established:** Jimmy Giuffre—23; Kenny Davern—20; Alvin Batiste—14; Eddie Daniels—13; Tony Scott—8; Tony Coe—8; Roscoe Mitchell—7; John Carter—7; Russell Procope—6.

**Clarinet, TDWR:** Buddy De Franco—10; Roscoe Mitchell—10; Putte Wickman—9; Bobby Rodriguez—8; Eddie Daniels—8; Hamiet Bluiett, Bobby Gordon, Ron Odrich—7 each; Tom Scott—6.

**Flute, Established:** Frank Wess—27; Sam Most—20; Joe Farrell—19; Yusef Lateef—12; Bud Shank—10; Paul Horn—8; Jiri Stivin—8; James Newton—7; Jerry Dodgion—6.

**Flute, TDWR:** Bob Militello—17; Lloyd McNeil—15; David Valentin—14; Sam Most—11; Jiri Stivin, Jeremy Steig, Barbara London—10 each; Sonny Fortune—9; Eddie Daniels—8; Frank Wess—8; Jerry Dodgion—7; Gerry Niewood—6.

**Violin, Established:** Claude Williams—10; Zbigniew Seifert—9; Svend Asmussen—9; Michael White—6.

**Violin, TDWR:** John Blake—19; Claude Williams—16; Allen Sloan—14; Billy Bang—13; Didiev Lockwood—11; Vassar Clements—10; Ramsey Ameen—9; Darol Anger—8; Jerry Goodman—6.

**Acoustic Piano, Established:** Jimmy Rowles—32; Earl Hines—30; Muhai Richard Abrams—25; Randy Weston—20; Hank Jones—19; Chick Corea—18; Tommy Flanagan, Jay McShann, Herbie Hancock—9 each; Joanne Brackeen—8; Toshiko Akiyoshi, Barry Harris, Roland Hanna, Adam Makowicz—6 each.

**Acoustic Piano, TDWR:** Ran Blake—16; George Cables—14; Barry Harris—13; Dollar Brand—12; Lyle Mays—12; Randy Weston—11; Mary Lou Williams—9; Harold Danko, Adam Makowicz, Onaje Allan Gumbs—8 each; Russ Freeman, Hilton Ruiz, Richard Beirach, Dave Frishberg—7 each; Wolfgang Dauner, Johnny Guarnieri, Dave McKenna, Stanley Cowell, Jay McShann—6 each.

continued on page 55

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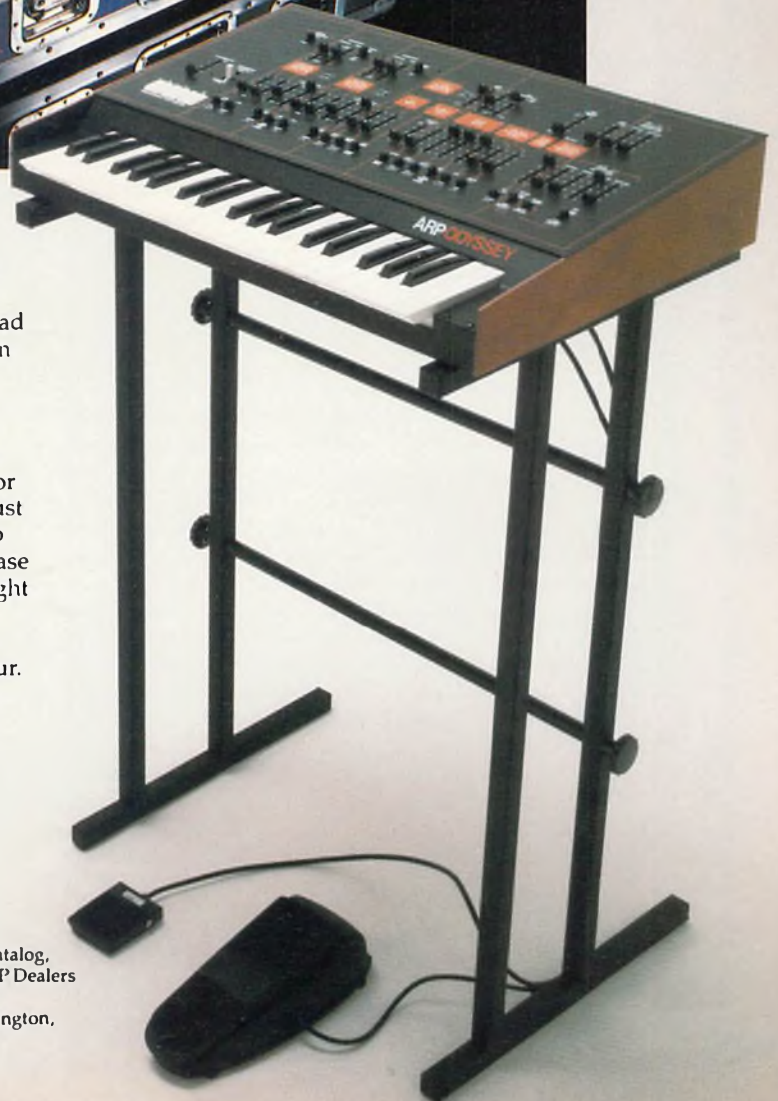
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**MORE RESULTS** continued from page 54

**Electric Piano, Established:** Bill Evans—11; Stanley Cowell—9; Andy Laverne, Tommy Flanagan, George Duke—7 each; Jan Hammer—6.

**Electric Piano, TDWR:** Jasper Van't Hof—12; George Duke—12; Oscar Hernandez—9; Paul Bley, Onaje Allan Gumb, Lyle Mays, Denny Zeitlin—8 each; Joachim Kuhn—7; Joe Sample, Dave Grusin, Sun Ra—6 each.

**Organ, Established:** Larry Young—10; Charles Earland—10; Don Patterson—8; Wild Bill Davis—8; Carla Bley—7; Eddie Louiss—7; Jan Hammer—6.

**Organ, TDWR:** Sonny Phillips—13; Jasper Van't Hof—13; Larry Young—12; Clare Fischer—11; Charles Earland, Philip Glass, Connt Basic—10; Mickey Tucker—9; Sedaitrous Brown—9; Don Patterson—8; Jan Hammer—6.

**Synthesizer, Established:** Richard Teitelbaum—18; Brian Eno—7.

**Synthesizer, TDWR:** Sun Ra—12; Mike Mandel, Isao Tomita, George Lewis—11 each; Louie Ramirez—9; Andy Laverne—8; Wolfgang Dauner—7.

**Acoustic Bass, Established:** Eddie Gomez—38; Richard Davis—21; Malachi Favors—20; George Duvivier—14; George Mraz—14; Milt Hinton—11; Stanley Clarke—10; Fred Hopkins—10; Charles Mingus—8; Buster Williams—8; Reggie Workman—6; Glen Moore—6.

**Acoustic Bass, TDWR:** Gary Peacock—21; Mike Richmond—18; Dave Holland—15; Cecil McBee—13; Malachi Favors, David Izenzon, Bob Magnusson, Clint Houston—10 each; Carlos del Puerto—9; George Duvivier—9; Brian Torff, Major Holley,

Mike Moore—8 each; Harvie Swartz, Barre Phillips, Charlie Haden—7 each; Buster Williams—6.

**Electric Bass, Established:** Ron Carter—11; Bob Cranshaw—8.

**Electric Bass, TDWR:** Bob Cranshaw—11; Alphonso Johnson—8; Jeff Berlin—8; Mark Egan—7; Bootsy Collins—6.

**Guitar, Established:** Pat Metheny—33; Larry Coryell—23; Ralph Towner—22; Jimmy Raney—21; Tal Farlow—18; George Benson—17; Herb Ellis—11; Barney Kessel—10; Derek Bailey—10; Carlos Santana—9; John Scofield—8; Otis Rush—8; Michael Gregory Jackson—7; Ted Dumbor—7.

**Guitar, TDWR:** Eugene Chadbourne—13; James Ulmer—13; Michael Gregory Jackson, Pat Martino, Pat Metheny, Terje Rypdal—11 each; Derek Bailey—10; Buddy Guy—10; Carlos Emilio Morales, Cal Collins, Bucky Pizzarelli, Rume Gustafson—9 each; Otis Rush—8; Steve Khan, Roland Prince, Earl Klugh, Marty Grosz—7 each; Ed Bickert, Sonny Greenwich, Ryo Kawasaki, Herb Ellis—6 each.

**Drums, Established:** Buddy Rich—19; Louie Bellson—17; Billy Hart—14; Ed Blackwell—12; Don Moye, Roy Haynes, Butch Miles—11 each; Steve Gadd—10; Billy Higgins—10; Mel Lewis—9; Phillip Wilson—9; Steve McCall, Jake Hanna, Eric Gravatt, Andrew Cyrille—6 each.

**Drums, TDWR:** Roy Haynes—11; Oliver Jackson—11; Ed Blackwell—10; Enrique Pla—9; Hank Drake, Ed Soph, Paul Motian—8 each; Peter Erskine—7; Bob Moses—7; Mickey Roker, Victor Lewis, Butch Miles—6 each.

**Vibes, Established:** Karl Berger—15; Walt Dickerson—13; Dave Friedman—9; Louie Ramirez—9.

**Vibes, TDWR:** Gunter Hampel—23; Bobby

Hutcherson—17; Walt Dickerson—10; Gary Burton—9; Terry Gibbs—9; Tom Van Der Geld—8; Dave Pike—7; Cal Tjader—6.

**Percussion, Established:** Ralph MacDonald—23; Nana Vasconcelos—19; Paulinho da Costa—18; Ray Barretto—13; Mtume—12; Mongo Santamaria—8; Warren Smith—8; Kenneth Nash—7; Tito Puente—7.

**Percussion, TDWR:** Warren Smith—16; Mtume—14; Dom Um Romão—13; Efrain Toro, Milford Graves, Kalil El Zabar—8 each; Mongo Santamaria—6; Ray Barretto—6.

**Miscellaneous Instrument, Established:** Clifton Chenier (accordion)—21; Ron Odrich (bass clarinet)—11; Abdul Wadud (cello)—11; Bob Stewart (tuba)—10; David Grisman (mandolin)—8; Ken McIntyre (bassoon)—8; Henry Threadgill (hubkaphone)—6.

**Miscellaneous Instrument, TDWR:** Howard Johnson (tuba)—14; Jali Foday Musa Suso (kora)—13; David Grisman (mandolin)—12; Dewey Redman (musette)—10; Clifton Chenier (accordion)—9; John Clark (French horn)—8; Gordie Flemming (accordion)—8; Tom Scott (Lyricon)—8; Rich Matteson (tuba)—7; David Eyges (cello)—7; Abdul Wadud (cello)—7.

**Male Singer, Established:** Milton Nascimento—15; Joe Turner—14; Mark Murphy—11; Tom Waits—9; Frank Sinatra—7; Tony Bennett—6; Muddy Waters—6.

**Male Singer, TDWR:** Milton Nascimento—14; Michael Franks—13; Buddy Guy—10; Johnny Hartman—9; Joe Williams—9; Tom Waits—8; Joe Carroll—8; Clark Terry—6; Ray Charles—6.

**Female Singer, Established:** Sheila Jordan—12; Helen Humes—11; Jeanne Lee—10; Flora Pu-

**down beat 44<sup>th</sup> annual readers poll**

INDIVIDUAL AWARDS

HALL OF FAME (see rules) \_\_\_\_\_

JAZZ MUSICIAN OF THE YEAR \_\_\_\_\_

ROCK/BLUES MUSICIAN OF THE YEAR \_\_\_\_\_

TRUMPET \_\_\_\_\_

TROMBONE \_\_\_\_\_

FLUTE \_\_\_\_\_

CLARINET \_\_\_\_\_

SOPRANO SAX \_\_\_\_\_

ALTO SAX \_\_\_\_\_

TENOR SAX \_\_\_\_\_

BARITONE SAX \_\_\_\_\_

ACOUSTIC PIANO \_\_\_\_\_

ELECTRIC PIANO \_\_\_\_\_

ORGAN \_\_\_\_\_

SYNTHESIZER \_\_\_\_\_

GUITAR \_\_\_\_\_

ACOUSTIC BASS \_\_\_\_\_

ELECTRIC BASS \_\_\_\_\_

DRUMS \_\_\_\_\_

PERCUSSION \_\_\_\_\_

VIBES \_\_\_\_\_

VIOLIN \_\_\_\_\_

MISC. INSTRUMENT \_\_\_\_\_

ARRANGER \_\_\_\_\_

COMPOSER \_\_\_\_\_

MALE SINGER \_\_\_\_\_

FEMALE SINGER \_\_\_\_\_

VOCAL GROUP \_\_\_\_\_

BIG JAZZ BAND \_\_\_\_\_

JAZZ GROUP (2 to 10 PIECES) \_\_\_\_\_

ROCK/BLUES GROUP \_\_\_\_\_

JAZZ ALBUM OF THE YEAR \_\_\_\_\_

ROCK/BLUES ALBUM OF THE YEAR \_\_\_\_\_

Your Signature \_\_\_\_\_

GROUP AWARDS

**BALLETS MUST BE POSTMARKED BEFORE MIDNIGHT, OCTOBER 10, 1979**  
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**instructions**

Vote for your favorite musicians in **down beat's** annual Readers Poll. **The Poll** for 44 years.

Your favorites want your support. Vote! You need not vote in every category. Cut out the ballot, fill in your choices, sign it and mail to **down beat/RPB, 222 W. Adams St., Chicago, IL 60606.**

**VOTING RULES:**

1. Vote once only. Ballots must be postmarked before midnight Oct. 10.
2. Use official ballot only. Please type or print.
3. **Jazzman and Rock/Blues Musician of the year:** Vote for the artist who, in your opinion, has contributed most to jazz/rock/blues in 1979.
4. **Hall of Fame:** Vote for the artist—living or dead—who in your opinion has made the greatest contribution to contemporary music. The following previous winners are not eligible: Cannonball Adderley, Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Benny Carter, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Paul Desmond, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Woody Herman, Earl Hines, Johnny Hodges, Billie Holiday, Rahsaan Roland Kirk, Stan Kenton, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, King Oliver, Charlie Parker, Bud Powell, Django Reinhardt, Buddy Rich, Sonny Rollins, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Cecil Taylor, Jack Teagarden, Lennie Tristano, Joe Venuti, Fats Waller, Ben Webster, and Lester Young.

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

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

7. Only one selection counted in each category.

◀ **here's your ballot**

rim—10; Helen Merrill—8; Cleo Laine—8.

**Female Singer, TDWR:** Alberta Hunter—14; Sheila Jordan—14; Jeanne Lee—13; Patti Smith—12; Urszula Dudziak—12; Norma Winstone—11; Cleo Laine—11; Ernestine Anderson—10; Brenda Feliciano—9; Irene Kral—8; Julie Tippetts—8; Lorraine Feather—7; Jay Clayton, Rosemary Clooney, Anita O'Day—6 each.

**Vocal Group, Established:** Manhattan Transfer—20; Persuasions—16; Talking Heads—7; Mills Brothers—6; The Hi-Lo's—6.

**Soul/R&B Artist, Established:** Parliament-Funkadelic—20; Earth, Wind & Fire—17; James Brown—10; Al Green—6; Donna Summer—6.

**Soul/R&B Artist, TDWR:** Robert Gray—9; Big Twist and the Mellow Fellows—9; Gladys Knight—8; Blues Brothers—7; Funkadelic—6; Buddy Guy & Junior Wells—6.

db

## GRIFFIN

continued from page 15

**Griffin:** The band went to Toledo, Ohio to play at the RKO Theater there. When I went up on stage for the first show the late Gladys Hampton, Hamp's wife, called me over and asked, "Where's your tenor?" That was the first I knew of it. Evidently, I was replacing a tenor saxophonist, Jay Peters, who had been drafted. But then they had Maurice Simon there, who also played tenor, so I didn't expect I'd play tenor, too. Anyhow, I hurried back to Chicago, dug up an old Conn tenor, and rejoined the band. That was how my tenor playing began.

In fact I had always wanted to play the tenor, but the bandmaster at high school told me the tenor was too long for me. I was five foot three and weighed about 90 pounds. I think I played alto like the tenor anyway, trying to emulate Ben Webster, or Pres or Johnny Hodges on the sweet things, until I heard Bird. But Bird played alto like tenor too, with his lire. Tenor was the sound I heard in my mind's ear. Tenor saxophone is still my voice. I don't hear any other voices. That one's plenty.

**Lyons:** Tenor seems to have a harder sound than alto.

**Griffin:** That depends on how you play it. You can't say Stan Getz has a hard sound, or even Lester Young, who began that soft beautiful swing.

**Lyons:** What type of saxophone and equipment do you use?

**Griffin:** I use a Mark VI Selmer tenor, and I fluctuate between a #9 mouthpiece and a #10 star. But these mouthpieces have been worked on at home. I've changed the lay, chambers and even the reed table. They both must be about #11 or #10 star because they're really opened up. I'm not sure the numbers mean that much. I've found 10s that are easy to play as 8s with the same reed. I use a La Voz medium reed, but they fluctuate between hard and soft. There's no good way to buy reeds. They've been sad as long as I can remember, and they seem to be getting worse. I go through boxes without finding a good one, and they are expensive.

**Lyons:** Do you have a practice routine when you're not working?

**Griffin:** I play long tones—concert tones—straight, with no vibrato. I use a metronome to make sure my sound and breath control remain at a certain level. I'll hold each tone 12 to 14 beats, then rest four beats and go up a half step. I'll start at G and go up to the high harmonics; then I'll take F# and go down to the low Bb, holding all the notes. This gives me a good separation of the notes no matter how fast I play. Each note will have its own individuality and definition. I'll also play scales at these sessions or take passages I like

very much and go through all the keys with them, just so I'll be able to do that harmonically.

**Lyons:** Do you prefer any of your own recordings above all the others?

**Griffin:** No, I don't listen to my own recordings very much because I tend to be too critical. I sit there picking apart my solo. Why did I think like that? Why did I play that? It's a drag. I can't relax and just listen.

Jazz, to me, is the totality of your life until today. It doesn't matter what you recorded 20 years ago or even what you played on the gig last night. It's what you play today, now.

**Lyons:** Jazz is a present tense philosophy.

**Griffin:** Completely. It's the spontaneous expression of now.

**Lyons:** What music do you listen to?

**Griffin:** I listen to some classical music, mostly the romantics: Tchaikovsky, Rachmaninoff, Chopin, Debussy, Ravel. I'm also crazy about Stravinsky, Shostakovich, Sibelius, Bartok and Schumann. But I like Schoenberg and Hindemith, too.

In jazz I listen to some of the new things that come out, just to keep up. I'm spending more time looking for my own expression in music. I don't have that much time to listen.

**Lyons:** Whose recordings would make up a good jazz collection?

**Griffin:** There have been so many outstanding musicians. Tatum, Basie with Pres, Duke Ellington with Blanton or Johnny Hodges, Dizzy's band, Jimmy Lunceford, Earl Hines, Woody Herman's band, Arie Shaw. That's the music I grew up with. That's not to mention the small bands: Pres, Bird, Wardell Gray, Dexter, Sonny Stitt, Fats, Bud Powell, Max Roach's groups.

**Lyons:** Could you tell me which of the recordings you've done in Europe might be found here?

**Griffin:** I can tell you about some of the recording situations, but I'm not sure where these albums have been distributed. The first recording I did in Europe was for Deutsche Grammophon with the Kenny Clarke-Francy Boland band. It was called *Night Lady*. Another, with Art Taylor and some international musicians, was a set of arrangements of Vivaldi's *Four Seasons*. It was my first experience with Vivaldi or baroque music. It's not my type of music, so I would never have listened to it otherwise. Baroque doesn't swing, but these arrangements were swinging. There were a few more albums with an international type of band for the German label, MPS. I also did another *Tough Tenors*, with Eddie "Lockjaw" Davis, for them. Then there were two albums on Black Lion with Kenny Drew, Niels-Henning Orsted Pedersen and Tootie Heath. There was *Blues For Harvey* on Steeplechase, which has been available on Inner City. In Japan I did a double album of my first Tokyo concert in 1976. My most recent was a few months ago, with Ralph Erikson, the Swedish trumpeter. That was done in Berlin.

Now that may seem like a lot of recordings, but over a 15 year period it doesn't amount to that much.

**Lyons:** Can you imagine moving back to the U.S. for good?

**Griffin:** I don't look that far ahead. I have to feel things as I go. It's too late for me to get carried away by excitement over anything. I could get overwhelmed by the response, but it would be better if I kept my cool. I have to

continued on page 59

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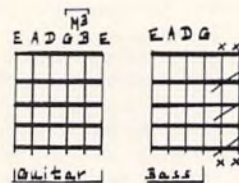
## VISUALIZE PARALLEL-INTERVAL PATTERNS ON FINGERBOARDS, PART I

BY DR. WILLIAM L. FOWLER

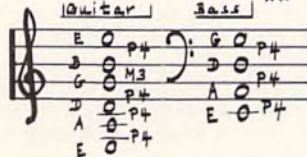
Musicians have long realized that parallel 3rds, 6ths, and 10ths, both chromatic and diatonic, add beauty and zest to harmony:



Applied to guitar or bass fingerboards, these pleasing parallels form recognizable patterns, patterns which are identical on the lower four strings of the guitar and the four strings of the bass because both sets of strings tune to the same letter names—E, A, D, and G:

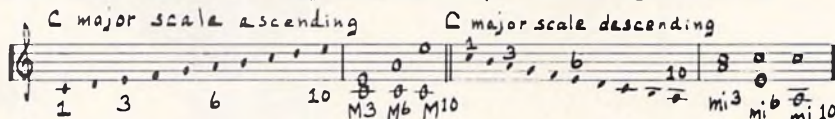


In this article, therefore, whatever patterns apply to the lower four guitar strings will also apply to the bass.

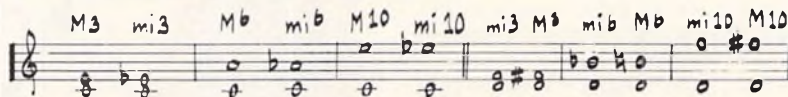


### INTERVAL IDENTIFICATION

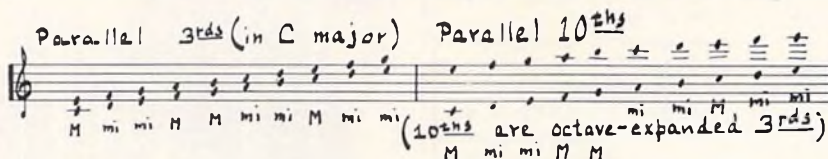
The designation of every interval consists of a word followed by a number, say perfect 5th, minor 2nd, augmented 4th, or Major 3rd. The number shows how many consecutive letter names, how many lines and spaces, how many diatonic scale steps, the interval includes. The word shows which of the possible qualities—Major, minor, augmented, or diminished—the interval actually assumes. The quality of a 3rd, 6th, or 10th is Major when the top note is contained in the major scale of the bottom note (counting upwards), and is minor when the bottom note is contained in the major scale of the top note (counting downwards):



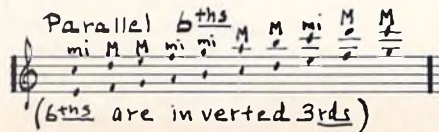
Narrowing a Major interval by half-step changes its quality to minor, and expanding a minor interval by half-step changes its quality to Major:



Consecutive intervals of the same number change their type as they move along a scale:



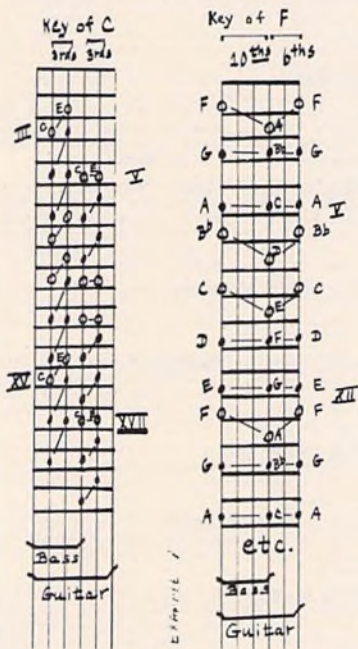
In each of the above parallel patterns, the succession of interval qualities is irregular—pairs of minor 3rds alternate with pairs of Major 3rds, except where the tonic note (C) is



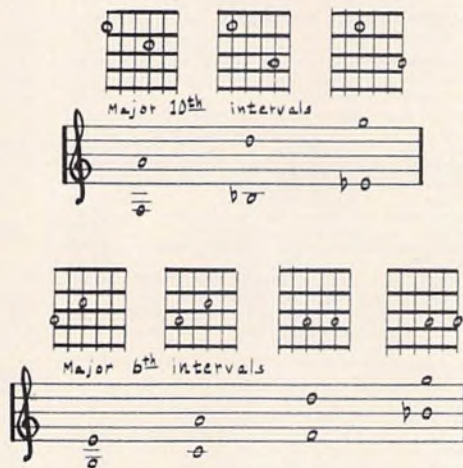
the bottom note of the single Major 3rd; pairs of minor 10ths alternate with pairs of Major 10ths, except where the tonic note (C) is the bottom note of the single Major 10ths; and pairs of Major 6ths alternate with pairs of minor 6ths, except where the tonic note (again C) is the top note of the single minor 6th. In visualizing each of these major scale patterns on a guitar or bass fingerboard, three facts should be kept in mind:

- 1) The non-paired tonic interval can act as a locator point for the entire pattern.
- 2) The paired intervals lie two frets apart from each other.
- 3) Whenever the interval quality changes, one voice moves one fret while the other voice moves two frets.

The following fingerboard layouts illustrate these three facts:



The second and third strings of the guitar tune to a Major 3rd, B over G, rather than to a Perfect 4th, as do all the other adjacent pairs of strings. Since the Major 3rd is one half-step smaller than the Perfect 4th, transferring any interval-shape from a position purely on the lower four strings to a position encompassing the second string requires shape-alteration. The next example shows how either the second or the first string fingering must move up the fingerboard one fret to make such an adjustment:



Part II of this article will appear in the September 6, 1979 issue of *down beat*.

## GRIFFIN

continued from page 57

watch the highs and lows of life to keep them at a moderate level. I'm very moved by things, very emotional, so keeping cool is important for me. Who knows if I'll ever move back? I'm no prophet. I'm an animal who goes where he's the most comfortable, and I'm very comfortable where I'm living now.

**Lyons:** Do you feel integrated into the Dutch community?

**Griffin:** No. I have several friends, and the people are very nice, but I don't feel a part of the society. I speak a smattering of Dutch, but very little. I lived in France for ten years before Holland, and I didn't feel a part of French society either, although I have some French friends.

**Lyons:** Do you miss the sense of community you had here?

**Griffin:** I don't miss it. I never miss anything except personal friends and family and swinging with some American musicians. As long as I have my music, I miss very little because—and I really mean this—music is my life force. With my music, I have everything. Other things come and go, everything's always changing, but the music is a constant in my life.

db

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**Other End:** *Brewer and Shipley* (7/12-14); *Jeff Lorber Fusion* (7/19-21); *Asleep At The Wheel* (7/28); (212) 673-7030.

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continued on page 61

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**Marina Bistro** (Marina Del Rey): *Joey Roccisano, Rozell Gyale*, name jazz; for info, call 821-4963.

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

**Baked Potato** (N. Hollywood): *Don Randi* (Wed.-Sat.); *Roland Vazquez* (Sun.); *Pacific Ocean* (Mon.); *Karizma* (Tue.); 980-1615.

**Cellar Theatre**: *Les De Merle Transfusion*, featuring *Don Menza, others* (Mon.); 385-2759.

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

**NORTHWEST**

**Engine House #9** (Tacoma): *Morrigan* (7/14); *Rick Gilman* (7/20); *Abraxas* (7/21); *Scott Cossu Trio* (7/28); *Great Excelsior Jazz Band* (8/4); *JazzDance* (8/10-11); *Cozetti-Gemmill Band* (8/24); *Abraxas* (8/25); *Count Dutch Trio* (8/31-9/1); (206) 272-5837.

**Fast Eddie's** (Bellingham): *Boden & Zanetto* (7/13-14); *PlumBarrie* (7/20-21); *Mike Marker* (7/27-28); (206) 734-2710.

**Eugene Hotel** (Eugene): *Jeff Lorber Fusion* (7/12-14); *Robert Cray Band* (7/15-16); *John Workman & Philip Curtis* (7/17-18); *Upepo* (7/19-21); *Simon & Bard* (7/22-23); *Count Dutch & Ronnie Stoen* (7/24-25); (503) 344-1461.

**The Earth** (Portland): *Paul Delay Blues Band* (7/12 & 15); *Reef Aires* (7/16, 23 & 30); *Sleazy Pieces* (7/18-21); *Herb Ellis* (7/22); *Wheatfield* (7/25-28); *Seafood Mama* (8/1-4); *Sky River* (Tuesdays in August); *Upepo* (8/8-11); *Wheatfield* (8/29-9/1); (503) 227-4573.

**Sam's Hideaway** (Portland): *Gary Clinton & the Spice of Life* through July; (503) 234-9979.

**Prima Donna** (Portland): *King James Version* ends July 14; *Jane Lambert with Dave Beck Trio* from 7/18; (503) 227-5951.

**Ray's Helm** (Portland): Music 5 nights a week; (503) 288-1814.

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**Scottsdale Center**: *Don McLean* (8/4); call 994-ARTS.

**Civic Plaza**: *Teddy Pendergrass* (8/29); call 262-7272.

**Tucson Community Center**: *Chuck Mangione* (7/10); *Sha Na Na* (7/31); *Blue Oyster Cult* (8/6, tentative); *Crosby & Nash* (8/7, tent.); *Isley Bros.* (8/9, tent.); *Boz Scaggs* (8/18, tent.); *Mel Tillis* (9/7, tent.); call 791-4101.

**Raffles**: *Keith Greko Trio* (Tue.-Sat.); jazz jam (Sun.); call 945-0184.

**La Posada**: *Danny Long Trio* (Sun.); call 952-0420.

**Champs**: *Armand Boatman Trio* (Sun.); call 959-5591.

**Hyatt**: *Joel Robin Trio/Jan Manley* (Mon.-Sat.); call 257-1110.

**Westward Ho**: *Buddy Wead Trio/Margo Reed* (thru July).

**Century Sky Room**: *Panacea with Sam James* (Thurs.-Sat.); *Sky Room All-Stars* (Sun.); *Chicken*

*George* (Wed.); call 262-9904.

**Gentle Ben's** (Tucson): *Ascension/other groups* (Mon.-Sat.); call 622-7983.

**Townhouse**: *Harvey Truitt & Quest* (regs.); call 279-9811.

**KMCR** (91.5 FM): "Jazz Update" (Mon.-Wed.-Fri., 4:20 p.m., and daily at 2 p.m.).

**LONDON**

**Alexandria Palace** (Muswell Hill): Capital Jazz Festival (*Herbie Hancock, Lionel Hampton, Fats Domino, New York Jazz Repertory Company, etc.*) (7/17-22).

**Tuffnell Park Hotel**: *Crouch End Allstars* (Sun. & Thurs.); *Stylus* (Sat.).

**New Merlin's Cave**: *Dick Morrissey/Jim Mullen* (7/13); mainstream/modern every Fri.; trad/big bands every Wed., Thurs., Sat., Sun. lunch.

**Pizza On The Park** (Knightsbridge): Solo & duo jazz every Thurs.

**Portman Hotel**: Trad/mainstream jazz brunch every Sun.

**London Musicians Collective** (Chalk Farm): Improvised music every Fri., Sat., Sun., sometimes other nights.

**Ronnie Scott's**: *Joe Pass, Tete Montoliu* (7/9-14); *Tete Montoliu* (7/16-21); *Earl Hines Quartet* (7/23-8/4).

For further details of above and other events, ring the **Jazz Centre Society** (01-580-8532).

**PITTSBURGH**

**Heinz Hall**: "Tribute to Nat 'King' Cole" with *Walt Maddox* (6/17); "4-Girls-4" featuring *Rosemary Clooney, Helen O'Connell, Margaret Whiting and Rose Marie* (6/14 & 15).

**Carlton House** (Battery Bar): *Frank Cunimondo Trio* (Mon.-Sat.).

**Encore I** (Shadyside): *Spider & Co.*, featuring *Eric Kloss* (Wed.-Sun.); open jam session Saturday afternoon 4:30-7:30.

**Encore II** (downtown): *Dry Jack* (6/26-30).

**Ernie's Esquire Club** (McMurray): *Al Dowe Quintet*, featuring *Luther DeJaranette* (Tue.-Sat.).

**Wonderful Wanda's**: *Reid Jaynes Quartet* (Tue.-Sat.).

**Zebra Room** (Dallas Ave.): *Carl Arter Trio with Tiny Irwin* (Fri. & Sat.).

**Casablanca** (Greensburg): Open jazz jam every Tuesday night.

**Wobble Joe's** (Southside): *Al Fitzpatrick* (Fri.).

**Chatham College** (Chapel): *Eric Kloss Quartet* (Musicians Performance Trust Fund) (6/29, free).

**Black Magic**: *Roger Humphries Quartet* (Mon.).

**CINCINNATI**

**Gilly's** (Dayton): *Stanley Turrentine* (7/11 & 12); *Sonny Terry and Brownie McGhee* (7/20-22); call 228-8414 for details.

**Riverfront Stadium**: *George Benson* (7/20).

**Arnold's**: *Good Time Jazz* (Mon.); *Pigmeat Jarrett* (Tue. & Wed.); *Bluebird Jazz Band* (Thurs.); *Jack Wallace* (Fri.).

**Blue Wisp**: *Alex Cerin Big Band* (Mon.); *Alex Cerin Trio* (Wed.-Sat.).

**Celestial**: *Kenny Poole* (Tue.-Sat.).

**Dollar Bill's**: *Espacio* (Wed., Fri. & Sat.).

**Draw House**: *Jimmy McGary Quartet* (Fri.).

**Edward's**: *Ethereal* (Wed. & Fri.).

**Emanon**: *Ed Moss Big Band* (Wed., Fri.-Sun.); *Bill Larkin* (Thurs.).

**Mick Noll's Covington Haus** (Covington): *Big Apple All Stars* (Fri.).

**Millicroft Inn** (Milford): *Nelson Burton Trio* (Fri. & Sat.).

**Bogart's**: Name rock and jazz acts; call 281-8400.

**WMUB** (88.5 FM): "Jazz Alive!" (NPR) Thurs. 8 pm; Jazz Mon.-Fri. 8 pm-2 am; Sat. & Sun. 10 pm-2 am.

**WGUC** (90.9 FM): "Jazz Alive!" (NPR) (Mon. midnight); *Oscar Treadwell's Eclectic Stop Sign* (Tue.-Sat., midnight-2 am).

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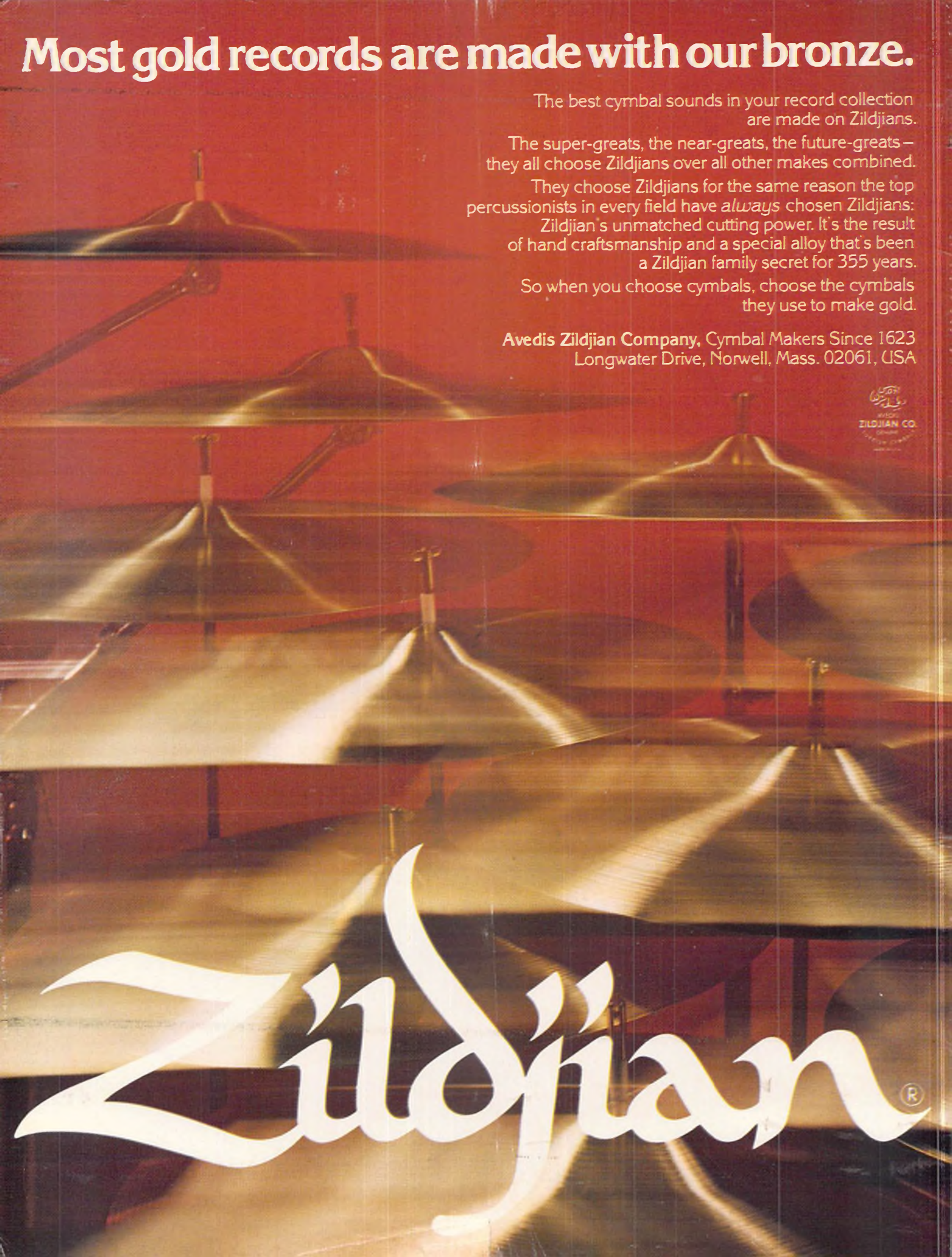
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