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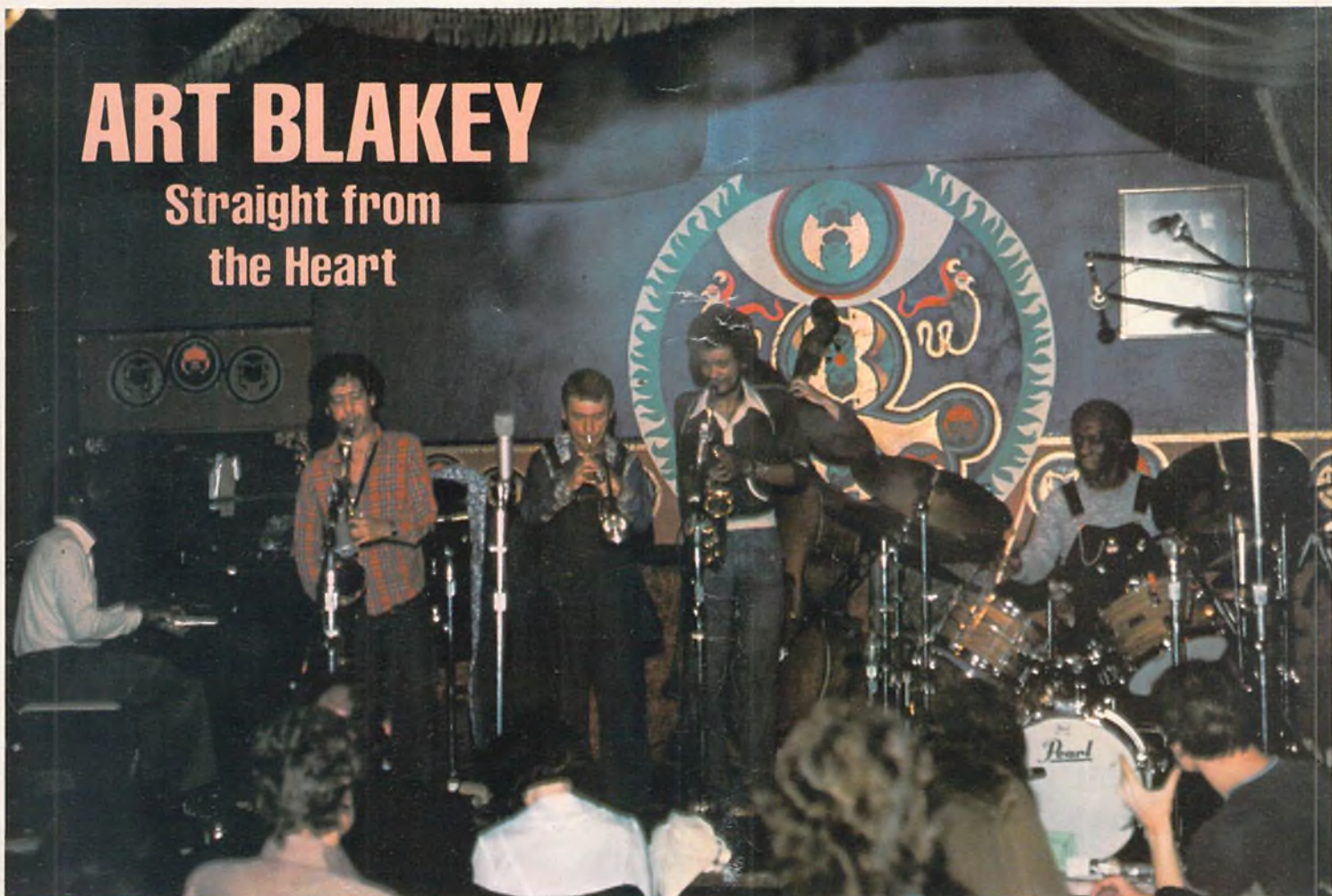
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**down  
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EDITOR  
Charles Carman  
ASSOCIATE EDITOR  
Howard Mandel  
EDUCATION EDITOR  
Dr. William L. Fowler  
PRODUCTION MANAGER  
Gloria Baldwin  
CIRCULATION DIRECTOR  
Deborah Kelly  
PRESIDENT  
Jack Maher  
PUBLISHER  
Charles Suber  
COMPTROLLER  
Lester Powell

CONTRIBUTORS: Chuck Berg, Tom Capi, Leonard Feather, John McDonough, Herb Nolan, Veryl Oakland, Bret Primack, Tim Schneekloth, Lee Underwood, Pete Welding, Michael Zipkin.

EDITORIAL  
East Coast: Lee Jeske. Phone: 212/243-5209  
West Coast: Lee Underwood. Phone: 213/829-2829  
Editorial Assistant: Leonard Nowakowski

ADVERTISING SALES OFFICES:  
East & Midwest: Bernie Pygan  
222 W. Adams St., Chicago, IL 60606  
312/346-7811

West Coast: Frank Garlock  
1009 N. Second St.,  
El Cajon, Ca. 92021  
Service: 714/440-1289

ADDRESS ALL CORRESPONDENCE TO  
EXECUTIVE OFFICE:  
222 W. Adams St., Chicago, IL 60606  
Phone: 312/346-7811

RECORD REVIEWERS: Jon Balleras, Chuck Berg, Larry Birnbaum, Douglas Clark, Jerry De Muth, Lars Gabel, Bob Henschen, Marv Hahman, Art Lange, John Litweiler, John McDonough, John Alan Simon, Jack Sohmer, Kenneth Terry, Neil Tesser, Pete Welding, Michael Zipkin.

CORRESPONDENTS: Baltimore, Fred Douglass; Boston, Fred Bauchard; Buffalo, John H. Hunt; Cincinnati, Lee Hay; Cleveland, C. A. Colambi; Denver, Jeff Abrahams; Detroit, David Wild; Kansas City, Carol Comer; Los Angeles, Lee Underwood; Miami/Ft. Lauderdale, Jack Sohmer; Milwaukee, Joya Cary; Minneapolis/St. Paul, R. Hunt Greene; Nashville, Walter Carter; New Orleans, John Simon; Northwest, Jeff Christensen; Philadelphia, David Hollenback; Pittsburgh, David J. Fabilli; St. Louis, Gregory J. Marshall; San Francisco, Michael Zipkin; Southwest, Bob Henschen; Washington, D.C., W. A. Brower; Montreal, Ron Sweetman; Toronto, Mark Miller; Argentina, Alisha Krynski; Australia, Trevor Graham; Central Europe, Eric T. Voge; Denmark, Birger Jorgensen; Finland, Marianne Backlen; Germany, Claus Schreiner; Great Britain, Brian Priestly; Italy, Ruggero Stassi; Japan, Shoich Yui; Netherlands, Jaap Ludeke; Norway, Randi Hult; Poland, Roman Waschko; Sweden, Lars Lystedt.

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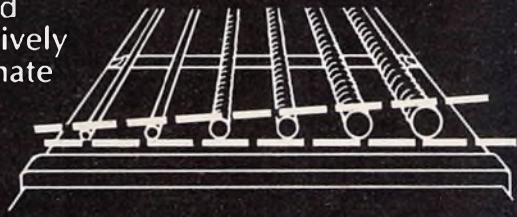
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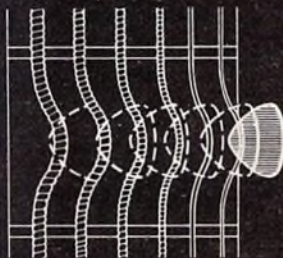


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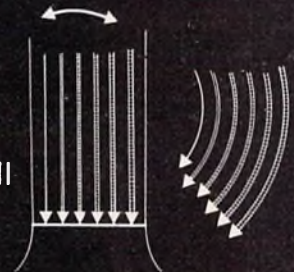


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*[Signature]*

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*Yoshiko Aizawa*

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## the first chorus

BY CHARLES SUBER

There's something going on in music that sooner or later will affect most **db** readers. This something is based on our projection that by 1990 one out of every four people in the U.S. between the ages of four and senility will play a musical instrument regularly. That's about 55 million people. (According to the most recent figures from the American Music Conference, one out of five Americans currently play instruments.)

This musical population explosion affects you because of your choice of career and the skills you will need to compete in that vast market. Here are a few suggestions on what to prepare for.

**Professional musician.** The competition for the good pay gigs—studios, touring, major symphonies, etc.—will be more fierce than ever. More jobs but even more scuffling musicians. There will be room for only those who have superior technique (on more than one instrument) and thorough and practical knowledge of theory/harmony/arranging. The really big money will still go to those who own copyrights to original compositions. You will not need a degree to get work as a player but you will need all the school and street smarts you can assimilate. And if you intend to survive as a player, now's the time to learn about the business of music: contracts, copyrights, royalties, and like that.

**Teaching.** Despite the fact that colleges are folding at the rate of one a week and that the grade school population is shrinking, there will always be a good job available for an instrumental teacher who knows how to communicate both the real and academic worlds of music to a young person. You will still need a degree but be careful not to be locked in a teacher-training school with a closed door policy: Serious Music Only. Always remember that it's your tuition and taxes that pay the faculty *et al.* So shop around and maybe even transfer a couple of times.

**Private Teacher Certification.** While you're shopping, look for a two or four year college that offers a private teacher certificate. Such programs permit an applied music major to substitute business-of-music courses for music education courses, and thus prepare you to make a very satisfactory living by teaching one-on-one, or groups, or ensembles. In the '80s, there will be many jobs available in the already proliferating pre-school music programs and the new community music schools for youths and adults being organized by music retailers. Check this out. This out-of-school market will offer the most opportunities for the most number of qualified musicians.

**Next issue** features the winners and complete results of the 44th annual **down beat** Readers Poll; interviews with Art Pepper, Scott Hamilton, and others; Profiles on Anthony Davis, piano, and Jon Hassell, trumpet, and others; and a Pro Sessions section that include some solo transcriptions and other valuables.

**deebee Awards:** check pages 63 and 64 for 1980 Official Application. **db**



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# CHORDS AND DISCORDS

## Joni's Mingus

Both Birnbaum's piece on Randy Weston and McDonough's on Basic were fine, but the Leonard Feather interview with Joni Mitchell (9/6) was truly exceptional! Her comments as to how she came to decide which of several different versions of the numbers to finally include on the album were particularly revealing. As for the album *per se*, we played it on our public broadcasting station the afternoon it hit town, and the phones started before she finished the first chorus! Listeners weren't sure if it was a new Mingus LP, with

Joni doing the vocals, or a new Mitchell LP of Mingus tunes. In any case, they loved it. Let's hope she continues to explore similar terrain. Robert A. Hoff Erie, Pa. Co-host, "All That Jazz," WQLN-FM

I think Joni Mitchell's tribute to Charles Mingus was a great idea. But I also think Ms. Mitchell's album has next to nothing to do with the music of that great master. If Mitchell had even the slightest knowledgeable appreciation of Mingus' music she would understand that using "fusion" bassist Pastorius in a tribute to a man whose entire life and being was playing the *acoustic* bass is a terrible irony that smacks of crass commercialism and a total lack of taste and understanding of the great Mingus. Kenneth Vermes Springfield, Mass.

Neil Tesser, in his five star review of the

Joni Mitchell album, *Mingus*, (8/9) was unacceptably generous.

If Mingus ever made an error in judgment it was in associating with Joni Mitchell. Indeed, the five stars go to Mingus himself, not Mitchell. A proper tribute to the master would have featured many Mingus alumni, not the pop, fusion players she hired for the date.

I condone *db's* admission of the Mitchell review inasmuch as it is a "contemporary music magazine," but I am unable in a spiritual sense to ever associate Joni Mitchell with the bona fide "world of jazz."

Larry Ellington Norfolk, Va.  
*For the record, Mingus used electric guitars on a few of his later albums. And Pastorius' contribution goes beyond bass playing on Mingus; he also did much of the album's arranging. Ed.*

## Male chauvinism unveiled

When I read Jerry De Muth's review of Joanne Brackeen's *Tring-a-ling* (7/12), I found myself at first puzzled, then angry and disgusted upon reading the first sentence. Had it been a review of a Bill Evans, Chick Corea or McCoy Tyner record, I doubt we would have read, "Tyner doesn't sing (at least on records or in public performances) or write lyrics, but he's one helluva pianist, composer and leader." The reviewer seems to have trouble accepting women musicians as anything other than vocalists and/or songwriters. It is also a disgrace that someone as gifted as Brackeen should be praised in such a backhanded manner. Mr. De Muth, and others like him, are going to have to accept the fact that not only are we out here playing jazz, but we're playing it on pianos, altos, tenors, trumpets, basses, drums. . . .

Kim MacRae address unknown  
*The fault lies with the editors, not Mr. De Muth. Tring-a-ling was originally reviewed with a Dave Frishberg record, on which he sang lyrics he wrote. What was appropriate following the Frishberg review was not appropriate when the review stood by itself. Ed.*

## Hohman hacked

As I read Marv Hohman's review of Chuck Mangione's *An Evening Of Magic* in the 9/6 issue, I was very aware that he is not a Mangione fan. I am a Mangione lover. I thrive on his music. When I'm tense I just turn on *Children Of Sanchez* and my troubles seem to vanish. When I need some "get up and go" *Main Squeeze* or *The XI Commandment* are a great inspiration. Mangione's music talks to me and relates to me in a way nothing else can. Since I live in Chuck's home city (Rochester, N.Y.) I've been listening to his music long before *Feels So Good* lovers knew who he was.

I realize that just because I love Chuck doesn't mean that everyone else has to, too. However, before Mr. Hohman writes anything that is going to be read by others he should research the topic and find out the facts. Mr. Hohman wrote, "Forgive drummer Meeks that solo spattering which sputters the piece to its climax." James Bradley, Jr. is the drummer on the album, not Meeks, who is the bassist.

So who was Hohman trying to put down, Bradley or Meeks? I'm not questioning his opinion—everyone is entitled to one. I'm questioning whether he's a professional. Please, next time you feel the need to pull the

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Lisa Naundorf Henrietta, N.Y.

*We professional editors must share the blame. Ed.*

### Scattergunning Birnbaum

The review of Pat Metheny's *New Chautauqua* (9/6) struck me as an unvarnished hatchet job. I suppose that it's time for every critic west of D.C. to go gunning after Metheny, who garnered so much praise so speedily. But one would hope that Pat's reputation as an original and creative voice, praised lavishly in the pages of *down beat* only a few short months ago, would have brought out *some* positive qualifications in Mr. Birnbaum's three star review.

Unhappily, this was not the case. Mr. Birnbaum makes the arrogant assumption that since he found nothing of substance in Pat's album that there is nothing there to be found. Pity Mr. Birnbaum. I find enormous spiritual depth in Metheny's music and power, and I resent Mr. Birnbaum's evaluation of Pat's listenership as being "far wider than it is deep." And I think he is wrong.

Rev. David James Berkedal Compton, Cal.  
*A three star review means the record is "good." Ed.*

The Village People must have really felt an accomplishment after receiving three stars (6/21), especially from Larry Birnbaum. Larry (as you remember) came under speculation with the one star rating of *Weather Report's Mr. Gone*. These obscure ratings should be enough to disqualify Mr. Birnbaum as a critic for *db*.

John M. Wynn

Foley, Alabama

*Mr. Wynn shares a misconception with many of our readers: Mr. Birnbaum did not review Mr. Gone; rather, he did the outstanding interview (2/8) with Weather Report. Ed.*

### African sounds

I read with great appreciation the 9/6 interview with Mr. Randy Weston. As I got more into it, I put on his *Blues To Africa* record, and I did some thinking also. *Africa* is the last parcel of Eden, where art and life and spontaneity are the same terms for something that words cannot even begin to get at. We should cherish this land and its people and work against the Westernization of Africa. Have I ever been to Africa? No, but I heard the record!

I work at writing music and teaching myself to play the cello. I play Bach, Hindemith, etc., and improvise a bit. Whatever I'm playing, though, I just hope that I can inject a little Africa into it. Thank you, Mr. Weston.  
William Martin Columbia, S.C.

### Credibility gap

John McDonough's reviews of Ellington records are now subject to a credibility gap. He makes the silly statement (6/7) that the Ellington soloists were not improvisers. His basis is that the famous Fargo, N.D. dance hall solos sounded almost identical to those on the commercial Victor recordings. My response is: How do you improve on perfection?

Donald R. Hanson

Honolulu

*Mr. McDonough replies:*

*You don't. Ellington's concern with form over improvisation was an observation, not a criticism. So we really agree.*



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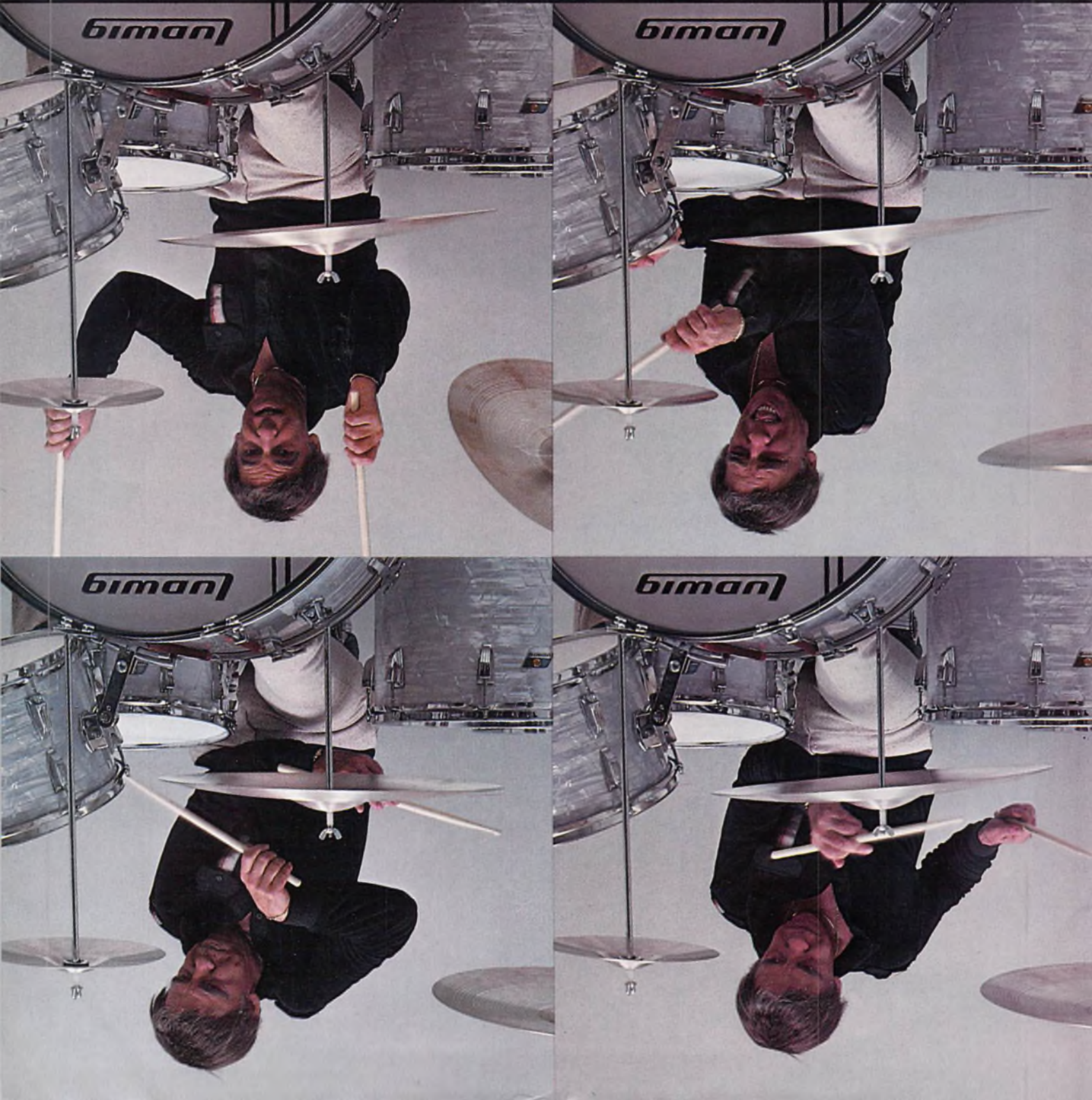
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## POTPOURRI

Atlanta's Second Annual Free Jazz Festival ended Jazz Month (September) in that city with concerts by **Jack DeJohnette's** Directions, **Woody Shaw's** group, **Bobby Hutcherson** and **Jimmy Owens**; Piedmont Park was the site, with local bands including **Activation**, the **Bill King Band**, the **Morehouse College Jazz Band** and **Joe Jennings's** Life Force opening the shows.

Chicago's Association for the Advancement of Creative Musicians (AACM) held its 14th Anniversary International Festival Oct. 5 through 7, with **Leo Smith's Ensemble**, **Adegoke Steve Colson's** Unity Troupe, **Air**, the **Mwata Bowden/Rita Warford Quartet**, **Douglas Ewart** and **George Lewis**, **Muhai Richard Abrams**, **Vandy Harris's** Intuitive Research Beings, **Kahil El'Zabar's** Ethnic Heritage Ensemble, the **Art Ensemble of Chicago** and the **AACM All-Star Orchestra** performing.

San Francisco's Savoy Tivoli sponsored jazz every Thursday in October, with Theresa artists **Bishop Norman Williams** and **Ed Kelly**, **Gorilla My Love** (an improv duo), **Eddie Moore/Eddie Henderson** and **Idris Ackamoore** playing.

News from Denmark: pianist **Kenny Drew** and reedman **Sahib Shihab** have formed Matrix Records, releasing in Europe a Drew date with **Niels Henning Orsted Pedersen**, **Ed Thigpen** and **Svend Asmussen**. "As two musicians who have felt the bad sides of the music business, we will make sure that the persons who will record for us get all benefits from their creative expression," Matrix's masters pledged in their initial announcement.

**Quincy Jones** has formed his own label, likely called Qwest Records, with a four year manufacturing and distribution deal with Warner Bros.; he'll finish his own LP and the production of the **Brothers Johnson** for A&M, as well as **Chaka Khan's** next Warner's release, before beginning his quest.

Glad-Hamp records, **Lionel Hampton's** label, will expand to issue LPs by other artists under the direction of **Charlie Mack**, newly appointed general manager of the company after 17 years with its parent, **Lionel Hampton Enterprises**, as studio engineer and production consultant.

**Ran Blake**, pianist, chairperson of the New England Conservatory's Third Stream department and arts columnist for the Bay State Banner (Roxbury, Mass.), tours the midwest from Bismarck, North Dakota (Oct. 11), through the Painted Bride Arts Center in Philadelphia (Nov. 3), with lecture/demonstrations and solo piano recitals. He'll travel through South Dakota, Iowa, Wisconsin, Indiana, Ohio and Illinois.

**Joey Roccisano** conducted **Woody Herman's** band on his own composition at the Monterey Jazz Festival, where the Thundering Herd returned after a ten year absence. Also at Monterey (mid September), were New Orleans' **Neville Brothers** and **Wild Tchouptoulas**, and **Tete Montollu**, the blind Spanish jazz pianist who swung the late **Don Byas**, **Ben Webster**, **Kenny Dorham** and **Rahsaan Roland Kirk** as well as **Archie Shepp** and **Dexter Gordon**; he began his first U.S. tour there following it with four weeks of concert and club appearances ending up in New York City.

A Southwest jazz club circuit for local bands in San Diego, Phoenix and possibly Las Vegas is being organized by Phoenix club owner **Mary Bishop** (the Century Sky Room); among the groups being considered for rotation are **Zzaj**, the **Sammy Tritt/Hollis Gentry Group**, and **Panacea**, led by **Prince Shell**; for information call (602) 262-9904.

Temporarily together for a North American tour are the original members of Britain's fusion band **Brand X**, drummer **Phil Collins** (now in Genesis), **Robin Lumley** (keyboards), **Percy Jones** (bass) and **John Goodsall** (guitar).

Milwaukee's Jazz Gallery (at 932 E. Center St.) has been booking concerts with **Charlie Rouse**, **Sal Nistico**, the **Heath Brothers**, **Milt Jackson** and local talent including **Jessie Hauck** with **Marty Ellis's** quartet, **Frank Novolello**, **Allive!** (an all women jazz group) and vibist **Carl Leukaufe**; now it's offering \$10 memberships.

**Joe Henderson**, tenor saxist, waxed his first LP for Contemporary Records with the rhythm section of **Chick Corea**, **Richard Davis** and **Tony Williams** in August; Corea and **George Cables** wrote tunes for the date, and **Charlie Parker's** *Relaxin' At Camarillo* was cut, too.

# NEWS



BRIAN McMILLEN

**Stan Kenton**, composer, arranger, pianist and one of the most controversial bandleaders in the history of jazz, died Saturday, August 26, at age 67, in a Hollywood hospital where he was admitted August 17 after suffering a stroke. Two years before he had been seriously injured in a fall; after a year of recovery, he resumed a touring schedule, but only for a limited time. In August 1978 he disbanded again, and decided not to tour until he felt fully up to the task, as he expected to.

Born in 1912 in Wichita, Kansas, Kenton was raised in the Los Angeles area. He made his first records in 1937 as a sideman with Gus Arnheim's orchestra, but it was not until he formed his own band in May 1941 that he began to attract attention, opening at the Rendezvous Ballroom with an orchestra heavily influenced by **Sy Oliver** and **Jimmy Lunceford**, and earning fast recognition on the west coast. The next year he came east where he faced a much stiffer, even hostile, reception. The band was canceled after three weeks at Roseland.

He returned to California, signed with the newly formed Capitol Record company and promptly scored with *Artistry In Rhythm* and *Eager Beaver*, two hits that established him as a nationally famous bandleader. Along with **Woody Herman**, Kenton's was the last of the big bands to take the top before the demise of the era. The post-war years for Kenton saw a steady flow of new ideas, experimental styles, and consistent controversy; in '45 he turned arranging chores over to protegee **Pete Rugolo**. Other arrangers followed, along with three remarkable vocalists (**Anita O'Day**, **June Christy**, **Chris Connor**) and a parade of young musicians including **Art Pepper**, **Lee Konitz**, **Maynard Ferguson**, **Shorty Rogers**, **Kai Winding** and **Shelly Manne**. His bands were consistently good but lacked a commitment to any enduring central idea other than constantly pressing on to something new. His orchestras became bigger and more complex, changing almost yearly. At several points he "retired" and returned. In the '50s he reached his widest audiences since the war as he began to restrain his urge to experiment. He was the first musician elected to the **down beat** Hall of Fame in 1953.

Kenton's recent activities were detailed in **down beat** 6/7/79. Although reportedly feeling well and planning a return to the road, he declined to be interviewed.

He is survived by three former wives, including **Ann Richards**, who sang with the band; three children—**Leslie**, **Dana** and **Lance**, and three grandchildren. His body was cremated.

Final Bar continued on page 17

## Philly's Long March Jazz School

PHILADELPHIA—When vibraphonist Bill Lewis helped found the Long March Cultural Arts Complex two years ago, he envisioned a place for "People who are interested in controlling the art that they are doing rather than being told what to do." On weekends and at night, Bill and two dozen other members of the Long March collective renovated a small storefront at 407 South Street, a few blocks away from Independence Hall.

But control is demanding; when a full time career and his teaching commitments proved incompatible a few months after the facility opened, Lewis retired from his 9 to 5 job and assumed the responsibilities of musical director at the Long March. The school now offers a wide range of courses in theory, composition and performance in the creative arts, including poetry, dance and jazz, folk and classical music. Lewis and other local composers and musicians including Byard Lancaster, Khan Jamal and Keno Speller teach classes and present concerts at the Long March and at the prestigious Academy of Music.

Teaching is not new to Lewis. For over 15 years he taught at the Granoff School of Music, which numbers among its alums John Coltrane, Dizzy Gillespie and Percy Heath. Recently Lewis has launched a free Children's Jazz series on Saturday afternoons.

"The whole idea," he says, "is to get children to be able to recognize jazz from some other type of

music. So we'll play and they'll be able to participate with us. I'll talk about basic rhythms; we'll talk about what constitutes a jazz group, and what is jazz and what it isn't." Lewis notes that sometimes "Children call an upright bass a guitar, or the vibraphones, bells" so part of the series will involve instructors pointing out instruments' similarities and differences. He considers the series part of the Long March's commitment to "those who would like to take their art out of the bars and put it in places where children as well as adults can attend."

Besides teaching and fund-raising for the Long March, Lewis also finds time to be one of the city's most active composers. On one memorable occasion, he arranged and conducted 40 of the best of Philadelphia's improvising musicians in a concert at the New Music Hall at the Academy of Music. A contrasting musical setting was a duo performance at Saint Mary's Church with Khan Jamal playing marimba. Both concerts showcased the strength and beauty of Lewis' impressionistic, melodic and intriguing compositions. A local radio station, WXPN-FM, recorded these events and the Saint Mary's performance was issued as *The River* on Philly Jazz Records (P.O. Box 8167, Philadelphia, Pa. 19101).

For many Philadelphians their first step toward an understanding of the art form known as jazz may begin at the Long March with the music of Bill Lewis.

—russell woessner



CHARLES BEHNKE

## Richard Davis, Bassist Tenured In The Big Ten

MADISON, WI.—Richard Davis is alive and well and teaching jazz at the University of Wisconsin. That's an accomplishment.

Despite its reputation as a progressive city, Madison has treated graying Wobblies and hucksters selling acres of moon land better than jazzmen. Pianist/composer Cecil Taylor left UW after failing two-thirds of a music class. His replacement, trombonist Jimmy Cheatham, was not rehired in 1977, after four years at UW.

But things have changed to accommodate 49 year old Davis. He received tenure and a title: professor of bass and jazz studies. Wisconsin's program still lags far behind jazz studies at Big Ten mates Indiana and Illinois, but Davis is planning to stay.

"I like what I'm doing and I have no statute of time," he said last semester.

Besides teaching, Davis has bought a home in the area, played with Madison-based pianist-singer Ben Sidran and been profiled in Jeff Cesario's public television documentary. Yet he has qualms.

"I'm not satisfied," he said. "I'd rather have a jazz department. I find it [his role in the school of music] okay for what it is.

"It takes a while to find where the administration is," he said of the 38,000 student school. "All the red tape. I'm trying to learn it. You find out just by being part of it. But

I'm not spending my time looking for it. That's not the job I was brought here to do."

To that job Davis brought credentials as a classically and jazz trained bassist and a student of one of jazz's greatest teachers. At Chicago's DuSable High School, teenaged Davis studied under Captain Walter Henri Dyett, who schooled jazzman Johnny Griffin and a legion of others.

"I work for a standard of teaching according to my own experience," Davis said. "If you studied under Dyett, you got a sense of the importance of education in general. He would've been a great teacher in any subject. I did everything with the same discipline he taught and I did fine."

Initially influenced by Oscar Pettiford, Paul Chambers and Percy Heath, among others, Davis emerged as a formidable bass voice of his own. He appears on two recent releases, *Harvest* on Muse Records, and *Cauldron* on Milwaukee's Corvo label. Last summer he recorded with Dave Brubeck and Elvin Jones and toured Europe with Jon Faddis.

And the university has freed Davis from some Friday and Monday class assignments to travel out of town for live engagements.

"They encourage me to take off to gig whenever possible," Davis said. "That's part of what they hired me for." —sam freedman

## Singers Training Singers

NEW YORK—"There are more potential jazz singers than we think," says vocalist Jay Clayton, who has worked in both jazz and experimental contexts (with Steve Reich). For that reason she has begun offering workshop classes for aspiring singers. Clayton has set up two different workshop situations: a Vocal Jazz Workshop featuring "an environment for learning the basics of jazz singing," and a Voice Group Workshop for the "exploration of vocal sounds."

The first workshop features an in-class pianist and deals with such basic subjects as use of microphone, planning a set, picking the right key and tempo and learning the words.

The second workshop includes work on compositions, improvisations and such useful exercises as droning. Both programs are offered for four sessions each and the cost is less than \$30 each.

Clayton calls her workshops

"places to get one's act together." She helps vocalists relax and teaches them about "hanging out," or how to find gigs.

Vocalists Sheila Jordan and Jeanne Lee also teach vocal workshops and the three of them work together in planning the programs and deciding which students would be right for whom. For information call Jay Clayton at (212) 624-3250.





Count Bill Basie, ebullient, moved and lauded with gifts, celebrated his 75th birthday with numerous encores at the jam packed, just renovated Uptown Theater in Kansas City Aug. 21. The next day Basie led his band at a free concert in the park on the Paseo which was once the corner of 12th St. and Vine; K.C.'s Charlie Parker Memorial Foundation organized the events.



MAFC POKEMPNER/Courtesy TIME

## CMS Slates New Ideas, Reaches Towards Public

WOODSTOCK, NEW YORK—“At Creative Music Studio,” said founder/director Karl Hans Berger, “we do not want to duplicate what other schools do.” In that pioneering vein, the Studio offers an unusual pastiche of courses: for the fall session (begun on September 24) students registered for classes on body awareness, dance, basic practice, orchestra workshops and music theory. This year, for the first time, the theory courses are divided into two

levels—one for intermediate students and one for advanced students. One new offering, entitled “Music for Film”, is taught by Elliott Landy, best known for his album covers for Bob Dylan and the Band. Other teachers for the fall are Eugene Chadbourne, Oliver Lake, Jack DeJohnette, Steve Reich and Garrett List.

Vibist Berger is touring Europe for three weeks in October with a 15 piece band of studio alumni and teachers called the Wood-

stock Workshop Orchestra. That tour will result in a live album and a welcome home gig at New York City's Public Theater.

But CMS is also excited about the Cecil Taylor Unit's commitment to lead the New Year's Intensive from Dec. 27 through Jan. 7, a first for the pianist, Jimmy Lyons and Ramsey Amin though bassist Alan Silva and percussionist Andrew Cyrille have been in residence before (applications due by Dec. 1).

Berger envisioned the studio as “a place that gives people the facilities to work out their compositions and have the leisure time to develop and record them.” In keeping with that vision, a ½ inch four track Tascam, eight channel Tascam mixing board, ¼ inch Pioneer recorder and mike collection has been readied for artists' use. Two pilot shows have been prepared to interest National Pub-

lic Radio in a 13 part series originating from CMS; on the pilots Anthony Braxton, Leo Smith, Joseph Jarman, Roscoe Mitchell (last summer's program coordinator), Gerald Oshita, George Lewis and Richard Teillebaum are featured. To interest promoters in the CMS facilities, a Sun Energy concert with Max Romeo and his reggae band was held in early September in an outdoor concert space accommodating 1500.

Though CMS is making a step towards public access, it is still a place for education: students learn in small tutorial settings and classes are small, with enrollment limited to 30 for both fall and spring sessions. Tuition costs \$350 and applications for work study and scholarships are available from P.O. Box 871, Woodstock, N.Y. 12398.

—carla de landri

### Jumpstreet Coming to TV

WASHINGTON, D.C.—The first six episodes of *From Jumpstreet: A Story Of Black Music* are shot and in the can. *Jumpstreet* is a series of 15 shows exploring the spectrum of musics that blacks in North America have created from the earliest folk songs, both religious and secular, to the most developed contemporary forms, both popular and esoteric, produced by WETA-TV, Washington, D.C.'s public television station. The series is being funded under the Emergency School Aid Act which is administered by the Department of Health, Education and Welfare, and is slated to air over the national public television network in the fall of 1980.

Hosted by Oscar Brown Jr., *Jumpstreet* is targeted at black secondary school youth and aiming to capture a substantial portion of the general television audience, too. Its stated objectives are to “reinforce for black adolescents the validity of their cultural heritage and to foster in non-black students an understanding of

black culture and its relationship and contribution to the collective American culture.” Executive producer Charles Hobson and producer/director Bob Kaiser are developing a package that is entertaining enough to attract its target viewing group from the commercial networks and yet is educationally sound. Each segment mixes live performances, film and musical montages; interviews; still picture sequences and animations.

HEW authorized WETA to proceed with production after testing the pilot, *The Source Of Soul*, with a sample that included over 1300 high school students in 28 schools from every region. The block of programs just completed includes: *The West African Heritage*, *Jazz Vocalists*, *Gospels And Spirituals*, *The Styles Of The Blues*, and *Rhythm And Blues*. The next block of shows are scheduled for production in mid January.

Among the performers appearing are Al Jarreau, Hugh Masekela and Bo Diddley. —w.a. brower

### FINAL BAR

Veteran big band singer Ray Eberle died Aug. 25 of a heart attack in Douglasville, Ga.; he was 60. One of a pair of singing brothers (Bob Eberle performed during the '40s with Jimmy Dorsey's band), Eberle was best known as featured vocalist with the Glenn Miller Orchestra during the band's greatest popularity, 1938-'43, and performed on many of its hit recordings. While with Miller, he also appeared in several films, most notably *Sun Valley Serenade* and *Orchestra Wives*. Postwar, Eberle led his own band for a time and from the middle '50s on largely performed as a single, appearing at concerts, dances, festivals and other venues of the Swing Era revival. He is survived by his widow Joanne, their six children, his mother, four sisters and three brothers.

Former Republican Senator Homer Capehart, who died Sept. 4 in Indiana, distinguished himself prior to his 24 year Senate career as the man who introduced the juke box to American culture. He established an entirely new market for records during the depression, first as president of the Capehart Corporation and later with Wurlitzer; the discs made by Teddy Wilson, Billie Holiday, Red Allen and others for the American Record Company would not have been produced except for the juke box trade.

# NEW RELEASES

Tempting, tantalizing records lately issued:

Tenorman **Benny Wallace** leads **Eddie Gomez** and **Eddie Moore** in *The 14 Bar Blues*, on Inner City; also from IC are *Blues For Sarka* by the New York Jazz Quartet (**Hanna/Mraz/Wess/Tate**), **Hank Jones' Hanky Panky**, guitarist **John Scofield's** quartet playing *Rough House*, **Helen Humes' Sneakin' Around** and the debut of a San Francisco based sextet, **Solar Plexus**. The late **Richie Kamuca's** Bird dedication is *Charlie*, **Cal Collins** has *Blues On My Mind*, **Dave McKenna** with **Scott Hamilton** and **Jake Hanna** score *No Bass Hit* and **Eddie Duran's** view of *Ginza* come from Concord Jazz. Pablo's put out pianist **Monty Alexander In Tokyo** (with trio), **Clark Terry's Ain't Misbehavin'** with **Johnny Hartman's** vocals, **Billy Hart**, **Chris Woods**, **Vic Sproles** and **Oscar Peterson**, and vol. 9 of the *Tatum Solo Masterpieces*. **Lonnie Liston Smith's A Song For The Children**, **Weather Report's 8:30** (a two-fer, with three sides of live show), **Joanne Brackeen's Keyed In**, (*Tappan Zee*) are from Columbia, and **Dexter Wansel's Time Is Slipping Away** comes from Philadelphia International; Capitol has **Bobby Lyle's Night**

*Fire* and **Eddie Henderson's Runnin' To Your Love**—one cut is a duet with **Herbie Hancock** on electric piano. **Gayle Moran** is backed by **Chick Corea** and friends on *I Loved You Then . . . I Love You Now*, and **Matrix** tells *The Tale Of The Whale*, both on Warner Bros. Nonesuch offers a third volume of *Javanese Court Gamelan* and **Frederic Rzewski's Song And Dance**.

Biograph Records (of Canaan, N.Y.) has begun reissuing the old Dawn label; freshly minted LPs by **Al Cohn (Be Loose)**, **Zoot Sims (One To Blow On)**, **Lucky Thompson (Lullaby In Rhythm)** and **Jimmy Raney (Too Marvelous For Words)** were originally issued in the mid '50s. Danish SteepleChase continues its American importing (through Rounder Records, among other distributors) with **Doug and Jimmy Raney's Stolen Moments**, **Lee Konitz' Yes, Yes, Nonet**, **Louis Smith Quintet Prancin'**, **Johnny Dyanl with John Tchical and Dudu Pukwana Witchdoctor's Son**, **Dyanl's quartet with Don Cherry, Makaya Ntshomko and Pukwana Song For Biko** and **John McNeil Quintet's Faun** (with **David Liebman, Richard Beltrach, Buster Williams** and **Billy Hart**). Madison Heights, Michigan composer/

pianist **Bob Szajner** hired **Roy Brooks** and **Ray McKinney** to help wax his songs on three self-produced LPs, *Jazz Opus 20/40*, *Sound Ideas* and *Afterthoughts*. Theresa Records has **Bishop Norman Williams** featuring **Pepper Adams** on *One For Bird* and **Ed Kelly & Friend (Pharoah Sanders)**. Kaleidoscope Records has indeed issued **Darol Anger's Fiddistics** and mandolinists **Tiny Moore** and **Jethro Burns Back To Back**. Harpist **Georgia Kelly** offers meditation music on *Seapeace* and *Tarashanti*, both on Heru (from Topanga, CA). **Donald Ashwander's Sunshine And Shadow** is piano music; his *Tur-nips* is "pieces for electric harpsichord, cordiana, rhythm box and piano" (from Upstairs Records, NYC, NY); **Roswell Rudd** collaborates with pianist **Giorgio Gaslini** on *Sharing* (from Italy's Dischi Della Quercia). **Robert Valente** wrote music and lyrics on *No Hype* from Future Productions (Iowa City); west coasters **John Carter, Vinny Golla, Glenn Ferris, Alex Cilne** and **Roberto Miranda** join alto saxist **Tim Berne** on *The Five Year Plan* (Emperor Productions).

For audiophiles (and others): **Mel Lewis** and the **Jazz Orchestra Naturally** is a Telarc Digital recording; **Farrell Morris** offers *Bits Of Percussion And Jazz* recorded digitally on Audio Directions (from Nashville, Tenn.). The Lewis LP as well as direct-to-disk recordings by **Hidehiko Mat-**

sumoto (*The First By Sleepy*), **George Kawaguchi**, **Jimmy Takeuchi**, **Donald Bailey** and **Shingo Okudaira (The Drum Battle)**, the **Detroit Four (Barry Harris, Charles Greenlee, Roy Brooks** and **Vishnu Wood, Cadillac And Mack)** and **Shelly Manne (The Manne We Love)** are distributed by Audio Technica (of Fair-lawn, Ohio).


In a rockish vein we're looking at **Magazine's Secondhand Daylight** (Virgin Records), **Ry Cooder's** digital recording *Bop Till You Drop*, **George Thorogood** and the **Destroyers' Better Than The Rest** (MCA's issuance of these demo tapes is in litigation, decried by Rounder Records), the **Rubinoos Back To The Drawing Board!**, and **Jonathan Richman** and the **Modern Lovers' Back In Your Life** (both Beserkley), **J. J. Cale's 5** (MCA), *A Night At Studio 54* (Casablanca), **Southside Johnny** and the **Asbury Jukes (Mercury)**, the **B-52s** (Warner Bros.), **Rachel Sweet's Fool Around** (Stiff) and **Bob Dylan's Slow Train Coming** (Columbia).

And soulfully: **Big Joe Duskin's** piano fronts a blues band on *Cincinnati Stomp* (Arhoolie); **Les McCann** is *Tall, Dark & Handsome* on A&M; **Bobby Bland's I Feel Good, I Feel Fine** is on MCA; the **Impressions** say *Come To My Party* (on 20th Century Fox), **Michael Henderson's Do It All** is on Arista and the **Commodores** promise *Midnight Magic* (on Motown).

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MCA-3161

# NEW MESSAGE

from **ART BLAKEY**

by HERB NOLAN

The sound of Art Blakey's ground gravel voice came grumbling from the bedroom. They were unintelligible sounds of annoyance.

"Art stayed up all last night with friends, and now he can't find his hearing aid," apologized Sandy Warren, Blakey's companion and traveling secretary as she walked into the living room. "It's one of those new, very small Japanese ones. Don't worry, he has a spare."

Wrapped in a white terry cloth robe, looking thinner but fit, his hair gone grey, Art Blakey let his good humor wiggle loose: "I have no time to think about age. All I do is live. I have no time to celebrate birthdays, that's not important to me because I've been having so much fun." This is the year Blakey learned to swim.

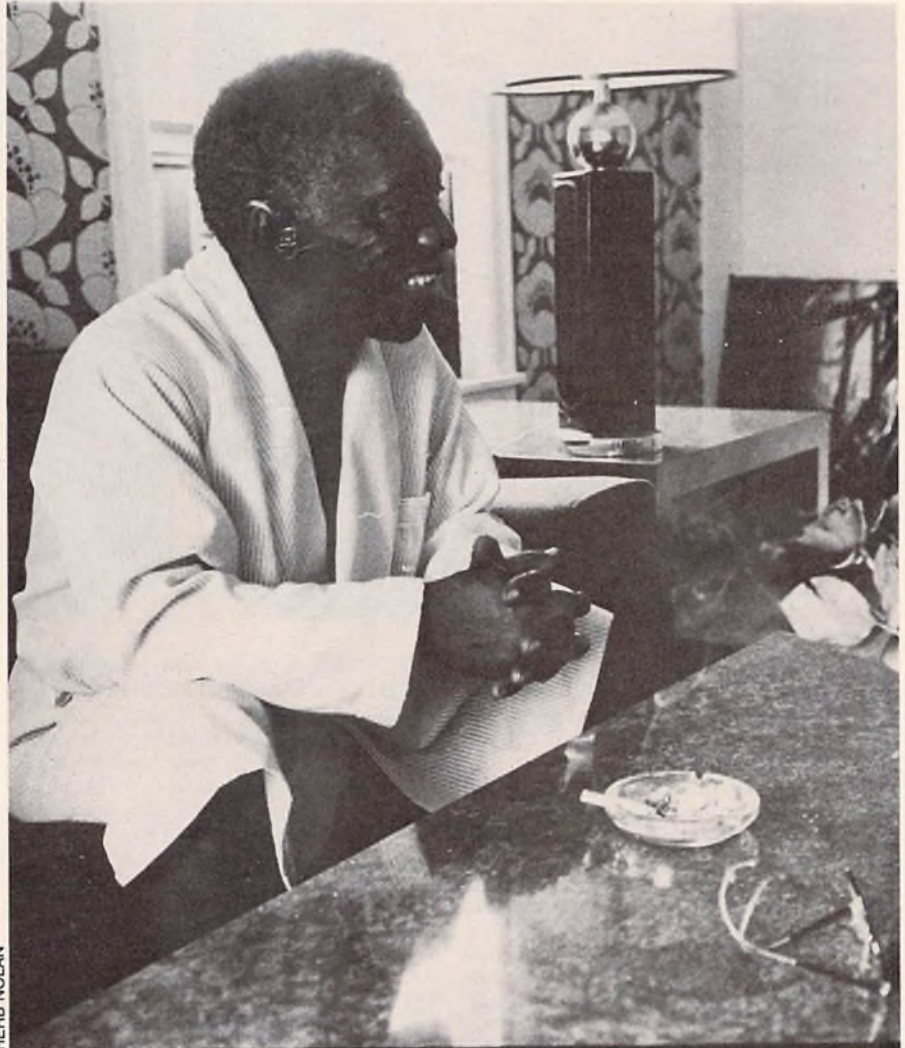
He touched his spare hearing device, prodding it back in place behind his ear.

"Oh well, I do think about age; nature has a way of making you think about it. I'm losing my hearing. I knew 25 years ago I was going to lose it from playin' music, banging on the drums and being around a lot of noise. I had practically forgot about it.

"You know you are getting old every time you look in the mirror. You can see that. Your teeth start to get decadent. I look at them and I say, 'Oh, I got to replace this one,'" Blakey chuckled. "But they are mine, I bought them. The body material, it wears out."

Art Blakey at 60 seems timeless—a relentless energy—flowing through jazz, leading a continuing strand of bands that have nurtured an ongoing string of young musicians. Many would become stars and a few legends. The list goes on and on: Freddie Hubbard, Horace Silver, Clifford Brown, Wayne Shorter, Johnny Griffin, Curtis Fuller, Kenny Dorham, Jackie McLean, Hank Mobley, Donald Byrd, Bobby Timmons, Junior Mance, Benny Golson, Lee Morgan, Walter Davis, Chuck Mangione. . . .

As a drummer Blakey developed a driving, emotional style filled with so many levels of sound there is the illusion of great rhythmic waves washing over and through the music. He offers strength, delicacy and soul all mixed into a style that is impossible to mistake for any other drummer. When he plays, his drums go beyond a beat; they provide a whole tapestry of dynamics and color. Someone once described him as sound-



HERB NOLAN

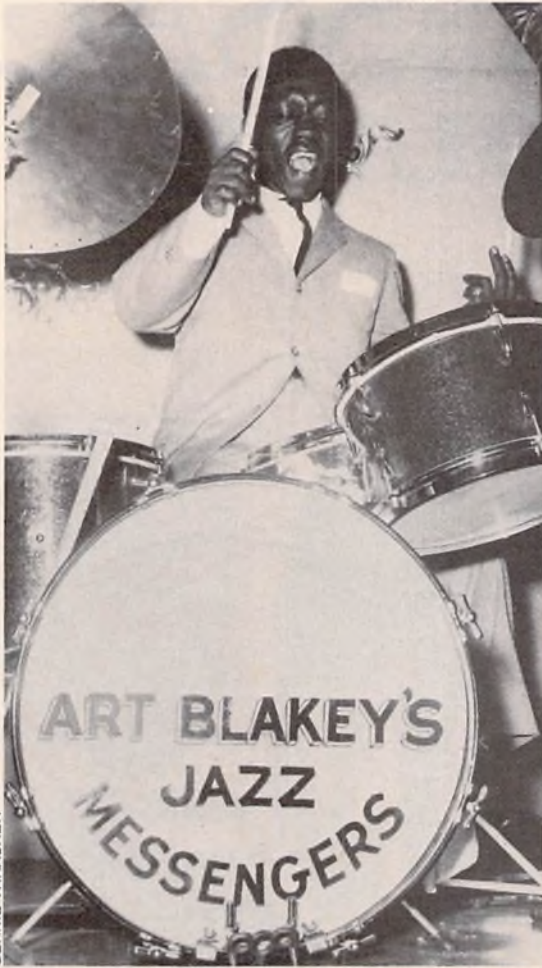
ing like a symphony orchestra behind a soloist.

"My life was very, very rough and what I developed developed out of that. I thank God it didn't turn out bad. It isn't because I am smart—it's that I was very lucky. If you want to get anywhere, first you got to be a man. I was forced to be a man. When I should have been an adolescent, I was a man. At the age of 14 I had a family, and at 15 I was a father. I never had a childhood.

"People say, 'Oh, that's too bad.' Well, I think it was lucky, because out of this came me. I'm not bitter about it; it helped me. A lot of boys weren't as strong as I am—strong will."

When Blakey should have been a kid playing stickball, he was working in Pittsburgh's steel mills and playing in a club at night. At first it was piano, but he switched to drums after a youngster named Erroll Garner showed up and took over the ivories. The club owner said play the drums or go someplace else.

"I never trained, I never studied under any drummer. I played because I didn't want to perish. It was either play or don't eat. That was during the Depression and people had to survive. It was dog eat dog. People had never seen nothin' like that before. People livin' under bridges . . . sellin' apples . . . the dust bowl . . . hungry people. We didn't have any



BERNIE THRASHER



welfare, people wouldn't accept it, they had too much pride—that was beautiful.

"I'm telling my whole life when I play," said Blakey with a raspy chuckle. "I ain't hidin' nothin'. It's hanging out there."

In 1939 Blakey joined Fletcher Henderson; following that he played with Mary Lou Williams' first big band. He also led his own groups and finally became part of the legendary Billy Eckstine orchestra. He stayed from 1944 until the band broke up in 1947. The band included, among others, Dizzy Gillespie, Fats Navarro, Miles Davis, Kenny Dorham, Gene Ammons, Dexter Gordon and Charlie Parker. It was with Eckstine that Art Blakey first caught the attention of Blue Note Records owner Alfred Lion. In the years to follow, Blakey would literally become the label's house drummer.

It was after the Eckstine band folded that Blakey made a trip to Africa.

"I didn't go to Africa to study drums—somebody wrote that—I went to Africa because there wasn't anything else for me to do. I couldn't get any gigs, and I had to work my way over on a boat.

"I went over there to study religion and philosophy. I didn't bother with drums, I wasn't after that. I went over there to see what I could do about religion. When I was growing up I had no choice, I was just thrown into a church and told this is what I was going to be. I didn't want to be their Christian. I didn't like it. You could study politics in this 20 □ down beat

country, but I didn't have access to the religions of the world. That's why I went to Africa.

"When I got back people got the idea I went there to learn about music. Africa doesn't have anything to do with American jazz—no American, no jazz. This music came out of American society, and what developed we called jazz because this was the lowest thing people could think of, because it started in the houses of ill repute. This is what it was about.

"It has nothing to do with Africa. I've had African drummers in my band—they've toured with me—but they have nothing to do with what we are doing. You have to respect the African for what he is doing, and the Latin for what *he* is doing. You know what I mean? You respect the Japanese folk musicians for what they are doing—that's a very drum conscious country—but they have another thing going rhythmically. You have to respect each one and have the wisdom to know the difference. But you can't mix what comes out of the African culture with what came out of our culture. I play a western made drum.

"I don't appreciate people trying to take American jazz back. We are Americans. Okay, we are descended from Africans, but we are also descended from Europeans. There are many, many Caucasians born in Africa; they're not called Europeans, they are called Africans. People try to put Africa and jazz

together, well, that's the biggest lie ever told.

"This thing happened over here, and it happened in this society. It's about Americans and every American has a share in it. No American, no jazz. That's what it is all about."

Art Blakey and his contemporaries, however, were very interested in combining other rhythmic concepts with their music. Dizzy Gillespie, for example, used Latin percussionists like Chano Pozo extensively in his bands. In the mid '50s Blakey stretched the percussion mix to its limits with a project for Blue Note that culminated in the *Orgy In Rhythm* records. They combined four American drummers (Blakey, Arthur Taylor, Jo Jones and Specs Wright) with Latin percussions Sabu, 'Patato' Valdez, Jose Valiente, Ubaldo Nieto and Evilio Quintero. Also thrown into the mix were Herbie Mann, Ray Bryant and Wendell Marshall. A similar recording called *Drum Suite* was produced for Columbia.

"A lot of people said they liked it," said Blakey, "but as far as I was concerned it never came off. In all my life I could never understand why you could put three horns together, or ten horns together, but the American jazz drummers had so much ego they could not play together. I couldn't understand why two drummers couldn't play together in a band without sounding like a bunch of noises.

"People don't give a damn whether you are playing a roll, or a paradiddle, or what. All



VERYL OAKLAND



TOM COPI



CAIRATI

they know is what they feel. That is what the drum is all about.

"On my record date I called all these drummers. You would tell one, 'Take a solo here and we will play background.' Well, the first drummer would take a solo and it would be so damn long the next guy would have no chance to play. He'd be trying to show the other drummers how much he knew. But put us all together and we knew nothin'. It was a novelty at the time, but it just didn't happen.

"I was trying to prove to the drummers that they could do something if they cooperate." Blakey rapped his knuckles on the coffee table for emphasis. "The drum is an instrument with feeling—it is so human. Like the only horn that is close to the human voice is the trombone. The instrument that is close to the human soul is the drum, because if your heart don't beat you are dead; if you don't walk in rhythm you can't walk; you have to chew your food in rhythm. Everything is in time. The drummers could never get it together, they refused to see this.

"Finally, after all these years Dizzy did it at the Newport Jazz Festival this year. He came up with the idea of putting all these drummers together. All the critics said it was going to be a disaster; well, that was the finest thing a Newport Jazz Festival has ever done. There were all these drummers together with all sorts of cooperation, and Dizzy was out front directing. That was the most beautiful thing I have ever seen. And the drums made sense to

people—it made all kinds of sense—it told a story. It was best thing I have ever played in."

Through the end of the '40s and into the early '50s Blakey worked with various bands including Lucky Millinder's ("the man was the greatest musical director I ever worked with in my life, but if a note jumped up off the floor and slapped him he wouldn't know what hit him"), and Buddy DeFranco's. However, the story of Art Blakey is really the story of the band called the Jazz Messengers. Sometimes a sextet, sometimes a quintet, the band led by Blakey has existed in one form or another for more than a quarter of a century.

"The Jazz Messengers really started in 1949," said Blakey, "but then it was called the 17 Messengers. The cats that put the band together came to me and told me I was going to be the leader. Being a musician has nothing to do with being a leader; I was a good organizer. That's always been my talent.

"The 17 Messengers was a good band; there were a lot of great players in it like Sonny Rollins and Bud Powell. We were just playing around New York—making a few gigs—but economically the band was a disaster, so we had to break it up.

"A couple of years later I went into Birdland with Clifford Brown, Horace Silver, Curley Russell and Lou Donaldson for a few weeks. We made some live, unrehearsed records (*A Night At Birdland*, Blue Note), and they did pretty well. After that it was Horace who decided we should organize a group. He

said, 'We'll call it the Jazz Messengers.' So it was Horace who really put the name on it, and it stuck.

"At the time we weren't interested in running all over the world, we just wanted to work around New York and make some gigs. We were tired of the jam session thing where you'd get some guys together, go out and trust to luck.

"We started the group with Kenny Dorham, Horace, Hank Mobley and Doug Watkins. It started and it continued; it just kept going on and on. I knew if I had problems the guys who had left would come back and help me out until I found someone new."

A band that has lasted as long as the Messengers exists almost as an organic, recharging force. There is always another young talent—usually unknown—waiting for a place to play.

"That's how I met Clifford Brown. I told Bird I'm going to Philadelphia, and I've got to have a trumpet player. He said 'I got a trumpet player for you, you go to the gig and he'll be there. He lives down in Wilmington.' I trusted Bird.

"I went to Philly and there was Clifford in the dressing room. I'd never seen him before or heard anything about him in my life. He sure surprised the hell out of me.

"See, they may come from a cornfield or anyplace; you can expect to find talent anywhere. The kids in my band bring them

to me. I tell them I need a piano player or a trumpet player and they bring them in.

"I love the young players, they keep me young and learning. But I've got no room for no stars. The Jazz Messengers is the star—all of us together.

"The leader of the band is Art Blakey, and the star is the group. We do it together. If a guy doesn't want to cooperate; if he thinks he's over talented; if he thinks he plays better and should earn more money, out he goes. He fires himself, I don't fire nobody. Then the kids bring in another musician, and if he works out spiritually with the cats, then straight ahead he gets the music going.

"I don't need a musician on the bandstand who thinks he is better than the rest of them. If he is going to look down his nose at his fellow workers, he's going to do that to the audience. We don't need him. I can't afford any stars, I just want guys who want to learn. I don't choose them for how well they play, I choose them by their attitude toward music.

"As far as my role is concerned, I look at the drums as an instrument of accompaniment. You are supposed to *accompany* the soloist. If I play with a bunch of stars like I

## SELECTED BLAKEY DISCOGRAPHY

- featured**  
**ART BLAKEY QUINTET: A NIGHT AT BIRDLAND**—Blue Note 81521/81522 (2 LPs) (with Clifford Brown, Silver)  
**JAZZ MESSAGE**—Impulse 45 (with Tyner, Sonny Stitt)  
**ORGY IN RHYTHM**—Blue Note 1554/1555 (2 LPs) (with Jo Jones, Sabu Martinez, Specs Wright, Arthur Taylor, Herbie Mann)  
**with Jazz Messengers**  
**RITUAL**—Pacific Jazz PJM 402 (with McLean, Hardman)  
**HORACE SILVER & THE JAZZ MESSENGERS**—Blue Note 81518  
**ART BLAKEY WITH THE ORIGINAL JAZZ MESSENGERS**—Odyssey 32-16-0246 (with Silver, Mobley)  
**ART BLAKEY & THE JAZZ MESSENGERS WITH THELONIOUS MONK**—Atlantic 1278 (with Harmman, Griffin)  
**BUTTERCORN LADY**—TriP 5505 (with Keith Jarrett)  
**ART BLAKEY & THE JAZZ MESSENGERS (MOANIN')**—Blue Note 84003 (with Lee Morgan, Benny Golson)  
**MEET YOU AT THE JAZZ CORNER OF THE WORLD**—Blue Note 84054/84055 (2 LPs) (with Morgan, Shorter)  
**WITCH DOCTOR**—Blue Note 84258 (with Morgan, Shorter)  
**IN THIS KORNER ART BLAKEY**—Concord CJ 68 (with Schnitter, Watson, Ponomarev) (1978)  
**MOSAIC**—Blue Note 84090 (with Hubbard, Shorter)  
**BACKGAMMON**—Roulette 5003 (with Schnitter)  
**ANTHENAGIN**—Prestige 10076 (with Shaw)  
**with Thelonious Monk**  
**GENIUS OF MODERN MUSIC**—Blue Note 81510/81511 (2 LPs)  
**THELONIOUS MONK**—Prestige 24006 (2 LPs)  
**THELONIOUS MONK & JOHN COLTRANE**—Milestone (2 LPs) (1957)  
**SOMETHING BLUE**—Black Lion 152  
**THE MAN I LOVE**—Black Lion 197  
**with Lee Morgan-Jackie McLean**  
**LEE-WAY**—Blue Note 84034  
**with Miles Davis**  
**MILES DAVIS**—United Artists 9952 (2 LPs)  
**with Herbie Nichols**  
**THE THIRD WORLD**—Blue Note LA-485  
**with Billy Eckstine**  
**TOGETHER!—THE LEGENDARY BIG BAND**—Spotlite 100 (1945)  
**with Monk, Stitt, Gillespie, Al McKibbon**  
**THE GIANTS OF JAZZ**—Atlantic 2-905 (2 LPs)

did with Gerry Mulligan and Stan Getz at the Hollywood Bowl, I go and ask them if there is anything I can do to make them sound better; if there is any special way you want me to play when you are playing a solo, please tell me.

"I don't believe in throwing a soloist out there; you are not supposed to be in competition with him, you are supposed to accompany this man. By making him sound better, I help myself sound better.

"What's surprising is that young drummers today don't use brushes—they don't know about brushes. They should *use* them because that's all part of the thing. With the drum all you've got is dynamics and color, and those are the things you have to use. Don't go out and bang, bang, bang all night. It annoys me when I hear that, and I'm a drummer. *It annoys me.* I can't stand it. I don't care who he is. You can play loud and you can play soft; let me hear the beauty of the instrument. These guys come out and pound until your ears hurt. It ain't supposed to be that way, at least I don't think so, especially in jazz. My God, I mean the music is supposed to get so soft sometimes you can hear a rat peein' on cotton—and still *feel* it.

"Most kids when they play soft lose the intensity of the beat, plus they drop the tempo. When they play loud again, they pick the tempo back up, so the tempo is going up and down and nothing is settled.

"It's not their fault; most of them don't get around older musicians who can teach them about that. It takes discipline, lots of it. Another thing about young drummers: I think they practice in front of a mirror. They care more about their appearance and how difficult they can make it look. Or they have 1001 drums out there, and they can't even play the snare drum yet. The whole thing is a show, and the more money they make the farther they get away from discipline. With all those drums on the bandstand, when you get to be my age you're not going to be able to make it around all those drums. When you get old you have to use finesse, and begin to space your energy.

"Sid Catlett and Chick Webb told me long ago to learn how to space my energy—space it. Sid Catlett was a huge man—he was big. He'd sit at the drum and make it sound like a butterfly—so pretty—it had nothin' to do with loudness.

"I used to go hear Ray Bauduc. Ray Bauduc, man, kept that beat going steady with great discipline. Sonny Greer had that beat going. Those men had discipline.

"For me, I am at the point in life where I don't play drums to make a lot of money. Most of the kids I taught who are in the rock field could buy and sell me. For me that's not the point; I'm playing because I'm having a ball. It's my whole life. I'm sorry, I am having a good time. All kinds of tragedies could have happened to me, but when I'm on the bandstand it's all over with. When I come off I'll pick it back up, but when I am up there it is my sanctuary. I used to call it my cocoon."

Blakey laughed and poked at his hearing aid. An auto horn blared somewhere down on the street, and he winced. "Noise pollution, that's awful," Blakey said.

"You know what's happening when we are on the bandstand?" he continued. "The people are looking at us, and we are having fun. What are we having fun about? We're looking at them. They're pouring themselves into the music; they're getting carried away. They look at us having a ball, and we're looking at them having a ball. I've seen great, great bands, but they never came across the foot lights. They never came across because they were too busy being cool. Jazz isn't that kind of music; it is happy music, and you are supposed to enjoy what you are doing. If you don't, you are in trouble. You might as well go out and write insurance.

"A lot of people don't have a choice about what they do—I have a choice. We couldn't exist without the taxi driver or the garbage man—they're important. So when he comes in from his job, it's my job to make him happy—to wash away the dust of everyday life. That's what jazz music is all about. If you don't make him happy, you have failed this man. He's paid his hard earned money to get away from the life outside. He didn't come into the club to be taught or to hear politics. He . . . wants . . . to . . . have . . . a ball.

"I used to love Lee Morgan. He would be up on the band stand, and if you didn't know who I was you'd swear Lee Morgan was Art Blakey, 'cause he's having a ball. He's all over the stage waving a ball with the audience. A lot of people thought he was cocky. Naw, he was just having fun—he enjoyed it—and he didn't mind people seeing him enjoy himself. I like those kind of musicians—just enjoy yourself. Who knows, maybe the next set you won't be here."

## BLAKEY ON EQUIPMENT

"I use anything I can get. I don't think kids should get hung up on different kinds of drums and cymbals because you are supposed to be able to play anything, anytime—do the best you can with what you have. That's what it is all about.

"In some countries we play in there isn't a music store within 200 miles, and if the airline gets things mixed up you have to play what's there. If they've got an old snare drum, I'll go ahead and patch it up and play. If I have to use another drummer's set on stage, I don't change a thing. I won't move a screw, because this is the way he plays his drums.

"There are better drums and there are better cymbals, but you have to play what's there according to your particular circumstance.

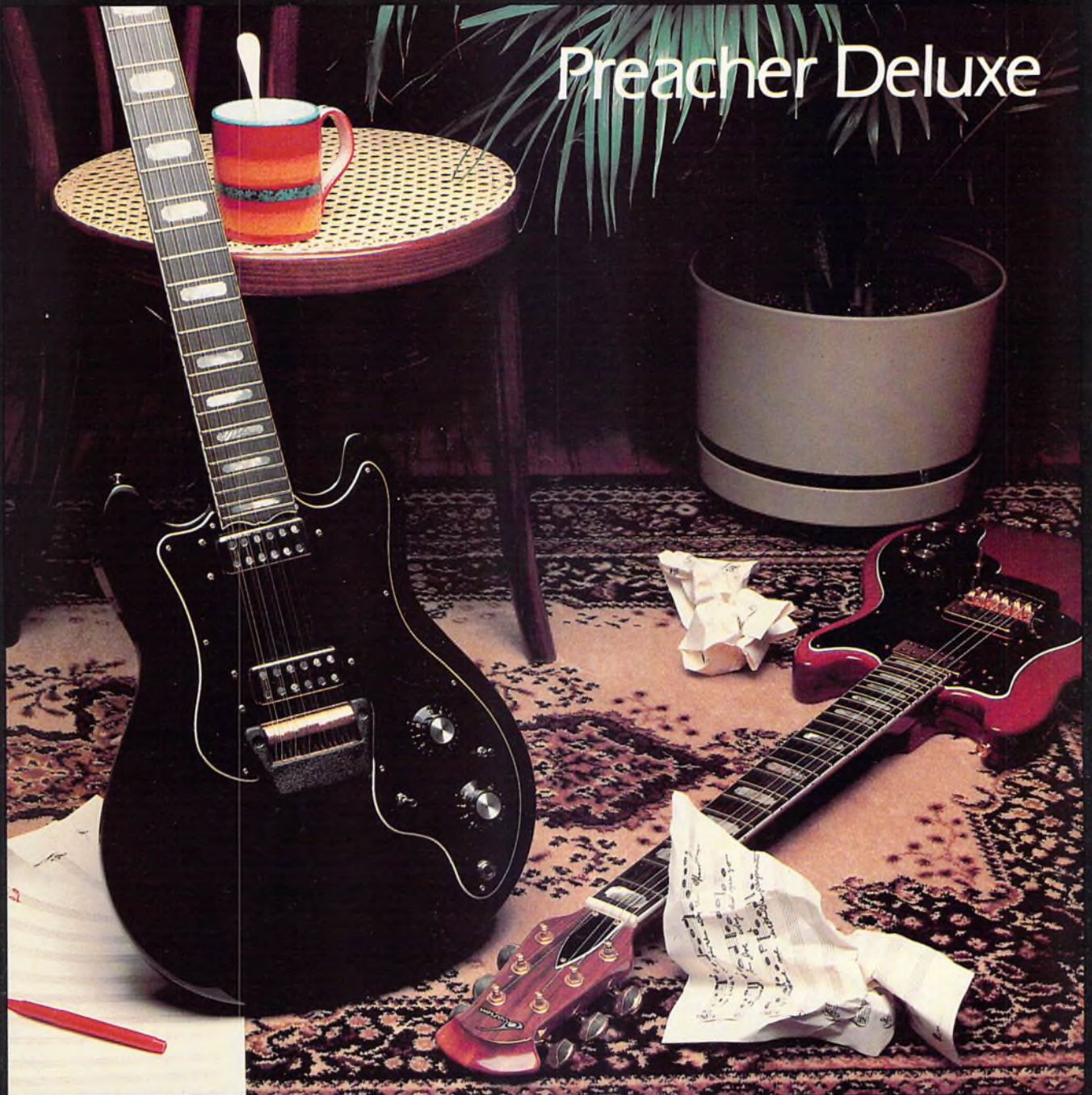
"Charlie Parker often didn't have a horn and he played whatever they had. They even gave him a plastic horn once, and he still sounded like Charlie Parker. Miles Davis sounded like Miles on anything—give him a bazooka. I saw people give Clifford Brown golden trumpets, silver bells, everything; they wanted him to advertise for their companies. He just went down the line and tried them all but in the end he put them down. He played this old trumpet—I think it was called a Blessing—and that's what he was buried with, that horn.

"The first band Dizzy played with the bandleader was a drummer and guess what he played? He played a bass drum, that's all, a bass drum and a drum beater, and his knee leanin' against the drum, and it swung the hell out of the band.

"The first time I saw Wilbur Ware in Chicago I saw him playing on the street with a wash tub, mop stick and rope. He had sneakers on with Coca Cola bottle tops stuck into the rubber, and he was dancin' on the street . . ."

Art Blakey plays Pearl drums. He also endorses Latin Percussion.

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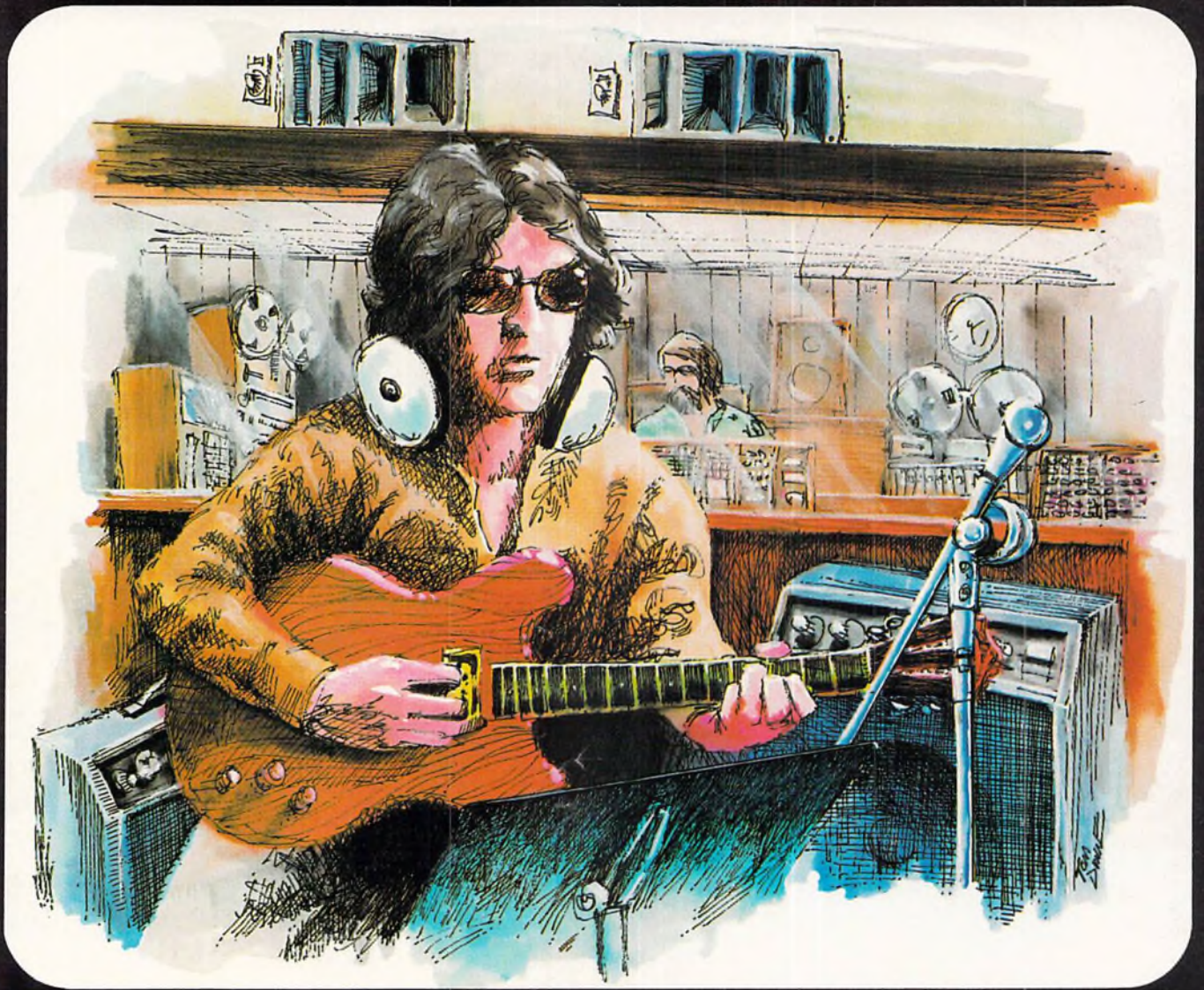
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## MULTIPLE PERCUSSIONISTS

# HORACEE ARNOLD

# BILLY HART

# FREDDIE WAITS

by BRET PRIMACK

Earlier this year, New York's Drummers' Collective hosted the premiere performance of Colloquium III, a lecture/concert/demonstration by three of jazzdom's most respected multiple percussion instrumentalists: Horacee Arnold, Billy Hart and Freddie Waits. Assisted by bassist Buster Williams and pianist Kenny Barron, Arnold, Hart and Waits played together and separately, answered audience questions, and spoke about the changing role of percussionists in today's music. A few weeks later the three drummers joined me for further discussion of some of the topics covered in their presentation, an event they hope to repeat for drummers and other musicians and listeners around the country.

Horacee Arnold, born in Wayland, Kentucky on September 25, 1937, has performed and recorded with Charles Mingus, Bud Powell, the Alvin Ailey Dance Company, Archie Shepp, Sonny Fortune, Billy Harper, Stan Getz and Chick Corea, as well as leading his own groups. His two albums as a leader are on Columbia: *Tribe* (KC 32150) and *Tales Of The Exonerated Flea* (KC 32869).

Billy "Jabali" Hart, a native of Washington, D.C. (born November 29, 1940) has performed or recorded with Jimmy Smith, Wes Montgomery, Pharoah Sanders, Herbie Hancock, McCoy Tyner, Stan Getz, Sonny Fortune and Miles Davis. His debut album as a leader, *Enchance*, is on the A&M Horizon label.

Freddie "Dahoud" Waits was born in Jackson, Mississippi on April 27, 1943, and started his professional career playing with bluesmen Memphis Slim and John Lee Hooker. After moving to Detroit, his blues chops led to studio work at Motown, as well as tours with Motown acts. In New York, he made his jazz reputation playing and recording with McCoy Tyner, Ella Fitzgerald, Billy Taylor, Lee Morgan, Freddie Hubbard, Gary Bartz and Sonny Fortune.

**Arnold:** The drums are a musical instrument.

**Hart:** Max Roach is the epitome of a musical drummer. He's my hero.

**Arnold:** There's so much indebtedness to his contribution. In a recent conversation with Max, he mentioned that for so long the drums had been put in the background as an auxiliary instrument. In other words, a supportive role.

**Primack:** Is that changing?

**Hart:** The acceptance of it in every era is pioneered by the first musical group that makes an impact on that particular era. And for the most part, that premier group has had a drummer who was free. After that initial impact, other drummers are forced to sound like one drummer and that becomes

the rhythmic base of the era.

The first example of free drummers that I can think of is Baby Dodds. To me, Baby Dodds is just as free and open and musical as Ed Blackwell, who's also from New Orleans.

After awhile people wanted drummers to play like they thought Baby Dodds was playing with Papa Joe Oliver. But that feeling of correctness can be restricting because it's just one man's way of seeing something that can be done infinitely different ways.

Then there was Chick Webb; and Papa Jo Jones was a free drummer with Count Basie's band. He set a standard of things we accept as natural law now. And into Kenny Clarke, Max, Philly Joe, Elvin, Sunny Murray and Roy Haynes. Those cats are still free. The impact of these cats was also so that other leaders demanded their drummers to sound a certain way.

It's gotten to the point where the record industry is the music business. Whatever sells the most records is the style most apparent, and you find more drummers sounding alike in this day and age than ever before.

**Arnold:** Another example of that: during the time Philly was with Miles he started playing that rim shot thing on four. You'd get a gig with somebody and they'd say, "Play the Philly lick . . ."

**Waits:** . . . or the Art Blakey roll.

**Arnold:** You'd go to a record date and they wanted everybody to play what Philly did, so all of a sudden everybody gets into these little things to sound like somebody else, and then along comes another guy who says, "I'm not going to do that. I'm going to do it *this* way." This is the Tony Williams way of doing it. Then, two years later, everybody says, "Play the Tony Williams way." It just keeps rolling along like that. Then a few years later everybody says, "Play the Billy Cobham thing."

**Hart:** You know when Grady Tate was making all those records in the '60s, I saw some of the music he had to read. It said, "Play like Elvin." It was written on the music!

**Arnold:** We're coming to the day of the drummers. A few years ago the guitar was the instrument. You had your Pat Martinos, your John McLaughlins, your George Benson, so the guitar was selling a lot. Everybody in the world was buying a guitar. Now, the drummers are moving into a more assertive role.

Freddie is a good example of that. Very rarely do you find someone doing a solo drum concert. Very rarely. There are a few of them, like Freddie, Max, and a few more. It's a very difficult instrument to effectively perform a solo concert on, not from the physical standpoint, but for sustaining interest.

One of the things the drum is coming away

from is being strictly a time keeper. At some point we're going to see drummers playing heads to tunes on the drums. That's right—drums playing Charlie Parker heads, which was unheard of during the time Bird was playing. For drummers to do that, we've got to think of a whole set as you would a piano. The whole set: both feet and both hands. You can't play the melody but you can play rhythmically enough to *imply* it.

**Waits:** You find tonal qualities in there . . .

**Arnold:** . . . that are compatible with tonal implications.

**Waits:** I can play a head on the drums and some of my students at Rutgers recognize it.

**Arnold:** A lot of music today is incorporating the drummer as part of the ensemble, not just as a timekeeper. That's putting greater demands on the drummer and also giving him the opportunity to assert himself in the front line instead of just listening to the tenor player or whoever's out front.

In the fusion area Billy Cobham has played a lot of the ensemble things, a lot of lines on the instrument. In jazz it's happening more and more.

**Waits:** Tony.

**Arnold:** Tony Williams, of course. He was doing some of these things in some of Miles' albums; he'd play portions of a phrase and then he'd go back to playing time.

**Waits:** I'd like to get into this thing about the difference between rock drummers and jazz drummers. The three of us, we'll cross the board. We'll play any music, although we have a preference. But to get into the traditional jazz playing where the music swings, everybody knows it has to be approached with a certain type of discipline, understanding and dedication. Not to take anything away from the individual who chooses rock as his outlet, but we've found that multiple percussionists cannot get to that swing as easily as they can get into playing that funk. Whether it belittles them or whatever, it's something I've found young people waking up to, admitting the fact that they do not understand how to swing, and that they've got to get to this to understand their instrument totally. Suddenly they're the drummer with the Bloodmouth Five and they're on the top of the charts. *Then* they have to study. They're stars in the public eye, *then* they realize that there's a certain amount of musicality expected of them. They're realizing the necessity of becoming aware of the Elvins and the Blakeys.

A major problem is that there's not enough communication between rock drummers and jazz drummers. For some reason we lock ourselves out of each other, whether it's just the difference or a matter of not respecting each other. I respect musicianship on any level; if a person has musicianship, then I'm ready to hear him, regardless of what he's playing. I find we're going to have to break those barriers down.

**Arnold:** With Colloquium III, we attempt to get across the fact that drummers aren't in competition with each other. Drummers aren't boxers; we're not fighters. So often young kids put one drummer against another. Whatever instrument we play, whether it's Premier, Gretsch, Fibes or whodunit, we play and get what we want out of it. We *project*.

**Hart:** As far as breaking down barriers between the two schools of drumming, a good example is Harvey Mason, who graduated from the New England Conservatory

*Freddie Waits:  
"When you came  
through this town the  
word would get  
around that there  
were things to be  
dropped on you.  
Charli would lay  
things on you, Papa  
Jo would lay other  
things on you. These  
people were around  
to help."*



and who plays everything incredibly well: swing, everything. He went into the funk thing and elevated the level of funk drumming. Then too, you've got Idris Muhammad, who grew up as an incredible funk drummer, and who today is one of the best swing drummers on the New York scene.

**Waits:** When Idris was with the Impressions, I was working with Martha and the Vandellas and we met at the Apollo Theatre in New York. Charli Persip was the house drummer at the Apollo then, and he'd take us downstairs and teach us the rudiments. He would take his break and we'd go to the basement and practice.

When you came through town in that time (this is almost 15 years ago) you had to come through Charli. There were known spots. The word would get around that there were things to be dropped on you. Charli would lay things on you, Papa Jo would lay other things on you. These people were around to help. It's like today, when young cats come to New York, they plan a summer. They want to study with this guy. They set it up in April so when they come through town, everybody is set. They catch all the music they can, then they go back to school.

**Primack:** I've heard a lot of discussion lately about playing on the beat, on top of the beat, ahead of the beat, behind the beat, etc.

**Hart:** One time I was working with Herbie

at the Vanguard, and after the set, I sat down at one of those chairs next to the drums. I was soaking wet. I guess the music had been satisfying. I'm sitting there dripping. I couldn't even open my eyes. Suddenly, I heard this voice in my ear—"You played your ass off." I looked up and it was Miles. He startled me. The very next thing he said was, "You know, sometimes you can play behind the beat, and that shit swings. And sometimes you can play on top of the beat and *that* shit swings. But sometimes you can play right over the beat, and *that* shit swings!"

**Waits:** The whole idea is to hook up with the other musicians you're playing with to see how they approach it. From on top or behind, down the middle, whatever, you've got to adjust.

**Arnold:** That's the key word, adjustment. Another thing is having the humility to adjust. Don't insist on "this is where it's at." If there's confusion, okay—then you put it where it's at. But if there's agreement, then adjust to it.

**Hart:** Follow the music, not any one person or yourself. Follow the music.

**Waits:** That kind of sensitivity takes time, though. That's growth, experience: how to be relaxed enough to follow the music. Getting students to the point of just relaxing enough to get into the music is a whole lot of lessons, because drummers approach the music with



*Horacee Arnold: "If there's confusion, okay—then you put it where it's at. But if there's agreement, then adjust to it."*

PHOTOS BY COLLIS DAVIS/SHAIDA



*Billy Hart: "Suddenly, I heard this voice in my ear—'You played your ass off.' It was Miles. He said, 'You know, sometimes you can play behind the beat, and that shit swings. And sometimes you can play on top of the beat and that shit swings. But sometimes you can play right over the beat, and that shit swings!'"*

so much intensity that it can become overbearing.

**Arnold:** It's so simple it becomes complicated. All you have to do is let it swing. But when you try to force it to happen, it's like trying to put a square peg in a round hole. The thing is to let it happen naturally. It takes time.

**Waits:** That's the main thing with students who come to me, the idea of swing itself. How do we get to swing? A lot of them are working people who are out here jobbing on some level, but they don't understand what's happening with swing because they really haven't been exposed to it. To educate them you've got to take them back to Baby Dodds, Chick Webb, Sid Catlett and Jimmy Crawford. Listen to what all those old guys do with that whole system of playing. To some, Elvin is the beginning. For whatever reasons, people have totally missed previous eras. That's bad because it's running right back to them and hitting them in the face now because a lot of people want to hear some 4/4. And a lot of young drummers don't know how to approach it.

**Arnold:** Most young drummers and working drummers who aren't in our area of music aren't really playing good time. There's a certain kind of pulse that's identifiable with jazz, with the music we play. Most of the drummers who really haven't been involved in this don't have any concept of it.

What I've done with my students is to try to get them to understand what the cymbal beat is. There's a certain life force in it, a certain contour. Everything can't be the same, everything isn't played even or it comes out very one dimensional, very monotone. So there has to be a certain life contour to that, and they need to understand a variety of ways of doing that. Once they understand *that*, trying to get them to play in time is another thing, 'cause they'll lose the time because they're trying to do some other stuff that just doesn't fit into the context. The *whole* thing is playing time and swinging.

**Waits:** Not metronomic time. Not whether they're playing accurately one-two-three-four, but how they can utilize that within the structure of the kind of music they're playing. How do I go from Billy Taylor to McCoy to Ella—which are totally different approaches to the same thing—and still make it swing?

**Hart:** I don't teach, but I would advise young drummers to go back to the older rhythms, too. There are certain rhythms that are so old that they've got a spiritual span to them. I would tell a young cat or chick to listen to all the ethnic rhythms.

**Arnold:** And some good fatback music, some rhythm and blues. It's all there.

**Primack:** Could you gentlemen describe your setups?

**Hart:** I try to set up in the most advantageous way to the music I'm playing at the time. That's not necessary for other people but it is for me. With this group, Colloquium III, I use four cymbals, A. Zildjians, plus a sock cymbal, two small tom-toms, two floor tom-toms, a bass drum and a snare drum. Also, a little gong.

**Primack:** What kind of drums do you play?

**Hart:** Any kind.

**Waits:** I play Gretsch. Two bass drums, although I only use one usually, which is the 22 or 24. I use the 24 when I'm playing solo and I use the 22 when I'm playing with somebody. The only reason I like the 24 is because I get a better bottom for a bass-like

continued on page 83

DAVE GARIBALDI,  
Tower of Power



SHERMAN FERGUSON,  
Kenny Burrell Trio



CRAIG KRAMPF,  
With Nick Gilder



PETER TURRE,  
With Ray Charles



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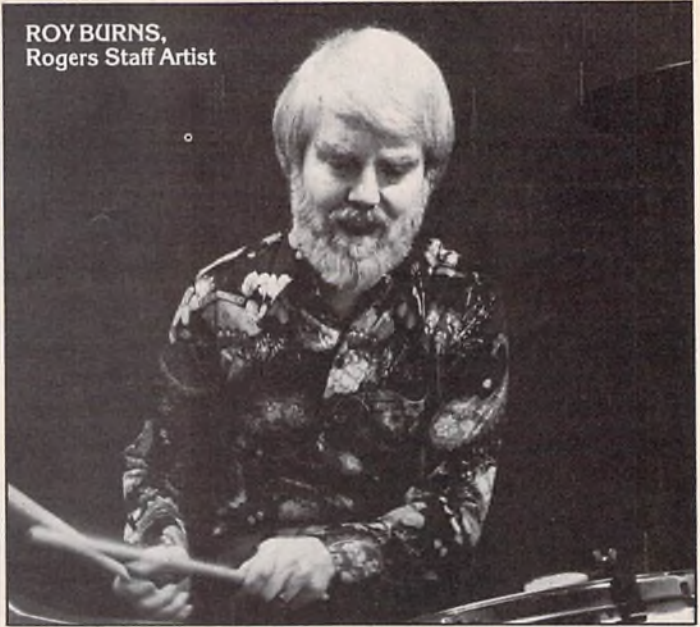
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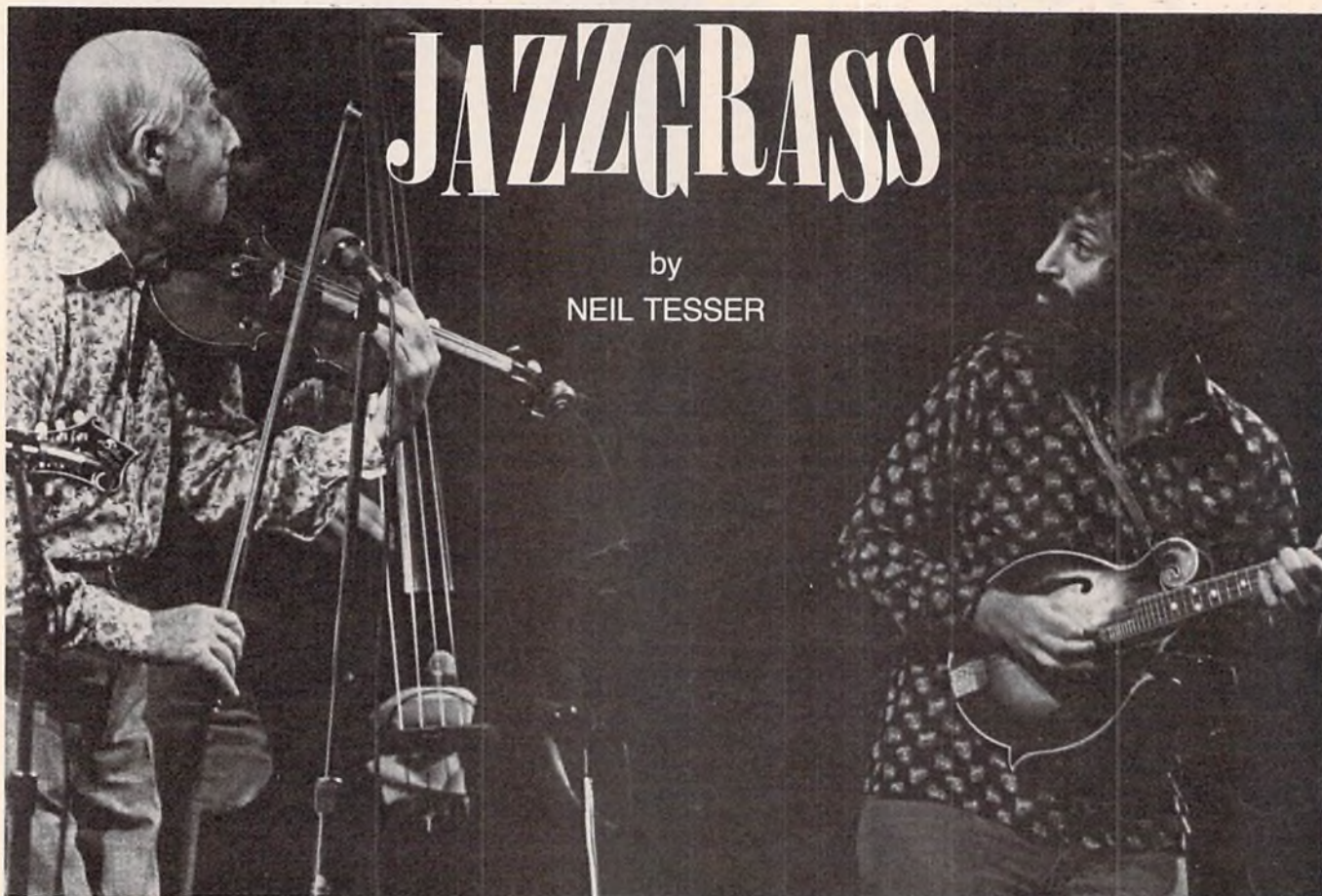
ROD MORGENSTEIN,  
Dixie Dregs



BILL LORDAN,  
With Robin Trower



# DAVID GRISMAN'S MANDOLIN FUSION:



Stephane Grappelli and Grisman

JON SIEVERT

In the autumn 1978 edition of *Mandolin World News* (out of sunny San Rafael, California), one could learn that Scott Hamby's doctoral dissertation—"Mandolins in the United States since 1880: An Industrial and Sociocultural History of Form"—is available to the public from a microfilm company in Ann Arbor, Michigan. One might also learn that Hamby's been hard at work on a mandolin bibliography, comprising 167 books and 214 articles dealing with this short subject of tremulous musical romance. That same issue included an interview with mandolin crosspicker Jesse McReynolds and a brief but complete manual on building three different types of mandolin cases.

Clearly, this is not your basic general interest quarterly publication.

In fact, the very existence of *Mandolin World News* is probably of greater general interest to most people than its actual content; then again, most people—if they think of the mandolin at all—tend to perceive it as a small, oddly-shaped banjo heard mainly on travelogues about Venice.

But as the publisher of *Mandolin World News* points out, with his deceptively quiet intensity, there is a great deal more to this "unique, fretted, double-stringed counterpart of the violin." Writing in his monthly column for *Frets* magazine, he explains that the mandolin inspired compositions from Mozart and Beethoven; he also writes that the mandolin "exists very happily within a variety of folk cultures, from the British Isles to Hawaii, and even in South America, where a kindred instrument called 'bandolin' was popu-

30 □ down beat

larized . . . Similar in technique and sound are the bandurria of Spain and Portugal, the bouzouki of Greece, and Russia's indigenous folk instruments, the balalaika and the domra. . . ." Of course, he adds, the major source of American mandolin music is bluegrass, which has produced such gifted protagonists as Bob Osborne, Frank Wakefield, Bill Monroe and Jethro Burns.

Bluegrass has also given us the publisher of *Mandolin World News*—David Grisman, who is a good deal better known as the leader of the quintet that bears his name. Starting with bluegrass, then heavily influenced by jazz, Grisman has evolved something called "dawg music," which features two mandolins, guitar, violin and bass in a drumless acoustic setting, and which has picked up in the '70s many of the pieces left in the '30s by Bob Wills and the Texas Playboys. Wills had a couple of mandolin players in his band; more to the point, however, he epitomized the style known as western swing, which was really the first fusing of jazz and country and western. The second such melding is found in Grisman's moody, dramatic song structures—his "dawg music"—punctuated by improvisations that draw on the accomplished technique common to both jazz and bluegrass. The instrumentation imparts a delicacy to the sound and a rough-hewn grace to the attack; the music itself (which is neither exactly jazz nor exactly bluegrass) imparts enough power to have sold over 70,000 copies of a poorly distributed album on a tiny label.

As to the name "dawg music," Grisman comments (with the lazy matter of factness that characterizes most of his utterances): "I've

been kind of blasé about naming tunes. For awhile it was just *Opus 38*, *Opus 16*, stuff like that. When I got this nickname, 'Dawg,' I started calling things 'Dawg's this,' 'Dawg's that.' I perceived at an early stage, due to people asking me what it was I was doing, that a word for it would be good, some kind of label. In the tradition of *all* labels, I consider it an anti-name name.

"Of course, if you wanted a long, technical explanation, I'd say something like acoustic chamber music, with varying amounts of improvisation and composition, arranged with an overview by myself and played by musicians who have a great affinity for this. I'd say the most unique thing about the music is the improvisation. But basically, I'm just trying to have it reflect who I like."

That's a pretty catholic category, it turns out; in addition to the bluegrass giants who first caught his ear, Grisman has become equally enamored of jazzmen from Ellington to Coltrane, Tatum to Corea, Parker to Dolphy.

"I've really listened—I *still* really listen—to quite a wide spectrum of music," he says. "I mean, for awhile I was listening to Indian music a lot. Django Reinhardt and Stéphane Grappelli were a definite influence, sure [not only in the all strings instrumentation, but in the lightly swinging pulse as well]. But I don't listen to that any more than I listen to, say, Alan Hovhaness. Well, maybe a little more. My thing is just that after something fast, I want to hear something mellow."

None of which explains how Grisman, who is 34, became so devoted to the mandolin—or, for that matter, how a kid who grew up in New Jersey and attended New York University in the early '60s had a chance to even *hear* much of the mandolin, let alone the bluegrass idiom in which it flourished. (The New York jazz scene occupied most of the nightclub space, crew cut folksingers were the era's campus fare, and in a couple of Manhattan hotspots a new dance called the Twist was making society headlines.)

Grisman's father, a professional trombonist, had started Dave on piano lessons when he was 7, but the son "sorta gave it up" after the father died a few years later. At 16, he began playing the mandolin: "I was attracted to it as soon as I heard it. I got into folk music in the early '60s, but I quickly graduated from the Kingston Trio to more real forms of folk music. I got hooked on bluegrass; looking back on it, I think I was attracted to bluegrass for a bunch of different reasons. But the mandolin, apart from all that, attracted me: just the sound."

There were no serious flirtations with guitar or banjo. "I never switched around that much. In one of my first groups, everyone switched around on the different instruments, but in the beginning it really requires a lot of perseverance to learn any one instrument." That statement is doubly true when the practitioner is teaching himself—Grisman's only real "mandolin" lesson came a few years back when he was passing through the Chicago area and arranged to spend part of an afternoon getting pointers from Jethro Burns.

Meanwhile, Grisman was experimenting with composition. "I had enough time over a period of years to develop writing tunes, not necessarily with any reason. I mean, I just wrote mandolin tunes, and I didn't really play all the tunes I wrote in any band I was in. I was always playing other kinds of music."

At first, Grisman was involved with straight-ahead bluegrass bands: "I was going to NYU for whatever—mostly to stay out of the draft—I took a few courses there, but I ended up being an English major. I hung out a lot in Washington Square Park. In New Jersey there wasn't much bluegrass, but I had gone down to the Baltimore-Washington area—there was a lot of it down there. As it turned out, though, the first mandolin player who influenced me was a fellow from my home town named Ralph Rinzler—he was like a folklorist, and he had a group called the Greenbriar Boys, which was like the New York City bluegrass band. They were what you might call the first generation of New York City pickers.

"They had an organization called the Friends of Old Time Music, and they would bring in a lot of traditional people to the area. And I used to go around to Ralph's backyard. He had all this incredible music floating in and out of Passaic, N.J. He discovered Doc Watson and brought him up there, recorded Clarence Ashley, all kinds of bluegrass. I remember he took me down to hear Bill Monroe the first time, and I just got into it on a certain fanatic level."

Indeed. Actually, the level of mandolin scholarship Grisman has attained is pretty close to the lofty performance plateau he occupies. He can cite chorus and verse about history, construction—"I don't use the traditional, or bowl-back, mandolin; I use this flatback model. It has tone bars in it which produce a false fundamental and it just sounds less thin, less reedy"—and familial ties: "It's the plectral counterpart of the violin, with the same range; well, it's probably got



## SELECTED DAVID GRISMAN DISCOGRAPHY

as a leader

THE DAVID GRISMAN ROUNDER ALBUM—Rounder 0069

THE DAVID GRISMAN QUINTET—Kaleidoscope F-5

HOT DAWG—Horizon SP 731

as a sideman

FIDDLISTICS (Darol Anger)—Kaleidoscope F-8

OLD & IN THE WAY (with Jerry Garcia, Vassar Clements, Peter Rowan and John Kahn)—Round RX 103

TONY RICE—Rounder 0085

DUETS (Richard Greene)—Rounder 0075

SOMETHING AULD, SOMETHING NEWGRASS, SOMETHING BORED, SOMETHING BLUEGRASS (Bill Keith)—Rounder 0084

MULESKINNER (with Clarence White, Richard Greene, Bill Keith, Peter Rowan, John Kahn and John Guerin)—Ridge Runner 0016

four octaves, but way up high it begins to fall apart."

Along the way, Grisman has also learned a bit about mandolin investing. "In this case," he says, pointing to one of his concert instruments, "is a mandolin that I bought in 1964. It's like the top of the line Gibson, made in 1924 when it was a new design. And it's still the top of the line. Inside, from 1924, there's a label signed by the guy who built it." He plucks a few sweet-pear notes. "I paid \$550 for it in 1964. And I sold it in 1971 for \$1500, and I just bought it back, the same mandolin, for \$5500. And I'm sure I could sell it now and make a profit on it."

After college, Grisman more or less supported himself. At first, he recalls, "Nobody ever hired me that much, I didn't work that much, so I had time to gestate." He managed to avoid day gigs, making ends meet with the occasional music job; then, when his mother died in 1969, leaving him some money, he "pursued working less. I never have been that career-minded. I mean, it seemed like I was into music, but I didn't envision what specific area. I was in a lot of different groups [Red Allen and the Kentuckians; the Even Dozen Jug Band; Earth Opera, to name three] and they all looked like my career at the time. It took a little while to find the thing that I like doing. Every so often there'd be some studio work; you know, when somebody would want a mandolin."

If Grisman's career about this time sounds rootless, consider his home life: he estimates he moved perhaps 20 times within three years, before he found San Francisco to his liking while he was visiting there. ("New York seemed kind of dangerous," he says in an almost monotonous understatement. "I was getting robbed.") In 1970, he finally settled into the city by the bay, where he still lives—and where the refreshing instrumentation that would bring dawg music to the world first took shape.

"I was in a few short-lived aggregations when I got to San Francisco, and then I started playing gigs with a fiddle player named Richard Greene; and we called that band the Great American Music Band, 'cause it started in a place called the Great American Music Hall, as sort of a fiddle jam session with Vassar Clements. That band started playing this kind of music, around 1974 this was, and then Richard got a job opportunity with Loggins and Messina, and he wanted to do that."

About this time, Grisman had met a flatpicking phenom guitarist named Tony Rice in Washington, D.C., where they were both sidemen on an LP by banjo player Bill Keith. "Tony and I hit it off, and he was interested in the music the Great American Music Band was playing. So we started playing it. At the time, he was working

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From Sam Cooke to McCoy Tyner

# GEORGE ADAMS

by LEE JESKE



When Betty Carter took the stage of Carnegie Hall to introduce George Adams and Charles Sullivan at the 1979 Newport/New York Jazz Festival she said, "A jazz festival is supposed to introduce you to some new faces." Then she introduced the pair as "newcomers."

"I would imagine she was relating it to newcomers in a particular collaborative expression with her," says George Adams, who *may* have been called a newcomer when he was a teenager backing Elmore James or Sam Cooke. Or he *may* have been called a newcomer in the mid '60s when he was touring in organ trios. Why, he *may* have even been called a newcomer when he joined Roy Haynes in 1969. But after putting in four years with Haynes, three and a half years with Charles Mingus and almost three years with McCoy Tyner, George Adams, as he approaches his 40th birthday, is *not* a newcomer. No, George Adams has put in a substantial amount of time as a tenor saxophone player, and a tenor player whose gruff tone and often stratospheric solos make him widely respected. Perhaps the reason Adams' name isn't widely known is due to the leaders that he's worked with. "I always manage to get hooked up with strong people," he says.

His story begins in Covington, Georgia in the early '50s. "My oldest brother was into r&b, but he came home from the Army with a record of Charlie Parker and Dizzy Gillespie. That's when the music was first put into my ears. Then my mother started me taking piano lessons. She was steering me toward playing for the church choir, so that's when I started to learn how to read music. I eventually did learn how to play piano well enough to play for the choir."

At about the same time, George began learning saxophone in school and soon landed himself a job playing tenor in a nearby nightclub. "I was in the church Sunday morning, and in the nightclub Sunday night. We were playing rhythm and blues—funk. The club owner hired a drummer and myself. On the weekends he would bring in guys like Howlin' Wolf, Little Walter, Nappy Brown, Jimmy Reed—all the rhythm and blues guys."

After high school Adams won a scholarship to study music at Clark College, where he studied with the flute pioneer of the Benny Carter and Chick Webb bands, Wayman

**Pianist McCoy Tyner's band: John Blake, violin; Joe Ford, soprano sax, and George Adams, tenor, at ChicagoFest '79. Bassist Charles Fambrough, percussionist Gullherme Franco and drummer George Johnson complete the band.**



# HAS ARRIVED...



Carver. "I really admired him. During that time I was trying to familiarize myself with all the jazz tunes and all the jazz playing that I could and he was always saying, 'Alright, keep going, keep going.' I would always walk up to him and say, 'Prof, I'm looking for some new directions.' And he would say, 'Well, when you find some new ones let me know.' There was just really a lot of strength in his presence."

Besides the tenor, Adams put in time playing Fender bass for a fellow named Dr. Harmonica Zack, and bassoon in the Clark College Concert Orchestra. "The girl who was playing the bassoon graduated, so during the summer I took the bassoon home and learned the fingering charts. When I came back I was playing the bassoon. The last time

I played bassoon in New York was in Carnegie Hall with Roy Haynes' band, in the early '70s." Sometime after that concert his bassoon was stolen, but Adams is considering buying another and adding his name to the short list of jazz bassoonists (Illinois Jacquet is the one who comes most readily to mind).

In the summer of 1961, George Adams went on the road with Sam Cooke. "That's when I got the road in my blood. We toured the Midwest, came to New York and Syracuse, and came back to the Carolinas and Florida." After that summer George returned to his routine of going to school by day and gigging in Atlanta clubs by night.

"There were so many things happening at that time, like marches and demonstrations. When I was working in Atlanta there was a

club owner who was like a grand dragon or something in the Ku Klux Klan but he and I were very close. When I got in trouble one time, he came to my rescue. I was busy just trying to learn my instruments. I had to familiarize myself with Monk and Miles and Coltrane and Bird and all that. But coming up through all that gave me strength for the music. Shortly after that I left down south and came to Ohio."

It was while in Ohio that Adams began working in organ groups. Organ groups, that peculiar wasteland for tenor players in the '60s, turned out to be fine experience for the players who survived the night to night competition with that loud, bassy, heaving monster, with which the organist could shake the walls. In order for the tenor players to be heard, they had to learn to blow—which they were frequently made to do while strolling over glasses and beer bottles on the bar top. "Walking the bar" was a nightmare to many tenor players with visions of Lester Young or John Coltrane in their heads.

"I was now a little more sophisticated 'cause I knew how to play some tunes and everything. I thought I had learned enough now where I wouldn't have to walk the bar. I played with a saxophone player who weighed about 350 pounds—his name was Grady "Fats" Jackson. I learned a lot from him. He used to walk the bar and roll over on the floor when he played. He would play a blues and would take it through all the keys. I remember the first time I heard that, it almost took my breath. He frightened me to death, he played the blues through *all* the keys and I said, 'That's really good, I've got to learn how to do that.' So eventually I learned how to do that.

"Playing with organ groups, it became a thing with sound where I found myself having to really dig inside of myself in order just to be heard, because during that time a guy could turn a button that would almost annihilate your sound on the spot. So I began using my horn to keep the sound happening because I said, 'If they pull the plug on him, he'll be through, but I can still keep on playing because this is coming from my lungs.' Working with organ bands was quite an experience because it gave me another type of insight and another type of approach. It almost made me electrify myself in a natural way."

In 1966 George Adams went on a tour of Europe with organist Hank Marr in a band that included guitarist James "Blood" Ulmer. Afterwards, "I said if I'm going to be paying dues, I might as well go on to New York and pay dues. So when I came back to the States I set up residence in New York."

New York meant Brooklyn and a gig, with a drummer and bassist, at a club called the Seville. After working around town for a couple of years, Adams found himself as part of a quintet piloted by Roy Haynes. The trumpeter in the group was the man whom

he joined as a fellow "newcomer" some ten years later—Charles Sullivan.

"Roy was really the beginning. I feel like I got a master's degree working with Roy." The gig with Haynes lasted, on and off, from '69-'73. Then George put in a short time with Art Blakey.

"It's funny, when Art called me for the gig he said, 'You're part of the Messengers.' I don't remember what band I was playing with then. Art is such a beautiful cat, he just started telling me the names of all the cats who played with him. He said, 'Anybody who comes through New York has got to come through the Messengers.'

"About that time he was giving me all sorts of little pointers. He said, 'You don't have to prove to me that you can play; I wouldn't have called you to come play the gig.' I thought a lot of Art. He just told me to express myself. 'There's no hassling, you don't have to prove to me that you can do anything,' he said.

"While I was in Germany, Blood and I used to always sit up and talk and I would say, 'Man, when I get back home, I'm going to get me a gig with Mingus.' We were just chewing the fat, you know.

"While I was working with Haynes, I was on a gig at the East Village Inn and Roy Brooks brought Mingus in. Mingus came and said, 'Are you available?' I said, 'Yeah, I'm available.' I'd say I got me a Ph.D. working with Mingus—psychology of music and everything."

Mingus was forming a new band in 1973 when he asked Adams to join him. At times it was a sextet and at times it was a quintet. Other times—"I can remember being out on the road and the cats would get bad with Mingus and the next thing I know I would come to the gig and there wouldn't be nobody there but me. Just me and the rhythm section and we'd have the music and Mingus'd say, 'Alright, you've got it.' I remember a lot of times just playing quartet."

George Adams claims to have stayed on the good side of the often hot-headed Mingus. "We had heated discussions, but no real knockdown, dragout arguments. One time in Italy everybody was drinking and drinking and drinking. They said that Mingus and I had gotten into a little argument over money or something and that I had a razor that I was getting ready to pull on him. The next day Mingus said, 'Man, I heard you were going to pull a razor on me. And I heard that it was a white razor.'

"We never had any real arguments. He was like a big brother to me. He would always inject little things here and there about music. That was the relationship I had with him."

Adams was with Mingus through one of the bassist's more fruitful periods. Some of the compositions of this period, notably the mysterious *Sue's Changes*, are already considered amongst Mingus' strongest works.

"Mingus would score a piece of music and when he got ready to introduce it to the band, he would have a copyist write the music out. We rehearsed *Sue's Changes* a long time before we actually performed it. Then we would play the tune maybe six months before we recorded it. He thought a lot of that. He got a lot out of that particular piece of music. It's almost like the sum total of how he envisioned his writing.

"Mingus was open but he pretty much had in his mind how he wanted the music to go. 34 □ down beat

## SELECTED GEORGE ADAMS DISCOGRAPHY

as a leader  
JAZZ CONFRONTO—Horo HLL 10122  
SUITE FOR SWINGERS—Horo H 203  
PARADISE SPACE SHUTTLE—Timeless/Muse TI 322  
SOUND SUGGESTIONS—ECM 1141  
with Charles Mingus  
MINGUS MOVES—Atlantic SD 1653  
CHANGES ONE—Atlantic SD 1677  
CHANGES TWO—Atlantic SD 1678  
PASSIONS OF A MAN—Atlantic SD 3-600  
with McCoy Tyner  
THE GREETING—Milestone M-9085  
with Roy Haynes  
HIP ENSEMBLE—Mainstream 313  
SENYAH—Mainstream 351

When he found out that I liked Ben Webster's style and Coleman Hawkins', he would always leave the tenor part kind of open. I pretty much used my own interpretation unless it was something specific he wanted. Most of the times he'd say how he wanted the music to go. He wasn't closed to suggestions—he might let you make a suggestion and then he would *tell* you how he wanted it."

Anybody who saw Mingus on the bandstand during the mid '70s was struck by the unassuming tenor player in the knit cap. Many times George Adams would play a solo that would gracefully soar away from the music, but there was always that point of return.

"That's why Mingus was such a great musician, because he could do that. It was like he was giving you enough space and enough leeway so you could go as far as you wanted to, then you'd *have* to come back for reference. He knew that *he* was going to be that reference. So he would let the string go as far as you wanted and then it was 'Well, come back to the reference point,' you dig? I dug him for giving us enough space to express ourselves.

"Being a musician, I think a musician should never let his musical taste lead him into musical environments where it would be distasteful to his present musical situation. Mingus would allow enough of that without letting the music go too far out of context. I think Mingus was a little more open then. I talked to a lot of musicians who were in his bands and they said he didn't give them that much freedom. I think his writing had space enough for this particular type of expression. But he never lost control; he was *always* in control. I always appreciate a strong musical force."

Adams left Charles Mingus in 1976 to begin playing a little more on his own. "I can remember him saying, 'Set goals higher. If you're going to set a goal, set it in the distance where you're going to have to reach for it.' He said if the thing was too easy and you could do it, accomplish it, right away, it didn't mean that much. He said, 'Give yourself enough space where you can grow and reach for your goal.' I'd like to say just from my association with Mingus as a musician and as a person—I consider that as one of the mainsprings of my musical life. The expe-

## GEORGE ADAMS' EQUIPMENT

Selmer Mark VI Tenor Saxophone  
Otto Link #7 Hard Rubber  
Mouthpiece  
Rico Royal #3 Reeds

rience was priceless, I couldn't put any attachment on it as far as how much it meant to me."

After a short time freelancing, Adams found himself in what he calls a "traditional" role, that of tenor saxophonist in McCoy Tyner's band. It has to be difficult for a tenor player to front Tyner's group and play so many of the Coltrane charts while Tyner comps strongly and insistently behind him.

"When I first joined the band, after being associated with a force like Mingus where you have so much freedom, I was very conscious of drifting off into this Coltrane vacuum, like drifting off into an ocean—losing my own individuality. I let McCoy know I was aware of this. When I first joined the band I found myself playing certain ways where I reminded *myself* of certain things Coltrane played.

"I listened to Coltrane. I listened to early Trane with Miles, and I saw him grow and grow and grow to what he eventually was playing. I never did just try to emulate anything he was doing. I just appreciated the way his approach was to the instrument."

Adams is very satisfied with his instrument. Although there is a piano and a Fender bass and a bassoon in his background, the man expresses himself through his tenor sax.

"I have had a few musical discussions with Ornette Coleman. Ornette is a very wise man, especially when it comes to the saxophone, and music *period*. He was telling me some things about the saxophone, just the way the instrument is put together and certain things that it's capable of, the way it's built. I guess it goes back to playing in those rhythm and blues bands and playing the piano and bass. When I was in high school we used to have a little doo wop group where we used to stand on the corner and sing. And I *always* looked at my instruments like a voice. It gets into my own personal expression with the instrument.

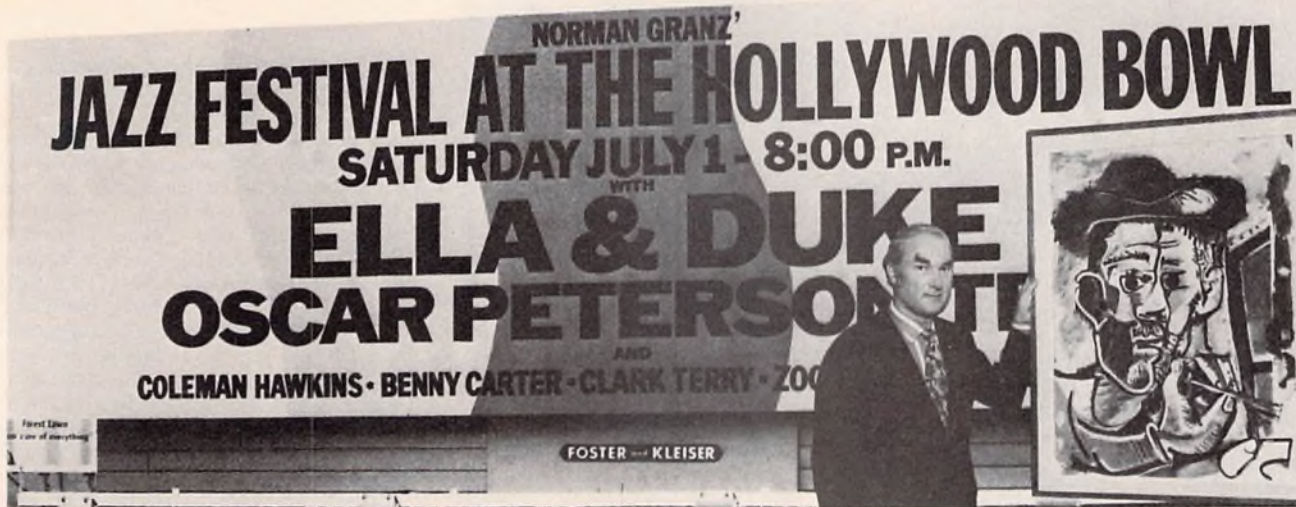
"Now my sound is changing even more—it's getting even more vocal. At this particular time, I find myself playing sometimes so—and the tenor is so versatile in its expression—that it doesn't feel like a saxophone. It's so adaptable to the feelings that I really love it. I really love it 'cause it gives me such a musical outlet."

So what's coming up for this "newcomer" who feels drawn, by some mystical force, into the throes of intensely talented musical forces? This year he has recorded two albums as a leader, *Paradise Space Shuttle* for the Timeless label and *Sound Suggestions* for ECM. Is it time for his own group?

"I could deal with that, I think I could deal with that. It seems that in every band that I play with the musical expression kind of gets to the point where I feel that I could really express myself if I had my own band. My few times out as a leader, I felt pretty comfortable. I didn't feel like it was a job. There are a lot of responsibilities, but I'm ready to accept those responsibilities. If there's a demand."

There just might be such a demand. In the meantime George Adams continues to play his tenor saxophone where he can—usually with McCoy Tyner.

"You know, one of the last things Mingus said to me when he was alive was, 'Well, don't be like all the rest of the whores.' Those words stuck in my mind. I didn't ask him for no translations, but I knew what he was talking about." db



FOSTER AND KLEISER

Part one of the Norman Granz story, "JATP Pilot," appeared in our October issue. The time is the late '50s, and Granz has consolidated his four record labels under the Verve banner.

"After I formed Verve things began to change. Almost immediately we had the biggest seller I've ever been involved with, Ella's *Cole Porter Song Book* set. It was the 11th biggest LP of the year. That was insane for me. Then came the Ella/Louis Armstrong duets and they were pretty good sellers. Verve put me in the commercial music market for the first time, so I brought in some producers who could handle that sort of stuff. I'm not especially proud of everything we did, but we were a big company now putting out 150 albums a year. Buddy Bregman, who arranged the orchestrations for the Ella/Cole Porter album, got involved in recording people like Jane Powell, Mitzi Gaynor and Conrad Salinger. We did a very nice Bing Crosby session right after he left Decca. I remember Barney Kessel, the guitarist, came to me once and said he wanted to do some production work in the commercial field. So he came up with Ricky Nelson, believe it or not. Ricky became another big seller for Verve.

"I got the company involved in spoken word albums—did a lot of strange things, like Alice B. Toklas, Evelyn Waugh, Linus Pauling and Dorothy Parker. But we had some tremendous sellers too. I did Mort Sahl's first LPs. But the biggest sellers were the Shelley Berman and Jonathan Winters albums. I offered

to record Lenny Bruce too, but when he said he wanted to sing and control the cover art and all the rest, I decided it wasn't worth the aggravation."

Bruce would send his reviews to Granz later on with angry notes attached. "Dear M. F.," he would say, "Read this and eat your heart out." The letters were written on butcher paper in blood, presumably not Bruce's own.

"As the fortunes of Verve rose, the concert tours began to be less successful. The artists were the best, and they were paid accordingly. We always traveled first class and expenses were getting high. Some performers were getting to be headliners. I couldn't afford Ella after 1957, even though I continued to be her manager. I still recorded a lot of jazz sessions, but after 1957 the subsidies came entirely from the sales of the commercial stuff on Verve."

Granz made his last JATP tour in the United States in the fall of 1957. He continued to tour in Europe, but America would not see another Granz concert until 1967 when he came out of retirement briefly for an encore tour. He spent more and more time on the Continent. The bigger Verve got, the less interested he seemed in running it. By 1959 he decided it was time to sell. Frank Sinatra, who was leaving Capitol and looking for a going company to buy, made an offer. But Granz would have to stay on to run it, so the deal fell through. Another offer came from Holland, but they wanted Granz too. The best of the offers finally came from MGM—\$2.8 million with Granz serving as a

consultant for one year. The new owners promptly brought in new a&r chief Creed Taylor, who found he had no need of Granz's advice and immediately fired every Verve jazz artist except Ella, Oscar Peterson, Johnny Hodges and Stan Getz. Most of the 1200 albums Granz had done were soon collectors' items.

"It would have been foolish of me to expect the company to have continued as before under the new owners," Granz recalls. "I had been personally involved in the making of every jazz record in that accumulated catalog since 1944. For better or worse the company stood for something when I left. But the new owners were lawyers and marketing people. I can't blame them for not caring as much as I did. It wasn't their work.

"My biggest regrets are over what I didn't record when I could have. A session was set up for Art Tatum and Charlie Parker. Parker showed up but Art didn't. I rented Carnegie Hall for the date, which was to have been a duet with no rhythm section. I would love to have done Tatum with Dizzy too. I'm sorry I didn't do more with Armstrong. I don't know why, but without exception I always got him under the worst possible conditions. We'd work for months to set everything up and then—like on the *Porgy And Bess* LP with Ella—at the last minute we'd find he'd have a concert somewhere that evening. Everything would have to be rushed. There were some other albums with Ella or just quartet accompaniment. They were simple, but his lip was in terrible shape. There was one session with orchestra backgrounds where it was so bad

**PABLO**

*The Norman Granz  
Story Part II*

*by John McDonough*

**PATRIARCH**



Ella Fitzgerald and Illinois Jacquet

he practically had to sing the whole thing. I felt so sorry. He was playing almost entirely from one side of his mouth.

"Duke Ellington was another misfortune. The *Ellington Song Book* album with Ella was done under the worst conditions. He was under contract to Columbia, but I had Johnny Hodges. When Hodges rejoined the band in 1956 I managed to force a few concessions. I would have Duke for one LP or two if I used Ella. We planned far in advance, but in the end Duke failed to do a single arrangement. Ella had to use the band's regular arrangements. She'd do a vocal where an instrumental chorus would normally go. To stretch it to four LPs, we padded it with various small group things with Hodges, Ben Webster and so on.

"I never was able to record Ella with Sinatra either. In the late '50s they were both at their peaks, but a meeting was contractually impossible. Later on in the early '60s they started an album together but never finished it. Frank didn't think it was right. I had nothing to do with it.

"Sometimes I'd read a critic who'd say I overrecorded artists. But if you took away all the albums I did with Billie, Parker, Lester, Art Tatum, Ben Webster, and even Ella in the '50s, many would have gone totally unrecorded and most wouldn't have had more than a couple of records. For all the people who say I overrecorded artists, my most profound regret is that I may not have recorded them enough. Now it's too late in many cases."

In 1959 Granz moved to Lugano, Switzerland, where he confined his activities to occasional European JATP tours, managed Ella and Oscar, and assembled one of the world's more impressive private modern art collections. He was almost totally absent from recording studios, however, and the familiar "Supervised by Norman Granz" insignia van-

"POPSIE"

***"Sometimes I'd read a critic who'd say I overrecorded artists. But if you took away all the albums I did with Billie, Parker, Lester, Art Tatum, Ben Webster, and even Ella in the '50s, many would have gone totally unrecorded and most wouldn't have had more than a couple of records."***

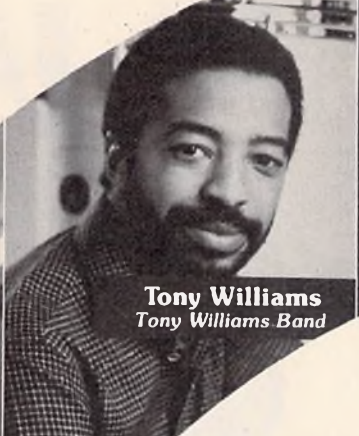


ished from the scene. The 1967 U.S. JATP tour was successful and suggested there was still a market for jazz in the height of the rock era, but without Granz to sustain the effort the point was soon forgotten. Then in 1972 he put on an Ella/Basie concert in Santa Monica.

"I don't know what possessed me to do it, but I decided to record it. While I was at it I decided to add a few surprise guests. Oscar was in town, and I brought in Stan Getz, Roy Eldridge, Harry Edison, Ray Brown and some others. It was a lot of fun and went well, so afterwards I thought I'd see how it might go as a record. I put out a small mail order thing and it was a disaster. Sold about 150. But a few got over to Europe and I got a call from Polydor saying they would give me world-wide distribution if I went back in the record business. It was too good to refuse. I had bought all the Art Tatum sessions from MGM in 1972 and I also had a number of old JATP concert tapes that had not been part of the Verve sale in 1959. Since the musicians

DUFOR STUDIOS

continued on page 76



**Tony Williams**  
Tony Williams Band



**Paul Riddle**  
Marshall Tucker Band



**Chico Hamilton**  
Solo



**Carl Palmer**  
Emerson Lake & Palmer

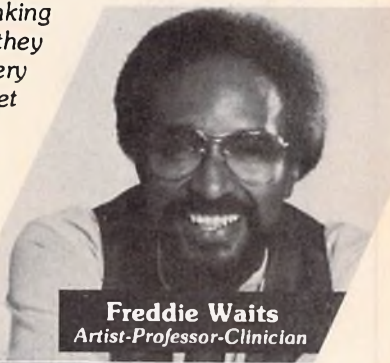
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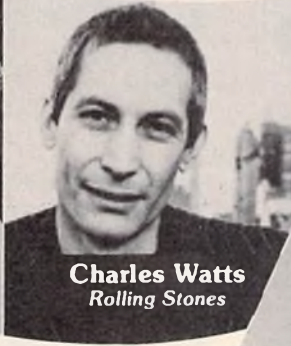
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**Jeff Hamilton**  
L.A. 4



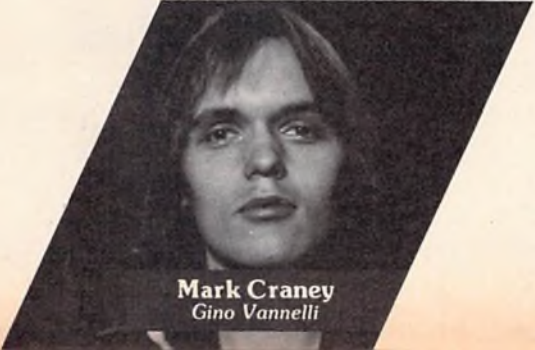
**Kenny Soule**  
Nantucket



**Charles Watts**  
Rolling Stones



**Steve Ferrone**  
Average White Band



**Mark Craney**  
Gino Vannelli

# WOMEN in jazz



**CJ 15 Jane Harvey**  
**You Fals, Me Jane**  
 "One of the most satisfying, buoyantly unpretentious and therefore durable jazz dates I've heard in quite a while."  
 -Nat Hentoff



**CJ 110 Helen Humes**  
**Sneakin' Around**  
 "... some of the most invigorating Helen Humes on record because the focus is on swinging spontaneity."  
 -Nat Hentoff



**CRS 1009 Joanne Brackeen**  
**Snooze**  
 "The innovative harmonies characteristic of a yet undiscovered great."  
 -Sojourner



**CRS 1012 Irene Kral**  
**Where is Love?**  
 "No one ever sang ballads as accurately, or elegantly, or tenderly or, in those lost years, as gallantly."  
 -Joel Siegel, Radio Free Jazz



**CRS 1016 Joanne Brackeen**  
**Tring-A-Ling**  
 "Her piano playing is assertive, super-charged and spontaneous (she) shows a tremendous amount of improvisational imagination."  
 -Harold Fuller, News World



**IC 1044 Teddi King**  
**This is New**  
 "... she pins the lyrics to the vinyl like butterflies to a velvet caseplate. A lovely album, and a bracing experience."  
 -Conrad Silvert



**IC 1049 Nancy King**  
**First Date**  
 "Steve Wolfe's sax interplay with Nancy King's vocals is unique, a result of established rapport."  
 -Eugene Magazine



**C 1060 Helen Merrill**  
**Something Special**  
 "Her intonation is miraculous, her sound is the richest and most pure I've ever heard."  
 -Carol Sloane, Downbeat

tops in their field. award winners all!



**IC 1066 Urszula Dudziak**  
**Future Talk**  
 "... astounding ... stunning ... astonishingly articulated ... one of the best jazz albums of the year (1979)."  
 -High Fidelity



**IC 2022 Connie Crothers**  
**Perception**  
 "Connie Crothers is the most original musician I has ever been my privilege to work with."  
 -Lennie Tristano



**IC 2043 Mary Lou Williams**  
**Free Spirits**  
 "A grand old lady with a special gift, whose music is fresh and timeless."  
 -Hot Notes



**IC 2062 Monnette Sudler**  
**Time for a Change**  
 "Monnette Sudler is not only a superior musician but a mature and self-assured young woman with an uncommon lock on the future."  
 -Nels Nelson, Philadelphia Daily News



**IC 6026 Ann Burton**  
**By Myself Alone**  
 "She's definitely a singer deserving wider recognition, especially in the U.S."  
 -Cliff Smith



**IC 6040 Abbey Lincoln**  
**People in Me**  
 "... a compelling collection, not just for Miss Lincoln's frequently moving performances but for the imaginative lyrics she has written ... a joyous celebration."  
 -John S. Wilson, New York Times



**IC 6046 Toshiko Akiyoshi**  
**Dedications**  
 "... she has an uncommonly resourceful command of melodic improvisation and a persuasive illuminator of ballads, just as clean and fresh in her conception in that genre as on the crackling swingers."  
 -Nat Hentoff



**CJ 139 Carrie Smith**  
**Do Your Duty**  
 "... energizes that magnetic eagerness, enthusiasm and almost regal splendor that one gets from some of the vivid photographs of Bessie (Smith) in action."  
 -John S. Wilson



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# RECORD REVIEWS

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

## WOODY SHAW

WOODY III—Columbia JC 35977; *Woody I: On The New Ark*; *Woody II: Other Paths*; *Woody III: New Offerings*; *To Kill A Brick*; *Organ Grinder*; *Escape Velocity*.

Personnel: Shaw, trumpet, flugelhorn, cornet; Carter Jefferson, tenor sax; Onaje Allan Gumbs, piano; Buster Williams, bass; Clint Houston, bass (cut 6); Victor Lewis, drums; James Spaulding, alto sax, flute; Rene McLean, alto sax, soprano sax, flute; Curtis Fuller, trombone; Steve Turre, bass trombone and trombone; Charles Sullivan, trumpet; Azzedin Weston, percussion; Nobu Urushiyama, percussion; George Cables, piano (5).

\*\*\*\*\*

Bold and assured, Woody Shaw continues to offer strong musical leadership to the beleaguered jazz mainstream. Over the past few years Shaw's stature has grown in all ways—as performer, group leader and composer. *Woody III* is his strongest statement on wax to date.

The cover photo shows three generations of Woody Shaws, with the trumpet player framed by his father (Woody I) and his newborn son (Woody III). On side one of the album, Woody II has composed a musical portrait of each of the three generations, an ambitious and serious work for 12 pieces. *Woody I: On The New Ark* is a stormy piece, full of drama and danger. The vessel is awkward at times, for it must be mighty enough to endure the rough seas and strong winds encountered by black Americans. But sail it does, and the soloists tell their tales well.

Once the passage has been safely made, the second generation (that of those on this recording) fans out over the new land. For Woody II the turf was Newark, what Amiri Baraka in his inner sleeve essay calls "a grey haunting presence." *Woody II: Other Paths* embodies Shaw's experience there, or part of it. The music is fast and sharp, edged in steel and glass. I hear the frustration of "ghetto horror" (Baraka), but I also hear the excitement and challenge of an heroic struggle. Woody dazzles us with his diamond tone and spotless technique, and everyone solos triumphantly.

*Woody III: New Offerings* is the gentlest of the triptych, yet in a way it is the most daring of the three. After a rubato intro, Onaje's piano leads the way through a wide-eyed melody, full of possibilities. It is a tune of innocence and wonder, yet tinged with sadness. Unexpectedly, we're at a carnival: balloons, merry-go-rounds and clowns. Then the melody returns, grown up now, in a slow strong swing. The music on this cut is not just Woody III, it's all of us: growing from child to adult, learning that life, like this music, is very beautiful and very sad.

Side two is looser and less formal. These are small group cuts, so there is more solo space and a more relaxed feeling. *Brick* is an uptempo blues, hard-hitting modern bop with two searing alto solos. Woody lends a Milesian touch to the lyrical *Organ Grinder*—a

light tone and a terse, cogent solo. But Woody's tone is always clear as glass, even at its lightest; it has body at any volume.

The spirited *Escape Velocity*, composed by bassist Houston, was recorded live at the Village Vanguard with Woody's regular working quintet (the only such cut on the album). These musicians have been together for a couple of years now, and their familiarity with one another makes for some of the most exciting and precise playing on either side of the album. Jefferson's breathless tenor solo, Onaje's firebrand pianistics, and the power train of Houston and Lewis are all in evidence. And here, perhaps more than on any other cut, you may witness Woody Shaw's immaculate technique, astonishing chops and fountain of ideas.

—clark

## LEROY JENKINS

SPACE MINDS, NEW WORLDS, SURVIVAL OF AMERICA—Tomato TOM-8001: *Space Minds*, *New Worlds*, *Survival Of America*; *Dancing On A Melody*; *The Clowns*; *Kick Back Stomp*; *Through The Ages Jehovah*.

Personnel: Leroy Jenkins, violin; Andrew Cyrille, percussion; Anthony Davis, piano, electric piano; George Lewis, trombone, electronics; Richard Teitelbaum, electronics.

\*\*\*\*\*

Leroy Jenkins is a singular case. His music cannot be categorized as jazz or classical avant garde; he plays with musicians from both camps; and, despite his own virtuosity, he seems much more interested in ensemble playing than in shining as a soloist.

Perhaps because he views himself as a composer first, or due to the strong classical influence in his work, it is more structured than most music in the jazz tradition. Yet while he did write out a good deal of the music on this album, there is still plenty of room for improvisation, especially in the record's title cut, which sprawls across the entire first side.

In terms of overall structure, *Space Minds*, *New Worlds*, *Survival Of America* seems segmented and a bit formless. But viewed as a collage of free jazz, electronic music and evocative instrumental colors, the work offers a fascinating array of creative ideas. Richard Teitelbaum, well known for his work with Anthony Braxton and pianist/composer Frederic Rzewski, weaves in suggestive electronic effects that never overpower the acoustic sounds, and the other players demonstrate an uncanny ability to slip in and out of written and improvisatory passages. Up to a certain point, the improvisations recall Elliott Carter's simultaneous melodies; past that point, the music begins to sound like Roscoe Mitchell or some of Ornette Coleman's more radical experiments. But whatever the influence, it is Jenkins' unique voice that comes through, summing up the particular mood of the moment.

George Lewis, an extremely talented trombonist, takes the lead in *Dancing On A Melody*. His swinging solo is improvised around Jenkins' written out part, and the pleasing result proves that traditional and avant garde jazz are by no means incompatible. There is also an element of swing in *The Clowns* where percussionist Cyrille masterfully keeps the music moving while the others try to pull away in their own directions. But rhythm is not Jenkins' game; he left that behind with the other cliches of bop and swing. If he has an ultimate goal, it is only to open up new worlds of sound and delight for his listeners.

—terry

## DON BYAS/BUD POWELL

A TRIBUTE TO CANNONBALL—Columbia JC 35755: *Just One Of Those Things*; *Jackie My Little Cat*; *Cherokee*; *I Remember Clifford*; *Good Bait*; *Jeanne*; *All The Things You Are*; *Jackie*; *Myth*.

Personnel: Don Byas, tenor saxophone; Bud Powell, piano; Pierre Michelot, bass; Kenny Clarke, drums; Idrees Sulieman, trumpet (cuts 5-7, 9).

\*\*\*\*\*

In a time of inflated critical ratings it is difficult to avoid sequential runs of superlatives when faced with true mastery, and so I hope that I will be able to avoid euphoric non-communication, at least partially, in assessing this exceptionally fine recording from three masters of black music.

This is primarily Byas' album, despite the presence of Kenny Clarke and Bud Powell. The contribution of the other musicians is largely that of providing the stimulating framework for one of the tenor saxophonist's most successful recordings, though Powell's work also repays close attention and Idrees Sulieman's playing supplies a brassy contrast of Navarroid melodicism to four tunes. Bud limits himself to intuitively perfect accompaniment and brief stately solos, perhaps because he was the subject of another Cannonball Adderley production, also with Michelot and Clarke, recorded live on December 18, 1961 (*A Portrait Of Thelonious*, Columbia Special Products 9092; a fine underrated album). Indeed the title is a *post facto* tribute to "Buckshot's" good taste as a producer (collectors will remember other notable examples), presumably on the part of Columbia's promotion department rather than from the musicians involved. This previously unissued session was probably taped in a Paris recording studio within days or a few weeks of the Powell date.

Byas had effectively been a European since the 1950s, and many of his records from this period have been used as evidence of the enervation that can overcome an American jazzman in a continent of attenuated harmonies and effete rhythm sections (of course the strength of recent European players belies the older image). While some of the albums could fit such a theory, the present recording, along with a few others, reveals a Byas with matured style and vigor fully worthy of his historic contributions to the changing music scene of the '40s. And Byas perhaps more than any other tenor player had heralded the changes of that decade of transformation in jazz style. His playing remained true to that transitional state until his death in 1972.

Springing from Coleman Hawkins' harmonically sophisticated and highly arpeggiated approach, Byas developed a lean muscularity which indirectly acknowledged Lester Young while retaining a warm allegiance to his primary master. Illinois Jacquet

# INSTRUMENTAL AND VOCAL INDIVIDUALS.

## BOBO

including:  
Reason For Livin'/Reason Why  
It's Over/Comin' Over Me/Set You Free



## WILLIE BOBO

One of the most sophisticated percussionists around is Willie Bobo.

Over the years, he's brought his dynamic drums to a wide variety of jazz, Latin, rock and R&B bands. And he's led some outstanding bands of his own.

With the formation of the first band to bear the Bobo banner, he enters a new phase. Their debut album presents a supercharged, vocal-oriented music that can't be labeled with any name but "Bobo."



## EDDY GRANT WALKING ON SUNSHINE

including:  
Walking  
On Sunshine  
Living On  
The Front Line  
The Front Line  
Symphony

## EDDY GRANT\*

Eddy Grant has done a lot in his life. But he insists that he's got much more to do.

His accomplishments already include becoming the only black independent music producer in Europe, and the owner of a recording studio, a record label and a record pressing plant. All this while maintaining his own Top-10 career.

What Eddy would like to do now, is make his music known in the States. And his debut Epic album, "Walking on Sunshine," is going to do just that. It can't be categorized, he says. But he will say, "I didn't see any sense in playing... music I couldn't dance to."



## STAN GETZ CHILDREN OF THE WORLD

including:  
Don't Cry For Me Argentina/Street Tattoo  
Around The Day In Eighty Worlds  
Livin' It Up/Children Of The World

## STAN GETZ\*

Lalo Schifrin, who arranged and wrote most of the songs on "Children of the World" for Stan, states in the liner notes...

"I am still in awe of Stan Getz's virtuosity...from the electronic explorations of "The Dreamer" to the beauty of his tone in "Summer Poem" to his playfulness in "You, Me and The Spring" to the virtuosity and bravura in "Livin' It Up."

"Children of the World." It's dedicated to the child in all of us from someone who never lost his sense of wonder. Stan Getz.

## LALO SCHIFRIN NO ONE HOME

including:  
No One Home  
Oh Darin...Life Goes On/Enchanted Flame  
You Feel Good/Memory Of Love



## LALO SCHIFRIN\*

It's possible that Lalo Schifrin called his new album "No One Home" because he never is.

He has toured as a pianist with Dizzy Gillespie's band. He's conducted at the Hollywood Bowl, Lincoln Center and the Monterey Jazz Festival.

And his work as a composer for television and film has taken him to numerous exotic locations. Among the souvenirs he's brought back are Oscar, Emmy and Grammy Awards nominations.

But Schifrin's most recent efforts have revolved around making albums. He composed, arranged and conducted Stan Getz's new album, "Children of the World," which is also featured here. And he's working extensively on his own recordings.

Of "No One Home," he has said, "It adds a dimension that I'd like very much to explore further."

## GEORGE DUKE MASTER OF THE GAME

including:  
Look What You Find  
I've Got My Eye On You/I Love You More  
Everybody's Talkin'/In The Distance



## GEORGE DUKE

There's no one else in George Duke's league. That's why he's most definitely the "Master of the Game."

It's a game George learned in formative years, performing alongside Jean-Luc Ponty, Frank Zappa, Cannonball Adderley and Billy Cobham.

The way he plays it now, there's only one rule. You've got to move to the music. But with his persuasively pounding keyboards, the Duke makes that a very simple rule to follow.







### WEBSTER LEWIS\*

What's music going to sound like in the next decade? Keyboardist Webster Lewis can make a very educated guess.

Webster, who has an M.A. from the New England Conservatory, explores his theories on his new album "8 for the 80's."

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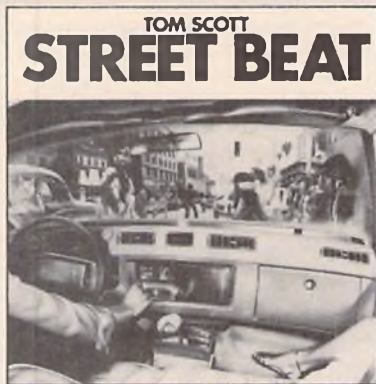
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### TOM SCOTT

Tom Scott has taken his sax from L.A., where he formed the L.A. Express, to New York, where he created the New York Connection, to studios all over the country, where he's worked with everyone from Joni Mitchell to McCartney and Harrison.

And now he's taking it to the street with his new solo album "Street Beat."

On it he combines his street sense with everything he's picked up from working as a composer, musician and producer.

The results are some very savvy sounds.



### BOB JAMES & EARL KLUGH

The one and only Mr. James scored very big not too long ago with his album "Touchdown." That record, which features the hit single "Theme from 'Taxi' Angela" is very close to the gold line. And Bob is following up his hot streak with the recently released "Lucky Seven."

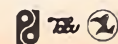
The one and only Mr. Klugh, who has worked with George Benson, Return to Forever and George Shearing, also has a new solo album, "Heart String." And it's already striking a chord with jazz, R&B and pop programmers.

What will result from their collaboration, "One on One," which features three James and three Klugh compositions?

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and Dexter Gordon emerged a little later with similar solutions to the musical questions that were the harbingers of bebop. Byas' harmonic language allowed a certain compatibility with the boppers when they arrived on the scene, and he did record with them on various occasions (as did Hawkins, of course). His rhythmic characteristics were not so well matched to the angular asymmetries of classic bop, however, and it was not until the post-bop period, during which melodic and rhythmic tensions were relaxed, that his fluid style regained a contemporary context.

The relevance of Don Byas is made very easy to grasp in this recording, which fortunately provides a fine rendering of his compulsive phrasing and unique timbre, velvet glove on an iron hand—and the playing time is a generous 53 minutes dominated by the tenor saxophone. *Just One* sets the tone of good spirits and optimism for the session; Byas is as light and floating as his style permits, and Bud bubbles through one of his most boppish solos. *Cherokee*, with its racing, shouting tenor, gives a good idea as to where Johnny Griffin may have come from (Powell is also excellent). *Jeannine* and *Myth* have hard bop lines, and (as mentioned above) Byas demonstrates that he could more than match most of the '50s generation in the idiom. He easily masters the often intransigent *All The Things I Remember Clifford* receives a sober, proud statement that is extremely moving, though the piece is somewhat weakened by the similarity of the opening and closing solos and by the standard phrase-making of the coda. While *Clifford* is genuine ballad art, *Jackie My Little Cat* and *Jackie* are examples of Byas' famous ballad genre pieces; crafted with great skill, they exude a calculated erotic ambience that can cause the pulse to race or the stomach to quease according to the mood of the moment. They are superb examples nonetheless, and are, incidentally, two takes of the same tune, despite the liner attribution of one to Michelot and the other to Hampton Hawes.

To young enthusiasts and those of more experienced taste who are currently bemused by recent pastiches of the swing tradition, I suggest their lending this album more than passing attention and so refresh their experience of the substance of that art. And in giving due respect to the returning giants Dexter Gordon and Johnny Griffin, let's also remember their great progenitor who could not wait for his homecoming. —*terry martin*

## RAY BROWN

SOMETHING FOR LESTER—Contemporary S7641: *Ojos De Rojo*; *Slippery*; *Something In Common*; *Love Walked In*; *Georgia On My Mind*; *Little Girl Blue*; *Sister Sadie*.

Personnel: Brown, string bass; Cedar Walton, piano; Elvin Jones, drums.

★ ★ ★ ★ ★

When the inner circle of jazz bassists is discussed, Ray Brown's name must be included. A singular artist, Brown has a sound as big and bright as a basketball; his time is as steady as Chris Evert Lloyd's forehand and his sense of swing brings forth visions of another swinger, Ted Williams, say, knocking one out of Fenway Park. This premier musician has always been in excellent company, from Dizzy to Oscar Peterson's trio to the L.A. Four, and he's continually in demand in the Hollywood studios and on countless jazz dates. Funny it seems, then, that this splendid

42 □ down beat

*Something For Lester* is only Brown's second album as leader (*Brown Bag* for Concord Jazz was the first), all the others having been as sideman or co-leader.

Walton and Jones are apropos partners-in-sound for the superlative bassist, having worked together in J. J. Johnson's hot band of the late '50s alongside Freddie Hubbard; their intuitive understanding of each other's playing, combined with Brown's obvious talents, lets the music flow unencumbered.

*Rojo* is a Walton line, with a seven note vamp preceding the melody. Cedar's rhythmically and melodically powerful solo reveals the influence of Bud Powell. He plays his own tune from the center, with total authority, striking the piano deeply but not stridently, filling the ear's spectrum completely and comfortably.

*Slippery*, held together by Brown's on-the-beat bass line, is an exercise in elegance. It has a very bluesy feel, is 16 bars long, and like a D minor blues, moves between the D minor tonic and G minor sub-dominant, with some interesting substitute chord changes in the first four bars. The tempo is oozing slow, as Walton and Brown play in a fittingly down home fashion. Jones rumbles solidly, revealing a broad, swashing sound.

*Common* begins with Brown extemporizing around Walton's hinted block chord melody, with Jones on brushes. Ray takes an earthy solo, then Elvin switches to sticks for Cedar's two choruses. *Love* is taken at medium tempo. Walton leads the way with a lucid, buoyant reading.

Ray's bass imparts the line to *Georgia*—what a glorious tone he possesses! It continually overwhelms the listener, as does his superb intonation, for Brown is always at the center of each note. After the bass intro, the trio walks slowly through the bridge, which is followed by a loose last eight bars, bass and piano trading the lead. A doubletime section headlines Walton's topsy-turvy piano and the leader's nimble, clear double-bass phrases. Jones' drum break is intense and thorough.

*Little* has Brown in front again. He is one of the few bassists who has the bold, ringing sound that's required to sustain a melody in the forefront, like a horn, and his line here is lovely to listen to.

Walton plays a catchy left hand figure to set up *Sadie*, Horace Silver's classic blowing tune. This rendition is fresh and vibrant, and the participants have no need to resort to clichés to bring off a swinging performance. Ray solos, then Cedar, and Elvin reads the pianist's rhythmic patterns like a clairvoyant, so the two play their phrases together. A perfect ending to a very tasteful and extremely listenable album. —*zan stewart*

## SAM RIVERS

WAVES—Tomato TOM-8002: *Shockwave*; *Torch*; *Pulse*; *Flux*; *Surge*.

Personnel: Rivers, tenor and soprano saxophones, flute, piano; Dave Holland, bass, cello; Joe Daley, tuba, baritone horn; Thurman Barker, drums and percussion.

★ ★ ★ ★ ½

One of the most glaring voids in the body of recorded Black Classical music of the last half of the '70s has been the absence of Sam Rivers' recent trios and quartets. Aside from occasional imports and reissues, and a pair of Holland/Rivers duets on IAI, the cupboard of current Rivers recordings has been pretty bare. Tomato Records has come to the rescue with this set of five pieces, recorded in

August of 1978. *Waves* represents perhaps the pinnacle of Rivers' marvelous blend of surprise and swing, fire, earth, air and water.

*Shockwave* opens with a dense yet delicate piano introduction, soon opening out into a twisted, chorded swing accented by Barker's cymbal and brush work and Holland's throaty bass. Holland pushes to double time, signaling a boppish Daley solo on bari horn. Daley doesn't really rise to the occasion until Rivers rejoins the fray on tenor, sailing, intertwining with the now leaping Daley and the counterprodding Holland. A crisp, concise drum solo ends the tune.

Bolstered by the duo walking of the tubaist and Holland, Rivers enters on flute, filling *Torch* with strong, playful statements. Daley thickens the texture of this roiling romp, as well as adding melodic and harmonic contributions to the near calypso swing.

Daley and Holland play an important role in the swing and shape of *Pulse*, as well. It begins with a bass/tuba duet that anchors this snaking, rocking piece throughout, like an air cushion might a vibrating, scudding hydrofoil. Rivers' soprano here sounds almost like Yusef Lateef's oboe, the carefully picked tones clear and surprisingly calming. *Flux*, on the other hand, is a moody angulation of piano and bowed cello that captures the transitional, tentative implications of its title. It does tend to wander a bit, though, and occasionally flounders in its dark, brooding motion.

*Surge* ends the album with a screaming, twisting tenor tour de force, the band going everywhere at once, charting and arriving at new destinations simultaneously. Even here, though, a logic emerges that is as compelling as the energy and overwhelming power of the improvising. There is lucidity here, and in just about every moment of *Waves*: sometimes indefinable, always seductive, open hearted and very approachable. —*ziphin*

## SUN RA

LANQUIDITY—Philly Jazz 666: *Lanquidity*; *Where Pathways Meet*; *That's How I Feel*; *Twin Stars Of Thence*; *There Are Other Worlds (They Have Not Told You Of)*.

Personnel: Sun Ra, Arp, Fender Rhodes piano, Yamaha organ, Hammond B3 organ, Minimoog, acoustic piano, orchestral bells, Crumar electronic keyboard; Eddie Gale, trumpet; John Gilmore, tenor sax; Michael Ray, trumpet, flugelhorn; Marshall Allen, alto sax, oboe, flute; James Jacson, bassoon, flute, oboe; Luqman Ali, percussion; Artaukatune, conga drums, tympani; Ego Omoe, bass clarinet, flute; Danny Thompson, baritone sax, flute; Julian Presley, baritone sax; Dale Williams, guitar; Disco Kid, guitar; Michael Anderson, percussion; Richard Williams, bass; June Tyson, Sun Ra, James Jacson, Edde Tahmahs, vocals.

★ ★ ★ ★ ½

Lately Ra has returned from the cosmos to explore his roots in the music of Coleman Hawkins, Duke Ellington and especially Fletcher Henderson. *Lanquidity*, his first U.S. release in several years, finds the old spacemaster once again on new terrain, this time at the bottom of the sea. Ra's genius for orchestration has never been more sumptuously manifest, as he floats deep bottomy vamps over a slow-motion backbeat from a disco party on Atlantis. The frenzied wailing of past Ra incarnations has given way to nostalgic reverie, updated with funky rhythms and Ra's consistently outside sensibility.

In its liquid metallic languor, the title track epitomizes its name. Ra intones an elegiac theme on synthesizer; the haunting refrain is

**Tom van der Geld**  
*Path*



Tom van der Geld, vibraharp. **Bill Connors**, guitars. **Roger Jannotta**, flute, soprano saxophone, oboe. ECM-1-1134

**Egberto Gismonti**  
*Solo*



Gismonti performs on eight-string guitar, piano, cooking bells, surdo. "Gismonti is a uniquely talented performer whose scope reaches far beyond the limits of jazz." (Stereo Review) ECM-1-1136

**Paul Motian**  
*Le Voyage*



Paul Motian, drums. **J.F. Jenny-Clarke**, bass. **Charles Brackeen**, tenor and soprano saxophones. "This is music that must be savored and grown comfortable with; it is an effort, however, that is well rewarded." (Good Times) ECM-1-1138

**Gary Burton/Chick Corea**  
*Duet*



Gary Burton, vibraharp. **Chick Corea**, piano. Second duet LP for ECM; when the first, *Crystal Silence*, was released in 1973, *Billboard* accurately predicted "... the album may prove a classic for its revelation of the more delicate, contemplative, strengths of the men." ECM-1-1140

**Richard Beirach**  
*Elm*



Richard Beirach, piano. **George Mraz**, bass. **Jack DeJohnette**, drums. "His playing is imbued with a harmonic lushness and a lovely lyrical bent." (Hartford Courant) ECM-1-1142

**John Surman**  
*Upon Reflection*



John Surman, baritone, soprano saxophones; bass clarinet; synthesizers. ECM-1-1148

picked up in the reeds and the band begins its benthonic descent. Over a morose lagging beat, Arkestra members supply a marvelously inventive concatenation of submarine sonorities, from muted brass and nasalized double-reeds to eerie guitar glisses and bubbly percussion effects. With its dense fluid textures and shimmering mercurial timbres, this is music to soothe the savage breast of Moby Dick.

Where *Pathways Meet* rides a bassy (or is that Basic?) riff chorus along the ocean floor, while trumpet, guitar and piano solos soar buoyantly overhead. Tenor great John Gilmore is featured on *That's How I Feel*, waxing Traneish over a hypnotic vamp.

The polytonal colors of *Twin Stars Of Thence* pave the way for the ultimate space-out, *There Are Other Worlds (They Have Not Told You Of)*. Ra takes depth soundings on his string synthesizer as the Ethnic Voices hum a mournful dirge, followed by unsettling whispered imprecations—"We wish to speak to you." Rich layers of otherworldly sounds gradually fade, culminating in a final bone chilling chord. Step aside, Bootsy—Ra is back from Jupiter to claim the mantle of oceanic funk. —birnbaum

## ART ENSEMBLE OF CHICAGO

NICE GUYS—ECM 1-1126; *Ja*; *Nice Guys*; *Folkus*; 597-59; *Cyp*; *Dreaming Of The Master*.

Personnel: Lester Bowie, trumpet, celeste, bass drum; Joseph Jarman, saxophones, clarinets, flutes, percussion, vocal; Roscoe Mitchell, saxophones, flutes, clarinet, oboe, percussion; Malachi Favors Maghostus, bass, percussion, melodica; Famoudou Don Moye, percussion.

★ ★ ★ ★ ½

## ROSCOE MITCHELL

ROSCOE MITCHELL—Nessa N-14/15; *L-R-G*; *The Maze*; *S II Examples*.

Personnel: Mitchell, piccolo, flute, clarinet, oboe, saxophones, percussion; Leo Smith, trumpet, pocket trumpet, flugelhorn (cut 1); George Lewis, sousaphone, Wagner tuba, trombones (1); Thurman Barker, Anthony Braxton, Douglas Ewart, Malachi Favors, Joseph Jarman, Don Moye, Henry Threadgill, percussion (2).

★ ★ ★ ★

Well into its second decade as a working, influential, thoroughly creative organism, the Art Ensemble of Chicago stands as the epitome of ensemble empathy and democracy in action. Its members have endured the years, and doubtless personal and financial difficulties, because their sum is more than the equal of the individual parts; each brings a separate, complementary, irreplaceable element to the group identity, and the result is a remarkably flexible, nearly telepathic musical compatibility reminiscent of few other great group collaborations: the Armstrong Hot Fives and Sevens, the various Condon aggregations, the classic Davis quintet, and the Coltrane quartet.

The AEC's newest album, *Nice Guys*, is their first for Manfred Eicher's popular and powerful ECM label, and will hopefully bring them a modicum of the success they deserve. Though it is impossible to authentically capture the carnival of sights and sounds of a live performance by the AEC (and a number of live recordings, while containing any number of powerful moments, tell only a part of the story), their most arresting recordings to date are those which have documented a sense of conceptual completeness

and single-minded direction: *People In Sorrow*, *Phase One*, *Old/Quartet*. Though not their best album, *Nice Guys* is possibly their most representative, a variegated showcase illustrating much of what they do best.

Each of the six compositions display a distinct personality and musical profile. Following an introductory plaintive fanfare apparently penned by Bowie, the AEC's sense of humor is in evidence in Jarman's sprightly reggae romp *Ja* (singing of Bowie's sojourn in Jamaica and reflecting their subsequent incorporation of calypso and folk elements into their aesthetic of "world music"), and the tongue-in-cheek title tune (featuring bicycle horns, Mitchell's parodistically stiff-jointed solo, and Jarman's "They're so nice!" vocal). *Folkus* is Moye's evocation of rain forest flutes, African rhythmic polyphony and Bartokian "nightmusic" percussion.

The next two cuts, Jarman's 597-59 and Mitchell's *Cyp*, are weak only by the AEC's high standards. The former is an aggressive series of fire-breathing statements which never thoroughly coalesce, while the latter is a comfortable, unadventurous example of the AEC's expertise at inventing pointillistic gestures and contrasting timbres. The finale, Jarman's *Dreaming Of The Master*, is more than an act of homage to one of the AEC's influential ancestors, the aforementioned Miles Davis Quintet; it is a haunting reminder that great art transcends temporal and spatial boundaries. It is not important that Bowie can recreate, note for note, Miles' cool modal insouciance, or that Jarman can echo Coltrane's feverishly explosive tenor torments in such a ghostly fashion; it is the spirit which instigates and informs each note that remains universal, direct and affecting, and the Art Ensemble is a living testimonial to the glories of the past and the promises of the future.

Meanwhile, Mitchell's "solo" album exemplifies the sort of musical activity the AEC's individual members are free to explore away from the homogeneous group sensibility. Mitchell has long been one of the most analytical and technically resourceful of the "new music" practitioners, and these three extended compositions show us three sides of his ever expanding musical syntax. *S II Examples* defines a narrow avenue of the soprano saxophone's timbral potential, relentlessly studying individual, isolated pitches, their harmonic overtones (obtained through reed and mouth manipulations and innovative fingerings), concise intervallic relationships and the infinitely subtle differences in density, weight and color of these tones. Though the piece begins as a one dimensional essay in succinct, almost inaudible tonal variations, it ultimately grows to include a number of extremely inconspicuous breathy melodies suggesting shakuhachi bamboo flutes and the effortless aura of ethereal Oriental sentiments.

*The Maze*, on the other hand, is a labyrinthine sequence of 30 variations which separate an extensive percussion ensemble into choirs of compared and contrasted timbres. While the dramatic potential of such notated yet exotic sonorities is not as thoroughly charted by Mitchell as by such similar composers as Wuorinen, Partch or Cowell, *The Maze* offers an occasionally attractive supple flow of events within its slow, painstakingly crafted, unspontaneous procession of drums, bells and chimes.

The most ambitious of Mitchell's three compositions, *L-R-G*, takes up two record sides all by itself. Here the composer continues his exploration of contrasting timbres, speeds, and dynamics by juxtaposing the tessitura and attacks of an arsenal of instruments played by three articulate improvisors—in this case, Smith, Mitchell and Lewis (hence the first initials of the title, *L-R-G*). Paradoxically, the necessary continual evolution and development of design behind such a juxtaposition of events, over such a protracted length (38 minutes), lends an inescapable episodic pallor and predictability to the proceedings. But even though the work seems devoid of emotional instigation and betrayed by a lack of thematic variety, there is a certain severe charm to the compatibility and inventiveness among the three improvisors.

We should consider ourselves fortunate that such diverse and sometimes dazzling musics are available to us, especially in such excellently produced and engineered packages as the ECM and Nessa discs, which capture the intricacies of tone, timbre, and silence so honestly. —lange

## OSCAR PETERSON and THE TRUMPET KINGS

JOUSTS—Pablo 2310 817; *Danish Pastry*; *Crazy Rhythm*; *Stella By Starlight*; *Satin Doll*; *Oakland Blues*; *There Is No Greater Love*; *Summertime*; *Makin' Whoopee*; *Trust In Me*.

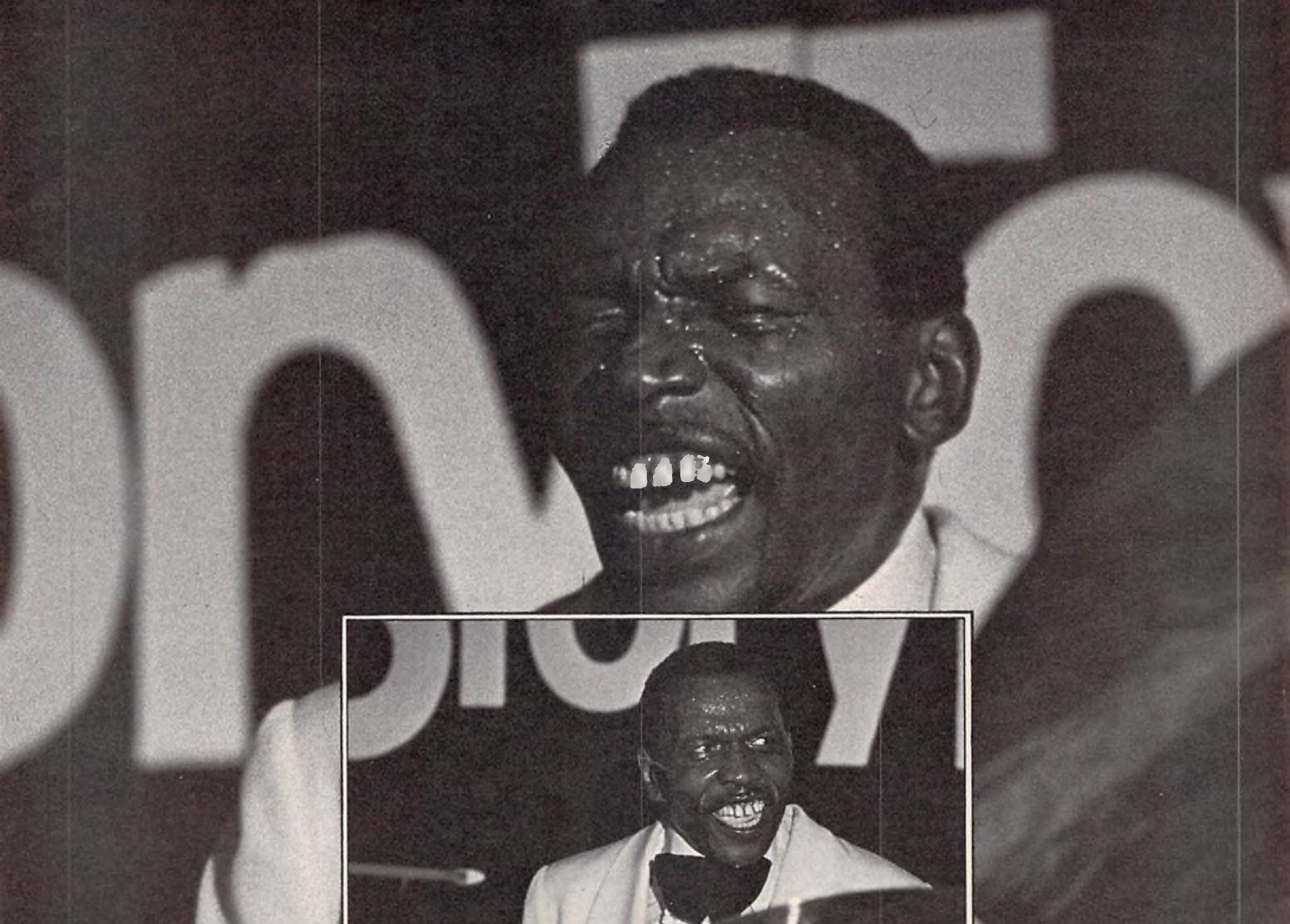
Personnel: Peterson, piano and organ; Clark Terry, Roy Eldridge, Dizzy Gillespie, Harry Edison, Jon Faddis, trumpets.

★ ★ ★ ★ ½

All of the selections that comprise this anthology of trumpet/piano duets owe their existence to a challenging project undertaken in 1974 and 1975 by Norman Granz and Oscar Peterson. It was their intent, and ultimately their achievement, to record Peterson in tandem with each of five trumpet players, the results to be released in five separate albums of what annotator Benny Green likes to call "duologues." Not at all surprisingly, considering the level of musicianship involved, the experiment was an unparalleled success. The inherent dangers of the duo jam format were noticeably avoided, and in each case there was sufficient variety in timbre, feeling and interpretation so as to counteract any possible thinning away of interest.

With the present record, however, it is important to note that in no way do these anthologized extra cuts, by virtue of their not having been selected for inclusion in the earlier releases, represent a diminished perfectibility. Indeed, the problems of choice must have been difficult ones, for the performances collated here are every bit as polished and inspired as those chosen for premier issuance. Perhaps it was all planned this way at the outset in subtle controversy of usual marketing procedures, but whatever the strategy employed this record is far from being a "collector's edition" of initial rejects.

Each of the four time-tested giants is represented by two numbers. Terry has first and last say with *Danish Pastry* and *Trust In Me*, and, in between, Eldridge does *Crazy Rhythm* and *Summertime*, Gillespie *Stella By Starlight* and *There Is No Greater Love*, and Edison *Satin Doll* and *Makin' Whoopee*. So as not to be slighted because of his comparatively late emergence in jazz, Faddis is given first play position on side two with his singular contri-



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bution, *Oakland Blues*. That all of the hornmen succeed to the extent that they do in this most difficult of formats is largely due to the intelligence, insight and experience of Peterson. No mere self-effacing accompanist, he brings to his responsibilities the same degree of intensity and involvement as do the trumpeters. It should suffice then to say that few pianists of any era ever displayed as little dependence as Peterson does here on the resources of a rhythm section.

*Danish Pastry* is a bright blues characterized by typical Terry ingenuity and verve, while *Trust In Me*, a long time favorite of his, runs a close second. Peterson plays organ only on the Eldridge tracks, but the horn is so incendiary and the players' chops so good that any resemblance to radio soap opera theme music is immediately forgiven and forgotten. Gillespie is customarily breathtaking, whether muted or open, but the fullness of his sound unintentionally embarrasses the not-yet-ripened texture of Faddis' horn. The younger man, though, even on the evidence of *Oakland Blues* alone, must be regarded as an immensely gifted player in his own right. Edison, in recent times, has been playing better than ever before, the utilitarian repetition of his Sinatra period and later now happily forsaken in the revitalized awakening of his youthful dash. His occasional allusions to Eldridge here are both pertinent and well considered.

It is possible that *Jousts* will be regarded only as a sampler by many newer listeners, but if that proves to be the case, a substantial repressing of the earlier five albums will definitely be in order. —sohmer

## ANITA O'DAY

ANITA O'DAY IN TOKYO—Emily Records ER 9578: *Wave; You'd Be So Nice To Come Home To; Honeysuckle Rose; A Song For You; Exactly Like You; 'S Wonderful; They Can't Take That Away From Me; I Get A Kick Out Of You; I Can't Get Started; Anita's Blues; Sweet Georgia Brown; Tea For Two.*

Personnel: Merle Hoover, piano; George Morrow, bass; John Poole, drums; O'Day, vocals.

★ ★ ★ ★

The day I received this album for review, I also happened to see Anita O'Day at Rick's Cafe Americain in Chicago. She was terrific—a great talent underpinned by a jaunty, self-confident professionalism. All that panache has been neatly collected on this unpretentious LP on Anita's own Emily Records (named for her pet poodle).

Anita O'Day's knack for nudging a lyric in subtle ways is on a par with Sinatra's, Sarah Vaughan's and Mel Tormé's. Her attack is as clean and precise as Joni Mitchell's. Some notes will be cradled in a broad, husky vibrato; others are fashioned with a straight icy poise, especially where she deploys a gentle dissonance. Whatever she does, though, it's not by accident. She uses the tools of her craft like a woman who knows exactly how they will affect an overall performance.

She also has a musician's sense of how to swing a musical phrase. But unlike a musician, Anita is tied to the lyric in most cases. This, it seems to me, often leads her into a certain dilemma: the musician in her tells her to break away and play; the singer in her says stick to the words. Thus a word like "feel" will suddenly break into a 12 syllable arpeggio or "love" will have to carry more notes than it is phonetically fit to accommodate. Such is the nature of jazz singing, however, when the imaginative musical idea confronts the

rigidity of language. If Anita O'Day was a better scat singer (in the manner of Ella or Sarah) she could rise above the words more easily. As it is, they often get in her way, creating an awkward tension occasionally.

Yet this is a minor observation that is far outweighed by the fact that most of the time she makes words and music fit together with ingenious invention and daring. And no one on the scene today can outswing her. Here she is in top voice, in top form, on a top LP at a top price (a heady \$10 and not direct-to-disc). Distribution may be spotty, but it can be ordered direct from Emily Records (Box 123, North Haven, Conn. 06473). —mcdonough

## BILL EVANS

AFFINITY—Warner Brothers BSK 3293: *I Do It For Your Love; Sno' Peas; This Is All I Ask; The Days Of Wine And Roses; Jesus' Last Ballad; Tomato Kiss; The Other Side Of Midnight (Noelle's Theme); Blue And Green; Body And Soul.*

Personnel: Evans, acoustic and electric keyboards; Toots Thielemans, harmonica; Marc Johnson, acoustic bass; Eliot Zigmund, drums; Larry Schneider, tenor and soprano sax, alto flute.

★ ★ ★ ★

For the first time since I can remember, Bill Evans is hot.

Evans has always been a skillful, intellectual pianist with unerring discretion in his choice of sidemen, particularly bassists. At times, however, in both the studio and in performance, he has tended toward the pristine, with pastoral-like playing rather devoid of emotion. At the age of 50, Evans is now performing with a breezy, swinging confidence; *Affinity* is the proof.

Toots Thielemans is an excellent partner for this album. Jazz's only harmonica player, Thielemans has sometimes suffered from the novelty of his instrument and has come off sounding funny and flip. On *Affinity* Evans' seriousness and Thielemans' humor counterbalance; Evans often plays with an almost light-hearted approach (as on *Sno' Peas*), and Thielemans renders some lovely horn-like phrasing, especially on *This Is All I Ask* and *Body And Soul*.

The sidemen here are capable and vibrant. Reedman Schneider delivers some clean, warm tenor solos on *Sno' Peas* and *Days* but is particularly effective on *Tomato Kiss*. He precisely double-tracks on flute and soprano like Rahsaan reincarnate, and later, in response to the insistent bass line, adds a hint of a burr to his soprano.

Bassist Johnson in performance is yet another in Evans' line of remarkable bassists, but on *Affinity* he's given no chance to stretch out. This is my only quibble with the album; one solo out of the seven tracks he plays on would have appeased me. Though drummer Eliot Zigmund is also less than prominent, his tasteful sparseness serves to add to the whole rather than detract.

The material on *Affinity* includes a movie theme (Michel Legrand's *The Other Side Of Midnight*), a pop tune (Paul Simon's *I Do It For Your Love*), the aforementioned standards, and jazz classics (*Blue And Green*, the only Evans composition here, co-authored by Miles Davis.) Evans and Thielemans perform duets on *Jesus' Last Ballad* and *Midnight*. Evans uses an electric piano on these two cuts as well as on *Tomato Kiss*. Unlike other acoustically oriented pianists, Evans' style remains essentially the same on electric keyboards. But for the use of a phaser on the duets, he eschews gimmickry, producing a

round, rich sound. The over-all effect is like a candy sampler: lots to choose from, but all equally tasty. —leslie ladd

## GIL SCOTT-HERON

THE MIND OF GIL SCOTT-HERON—Arista AL 8301: *H<sub>2</sub>O Gate Blues; We Beg Your Pardon (Pardon Our Analysis); The New Deal; Jose Campos Torres; The Ghetto Code (Dot Dot Dit Dit Dot Dot Dash); Bicentennial Blues.*

Personnel: Scott-Heron, vocals; Brian Jackson, piano (cut 1); Danny Bowens, electric bass (1); Bob Adams, drums (1); Malcolm Cecil, synthesizers and electric bass (4).

★ ★ ★ ★

Although Gil Scott-Heron has emerged as a smooth and soulful baritone in recent years, this collection is a straight shot of his scathing wit and socio-political militancy. The commentary wielded here is biting and insightful, possibly inciteful, and the kind of street level sermon that every American should hear from time to time. During these sleepy '70s the revolution has definitely not been televised and certain unspoken injustices continue apace.

When Arista announced this "collection of poetry and music," the prospect of hearing Scott-Heron's unpublished verse was cause for high expectations. Unfortunately, *The Mind Of Gil Scott-Heron* rehashes a couple of long raps in *We Beg Your Pardon* and *Bicentennial Blues*, both of which are memorable pieces but already history. *H<sub>2</sub>O Gate Blues* is even more dated, recorded six years ago in the heat of a political scandal that, while certainly not irrelevant now, has lost some of its immediacy and sting. On the other hand, *H<sub>2</sub>O's* gospel-jazz trio gives this poem a swinging cadence and makes for a classic Gil Scott-Heron delivery.

The other three works were taped more recently, during 1977 and '78. *The New Deal* and *The Ghetto Code* continue the author's longtime blow-by-blow analysis of various incongruities, the latter with particular irony and humor. Most striking of the newer material, though, is *José Campos Torres*, an angry condemnation of a police slaying in Houston. Here we find a mellowed, seasoned Scott-Heron again shocked into rage, and his hardened tone is brilliantly contrasted by the sad, orchestral textures of Malcolm Cecil's visionary synthesizers.

One real bonus to this collection is a 24 page booklet that contains several poems not available on the LP, though again many of them are immediately familiar to Scott-Heron's followers. It is somewhat disappointing that so much of this material is repeated, and that *The Mind* takes on the disguised appearance of a greatest hits package. But what's here is quality work with Gil Scott-Heron, the poet, critic and tribal griot, in top form. —henschen

## RONNIE MATHEWS

ROOTS, BRANCHES AND DANCES—Bee Hive BH 7008: *Salima's Dance; It Don't Mean a Thing; Hi-Fly; Theus' Blues; Susanita; Reflections.*

Personnel: Mathews, piano; Frank Foster, tenor and soprano saxes; Ray Drummond, bass; Al Foster, drums; Azzedin Weston, percussion (cuts 1, 5).

★ ★ ★ ★

This is an out-and-out blowing session with a group of very strong and very compatible players. Mathews' jagged piano style has graced a number of groups over the past 15 years and here he gets to parade his own influences—a large dose of McCoy mixed

with a touch of Monk, a smidgen of Powell and a lot of his own designs.

The Tyner mode is most evident on the opening number of each side—*Salima's Dance* and *Thew's Blues*. Frank Foster has developed a fine, brittle variation on the Coltrane style and his playing here gleams. Drummond and Al Foster are both strong, authoritative players who whip the rhythm to a creamy froth. Mathews has a powerhouse bass that nudges along his whirlpool treble.

The three standards prove fine vehicles for all. Mathews, whether consciously or not, pays very close attention to the three pianist/composers in his style. There are parallels in the styles of Monk, Weston and Ellington and they all seem to gel in the style of Ronnie Mathews. His solo on *It Don't Mean A Thing* is saucy and tangy, while his work on *Hi-Fly* just chuckles along on the deep pile cushion laid down by Messrs. Drummond and A. Foster.

Ray Drummond has shown himself to be a coming force in the field. He plays with thorough conviction and confidence. Al Foster has grown immensely over the past few years and his range of dynamics has increased without diminishing his power.

Azzedin Weston is added to best effect on the Drummond original *Susanita*, where he contributes a toy chest full of tinkles and clinks to the Latin tinged tune. Mathews shows off a fine rhythmic feel in this setting as well.

The Monk tune, *Reflections*, is carried off well by Mathews, who has always exhibited a fine sense of the man—most notably on Johnny Griffin's *Monk's Dream* on the *Return Of The Griffin* LP. However, the other players don't seem to fit well into that peculiar Monkian sense of time and space. Frank Foster's tenor is too enamel hard for the robust piece, and the rest of the rhythm glides along proficiently, but minus that added zip that a Monk tune yearns for.

All in all, an admirable album. It's a joy to hear a group of tight, professional jazzmen go into a studio and just kick ass. —jeske

## VINNY GOLIA

SPIRITS IN FELLOWSHIP—Ninewinds 0101: *Anger; The Human Beings; Sequence; Sky King; Haiku.*

Personnel: John Carter, clarinet; Golia, tenor (cuts 1,5), baritone (4) saxes, flute (2), piccolo (3), recorders, miscellaneous percussion; Roberto Miranda, bass; Alex Cline, drums.

★ ★ ★ ★

Carter vowed to forsake all his other woodwinds to concentrate on his clarinet a couple of years ago; this LP and a *Jazz Alive!* broadcast have been my first opportunities to hear the results. The natural lyricism of his alto and tenor style proves secure within the unforced, "straight" clarinet sound he projects—an almost arbitrary choice of instrumental medium, perhaps appropriate to Carter's personality, if not entirely to the character of his ideas. His sax work used to be unusual in his disregard for the expressive needs of his lines; this LP reaffirms that melodic creation and imaginative form must bear the entire weight of his improvising. Despite his effective timing and contrast with Golia in *Beings*, his line is inconsistent, and the listener senses the precariousness of Carter's choices. Yet this solo best demonstrates the strong, peaceful warmth that is the most appealing quality of his clarinet sound.

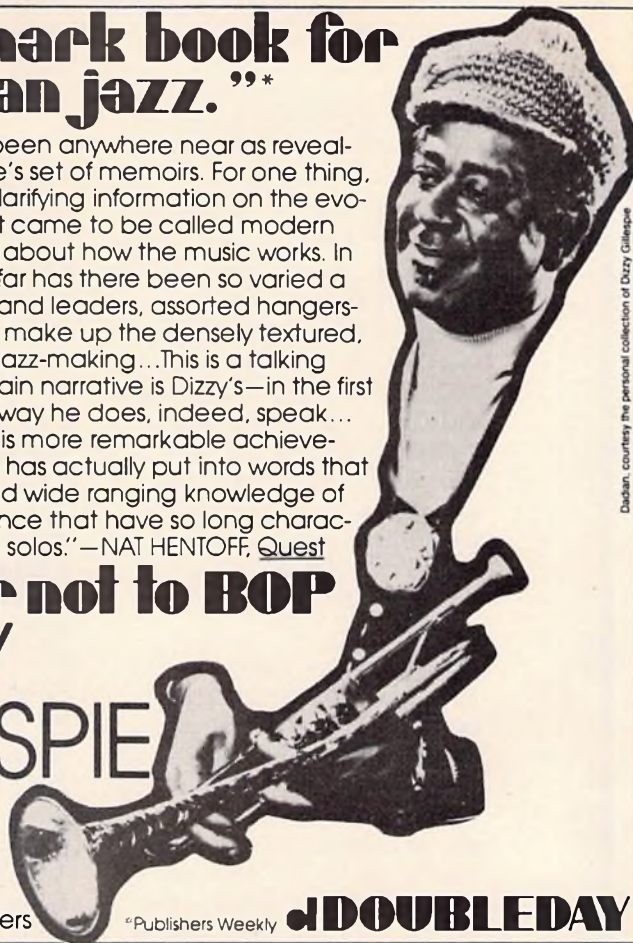
The security of his soloing throughout the rest of this LP derives from his sense of structure, a substantial tool that unites thorough well-being with flexible and finally

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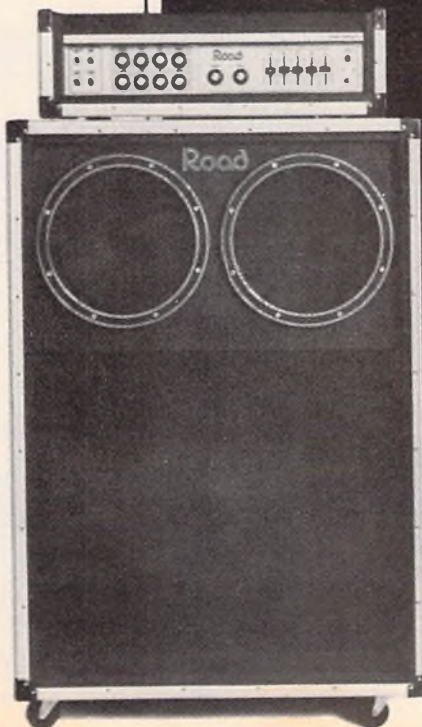
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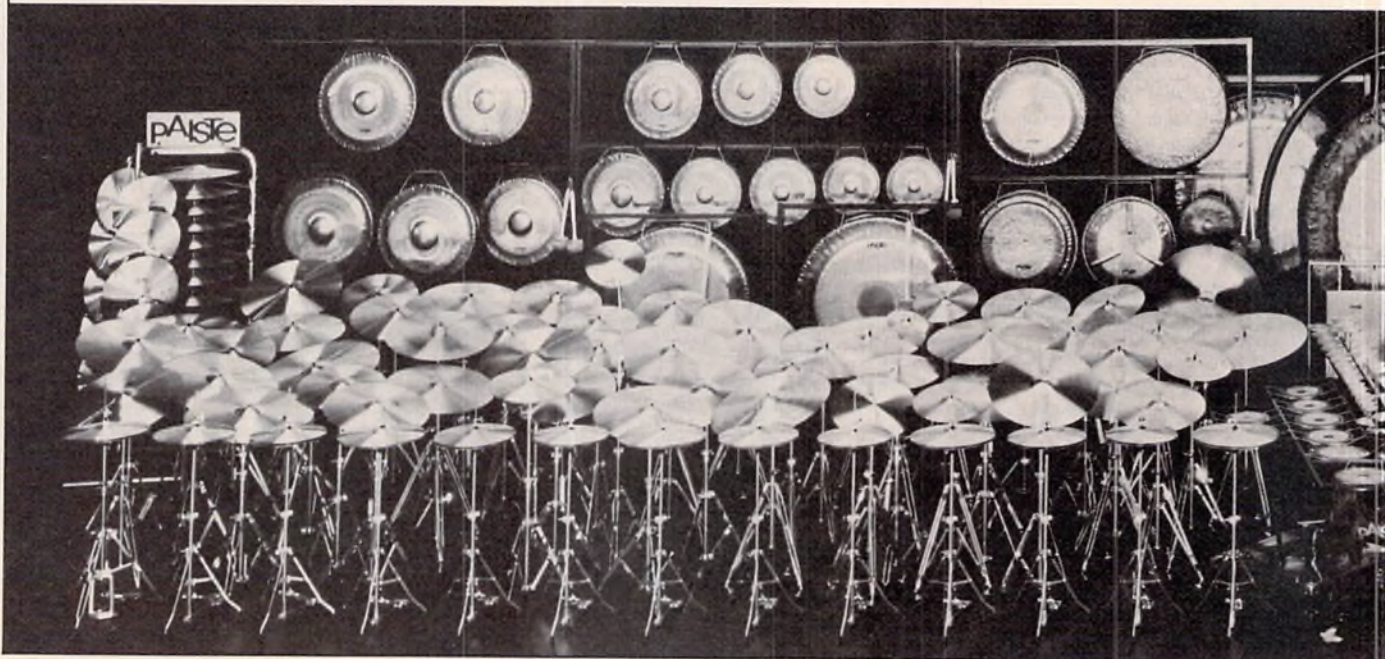
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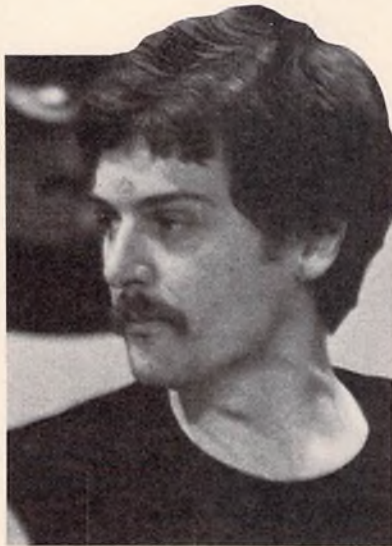
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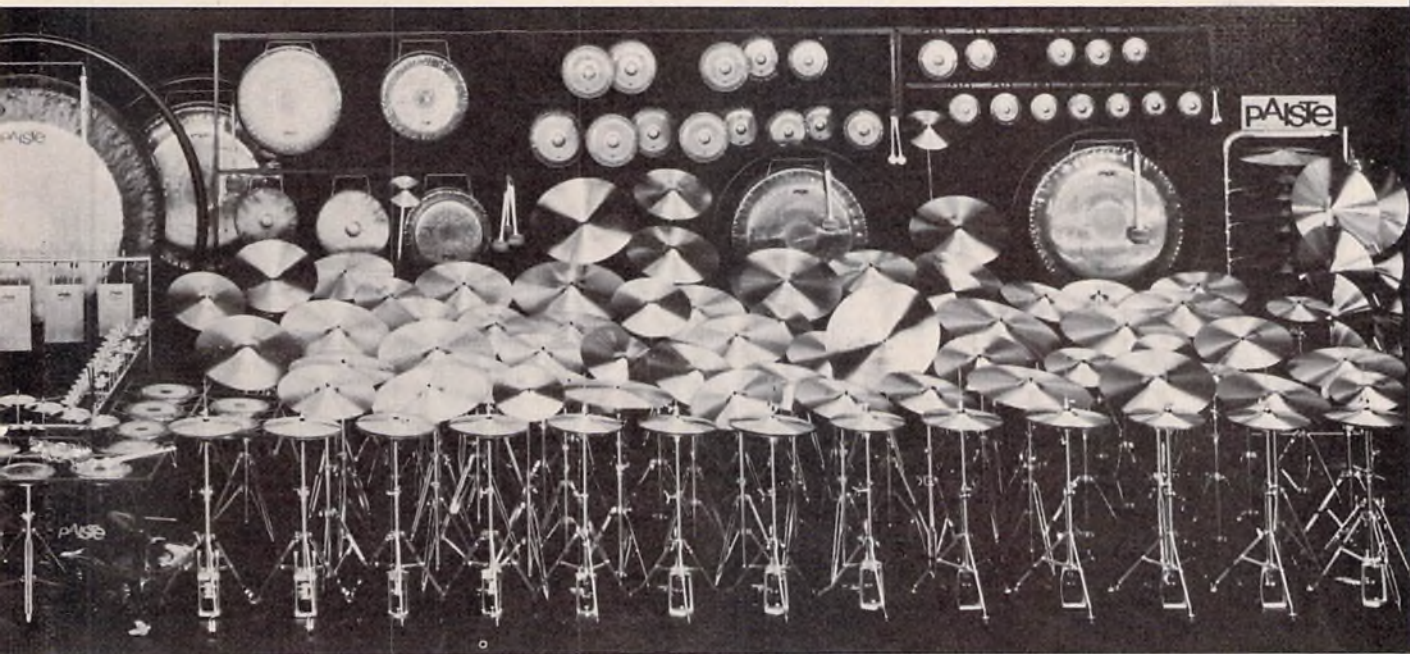
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climactic fast, angular leaps in *Sky King*: this combination of spontaneity and classic era qualities is faintly Monk-like in its inspiration, if not its outline. His *Sequence* solo demonstrates a sense of motivic development at least as sophisticated as Don Cherry's, while his rubato *Haiku* solo is almost ideal, using simple phrasing to mount a terse, self-contained entity—it is Carter's solo which gives the title meaning. *Anger*, also aptly titled, presents an unruffled Carter surface, yet with broken runs, fragmentary lines and Ornetteish calls as the material of a four part solo, then occasional hurtful commentary to Golia's soloing, also. In *Sky King* and *Anger*, his angularity and rhythmic shapes project immediate character and presence, features not always so evident in his past performances. Would he present such strength on alto and tenor? We'll never know, and his clarinet successes here are rewarding enough.

This rhythm section is impressive: Miranda and Cline share Carter's security and straightforwardness. The arco bass line is the focus of attention in *Beings*, its quest a continuous voice with duet partners Carter and the prayerful Golia. Throughout these works Miranda is active yet without superfluity, a welcome combination of technique and ensemble sensitivity. His only solo is in *Anger*: its mobility and musicality are models of a substantial style. Cline, too, is a genuine ensemble player, consistently presenting a shifting spectrum of sonic color to amplify his three mates' presentations. For my taste he is continually successful within the bright areas of accent and color that Barry Altschul, another admirable explorer, only occasionally succeeds in presenting. Cline's tastes are for rather darker percussion sounds—think of the very different Ed Blackwell's tuning choices—and his sense of spontaneous order is prominently displayed in his *Anger* solo, which ends in controlled violence. Throughout the LP his playing is aggressive without calling attention to itself. From their very first notes, all the best kinds of adjectives—swinging, cooking, imaginative—describe these two players that uplift the music and move it along in delightful fashion.

Golia's success in finding three such compatible, creative colleagues should be commended. His flute solos in *Beings* present flowing lines with graceful gestures despite some many-noted phrases. On the whole Golia is seeking his own voice throughout this LP, so that solos move between an indefinite personal lyricism and a modest apprehension of Coltrane's way of developing phrases. The piccolo (*Sequence*) is not an appropriate vehicle for his ideas; his successful passages in *Anger* especially, wherein his fast playing really swings and his style achieves an effective compromise, indicate that we should anticipate his most valuable work to come on saxophones. My only reservation is about his sax sound, an impersonal version of Mulligan's baritone sound in *Sky King*, a more impersonal kind of slick, pop jazz tenor sax in the opening and closing tracks. Golia's improvising is by no means consistent or well defined; the seriousness of his imagination is at odds with a sound more akin to, say, Gato Barbieri or the Pharoah Sanders of a few years ago. Considering the value of this LP and the promise of his work, I hope he will not be tempted into lighter kinds of music. The album's title is obviously appropriate:

50  down beat

Ninewinds Records is at 9232 McLennen, Sepulveda, CA 91343. —litweiler

## GARY BURTON and CHICK COREA

DUET—ECM 1-1140: *Duet Suite*; *Children's Song #15*; *Children's Song #2*; *Children's Song #5*; *Children's Song #6*; *Radio*; *Song To Gayle*; *Never*; *La Fiesta*. Personnel: Corea, piano; Burton, vibes.

★ ★ ★ ★

Some of the best duet albums emerge from the collision of divergent musicians, when empathy and intuition span the gaps of style. Efforts by choppy Dave Brubeck and silken Paul Desmond, and earthy Max Roach and esoteric Anthony Braxton come to mind.

*Duet* succeeds without such a clash, as did an earlier collaboration, *Crystal Silence*, six years ago. Corea and Burton still seem matched, if one can forget Corea's heavy metal Scientology with *Return To Forever* (and forgettable much of it was.) Both play pensively, expansively, unraveling solos that create a theme more than altering one. And both have maintained their duet sensitivities, Corea with Herbie Hancock and Burton with Ralph Towner.

*Duet* is a beautiful collection of meditations, captured as though in crystal by ECM's technicians. Often the album sounds like Corea's showcase for Burton. Though the pianist penned seven of the nine tunes, he generally skimps on solos to lay the lower register foundation for Burton's chiming, clarion runs.

The opening composition and longest cut—*Duet Suite*—foreshadows what follows. Corea starts with a round, is joined by the vibist for a few dancing unison choruses, and then backs Burton with moodily low chords and pedal work.

Corea's uncharacteristically dark playing infuses enough diversity and swing to save the LP from too much beauty and contemplation. His by now expected bows to Spain, on *La Fiesta* and part of the *Suite*, are less successful. The Iberian influence sounds like practiced flamenco-ism, certainly nothing Corea hasn't done before, better.

The pianist and Burton respond better to the two cuts not written by Corea, Steve Swallow's *Never* and *Radio*. *Never* reminds one of a slackened, subtly dissonant *In A Sentimental Mood*. The song's extra bit of framework counterpoints—and thus heightens—the drifting solos elsewhere. A little discord like that never hurt a duet. —sam freedman

## KEITH TIPPETT'S ARK

FRAMES—Ogun OGD 003/004: *Frames (Music For An Imaginary Film)*.

Personnel: Keith Tippett, piano, harmonium; Stan Tracey, piano; Elton Dean, alto sax, saxello; Trevor Watts, alto, soprano saxes; Brian Smith, tenor and soprano saxes, alto flute; Larry Stabbins, tenor and soprano saxes, flute; Mark Charig, trumpet, small trumpet, tenor horn, Kenyan thumb piano; Henry Lowther, trumpet; Dave Anis, trombone; Nick Evans, trombone; Maggie Nicols, voice; Julie Tippett, voice; Steve Levine, violin; Rod Skeaping, violin; Phil Wachsmann, electric violin; violin; Geoffrey Wharton, violin; Alexandra Robinson, cello; Tim Kramer, cello; Peter Kowald, bass, tuba; Harry Miller, bass; Louis Moholo, drums; Frank Perry, percussion.

★ ★ ★ ★

There's long been a myth nurtured by the jazz cognoscenti that British jazz musicians cannot rival the improvisatory and innovative skills of their American counterparts. The ever struggling London jazz scene has spawned some fine musicians, including past

masters Sandy Brown, Phil Seaman, Tubby Hayes and virtuosos Mike Osborne, John Surman and Stan Tracey.

*Frames*, a two record set available as an import, establishes Keith Tippett as Britain's leading jazz composer, his reputation as the foremost pianist having been secured earlier with *Ovary Lodge* and *Isipingo*. *September Energy*, the ambitious but flawed piece for a 57 member jazz/rock ensemble, was actually his first attempt at writing on a grand scale. Whereas *September Energy* lacked cohesion and a sense of continuity, *Frames* flows nicely as its composer fuses the discipline of composition to the spontaneity of jazz.

Indeed, *Frames* unfolds in a most consistent and rational fashion. It develops as a motion picture does: each segment may stand alone, but in juxtaposition the images combine to realize the director's intentions. Tippett strives for an overall effect and the impeccable contributions by the members of Ark are subservient to the end result. The imposing instrumental colors and tones are of paramount concern to the composition's development as they shape the many emotional shifts.

Side four is representative of the elements at work. The opening tension between saxes and strings leads to an onslaught of cross riffs, neurotic horn unisons, piano explosions and dervish cello-violin swirls. The harmonic uproar eventually gives way to a liturgical voice passage which, in turn, lets the stately trumpets take charge until the orchestral climax. The side ends with a gentle whirlwind of flutes and whistles.

Tippett's 84 minute composition for free collective improvisation, which draws vaguely from Tristano, Mingus and classical composer Vaughan Williams, ostensibly has ties to emotionalism, religiosity and romanticism. *Frames* sounds like a musical depiction of a 17th century Japanese landscape painting: full of devotion, life and wonderment.

—frank-john hadley

## DAVE EDMUNDS

REPEAT WHEN NECESSARY—Swan Song SS 8507: *Girls Talk*; *Crawling From The Wreckage*; *Black Lagoon*; *Sweet Little Lisa*; *Dynamite*; *Queen Of Hearts*; *Home In My Hand*; *Goodbye Mr. Good Guy*; *Take Me For A Little While*; *We Both Were Wrong*; *Bad Is Bad*.

Personnel: Dave Edmunds, guitars, vocals, piano; Nick Lowe, bass; Terry Williams, drums; Billy Bremner, guitars; Albert Lee, guitar (cut 4); Hughie Lewis, harmonica (11).

★ ★ ★ ★

## NICK LOWE

LABOUR OF LUST—Columbia 36087: *Cruel To Be Kind*; *Cracking Up*; *Big Kick*; *Plain Scrap*; *American Squirr*; *You Make Me*; *Skin Deep*; *Switchboard Susan*; *Dose Of You*; *Without Love*; *Born Fighter*; *Love So Fine*. Personnel: Not listed.

★ ★ ★ 1/2

Edmunds and Lowe are co-leaders of a band known as *Rockpile*, by all accounts one of the more entertaining rock groups around these days. Both have been heavily involved with production chores, too; Edmunds earned critical acclaim in the early '70s for his razor sharp production of the first Foghat album (about all that record had to recommend it) and the totally self-made records under his own name (notably *Rockpile* and *Subtle As A Flying Mallet*). Lowe, of course, has become the favorite producer of the so-called "new wave" in rock, including the current fave-raves Elvis Costello and Graham Parker.

*Repeat* and *Labour* were produced by their

respective leaders, and a back-to-back spin of the two albums makes it clear why Lowe and Edmunds work so effectively together on stage. As far as actual sound is concerned, both seem enamoured of the Phil Spector school of making records. The sound on both discs is heavy and thick, often drenched in echo. Even though each LP has limited instrumentation (guitars, guitars, guitars), the sounds are carefully layered and orchestrated to provide a depth that successfully evokes Spector's famous "wall of sound."

When it comes to the actual material, though, Edmunds and Lowe diverge a bit. Edmunds is known as a "classicist," with his rock and roll shoes firmly entrenched in the Chuck Berry and rockabilly traditions. Lowe, on the other hand, harks back to English '60s pop-rock, constantly calling the Beatles and Kinks to mind with his breezy melodies and deviously witty lyrics. Apparently when Edmunds and Lowe perform together their approaches form an interface that causes the doped-out gang at the local rock palace to have a lot of fun.

The records are fun, too, but somehow despite the depth of production and skill of execution here, there's a nagging superficiality to both discs. The best rock and roll communicates immediately on an emotional level—the listener is hooked right away, he likes it and doesn't care why. With Lowe and Edmunds, the fan constantly finds his intellect getting in the way.

On *Repeat*, Edmunds' admiration for Spector is evident throughout, but it really grabs hold on *Take Me For A Little While*, a tune that includes such Spectorisms as a vocal chorus buried in the mix, a distant tambourine, and a drummer who must sleep with a picture of Hal Blaine under his pillow.

*Crawling* and *Sweet Little Lisa*, among others, give Edmunds a chance to summon forth his '50s neo-rockabilly persona. The latter tune sports a very hot Nashville guitar solo and Everly Brothers harmonies, while *Crawling* tips its hat to Mr. Berry's chunka-chunka, boogie woogie guitar style (the tune itself, actually, echoes Chuck's classic *Come On* both musically and lyrically). And by the time the stylus has rocked its way to the label, it becomes clear that Edmunds is finding his own voice; the historic sources are harder to spot than on previous Edmunds waxings. He's achieving a real, rooted rock synthesis, and good for him.

Lowe's album barrels through a brisk program of what has been dubbed "power pop" by somebody. The ingredients: Spector-informed sound, tight tunes, clean harmonies, clever concepts and a good humored lyric irreverence. *Cracking Up*, for instance, is a snappy little version of *Suzie-Q* that finds big yuks in having a nervous breakdown, just as the Kinks' Ray Davies might. *American Squirm* and *Cruel To Be Kind* are "power pop" to the nth degree—lots of high, nasal harmonies; lots of echo; great melodic hooks and neatly enigmatic lyrics.

Toss it all together, and you've got two entertaining pop albums. But, they're surf-acy—the production, by calling attention to itself, precludes a quick, sub-intellectual impact. I chuckled over Lowe's lyrics and vicariously enjoyed Edmunds' '50s posturing, but didn't get swept away in the rock and roll landslide. Or maybe I'm getting old.

—schneckloth

## REPERCUSSION UNIT

REPERCUSSION UNIT—Robey ROB-1: *Foreign Objects*; *Spring Song*; *Little Smegma*, *Son Of Tscheech*; *Elementary Junk*; *5x5x5*; *L.A.*; *Dream Toon*; *Beverly Hills*; *Foreign Objects*.

Personnel: Jimmy Hildebrandt, lung tube, bowed tam tam (cut 1), xylophone (1, 3, 9), marimba (1-3, 5) bowed vibes (2), orchestra bells (2, 6), vibes (4), congas, bongos, trash cans (7), tympany (8); Lucky Mosko, skewered cymbal (1), vibes (1, 2, 5, 7), orchestra bells (1), steel drum (2), synthesizer bass (3), tone bell, gongs, mahogrimba, (4), marimba (4, 6, 8, 9), "junk" (7); Gregg Johnson, wobble board (1, 9), brake drums (1, 3-5, 8), Wuhan gong (1); goldmining pans (1, 3-5, 8), frying pan(s) (1, 3-4), trash cans (3-5), tambourine (3), shaker (3, 8), tone bell, double bass garbage cans, pot lids, coffee cans (4), trash cans, pots 'n' pans (4-5), Wuhan cymbals, gankoguis, tabla (5), tympany (6-7), tom toms (7), cowbell, cymbal, shaker (8), lung tube, "junk" (9); John Bergamo, vibrating tam tam, lung tube, Astro-disks, bowed skewer and cymbal (1), drums (1, 5), xylophone (2, 7), bowed vibes (2, 5), tablas (2), vibes (3, 5, 8), brake drums, conduit pipes, quiro, super ballad snare drum (3), congas (3-4), tone bells, chains, bass drum set, bottle cap shaker (4), goldmining pans, water plate, chimes, Chinese Sona solos (5) congas, bongos (6-8), shaker (7); Larry Stein, lung tube, high and low synthesizers (1), drums (2-3, 6), synthesizer, guitar, conduit pipes, tabla, steel drum, zing, marimba solo (2), water plate, synth. drum, tambourine (3), tone bell, brake drum, tom toms, "junk" drum set, pots 'n' pans, mahogrimba solo, cowbells (4), synthesizer solos, synthesizer bass, synthesizer wood blocks, goldmining pans, Wuhan cymbals (5), marimba (7-8), woodblock (8); Bob Lepre, xylophone (5); Paul Anceau, xylophone (6), marimba, triangle, "junk" (7), bongos, quiro, wood blocks, cowbell (8), drums (9); Ed Mann, vibes, (6, 9), drums (7-8); Norman Ludwin, electric bass (7-9).

\*\*\*

In *Silence* John Cage asserts that "percussion music is a contemporary transition from keyboard influenced music to the all-sounds of the future." While it takes only a glance at this release's instrumentation listing to realize this ensemble's willingness to embrace (indeed, bang and bow upon) almost any sort of percussive device, their fascination with the instrument *trouv e* and the "all sounds" music to which such experimentation inevitably leads shouldn't obscure the fact that this group of West Coast players, for all their gadgetry, is essentially not that much different in format from most other small groupings. Melody and harmony come from vibes, orchestra bells, marimbas and synthesizers, bass lines from electric bass and synthesizer, rhythm from trap set, congas, and the rest of the Unit's collection of "junk," real and perceived.

*Elementary Junk*, for example, begins sparsely with melodic tone bell pings giving way to a threatening, almost symphonic ensemble which in turn merges into a pure percussion segment that does indeed conjure up visions of a new music. The group's formal sophistication also comes through on *5x5x5*, an Indian-tinged piece beginning with atonal mallet sounds blending into nasal-drone bowed vibes and concluding with a loping synthesizer bass line; some remarkable shifts in mood, density and color.

Side two (tracks six on) present the group in concert. Norman Ludwin's electric bass gives the ensemble a reassuring bottom, the instrumentation is pared down, and there's more up front mallet soloing, with less emphasis on such esoterics as masonite wobble board gurgles. Throughout, the Repercussion Unit relies heavily on incantatory, atonal, incrementally developed lines and clever, heavily layered arrangements. While the morphology of all those pings, bangs and clicks may annoy or startle some listeners, there's more than enough going on

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here to make one think twice about this group's role in the genesis of a new music.

(Robey Records come from P.O. Box 808, Newhall, CA.)  
—balleras

## LLOYD McNEILL

TREASURES—Baobab No. 1: *Griot; As A Matter Of Fact; Salvation Army; You Don't Know What Love Is*. Personnel: McNeill, flute; Dom Salvador, piano; Cecil McBee, bass; Brian Brake, Portinho, drums; Ray Armando, percussion.

★ ★ ★ ★

TORI—Baobab No. 2: *O Mercado; Tori I; Tzigane; Tori II; Sambinha; Time Still/Passaro-Pifaro (Flute Bird); Tori III; Tranquil*.

Personnel: McNeill, flute; Dom Salvador, piano; Buster Williams, bass; Victor Lewis, drums; Howard Johnson, tuba; Dom Um Romao, Nana Vasconcelos, percussion, vocals; John LaBarbera, Amaury Tristao, acoustic guitars.

★ ★ ★ ★ 1/2

The baobab tree is Africa's sequoia—revered, stalwart, long lived, rich in history and tradition. Baobab Records, a one man label from NYC, is the brainchild of Lloyd McNeill, a non-doubling flutist who is much admired among musicians who know him as a player of subtle strength and endurance, at 53 among jazz' elder statesman of flute specialists. He has quite as wide-reaching a background as a baobab's branches.

Tom Schnabel dubbed McNeill a "jazz renaissance man" and he is indeed: McNeill teaches art at Livingston College (Rutgers), has exhibited paintings and drawings widely, has composed film scores and ballets and studied surgery at Howard U. in his native Washington, D.C., where he played in the Police Boys' Drum & Bugle Corps (Billy Hart is another alumnus). McNeill's world travels have taken him to Brazil and Africa, and he's brought them back with him in these two Baobabs.

Throughout these refreshing albums McNeill's tranquil, joyous flute soars effortlessly in the upper registers over lithe rhythms, predominantly seductive samba. He gets a bit more of a swing and flexible base for his airy, exquisite noodling over vamps on *Tori*, thus the extra credit for the limber machine of Dom, Victor and Nana. McNeill's classical training is evident in his clear pointed tone, meticulous technique (crisp flutter-tonguing) and imperturbable spirit. His brief solo improvisations (*Tori I-III*) remind me in shape, mode and execution of Debussy's *Syrinx*. McNeill came late to flute from piano and drums after hearing Moe Koffman's hit *Swinging Shepherd Blues* (1957). His classical studies were with Frank Albright, John Heard, Richard Townsend, and at the time of these sessions ('76, '78) Harold Jones, Eric Dolphy's teacher. Dolphy was McNeill's main inspiration; he studied with him around 1962, mainly impressed by Dolphy's clusters, harmonic concepts, textures and intervallic groupings.

*Fact* is a bent bop line that smacks of the master, a four bar tag getting varieties of "wrong" notes and McNeill's most extroverted, skylarking work. Though McNeill has many bags (chirrupy samba in tandem with tuba on *Mercado* only, pensive snippets of etudes, etc.) his overall approach is as limpid and unencumbered, though lacking the bravura, as that of Lew Tabackin, a classical flute student whose style is worlds apart from his sax, and sounds a good deal more committed than most careless doublers.

Brazilian companions abound on both records; common to both is the amiable Dom  
52 □ down beat

Salvador who comps firmly but gently and solos with relish—but all move the dates with consummate grace and balance. The music must have been a joy to play; it surely makes delightful replay. McNeill's bold ink drawings—chock full of cross-hatching and cubist mosaic—make the cover of *Treasures*, on buff cardboard, look like fibrous Australian aboriginal art. *Tori* went "safe"—soft focus, four color, pretty type, but it doesn't hurt the music. (Both are from Baobab Records, 654 Broadway, NYC, NY 10012).—fred bouchard

## EDDIE "CLEANHEAD" VINSON

CLEANHEAD'S BACK IN TOWN—Bethlehem BCP-6036: *Cleanhead's Back In Town; That's The Way To Treat Your Woman; Trouble In Mind; Kidney Stew; Sweet Lovin' Baby; Caldonia; It Ain't Necessarily So; Cherry Red; Is You Is Or Is You Ain't (My Baby); I Just Can't Keep The Tears From Tumblin' Down; Your Baby Ain't Sweet Like Me; Hold It Right There*.

Personnel: Vinson, alto sax and vocals; Joe Newman, trumpet; Charles Fowlkes, baritone sax; Nat Pierce, piano; Henry Coker, trombone; Ed Jones, bass; Bill Graham, alto (cuts 1, 4, 5, 7, 10); Turk Van Lake, guitar (1, 4, 5, 7, 10); Gus Johnson, drums (1, 5, 10, 11); Ed Thigpen, drums (2, 4, 6, 8, 10, 12); Frank Foster, tenor (1, 5, 10, 11); Paul Quinichette, tenor (4, 7, 9); Charles Rouse, tenor (2, 3, 6, 12); Freddie Green, guitar (2, 3, 6, 12).

THE CLEAN MACHINE—Muse MR 5116: *The Clean Machine; Taxi Driver Blues; Corn Fed; When My Baby Left Me; Old Maid Boogie; Tenderly; Non-Alcoholic*.

Personnel: Vinson, alto and vocals; Lloyd Glenn, piano; Larry Gales, bass; Bruno Carr, drums; Rashid Ali, tenor; Jerry Rusch, trumpet; Gary Bell, guitar.

★ ★ ★ 1/2

Here we have Mr. Cleanhead in two different settings—with a big band on Bethlehem, and a sextet on Muse. Clean is mean on both records but the Muse album is superior, with more interest and variety in the program and accompaniment. More importantly it features Vinson as an alto soloist, pushing aside the idea that Eddie's horn work is just a gimmick secondary to his unique vocals.

*Cleanhead's Back In Town* is a 1957 set that brought together many former members of Count Basie's orchestra. There is nice fill and solo work from Joe Newman, Paul Quinichette, and Clean himself, but the horn charts and general arrangements are just a bit stiff, intimidating and overstructured. The session still cooks, thanks to several swinging rhythm sections but for a looser, more lively taste of Vinson in this format check out the Trip LP E. "C." V. *And Orchestra 1946-47*. In *Town*'s best cuts are the title track, *That's The Way*, Gershwin's *Ain't Necessarily So*, *Is You Is* and *Hold It Right There*. *Kidney Stew* is pushed by some timely accents from the horn section, but *Your Baby* and *Trouble In Mind* are definitely ho-hum.

What's especially pleasing about *The Clean Machine* is its recent recording date, showing that Vinson still has it, and then some. The title opener is instrumental bop with a relaxed upbeat groove and obvious nods to Charlie Parker. Cleanhead's phrasing makes good use of pauses and his tone has an understated bluesy tension even when the changes are sweet. Following Eddie everyone but rhythm steps out and, while all efforts are tasteful and appropriate, Lloyd Glenn's sparkling piano is by far the most effective. Glenn is really this album's co-star and beyond soloing, his light touch, funky subtlety and careful ear show a true understanding of vocal backup.

Eddie waits on the band on *Corn Fed*, mid tempo blues with a wistful theme and series of mellow statements. Larry Gales' bowed bass is a nice addition; Cleanhead lays low til near the end. He's back in front on *Tenderly*, an archetypal lush ballad, then the group goes home happy with the bouncy *Non-Alcoholic*.

Sandwiched in between these stretch outs are three shots of Eddie's very personal singing style—sly humor, deadpan delivery and that cracked tone with its squeaky ending. Few others could cultivate a quirk like this and turn it into a trademark.

No new ground is broken here and these aren't Vinson's ultimate cuts but both sets are solid and satisfying—not essential, but pleasant and worth a listen.  
—ben sandmel

## LEONARD BERNSTEIN/ CARLOS CHAVEZ

BERNSTEIN CONDUCTS BERNSTEIN, CHAVEZ CONDUCTS CHAVEZ—Varese Sarabande VC 81055: *Fancy Free; Daughter Of Colchis*.

Personnel: Billie Holiday, vocal; Joe Guy, trumpet; Joe Springer, piano; Tracy Grimes, guitar; Billy Taylor, bass; Kelly Martin, drums (Prologue); Ballet Theatre Orchestra; Bernstein, conductor (cut 1); Orquesta Sinfonica Nacional de Mexico; Chavez, conductor(2).

★ ★ ★ 1/2

The opening cut with Billie Holiday is what undoubtedly will attract jazz fans to this release. Although the Holiday track has been available elsewhere, this is the first time it has been available in its original context since this same recording appeared on a ten inch LP three decades ago. The song was written by Bernstein to establish the mood of the bar that provides the setting for the ballet tale of three sailors on leave which developed into the Broadway musical *On The Town*.

It's a very pleasant, if ordinary, lyrical pop ballad which Ms. Holiday handles in a warm manner with a sweet, plaintive voice. She sounds like a damn good jazz influenced night club singer, which is appropriate for the context. And when the song ends and the ballet itself begins, the shift does not jar. For not only does all the music come from the same pen, but this is the original chamber orchestra version of the ballet and that strengthens the music's jazziness.

It is always interesting to see what good, sensitive classical composers do with jazz forms and here Bernstein creates a jazzily rhythmic work with frequent piano breaks that successfully mixes driving energy and swaying sentiment. These various rhythms, the instrumental color, the lean, sometimes contrapuntal lines all stand out clearly because of the small orchestra. (All other currently available recordings are scored for full symphony.)

Bernstein is very much a neo-classic post-romantic and the Chavez work shows a similar side of the great Mexican composer who died in August '78. Chavez drew upon the rhythms and percussion instruments of the Aztecs, the Mayans and Mexican Indians for most of his early works (he was born in 1899) and during the '20s, along with George Antheil and others, wrote "machine music." But whether writing in those styles or later styles, such as in this work, he was a master of orchestral color, without ever simply being lush.

*Daughter Of Colchis* (the land from which came that personification of revenge, Medea) or *La Hija De Colquide*, was written for Martha

Graham and became the ballet *Dark Meadow*, a mix of ancient myths and Jungian psychology. Written in a singing, relaxed style, it is filled with Chavez's typically gorgeous contrasting woodwind and string lines, with frequent use of solo english horn, clarinet, bassoon and flute. Although ominous sounding toward the middle (it abstractly represents the cycle of birth, growth, death and rebirth), the work ends as it began with a calm, peaceful solo english horn.

To the best of my knowledge this performance of an arrangement for full symphony, recorded for a Mexican label circa 1947 and reissued in the U.S. in 1952 on a ten inch Decca lp, is the only one ever made of the work in any form.

Both works, and the Holiday performance, are not the respective artists at the height of their creative powers. But they are a real pleasure to hear and the mono remastering of the originals produces a full, clear sound.

—de muth

## JIM COLEGROVE

**PANTHER CITY BLUES**—Flying High 6501: *Why Don't You Eat Where You Slept Last Night*; *Terraplane Blues*; *Ubangi Stomp*; *Tin Pan Alley*; *Sugar Bee*; *Como's Jump*; *Sag*; *Drag And Fall*; *My Woman Has A Black Cat Bone*; *I'm A Natural Born Lover*; *When My Baby Comes Home*; *She Likes To Boogie Real Low*; *Casablanca*.

Personnel: Colegrove, vocal, guitar, bass (cut 10 only); Sumter Bruton, guitar; Stephen Bruton, guitar (10); Jeffrey Gutcheon, piano; Jack Newhouse, Jim Milan (1, 6, 7, 9, 12), bass; Michael Bartula, Mike Buck (3, 11), drums.

★ ★ ★ ★

Currently a Fort Worth resident where he performs regularly at the New Bluebird with the Juke Jumpers (Bartula, Milan and Sumter Bruton are members of this highly regarded Texas band), Ohio-born singer-guitarist Colegrove has been a working professional for 20 years during which time he has performed with, among other bands, Teddy and the Rough Riders, Bo Grampus, Jolliver Arkansaw, Great Speckled Bird, Hungry Chuck, and Little Whisper and the Rumors, in addition to session work with a variety of performers (Bobby Charles, Todd Rundgren, Paul Butterfield, etc.). His first solo endeavor, *Panther City Blues* shows him to be an immensely versatile and satisfying performer of blues, r&b and other black-centered root musics. A fine, convincing singer who performs easily and confidently, Colegrove does justice to this far ranging, prototypically rockabilly program, assisted handsomely by his fellow (and several ex-) Juke Jumpers and various friends.

Aside from an occasional tendency to quicken the tempo, the band, like Colegrove himself, handles the differing demands of this attractive, eclectic program with effortless ease, developing plenty of fire and drive and demonstrating an abundance of fine musicianship throughout. Except for Robert Johnson's 1936 *Terraplane Blues*, the source materials for vintage r&b, ranging from Zuzu Bollin's 1952 *Why Don't You Eat Where You Slept Last Night* to a pair of 1960 efforts, Cleveland Crochet's Cajun hit *Sugar Bee* and Hop Wilson's traditional blues *My Woman Has A Black Cat Bone*, with a strong emphasis on recordings by Texas based performers. And the newer compositions, Colegrove's fine *When My Baby Comes Home* and Joe Hutchinson's zesty *Casablanca* are perfect idiomatic matches for, or extensions of, the older material.

While perhaps not so spectacular a performer as George Thorogood, to cite another recently arrived rockabilly singer-guitarist, Colegrove is every bit as talented, a fluent, powerful and versatile singer-instrumentalist whose understanding of Southern musical idioms is broad and deep and whose interpretive strengths are equal to the demands his intelligent eclecticism makes of them. An impressive debut album, to be sure, fully on a par with Thorogood's initial LP, and even more fun to listen to.

—welding

## KEITH JARRETT

**EYES OF THE HEART**—ECM-T-1150: *Eyes Of The Heart (Part One)*; *Eyes Of The Heart (Part Two)*; *Encore (a-b-c)*.

Personnel: Jarrett, piano, soprano saxophone, oboe, drums, tambourine; Dewey Redman, tenor saxophone, tambourine, maracas; Charlie Haden, bass; Paul Motian, drums, percussion.

★ ★ ★ ½

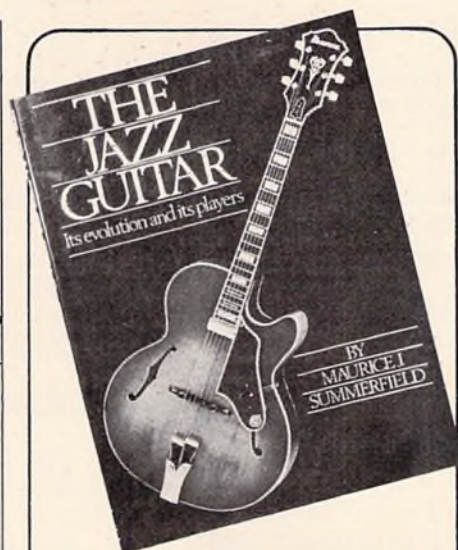
Can conviction transform formulaic structures into seemingly inspired creations? Can intensity forge merely routine materials into nearly substantial musical events? The answer is yes on both counts, not only, perhaps, for the bulk of improvising musicians but also for players at times genuinely inspired, like Keith Jarrett.

Jarrett's stock devices—the hypnotic basso ostinatos, churning chordal vamps and fragmented, pointillistic runs—should be familiar to even the most casual of his followers. But such devices, even when intricately permuted, as in the second section of *Eyes Of The Heart, Part I*, are but the superstructure of Jarrett's music. Underlying Jarrett's musical postures and accounting for his broadly based charismatic attraction is his straight from the gut fervor.

A clue to Jarrett's magnetism lies in his soprano solo on the first part of *Eyes*. His phrases seem not merely played, but aimed. And as Jarrett punctuates his intertwining melody with yells, groans and gasps, as his lines swell in orgasmic intensity, we're taken to the very pit of Jarrett's musical ideology. Is it music for mandalaic meditation, as some have suggested? Well, use it any way you will, but don't let Jarrett the mysticist obscure Jarrett the unbridled expressionist, the master of incantatory self-catharsis and the bearer of new life to platitudes.

Another subsurface component of Jarrett's method involves his studied exploration and exploitation of the uses of musical tedium. *Part II* of *Eyes* vamps modally through an almost militaristic motif, kicked along by Motian's cymbal splashes and cruel snare drum rolls. Yet, Jarrett's unerring dramatic sense keeps this segment from seeming a moment longer than necessary (and bearable). A wistful solo piano interlude segues into yet another vamp as Dewey Redman's tenor burns through tormented wails and truncated flutters. Well-timed and well brewed pandemonium, and it's all the more pointed because of its careful calculation.

The third and final side of this release (presumably this two record package lasts as long as did the Austrian concert at which it was recorded) contains three again carefully contrasting selections. On the *a* section of *Encore* Redman solos in tightly packed bundles of musical thought, supported by Jarrett's playful gospel funk. Again, careful control of density and intensity transforms a bagatelle into a potent, vital performance. On *Encore's b* section, a marvelous Birdlike



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melody in slow motion is double-timed in loosely intoned soprano/tenor heterophony. Finally, Jarrett ends with a Bill Evans-styled epilogue. A rhapsody without pretense, his solo satisfyingly concludes this collection of performances of diverse means and methods. —balleras

## BUDDY TATE and BOB WILBER

SHERMAN SHUFFLE—Sackville 3017: *Curtains Of The Night; Back In Your Own Back Yard; Have You Met Miss Jones; Sherman Shuffle; The Best Things In Life Are Free; Ballad Medley (Lover Man, Body And Soul, Warm Valley); Potentate.*

Personnel: Tate, tenor and baritone saxes, clarinet; Wilber, soprano and alto saxes, clarinet; Sam Jones, bass; Leroy Williams, drums.

★ ★ ★ ★

## SCOTT HAMILTON and BUDDY TATE

BACK TO BACK—Concord Jazz CJ-85: *Tangerine; Rompin' With Buck; September Song; All Of Me; Candy; Medley (You've Changed, Blue And Sentimental); Big Tate, Sunday.*

Personnel: Hamilton, Tate, tenor saxes; Nat Pierce, piano; Monty Budwig, bass; Chuck Riggs, drums.

★ ★ ★ ★

In the years following the deaths of Coleman Hawkins, Ben Webster and Don Byas, increasing attention was directed toward the few remaining giants of swing tenor; and none was more deserving of that belated recognition than Buddy Tate, for 40 years a respected exemplar of the Texas tradition of big toned, blues based saxophone playing. Although the world wide prominence that this once regional style achieved owes primarily to such mass popularizers as Illinois Jacquet and Arnett Cobb, in actuality the greater and more lasting contributions to jazz were made by the style's more lyrical exponents, such men as Herschel Evans and Tate.

At long last a subject of global interest, Tate obviously revels in the timelessness of his style. Essentially the same as in 1939, when he succeeded Evans in the Basic band, it today continues to provide an eminently well suited frame for his ideas. It is an economical, angular style, and one that makes extensive use of the vocally inflected tones so integral to the Texas approach. Deep and massive, his sound has rarely been captured as well as on these two recent releases.

The Canadian Sackville recording stems from an ingenious New York mating of main-streamers Tate and Wilber with modernists Jones and Williams. While the tenorman's sustained excellence should surprise no one familiar with his current work, many will note approvingly Wilber's progress on alto, an instrument he associates almost exclusively with Johnny Hodges. Wilber's soprano and Tate's clarinet are voiced together for the serenely romantic *Curtains Of The Night* (one more of the gifted sopranoist/composer's highly personal melodies), while the looser combination of clarinet and tenor is used for *Back Yard* and *Best Things*. With the exception of Ellington's *Sherman Shuffle*, a feature for Tate's gruff, barking baritone, the remainder of the numbers find Wilber on alto and Tate on tenor. At his best on the medley's opener, *Lover Man*, Tate is followed by Jones, whose *Body And Soul* paves the way for Wilber's masterly reading of the Hodges anthem, *Warm Valley*. *Potentate*, one of the tenorman's

many heads on *I Got Rhythm*, offers driving, inventive solos by both saxmen, with Wilber quite effectively evoking images of a '30s Pres on alto.

As was the case with Wilber, the pairing of Tate with Hamilton is also as welcome as it was inevitable. Hamilton, despite his comparative youth, understands as much about swing tenor, or at least certain aspects of it, as anyone else around. He has already absorbed and assimilated, through the help of a more immediate example in Flip Phillips, many of the stylistic and timbral characteristics of the giants. But lately, in his tone, articulation and structural designs, we note an increasing independence from these models. Hamilton, it appears, is rapidly finding his own voice. And even when aligned with the overwhelming presence of Tate, it emerges as a voice worthy of equal respect.

The two take on a familiar program of standards augmented by Tate's *Rompin' With Buck*, a jump style IGR follow-up to Hawkins' *Stuffy*, and *Big Tate*, a swinging blues. And while Tate's sound is understandably broader than Hamilton's, it also encompasses a wider range of dynamics, thereby affording the player an emotional scope as yet not evidenced by the younger man. At the present, Hamilton's virtues do not include the full blown passion of a Hawkins or a Webster; but as to their softer moments, he is an expert. Quite reasonably, then, it is on such ballads as *September Song* and *You've Changed* that he scores the highest. —sohmer

## ROXY MUSIC

MANIFESTO—Atco SD 38-114: *Manifesto; Trash; Angel Eyes; Still Falls The Rain; Stronger Through The Years; Ain't That So; My Little Girl; Dance Away; Cry Cry Cry; Spin Me Round.*

Personnel: Bryan Ferry, vocals; Phil Manzanera, guitar; Andy Mackay, saxophones; Gary Tibbs, bass; Paul Thompson, drums; Alan Spenner, keyboards; Paul Carrack, keyboards.

★ ★ ★ ½

Roxy Music hasn't been an easily accessible band, the result of working to extend rock's limits. Bryan Ferry's vocals have been a crucial factor. To supporters, his neurotic twists reflect the emotions pushing them to extremes. Others find him preposterously mannered—neurotically campy on the upbeat numbers, and tense, dark and romantically obsessed on the more morbidly paced tunes. Roxy Music's dense musical textures and flashy "art rock" image hasn't helped their popularity.

The band has concerned itself with themes of love, lust and despair. *Manifesto* explores these themes lyrically, but musically it moves away from some past strengths and subdues Roxy's outrageousness. The occasionally decadent-into-decay image is now gone. The vocals are not as bent. Dense textures appear; a slightly sparer (but hardly Spartan) style dominates side two. New arrangements eschew instrumental solo outbursts in favor of short fills between phrases. This Roxy does beautifully, as individual players bubble in and out of the larger flow. Finally, the use of background singers, who are either too glossy or raucous, seriously flaws side two.

The terrific opening title track establishes the album's theme of romantic futility and emotional survival, of toughness vs. vulnerability. The confidence of the lines, "I'm for life around the corner, that takes you by surprise" and the ensuing savvy pronouncements are belied at song's end, when the

crunching martial beat dissolves into confusion. The best remaining songs introduce us to personifications of some of love's hazards and delights, and explore the singer's split response to the problem.

In *Still Falls The Rain* the singer confronts his dual nature, as Mr. Hyde's streetwise hustle utterly dominates Dr. Jekyll's winsome innocence. The side closes with the results: "No more feeling, no more tears . . . I'm growing stronger through the years." By the time *Spin Me Round* closes the album perfectly, the singer's Jekyll and Hyde characteristics are more balanced. Though love is dangerous, he must at least make love: like a music box that is "wired for sound, does it matter who turns the key? Spin me round."

*Manifesto* has a few too many lesser numbers to rank among Roxy Music's best. Alternately excellent and disappointing, it illuminates the problems of emotional vulnerability we all deal with. Roxy Music is an acquired taste. Once gained, it can be terrifically rewarding. —c. b. lord

## ROOMFUL OF BLUES

LET'S HAVE A PARTY—Antilles AN 7071: *Later Than You Think; Okie Dokie Stomp; Travelin' Mood; Let's Have A Party; Jambalaya; Look Out; Stickin' With You; The Chill Is On; My Tears; Big Horn; Give And Take.*

Personnel: Duke Robillard, vocals and guitar; John Rossi, drums; Al Copley, piano; Rich Lataille, alto and tenor saxes; Doug James, baritone sax; Gregg Piccolo, tenor sax; Preston Hubbard, acoustic and electric basses.

★ ★ ★ ½

Here's an album with an honest title, a swinging set of '40s and '50s blues creations, played well and arranged effectively. Exciting solos and decent singing are pushed hard by a kicking rhythm section, and there's a nice mixture of tempos with everything very danceable. The upbeat numbers tend to work best.

Duke Robillard's vocals have a pleasant quality despite his limited range of notes, intonations and dynamics. He has good timing and an unaffected delivery style. Robillard also doubles as Roomful's lead guitarist, and in this role he cooks, plucking old time licks with polish and funk. *Okie Dokie Stomp* and *Later Than You Think* showcase Duke's fast hands.

It's too bad we don't hear much from pianist Al Copley, whose rumba riffs on *Jambalaya* indicate talent with little time up front. Al could have stood a boost in the mix as well. Roomful's three saxes perfect the band's authentic sound; as a section they're sharp and fluid, playing post World War II charts with contemporary fire. Baritonist Doug James takes a couple of hot solos on *Later Than You Think*, while one of the two tenor men, sadly unidentified, goes crazy on *The Chill Is On*.

The best cut is *Look Out*, an original with a sensuous slow rumba beat. Robillard sings the first verse alone, then back up vocals are alternated with a sassy horn figure, followed by an explosive alto solo from Rich Lataille. After this Duke brings it down for some beautiful exotic guitar chording. Here Roomful Of Blues sounds like a creative funky unit rather than an ultra-competent cover band; there's an edge that some of the other tunes could use. Good as this group is, at times they seem to play in their idols' shadows. They have the chops and the groove; with a little personality, Roomful could really be dangerous. —ben saidmel

## FATS WALLER

**FINE ARABIAN STUFF**—Deluxe DE 601: *Oh, Dem Golden Slippers; When You And I Were Young, Maggie; Oh! Susannah; The Old Oaken Bucket; Annie Laurie; She'll Be Comin' Round The Mountain; Hallelujah! I'm A Bum; Frankie And Johnny; Hand Me Down My Walkin' Cane; Swing Low, Sweet Chariot; Deep River; The Lord Delivered Daniel; Go Down Moses.*

Personnel: Waller, piano, vocals (cuts 1-5); Hammond organ, vocals (6-13).

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The Broadway success of *Ain't Misbehavin'* has brought in its wake a flood of Waller reissues, a happy circumstance but for the concomitant deletion of previous excellent collections. Surely this master of stride and wit deserves the most complete possible documentation, particularly as he was seemingly incapable of a bad performance. Nevertheless, listening to this 1939 session one can hardly escape the impression that the vaults are nearly dry, and that what material remains is primarily of interest to hard-core Waller buffs.

A major drawback here is that Fats, without artistic control, was assigned a repertoire of popular spirituals and nostalgic warhorses overdue for the glue factory. A master of satire, Waller delighted in mocking the contemporary tastes of white America, and with such charm that it embraced him; yet with sow's ears like *Oh! Susannah, The Old Oaken Bucket* and *She'll Be Comin' Round The Mountain*, even Fats cannot prevail. That is not to say he doesn't give it his best, with rollicking broad parodies of *Oh, Dem Golden Slippers* and *When You And I Were Young, Maggie*, that throb with infectious vigor.

Waller's piano work, with its bouncy stride rhythms and elegant flowery embellishment, provides most of the serious interest, which brings up a second problem. Fats was partial to the church organ of his youth, and to the lugubrious hymns that make up half of this album. This reviewer does not share those predilections, preferring to see Waller's use of the organ, like Basie's, more as an historical than a musical phenomenon. All the same, Fats was nothing if not an entertainer, and if his Victor sides remain unsurpassed, *Fine Arabian Stuff* includes moments winsome enough to make Scrooge crack a smile. —*biribaum*

## AZIMUTH

**THE TOUCHSTONE**—ECM-1-1130: *Eulogy; Silver; Mayday; Jero; Prelude; See.*

Personnel: John Taylor, piano, organ; Norma Winstone, voice; Kenny Wheeler, trumpet, flugelhorn.

\*\*\*

On his own and under the leadership of other ECM stalwarts, Kenny Wheeler has deservedly earned a reputation as a fresh and innovative player. The most unusual setting for his talents so far, however, is the present Azimuth trio. Potentially, at least, this ensemble could be both the most challenging and the most successful of his endeavors.

The problem with the present album is that Wheeler's abilities seem both underemployed and at odds with those of his British collaborators, keyboardist John Taylor and vocalist Norma Winstone. On their first album, Wheeler's boppish trumpet and flugelhorn touches floated perfectly into the spaces left open by airy vocal and keyboard duets from Taylor and Winstone. The problem with *Touchstone* is that there's not enough space for everyone, something you wouldn't

normally think would be a problem for a trio.

The interface of Winstone's lovely, fresh, melodic vocal inflections is strangely out of synch with Wheeler's vibrant powers. The result is music more annoying than involving, despite the admiration evoked by its components. The blame rests with Taylor's compositions for the most part. Only the elegant and somber opening song, *Eulogy*, manages to harness the group's potential force with total success. Other selections trail off into vagaries, with only the ominous and ghostly *Mayday* compelling further attention. Even there a certain vitality is missing, as if Wheeler's contributions were sapping the energy of his associates instead of boosting it.

*Touchstone* suffers mostly by comparison with the group's self-titled debut effort. At its best, Azimuth is capable of creating a complex web of rhythmic and melodic textures, building to an almost trance-like intensity. Ms. Winstone is an outstanding vocalist whose silken and graceful soundings cast a sustained spell. Unfortunately, the emotional intensity of which she's capable remains untapped.

As a test of musicianship, *Touchstone* gets high marks. But there are far richer veins for this highly promising trio to explore; with a surer sense of direction, Azimuth will be a group worth staying in touch with. —*simon*

## ALBERT KING

**NEW ORLEANS HEAT**—Tomato 7022: *Get Out Of My Life Woman; Born Under A Bad Sign; The Feeling; We All Wanna Boogie; The Very Thought Of You; I Got The Blues; I Get Evil; Angel Of Mercy; Flat Tire.*

Personnel: King, vocal, guitar; Leo Nocentelli, guitar; Allen Toussaint, Robert Dabon or Wardell Quezergue, keyboards; George Porter, bass; June Gardner (cuts 2, 5), Leroy Breaux (7, 8) or Charles Williams, drums; others unidentified.

\*\*\*

While I know this is a much better, more sensitively produced and more interesting album than most of his recent ones, I still can't summon up much more than a token amount of enthusiasm for this latest King effort. At the same time, in all fairness, I can't find much that's obviously wrong with it. Veteran New Orleans producer Allen Toussaint has done a fair job of selecting material suitable for King's performing strengths—his production is topnotch in fact—the playing of the backing musicians, including several of the Meters, is all that could be asked of them, and King himself is in fine fettle, vocally and instrumentally. It's hip. It's contemporary sounding. It's got a good proportion of blues in the program as a means of ensuring the support of blues fans. Come to that, it's easily King's best album in a while.

Why, then, am I indifferent to it? The chief reason, I think, is the lack of any really memorable songs, ones that resonate in the mind once the stylus has traced its way through the grooves and the record's over. I don't know how many times I've played this set since I first got it, but it's been a good number. Beyond such unimportant, largely academic matters as knowing it's handsomely produced and all the other things I've noted above, I have absolutely no real impression of the music. It doesn't suck in the mind the way it should. By way of comparison, I still have vivid impressions of King's great Stax sides, can recall them clearly—and with excitement—years after first having heard them. Compared to them, this is muzak-blues: pleasant to listen to *while* you're doing so, fine for dancing and partying but ultimately

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forgettable, and this is as true of the remakes as it is of the new songs. The ballad *The Very Thought Of You* was, I feel, a poor choice, and the thinly disguised copy of B.B. King's influential *The Thrill Is Gone*, here called *The Feeling*, is little more than a ripoff. If one wants the mechanical fees, the very least he can do is write an original song, not plagiarize someone else's work.

It's my feeling that unless his commercially-oriented producers can come up with really strong material or a viable new direction for him, neither of which has been done here, King ought to stick with the blues. The irony of the situation is that Tomato Records has on its staff a really fine young producer in Bruce Bromberg. He ought to be given a chance at producing King. Here, however, it's no cigar. Not this time. —welding

## TOM BROWNE

**BROWNE SUGAR**—Arista: GRP 5003; *Thrua Dawn*; *I Never Was A Cowboy*; *Herbal Scents*; *Brother, Brother*; *The Closer I Get To You*; *What's Going On*; *Promises For Spring*; *Antoinette Like*.

Personnel: Browne, trumpet and flugelhorn; Dave Grusin, keyboards; Bernard Wright, electric piano (cuts 1, 3, 7, 8); Francisco Centeno, electric bass (2, 4, 5, 6); Buddy Williams, drums; Errol "Crusher" Bennett, percussion (1, 2, 4); Sue Evans, percussion (3, 5-8); Michael Brecker, tenor sax (1); Patti Austin, vocals (5); Patti Austin, Vivian Cherry, Frank Floyd, Sanders Zachery, vocals (2, 4, 6).

★ ★ ½

*Browne Sugar* is an apt title for this debut album. If you have a musical sweet tooth you'll eat it up. For my taste, there's too much frosting and not enough cake.

Tom Browne is a 24 year old trumpet player with good chops and a glorious tone. He solos well, too, but listen carefully or the solos will glide by unnoticed, so smooth and placid is this music. It's a very popular, trendy sound—as expected from producers Dave Grusin and Larry Rosen—and bound to make some bucks, but it won't make a very large deposit in my memory bank.

The opening cut, written by Browne, is the best of the lot. Strongly percussive and melodically dramatic, it burns with energy. Browne plays a fiery post-bop solo, using broad, expansive gestures which are rhythmically free from the funk groove underneath. Michael Brecker follows with a charged-up solo of his own.

The other seven cuts are much less memorable. *Cowboy* has a fine funk groove—better, in fact, than the melody over it—but it is ruined forever late in the piece when a chorus begins to chant along with it, "Yippee-io-kiay"—leave that line for the Village People. The next three cuts are rock ballads with strings and sometimes a funky section in the middle: pop pap. *Brother, Brother* has a backup vocal that would fit right in to a Chevrolet commercial. *The Closer I Get To You* features the non-voice of Patti Austin. Browne's ballad tone is warm and as rich as pure maple syrup, but even so it constitutes only five per cent of the mix; the rest is corn syrup and additives.

Marvin Gaye's *What's Going On* is the ultimate production number, replete with strings and vocals, living color and dancing girls in feathers. Browne nevertheless solos gracefully—soaring, popping high notes, moving around his horn with ease. The closing cut, *Antoinette Like*, was penned by 14 year old pianist Bernard Wright, whose playing, although precocious, is still immature and highly derivative.

56 □ down beat

Tom Browne has great talent. Both his technique and ideas are well developed, bursting with promise. I only hope that he doesn't continue to hide his face, his real face, in the soft pillows of Studio C. What a waste that would be. —clark

## STANLEY CLARKE

**I WANNA PLAY FOR YOU**—Nemperor KZ 35680; *Rock 'N' Roll Jelly*; *All About*; *Jamaican Boy*; *Christopher Ivanhoe*; *My Greatest Hits*; *Strange Weather*; *I Wanna Play For You*; *Just A Feeling*; *The Streets Of Philadelphia*; *School Days*; *Quiet Afternoon*; *Together Again*; *Blues For Mingus*; *Off The Planet*; *Hot Fun-Closing*.

Personnel: Clarke, electric bass guitar, piccolo bass guitar, acoustic bass, organ, Oberheim synthesizer, piano, talk box, vocals; Raymond Gomez, electric guitar (cuts 1, 10, 11, 15); Jeff Beck, electric guitar (3); Lee Ritenour, electric guitar (9); Michael Garson, Oberheim (1, 11), Rhodes piano (11), Arp String Ensemble (11, 15), acoustic piano (13), Yamaha Electric Grand Piano (14); Phil Jost, organ (1); Bayete Todd Cochran, Oberheim (2, 9, 15), Arp 2600 (2, 6, 9, 15), acoustic piano (3), organ (3), Arp String Ensemble (10, 12); George Duke, Yamaha Electric Grand Piano (7, 8); Ronnie Foster, acoustic piano (9); Peter Robinson, Arp String Ensemble, synthesizer (10); Tom Scott, alto sax (4), Lyricon (7, 8); Stan Getz, tenor sax (9); Freddie Hubbard, flugelhorn (12); James Tinsley, B-flat trumpet (1, 10, 11), piccolo trumpet (15); Al Harrison, B-flat trumpet (1, 10, 11, 15), piccolo trumpet (15); Bob Malach, tenor sax (1, 10, 11, 15); Al Williams, baritone sax (1, 15), soprano sax (10, 11, 15); David DeLeon, bass (11); Darryl Brown, drums (1, 2, 4, 5, 7, 11, 13-15), cymbals (6); Steve Gadd, drums (3); Harvey Mason, drums (7-9); Gerry Brown, drums (10); Airtio Moreira, percussion (2); Dee Dee Bridgewater, background vocals (7); Gwen Owens, Cathy Carson, and Juanita Curiel, background vocals (8, 9).

★ ★ ½

Devotees of twang bass and jazz-rock ramifications may find something to stomp along with on this two record all-star album. Certainly no one is better at communicating the funk bass sound than Stanley Clarke, and the title *I Wanna Play For You* shows exactly where his head is at. This is music for the masses, some of it sensationalistic (*Rock 'N' Roll Jelly*), some of it subtle (*Strange Weather*), and all of it accessible.

But if you've heard the truly amazing things Clarke can do on either electric or acoustic bass, this record is a disappointment and unnecessary rehash of his rockier material. There are some small revelations in the guitaristic sound Clarke wrings from his piccolo bass on *All About* and *Quiet Afternoon*, and he stretches out for a typically impressive solo display on *School Days*. But this music is midstream now, and no longer on the edge of creativity.

There are several new compositions here, few of them impressive. Low ebbs come during Clarke's crowd incitement before *My Greatest Hits* and on the cut dedicated to Louis Armstrong, *Just A Feeling*. Not only is this latter piece a boring 6:02 of straight disco, it's a tremendous waste of talent like George Duke, Harvey Mason and Tom Scott. Other biggies obliged to play mediocre licks during the course of this disc are Jeff Beck, Dee Dee Bridgewater, Getz and Hubbard. The considerable composing skills displayed earlier in Stanley Clarke's career have apparently been put on hold.

*Blues For Mingus* is kind of a joke, an acoustic improv between Clarke, pianist Garson and steady Darryl Brown on traps, meant to be at least partially humorous, capturing a loose barroom feel complete with Mingus vocal moans. This cut revs right into *Off The Planet*, perhaps the best new electric piece on the album . . . Clarke's most fervent attempt

to get "out there."

The album closes with a red *Hot Fun*, complete with the kind of tight, brassy horn section that RTF moved to on *Musicmagic*; the arranging is flashy, not necessarily jazzy. As on the other previously recorded tunes, *Hot Fun* was recorded live in concert and suffers a bit from sloppy acoustics. For the most part, Clarke's pyrotechnics can be heard loud and clear; he's just not saying anything all that new. —henschen

## LOUIE BELLSON/ BILLY COBHAM

**MATTERHORN: LOUIE BELLSON DRUM EXPLOSION**—Pablo 2310 834; *Matterhorn Suite (four movements)*; *War Bird*.

Personnel: Conte Candoli, Walter Johnson, Ron King, Bobby Shew, Snooky Young, trumpets; William Booth, Gil Falco, Dana Hughes, Alan Kaplan, Robert Payne, trombones; Pete Christlieb, Andy Mackintosh, Don Menza, Joe Romano, Richard Spencer, saxes; Ross Tompkins, piano; Grant Geissman, guitar; Joel DiBartolo, bass; John Arnold, Robert Zimmitti, percussion; Louie Bellson, Billy Cobham, drums.

★ ★

There is a helter skelter, cut and paste quality to this meeting of two great drummers: Louie Bellson and Billy Cobham, who for contractual reasons is kept mysteriously anonymous throughout. Liner notes merely refer to Bellson and "the other drummer," leaving the listener to play his or her own Blindfold Test. In any case, the project was evidently conceived as a simple drum battle format, since the superb Bellson orchestra is called upon only to add a spot of occasional punctuation amidst all the percussion. Accordingly, the accustomed balance between rhythm and ensemble is really quite beside the point of the album. Neither side, for the most part, enhances the work of the other. The result is a rather rambling medley of clatter which would no doubt dazzle the eye in person, but merely bores the ear on record.

The *Matterhorn Suite* opens with a lumbering composita that rivals *Also Sprach Zarathustra* but without an ounce of profundity to redeem the substantial investment in hot air. Two bars of sock cymbal triplets follow and things suddenly snap into focus, but alas, only briefly. Several minutes of stampeding drum exchanges follow. Cobham bellows about on his array of tom-toms, rarely using rimshots or snare wires. Bellson outpaces him on graceful use of speed. He is both agile and subtle. The third part offers a droning chorus of triangles and a foggy percussion meditation that constantly threatens to evaporate and finally does, via a board fade. An instant later we are swinging again with some energetic sparring between trumpeters Candoli, Young and Shew. There's no band, but at least we feel back on a track that's headed somewhere. Then more drum exchanges, this time concentrating on fluttering wire brushes. Bellson gets a nice open reverberating sound; Cobham sounds boxed in; but no rhythmic idea is sustained long enough to draw the listener into a sense of involvement. Movement four gets off to a propulsive start, but is just a fanfare for another drum marathon, this time by Cobham alone. His sound is tubby. The piece continues on side two with a driving cycle of sax choruses by Christlieb, Spencer and Menza, one of the high spots of the LP. Then it stops dead in its tracks and Bellson moves in for his solo statement. Here's the most



sustained drum work of the record—well paced, with a consistent pulse full of meticulous speed and brittle pyramids of rimshots. The pretentious finale then comes rolling over the horizon like a hostile army of thumping hippos.

The second chart is *War Bird*, a bright piece of writing that swings with bold sparkle and nicely integrates the two drummers in some brief but crackling exchanges. It rises to a nice swift climax and that's it. Then, anti-climax of anti-climaxes! Rather than quit while they're ahead, there is a repetitious tympani figure that babbles on until it's precipitously faded and spliced sloppily onto a blustery non sequitur ending.

Unless you're a drum buff of unusual dimensions, this is one to pass up.

—mcdonough

## RON ESCHETE

TO LET YOU KNOW I CARE—Muse MR 5186: *To Let You Know I Care*; *Seven Vials*; *Millenium*; *R & T*; *You Look Good To Me*; *Heather On The Hill*; *Donna Lee*.

Personnel: Eschete, guitar; Tom Ranier, keyboards, soprano sax (cut 2); Bob Magnusson, bass (1, 2, 4); Luther Hughes, bass (3, 5, 7); John Perett, drums; Don Williams, percussion; Carol Eschete, vocal (1).

★ ★ ½

This album marks the Muse debut of Eschete, an "eclectic" guitarist who hails from southern Louisiana, the heart of the uniquely diverse Cajun culture. Ron left the cypress bogs behind for the monetary wooings of L.A. way back in 1970, gradually gaining a Tinseltown following of small dimensions. Currently a faculty member of Hollywood's Guitar Institute of Technology, Eschete has learned to embrace the gamut of modern fare and thrust aside all memories of jambalayan breeding.

The title track, *To Let You Know I Care*, opens the set on an upbeat note, reminiscent of Flora Purim and Chick Corea's RTF efforts of several years back. Eschete's wife Carol renders a vocal as the band sambas away with a vengeance. It's easily the most accessible cut (and the only one with a lyric); Ron and keyboardist Ranier sparkle, trading riffs with complementary panache. *Seven Vials* is more cerebral, with the opening interlude indebted to Corea/Burton's *Crystal Silence*. But the piece rapidly picks up steam when Ranier's soprano takes the lead, charging over a landscape deftly sketched by Eschete's chord changes and an arco solo from bassist Magnusson. The dreamily lazy *Millenium* provides a showcase for Eschete, as he meanders his way through a study in melodicism, which unfortunately lasts a bit too long for its own good.

Ranier and Ron highlight *R & T*, with their duets partially overcoming what seems to be injudicious editing. The first half of this seven minute piece cooks, but things tend to drag badly toward the finale. Bassist Luther Hughes has free rein on *You Look Good To Me*, with mixed results. According to Bryant McKernan's liner notes, Hughes' concept is "Bach-like and very funky." One can only wonder at whatever that means, because this piece is basically pedestrian in concept and execution. Funky it is not.

*Heather On The Hill* and *Donna Lee* fare better. The former demonstrates Eschete's ability to jazzily romanticize the Lerner and Loewe standard, unencumbered by the intrusions of exuberant sidemen. Bird's famous piece receives a vigorous treatment, with-

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standing John Perett's frenetic drum work. All in all, the rendition works but still fails to leave any kind of indelible mark.

And that sums up this entire recording. Granted, Eschete's skills are considerable, but nothing like the effusive liner notes would have us believe. Everybody here is trying too hard for the collective good of the session. Of Eschete's four originals, *Seven Vials* ranks far and away superior, while *Heather On The Hill* hopefully provides a glimpse of what we can expect from Ron's upcoming albums.

As for those liner notes and all the references to Cajun influences and such—forget it. This is mainstream jazz, light years from Louisiana funk. Liner notist McKernan is hereby sentenced to spend a riotous weekend trekking from Nathan Abshire to Clifton Chenier *faits do-dos*, imbibing the Cajun sound in its rawest majesty. —hohman

## BREW MOORE/ ALLEN EAGER

BROTHERS AND OTHER MOTHERS, VOL. 2—Savoy 2236: *Mud Bug; Gold Rush; Lestorian Mode; Kai's Kid; Nightmare Allen; Church Mouse; Jane's Bounce; Unmediated* (two takes of each preceding cut); *O-Go-Mo; Mister Dues; Oh Kai; Saxxon; I'm Going To Sit Right Down And Write Myself A Letter; Sheik Of Araby; How Long Has This Been Going On; My Heart Stood Still; Little Pres; Three Little Words; Don't Take Your Love From Me; She's Funny That Way; Chik-eta; Wizzard's Gizzard; Stop Watch; Ozzie's Ode.*

Personnel: Side One: Jerry Lloyd, trumpet; Kai Winding, trombone; Brew Moore, tenor sax; Gerry Mulligan, baritone sax; George Wallington, piano; Curley Russell, bass; Roy Haynes, drums. Side two: Doug Mettome, trumpet; Allen Eager, tenor sax; Wallington, piano; Leonard Gaskin, bass; Stan Levey, drums. Side three, cuts 1-4: Winding, trombone; Eager, tenor sax; Marty Napoleon, piano; Eddie Safranski, bass; Shelly Manne, drums. 5-8: Bernie Privin, trumpet; Toots Mondello, Al Cohn, Jerry Sanfino, Wolf Paine, Romeo Penque, saxes; Bernie Leighton, piano; Clyde Lombardi, Milt Hinton, bass; Kenny Clarke, Osie Johnson, drums. Side four: Phil Urso, tenor sax; Walter Bishop, piano; Lombardi, bass; Howie Mann, drums; 5-8: Bob Brookmeyer, trombone; Urso, tenor sax; Horace Silver, piano; Percy Heath, bass; Clarke, drums.

★ ★ ★ ½

Savoy's second collection of Lester Young apostles should please any listener with a preference for the semi-sheer spindrift sound of early Lester. Eager and Moore have a lovely rolling attack that catches the subtle slopes and rises of the Young dialect well. They glide from bar to bar like a couple of deluxe baby buggies, occasionally hitting a note or phrase with a little extra weight or chewing it for a bar or two. The post war period of the late '40s and early '50s was the first time a sufficient number of tenor players had flocked to the Lestorian view to constitute anything that could be called a movement. These records are the admirable result. Although they add little except for a certain period flavor of bop to the original substance of the Young testament, they are nice to hear, like a slightly out-of-register reflection from a pond of water.

Side one offers two takes of each of four titles by a Brew Moore group; side two, the same by an Allen Eager contingent. In each group the tenor is the main focus, although Mulligan is in ample evidence in the Moore unit, both as soloist and as bottom rung of the ensembles, which are thick but rather dry and even drab at times. Eager swings with gentle decisiveness, but Mettome's trumpet is standardized bebop.

Eager continues on side three in league with Kai Winding. Shelly Manne lends extra

58 □ down beat

power to Eager's lines. The tenor-trombone ensembles are hip, cool and stylishly dated. The side is balanced out by what can only be described as a totally delightful anomaly: Bernie Privin plays featured trumpet against a smooth five layer reed section that owes more to Fletcher Henderson in its elegant simplicity and swing than to the more harmonically novel Four Brothers sound. The Privin tracks are pearls, with their solo glimpses of Al Cohn.

By the time the Phil Urso records were made in the mid '50s, the direct link to Lester was weakening. Urso seems to have come by Young through Zoot Sims. His quartet sides are routine. Somewhat more lively are the four final tracks with Brookmeyer, Horace Silver and Clarke. Thus a nice album ends on a solid note. —mcdonough

## HORACE TAPSCOTT

SONGS OF THE UNSUNG—Interplay IP 7714: *Songs Of The Unsung; Blue Essence; Bakai; In Times Like These; Mary On Sunday; Lush Life; The Goat And Ram Jam; Something For Kenny.*

Personnel: Tapscott, piano.

★ ★ ★

FLIGHT 17—Nimbus 135: *Flight 17 (First Movement); Breeze; Horacio; Clarisse; Maui.*

Personnel: Tapscott, conductor and piano; Jesse Sharps, James Andrews, Michael Session, Herbert Callies, reeds; Adele Sebastian, Kafi Larry Roberts, flutes; Red Callender, Archie Johnson, Lester Robertson, brass; Lindla Hill, piano; Louis Spears, cello; David Bryant, Kamonta Lawrence Polk, bass; Everett Brown Jr., William Madison, drums and percussion.

★ ★ ★

THE CALL—Nimbus 246: *The Call; Quagmire Manor At Five AM; Nakatini Suite; Peyote Song No. III.*

Personnel: Same as in *Flight 17*, above.

★ ★ ★ ½

It has been a decade between record dates for pianist/composer Horace Tapscott, and this is obviously due to neglect on the medium's part rather than inactivity by Tapscott, who on these three recent recordings gives notice that his intense piano stylings are as engaging as ever.

For the past number of years Tapscott has denied his own career in order to concentrate his efforts on behalf of the Los Angeles based community organization U.G.M.A.A. (Union of God's Musicians and Artists Ascension). In addition to teaching free musical classes to the area's underprivileged, Tapscott has loaned his arranging and performing talents to the Pan-Afrikan Peoples Arkestra, who perform monthly free concerts and act as a soundpiece for a number of musicians, veterans and novices alike.

Though both of the Arkestra's albums seem to have been recorded at concurrent sessions, each emerges with individual atmosphere intact. *Flight 17*, the first record issued, emphasizes ensemble interplay instead of an endless string of solo statements, especially in the 16 minute title track. Tapscott's dissonant, discursive solo intro is orchestral in its implications, suggesting a number of directions which the music will ultimately explore in the hands of the full Arkestra. Aural parallels with Sun Ra's Arkestra exist in *Flight 17*, not only in the similarity of name, but also in the fluid, polyphonic nature of the ensemble texture and the freedom of voicings created by a collective coagulation of details within a skeletal harmonic framework. Red Callender's tuba is a solid anchor throughout, and the rhythm section stokes the fire with pulsive regularity. Flutist Sebastian's a cap-

PELLA musings lead to the cut's eventual fade out, and the side ends with a short, unison ensemble *Breeze*, as if to cool off the Arkestra's axes.

Side two displays a wider variety of compositional approaches and flavors. *Horacio*, uptempo with some interesting melodic accents, exhibits a Caribbean fragrance and a few Mexican mariachi-type voicings. The arrangement by Tapscott is impeccable and calls to mind the similar swinging situations he created for the ever-underrated Sonny Criss on *Sonny's Dream* (Prestige 7576). *Clarisse* is an aggressive ballad which features the throaty tenor of its composer, Jesse Sharps. *Maui*, written by bassist Kamonta Polk, alternates two themes in an ABAB structure; one is a rather flippant bass riff with contrasting flute flutterings on top, and the other is a gruff, satisfyingly sinister section which acts as an introduction to a buoyant soprano solo also, I take it, by Sharps.

The extra half star awarded the Arkestra's second album, *The Call*, is mainly on the basis of the added space it allows the various soloists. If the lion's share of the solo spotlight belongs to Tapscott, it is only because he is the group's best overall instrumentalist, with a consistently bold lucidity in his musical architecture and a seemingly endless assortment of timbral shadings.

The title tune by trombonist Robertson updates a series of swing riffs nicely and serves as a springboard for Sharps' winged soprano, the composer's call to arms, and Tapscott's forceful all-over-the-keyboard attack which includes an atonal stride episode a la Muhl Richard Abrams. *Quagmire Manor At Five AM* features some uninteresting but sweetly phrased lyrics by flutist Sebastian and a rather frantic band statement of the theme; however, the biting alto of Michael Session and Tapscott's solo save the proceedings, especially the latter, fistfuls of proceeded out clusters and then an air-soothing, sparse, rhapsodic interlude complete with ethereal inside-the-piano strumming.

*Nakatini Suite* by Cal Massey is given a Latin feel by Tapscott's percussion-laden arrangement, which is reminiscent of Clifford Thornton's JCOA Orchestra album, *The Gardens Of Harlem*, though the samba riff behind the Trane-like soprano solo (Sharps again?) reflects a sunnier California ambiance than the grey NYC air. The closing composition, Sharps' *Peyote Song No. III* is noteworthy for Tapscott's McCoyish chording and the Arkestra's ensemble empathy.

Though both of the Pan-Afrikan Peoples Arkestra albums are worth investigating, *Songs Of The Unsung* allows an unencumbered view of Tapscott's wry, lyrical style. The eight selections find the pianist utilizing chordal explorations of the tunes' harmonic framework and reveling in rhapsodic tempi. The most intriguing cut, by far, is the unique reconstruction of Billy Strayhorn's *Lush Life*—slow for the verse intro, quicker for the body of the song. Like Randy Weston, Tapscott's plastic handling of the compositional contours incorporates a sequence of expanding and contracting breath-like tempi, suggesting excitement and retrospection, occasionally interjecting left hand stride punctuations with right hand rococo ornaments. All in all, an enlightening, entertaining experience, hopefully only the first of a number of new installments in the documentation of the talents of Horace Tapscott. —lange

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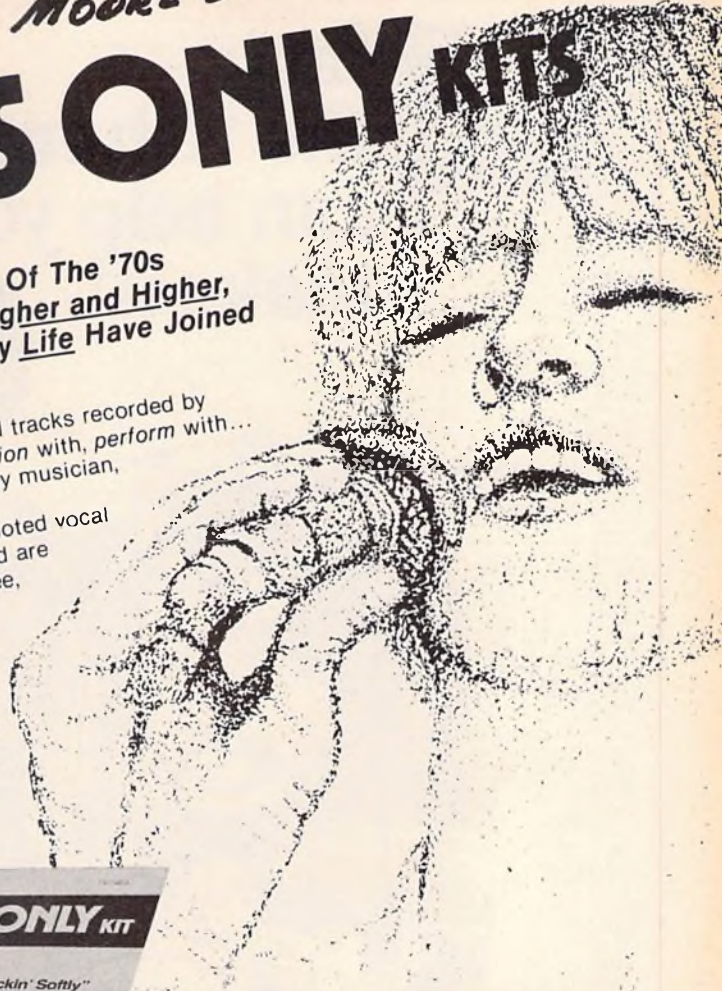
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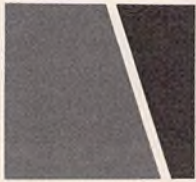
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# BLINDFOLD TEST



## JEFF LORBER

BY LEONARD FEATHER

A newcomer to the best seller lists (his second album on Inner City, *Soft Space*, jumped onto the jazz charts for 25 weeks; his latest, *Water Sign*, is just out on Arista), Jeff Lorber is possibly the first artist to employ the word fusion as a logical and valid part of his group's name.

Born Nov. 4, 1952 in Philadelphia, he took up piano at age four, later spending a year and a half at Berklee College as well as studying with Mrs. Margaret Chaloff and Ran Blake.

He moved five years ago to Portland; the other members of Jeff Lorber Fusion are also Northwesterners. Their first album, simply called *Jeff Lorber Fusion*, was released in '77 but it was the follow-up *Soft Space* that really created a stir. It was not in the least hurt by the presence on two tracks of Chick Corea, and on two other cuts of Joe Farrell. *Water Sign* employs Farrell, Freddie Hubbard and Jay Koder as guest sidemen.

Lorber is a skilled composer, keyboard performer and lately producer who has woven a viable combo sound around himself. This is his first Blindfold Test; he was told nothing in advance.

**1. MIROSLAV VITOUS.** *Folks* (from *Majesty Music*, Arista). Vitous, composer, acoustic piano, electric piano, string ensemble, bass.

I think that piece was very interesting; it had something in it which I'm very involved in, which is in the direction of jazz, the expansion of musical form. This is something that a lot of artists such as Weather Report have been getting into; more orchestrated sound and expansion of form, a more stream-of-consciousness, or tone poem approach to composition.

I enjoyed the piece; it started out with a very relaxed, pastoral setting, with the piano, and with the introduction of the funky rhythm, the cello solo and voices. The recording was good. For my personal taste, I enjoy pieces that have more of a focus in terms of a musical statement. But this is a different approach to composition, and I enjoyed it.

I didn't recognize any of the main people who played on it. It's definitely very Weather Report-influenced, although the orchestration, the sound itself was more acoustic, and I enjoyed the orchestration and the recording very much. I would rate it four stars for how well it accomplished what it was trying to, and three in terms of my own liking.

**2. MATRIX.** *Smile At The Foot Of The Ladder* (from *Wizard*, Warner Bros.) John Harmon, composer, orchestrator, electric piano; John Kirchberger, flute.

There was a lot of similarity between this piece and the last piece in terms of the direction; the composition was, once again, not a song that had any real kind of melody or melodic focus to it. The form was A-B-A in a sense, because it started out with military drum rolls and fugue-like harmonies with flutes and flugel horns, and that repeats at the end. And in the middle there was that beautiful, straightforward bebop-oriented solo section with the piano and the flute. I would say it was mostly a piano solo, with some orientation by the flute. I really enjoyed the texture; it was light and clear, well recorded.

The flute player at first reminded me of some of the stuff that Jimmy Heath would do. I liked the changes; I enjoyed the solo, but I felt there wasn't a lot of musical direction. It was a kind of easy listening piece. As far as how well they accomplished what they were trying to do, I would give it four stars; and I would rate it two as far as what I'm interested in.

**3. WEATHER REPORT.** *The Pursuit Of The Woman With The Feathered Hat* (from *Mr.*

*Gone*, ARC/Columbia). Josef Zawinul, composer, arranger, keyboards; Jaco Pastorius, bass; Peter Erskine, drums; Wayne Shorter, soprano sax.

I know who this is! That was Weather Report, off their record *Mr. Gone*. I believe that's a tune called *The Pursuit Of The Woman With The Feathered Hat*, by Joe Zawinul, and it has Jaco Pastorius on bass, and I would assume it's their new drummer, Peter Erskine. I didn't hear any Wayne Shorter in there, but he might have been in there someplace.

That was a very characteristic Zawinul composition. He's probably one of the most creative people as far as synthesizer orchestrations are concerned; he comes up with some really beautiful sounds and he really knows how to get a good sound in the studio. I'm kind of familiar with synthesizers, and one thing that's characteristic is his use of what's known as a square wave setting on the oscillators; that's a trade mark. That's a kind of clarinetish sound, or real open flutish sound. And his use of pentatonic scales. This is something that's very characteristic to Weather Report, and the stuff he writes, which is a real ethnic kind of a feel. It sounded like there was a tabla playing, a tabla type of rhythm happening . . . ostinato, the main unifying factor through the piece.

Zawinul's compositions are characterized by a lot of interwoven motifs throughout the pieces and certain melodic ideas in development—the recurrence of an African village singer or something like that, and little pentatonic melodic ideas. I like his production a lot, and I like Jaco's sound; it really complements what Joe's doing.

There was a lot more melodic focus than in the last two pieces, but there wasn't much development in terms of musical form; the whole thing stayed on one chord throughout. But he's very creative in orchestrations in terms of the way he uses drums: very tastefully. So I would give Joe Zawinul five stars for pioneering the concepts that he's come up with as a composer. As far as this particular tune—it's definitely not my favorite, so I give it three and a half.

**4. GEORGE SHEARING.** *Windows* (from *Windows*, MPS). Chick Corea, composer; Louis Stewart, guitar; Niels Pedersen, bass; Shearing, piano.

That was *Windows* by Chick Corea, not played by him, but it's a tune he composed, a jazz standard. That was a duet with a guitarist and a pianist. It started out with an impressionistic little intro, then got

into an unusual rhythmic treatment of the tune, a sort of two beat kind of piece.

It reminded me of this guy from Portland named John Stowell on the guitar. I don't know if it was him. I didn't recognize the piano player. It was nice; I'd give it about three stars. All I can say about it really is that it was very nice, well done, enjoyable . . . there was nothing about it that stuck out as being very unique that I could really comment on. It was just a very nice clean, clear solo on the tune.

**5. RODNEY FRANKLIN.** *Spanish Flight* (from *In The Center*, Columbia). Bernard Ighner and Keith Ighner, composers; Franklin, Rhodes piano; Chuck Domanico, Fender bass; Victor Feldman, percussion.

That was another very Weather Report-influenced piece. I would assume that the keyboard player was the leader of the date, and some of the characteristics of that sound, the unusual percussion, the very modal approach with a bass ostinato, are the main unifying things throughout the piece. Once again, there's no discernible melody.

There's some nice synthesizer orchestrations; there's a little bit of a piano solo. I don't like to listen to recordings of Rhodes that sound kind of muddy and too much phase shifter put on it—the case there.

It was just a texture, it didn't start anywhere, go anywhere . . . two stars.

**6. THE CRUSADERS.** *Nite Crawler* (from *Free As The Wind*, ABC). Larry Carlton, guitar, composer; Stix Hooper, drums; Wilton Felder, saxophone; Joe Sample, keyboard.

That was the Crusaders, from their *Fly With The Wind* album—Larry Carlton on guitar, maybe Joe Sample, definitely, on keyboards, Stix Hooper on drums and Wilton Felder on saxophone. That's a band I like very much. I like their approach to composing their tunes. I like the fact that they have very clean, clear musical ideas really well executed.

There's definite melodic focus there, which is something I always go for when I write, and something I really pick up on when I listen to music. The song had a little bit of the down home, funky, Texas sound that the Crusaders have, with Joe Sample's gospel-tinged piano playing. Basically they played a melody and a bridge with a few nice chords.

There was a piano solo which showed Sample playing a very articulated sound. While I really love this band, this is really not one of their best songs, or one of Joe Sample's best solos. Felder's saxophone tone is what I really dig, and that's something I really go for in my band. We have a guy playing with us right now who gets a sound like that.

One criticism I have of the Crusaders in general is that sometimes I wish they would allow a little bit more freedom in their compositions . . . maybe a bit more blowing, more stretching out. More unusual things happening in terms of musical form. But I really do like what they're doing, and obviously it's very successful. I'd give that three and a half stars.

**7. RETURN TO FOREVER.** *Crystal Silence* (from *Return To Forever*, Polydor). Chick Corea, electric keyboard, composer; Joe Farrell, soprano sax; Airo Moreira, percussion.

That's a tune by Chick Corea called *Crystal Silence*, from the first *Return To Forever* album, and it was a duet between Joe Farrell on soprano and Chick on Rhodes, with a little bit of percussion added by Airo. That's a very beautiful tune with some beautiful and unusual chord changes.

One thing that I thought interesting was Chick's use of the volume pedal on the Rhodes, which allowed him to get a lot of different types of attack; instead of just playing with his fingers all the time, he was swelling and using the volume pedal to get a really nice flow happening. This is a very rubato ballad. There were spots he would hit a low note on the Rhodes and swell it in with his pedal; he made it sound like a bowed bass. You could hear a lot of Chick's almost Baroque ornamentation, in his solo and the way he accompanied Joe.

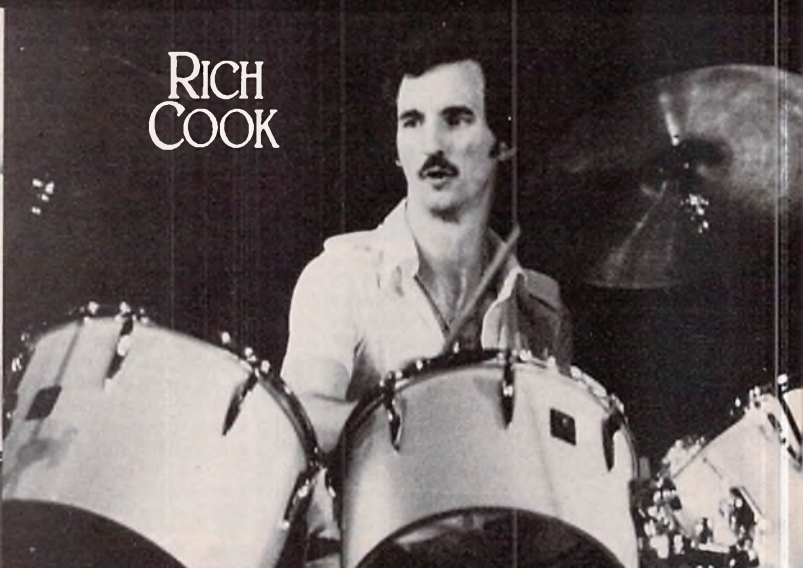
I love Joe Farrell's sound on the soprano. I think he interpreted the melody very nicely; there was a really strong empathy between the players, and the stuff Airo was doing was really nice. The whole composition had a very rich and clear sound, which I really enjoyed. I'd give that five stars.

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# Enter The Expanded Third Annual down beat Student Recording Competition

The third annual **down beat** Student Recording Awards competition has been considerably expanded. Because of the mounting interest and participation in the **deebee** Awards by high school and college musicians, arrangers-composers and engineers-mixers, three new categories have been added and the number of scholarships and other prizes have been augmented.

The new categories—other-than-jazz performance by a band or orchestra, group, or soloist—have been added in response to many requests from students and teachers who justifiably seek recognition for their accomplishments in several different music forms and styles. This eclectic approach to music performance is typical of the talented school musicians who emulate the professional studio musician's ability to play everything well.

More than \$10,000 in scholarships to Berklee College of Music is likely to be awarded to individual high school winners (\$1000 each) and "honorable mentions" (\$500 each). The actual total amount awarded depends on the number of winners and honorable mentions recommended by the judges.

More than 20 Shure Golden Microphone Awards are also likely to be presented, depending on the number of winning student engineers-mixers. An engraved, gold-plated, working mike is also awarded to each winning ensemble faculty or student conductor and to each individual winner in both the high school and college divisions.

A special, engraved **deebee** plaque is awarded to the music department of the high school or college attended by the winners. A **deebee** pin is awarded to the faculty conductor or faculty advisor and all members of the winning and honorable mention ensembles. Additional prizes will be announced in future issues.

The judges are all active members of the National Academy of Recording Arts & Sciences (NARAS) and use the same criteria—adjusted for high school and college levels—for the **deebee** Awards as they do for the Grammy Awards. However, the judges must evaluate the **deebee** entries "blindfolded," as the student recordings are known to them only by a code number. The names of the judges will be announced in future issues.

## WHO CAN ENTER

Any recording made by high school or college students in the U.S. and Canada after January 1, 1979 is eligible, subject only to the conditions listed on the next page. This means that recordings made since this past January of the school jazz band or concert band or orchestra, small group of any style, or instrumental, vocal, or solo performance is eligible. And so are the arrangements and original compositions from those recordings, as well as the student engineers who manned the boards.

A student recording may be entered in more than one category; any number of entries can be submitted from a school. A recording can be submitted on a cassette or reel tape or on a disc.

Each Official Application has to be signed by a faculty member or school administrator confirming that the student(s) performed as stipulated.

There is a registration fee of \$3.00 for each category entered.

All entries must be received by **down beat**, 222 West Adams St., Chicago, IL 60606, no later than February 5, 1980. The winners and honorable mentions will be published in the May '80 **down beat**. Presentation of the **deebee** Awards will be made in April or early May by a **down beat** representative or a local music dealer acting on **down beat's** behalf.

The value of entering the **deebee** competition has been enthusiastically endorsed by the hundreds of student musicians, writers and engineers who participated in the 1978 and 1979 competitions. These students and their teachers have told **down beat** that just preparing to enter the **deebee** Awards is a valuable experience. After all, the students' performance is judged on professional standards and the result can be used for self-evaluation and, perhaps, even as a demo for professional exposure.

Recognition in the pages of **down beat** isn't bad for morale, either.



## deebee Winners, 1978-79

*Best Jazz Performance by a Big Band—High School Division—1978:* **Hall HS**, West Hartford, CT; **Eagle Rock HS**, Los Angeles. 1979: **HS For Performing & Visual Arts**, Houston; **Penfield HS**, Penfield, NY. *College Division—1978:* **Ohio State U.**, Columbus; **U. of Miami Jazz Band II**, Coral Gables, FL. 1979: **Mayville State College**, ND; **Northern Illinois U.**, DeKalb.

*Best Jazz Performance by a Group—High School Division—1978:* **St. Joseph's Collegiate Institute Septet & Quintet**, Buffalo, NY. 1979: **Career Education Center Tentet**, Denver, CO. *College Division—1978:* **Macar Bros. Music Co. Quartet**, U. of South Florida, Tampa; **Steve Harrow-Ed Czach Quartet**, Eastman School of Music, Rochester, NY; **Saxophone Combo**, Chaffey College, Rancho Cucamonga, CA.

*Best Jazz Instrumental Solo Performance—High School Division—1978:* **Chris Forbes**, piano, Northfield Senior HS, MN; **Ted Nash**, alto sax, Reseda HS, CA; **Jeff Carano**, el. bass, Spackenkill HS, Poughkeepsie, NY. 1979: **Nelson Rangell**, flute, Career Education Center, Denver, CO; **Eric Goldberg**, alto sax, John Dewey HS, Brooklyn, NY; **Abel Santillan**, trumpet, HS For Performing & Visual Arts, Houston. *College Division—1978:* **Tod Dickow**, tenor sax, College of San Mateo, CA; **Rod Kokolj**, soprano sax, Chaffey Community College, Alta Loma, CA; **Steve Hillis**,

piano, U. of Iowa, Iowa City. 1979: **Steve Harrow**, flugelhorn, Eastman School of Music, Rochester, NY; **Mike Karpowicz**, alto sax, Southern Illinois U., Edwardsville.

*Best Vocal Solo or Group Performance—High School Division—1978:* No contest. 1979: **Beth Silverman**, jazz vocal solo, John Dewey HS, Brooklyn, NY.

*Best Original Composition—High School Division—1978:* **Dave Sharp**, Lincoln HS, Lincoln, NE. *College Division—1978:* **Ned Ginsburg**, Eastman School of Music, Rochester, NY. 1979: **Pat Hollenbeck**, New England Conservatory of Music, Boston; **Steven Harrow**, Eastman School of Music; **Frank Macchia**, Berklee College of Music, Boston.

*Best Jazz Arrangement—High School Division—1978:* **Mike Paulsen**, Minnetonka, HS, MN. *College Division—1978:* **John Basile**, New England Conservatory of Music, Boston. 1979: **Steve Harrow**, Eastman School of Music, Rochester, NY; **Pat Hollenbeck**, New England Conservatory of Music, Boston.

*Best Engineered Live Recording—College Division—1978:* **Calvin D. Rose**, Northern Illinois U., DeKalb.

*Best Engineered Studio Recording—High School Division—1978:* No contest. 1979: **Tom Likes**, Career Education Center, Denver, CO. *College Division—1978:* **Terry Douds**, **Jeffrey Kaercher**, **Don Strayer**, and **Bob Valentine**, Ohio State U., Colum-

bus. 1979: **Pat Kennihan**, **Jack King**, and **Jim Rosebrook**, Ohio State U., Columbus; **Bill Gwynne**, College Conservatory of Music, U. of Cincinnati.

*Best Album Jacket Design—High School Division—1978:* **Joe Houston**, Penn Yan Academy, Penn Yan, NY; **Nick Betzold** and **Hank Guaglianone**, Rolling Meadows HS, IL. 1979: **Paul Tomashefsy**, Connetquet HS, Bohemia, NY. *College Division—1978:* **S.L. Dooky**, Texas A&M U., College Station, TX. 1979: **Garry Weiner**, Northern Illinois U., DeKalb.



# 1980 down beat Student Recording Awards

The **down beat** Student Recording Awards honor the accomplishments of U.S. and Canadian high school and college students in the recording arts & sciences.

## deebee Award Categories

The 1980 **deebee** Student Recording Awards are offered in two divisions—High School and College—in each of the following categories.

1. BEST JAZZ PERFORMANCE BY A BIG BAND (11 or more instrumentalists performing minimum of three selections or 20 minutes)\*
2. BEST SYMPHONIC PERFORMANCE BY A BAND OR ORCHESTRA (20 or more instrumentalists performing minimum of two selections or 20 minutes.)
3. BEST JAZZ PERFORMANCE BY A GROUP (ten or fewer instrumentalists performing minimum of three selections or 20 minutes.)\*
4. BEST OTHER-THAN-JAZZ PERFORMANCE BY A GROUP (ten or fewer instrumentalists performing any music style other than jazz, such as: rock, chamber music, soul, country, Latin, ethnic, etc.; minimum two selections or 20 minutes.)
5. BEST JAZZ INSTRUMENTAL SOLO PERFORMANCE (on one selection)\*
6. BEST OTHER-THAN-JAZZ INSTRUMENTAL SOLO PERFORMANCE (on one selection)
7. BEST VOCAL SOLO OR GROUP PERFORMANCE (any number of singers performing any style of music, one selection)
8. BEST ORIGINAL COMPOSITION (contemporary music, any instrumentation)\*
9. BEST JAZZ ARRANGEMENT (concert score for any number of instrumentalists and/or singers)\*
10. BEST ENGINEERED LIVE RECORDING (any music style or instrumentation recorded *outside* of a studio)
11. BEST ENGINEERED STUDIO RECORDING (any music style or instrumentation recorded *inside* a studio)

\*"Jazz" and "contemporary music" encompass, for the purposes of these awards, the various forms of recorded jazz and blues as reviewed in **down beat** magazine.

## Awards & Prizes

1. **deebee** Awards are made to:
  - a. Each student winner—individual and ensemble members—in each of the 11 Award Categories in both the High School and College divisions.
  - b. Each faculty or student director of each winning ensemble in both the High School and College divisions.
  - c. The faculty advisor to each individual winner in both the High School and College divisions.
  - d. The music department of each school attended by the winners of each of the 11 Award Categories in both the High School and College categories.
2. Suitable "Honorable Mentions" may be awarded at the discretion of the judges.
3. Duplicate awards and prizes will be awarded in case of a tie.
4. Additional awards, prizes, and scholarships are awarded to winners and "honorable mentions" on the recommendation of the judges.

## Eligibility

Student recordings eligible for **deebee** awards:

1. Student recordings made after Jan. 1, 1979.
2. Recordings made by any student enrolled in a U.S. or Canadian high school (grades 7-12) when the recording was made. Either the school principal or faculty advisor is required to confirm that the student(s) performed as stipulated.
3. Recordings made by any student enrolled in a U.S. or Canadian 2-4 year college for at least six credit hours, or the equivalent, when the recording was made. The music department chairman is required to confirm that the student(s) performed as stipulated.
4. Any recordings performed by students, whether they are or are not members of the AF of M as long as the recording is "for educational purposes only" as defined by common industry usage.
5. Student recordings engineered by outside professional companies are eligible in all categories except engineering.
6. Tracks on which guest artists perform are not eligible.

## Rules & Conditions

1. One copy of each disc or tape recording must be submitted for each category in which the recording is entered. (If, for example, the recording is entered in three categories, then three copies of the recording must be submitted with the official application.)
2. A registration fee of \$3.00 for each category in which the recording is entered must accompany the Official Application (Three categories=\$9.00, etc.)
3. Recordings may be either disc or tape; mono or stereo.
  - a. Disc recordings must be 33 $\frac{1}{3}$  rpm and not exceed 12".
  - b. Tape recordings may be recorded on either cassette or open reel. Cassettes must be either 30'/45'/60', professional quality. Open reels must be recorded at 7 $\frac{1}{2}$  ips on professional quality 7" reels with color leader indicating candidate tracks. Record on one side of tape only.
4. The following information about each candidate recording must be submitted with the official application.
  - a. Personnel—each student's name / current age / school grade level / instruments played on recording or voicing identification / faculty advisor.
  - b. Music selections listed in order on recording—title / composer-lyricist / arranger / publisher / soloists / playing time.
  - c. Description of equipment used for recording. (Applicable only for student engineering categories.)
5. A full concert score must accompany candidate recordings submitted in the arranger category.
6. A copy of the original manuscript with copyright notice must accompany candidate recordings submitted in the composer category. (No composition can be accepted without copyright notice or copy of signed application for copyright.)
7. Recordings, scores, manuscripts, etc. can be returned only if return label and postage are provided. **down beat** is not liable for items lost in transit.

## Judging

1. All decisions and final judging are made solely on the basis of ability demonstrated on the candidate recordings. Recordings are judged "blind," that is, candidate recordings are known to the judges only by number.
2. Judging criteria are similar to those used by **down beat** in its record reviews: musicianship, creativity, improvisation, technique, sound quality and balance, excitement, programming, etc.—all adjusted to high school and college levels.
3. If, in the opinion of the judges, there is no entry in a category that meets **down beat** standards, then that category shall be declared "no contest" with no awards made and registration fees returned.
4. The judges, whose decisions will be final, include the editors of **down beat** and professionals in the recording arts & sciences.

## How to Enter

1. Pick up Official Application form at your local music store or use the coupon below.
2. Return Official Application with candidate recording(s) and registration fee to **deebee** Awards c/o **down beat**, 222 West Adams St., Chicago, IL 60606, to arrive no later than February 5, 1980.
3. Winners will be announced in May '80 issue of **down beat**, on sale April 17.

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# "The Leblanc has a fat sound."



Leblanc Duet No. 4, featuring Pete Fountain

It's prior to show time at Pete Fountain's new bistro in The Hilton on the River in New Orleans. We're relaxing at a table near the stage, and Pete's describing what he enjoys doing when he's not here.

**Fountain:** I love to fish. I have a small fishing boat, and go out on it a lot. Around home, my hobby is just tinkering with my cars. I have twelve antique cars, including a '36 four-door convertible like Roosevelt's. Could be his, because it has an oversize trunk, maybe for the wheelchair. I enjoy my Rolls, too. My Rolls and my Mercedes. Those two cars I run a lot. And I started collecting trucks. Have a half dozen of 'em. I'm really interested in old planes, too. The biplanes. And I love race cars. Got into motorcycles for awhile, too, and still have my Harley 1200cc. Big Harley. I kick it, and it kicks me back. It's tough.

That's one of the things I like about my clarinet, too. My Leblanc.

It takes more of a beating and more of a workout than any instrument I played before. I started on a Regent, then a Pensamore, and then some others. But the Leblanc's keys are harder. They'll take more of a beating. And that's especially important in my work. It's twenty years since I began playing Leblancs, and to show you how great they are, this is only my second one. This one's two years old, and has about five albums under its belt. The other one, which still plays, I recorded 43 albums with. I'm so proud of my instruments!

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#### Fountain:

Well, I don't like a high, screechy sound. I like it more mellow, like Irving Fazola was known for. I have his clarinet, you know, but I can't play it too often. When Faz died, his mother put it away in the case, and then left it there for possibly six years. Well, I got it and sent it to Leblanc, and I said, "Could you just recondition this, because it's my idol's." Well, after they sent it back, I started playing it, and when the wood gets warm you're reminded that Faz used to like his garlic. This garlic comes out, and it grabs you by the throat, and, I tell you, it fills up the whole bandstand. So we always say, "Fazola still lives every

time somebody plays his clarinet."

Anyhow, as I said, I don't like a high, screechy sound. The Leblanc has a *fat* sound. They say it's *my* sound, but it's got to come from the instrument.

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# PROFILE

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JAN PERSSON

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## IAN CARR

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BY LEE UNDERWOOD

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Ian Carr, Scotland-born and English-raised, has recorded more than 25 albums under his own name, the most recent of which are 1979's *Out Of The Long Dark* (ST-11916) and 1978's live recording, *In Flagranti Delicto* (ST-11771), both on Capitol.

He is a trumpet player, a composer, a pianist, and the leader of his own group, Nucleus (featuring saxophonist Brian Smith, keyboardist Geoff Castle, bass guitarist Paul Carmichael, and drummer Roger Sellers).

Ian Carr, however, is more than a man of music. He is also an author of two unpublished novels, a 25-volume journal, and the 1973 book *Music Outside* (Latimer-New Dimensions). Presently, he is writing a biography of Miles Davis, whose style and concepts have greatly influenced Carr's own.

"I learned a terrific amount from Miles," said Carr, "and I am proud to acknowledge the influence he has had on me. As a matter of fact, if you listen to the *Out Of The Long Dark* LP, to the tune *Selina* (my daughter's name), you will see that it's just like *All Blues* from Miles' *Kind Of Blue* album. *Selina* is an absolutely conscious, loving and affectionate glance back toward early Miles."

Carr's insight into Miles is indicative of his own ideals for his own music. "The main thing Miles has done for me is to bring such a high seriousness to the music. He always dignifies the listener to the utmost. There is a terrific depth in his music, and without being pompous. With Miles, everything counts.

Everything must count, and every note must be accountable. If there's no reason for its being there, then it shouldn't be there. And he swings. For me, he swings more than any other trumpet player, more than almost anybody—just listen to his solo on *Straight, No Chaser* on the *Milestones* album, for example. No other trumpet player swings like that.

"When you listen to Miles, you're not just listening to a trumpet player. You're listening to a man with a concept. This is absolutely crucial. For me, since the late '60s, it's not enough to just 'play your ass off,' as it were. You have to have a vision, a musical idea which is coherent, interesting, exciting. Miles has always come up with different and new ideas. He's always had the basics of swing, timing, knowledge, etc., and he's always kept those traditional jazz qualities, which are very important. In addition, he has vision, imagination, and the ability to pick the right people to play with him, and to get the utmost out of them."

Born in Dumfries, Scotland on April 21, 1933, Carr played piano and trumpet as a child. Until his mid 20s, however, he wanted to be a writer rather than a musician. After graduating from England's Kings College with honors in English language and literature, Carr entered the military. "When I was released in Germany, I just went on the bum for two years.

"It wasn't all fun. It was pretty anguished at times, but it was also very useful. I was writing poetry and stories, but having no success as a writer. Part of it was that thing of just wanting to see myself as a writer, rather than writing. I was always thinking what my photograph would look like in a book, but I wasn't doing the actual writing. Finally, I said

to myself, 'This is crazy. The only pure thing you've ever done for itself, for itself alone, is music.'

"So I went back to England, bought a trumpet, took some elementary refresher lessons, and just started playing. I was a late starter—27—and developed slowly. That development has continued steadily, and now, especially over the last 12 months or so, I've become a much better trumpet player, a much better composer, and a much better band leader than I ever was before.

"One of the reasons the music of Nucleus stays so vital is because I and the rest of us are inching our ways forward all the time. If I had started off as a technically brilliant guy, I might never have done much of anything at all. As I improve technically and acquire more knowledge, the music itself deepens and becomes richer."

Having made the decision to seriously pursue a career in music, Carr joined the EmCee Five in 1960, then saxophonist Harold McNair's group in 1962. After four months, he left McNair's group and joined Don Rendell, eventually becoming co-leader of the Rendell-Carr Quintet. This quintet became one of the better-known British jazz groups of the mid '60s, recording several LPs and winning *Melody Maker's* jazz poll three times. In that same poll, Carr was voted top British trumpet player three times.

In the spring of 1969, Carr formed his own group, Nucleus, and began to make an international impact. Nucleus took first prize at the 1970 Montreux Jazz Festival, and that same year recorded three Phonogram-Vertigo albums: *Elastic Rock*, *We'll Talk About It Later*, and *Solar Plexus*.

Over the next few years, Nucleus toured extensively throughout Europe and Scandinavia. In 1972, Carr discovered his ideal trumpet—the Selmer 99—which he plays to this day.

In one of the chapters of *Music Outside*, Carr discussed the various ways in which he and Nucleus were creating and releasing tension.

"On each album," he said to this writer, "I try to approach tension and release in an entirely different way on each cut.

"Repetition builds tension. Stopping repetition releases it. Or you can have no rhythm, and then introduce rhythm; or you can have no harmonies, or just one chord, and then introduce a lot of chords. You can change time signatures. You can use all kinds of melodic devices.

"The creation and release of tension is the first thing, but the second thing is that there must be a beautiful relationship between what's written or preconceived, and what's improvised. The relationship of those two things is crucial. I think that on *Out Of The Long Dark*, we got all of those things that say 'Right!' The feeling works as well. It's no good getting everything right if there is no feeling.

"Take the title track, *Out Of The Long Dark*. Listen to the way Roger Sellers plays the drums on that track, very, very simple, but with immense feeling. And some of the solos—listen to Brian Smith's saxophone solo on *Black Ballad*, for example. It's almost flawless. He uses a lot of notes, but not a note is wrong. If you listen to Geoff Castle's synthesizer solo on that cut, you hear a small masterpiece. We all played to our optimum capacities. The rhythm section was fantastic,

with the great Billy Kristian on bass guitar, since replaced in the group by Paul Carmichael, an exciting 24 year old new on the scene. *Out Of The Long Dark* is one album that is the quintessence of what Nucleus is all about."

Carr's use of electronics in his group is understated, warm, personal and spatial. "I've spent a great deal of time thinking about the use of electronics, unlike those who just write electronics off as rubbish. In the hands of an idiot, the greatest musical instrument in the world is nothing. It is finally a question of how you use it. If you program the synthesizer correctly, for example, you can be enormously eloquent and moving. Everything depends not upon which instrument is used, but on the quality of the people who are using it.

"Nor do I believe in the concept that the use of electronics means 'selling out.' If Miles Davis or a John Coltrane did something just for a lot of money, they'd still make great music. If it were an untalented moron with the highest ideals, it would still be rubbish. Motive doesn't matter very much; everything depends upon the quality of the vision and of the sensibilities of the person who's making the music."

Rhythmically, Carr has little use for present disco fads. "Those rhythms are very sterile," he said. "There is no interplay between the musicians. Every part of the rhythm functions independently. If you turned off one part, the other parts would still go clicking on.

"What I want is ebb and flow. I want interplay with the other people. I don't want things that just function autonomously without reference to anything else, which is basically what a disco beat does. I want a beat that lives because of the way it is influenced by other peoples' pulses going on at the same time."

At this writing, Carr lives in London, is preparing a tour of European festivals; is working on another LP; is revising his book on Miles; and is preparing for his second tour of India, in 1980. **db**

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## ROBERT CRAY

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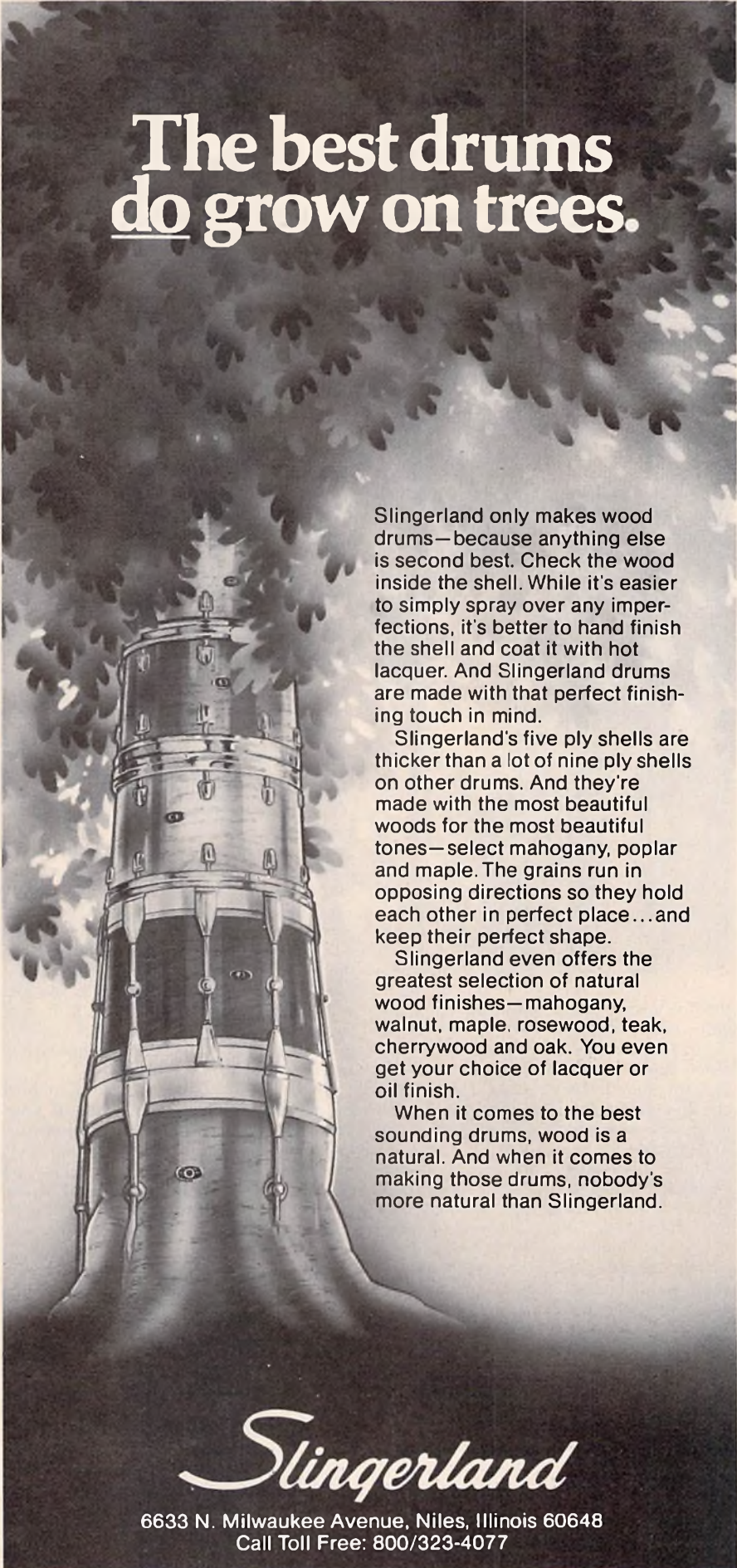
BY DOUGLAS CLARK

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Eugene, Oregon is an unlikely spot to find a topnotch blues band, thousands of miles from the major blues centers of Chicago, Memphis, Houston and L.A. Yet Eugene is the home of one of the finest blues bands on the West Coast, the Robert Cray Band, headed by 26 year old singer-guitarist Robert Cray. The band has recently signed with Tomato Records, and Cray appears ready to enlarge his solid regional following.

Cray got serious about the blues when he was still in high school in Tacoma, Washington. He discovered some old Muddy Waters records around the house, and something clicked for him. His friends turned him on to a younger generation of bluesmen—Buddy Guy, Freddie King and the legendary Magic Sam—who became Cray's major influences, along with the towering figure of B. B. King. In 1972 Cray and bassist Richard Cousins moved to Eugene. There they eventually joined forces with harpist Curtis Salgado. These three now form the core of

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the Robert Cray Band, filled out by a pianist and a drummer.

"To me the blues is a way to have a good time," says Cray, who believes the blues can help people with their troubles. "The blues is also an art form," he adds. "So I like it when people dance, but it's fine if they just want to sit and listen."

Those who listen will hear a diverse repertoire, drawn from a broad spectrum of bluesmen: Albert King, O. V. Wright, Sonny Boy Williamson, T-Bone Walker and James Cotton, to name a few. But the Cray Band puts its personal stamp on every tune, regardless of its age or origin. Curtis Salgado, Cray's harp player, put it this way. "We play 1980 blues. It has all the things of the old blues of the past that we gather in our mind, but it deals with today's situations. It's today's music. Even if we cop some licks from an old blues style, we update it. Anything we whip out, it's 1980, not 1930."

This doesn't mean the Cray Band plays disco blues. On the contrary, the band is intent on maintaining the integrity of the blues, whether in a Cray original or a Howlin' Wolf standard. The point is that the blues is just as relevant today as it ever was.

What about old blues lyrics? Aren't they

out of touch with today's realities? Not at all, says Salgado. "Blues is just life. There are songs about losing a job, having a job, having a party, how lonely you are, how happy you are . . . Blues is just everyday life."

In spite of their allegiance to the blues, Cray readily admits that the band's roots tap into other sources too. For instance, says Cray, "We use the harp Chicago style, but we also use it like a horn in an r&b groove." When asked about the influence of jazz, the names come tumbling out: Bird, Monk, early Coltrane, Earl Hines, Count Basie, Johnny Hodges, Groove Holmes . . .

"All the stuff that's in the swing groove," says Salgado. "I can't get off when they go outside, when the drummer isn't even playing a groove."

"You'll never catch us buying records that are newer than 1965," adds Cousins with a grin. Except for blues records, that is.

Not surprisingly, the band members are disdainful of modern recording techniques. Salgado: "When you're a blues collector and you're picking up records from the '50s, one of the basic things you dig about them is the rawness of the sound. The simple recording technique."

Cousins: "The stuff I like best on Stax was recorded on a four-track machine."

The band's recently-completed album was recorded on a big board, but, says Cray, "We didn't layer anything. We just went in and blew."

Cray's attitude toward recording is one more bit of evidence that he is an inheritor of the blues tradition. He says he feels a responsibility to carry on that tradition. "When I first started playing blues music, there were a lot of older cats out there, but nobody young was doing it. That was part of the reason I got into it in the first place: because nobody else was doing it."

As it turned out, there *were* other young blues musicians around the country, who, like Cray, are just now becoming known: Hollywood Fats, Roomful of Blues and George Thorogood, to name a few. And don't forget the Blues Brothers, whose version of *Soul Man* became a nationwide hit. Did you ever wonder where Belushi and Aykroyd learned that tune? Did you notice that *Briefcase Full Of Blues* is dedicated to one Curtis Salgado? The story goes like this.

In the fall of '77 John Belushi was in Eugene for the filming of National Lampoon's *Animal House*. One night he walked into a bar where a blues jam session was in progress with Cray, Salgado and Cousins all onstage. They blew Belushi away. He fell in love with the blues, head over heels, especially with Salgado's harp playing. Between sets Belushi gushed his enthusiasm to Salgado who generously spent the next several days initiating Belushi into the history and mystery of blues music. Belushi ate it up.

Not long after that, the Cray Band was taking a break during a Saturday night gig. The bar television was tuned into *Saturday Night Live*. The Blues Brothers came on, and Salgado couldn't believe it. "I'm playing all these tunes for years, and suddenly there's this jerk on TV playing exactly what I play. And doing it worse." When the Blues Brothers made headlines, Salgado's name popped up in magazines like *Newsweek*, *US* and *Crawdaddy*. But in spite of Belushi's public acknowledgement of his debt to Salgado, the harpist is bitter. "He ripped off an act, an

idea," says Salgado of Belushi. Most of all Salgado resents the vaudevillian approach of the Blues Brothers: their tongue-in-cheek attitude toward the blues. "We're a serious blues band," says Salgado. "And people who are really into blues cannot take the Blues Brothers seriously."

Still, the members of the Cray Band admit that the Blues Brothers have helped rekindle a national interest in blues music, noting that the upcoming Blues Brothers film will include a soundtrack of many authentic blues musicians. Have the Blues Brothers made it easier for blues bands to sell their records? Maybe, answers Cray skeptically, pointing out that the music industry is geared toward selling rock records, not blues records.

"Does that discourage you?"

"No. I realized that when I first started playing blues," says Cray.

"But you did it anyway."

"Yeah."

"Why?"

"Because I like what I'm doing."

"If you ask me," Salgado chimes in, "if the people in this business would get behind this cat, push Robert Cray—a good-looking young black cat that plays the piss out of a guitar and sings like a bird—he would sell. He would sell. But that isn't where the money is. It's not in the blues." db

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## GAYLE MORAN

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BY LEE UNDERWOOD

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Standing on the patio of his new home overlooking one of the famous postcard canals of Venice, California, songwriter/recording artist Jimmy Spheeris smiled, raised his glass to the setting sun, and said of his long time friend Gayle Moran. "She's from another era."

When Gayle arrived from Hollywood for dinner, she carried a purse covered with rose-pink hearts and wore one of her characteristic floor length, hand stitched Victorian granny dresses. "I buy my clothes in antique stores," she said. "Much of women's creative energy back then had to go into sewing. They took such care. Some of those women were artists of clothes making."

Gayle also carried in her hand the first copy of her debut Warner Brothers solo album, *I Loved You Then, I Love You Now*, for which she composed the music and lyrics for all 13 songs. "At first," she said. "I wondered if I should try to fit myself into certain musical styles or categories like jazz or pop, but that's not me. So I imagined what I would play if I just had a group of friends over to the house for an hour—the album is 57 minutes long. And that's what came out—different tastes, different things that I love."

*Loved You Then* is indeed a potpourri of musics, all of which reflect a musical consciousness that is as wide and varied as it is broad and charming.

This 36 year old woman who wears granny dresses and is "from another era" also plays the Polymoog, Minimoog, Mellotron, Hammond B-3, Oberheim, Rhodes, Yamaha electric grand, and the acoustic piano. Vocally, she ranges from low F to high C.



Her compositions range from gospel, to pop, to chamber music (*Remembering* was composed for harp, violin and piano; the sumptuously romantic *I Loved You Then* is highlighted by her own string quartet behind her own lyrical piano solo). On *Do What You Do*, Al Jarreau teams with Gayle for the vocals, which include five- and six-part choral writing, direct extensions of her work with Norman Luboff. With Chick Corea, who co-produced the LP (and wrote the string quartet for the verses of *I Loved You Then*), Gayle performs a piano duet improvisation on *Hand In Hand*. Gayle teams with Stanley Clarke on *Always A Wanderer*, which is highlighted by some stunningly imaginative overdubbed vocal clusters. *Opening To A Smile* is straight jazz, featuring Chick on keys, Gayle doing vocals only, and bassist Bunny Brunel.

"I love singing, I love playing keyboards, and I love composing," she said. "They are all about equal."

"When I auditioned for the Norman Luboff Choir years ago, I sight-read a Hindemith piece. I did it so well that he said it wasn't fair. Obviously, he said, I was already familiar with the piece. I told him I had never seen it before, and thanked him for the compliment. He hired me."

Born in Jackson, Michigan, on March 8, 1943, Gayle began playing piano at age three. She took formal lessons from age six through her college years (Seattle Pacific and University of Washington). Between school stints, she taught ear training, sight singing, piano and voice to grad students at Azusa in California.

Her progress was not always easy. Her



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father was an evangelical Methodist preacher. "Listening to classical music was okay, but playing it was frowned upon.

"When I was 12 years old, a wonderful European pianist felt I had the ability to become an accomplished classical pianist. She believed in me enough to teach me for free.

"I studied with her for several weeks, learning rapidly, growing, developing. I loved it. Then my parents took me aside and told me they had been praying about this matter. They didn't want me to have a classical career, because that wasn't 'spiritual' enough. I had to stop taking lessons. I cried for days.

"That kind of rigidity was very difficult for me to deal with. I didn't rebel harshly, as some do, but slowly began to ask questions

and find my own answers. I now follow my own way of life.

"A person is a spirit. Spirituality is learning how to be one's true self. As John McLaughlin and many other musicians know, music can enable a person to experience the deepest, the highest, and the very best in one's self. Music can be a profoundly positive and inspirational thing."

In college, Gayle heard recordings by Oscar Peterson and Dave Brubeck. She assembled a rhythm section, and late at night sneaked off into the practice rooms to play this strange, challenging and exciting improvisational music called jazz.

Before John McLaughlin asked her to join the second Mahavishnu Orchestra in 1974 as a vocalist and supporting keyboardist (re-

ording *Apocalypse*, then *Visions Of The Emerald Beyond*), Gayle had gigged in small clubs. At one of them, the Stalder Hotel in 1965, one customer said to her, "You're so boring. Why don't you play more like Chick Corea?"

When Gayle saw that Chick was on Miles Davis' *Bitches Brew*, she bought the album. She didn't like Chick's work. "What about melody? Rhythm? Where was the beat?"

On a plane to Chicago, however, her friend Airtio said, "You should come to the London House tonight. You can hear Stan Getz. And there is this terrific piano player working with him—Chick Corea." Gayle attended. She and Chick have been close ever since.

In 1972, Gayle was hired as a singer and dancer for *Jesus Christ Superstar*, for which she took over the piano slot on one night's notice after the director and the original pianist had a fist fight. In 1974, she joined an unrecorded group called Jatra, featuring drummer Michael Walden. McLaughlin came to hear the group, hired Walden, and soon thereafter hired Gayle. In 1976 and 1977, she joined Chick Corea for the double-Grammy winner, *Leprechaun* (on which appeared Gayle's song, *Soft And Gentle*), and *Musiemagic*. She has done extensive touring and recording with Chick since that time.

"I've not had too many problems being a woman in music, perhaps because women have traditionally been more involved with classical music than with jazz or pop. I personally get along well with others, and, too, social values have been changing rapidly, which opens the door for women in general and for me as an individual.

"I have tremendous respect for women in music—Toshiko Akiyoshi, Joanne Grauer, Marian McPartland, Joanne Brackeen and many others. I, too, am composing, singing, performing, involved in a relationship, taking care of a large house, decorating, buying furniture and so forth. It's all very difficult to keep going."

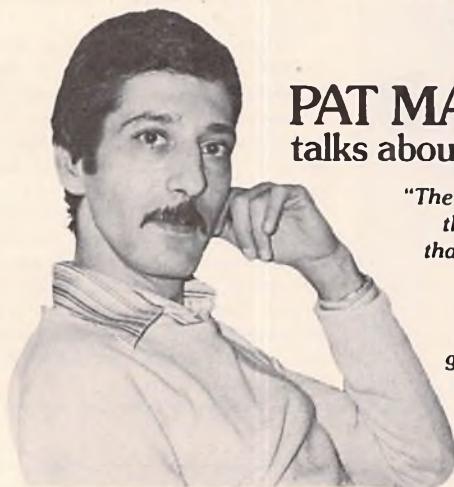
When it came time to compose the string quartet sections for the song *I Loved You Then*, Gayle was unsure. "I have a classical background, but I've never studied string writing. I thought maybe I should study string writing first, but through Chick, I've learned that people have abilities they never dreamed they had. If you decide to do something, it's amazing what pops up.

"I didn't even have a book that gives the ranges of the instruments. I just closed myself off in a room, taped a sketch of my piano solo, and wrote the quartet for two cello, viola, and a violin, weaving the strings in and out of the solo."

Gayle feels that one of her most important songs on the album is the final track, *Song To Myself*, written during a period of disappointment and searching in her life.

"The words to this song came pouring out. I couldn't write fast enough. The song said to me that the most important thing is to be your own friend, to really believe in yourself, to care for yourself, to love yourself, to give yourself some admiration. I feel strongly about self-respect. It's so important."

Hollywood crackle and Venice dreams, granny dresses and Polymoogs, rose-pink hearts and Hindemith, Norman Luboff and Stanley Clarke, Leprechauns and string quartets, Jimmy Spheeris, Oscar Peterson, Debussy and John McLaughlin—I Loved You Then, I Love You Now. **db**



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PHILADELPHIA

**Personnel:** Baronian, clarinet, soprano sax; Steve Knight, fretless electric bass; Shamira Azad, vocals, percussion; Haig Manoukian, electrified oud; Kim Plainfield, drums.

When Sudan Baronian's Taksim took the stage at Philadelphia's Stars, few people knew what to expect. The five musicians, fresh from gigs at the Village Gate, the Tin Palace and Storytowne in New York, tuned up clarinet, soprano saxophone, electrified oud (Arabic lute), fretless electric bass, trap drums, and dumbeg (Arabic drum). Leader Sudan Baronian (who has played with Phil Woods, Joe Beck and Joe Farrell) began blowing a haunting, unaccompanied introduction on soprano, until the entire band exploded into intricate ensemble improvisation in 10/8 time. The high-energy blowing—bop, blues and Near Eastern lines over Near Eastern rhythms—transfixed the audience with the rare appeal of genuinely new music, a true fusion labeled inadequately as "Near Eastern jazz."

Taksim's unusual combination of musicians accounts for their multi-faceted style. Baronian, besides his jazz gigs, has been featured reedman on scores of Middle Eastern LPs. His compositions form the bulk of the group's material. Steve Knight came to the public eye as keyboardist for the hard rock group Mountain. Shamira Azad, percussionist, singer and dancer, never sang professionally before joining the group. Her scat vocals avoid imitation of scat queens Fitzgerald or Carter. The oud playing of Haig Manoukian comes from the strictly ethnic tradition while Kim Plainfield on drums brings a more conventional jazz and Latin background to the group.

The range of sounds and rhythms explored by Taksim in a single number was astonishing. In *Toxic Tonic* Manoukian opened with an oud taksim (Arabic for solo improvisation) featuring the hypnotic quarter-tone modes of Near Eastern music. Azad and Knight began a conversation on dumbeg and bass in a loose rhythm that evoked an Asian mood without using traditional licks. They stopped for a clarinet taksim by Baronian in which he leaped in and out of Middle Eastern modes to bop and blues lines as Azad theatrically wiped sweat off his brow. Azad began to scat in a stately duet with Plainfield on drums until the piece built to a climactic ensemble finish.

*Time And Time Again*, on the other hand, began with a conventional walking bass line, overlaid with Azad's percussive vocal, shifted into a shuffle blues, then into stuttering funk before segueing into a spacy *Them There Eyes* sung by Azad in her vibratoless, airy tone. She then became a one-woman percussion ensemble, harmonizing with herself as an

Echoplex doubled her scatted lines.

Taksim's dazzling display of shifting time signatures and seamless eclecticism blended with wry humor and entrancing intensity made each number a distinct adventure. Between numbers the group paused for a minute or two, as if silently gathering strength for the next. Now and then Shamira Azad began a sinuous bellydance that spun her out into the audience.

Their rapport with the audience produces a charged atmosphere at every performance. One eagerly awaits their recording debut, hoping only that people will ignore such labels as "Middle Eastern" and "jazz." Anyone who sees them will be hooked on the pure musical adventure that is Taksim.

—randall f. grass

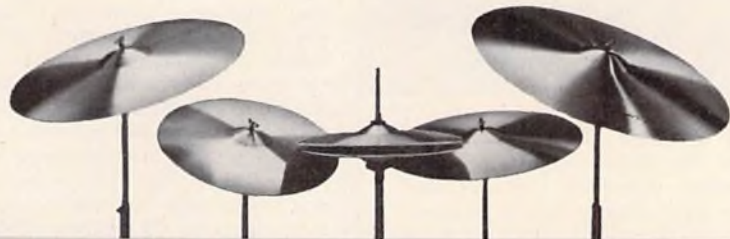
## BENNY GOODMAN

RAVINIA PARK  
HIGHLAND PARK, ILLINOIS

MEADOWBROOK PARK  
ROCHESTER, MICHIGAN

**Personnel:** Goodman, clarinet; Warren Vache, cornet; Jack Gail, trombone; Al Klink, tenor; Gene Bertoncini, guitar; Slam Stewart, bass; John Bunch, piano; Ron Davis, drums; Polly Podewell, vocals (at Meadowbrook).

Benny Goodman scored two triumphs in a row in July. At Ravinia he turned a power failure into one of the most delectable



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evenings in the park's history and, as one insider put it, "saved Ravinia's financial ass in the process." Then three days later at Meadowbrook, in addition to playing a stirring concert, he introduced perhaps his most impressive singing discovery since Ethel Ennis and possibly Peggy Lee: Polly Podewell.

There was an almost heroic aura about Goodman's Ravinia performance. And for Goodman himself it must have been a particular pleasure, because in it he managed to play the concert of his dreams—a concert totally free from the meddling interference of his age old nemesis, the soundman.

Goodman is not easily intimidated by technology. Many times I have seen him wind his way through a bandstand setup that might include 20 mikes to cover a simple sextet. He will ask that they be removed. If they aren't, he'll nonchalantly knock over a few to make his point.

Goodman is convinced at heart that microphones are irrelevant to his music in most cases. At Ravinia he finally got the chance to prove it, although it took the intervention of the gods themselves to make it all possible.

At 8 p.m. local singer Karen Mason opened the show. After about ten minutes the sky grew black with storm clouds. At 20 minutes gales of rain began to pour down, sending the lawn spectators scurrying for cover in either the pavilion or their cars. At 25 minutes, the sky exploded with lightning bolts. Finally at 30 minutes, Miss Mason's act was stopped when lightning struck one of the town's main generators. The park went black, and thousands of dollars worth of equalizers, woofers and tweeters were rendered silent.

Ravinia may have considered calling off the concert, but Goodman's head was clear and cool. After about 45 minutes 17 candles were placed on stage and Goodman and company walked out to play one of the most memorable concerts of the season. The crowd gave the group a hero's ovation. Goodman kept a flashlight nearby, and pointed it toward his colleagues when acknowledging solos. With an amused twinkle in his eye, he would point it at himself after a particularly good turn. It is a tribute to the acoustic design of the Ravinia Pavilion that even Bertoncini's acoustic guitar and Davis' sensitive brush work could be heard everywhere within the 4000 seat open chamber.

Goodman got things off to a heady start with an aggressive *Lady Be Good*. He rolled on for four beautifully paced choruses before passing it to John Bunch. Goodman opening numbers often produce some of the finest, most inspiring playing of a concert. Goodman concerts are often among the most spontaneous jazz performances heard today, and the opening numbers are often a clue as to what's to come.

A few minutes later on *World Is Waiting For The Sunrise*, Goodman was full of simple, powerful ideas that swung without mercy. The others all got their solo spots. Warren Vache, who has come far since he first joined Goodman in 1975, played a mournful *Funny Valentine* at a tempo so slow it almost came to a stop. Al Klink, who split the tenor chorus with Tex Beneke on the original Glenn Miller record of *In The Mood*, avoided the usual tenor sax standards in favor of *The Lady's In Love*. Slam Stewart had a hokey time of it with *I Got Rhythm*. Ron Davis' drums had an unpleasant inertness to them, as if they were

sandbags struck with a baseball bat. But it was the drums, not the drummer. His playing was cautious throughout, however, perhaps too much so. On *Undecided*, which was the encore number, Goodman did three choruses, but Davis failed to follow the upward curve of tension Goodman was generating by laying on more power from chorus to chorus. But no drummer should be judged too harshly within the context of a Goodman group, since he is an extension of the leader's will and not always master of his own.

At Meadowbrook the tunes were the same during the opening part of the concert, but their content and spirit were significantly different. *Sunrise* turned into an even more ripping, emotional tour de force than at Ravinia. Bertoncini looked at BG in amazement as he soared into his fourth chorus. Throughout the performance Goodman played with exceptional fluency and feeling. It is unfortunate that his last two major records have either failed to capture this marvelous exuberance (as on his direct to disc for Century) or gotten it only in bits and pieces (per the 40th anniversary concert album on London). In his 71st year, Goodman continues to respond to the moment with a quickness and aplomb that marks a real jazz musician.

Halfway through the concert Goodman brought out singer Polly Podewell, whom he had heard three days before in a rehearsal at Ravinia and promptly added to his Meadowbrook band. In addition to being a stunning looking woman of 30, she also happens to be a master of the American popular song idiom in its highest form. Not really a jazz singer, Ms. Podewell can be likened to Crosby, Bennett, Rosemary Clooney, Mildred Bailey, and a handful of other popular singers who are totally at home in a jazz ensemble. Her diction is clear without being stilted. At middle and up tempos she swings easily. On ballads her emotional range enhances a song without spilling over into the theatrical. Her vibrato is soothing and gently erotic. She has a sound of her own, but it doesn't call attention to itself. Goodman's ear (and eye) for vocalists in the past has been sure: Billie Holiday, Helen Ward, Peggy Lee, Ethel Ennis, Lynn Roberts. And few people know that Goodman was perhaps the first name performer to present Barbra Streisand in the early '60s. In Polly Podewell, it looks like he's found another winner.

She did three numbers. Bertoncini's guitar accompaniment stroked her every word on *Crush On You*, and Goodman himself got off one of his best solos between the vocal choruses of *There'll Be Some Changes Made*.

After Ms. Podewell made her exit Goodman called *As Long As I Live* and *If I Had You*, in which Goodman and the rhythm section were slightly out of tempo for the first few bars. A carpet on the stage muffled the sound of Benny's foot as he set the pace, leaving John Bunch and Ron Davis, who had no sight lines to his foot, slightly in the dark. After the obligatory *Sing Sing Sing*, there were two encores including a roaring version of *Air Mail Special*.

If this past summer is any indication, Goodman seems to be still at the top of his form and anxious to play. (His Meadowbrook set went well over 90 minutes.) Opportunities will not be lacking; he revealed in Chicago that a tour of China is in the works. Ah so!

—john mcDonough





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## GRANZ

continued from page 36

hadn't been paid, they were not mine to sell. Anyway, at least I had something to release until I could do some new sessions. I lined up a group of independent distributors to cover the U.S. market, and they served well until I went with RCA in 1975. I named the label Pablo for my favorite artist, Pablo Picasso."

From among the accumulated concert tapes have come mid '50s JATP blowing sessions from Tokyo and Stockholm that remind us how really exciting jazz can be and how much that excitement was taken for granted during the halcyon years when it was so plentiful. I find that excitement is now an endangered species in jazz with so many of its progenitors gone or past their peak. And from a 1961 Granz concert tour came *Afro Blue Impressions*, one of the finest John Coltrane-McCoy Tyner collaborations currently available. "I had known Coltrane since he was a protege of Johnny Hodges and playing rock and roll on the side," says Granz. "Unlike some of the current instant successes who think they are playing jazz—I guess they call it fusion—Trane had a firm grasp of what jazz was all about, where it came from, and who the people were before him who created it. I didn't see him much in the late '50s. In 1960 I presented Miles Davis on his first extended European tour, and Trane was in the group. Then in 1961 he asked me to handle his first European tour as leader. The *Afro Blue* album was from that tour."

But the vast majority of the Pablo catalog is new, which was a principal reason Granz set it up in the first place. He wanted to record his favorite artists and issue albums when the mood struck him. He wanted a one man company that wouldn't get too big. And that's pretty much what he has today.

"There have been more artists to record than I originally thought," he says, "and perhaps Pablo has grown a bit faster than I would have liked. I have favored a small number of players with repeated albums, and you sometimes feel like you're playing musical chairs using many of the same people. But they're the best. It's been a special kick recording Basie away from his band. I've done him in trios and quartets, with Zoot Sims, in several jam sessions and now with Dizzy Gillespie. I think these shifting combinations bring out fresh dimensions in an established artist. There's a lot more I want to do along that line. I approached Buddy Rich, who was a regular on the old JATP circuit, but he refused on the grounds of economics. I've been after Lionel Hampton for more than a year. I'd love to mix him up with some players worthy of his talent, but it's funny. He's still smarting from a 25 year old injury. Can you believe this: I did an album with Hampton, Gene Krupa and Teddy Wilson and for no particular reason, the art director put Krupa's name first on the album cover. Incredible!"

Granz confesses that it hasn't all been fun. He is impatient with the burdens of production trivia—proofreading, pressing, contracts and the like. But he plays the game of artistic politics well. Most of the Pablo family has been able to shine on at least one solo album, thus keeping all artists happy. It keeps Granz happy too, because it keeps him doing what he likes best.

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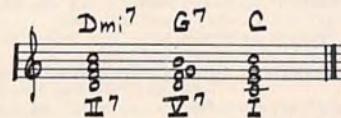
# HOW TO

## REFRESH CLASSIC CLICHÉS

BY DR. WILLIAM L. FOWLER

Traditional textbook harmony might seem more like a collection of *Thou Shalt Not's* than a practical guide to chord choosing, but buried in its morass of rules lie many nuggets of pure musical gold, which share one common trait—simplicity. And because of that simplicity, they can be decorated, altered, and extended without losing their fundamental acoustic truth. The common II<sup>7</sup>-V<sup>7</sup>-I final-cadence formula, for instance, not only sounds all three harmonic areas—subdominant, dominant, and tonic—but also sounds every letter-name in the scale of its key, thus summarizing its tonality. (In the examples, chord-inversions will be named as if they were in root position.)

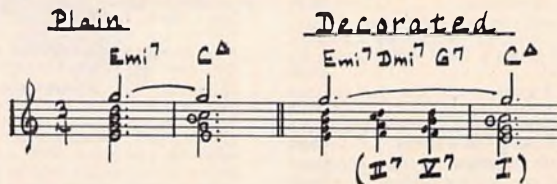
Dr. Fowler is Professor of Music at the University of Colorado, Denver Center.



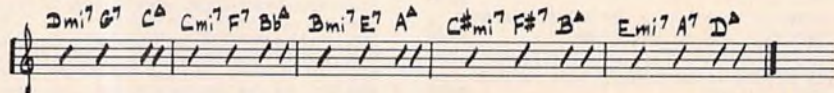
Over the centuries, this strict cadential use of the formula has gradually turned into a classic cliché, stamping finality onto melody-endings by the thousands, and throughout the process sounding bit by bit more commonplace.

Used as something other than a tune-ender, though, that same formula often regains freshness.

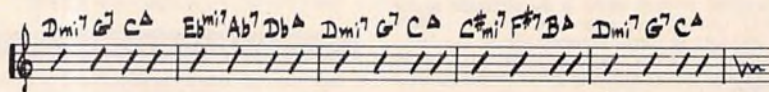
Its tonal compactness lets it decorate without interrupting the harmonic flow:



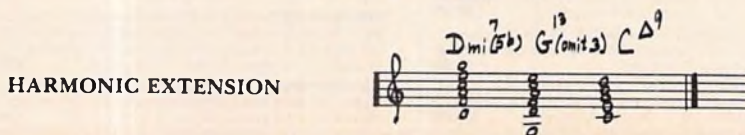
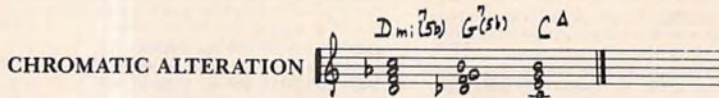
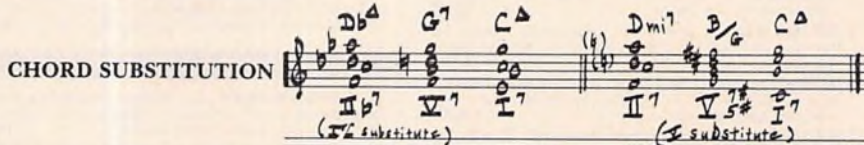
Its key-defining properties let it guide the ear from anywhere to anywhere else without confusing the sense of tonality:



Its self-sufficiency lets it accommodate temporary modal shifts without disturbing the overall key center:



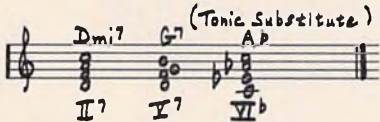
But to regain freshness when used as a final cadence, the formula needs variation within its ingredients, variation like chord substitution or chromatic alteration or harmonic extension or non-harmonic decoration. From among the hundreds of such variations possible, here are illustrations of all four methods:



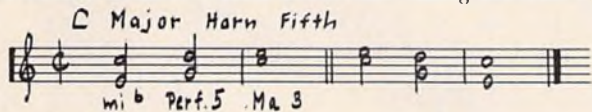
**NON-HARMONIC DECORATION**



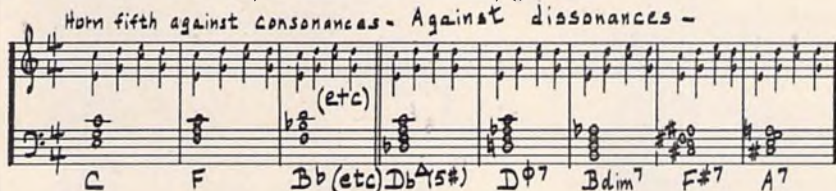
While all four methods work well on the subdominant and dominant area chords, chord extension is most appropriate for the ending tonic chord, whose function in a final cadence is to establish harmonic repose. The harmonic energy generated by chromatic alteration of tonic chord components or by chord roots other than the tonic itself disturbs that repose. When the II<sup>7</sup>-V<sup>7</sup>-I formula does not act as a final cadence, though, tonic area substitute chords or altered tonic chords become valuable for propelling harmonic motion, a classic cliché in itself, the *deceptive cadence*:



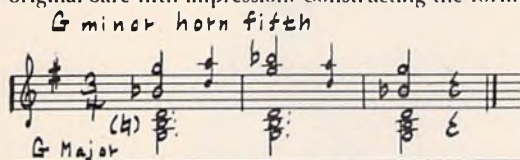
Another such cliché is the horn-fifth formula, a similar-motion duet among overtones 5, 6, 8, 9, and 10, from which fundamental acoustic security it derives both its simplicity and its self-sufficiency:



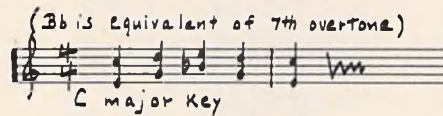
As with the cadence formula, non-traditional uses refresh the horn fifth. Superimposing the formula bitonally enlivens consonant chords and intensifies dissonant chords, the degree of both effects increasing in proportion to the tonal disagreement between the bitonal keys. Playing the C Major horn fifth against all 12 major triads, then against several types of seventh chords, will reveal the variety of effects such bitonality generates:



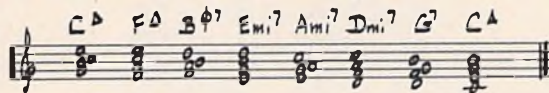
As long as the inside fifth itself remains Perfect, the other sixth and third may be altered to achieve freshness without losing the original bare-fifth impression. Constructing the formula on the minor scale, for example, then applying it against a major background chord adds a blues effect to that bare-fifth quality:



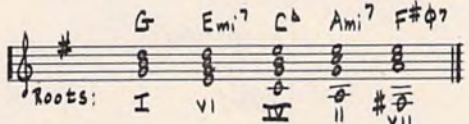
Substituting overtone 7 for overtone 8 within the formula supplies a Mixolydian flavor:



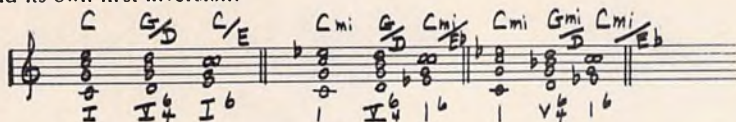
To qualify as a classic cliché, a harmonic progression must have been used by many musicians over a long period of time, a usage which proves its musical logic. The longest such progression uses all seven scale degrees as chord-roots, starting on the tonic, then moving up by fourths until it reaches the tonic:



A shorter one starts on the tonic chord, then moves roots down by thirds until reaching the leading-tone:



A still shorter one, the passing six-four formula, smoothes the path between a root position triad and its own first inversion:



These last three formulas have been shown in their simple form so that readers might practice revamping them by substitution, alteration, extension, and decoration, as was demonstrated for the II<sup>7</sup>-V<sup>7</sup>-I cadential formula. db

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**C**ultivation of complete tone control is something achieved by saxophonists after many years of playing. This process can be speeded considerably by devoting yourself to a regular/condensed routine of tone practice. Let us begin by discussing the benefits specifically derived from these exercises.

Naturally, the first benefit would be an immediate improvement in tone quality. You will learn how to focus the vibrations into a penetrating yet fatter sound, increase the "highs" in your sound and at the same time add lower harmonic overtones to each note. The dynamics are very important. Explore the areas of playing the instrument *pp*; it's a beautiful area of the instrument. Remember, if you're playing loud all the time, you're only playing half the instrument.

This exercise will help your intonation because you have time to *listen* to each note. The intervals are set up in fifths rather than chromatics, because fifths ring better and you have to listen closer to tune them. While all this is going on, you will form a natural reaction to hearing these tones; consequently you will begin hearing changes better because you will be able to relate the pitch to the horn much quicker. It's called tonal memory. Case in point: many musicians without perfect pitch can tell the exact key the music is in if they are holding their horns. It's the tonal memory we want to sharpen. This exercise will help put you in that direction. If your mind starts to wander, bring it back to concentrating on the note you're playing.

Playing these exercises for the prescribed length of time will considerably improve your technique. The interval leaps require you to move from one position to the next and hold. This will result in a cleaner, more precise technique. Playing fast is a workout for your brain, not your fingers. It's the slow, precise movements that will increase technique.

Your low note technique will improve because the exercise doesn't start on low notes—that would be too easy. It is more beneficial to approach low notes from the higher positions on the horn, forcing you to reach for them precisely.

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changes that will allow for the notes to come out at their optimum tone.

Eventually you may start taking the sound into your own direction because you are learning where the horn vibrates best. You may also discover a different place where the tone or sound may feel comfortable to you. There is a wide area of exploration here, and the players that make the biggest musical impact are those who have found their most beautiful "tone areas."

You will eventually utilize the air column more efficiently—putting out less air for more sound. As your sound focus comes together, you will project further and conserve energy, eliminating "face fatigue."

Some observations I have made regarding these tone exercises that may be helpful.

Arrive at the purest possible tone on each note. Use absolutely no stylistic devices or nuances to start the note. It should start clean, soft to loud to soft—tapering down to soft as possible. Be aware there could be a tendency to go flat when you play *ff* and a tendency to go sharp when you play *pp*. Listen carefully. You are learning control. You have to be able to control the instrument before the real music starts coming.

Your air stream has to come up from your diaphragm, completely relaxed and open in the throat. Think of yourself as a vibrating machine causing the horn to vibrate with *tone*—not volume.

I like to practice these exercises with a slightly firmer reed than I would normally use on gigs. I find it helps build endurance. Decide for yourself if you need to do this; it may work out better for you to go with what you have and eventually work up.

I also recommend playing these exercises outdoors. It's a great way to bring that focus into your sound because there is nothing to bounce the sound back at you. Sometimes I pick a point a distance away and imagine projecting to that point. Be sure you are in an open area with no echo.

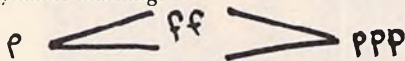
When I lived in an apartment, I would play my horn pointed into a clothes closet or into bed mattresses. Never practice in an acoustically live room that has an echo.

#### DIRECTIONS FOR TONE EXERCISE

1. *Advanced Students:* Each note will be a 15 second cycle. Hold each note for 12 seconds; breathe for three seconds.

*Beginning Students:* Each note will be a ten second cycle. Hold each note eight seconds; breathe for two.

2. Each note must be played with this dynamic marking:



3. You may practice with or without vibrato.

4. Be sure to indicate on the little squares when you play each exercise. If you learn anything from this article, please learn to organize your practice time. Spend a certain amount of time on everything that offers you improvement. Mark down what you practice so you won't be working on the same thing all the time.

5. Perform exercise A at least twice a week (approx. time 11/7½ min.). Perform exercise B at least twice a week (approx. time 9/5½ min.).

6. Continue playing these exercises until you grow tired of people telling you how good you are sounding.

82  down beat

Exercise **A**

Week	Mon	Tue	Wed	Thu	Fri	Sat	Sun
1							
2							
3							
4							
5							

Exercise **B**

Week	Mon	Tue	Wed	Thu	Fri	Sat	Sun
1							
2							
3							
4							
5							

7. Advanced students may get in some high note practice by continuing the pattern up into the altissimo register.

8. These exercises are beneficial to any wind instrument (woodwinds and brass) simply by adjusting the pattern to the respective range of the instrument.

Unfortunately, great tone is dependent on a great reed. I approach this problem by buying reeds by the box, and playing each reed and picking out the ones I can use so that I'm ready to sound good immediately. Each box yields an average of two great reeds, a few good reeds, along with a couple of practice reeds (stiff—with buzz.) Once these practice reeds break in, they will fall into the good or great category. Each reed is labeled so I know which is which. I don't take the time to adjust a mediocre reed. If they don't play right away, I kill 'em!

Another area of extreme importance to great tone is the ligature. Metal ligatures, after a month's use, tend to stretch out of shape. The thickness of each reed varies, causing fluctuations in the metal, which in turn cause unevenness of pressure on the reed. Eventually, because of all these inconsistencies, too much metal comes in contact with the reed, causing problems with the vibrations and the overtones. It got to the point where I was putting on a new ligature every month, and still found some inconsistencies among new ligatures of the same brand.

I took my dilemma to inventor Phil Rovner, who already had the problem solved with his Rovner Ligature, a modern day counterpart of a string ligature, but made of a neoprene impregnated polyester fabric. His theory is interesting and convincing.

He states, "Wet cane, comparatively speaking, is a dead or non-vibrant material.

Because of this, it does not influence the tone to the same degree as a more vibrant material might. When the reed is dominating or influencing the vibrating air column of the horn, many notes sound reedy, non-musical, or intonation is affected. Because a dead material (wet cane) allows the air column vibration of the instrument to predominate, the overtones are more musically related and the horn plays more in tune.

"A ligature which is dead, or non vibrant, or absorbs energy, becomes an extension of the entire mechanical vibrating system. Whereas a rigid ligature (metal) reflects energy back into the reed, contributing to the reed's own resonances, an energy-absorbing ligature helps to deaden the reed's own vibrations, and thus allows the air column vibrations and overtones to predominate."

Rovner continues, "Another benefit of a soft ligature is the improvement in reed life. Where a metal ligature tends to compress the cane fibres as the reed hammers against the unyielding metal during vibration, a compliant ligature does not. Since the fibers remain essentially unchanged during the life of the reed when a compliant ligature is used, the tone quality also does not change. Therefore, the situation in which a new reed becomes unplayable after several hours' use rarely occurs with the Rovner ligature. Also, because rigid ligatures often do not conform to the heel of the reed, peculiar patterns of vibration are set up which prevent many otherwise playable reeds from performing well. Thus the yield of playable reeds will be found to be much greater."

I sincerely hope the thoughts in this article will benefit you musically, and I hope to be hearing about you someday. Get out there and cultivate.



sound. I use three floor tom-toms, a 14, a 16 and an 18. I use three mounted tom-toms, a nine, a ten and a 14. And a snare. Two crash cymbals, and three crash cymbals on top. All of my cymbals are A. Zildjian. I use a 22, a 23 and an 18 for the right side and a 16 for the left, a 15 in the middle and a hi-hat 14 inch. I also use a 28" gong.

**Arnold:** With my own group, I usually use two bass drums, two 20s with different tunings. From left to right, I use an eight x 12, two nine x 13s, one ten x 14 mounted tom on the floor, a 14 x 14, a 16 x 16, and an 18 by 14. My drums are Premier and my cymbals A. Zildjian. I use 14" hi-hats—a 22 ride on my right; on my left, I use two 18s of different weights. And one 22 swish. Also a 28 gong and a little Chinese gong, a 15" with a very slow decay which sounds like a slur going down.

You know, one of the things people might wonder as we talk about our equipment is: how do we lug around all this stuff? It can be a problem at times. That's why having people you can get to do it for you is very helpful, because after lugging it around you really don't have all the energy you need to play.

**Waits:** If I may, I'd like to ask a question. What do you guys think in terms of the musicians you're working with today, in terms of your equipment, about the enlargement of the drum kit?

**Arnold:** It's a difficult situation. I can rarely use my double set when I'm working with people, only with my own group. The financial costs can be a problem; also, the space on the stage.

**Waits:** I find that a lot of musicians are intimidated by all that equipment.

**Hart:** It brings out certain limitations.

**Waits:** A lot of them really didn't want you to bring all that stuff on the bandstand. I look at that in several lights. One, maybe if you really didn't know what you're doing with it, I can see that, but at the same time, a lot of them don't want to see it because of the possibilities . . .

**Arnold:** The association they make with it . . .

**Hart:** But there are a lot of people who do want to hear it.

**Waits:** There are some who do. You would think everybody would, but that's not always the case. We're talking about other possibilities in the music, other colors. When a guy gets a new Selmer, you don't think he's trying to impress you, you think he's trying to get his horn together. With the multiple percussion instrument, those possibilities are there. You use them. There are people who know how to take all the equipment into any particular situation and help the music.

**Hart:** Well, after a while you learn who you're dealing with.

**Arnold:** Let's say you're playing a concert with someone and there's plenty of space and you set up all your equipment. They're still intimidated in spite of the fact that it's of no immediate concern; they somehow feel it infringes on them as a musician. That's difficult for me to comprehend. What we're trying to do is add more to the music.

**Primack:** Where can people contact Colloquium III?

**Arnold:** Write us at: Nupenza Music, Suite 31N, 484 West 43rd Street, New York City, 10036.

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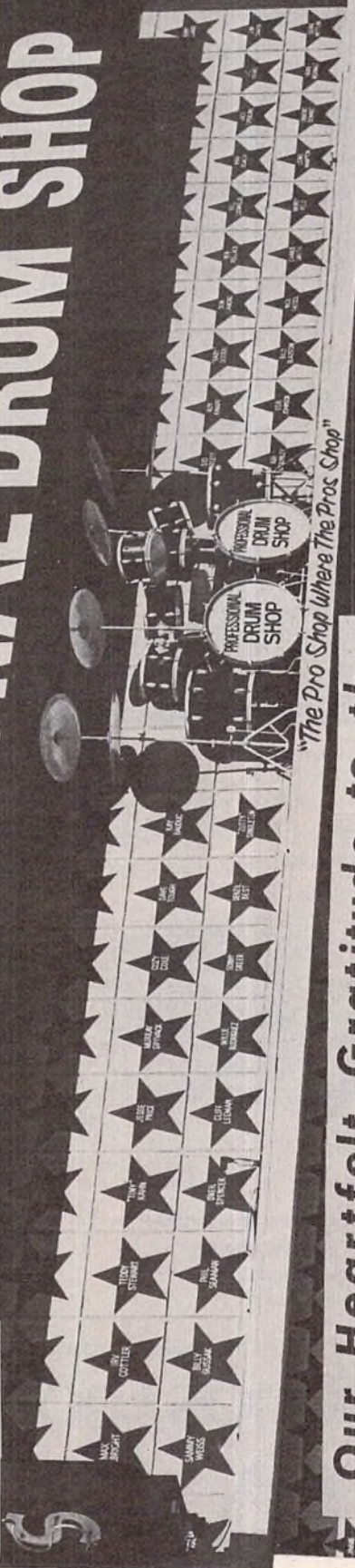


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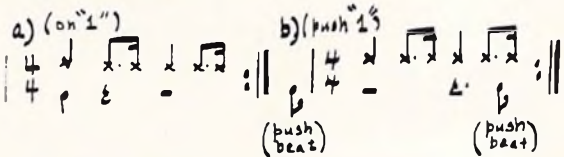
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# PRO-SESSION DRUMS

One of the biggest problems facing the younger drummer is adapting to different styles of music. You might want to play only jazz, for example, but to do that you need a working knowledge of several kinds of rhythms. I will try to touch on some basic patterns, but that still leaves a major ingredient that cannot be obtained from reading an article. This is the little thing of attitude or being able to get to the essence of the feeling you are trying to project.

For example, we can duplicate the notes played by a Brazilian drummer but will it feel the same way? If that same Brazilian player attempted some funk playing it probably wouldn't have that "American" attitude. This is not being said to scare you off but rather to let you know to check out the actual music (recordings, etc.) of styles you are interested in, and listen for the subtleties. Hear the spaces as well as the notes.

The more serious younger players at one point or another have an interest if not a passion to play jazz. If they are unable to hear good jazz players live, then a few small details may get overlooked. The thing that seems to be most commonly misunderstood is where to place the bass drum. Beat number one is not the best and only beat on which to play your bass drum. Beat one of a bar normally is a safe place to establish time, start melodies and end things. Well, what you want is not a feeling of ending but of moving on. Push beats are a great way to achieve this.



In B the beat happens before one and creates the feeling of pushing the beat across the barline instead of stopping there. You would not want to play push beats on every bar, either. It is

Chester Thompson, drummer with Genesis (*Seconds Out*) has recorded with Caldera, Frank Zappa, Freddie Hubbard (*The Love Connection*), Weather Report (*Black Market*) and also worked with Jack McDuff.



perfectly okay to occasionally establish the time with a light downbeat. Just as rock and funk and countless other types of music require repeated rhythm patterns, jazz or swing has patterns—but much lighter. The cymbal pattern will be pretty consistent but the bass drum is normally used very sparsely.

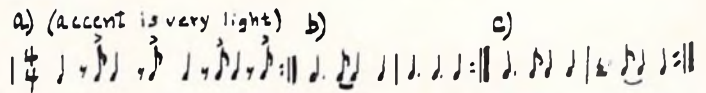
The cymbal pattern is usually notated as  $\times$   $\times$   $\times$   $\times$   $\times$   $\times$ , etc.

I have found that I prefer to play it more like:  $\times$   $\times$   $\times$   $\times$   $\times$   $\times$

I think that the triplet feel has more of a flow to it. But I've played charts that involved a lot of 16th notes in other parts (horns or melodies) and a dotted 8th-16th pattern locked in the groove better. The accents on two and four are to be played lightly but definitely. This seems to help the swing, but remember we are only talking about basics. Using fingers with wrists and not all wrist also helps a lot.

In this style, activity on the snare drum could be kept fairly minimal and light at first in order to let things flow out naturally. The theory that two objects cannot occupy the same space at the same time can also apply to music. If someone is taking a solo and you are playing as loudly and as many notes as they are, it's going to sound very cluttered. The idea is to accompany the soloist or be a part of the ensemble, not to compete with them.

Latin music is another of those things most of us don't get a chance to do enough of in our early stages. Here are some rhythms that fit into Latin styles. Starting from the bottom up, we'll start with the bass drum.



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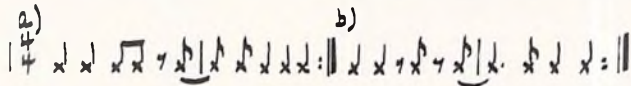
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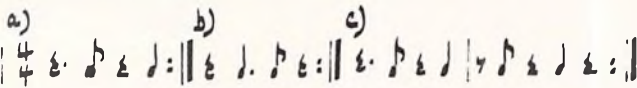
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Get used to feeling these kinds of rhythms with simple quarter notes on the cymbal and then start to syncopate your cymbal pattern.



Experiment with the snare, finding the spaces that are comfortable to you and then try combinations such as:



Rather than dictate that a pattern should be played exactly a certain way, I feel you should experiment with different combina-

tions and find which is most natural to you. As a matter of fact you should *then* move on to learn different ways of placing things for the good of your own coordination and independence.

When trying to absorb the music of other countries or cultures you should not only listen to recordings and/or live music but if possible see what kind of dance is done with the music. I feel this applies just as much to the music that is common to us as well. If you can dance yourself, it is all the better. The drum and dance have been associated through most of our known history.

Train yourself to hear the rigidity or looseness of the feeling of different kinds of music and to assume the proper attitude in your playing. Of course, some things will feel more natural to you than others, but with work you can stretch your own limits and even eliminate them.

## GRISMAN

continued from page 31

with J. D. Crowe and the New South, which you'd really have to consider the finest bluegrass band in the country at that time. They were doing a tour of Japan, and Tony came out to the coast a little earlier, and we played some music." At the time, Grisman was doing what he calls "odd jobs": these included publishing a little booklet called *10 Times In 9 Keys* (for mandolin), which he was selling by mail; doing a couple of movie scores (his most recent was last season's *King Of The Gypsies*, with Stephane Grappelli, unavailable on LP); and teaching a mandolin class at a local music school. When Rice arrived in town, Grisman had already been jamming with his best student, who was named Todd Phillips, for a couple months, and Grisman's thoughts were starting to hatch.

"I just got this idea that in the Great American Music Band there'd been two guitars; and I thought it might give it a unique thing to have a rhythm mandolin, or second mandolin, in addition to the lead. One thing I always liked about Bill Monroe," he remembers, "was his rhythm, the fact that he made the mandolin a rhythm instrument." It was a sound that evidently clicked, because not long after Phillips, along with Rice, Bill Keith, Vassar Clements and others were all present for the recording of the *David Grisman Rounder Album* (Rounder), in 1975.

Nonetheless, the Grisman Quintet was not yet complete; not until Phillips brought a violinist friend to visit Grisman one day. Darol Anger was not only a fan, but a student from afar: having taped one performance of the Great American Music Band, he had learned several of Grisman's tunes and was ready to sit in. When GAMB

bassist Joe Carroll started hanging around, and Tony Rice made himself available, Grisman suddenly found himself in charge of the band of his dreams. As he says now, "I guess I didn't really like hanging out the shingle to start being a band; I didn't approach it that way. I wasn't into calling up guys and doing that much organizing. It just sorta came together." After four months of rehearsing, they were ready for work, procured by Grisman renting out halls and producing acoustic concerts to mostly sellout crowds. "We developed a following," he says simply.

Grisman's lackadaisical approach to his career aside, he *did* have the reputation and contacts necessary to set up a tour of Japan early in the Quintet's existence. "I've had chances to get in the limelight," he eventually remembers to mention, as he explains that the GAMB on occasion sported such personnel as Jerry Garcia on guitar and Taj Mahal on bass. The Grateful Dead's Garcia had employed Grisman in a spinoff band which recorded as Old And In The Way. "There've been people who've always been calling me. Like, I'm not unknown." And he's not so lackadaisical. When it came time to put the Quintet on wax, he swung a business deal with Kaleidoscope Records to make the *David Grisman Quintet*, in 1976. Grisman himself produced it for \$9,000. It sold over 70,000 copies.

By then, Bill Amatneck was the regular bass player; sometime in the last year, a stunning virtuoso named Mike Marshall took over the second mandolin chair from Todd Phillips. The Kaleidoscope record began to gain national attention for the surging, yet essentially quiet and clean sound of dawg music. In addition, its sales figures were enough to interest several larger labels, including A&M, which eventually signed Grisman—who by this time had acquired a manager—and released his most recent LP, *Hot Dawg*. It's a strong second to the Kaleidoscope disc: despite the presence of Stephane Grappelli, only a couple of the performances have the bite and dramatic structure that make the earlier album a masterpiece of the '70s.

Dawg music finds other outlets, too: Rice's forthcoming album reportedly shows much the same influences (he's already led several dates for Rounder); and a new Darol Anger LP on Kaleidoscope trods some of the same musical ground with a noticeably different step (Grisman is heard on one cut). Kaleidoscope has also allowed Grisman to more accurately explore some of his roots: earlier this year, he produced a record featuring jazz mandolinists Jethro Burns and Tiny Moore, accompanied by the Texas Playboys' original rhythm guitarist Eldon Shamblin, bassist Ray Brown and Shelly Manne on drums (recently released, entitled *Back To Back*).

Although he's scored (with the aid of an orchestrator) several films—and written an orchestral suite—Grisman isn't ready to delve more seriously in those areas right now. "In a way, just working through my own little form now is interesting me more. And it's more practical, probably." But one area he's considering is film—with a certain slant, of course; "I've been thinking of doing, like a documentary in four parts or something, on mandolin players." And then, there's the regular care and feeding of the *Mandolin World News* (\$7 a year, Box 2255, San Rafael, CA 94902). "It's small, but it's dense," says Grisman; "I mean in terms of packed information."

Can a bluegrass/jazz mandolin player find fame and fortune in the most plasticized and materialistic nation in the history of the world? David Grisman is apparently on his way to doing just that. Moderate fame, moderate fortune, but who needs much more? As he says, just before picking up the \$5500 mandolin for some late tuning before his concert: "Whatever else was happening, I knew that the music had a certain appeal for people; because whatever you see tonight, certain things that happen to the audience, they've always happened. I've seen them happen for five years now."

If those things included applause of recognition for odd and obscure dawg tunes, an energy level that seemed to continually replenish itself as the concert went into its second hour, and an almost empathic appreciation of musical events largely beyond the ken of this college age crowd, then those things are still happening. **db**



Photo/Tim Bradley



Extra-curricular seminars are almost as important as the daily schedule at GIT. Here, Dr. William Fowler, Education Editor of *DOWN-BEAT* and Professor of Music at the University of Colorado, explains tetrachords. Other seminars this year have included:

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Bucky Barrett has been a professional guitar player for 17 years, playing road dates and concerts. Two years ago he decided to settle in Nashville to make it as a studio musician.

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“I do lots of commercials, jingles and records and TV appearances. A lot of times, they want the standard sound from any guitar. But sometimes, I'm asked to do things a little different — make something stand out. That's when I use my Hohner.” He used the instrument on the rhythm track of “The King Is Gone,” a record that has already sold several million copies.

“It's a good instrument,” says Bucky. “For me, it's my ‘signature’ sound now. And that's really what you need to make it in this business.”

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DRUMS

# PRO-SESSION

## HOW TO WRITE for the JAZZ MESSENGERS

The Jazz Messengers was originally formed as a 17 piece big band in 1947, however it was not until 1953 that the more popular quintet and sextet editions were formed, with Art Blakey and Horace Silver as co-leaders.

It was this unit that established the "Messenger sound," mainly through the inspired writings of Silver, which has remained a tradition right up through 1979. Hard drive, funkiness, soul, gospel and intense swinging are always an integral part of Blakey's bands. Others who have made major contributions as writers and players include Benny Golson, Bobby Timmons, Wayne Shorter, Walter Davis Jr., Lee Morgan, Freddie Hubbard, Cedar Walton and Curtis Fuller.

The following examples are taken from the repertoire of the present edition of the Jazz Messengers, and they illustrate two distinct styles of composing and arranging, yet they achieve the same results conceptually.

My illustration is a 16 bar excerpt from my composition entitled 1977 A.D., originally written for drummer Alan Dawson, which has a few built-in figures for the ensemble as well as enough space for Art Blakey to shape the piece into something quite colorful and exciting.

James Williams is a graduate of Memphis State University, faculty member of the National Combo Clinics, has performed with such artists as Milt Jackson, Art Farmer, Joe Henderson,



ART ZIMMERMAN

Clark Terry, Sonny Stitt, Thad Jones, Curtis Fuller, Woody Shaw and has been touring with Art Blakey and the Jazz Messengers for the past two years. As a leader he has recorded two albums, *Flying Colors* featuring Slide Hampton and Bill Easley (Zim 2005) and *Everything We Love* featuring Bill Pierce and Billy Hart, for Concord Jazz (Oct. 1979 release).

Points of interest include: use of unison lines for the trumpet, alto and tenor saxes (measures 1-4); use of sequences (measures 1-4, 9-16); various triadic textures above a pedal point (measures 5-8); use of bitonal chord structures and rhythmic displacements (measures 9-16); various dynamic shadings throughout the composition. 1977 A.D. has been recorded on James Williams' *Flying Colors*, (Zim 2005) and Art Blakey's *In My Prime Vol. 1* (Timeless/Muse).

"1977 A.D."

fast swing ♩ = 240 Concert

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f fff

James Williams  
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# PRO-SESSION

## ARRANGING & COMPOSING for the JAZZ MESSENGERS

In a small combo like the current Jazz Messengers (which consists of six members, playing tenor saxophone, trumpet, alto saxophone, piano, bass and drums) the composer/arranger must be able to utilize each member (with the exception of the drums) as a voicing possibility. Each instrument is vital and it takes considerable thought and planning in order to draw the most sound and colors from the group in every arrangement.

The purpose for excluding the drums is twofold; the first is sort of obvious—Art Blakey is a stylist on his instrument so you always leave virtually all final rhythmic interpretations, i.e., tempo, type of beat, dynamics, etc., up to the Maestro. The second reason is compositional. One sign of a strong melody is that it will stand on its own as a melody. By that I mean that it should be still recognizable with meter and tempo changes, such as applying march time, 3/4 time, 12/8, swing, Latin rhythms, as a ballad and even (Heaven forbid!) as a disco hit (like *Satin Doll*, *Night And Day*, *Misty* and *Rhapsody In Blue* to name an unfortunate few!). In other words the best melodies to bring to a small combo are those that don't depend on an "outside" rhythm section for interpretation; in that way they will always be fresh when played by other groups.

In harmonizing your melody you have two options: a closed sound utilizing unison and octaves, or an open sound using 3rds, 6ths,



Robert Watson is a graduate of the University of Miami where he also did post graduate studies and later taught improvisation and conducted various ensembles. He moved to New York City in 1976 and has

worked with Art Blakey for three years. As a leader he has recorded two albums on Roulette, *E.T.A.* featuring Pamala Watson and Dennis Irwin, and *All Because Of You*, featuring Curtis Fuller and Victor Lewis.

4ths, 5ths and triadic structures. You must pick the three notes when you "open up" the horns that give the greatest harmonic textures when placed with the rhythm section. This makes for a polyrhythmic effect within the group, pushing the rhythm section into the foreground and giving the backline equal responsibilities in putting the idea across—so much so that many young aspiring musicians spend countless hours transcribing not only the melody, but bass lines, exact drum beats and piano voicings, trying to recreate a mood set by any one of the great jazz combos of the past. The way the rhythm section performs determines whose version it is. The following is an excerpt from a composition of mine, *Time Will Tell*. This contains examples, I believe, of everything mentioned above.

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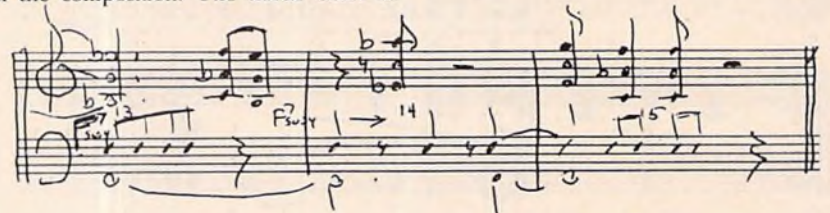
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The example starts with 16 bars of a Charleston type vamp in the rhythm section (see piano and bass), the first time establishing a recognizable statement synonymous with the composition. The horns enter in

"closed" position the second and third times, creating the polyrhythmic effect mentioned earlier. I open the horns up in the 13, 14 and 15th bars of A thusly:



Notice the spread between the three horns. This provides for maximum sound within the combo. What I try to bring in are the basics; merely a framework with room for personal contributions from the members of

the group. In short, nothing is absolute.

*Time Will Tell* has been recorded on *Gypsy Folk Tales*, by Art Blakey; *E.T.A.*, Roulette SR 5-009 (Robert Watson) and *Timeless/Muse* SJP 118: *In My Prime, Vol. II*, Art Blakey. db

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## SOUND EQUIPMENT



**Shure Brothers, Inc.** designed the SM 17 miniature dynamic microphone, a small, lightweight unit, specifically for acoustic instruments, and it comes with two mounting options: an expansion mount for bridged string instruments and a clip for acoustic guitars, sax bells and the like. The SM 17 has an omnidirectional pickup pattern, is supplied wired for low-impedance mike inputs, encased in rugged aluminum with a smooth exterior and recessed grille screen to minimize accidental rubbing noise; manufacturer's suggested list price is \$76.80.

Shure's Pro Master model 700 Power console features complete stereo operations, twin 200 watt amps, twin ten band graphic equalizers, the Feedback Finder for identifying feedback frequencies, pre-fader monitoring, electronic LED peak indicators (instead of mechanical VU meters), LED input clipping indicators, built-in simplex power supply and a "Patch Block" patch panel that is a combination block diagram of the console's internal circuitry, together with 12 patching jacks appropriately located. Along with two model 701 speakers, the console is made for permanent installation or professional portability.



**KEF** is offering its model 104aB and Cantata speakers in kit form, packed in pairs with the appropriate drive units and crossover circuits pre-mounted, wired and tested on the front baffles. Assembly requires only construction of enclosures and installation of baffles. The 104aB kit makes up into a reflexed system with an impedance of 8 ohms and maximum power rating of 100 watts; the Cantata, when completed, is a closed box loudspeaker system with an impedance of 8 ohms and a 150 watt maximum power rating. Kit prices are well below suggested prices for the speakers factory assembled.



**Road Electronics** adds the RS-7450 speaker, a two-way, full range system, to its Professional Standard series; it uses a "special design" 15" Road speaker and radial horn and driver system, with professional crossover network, high frequency level control and 100 watts continuous power handling for permanent or portable club placement.

## BAND INSTRUMENTS



The Boneroo (Cajun for "best there is") Horns, formerly with Dr. John, have been backing up the Bee Gees through a 31 city tour. Trumpeters Bill Purse and Ken Faulk play **Benge** trumpets and flugelhorns; Peter Graves uses **King** trombones and euphonium; Whit Sidner, Neal Bonsanti and Stan Webb blow **King** saxes and **Deford** soprano saxes and alto flutes—all the instruments are bright silver plated to coordinate with the Brothers Gibb's stage production.

# PRO SHOP

## SOUND EQUIPMENT (cont.)



Bassist Gene Simmons kicks and Kisses up a storm using **Sunn** sound equipment, including digital C-Moss Beta Bass Amplifiers and numerous Sunn speaker cabinets. Before making up with face paint, Simmons warms up with an Alpha 112 P (note Skull & Crossbones).



**Altair Corporation's** CT-3 microphone cable tester is six inches long,  $\frac{3}{4}$  of an inch in diameter, made from rugged epoxy fiberglass and weighs four ounces. With an XLR-type connector in each end and switch on by linking with the cable's female connector, the tester checks all three of a cable's conductors simultaneously and continuously for all wiring faults, and reports via light emitting diodes, even after a sound system has been set up. The CT-3 is powered by mercury battery.

One and  $\frac{3}{4}$  inches high and rack mountable, the Model P50 power amplifier from the Professional Products group of **Scientific Audio Electronics, Inc.** claims conservative rating at 70 watts per channel into 8 ohms. With 15 amp output devices and a cooling fan, the P50 meets FTC specs into 2 ohms with no thermal cycling. Complementary from input to output, it also features a third input jack on the back which automatically  down beat

disconnects stereo inputs and bridges the amp into mono operation, delivering 350



watts of power. It has high and low frequency rolloff filters, can be shorted for prolonged periods without damage risk, includes DC protection circuitry and overload indicator lights.



## GUITAR FAMILY



Larry Carlton's preference for **Fender Super Bullets** strings is based on their consistency.

"I thrash the hell out of my strings, so I have to change them every hour, which brings up the great discovery I've made about these Fenders: consistency!" he says. "It's like the same person made every string . . . put on a set of Super Bullets, pre-stretch two or three times holding the strings at the first fret with a rag and pull the heck out of them, tune and stretch, tune and stretch. That way they'll only slip maybe a quarter tone in an hour and a half. And the Super Bullets will take it that way every time . . . you know every time you put on a new set, they'll be the same as the last one."

"For my style of playing, where I do a lot of bending, I like a full action, with the tail-piece clamped all the way down onto the back, and I want the response of a light string with a strong bottom end." He sets up his ax with .009 for high E, liking the string's feel: "The Super Bullet 9 feels right, with the sound of a 10. The rest of the set is 11, 15, 26, 36, 46. That way you get full sound with a strong bottom, plus the sensitivity and the ability to stretch highs."

## SHOPS AND STUDIOS

One model "pro shop" is the **Professional Drum Shop** in Hollywood, CA, celebrating its 20th anniversary. "It's an institution," says Jeff Porcaro, just finishing LPs with Steely Dan and Toto. "They do great repairs, and they're so convenient." Says Bill Kraft, tympanist with the L.A. Philharmonic Symphony and a composer: "I've known them since the beginning; the Pro Shop filled a need. They had a concept of how to run the shop, a pro outlook, a quality outlook towards service. It's well organized, clean, they know the business on all sides, the instruments and how they're played. They've always had someone there who knows how to truck tympani heads, and *that's* an old tradition that's dying out. Then, too, they distribute original percussion works, which nobody else west of Chicago does, to my knowledge."



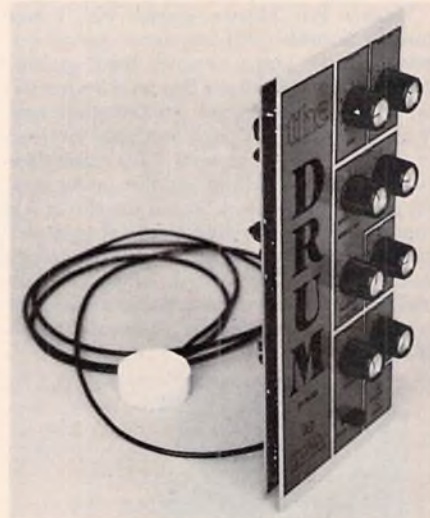
**Electric Ladyland**, the New York recording studio originally designed by Jimi Hendrix in 1969, has been renovated to utilize the Westlake four-way monitor system, and, rare to East Coast studios, the Neve 8078 console and Necam computer. Studios A, B and the recently added C use 3M and Studer tape machines, with the Sony PCM 1600 two track digital tape machine and the new Ampex ATR 100 two track mastering machine ( $\frac{1}{2}$  inch tape) available on request.



**Spectrum Studios** in Venice, California has become the first West Coast recording studio to buy the Sony PCM-1600 Digital recording and editing system, to be used for live stereo recordings and digitally mastered mix-downs from 24 track analog tapes.



## SOUND MODIFICATION AND SYNTHESIZERS



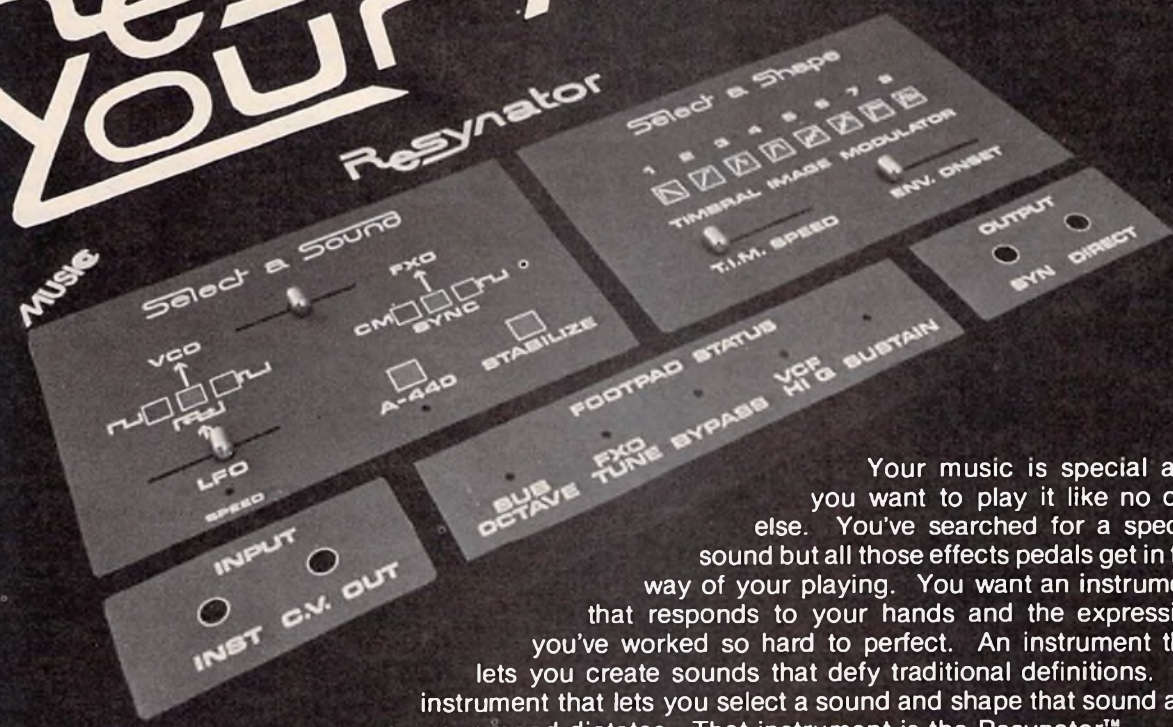
The Drum percussion synthesizer, emphasizing versatility and price, is new from **PAIA Electronics**; it has continuously variable controls for pitch modulation, oscillator waveform mix, noise filter frequency and oscillator/noise mix and an encapsulated sensor can be mounted permanently or temporarily to an existing drum (with an optional foot-operated cancel switch) or can be used with practice pads available from PAIA. Manufacturer's suggested retail price: \$59.95 for a module kit; factory assembled and tested units and four module systems are also available.

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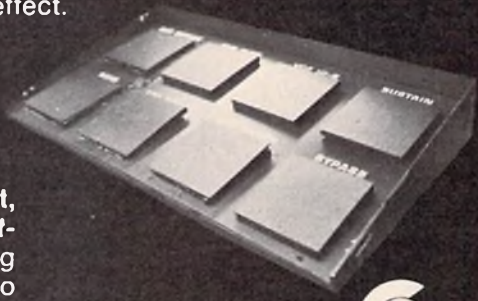


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# CITY SCENE

## NEW YORK

**Bottom Line:** Name jazz/rock/folk nightly; call (212) 228-6300.

**Bradley's:** Piano/bass duos nightly; call 473-9700.

**Carlyle Hotel (Cafe Carlyle):** Bobby Short (Mon.-Sat.); (Bemelmans Bar): Barbara Carroll (Mon.-Sat.); call 744-1600.

**Carnegie Tavern:** Ellis Larkins (Mon.-Sat.); call 757-9522.

**Cookery:** Alberta Hunter (Tue.-Sat.); Sammy Price (Sun. & Mon.); call 674-4450.

**Crawdaddy:** Name swing jazz Mon.-Sat.; call 687-1860.

**Eddie Condon's:** Dixieland jazz (Mon.-Sat.); guest groups (Sun.); call 265-8277.

**Fat Tuesday's:** Zoot Sims Quartet (10/16-22); Mose Allison Trio (10/23-11/3); Max Roach Quartet (11/20-26); call 533-7902.

**French Quarter:** Jonah Jones; call 581-1000.  
**Gregory's:** Name jazz nightly; call 371-2220.  
**Jazz Emporium:** Name jazz nightly; call 675-4720.

**Jazz Forum:** Mark Morganelli Quintet (10/19 & 20); Jaki Byard Trio (10/26 & 27); Kenny Barron (11/2 & 3); Mark Morganelli Quintet (11/16 & 17); call 477-2655.

**Jazzmania Society:** Weekend jazz; call 477-3077.

**Jimmy Ryan's:** Roy Eldridge (Tue.-Sat.); Max Kaminsky (Sun. & Mon.); call 664-9700.

**Knickerbocker Saloon:** Billy Taylor/Victor Gaskin (10/23-27); Jimmy Rowles (11/6-17); call 228-8490.

**Marty's:** Connie Haines (10/21-27); Helen Humes (10/29-11/3); Joe Williams (11/5-17); Johnny Hartman (11/19-25); call 249-4100.

**One Fifth:** Al Haig (nightly exc. Mon & Fri.); call 260-3434.

**Public Theatre:** New jazz on the weekends; call 598-7100.

**Seventh Ave. South:** Name jazz nightly; call 242-2694.

**Sweet Basil:** Dewey Redman (10/20); Mike Longo (10/21 & 22); Jackie Paris & Anne Marie Moss (10/23-27); Harold Arnold (10/28 & 29); Chico Hamilton (10/30-11/3); Anthony Davis (11/4 & 5); George Coleman Octet (11/6 & 7); Jimmy Forrest Quartet (11/8 & 9); Monty Waters Quartet (11/11 & 12); Clifford Jordan (11/13-16); Herman Foster Quartet (11/18 & 19); Billy Harper Quintet (11/20-23); call 242-1785.

**Tin Palace:** Name jazz nightly; call 674-9115.

**Village Gate:** One Mo'Time, a blues and vaudeville revue (Tue.-Sun.); jazz after show on weekends; call 475-5120.

**Village Vanguard:** Arnett Cobb Quartet (10/16-21); Elvin Jones (10/23-28); Illinois Jacquet (10/30-11/4); Monty Alexander Trio (11/6-11); Chet Baker (11/13-19); Mel Lewis Big Band (Mon.); call 255-4037.

**West End Cafe:** Swinging jazz nightly; call 666-8750.

**Highlights in Jazz (NYU Loeb Student Center):** Duke Ellington Salute with Harold Ashby, Sonny Greer, Joya Sherrill, Norris Turney, Britt Woodman and others (11/4).

**Beacon Theatre:** Ramsey Lewis and Donald Byrd (10/22).

**Carnegie Hall:** Chick Corea and Gary Burton (11/4); Spyro Gyra and Yusuf Lateef (11/9).

**Jazzline:** 421-3592.

## CHICAGO

**Jazz Showcase:** Johnny Griffin (10/17-21); The Freeman Family (Von, Chico and Bruz) (10/24-28); Bobby Hutcherson (10/31-11/4); Jackie McLean (11/7-11); Eddie Harris (11/14-18); Yusuf Lateef (11/21-25); Mose Allison (11/28-12/2); 337-1000.

**Rick's Cafe Americain:** Polly Podewell, Vic Dickenson and Doc Cheatham with the John Young Trio (10/16-20); Harry "Sweets" Edison and Eddie "Lockjaw" Davis (10/23-11/3); Clark Terry Quintet (11/20-12/8); 943-9200.

**Bulls:** Ghalib Ghallab Quintet (10/17-20 & 24 & 25); Billy Whitfield (10/22); 337-6204.

**Wise Fools Pub:** Fenton Robinson (10/17-20); Mighty Joe Young (10/24-27); Lonnie Brooks (10/31-11/3); Big Twist and the Mellow Fellows (11/7-10); Judy Roberts (11/28-12/2 & 12/5-8); Vanessa Davis Band (Tue. in Oct.); Roger Pemberton Big Band (Mon.); 929-1510.

**Orphans:** Joe Daley Quorum (Mon.); Ears (Tue.); 929-2677.

**Biddy Mulligan's:** Chicago Grandstand Big Band (Tue.); 761-6532.

**Gaspar's:** Jazz Members' Big Band (Sun.); 871-6680.

**Jazz Institute Hotline:** (312) 666-1881.  
**Chicago Blues Line:** (312) 743-5505.

## LOS ANGELES

**Concerts By The Sea (Redondo Beach):** Stanley Turrentine (10/18-21); Willie Bobo (10/25-28); Hank Crawford (11/1-4 & 8-11); 379-4998.

**Bar Sinister (2709 Main, Santa Monica/Venice):** Jazz Sun. afternoons w/Tony Heimer Sextet; 399-4780.

**UCLA (Pauley Pavilion):** Paul Winter Consort (10/18, Royce Hall, 8:30 pm); 825-2585.

**Carmelo's (4449 Van Nuys Blvd., Sherman Oaks):** Jazz five nights, including John Wood, Sam Most, Richie Cole, Don Menza, Bob Brookmeyer.

**Pasquale's (Malibu):** Plas Johnson, Joe Farrell, Ray Pizzi, others; 456-2007.

**Parisian Room (Washington and La Brea):** Name artists, including Bobby Hutcherson, Lorez Alexandria, Dizzy Gillespie; 936-8704.

**Donte's (North Hollywood):** Name artists, including Ray Brown, Bill Watrous, Art Pepper; 769-1566.

**Sound Room (Studio City):** Joe Diorio, Dave Benoit, Ron Eschete, others; 761-3555.

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Editor: Charles Carman, 222 W. Adams Street, Chicago, Illinois 60606

Managing editor: None.

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10. Extent and Nature of Circulation

A. Total No. copies printed (Net print run)	Average No. copies each issued during preceding 12 months	Actual no. copies of single issue published nearest to filing date
B. Paid Circulation	117,409	117,252
1. Sales through dealers and carriers, street vendors and counter sales	19,138	21,780
2. Mail subscriptions	74,318	73,234
C. Total paid circulation (Sum of 10B1 and 10B2)	93,456	95,014
D. Free distribution by mail, carrier or other means samples, complimentary, and other free copies	1,837	1,901
E. Total distribution (Sum of C and D)	95,293	96,915
F. Copies not distributed		
1. Office use, left over, unaccounted, spoiled after printing	3,972	3,118
2. Returns from news agents	18,144	17,219
G. Total (Sum of F, F1 and 2—should equal net press run shown in A)	117,409	117,252
11. I certify that the statements made by me above are correct and complete.		

(Signature of Business Manager)  
Lester A. Powell

12. For completion by publishers mailing at the regular rates (Section 132, 121, PSM)

39 U.S.C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates."

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Signature of business manager

Lester A. Powell

**Century City Playhouse** (10508 W. Pico): New music Sun., including *Bobby Bradford, Lee Kaplan, John Carter, Vinny Golia, Nels Cline*; 475-8388.

**Lighthouse** (Hermosa Beach): Name jazz including *Roger Kellaway, Lenny Breau, Horace Tapscott*; 372-6911.

## KANSAS CITY

**Jewish Community Center:** *Jimmy Rowles* with *Carol Sloane* and *Major Holley* (10/21).

**Women's Jazz Festival:** Fundraising jazz jam (10/14); call (816) 361-1901 for specifics.

**Sheraton Royal:** *Leslie Kendall* (Mon.-Sat.).

**Cascone's:** *Roy Searcy* (Mon.-Sat.).

**Papillon:** *Frank Smith Trio* (Mon.-Sat.).

**Uptown Theater:** *Ronnie Laws* (11/2).

**Signboard** (Crown Center): *John Lyman Quartet* jazz jams (Fri., Sat., Mon., 4:30-7:30 pm; *Calico* jazz jams (Thurs., 4:30-7:30 PM).

**Ramada Inn Central:** *Pete Eye Trio* (Tue.-Sat.).

**Paul Gray's Jazz Place** (Lawrence): Occ. name jazz acts; call (913) 842-9458.

**Alameda Plaza Roof:** *John Elliott Trio* (Mon. & Tue.); *Steve Miller Trio w/Julie Turner* (Wed.-Sat.).

## DETROIT

**Baker's Keyboard Lounge:** *Hugh Masakela Sextet* (10/16-21); *Heath Brothers Quartet* (10/23-28); *Dexter Gordon Quartet* (11/1-4); *Mose Allison Trio* (11/6-11); *Kenny Burrell Quartet* (11/16-25); *Yusef Lateef Quartet* (11/30-12/9); *Earl Klugh Sextet* (12/14-23); call 864-1200.

**Hill Auditorium** (Eclipse Jazz, University of Michigan at Ann Arbor): *Chick Corea/Gary Burton* (11/7);

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## BOOKS

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

**ADVANCED BASS BOOK** Etudes for the Bass Guitar. A modern method for the skilled bassist. \$5.00. Beyond Help Publications, 311 North St., Coffeyville, KS 67337.

**DIFFERENT DRUMMER**—Jazz magazine published in 1974, 1975, with emphasis on record reviews. All issues available \$1.50. Complete sets of 15 issues (only 100) \$20. P.O. Box 136, Rochester, NY 14601. Invaluable for record collectors.

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**HOW TO PLAY Jazz Bass Lines.** \$5.00. Jazz Verlag, Box 677, Astor Station, Boston, MA 02123.

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*Ella Fitzgerald* (12/9); call 763-1107.

**Delta Lady** (Ferndale): Local jazz groups; call 545-5483.

**The Earle** (Ann Arbor): *Ron Brooks Trio* (Tue.-Thurs.); *Stuart Cunningham* (Fri.-Sat.); call 994-0217.

**Ann Arbor Inn** (Ann Arbor): *Ron Brooks Trio* (Hardy's, Fri. & Sat.; Sandalwood Lounge, Sun.); call 769-9500.

**db's Club** (Hyatt Regency, Dearborn): Name jazz and pop; call 593-1234.

**Del Rio** (Ann Arbor): Local jazz (Sun., 4 pm-8 pm).

**The Blind Pig** (Ann Arbor): *Boogie Woogie Red* (Mon.); local jazz and blues (Fri. & Sat.), call 994-4780.

**Showcase Jazz** (Michigan State Univ, East Lansing): *Roscoe Mitchell Trio, Dollar Brand* (10/5); *Pat Metheny Group* (10/31); *Sonny Fortune, Betty Carter* (12/1); call (517) 355-7675 for details.

## WASHINGTON

**Blues Alley:** *Max Roach* (10/16-21); *Helen Humes* (10/23-28); *Dexter Gordon* (11/6-12); *Earl "Fatha" Hines* (11/13-18); *Tim Eyerman* (11/19-22); *McCoy Tyner* (11/23-25); *Ron Carter* (11/28-12/2); *Charlie Byrd* (12/4-9 & 11-16); call 337-4141 for details.

**One Step Down:** *Marc Cohen & Dave Wandrow* (Mon.); *Sonny Stitt* (10/19-21); *JoAnne Brackeen* (11/2-4); *Chet Baker* (11/9-11) call 331-8863 for details.

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