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music magazine

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Special  
Report  
**INTEGRATE  
JAZZ and LEGIT**

**TOSHIKO  
AKIYOSHI**  
No Compromise

**WINNERS**  
International  
Jazz Critics  
Poll

**CHARLIE  
PARKER**  
Personal  
Reminiscences  
by Leading  
Musicians

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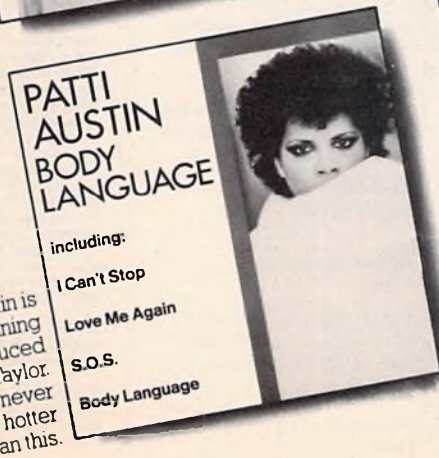
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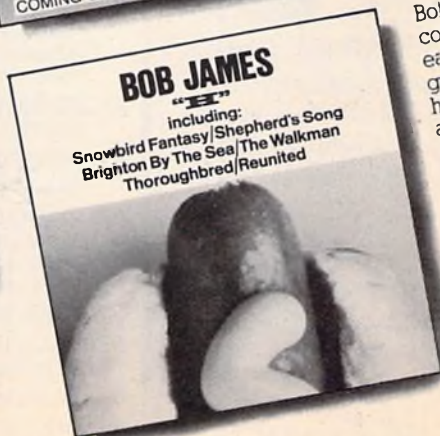
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## education in jazz

by Toshiko Akiyoshi

**Toshiko Akiyoshi #1 Arranger. #1 Big Jazz Band (Akiyoshi/Tabackin)—1979 down beat Readers Poll. #1 Big Band—1980 Int'l Jazz Critics Poll.**

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

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



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

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

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

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

*Toshiko Akiyoshi*

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## the first chorus

BY CHARLES SUBER

Nothing better illustrates the variety and vitality of jazz than the results of this, the 28th annual International Jazz Critics Poll. A record number of critics (70) voting in 33 categories chose only 15 repeat winners in the Established division and only six repeat winners in the Talent Deserving of Wider Recognition division (hereinafter indicated by an asterisk \*).

The robust variety of the critics' choices belies the dogma propagated by some academics, such as the commentator on an English-made educational TV program who proclaims that "jazz deserves the dignity of definition." His definition is: "Jazz is an improvised music always played by two or more musicians in syncopated two or four time." What nonsense. Jazz musicians have earned the right not to suffer the indignity of having their music confined by anyone's definition. This poll endorses and reaffirms that right.

Most of the new winners come from the open-ended line of "free" jazz musicians pioneered by Ornette Coleman, John Coltrane and Cecil Taylor. This line can be seen, from the poll results, to run from Chicago and St. Louis to Europe, New Haven, and several points between.

The Art Ensemble of Chicago is #1 Jazz Group, followed by Air who has the #1 Record of the Year, *Air Lore*. The World Sax Quartet—with St. Louis ex-BAG members, Julius Hemphill, Hamiett Bluiett, and Oliver Lake plus Californian David Murray—is #1 Jazz Group\* followed, again, by Air.

Lester Bowie, a founding father of BAG, AACM and the Art Ensemble, came within four points of replacing Dizzy Gillespie as #1 Trumpet, which would be like New York becoming Second City.

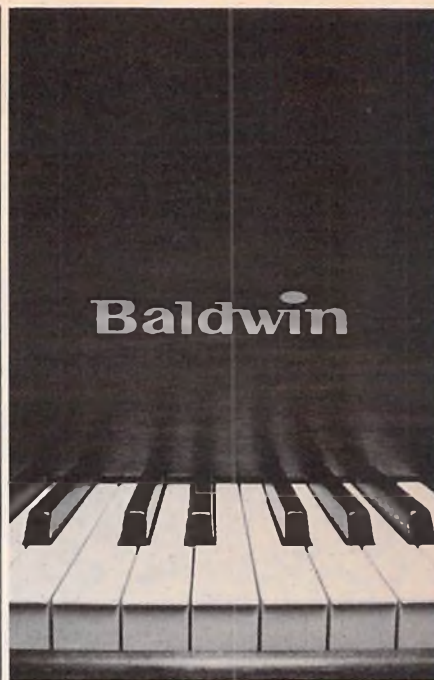
Globe Unity Orchestra, which originated in Berlin in the '60s, is the new #1 Big Band\*, trading positions with Carla Bley's large ensemble. She is #1 Composer, succeeding the late Charles Mingus, who remains represented by *Mingus At Antibes*, #1 Reissue. Charlie Haden, part of the Mingus Dynasty and Ornette's disciple, is #1 Acoustic Bass, a position held by Ron Carter for the past five years.

Steve Lacy, featured in Globe Unity (and May '80 db) scored a surprising win: #1 Soprano Sax over Wayne Shorter, the ten year incumbent. Albert Mangelsdorff, who recently toured the U.S. solo and travels, too, with Globe Unity, is #1 Trombone.

Individual, first time winners from Chicago include: Roscoe Mitchell, Arranger\*; Amina Claudine Myers, Organ\*; Chico Freeman, Tenor Sax\*; Leo Smith, Trumpet\*; and Jimmy Johnson, blues singer and guitarist, Soul/R&B Artist\*. Anthony Braxton is #1 Clarinet for the third consecutive year.

The New Haven free jazz line includes these first time winners: Jay Hoggard, Vibes\*, Anthony Davis, Piano\*, Abdul Wadud, Misc. Instrument\* (cello) and James Newton, #1 Flute\* for the second year. More directly related to Ornette Coleman is James "Blood" Ulmer, a/k/a Captain Black, #1 Guitar\*.

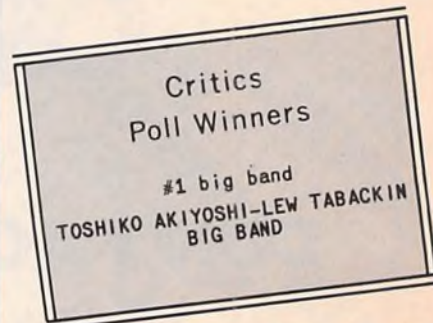
Mainstream musicians from the pre-bop and



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continued on page 64



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# CHORDS AND DISCORDS

## Taking care of business

The Joe Albany story was quite interesting, and the man has certainly paid his dues twice over; but in this age of cynicism, I will not be surprised to see the *Joe Albany Story* as the TV movie of the week. By the same token, Cootie Williams and his wife recently celebrated their 50th wedding anniversary, but of course that sort of thing barely rates a Ho Hum.

You would be doing your young readers a genuine favor by starting a feature entitled "Taking Care of Business." Each issue would feature one of our honored elder statesmen of jazz, who would be interviewed on the general theme of TCB. Having talent is only the beginning. One must be dependable and have respect for associates and employers.

A number of years ago I followed the Duke Ellington Band on its one nighters from city to city. Certainly the guys in the band were not noted for being either angels or teetotalers. But what mattered to me was that when Duke played the first notes of his band call, *all* of my favorites would come straggling out on stage, however difficult it might have been for some of them—and usually the band would sound just glorious.

I had paid to hear the Duke Ellington Orchestra and was certainly entitled to my money's worth. It just never occurred to me

that I should be satisfied with anything less than their *best* efforts, and their personal problems—headcolds, hangovers or whatever—were quite irrelevant.

Irving L. Jacobs National City, California

## Bong unloads

Concerning Larry Birnbaum's review of Frank Zappa's *Joe's Garage* (April '80): Has Birnbaum composed and produced over 30 albums of original material covering a vast range of musical styles, from disco to big band jazz, from symphonic to punk? Has he ever composed for the Royal Philharmonic, or hired Zubin Mehta? Could he lay claim to be one of the legitimate successors of the modern classical school of Varese, Schoenberg, Stravinsky, etc.? If not, I would suggest that he has no room to criticize Zappa, and would be better off in his simulated ivory tower, languishing away in his eloquent oceans of linguistic embellishments, deluding himself that his parasitical existence serves to improve the art of music.

If Birnbaum thinks Zappa's music fails to shock, why does he scream with pompous indignation at the "vulgar . . . putrid . . . obscenity" of the lyrical content? Frank Zappa is not responsible for the existence of wet T-shirt contests, crew sluts, or horny Catholic school girls, but he is artistic and compassionate enough to observe these aspects of a decadent society that the bourgeois mentality refuses to acknowledge.

Brian "Bong-Loads" Burman  
Arcata, California

*Mr. Birnbaum replies: Surely "Bong-Loads" must recognize some distinction between shock and disgust, or has he never stepped in a pile of what Zappa once called "dog waste"? Does he honestly feel that Zappa's treatment of wet T-shirt contests, etc., is more compassionate than a kick in the groin? Can he seriously believe that Zappa is in the same league as Varese et. al.? It may be that I've never hired Zubin Mehta, but then I've never pillaged Europe either—does that mean I can't criticize Attila the Hun?*

## Appreciating a deebee

How grateful we are to **down beat** and to Chuck Suber personally for the presentation of our six **deebee** Awards at the meeting of MENC in Miami. In the words of Katisha in Gilbert and Sullivan's *Mikado*, "I'm glad to have my opinion backed by such a competent authority."

You already know that I think that Bob Morgan is a very special, one-of-a-kind young man who inspires teenagers to do almost more than they can. His attention to every detail is a large part of the success of his students, and we appreciate the recognition that the awards make of his dedication.

That Bill Fowler would come from Denver to Miami to make the presentation made the occasion even more special. Bob, the students and their families, and the administration of the Houston Independent School District join me in sending a big thank you.

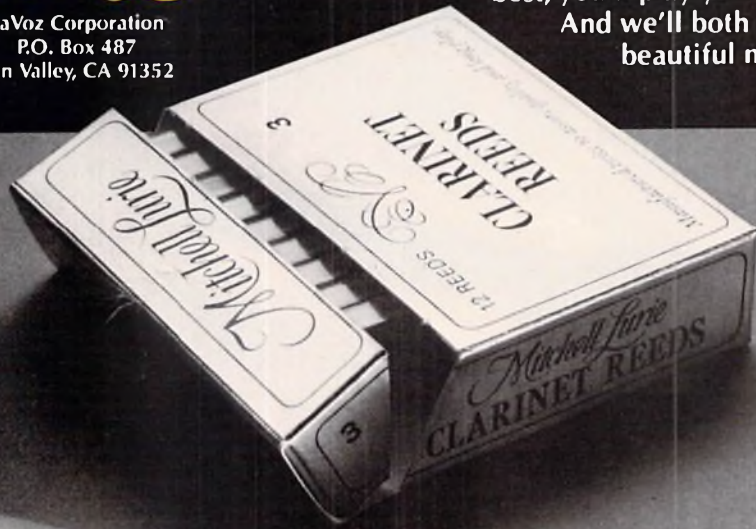
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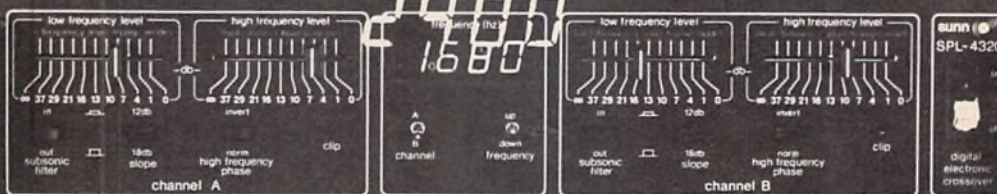


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## Elvin Drums On PBS

WASHINGTON, D.C.—One of the most conspicuous gaps in jazz is the shortage of professionally produced documentary film on jazz musicians. Much of what does exist is rare, delicate and jealously guarded by private collectors, consisting largely of cameo performances and musical shorts.

Ed Gray, a young, independent filmmaker from New York has contributed something of substance to jazz films with the completion of his first professional film. Gray is the producer, director and co-editor, along with Janet Swanson, of *Different Drummer: Elvin Jones*, which was recently screened at the American Film Institute (in the Kennedy Center) with Elvin and Keiko Jones as honored guests. *Different Drummer* will be televised nationally through the Public Broadcasting Service on August 20th (check local listings).

*Different Drummer* was pro-

duced over four years. According to Gray, marshalling funds was his most difficult task. The project was launched in 1975 with support from the Youth Grants Program of the National Endowment for the Humanities, with later funding from a combined National Endowment for the Arts/Michigan Arts Council grant, matched by the Dayton Hudson Foundation of Minneapolis, and a finishing grant from the Corporation for Public Broadcasting, which enabled Detroit's PBS outlet, WTVS, to acquire the film for national airing.

The film grew out of Gray's passions for jazz drumming and film making. He was particularly impressed with a *New Yorker* piece by Whitney Balliet in which Jones talks about "visual equivalents" for the sounds and structure of his accompaniment and solos. Gray conceived of a film that would, in effect, be a "visual

# NEWS

equivalent" of Jones' music, but finally he opted for a less abstract approach and produced a 30 minute documentary, combining performance with a review of Jones' career and a flashback through his formative years in Detroit.

The film opens the door on Jones' musical imagination by examining his refinement of one composition, *Three Card Molly*, throughout the film. As Gray leads the viewer from rehearsal through club date and into a recording studio, he seeks to show that Jones' music "is not just a barrage of noise but is rather very carefully worked out... complex playing... based on principles of music." Excellent photography, at times

employing five cameras, captures the emotional intensity of Jones and his quartet. One of the film's subtler dimensions is the use of a sound perspective with relationship to the picture, rather than a fixed sound mix. Through the use of eight track recording technique the sound mix is adjusted to reflect the visual emphasis of closeup shots much as one might experience them while walking around a performance area.

Gray hopes to interest schools, libraries, community groups and jazz organizations to rent or purchase the film; contact him through Post Office Box 315, Franklyn Lakes, New Jersey 07417. —w. a. brower

## POTPOURRI

Mayors Richard Hatcher (Gary, IN) and Marion Barry (Washington, D.C.), and Salim Salim, president of the UN General Assembly, were among the 1500 who heard pianist **Abdullah Ibrahim (Dollar Brand)** heading a quintet at the Third Annual TransAfrica Dinner, held by the professional lobbying organization which advocates black American interests in Caribbean and African (particularly South African) affairs. Ibrahim, with altoist Carlos Ward and trombonist Craig Harris, aptly performed his composition *Soweto*. . . Crossings, a quintet (Ed Jackson, alto sax; Dave Harris, trombone; Paul Meyers, guitar; Danilo Aponte, bass; John Hazilla, percussion) toured Germany under the auspices of the New England Conservatory's Community Services Department; the NEC also awarded Mabel Mercer an honorary Doctor of Music degree in June. . . Hampshire College (Amherst, MA) booked **Dizzy Gillespie, Larry Coryell, Esther Satterfield, the Heath Bros., and Randy Weston** with **Ray Copeland** (who served as MC) for its first annual summer jazz fest on the campus in late June. . . **Sarah Vaughan** and **Lionel Hampton** will perform with the Winnipeg Symphony Orchestra in that city's Centennial Concert Hall, Sept. 12 and 14, respectively. . . the Arizona Jazz Orchestra debuted in May, with Prince Shell (piano), Allen Ames (violin, wood slit box), Bill Lieske (soprano and alto saxes, flute), "Big John" Cieslak (tenor sax, flute), John Levno (brass, flute), Ted Goddard (guitar), Tom Golden (bass) and Dave Wilson (drums) joining trombonist **Frank Darmiento** in an evening of his original music.

Singer **Jean Carn** recently paid tribute to the late **Minnie Riperton** at Smith College, with proceeds going to the Minnie Riperton Rudolph Fund of the Concerned Foundation for Cancer Research. . . the National Center for Women in Performing and Media Arts presented a series of women's jazz concerts

with Studio Red Top at the Boston Arts Group loft, in May. . . **George Russell** fronted a sextet, recorded for Milan's Soul Note, conducted the Italian Radio Jazz Orchestra in concerts and tv appearances, and led the Swedish Radio Jazz Orchestra in a new work, *Time Spiral*, during his spring European sojourn; Artists House intends to release his *Vertical Form #VI* in late '80. . . **Monty Alexander, Art Farmer** and **Chico Hamilton**, three O'Gilvie Management Associates (NYC) acts, tour Europe this summer with stops at the Northsea, Antibes, Le Grande Motte, Copenhagen, Weissen and Montreux fests, and the Tivoli Gardens (Copenhagen) and Dreher (Paris) jazz clubs. . . Erwin A. Salk, author of *Dubois-Robeson: Two Giants Of The 20th Century* and Dr. Eileen Southern, author of *The Music Of Black Americans*, were named to the national advisory board of the Fisk Institute for Research in Black American Music.

*The Moog synthesizer* will go on tour with 12 other inventions representing 200 years of American business innovation (among them the bifocal lens, the zipper, the phonograph, the telephone, the safety razor, the ice cream cone and xerography) in Eureka!, a travelling exhibition prepared by the U.S. Small Business Administration with the Association of Museums of Science and Technology; "hands on" experience will be available at museums in Flushing, NY (8/23-10/5), Chicago (10/25-12/7), Denver (12/17-2/4/81), Seattle (3/3-4/12), Berkeley, CA (5/1-6/14), Dallas (7/4-8/16/81), Kansas City, MO (9/9-10/21/81), Orlando (11/28-1/10/82), and Philadelphia (4/10-5/23/82). . . Blues musicians have been on far flung tours, lately, too: **Muddy Waters** (65 this year) visited Japan for the first time last spring, then took to the European fest circuit; **B. B. King** returned from Buenos Aires and Sao Paulo in time to tour Austria, Yugoslavia and Western Europe through July, and nine Alligator blues artists, including vocalist **Koko Taylor**, guitarist **Albert Collins**,

harmonicist **Billy Branch**, guitarist **Lurrie Bell** and saxman **A. C. Reed** toured Greece, where a police riot squad forced university students to stop dancing and take their seats in Thessalonika; still, they will return to Greece in September. *Living Blues* magazine, meanwhile, has opened offices for its Rooster Records in Chicago and London; first releases feature **Eddy Clearwater** and **Sonny "Harmonica" Blake**.

Detroit's Jazz Research Institute donated over 20 hours of videotapes from the 1973 Ann Arbor Blues & Jazz festival to Metro Sensory Media, Inc.'s archives; among those performing and caught were Luther Allison, **Count Basie's** orchestra, **Freddie King**, Homesick James, John Lee Hooker, Charles Mingus, Johnny Otis, the **Revolutionary Ensemble**, Otis Rush, Victoria Spivey, Roosevelt Sykes, Hound Dog Taylor, **Leon Thomas** and **Mighty Joe Young**. . . Detroit's Institute of Arts honored **Duke Ellington, Charles Mingus, Thad Jones** and **Don Redman** in June, with concerts by the Pepper Adams/Sir Roland Hanna sextet, Russell Procope's Ellingtonia, Mingus Dynasty and the New McKinney's Cotton Pickers (with Benny Carter, Doc Cheatham, Dave Wilborn, Louie Bellson and Ursula Walker, David Hutson conducting).

Atlanta's third annual jazz fest runs Monday, Aug. 25 through Sept 1., with local talent featured from noon to 1 p.m. for the first four days at Central City Park and Saturday, noon to 4 p.m., in Piedmont Park. From 5 p.m., 8/30, is the Clark College Jazz Band, followed by pianist **Mary Lou Williams**, who will then collaborate with the large ensemble. 8/31, noon to 4 p.m., the Neighborhood Arts Ensemble; 5:30, **George Adams** with Don Pullen, Danny Richmond and Cameron Brown, followed by **Marlon Brown** with Muhl Richard Abrams, Freddie Waits and Greg Maker. 9/1: the **Art Ensemble of Chicago**. Music workshops will be held in all week; the Kool Pro-Balloon tour will float overhead throughout.

August □ 11

## Byrd's D.C. Club

WASHINGTON, D.C.—Guitarist Charlie Byrd and promoter Peter Lambros, who co-owned the famed but long defunct Showboat, opened a new jazz club along the Potomac in Georgetown in June.

The club, called Charlie's Georgetown, features a cocktail bar with a pianist and a main lounge booking jazz several nights a week and serving food. Lambros' PHL Associates books Barney Kessel, Herb Ellis and Phil Woods as well as Byrd; all of them will undoubtedly play the club.

"I plan on using a lot of local musicians, backing visiting names or playing opposite name groups," Lambros says. "I'm not going to stick to any hard format."

The original Showboat was closed in 1968, following the racial riots that hit the capital that summer. In 1975 a new Showboat was opened in suburban Maryland but failed, closing after a year's operation. "The suburbs was the wrong place to open a jazz club," Lambros explains "Georgetown [a college/shopping/fashionable housing area] is a much better location." And he believes there is more interest in jazz now than four years ago.

"Jazz is on an upswing," he states. "It's going well."

—jerry de muth

## Billy Taylor Updates And Clarifies His Story

Dr. Billy Taylor phoned with clarification on the db feature (May '80) about him by Bradley Parker-Sparrow: "The strange thing about our music is that it came from emigrants—and most of us are from emigrants who came to America—but these emigrants were brought to the U.S., and weren't allowed to bring anything with them. Now, I'm president and founder of Jazzmobile, and principal host for *Jazz Alive!*, but Tim Owen is producer for that show, doing the mammoth work. I was born in Greenville, North Carolina on July 24; Leonard Feather got the date wrong in the first edition of *The Encyclopedia Of Jazz*, but has corrected it. I want to credit my mother, too, with steering me towards music; if my mother hadn't given me her strength through a whole mother number, I might have gone in another direction.

"I arrived in New York City on a fall Friday, in 1944. I went to Minton's and jammed that day; Ben Webster heard me and had me sit in with him on Sunday—then when he heard me, he hired me on the spot. I met Art Tatum for the first time just before that audition—I was so scared it was a lousy audition, so I was surprised I got the job. But it worked out ok.

Bud Powell had a stronger right than left hand. When Bud was playing at Birdland (we all three were on the same bill), Tatum offered to play with his left hand what Powell did with his right. They threatened to have a cutting session, but I don't think it ever happened.

"Dizzy was the one who communicated to many of us how to play the music he was talking about; Bird communicated, too, but merely by demonstrating, running the changes on his horn on the bandstand—they both were teaching. Few people give them credit for sharing their knowledge, but they did. And about Chess records, Chess did know how to broaden the jazz audience, by merchandising Ahmad Jamal and Ramsey Lewis; I don't know any companies that did it better. While Brubeck outsold Miles at the time their '50s albums were released, Miles has probably outsold Brubeck all over the world in the long run. At least, Columbia considers Miles Davis one of their most commercial artists. Brubeck sold other things than musical values; of course, he's still saleable, and doing fine things, but you'll notice he's no longer on Columbia. About the tune CAG: the National Council for the Arts in Government had

us play in a tribute to Sandburg and Steichen. We had prepared a program; it was a rather formal affair, and the last thing we expected was to be asked to improvise. They threw me a curve. A minor point: my trio did a workshop lately in Winston-Salem, N.C. (not Mass.), and the world premiere of the Tufts commissioned piece was in February, the same week as Frank Foster's composition; both were well received. I did a New York City premiere of the Tuft's piece in May. Foster worked with a Jazzmobile organized group. David Bailey is executive director of the Jazzmobile; in fact, he, Chris White and Paul West, who've all been in that position, all played in my groups.

"Finally, with this decade I see a new concentration on older forms. People are looking at them more carefully and working within them, reminding them. I'm one of those people; in my own work I'm trying to do that, and just among the pianists' current emphasis on solo piano, many are re-examining how they apply stride, for example, to their work. The avant garde guys are playing Ellington, re-examining that tradition, saying I can use the past to express my self. I don't consider fusions a gimmick; Scott Joplin was a fusion artist."

## RELEASES

Discs may melt in August heat; slip these on, though, to cool out:

Columbia's golden vaults produce, in the Contemporary Masters series, **Betty Carter's Social Call**; volume five of **Lester Young, Evening Of A Basie-ite**; pianists **Al Haig, Duke Jordan, John Lewis, Sadik Hakim, Walter Bishop Jr., Barry Harris, Tommy Flanagan and Jimmy Rowles** (whew!) on a two-fer *I Remember Bebop*; a two-fer, previously unreleased **Louis Armstrong Chicago Concert** (from '56); the inimitable **Chuck Willis** singing *My Story*, and the classic **Max Roach** session (with Abbey Lincoln, Coleman Hawkins and Booker Little) *Freedom Now Suite*. CBS continues its Commodore reissues with **Jess Stacy And Friends** (Lee Wiley, Muggsy Spanier); **Chu Berry, A Giant Of The Tenor Sax**, (with Roy Eldridge and Hot Lips Page); **Eddie Condon's Liederkrantz Sessions** (with Fats Waller and Joe Bushkin); **Lester Young** and the Kansas City Six on *A Complete Session*. The Encore series releases *The Count* (**Basie**, natch) and the **Hi-Lo's Harmony In Jazz**. Brand new are **Stanley Clarke's Rocks, Pebbles And Sand**, trumpeter Mark Isham-bassist Patrick O'Hearn-guitarist Peter Maunu's *Group 87*, **Freddie Hubbard's Skagly**, **Bobby Hutcherson's Un Poco Loco, Irakere 2**, **Google and Tom Coppola's Shine The Light Of Love**, the **B.T. Express' 1980**, keyboardist/songwriter **Michael Zager's** self-named LP (Arnie Lawrence, sax solos), **Gladys Knight and The Pips About Love**, and **Clifford Coulter's The Better Part Of Me** (produced by Bill Withers).

Pianist **Ran Blake's** aural *Film Noir* and multi-keyboardist **Warren Bernhardt's Manhattan Update come from Arista.**

**Richie Cole's Hollywood Madness** is a concept LP, produced by Tim Hauser of Manhattan Transfer (the quartet sings, as do the late Eddie Jefferson and Tom Waits). **Kenny Barron** is *In Tandem* with guitarist **Ted Dunbar**; **Richard Davis** is *Way Out West* (with Eddie and Joe Henderson (not kin), Cowell and Cobham); **Groove Holmes** offers *Good Vibrations*; **Charlie Shoemaker** shows a *Blue Shoe* (**Pete Christlieb**, tenor); percussionist **Emanuel K. Rahim** leads the Kahliqs in *Total Submission*—all from Muse.

With **Art Pepper's Thursday Night At The Village Vanguard** and pianist **George Cables' Cables' Vision**, John Koenig is into production of Contemporary Records. **Bennie Wallace** is *Live At The Public Theater* (with Eddie Gomez, Dannie Richmond); **Terumasa Hino** meets John Scofield, Ron Carter and Tony Williams on *May Dance*; guitarist **Roddy Ellias** hears *A Night For Stars*, and **Gerry Wiggins** asserts *Wig Is Here*: four from Inner City. **Stanley Turrentine** battles *Inflation* and **Sylvia St. James** tries for *Magic*, both from Elektra. **George Adams** and **Don Pullen** *Don't Lose Control*, while the current **Max Roach Quartet** keeps *Pictures In A Frame*, latest from Black Saint.

*The Complete Benny Goodman, Vol. VI: 1938*, is a two-fer from RCA (Bluebird reissue). *The Legendary Freddie Keppard's New Orleans Cornet* is a two-fer from the Smithsonian Collection (P.O. Box 10230, Des Moines, Iowa 50336) which enters the **Astaires** performing the **Gershwins' Funny Face** and the **Dietz/Schwartz** collaboration *Band Wagon* into its American Musical Theater series. **Kenny Davern** leads *The Hot Three* (**Art Hodes** and **Don DeMicheal**)

on Monmouth Evergreen.

**Count Basie** and **Oscar Peterson** duet through *Night Rider*, **Bag's Bag** features **Milt Jackson** and colleagues, *Northsea Nights* (recorded at the Holland fest in '79) is duos for **Joe Pass** and **Niels-Henning Orsted Pederson**, assuredly from Pablo.

**Duke Jordan's** trio makes *Change A Pace*, **Jimmy** and **Doug Raney** play guitar *Duets*, trumpeter/composer **John McNell's** quartet assays *The Glass Room*—all SteepleChase records in U.S. manufacture. Cellist **David Darling** does everything on *Journal October* (ECM). **McCoy Tyner's** working band of '79 is caught on *Horizon* (Milestone). **Stuff, Live In New York**, never sounded better; **Randy Crawford** allows *Now We May Begin* (produced by the Crusaders)—both from Warner Bros. George Duke's *A Brazilian Love Affair* includes Milton Nascimento, Airtio, Flora Purim and Raul De Souza (on Epic).

**James Spaulding** plays reeds and winds and *The Legacy Of Duke Ellington*, new from Storyville, as is saxist **John Stubblefield's Prelude** and pianist **Michael Smith's Reflection On Progress**—available again are *The Best Of The Blues* by **Champion Jack Dupree**, **Sippie Wallace Sings The Blues**, clarinetist **George Lewis** and his *Ragtime Band*, and **Sonny Boy Williamson** (2, aka Rice Miller) *A Portrait In Blues* (Storyville distributor: Moss Music Group, NYC).

PAUSA brings to the U.S. MPS product: *Invitation* by **Art Van Damme & The Singers Unlimited**; the **Janne Luc Ponty** Experience's *Open Strings*; **Oscar Peterson** trios' *Girl Talk*; **Eddie "Lockjaw" Davis** and **Johnny Griffin, Tough Tenors Again 'N' Again**; **The Singers Unlimited, A Special Blend**; **NHOP-Lee Konitz-Martial Solal-John Scofield, Four Keys**, and **Patrick Williams' orchestra, Theme**. German MPS releases **Karl Berger's Woodstock**

## FINAL BAR

**Sonny (Joseph Francis) Burke**, 66, died May 31 of cancer, discovered during an operation on his ulcers, at Santa Monica, CA's St. John's hospital. A violinist and pianist from childhood, Burke was the producer of Frank Sinatra's *Trilogy*, and had worked on nearly a dozen Sinatra LPs in various capacities over several years. After musical studies at Duke University, Burke became an ocean liner bandleader, then a free lance arranger for Buddy Rogers, Joe Venuti and Xavier Cugat during the swing era, when he led his own touring band ('39-'40), later arranging for Charlie Spivak, Billy Eckstine and Jimmy Dorsey. During the '50s he was a recording director, band leader and staff arranger for Decca (his album *Let's Mambo* produced a hit, *Mambo Jambo*), worked with Mel Tormé and Peggy Lee, and on some movie scores; he worked as well for MCA and Warner Bros. records. Surviving him are four children and six grandchildren.

Trumpeter **John E. Howell**, who played first chair at Chicago's suburban Mill Run Theater, was a favorite of many mainstream vocalists for their local backing bands, and had performed with the bands of Count Basie, Stan Kenton, Maynard Ferguson and Woody Herman, died May 17, after a lengthy bout with cancer. He was 55, a native of Texas who moved to Chicago in 1947, and is survived by his wife Kerstin, three sons and a sister.

Ironing Board Sam was among the local players who whooped it up at New Orleans' Jazz and Heritage festival, kicking off the outdoor fest season in April. Next month in **db** read reports on Moers, Telluride, and the L.A. Playboy Jazz fest.



## NYC, LA, & Chgo

**NYC:** Belmont Park, home of the third jewel in racing's triple crown, holds **Sunset Concerts** through the summer after the weekend's ninth races, with talent including Tony Bennett, Woody Herman, Dionne Warwick and Bo Diddley . . . the Universal Jazz Coalition held its third annual **Salute To Women In Jazz** in early June, with some 50 groups over eight days, including Jill McManus, Janet Lawson, Sheila Jordan, Maxine Sullivan, Jay Clayton and Patti Bown . . . Fire destroyed **Sal Mosca's** Mount Vernon music studio in March; a benefit helped the pianist replace recording equipment, a Steinway grand, tapes, records and letters—contact Danny Fiore at (212) 235-9322 to contribute . . . **Westbeth**, a Manhattan artists' complex that's home to dozens of jazz players, held a tenth anniversary fete with art, poetry, parades and performances by (amongst others) Gil Evans, Jimmy Knepper, Steve Swallow, Stanley Cowell, Harold Vick and Billy Harper . . . the **Village Gate's** been swinging hard lately: *One Mo' Time*, a smash musical review (original cast LP just out on Warners), continues in the basement; *Scrambled Feet*, a smash comedy review, has been running upstairs; Dardanelle was playing the ground floor bar; Saturday night were midnight stomps, and there was still room for a big band series (with Basie and Joe Williams, Herman, Ferguson and the Ellington Orchestra) as well as Roger Dawson's Salsa Meets Jazz nights (with Eddie Palmieri, Tipica '73, Hector Lavoe, and one night, a flute battle between Fajardo and Frank Wess, with young Nestor Torres stealing the applause, coming up from the audience) . . . **The Last Of The Blue Devils**, one of the finest films on jazz yet produced, opened for a two week theater run, with stars Big Joe Turner and Jay McShann in from their Los Angeles and Kansas City (respectively) homes for the occasion . . . the **Creative Music Studio** (in Woodstock) is running a five week seminar on The Composer/Performer Today, directed by George Lewis, joined by several forward thinking musicians (contact P.O. Box 671, Woodstock NY 12498 or call (914) 338-7640) . . . trumpeter Leonard Goines (with Zane Paul, reeds; George Butcher, piano; John Ore, bass; Beaver Harris, drums) did a concert of **Music With Religious Intent** with Saint Philip's Choir and Dr. Eugene Hancock on organ at St. Peter's Church in early June . . .

the **Rod Rodgers Dance Company** held three programs at the Riverside Church, with Jimmy Owens' quartet improvising behind free form movement on *Jazz Fusions*; *The Pointer Suite* danced to the records of violinist Noel; *For Langston*, featuring Teo Macero's score to poet Hughes' words, and *Eclipse*, with music by Elise and Vishnu Wood . . . the U.S. District Court entered a permanent injunction on behalf of Festival Productions, Inc. and George Wein, enjoining distributors of a tv film originally sold as *Newport Jazz '79* from infringing on the **Newport Jazz Festival** and Newport Jazz trademarks.

**Chgo: Count Basie** (age 65) was hospitalized briefly and treated for a viral infection that caused him to miss two shows with his orchestra and Nancy Wilson at the Part West in early June; now, Count, stay well! . . . **Oscar Peterson** had crowds lined up in the Holiday Inn lobby for two shows a night outside Rick's Cafe Americain, where he held sway for two weeks with bassist Niels-Henning Ørsted Pedersen . . . gutsy **Etta James** shook up George's chic nightspot for five nights with a quartet, promoting an Allen Toussaint produced LP coming up; **Alberta Hunter** followed Etta into George's, sang well opening night, and the next day fell, walking in a park, breaking a wrist and fracturing her hip during her first Chitown date in 60 years . . . a plethora of Latin acts, for the first summer in memory: the City sponsored **Flora and Airtio** at Navy Pier, with Alejo Poveda's band Chevere as backup, then the **Fania All-Stars** came to the Arie Crown theater, then **Eddie Palmieri's** band, **Tito Puente's** orchestra, **Willie Colon** and **Reuben Blades**, **Ray Barretto** and others, played the International Amphitheatre, each doing two shows a day for two days . . . a benefit for vibist **Emmanuel Cranshaw** (hit from behind by a car) and pianist **Ken Prince** (recovering from surgery) saw the South Side turn out to Larry Smith's party at Chances R; among the hot bands were tenorists John Neely and E. Parker McDougal with trumpeter Billy Brimfield, and tenorist Von Freeman, altoist Bunky Green, and drummer Don Moye, both teams with pianist Willie Pickens; in the crowd were Joseph Jarman, Fred Anderson, Wilbur Ware's widow and many notable fans.

**L.A.:** Producer/arranger/composer **Quincy Jones** left A&M for Warner Bros., to launch his new Quest Records with a George Benson LP. And he recently was "starred" on Hollywood Blvd. "It feels good knowing my grandchildren will one day walk down that

street and say 'There's Grandpa,'" Quincy quipped . . . Pianist **George Cables** and band (Cable Car) drew raves for spring gigs at Concerts by the Sea; he's backed by Tony Dumas (bass) and Ralph Penland (drums); Oscar Brashear (trumpet) and reedman Ernie Watts are the front line . . . the Wilshire Ebell Theatre, usually given to classical concerts, was the venue for **Jack DeJohnette's** hour and a half Special Edition set . . . the 14th Annual **Berkeley Jazz Fest** went to four days this year, with Oscar Peterson's trio, Art Blakey and the Jazz Messengers, Betty Carter, John McLaughlin, Keith Jarrett, the Heath Bros., Ronnie Laws, Freddie Hubbard, Lee Ritenour, Harvey Mason, Ralph MacDonald, Chick Corea, Stuff, McCoy Tyner, Ron Carter, Al Foster, and Herbie Hancock with Stanley Clarke, Alphonse Mouzon, Carlos Santana and Latin percussionists entertaining the U Cal crowds . . . ah, California. Pianist Joanne Grauer has developed a sideline by composing "musical pet portraits," three to seven minutes long, costing pet lovers \$75. She's composed for cats, birds, fish, beavers and a giraffe. A tune for your pet? Call her at (213) 769-4144 . . . bassist **Noah Young**, with drummer Dick Berk and pianist Teddy Saunders, comprise an on-screen jazz trio in the upcoming Robert DeNiro film *The Raging Bull*; Young and bassist **Buell Neidlinger** worked in the string orchestra accompanying Neil Diamond for *The Jazz Singer* . . . Pete Douglas stages Sunday afternoon jazz recitals in his Beach House at Half Moon Bay; featured this summer by his **Bach Dancing and Dynamite Society, Inc.**, have been Bill Evans' trio, Willie Bobo and band, Benny Zeitlin's trio and others . . . the **Cannonball Adderley Quintet in Memoriam**, with the late, great altoist's brother Nat, Stanley Clarke, George Duke, John Klemmer and Ndugu, played at the annual fest dedicated to 'Ball at UCLA; other stars offering to play were Sarah Vaughan, Hubert Laws, Freddie Hubbard and Joe Sample . . . Amani Gardner and Stan Levy, of Artists Services International, had Sunday jazz at the **Hollywood Bowl** all summer, plus a concert series at the Ambassador Auditorium in Pasadena, plus fall dates planned for a repeat of last year's successful Music Center jazz series, this year with **Ray Charles** . . . the **Heath Bros.** headlined a Sunday a.m. jazz special at the prestigious, 34 year old Ojai Music fest at an outdoor site near Ventura; opening the show was the quartet **Buellgrass**, with bassist/namesake



CHARLES BEHNKE



CHARLES BEHNKE

# TOSHIKO AKIYOSHI

by PETER ROTHBART

**T**oshiko Akiyoshi is an international phenomenon: a Japanese woman writing in an American art form, for an American band that sells best in Japan. While other name jazz bands tour the United States continuously, Akiyoshi takes her band on tour only occasionally, balancing her schedule between tours and the free time she uses to create new works. She and the band she co-leads with her husband Lew Tabackin are based in Los Angeles, yet her more profitable markets are in the Midwest and eastern United States.

Akiyoshi is consistently at or near the top of critics and listeners polls in the United States; she copped top spot in **down beat's** last Readers Poll (Dec. '79) with her band and as

arranger, and placed second to the great Charles Mingus in the composer category. In last year's **db** Critics Poll, she likewise took two firsts and a second. This year, the Akiyoshi-Tabackin is again tops with the world's critics (see Critics Poll, page 16). In Japan, their last record, *Farewell*, dedicated to Charles Mingus, received 100 out of a possible 100 points from *Swing Journal*, that country's top jazz magazine.

That Akiyoshi and her band have been able to survive for the past eight years is testimony to the tenacity which is readily perceived when one meets the petite pianist, and to her unwavering demand for excellence. Because her music is so difficult, demands extra rehearsal time, and requires so much

doubling in the saxophone section, her musicians are paid high salaries. It's so expensive to take her band on tour that the best profits on the last four out of five tours were made by airline companies. Nevertheless, the band survives, rehearsing weekly in Los Angeles and doing sound checks when on the road, no matter the logistical difficulties involved.

The band has been touring more frequently in the past few years. It plays in Japan every 18 months. It visited Europe for two days for the first time in 1978 and returned for two weeks in 1979 to play the prestigious Berlin Jazz Festival. The band's increasingly busy schedule placed heavy demands on some musicians with other, more local commitments. Long gone are Dick Spenser, Bobby Shew, Gary Foster and Peter Donald. Although the band has replaced six of its members within the past year, Akiyoshi says, "The band in many ways sounds better than ever."

Akiyoshi has no plans to have the band tour for 40 weeks, explaining, "The main reason we formed the band was to play my music, and my main responsibility is to create music. Lew and I decided we'd like to have a balance between the number of weeks we go out, and leave the rest as free time for myself, to keep creating and do some piano playing, which I've neglected in the past several years. This would also give Lew time to do his pianoless trio."

Akiyoshi's attention to quality and detail has enabled her to create ten high quality big band albums, and she's proud of them all. To ensure continued control of record quality without the necessity of making artistic concessions, Akiyoshi and Tabackin have just started a record company, Ascent. *Farewell*, previously released on Japanese RCA, and a Tabackin trio record called *Black And Tan Fantasy* will be Ascent's first

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# ARRANGING A STEADY ASCENT

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discs. The band's relationship with U.S. RCA has been ended, to their mutual satisfaction.

"Lew and I are careful about the programming," says Toshiko. "We want to make sure that future albums don't fall from our past levels. The music requires a certain level of musicianship. That's why we don't use many people right out of college. Some younger musicians say, 'Don't tell me what to do.' But it has nothing to do with ego—we all have to let the music come out." The concentration required to perform Akiyoshi's music makes the band look almost like a symphony orchestra: there is little unnecessary movement by the musicians.

Akiyoshi's music differs significantly from that of other jazz band composers. Her works often change meter several times. As she explains, "Pulse doesn't mean the same thing as tempo. The pulse should remain the same. This is what should be transmitted to the entire band." Akiyoshi's writing is unpredictable in several aspects. Her accents are often unusually placed, a fact some analysts attribute to her Japanese background. Her forms are often quite extended. Her voicings retain a vertical character that distinguishes them from, say, Thad Jones', and she explains that in two situations, given the same lead line and underlying chord structure, she is

## SELECTED AKIYOSHI DISCOGRAPHY

with Akiyoshi-Tabackin Band

INSIGHTS—RCA AFL1-2678

KOGUN—RCA AFL1-3019

LONG YELLOW ROAD—RCA AFL1 1350

ROAD TIME—RCA CPL2 2242

TALES OF A COURTESAN—RCA AFL1 0723

with Bob Daugherty and Jimmy Smith

DEDICATIONS—Inner City S6046

with Jake Hanna

FINESSE—Concord Jazz 69

likely to voice the two examples differently. "It all depends on where the line is coming from and where it's going. I like to write this way. To me, this is music."

While many contemporary writers use a more horizontal or linear writing approach to voicing harmonies (voicing the accented or stressed notes vertically, then simply writing melody notes to link the pitches together), Akiyoshi prefers to voice each note vertically, no matter how fast it goes by. This way, "if it is played slowly, there will still be a beautiful line."

Drawing from a wide range of sources for inspiration, Akiyoshi writes "what I allow myself to hear. I try to put it into actual sound, as accurately as possible. When I write, I start from scratch. I forget the last tune, so each becomes different. All music has a point of view. Circumstances may be different but emotions are experienced by all. My music comes from me, so I hope people can identify with it. We are all the same as the person next door. Human nature remains unchanged, and music should deal with this unchanging human nature. When I listen, it's personal, but the music has a lasting capacity, which I can identify with as I hope others in the future can, too. Hearing is abstract. I don't like to follow systems when I write."

Following this philosophy, some of Akiyoshi's compositions are conceptualized in their entirety, while some develop as she composes. Like many fusion composers, Akiyoshi's compositions are her arrangements; she makes no distinction between the two processes. Some of Akiyoshi's music is inspired by real life. *After Mr. Teng* reflects her happiness with the United States' diplomatic recognition of mainland China. *Kogun* (which means "one who fights alone") is dedicated to the Japanese soldier found in a Philippine jungle over 30 years after World War II.

*Kogun* illustrates a commitment beyond music. "I am a member of society first and a musician second." *Kogun* also represents an important blend of Japanese music with Western instruments. "My father was a student of Noh theater. He was fascinated by it. I'm trying to draw from my heritage and enrich the jazz tradition without changing it. I'm putting into jazz, not just taking out."

Traditional Japanese music is more likely to accompany than tell a story, and relies little on melody, Akiyoshi explains. "The beat is different. It's more circular, arched, rather than an up or downbeat." As she conducts her band, this arched beat is frequently reflected in her movements.

Yet *Kogun* still swings, which Akiyoshi considers vital to jazz. "Jazz is a certain rhythm. It's how you play, not what you play. It's a street music, with a certain earthiness. Swing is a balance between earthiness and being sophisticated."

*Kogun's* successful blend of two seemingly disparate styles is due partly to husband Tabackin's flute ability. His solo and cadenza on *Kogun* are packed with minute sounds, from his subtly sophisticated double-tonguing to his earthy shrieks and quarter tone smears. "Lew has a French model flute (open-holed) that enables him to do this. He listened to a lot of shakuhachi music. His abilities are so incredible, he can sense the music."

As Akiyoshi points out, "Meeting a good partner is important. After all, Ellington had Strayhorn." While Akiyoshi is

## 28th ANNUAL INTERNATIONAL

# JAZZ CRITICS POLL

It's **down beat's** pleasure to announce that drummer Max Roach is the 50th inductee into our Hall of Fame. We called Max with the news, which the drummer thought was "exciting," but he wouldn't dwell on himself. Instead, he talked about the survival of jazz. "I'm looking forward to the time," Roach said, "when jazz clubs—our real classrooms—are subsidized. The nightclubs are where kids really learn this music. Everywhere we go, they get a Coke and sit up front. They listen to the music—study it, really—and afterwards ask all kinds of questions. With inflation and recession, it's hard to make enough money to support the music at clubs."

Roach does not envision a giveaway, and thinks artists who would benefit from such a program could be required to conduct open clinics where aspiring musicians could learn for free. Roach wants to nudge the National Endowment for the Arts on this project, and doesn't limit his vision to jazz. "This should be done for all American music: country, gospel, blues and jazz. A young person who wants to learn these forms can only learn off records or from live performances. No school teaches someone how to sing like Dolly Parton, Ray Charles or Stevie Wonder. There's no theoretical approach available so these kids can go out and get gainful employment. Even in the symphony area, our musical institutions have not been able to produce an American home-grown conductor. George Gershwin, Gunther Schuller and others got things out of jazz clubs, and if the small clubs are going to survive now, they need help." Roach knows these changes don't come easily: only after a six year battle did the University of Massachusetts, where Roach teaches, accept the hardly radical idea of a jazz 16  down beat

major.

As you read this, Max Roach will be playing European jazz festivals with his quartet (Odean Pope, tenor sax; Calvin Hill, bass; Cecil Bridgewater, trumpet), duets with Anthony Braxton, and also with the eight year old percussion ensemble M'Boom. Roach calls the ensemble a cooperative, but its record, released earlier this summer, lists Roach as leader. *M'Boom* (Columbia IC 36247) includes Joe Chambers, Freddie Waits, Roy Brooks, Omar Clay, Fred King, Ray Mantilla and Warren Smith—"all fine set drummers and composers," according to Roach.

Old news by now is the May reissue by Columbia of *Freedom Now Suite* (JD 36390). Jazz fans can also await a recording, to be released by Columbia, of the Roach-Cecil Taylor duet concert (see the April '80 *db* for the full story of the concert. An extensive interview of Roach appeared in our November 2, 1978 issue).

Roach hopes the 80 minute concert with Taylor can be released in its entirety, although that depends on negotiations with CBS. He called that duo "one of the high points of my career, along with playing with Coleman Hawkins, Charlie Parker, and Clifford Brown. I listen to it now and it's full of all kinds of surprises. I had foreign offers for the tapes, but I wanted it issued here at home." Roach also recently engaged his quartet in a Drum Summit with Elvin Jones' quintet at San Francisco's Keystone Korner (see *Caught*, this issue, for a report). Coincidentally, in one of the biggest upsets in the history of *db's* Critics Poll, Roach topped Jones in the drum category, where Jones has held sway since 1963.

"Thank the **down beat** critics for getting to me," Max Roach said.



Max Roach (left) was tabbed for *db's* Hall of Fame and chosen top drummer over Elvin Jones (right) but as it appears from their

### HALL OF FAME

- |                 |                   |
|-----------------|-------------------|
| 26 Max Roach    | 8 Eddie Jefferson |
| 11 Fats Navarro | 7 Dexter Gordon   |
| 9 Albert Ayler  | 7 Sarah Vaughan   |

### RECORD OF THE YEAR

- 16 **Air**  
*Air Lore* (Arista/Novus)  
11 Art Ensemble of Chicago  
*Nice Guys* (ECM)  
7 Roscoe Mitchell  
*L R G/The Maze/S II Examples* (Nessa)  
6 Jack DeJohnette  
*Special Edition* (ECM)  
5 Art Pepper  
*Straight Life* (Galaxy)  
5 Johnny Griffin  
*Return Of The Griffin* (Galaxy)

### REISSUE OF THE YEAR

- 8 Charles Mingus  
*Mingus At Antibes* (Atlantic)  
6 Miles Davis  
*Circle In The Round* (Columbia)  
6 Charles Mingus  
*Nostalgia In Times Square* (Columbia)  
5 Lester Young  
*Commodore Sessions 1938* (Columbia Special Products)  
5 Ben Webster  
*Soulville* (Verve)  
5 Jelly Roll Morton  
*The Complete Jelly Roll Morton Vol. 1 and 2* (RCA France)  
5 Duke Ellington  
*Giants Of Jazz* (Time-Life)

### RECORD LABEL

- 11 **ECM**  
11 Inner City  
6 SteepleChase  
4 Black Saint  
4 Concord

### RECORD PRODUCER

- 11 Michael Cuscuna  
10 Manfred Eicher  
9 Norman Granz  
4 Nils Winther  
4 Don Schlitten





recent gig at San Francisco's Keystone Korner, it wasn't that easy.



Art Ensemble of Chicago: Joseph Jarman, Malachi Favors Maghostos, Lester Bowie, Don Moye, Roscae Mitchell

**BIG BAND**

- 152 Toshiko Akiyoshi-Lew Tabackin
- 111 Count Basie
- 91 Sun Ra ★
- 41 Carla Bley
- 38 Woody Herman

- 51 Globe Unity Orchestra ☆
- 37 Carla Bley
- 24 Jaki Byard's Apollo Stompers
- 24 Baird Hersey's Year of the Ear
- 23 Gerry Mulligan
- 22 Frank Foster's Jazzmobile Orchestra

**JAZZ GROUP**

- 94 Art Ensemble of Chicago
- 65 Air
- 41 Old and New Dreams ★
- 36 Phil Woods
- 32 Weather Report
- 31 McCoy Tyner

- 65 World Saxophone Quartet
- 34 Air
- 30 Old and New Dreams ☆
- 24 Heath Brothers
- 14 Mingus Dynasty

**COMPOSER**

- 76 Carla Bley
- 61 Toshiko Akiyoshi
- 33 Anthony Braxton ★
- 29 Josef Zawinul
- 24 Horace Silver
- 24 Ornette Coleman

- 35 Roscoe Mitchell
- 25 Kenny Wheeler ☆
- 19 George Russell
- 18 Henry Threadgill
- 17 Toshiko Akiyoshi

**ARRANGER**

- 99 Gil Evans
- 96 Toshiko Akiyoshi
- 41 Thad Jones ★
- 41 Carla Bley
- 40 Slide Hampton

- 26 Slide Hampton
- 24 Carla Bley
- 23 George Russell ☆
- 15 Michael Gibbs
- 15 Sy Johnson

**SOPRANO SAX**

- 130 Steve Lacy
- 101 Wayne Shorter
- 68 Bob Wilber ★
- 42 Zoot Sims
- 31 Jan Garbarek

- 35 John Surman
- 34 Roscoe Mitchell
- 34 Julius Hemphill ☆
- 30 Dave Liebman
- 23 Jane Ira Bloom
- 23 Jan Garbarek

**ALTO SAX**

- 110 Art Pepper
- 107 Phil Woods
- 85 Lee Konitz ★
- 60 Arthur Blythe
- 55 Ornette Coleman
- 40 Anthony Braxton
- 36 Benny Carter

- 55 Arthur Blythe
- 45 Oliver Lake ☆
- 44 Richie Cole
- 31 Roscoe Mitchell
- 31 Julius Hemphill



Sonny Rollins



Ronnie Cuber



Art Pepper



Arthur Blythe

## TENOR SAX

96 Sonny Rollins  
87 Johnny Griffin  
84 Dexter Gordon  
52 Zoot Sims  
32 Stan Getz  
25 George Adams  
24 Archie Shepp



66 Chico Freeman  
40 George Adams  
32 David Murray  
29 Von Freeman  
24 Ricky Ford  
21 Lew Tabackin  
16 Buck Hill



## BARITONE SAX

160 Pepper Adams  
130 Gerry Mulligan  
99 Hamiet Bluiett  
57 Nick Brignola  
27 John Surman



66 Ronnie Cuber  
55 John Surman  
52 Nick Brignola  
44 Hamiet Bluiett  
38 Henry Threadgill



## CLARINET

86 Anthony Braxton  
74 Buddy De Franco  
58 Bob Wilber  
54 Benny Goodman  
41 Perry Robinson



52 Perry Robinson  
27 John Carter  
25 Alvin Batiste  
24 Kenny Davern  
23 Eddie Daniels



## FLUTE

100 Lew Tabackin  
94 Sam Rivers  
70 James Moody  
65 James Newton  
64 Hubert Laws



86 James Newton  
30 Lloyd McNeil  
23 Henry Threadgill  
22 James Moody  
17 Lew Tabackin  
17 Sam Most



## TRUMPET

115 Dizzy Gillespie  
111 Lester Bowie  
91 Woody Shaw  
49 Don Cherry  
35 Clark Terry  
32 Freddie Hubbard  
30 Roy Eldridge



41 Leo Smith  
38 Kenny Wheeler  
29 Terumasa Hino  
29 Warren Vache  
27 Charles Sullivan



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## TROMBONE

91 Albert Mangelsdorff  
88 George Lewis  
75 Jimmy Knepper  
72 Roswell Rudd  
48 Bob Brookmeyer



56 George Lewis  
49 Ray Anderson  
31 Albert Mangelsdorff  
29 Jimmy Knepper  
27 Steve Turre



## VIOLIN

212 Stephane Grappelli  
106 Leroy Jenkins  
55 Jean-Luc Ponty  
28 L. Shankar  
25 Michal Urbaniak



52 John Blake  
50 Didier Lockwood  
47 Billy Bang  
38 Claude Williams  
30 Ramsey Ameen



## ACOUSTIC PIANO

106 Cecil Taylor  
71 McCoy Tyner  
57 Bill Evans  
46 Oscar Peterson  
34 Keith Jarrett  
27 Tommy Flanagan



59 Anthony Davis  
34 Tete Montoliu  
30 JoAnne Brackeen  
24 Don Pullen  
21 Stanley Cowell  
20 Jaki Byard  
19 Dave McKenna



## ELECTRIC PIANO

121 Chick Corea  
76 Herbie Hancock  
59 Josef Zawinul  
29 Sun Ra  
26 Cedar Walton



21 Kenny Barron  
21 Richard Beltrach  
21 Paul Bley  
17 Stanley Cowell  
15 Onaje Allen Gumbs



## ORGAN

113 Jimmy Smith  
96 Sun Ra  
39 Shirley Scott  
27 Jack McDuff  
27 Count Basie



43 Amina Claudine Myers  
29 Shirley Scott  
27 Carla Bley  
23 Clare Fischer  
19 Sonny Phillips



Stephane Grappelli



James Newton and Anthony Davis



Lew Tabackin



Anthony Braxton



George Lewis



Jay Hoggard



James "Blood" Ulmer



Charlie Haden



Amina Claudine Myers

## SYNTHESIZER

- 122 Josef Zawinul
- 63 Sun Ra
- 44 Chick Corea
- 37 Richard Teitelbaum
- 26 Herbie Hancock



- 27 Denny Zeitlin
- 23 Richard Teitelbaum
- 20 George Duke
- 19 George Lewis
- 19 Brian Eno



## GUITAR

- 119 Joe Pass
- 89 Jim Hall
- 62 Kenny Burrell
- 50 John Abercrombie
- 34 Ralph Towner



- 56 James "Blood" Ulmer
- 36 Philip Catherine
- 27 John Scofield
- 27 Michael Gregory Jackson
- 22 Jack Wilkins



## ACOUSTIC BASS

- 109 Charlie Haden
- 71 Niels-Henning Orsted Pedersen
- 63 Ron Carter
- 60 Dave Holland
- 34 Eddie Gomez
- 33 Cecil McBee
- 31 Fred Hopkins



- 51 Fred Hopkins
- 32 George Mraz
- 28 David Friesen
- 26 Brian Torff
- 23 Aladar Pege



## ELECTRIC BASS

- 138 Jaco Pastorius
- 108 Steve Swallow
- 52 Stanley Clarke
- 44 Eberhard Weber
- 28 Bob Cranshaw



- 25 Jamaaladeen Tacuma
- 20 Miroslav Vitous
- 16 Steve Swallow
- 14 Bob Cranshaw
- 13 Eberhard Weber
- 13 Anthony Jackson



## DRUMS

- 123 Max Roach
- 96 Elvin Jones
- 67 Art Blakey
- 52 Jack DeJohnette
- 32 Roy Haynes
- 30 Ed Blackwell
- 28 Tony Williams
- 25 Steve McCall



- 42 Billy Hart
- 38 Steve McCall
- 25 Ed Blackwell
- 20 Philip Wilson
- 19 Don Moya
- 16 Wilbur Campbell



## VIBES

- 155 Milt Jackson
- 115 Gary Burton
- 96 Bobby Hutcherson
- 42 Lionel Hampton
- 34 Red Norvo



- 123 Jay Hoggard
- 61 Walt Dickerson
- 34 Bobby Naughton
- 30 David Friedman
- 29 Karl Berger



## PERCUSSION

- 94 Airto Moreira
- 90 Don Moya
- 54 Nana Vasconcelos
- 40 Guilherme Franco
- 35 Dom Um Romao



- 43 Nana Vasconcelos
- 25 Warren Smith
- 23 Don Moya
- 21 Guilherme Franco
- 19 Collin Walcott
- 19 Kahil El Zabar



## MISCELLANEOUS INSTRUMENT

- 98 Toots Thielemans (harmonica)
- 56 Howard Johnson (tuba)
- 39 Paul McCandless (oboe, english horn)
- 30 Anthony Braxton (bass clarinet, soprano and contrabass saxes)
- 24 Abdul Wadud (cello)
- 24 Abdul Wadud (cello)
- 17 David Grisman (mandolin)
- 17 Vincent Chancey (french horn)
- 16 Andy Narell (steel drum)
- 15 John Clark (french horn)



## MALE SINGER

- 90 Joe Williams
- 86 Mel Torme
- 54 Al Jarreau
- 47 Eddie Jefferson
- 42 Ray Charles



- 44 Joe Lee Wilson
- 38 Mark Murphy
- 28 Bob Dorough
- 25 Leon Thomas
- 15 Michael Franks



## FEMALE SINGER

- 133 Sarah Vaughan
- 130 Betty Carter
- 65 Carmen McRae
- 60 Ella Fitzgerald
- 26 Sheila Jordan



- 45 Shella Jordan
- 27 Carol Sloane
- 26 Jeanne Lee
- 21 Betty Carter
- 20 Anita O'Day



Photo Credits: Tom Copi—Roach and Jones, Grappelli, Tabackin, Braxton, Williams; Collis Davis/Shaido—Art Ensemble, Davis and Newton, Ulmer, Myers, Wilson, Jordan; Andy Freeberg/Encore—Rollins, Cuber, Pepper, Blythe, Lewis, Darryl Pitt/Encore—Hoggard; Lauren Deutsch—Haden; Paul Natkin/Photo Reserve—Manhattan Transfer, Wonder.



Manhattan Transfer: Janis Siegel, Alan Paul, Cheryl Bentley, Tim Hauser.

### VOCAL GROUP

#### 100 Manhattan Transfer

- 65 Singers Unlimited
- 58 Jackie Cain and Roy Kral ★
- 22 Hi-Lo's
- 18 Persuasions

#### 30 Manhattan Transfer

- 19 Jackie Cain and Roy Kral ☆
- 12 Hi-Lo's
- 11 NOVI Singers
- 10 Hendricks Family

### SOUL/R&B ARTISTS

#### 72 Stevie Wonder

- 61 Ray Charles
- 37 B. B. King ★
- 29 Earth, Wind and Fire
- 28 Otis Rush

#### 24 Jimmy Johnson

- 21 Muddy Waters
- 19 Professor Longhair ☆
- 18 Albert Collins
- 14 Otis Rush



Joe Lee Wilson



Sheila Jordan



Joe Williams



Stevie Wonder

### MORE RESULTS

**Hall of Fame:** Teddy Wilson—6; Art Blakey—5; Mary Lou Williams—5; Eubie Blake—5; Jo Jones—5; Lionel Hampton—4; Horace Silver—4; Kenny Clarke—4; Tadd Dameron—4; Sun Ra—3; Ray Charles—3; Professor Longhair—3; Oliver Nelson—2; James P. Johnson—2; Don Byas—2; Jimmy Blanton—2; Stephane Grappelli—2; Eddie Lang—2; Dave Brubeck—2; Sam Rivers—2; Freddie Green—2; Erroll Garner—2.

**Record of the Year:** Art Pepper, *Art Pepper Today*, Galaxy—4; Old And New Dreams, *Old And New Dreams*, ECM—4; Arthur Blythe, *In The Tradition*, Columbia—3; Woody Shaw, *Woody III*, Columbia—3; Chico Freeman, *Spirit Sensitive*, India Navigation—3; Miles Davis, *Circle In The Round*, Columbia—3; World Saxophone Quartet, *Steppin' With The World Saxophone Quartet*, Black Saint—3; Joni Mitchell, *Mingus*, Asylum—3; Charles Mingus, *Mingus At Antibes*, Atlantic—3; Don Byas/Bud Powell, *A Tribute To Cannonball*, Columbia—2; Max Roach/Anthony Braxton, *Birth And Rebirth*, Black Saint—2; Mingus Dynasty, *A Chair In The Sky*, Elektra/Asylum—2; McCoy Tyner, *Together*, Milestone—2; Cecil Taylor, *3 Phasis*, New World—2.

**Release of the Year:** Lester Young, *Commodore Sessions 1944* (Columbia Special Products)—4; Louis Armstrong, *Giants Of Jazz (Time-Life)*—3; Coleman Hawkins, *Giants Of Jazz (Time-Life)*—3; Billie Holiday, *Giants Of Jazz (Time-Life)*—3; Charles Mingus, *Passions Of A Man* (Atlantic)—3; Thelonious Monk, *Always Know* (Columbia)—3; Sidney Bechet and Martial Solal, *When A Soprano Meets A Piano*

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more results on page 63

### THE CRITICS

Following is a list of critics who voted in db's 28th annual International Critics Poll. Seventy critics—a record number—voted this year, distributing nine points among up to three choices (no more than five points per choice) in each of two categories: Established Talent (★) and Talent Deserving Wider Recognition (☆). The participants were:

Jon Balleras: db.

Joachim-Ernst Berendt: author, *The Jazz Book*; Editor, *Jazz Calendar*; producer, MPS records.

Chuck Berg: db; contributor, *Radio Free Jazz*; Lawrence (KS) *Journal-World*.

Larry Birnbaum: db contributor.

Fred Bouchard: db; contributor, *Jazz*; *Radio Free Jazz*; Quincy (MA) *Patriot-Ledger*.

Michael Bourne: free-lance critic; WFUI (Bloomington, IN).

W.A. Brower: db; writer, researcher, photographer.

Charles Carman: Editor, db.

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

Carol Comer: db Kansas City correspondent; executive director, Women's Jazz Festival, Inc.; musician, composer, writer.

Willis Conover: international music broadcaster.

Tom Copi: jazz photographer.

Tom Darter: Editor, *Contemporary Keyboard*.

Jim DeKoster: Contributing Editor, *Living Blues*.

Jerry De Muth: db; free-lance writer.

R. Bruce Dold: db record reviewer; contributor, *Illinois Entertainer*; board member, Jazz Institute of Chicago.

Lofton A. Emenari III: WHPK-FM (University of Chicago); writer, multiartist.

Leonard Feather: author, *The Encyclopedia Of Jazz In The Seventies*; db contributor; L.A. *Times* columnist.

Mitchell E. Feldman: director, City of Atlanta Jazz Program; critic.

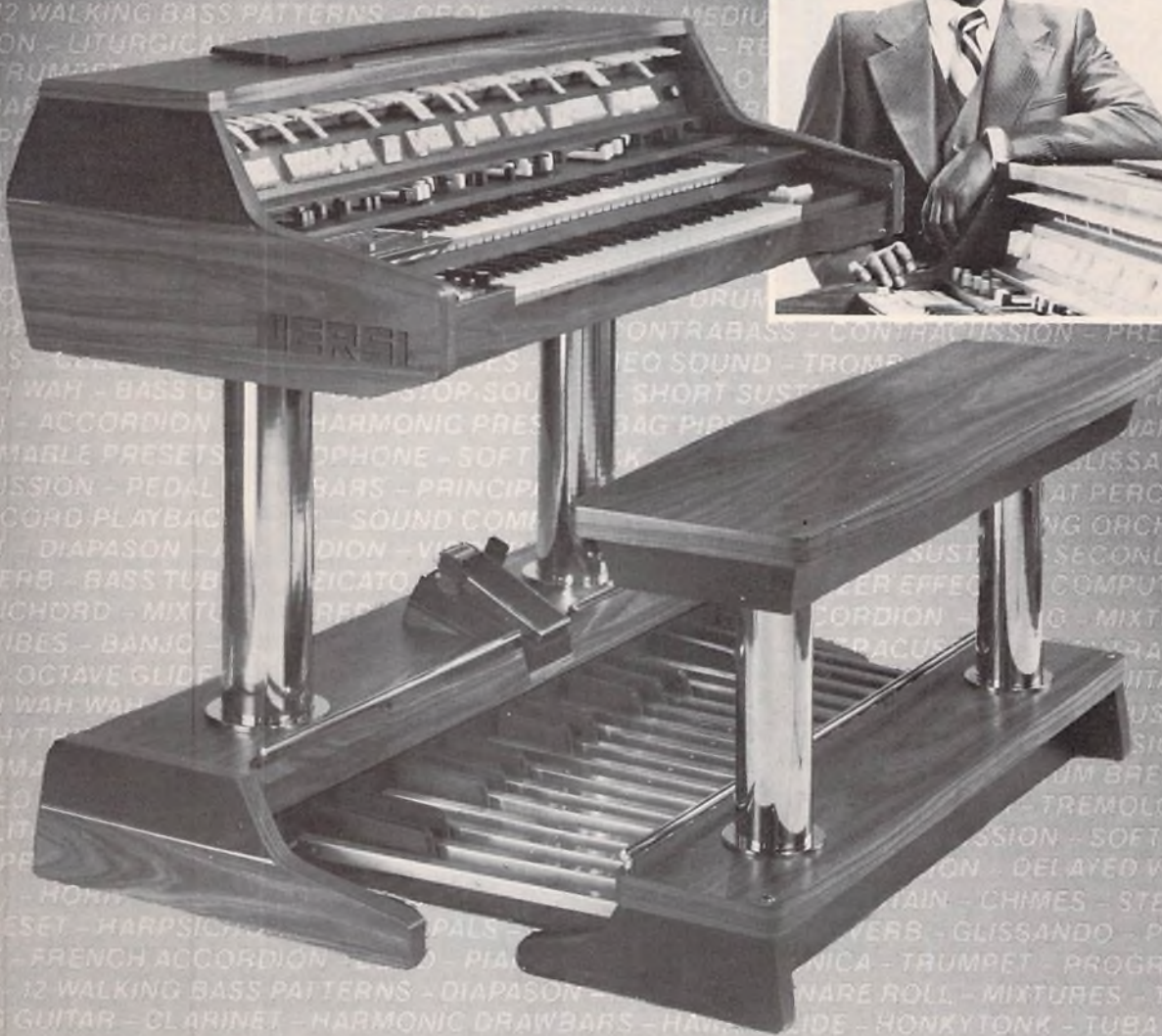
Sam Freedman: db record reviewer; *Illinois Entertainer*.

continued on page 63

# The critics choose Jimmy Smith. Jimmy Smith chooses WERSI.

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# THE NIGHT CHARLIE PARKER DIED

by  
DAVID KNIGHT



Charlie is sick. He has been sick for a long time, and for several days in such pain that he has been confined to bed in a friend's apartment.

But Saturday night he feels well enough to sit up and watch the *Tommy Dorsey Show* on television. As part of the intro, there's a juggler's act with some trick bricks flying all over the place. It is really funny and for a few moments Charlie forgets the excruciating pains in his abdomen and he starts to laugh. His friend Nica hears his laughter get louder and louder. She thinks it's good to hear Charlie laugh after so much pain and sickness. Suddenly the laughter changes into strange gasping noises—the awful, throaty gurgle of a man choking to death.

Nica rushes to Charlie's side. He is sitting staring upwards with an expression of shock in his eyes; he is deathly silent now. Nica, fighting panic, tries to take his pulse and listens for his breathing. Then she runs to the telephone and calls the doctor. His office is just around the corner and he arrives within minutes. But Nica knows he is already too late.

In his report, the doctor notes the deceased, Charlie Parker, alto saxophonist, "appearing to be aged in his 50s," died at 8:45 p.m. on Saturday, March 12, 1955. An autopsy conducted later cites these possible causes for Charlie Parker's death: lobar pneumonia, advanced cirrhosis of the liver, a perforated ulcer, or a fatal heart attack brought on by all three conditions.

Charlie Parker was, in fact, only 34 when he died, although he managed to cram several lifetimes into his brief span. He consumed life, and the life he led finally consumed him. When he died he was burnt out both physically and creatively.

Already in his 16th year the pattern for Charlie Parker's life was set. He was married (and his wife expecting), he was earning his living as a musician, with all the instability and insecurity inherent in that profession, and—at an age when most kids were drinking beer for kicks—Charlie was well into the heroin addiction that was to plague him for the rest of his life.

Charlie Parker was a man of huge contradictions. He was a creative genius—perhaps even, as many musicologists now agree, one of the great musical minds of the 20th century. And yet, as a self-taught musician, he had groped his way to proficiency on his instrument.

random way was not backed by any coherent method. As a result, there would later be whole areas of harmony and other aspects of musical theory about which he was almost completely ignorant, and with which eventually he would have to come to terms.

As a youngster he had picked up somewhere the idea that all music was played in one single, all embracing key. When a pianist named Lawrence Keyes pointed out some of the areas of theory in which Charlie was misinformed, the young saxophonist said he had "never thought about musical keys as being different or anything like that." But Keyes wasn't able to persuade Parker to seek proper musical instruction to correct his wrong assumptions. Charlie went off to work it all out on his own. "It's got to be figured out," he told his mother, "some kind of way . . ."

In his relentless search for these solutions, Parker took the music of his time, shook it, turned it inside-out, and subjected it to exhaustive re-examination.

Charles Parker Junior was born August 29, 1920, in Kansas City, Kansas, and was brought up in the larger, more famous city of that name across the river in Missouri. He was the only child of a hard working mother and a sometime-actor father who, when Charlie was still very young, drifted off into a life of pimping and gambling, returning home only rarely.

Growing up in the riproaring atmosphere of Kansas City, the "open city" of the 1920s and '30s with rich jazz and blues traditions, must have had a profound influence on the development of Parker's musical ideas.

It was sometime in the 1940s that Charlie was first nicknamed "Yardbird," later shortened simply to "Bird." There is doubt as to how he acquired this nickname. Some say it was because he loved to eat chicken. Others maintain the name came from a comic strip. Still others believed the name implied Bird had no more morals than an oversexed rooster.

Bassist Gene Ramey, a close friend of Bird's during these early years, says, "Charlie was a very receptive person. He worked all the sounds he heard around him into his music—an automobile rushing down the highway or the sound of the wind in the leaves. Everything communicated a musical message to Bird. If he heard a dog barking, he would say it was talking. And something he loved to play on his horn was the shriek of a rooster at

JEFFREY MORTON

dawn—so I don't know, maybe that was how he got his name."

Bird's first major artistic setback occurred in 1937 when he was 17. He went with Ramey to a club where more than 50 top Kansas City jazzmen were waiting to blow with the celebrated drummer, Jo Jones. Ramey thought the competition looked pretty strong, and tried to persuade Bird to sit the session out.

But Charlie hadn't come just to sit and listen—he was itching to play. When his turn came, Bird got up and started to run through some technical things he'd been developing. At first it went off pretty well.

But he started to run into some serious technical problems. Trying to extricate himself, he missed a key phrase, got momentarily confused—and lost the beat.

Jo Jones, then at the height of his fame and arrogant with it, stopped playing his subtle skins the instant he heard Bird's blunder. He probably resented the weird sounds this young upstart had been making and was just waiting for him to make a false move.

Angrily, the great Jo Jones reached down, snatched up a cymbal, and flung it savagely across the stand. It landed at Bird's feet with a great *clang!* The other musicians thought this was very funny—good old Jo showed that strange cat—and they catcalled and guffawed. Deeply humiliated, Bird got out of there as best he could. He went away and practiced day and night for several months, resolved that one day he would go back and show those guys who mocked him.

Bird resurfaced in New York where he'd gone on a whim—jumped in a car with some friends one night—after the intense months of working on his music. And his first major artistic breakthrough came not all that long after the fiasco with Jo Jones.

"I remember one night I was jamming in a chili house [Dan Wall's] on 7th Ave. between 139th and 140th St.," Bird later recalled. "It was December, 1939. Now, I'd been getting bored with the stereotyped changes that were being used all the time, at the time, and I kept thinking there's bound to be something else. I could hear it sometimes, but I couldn't play it. Well, that night, I was working over *Cherokee*, and, as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes I could play the thing I'd been hearing. I came alive."

He quit the job in the restaurant soon after this climactic night and gigged around in New York for a time. When he received a telegram from his mother telling him his father had died, Charlie returned to Kansas City for the funeral. It turned into a searingly traumatic experience, for which he was totally unprepared.

His father had been killed in a quarrel

with a prostitute. She had slashed his throat; medical attention was slow to arrive and he had bled to death.

Bird was shocked to see his father lying there, the barely recognizable, shriveled corpse a remnant of the man who had been a worldly-wise, romantic figure popping in and out of Parker's boyhood.

Bird stayed on in Kansas City after his father's funeral. Pianist Jay McShann was forming a band and invited Charlie to join. He accepted the job and quickly established himself as a fine, fluently imaginative soloist. In April, 1941, he cut his first records—*Swingmatism*, *Hootie Tootie*, *Dexter Blues* and *Confessin' The Blues*—with the 12 piece McShann orchestra in New York City.

Traveling with this band in the deep South exposed Bird to redneck racism for the first time in his life. It came as a shock: in one city, he was involved in a trivial infringement of the law—talking late at night on a porch, with the light on—for which Bird and other band members were beaten by the cops with their nightsticks.

It was undoubtedly such incidents that helped condition Bird's rage at the system's oppression of his race. His rage would surface without warning and sometimes for no apparent reason: a chance remark or just the presence of a white person whom Bird perceived as prejudiced could provoke him. In the '50s, from hangers on, he might demand a "loan," diminishing the sum until the other person succumbed through sheer embarrassment, with Bird knowing full well he had no intention whatever of repaying the money.



JEFFREY MORTON

Sculpture by Julie McDonald

Or Bird might ask to borrow a sax player's horn to play a gig, and afterwards he was not past going to the nearest pawnshop and hocking the instrument for what he could get.

"Naturally we petted and babied him," recalled Gene Ramey, "and he traded on this love and esteem we had for him until he developed into the greatest con man in the world. His own wolf cries tripped him on occasion, for he later told me, 'I'll never forgive you—once you refused me when I was really hungry.'"

After three years with Jay McShann, at the age of 22, Bird returned to New York where he began to hang out at Minton's Playhouse, one place where the bop revolution was taking shape. After hours, Bird would jam with other young musicians, such key men in the making of the new music as Dizzy Gillespie (whom he'd met in Kansas City in 1939), Kenny Clarke, Thelonious Monk, Charlie Christian, Bud Powell and Max Roach.

This period, from '42 on, was one of great creativity for Parker, though he was living a disorganized, hand-to-mouth existence, cadging meals here, sleeping there, never staying in one rented room more than a week. Despite his lack of money, however, he was shooting a lot of heroin, which was cheap and easily obtainable in New York at that time.

Bird's interest in this most powerful and destructive of all drugs was greatly reinforced by his discovery that his body could stand up to it far better than most addicts'. Junkies were usually detached, on the nod, with little or no appetite for food or sex or alcohol, or anything else. Bird's experience with heroin was nothing of the sort. From the first time he used heroin, the opposite was the case: when he had fixed, Bird could play music and drink and eat and chase women even better—it seemed—than when he was straight. When the smack hit and he was high, Bird *knew* he was living every moment to the hilt. And like most addicts, he believed he could kick the habit any time—any time he wanted.

But his way of life was settling into a pattern he would never break. His need for heroin was escalating massively—Bird was incapable of doing anything by halves—and when he did try to kick his drug habit, it was by consuming vast quantities of booze, which only compounded his addiction problems.

During this highly creative time, in September, 1944, Charlie arranged his first gig at the Three Deuces on 52nd St., the New York strip that for two decades was the jazz center of the world. When Dizzy Gillespie joined Bird's group (with Al Haig on piano, Curly Russell on bass and drummer Stan Levey) a little later, the great New York jazz audience understood that here were two musical geniuses who had found each other.

Every night at the club was a thrilling creative happening as the two hornmen

whipped each other to ever new heights of improvisation. Their sets were bursts of pure musical energy that very quickly established the band as New York's most controversial and exciting musical attraction, and flashed word of the new music from one coast to the other.

The results of this collaboration can be heard on records cut by a group known as Dizzy Gillespie and his All-Star Quintet (*Groovin' High*, *Dizzy Atmosphere* and *All The Things You Are*), recorded in New York in February 1945. Another key date was in May of the same year when the Quintet cut *Salt Peanuts*, *Shaw 'Nuff*, *Lover Man* and *Hot House*. (The 1945 sides have been reissued several times, and are on *Dizzy Gillespie/In The Beginning*, Prestige 24030.)

Nineteen forty-five was perhaps the high point in Bird's career. It was the year he became famous, a star, in New York; the year everything came together for him. He was just 25 and a legend in his own time, in the Big Apple, that golden city where jazz musicians always knew they would either make it or break it.

But incredibly, tragically, this period of success was fleeting. The war was coming to an end, the boom of prosperity it had created ending along with it.

Hard times were hitting 52nd St.: the vice squad was cracking down, clubs closing, people being busted left and right. A panic was on.

Parker and Gillespie, who only the week before were being acclaimed by critics and public alike, found themselves out of work. Their agent was lucky to come up with an eight week engagement in Los Angeles, and early in December, 1945, with Stan Levey, Al Haig, Ray Brown and Milt Jackson, Bird and Diz headed for the West Coast.

No one on this trip seems to have realized to what extent Bird was strung out. Now dependent on heroin merely to function, and having misjudged the amount he needed to get him through the long train journey, halfway across the country Bird started to develop such violent withdrawal symptoms that he had to be tied down to his bunk.

When the group arrived at last in L.A., Bird had trouble finding a regular connection. This meant that on nights he was unable to score, he played like a sick man. Other nights, when he got a fix and was feeling good, he played like the great creative artist he was.

Bird on the West Coast was heading for deep trouble. Alternating massive doses of dope and liquor, he was on the way to severe breakdown. It came during a recording session and its aftermath.

Bird was very sick at the session; his fingers were clumsy, his eyes drawn and red with strain, his playing lifeless. He had a haunted look about him. The other musicians tried a couple of numbers, concentrated on trying to get Bird warmed up, but nothing worked. Then

Charlie announced that he wanted to play *Lover Man*, and the equipment rolled to tape it. As the liner notes to the Dial session's reissue state, "Jimmy Bunn played the piano intro and gave the cue for Charlie's entrance but nothing happened. He stood in front of the microphone but no notes came from his horn until well into the second bar. His solo is one of strange beauty full of gasping pauses and heartbreaking phrases. During his solo he kept swaying and once spun completely around so that he went badly 'off mike,' as can be heard on the record." The recording of this song has such a nightmarish quality that Bird was later to do all he could to prevent its release.

After the troubled recording session, Bird went back to his hotel, where he caused a scene by appearing stark naked and confused in the lobby, demanding change to make a phone call. The manager was able to get him back to his room but soon Bird reappeared. This time, once the manager got Charlie back to the room, he locked the door on the musician.

Next, a guest ran down to the lobby to report smoke pouring from under the

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## SELECTED BIBLIOGRAPHY CONCERNING CHARLIE PARKER

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*Bird Lives! The Life And Hard Times Of Charlie Parker*, by Ross Russell (Quartet Books, paperback).

*Jazz Masters Of The Forties*, by Ira Gitler (McMillan Co.).

*The Jazz Makers*, edited by Nat Shapiro and Nat Hentoff (Grove Press, Inc., paperback).

*Bird, The Legend Of Charlie Parker*, by Robert Reisner (Quartet Books, paperback).

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door of Bird's room. The manager called the fire and police departments and when they arrived there was a melee during which Charlie was pacified by a police blackjack.

The cops manacled his hands, rolled him in a blanket, carried him downstairs and heaved him into a squad car. Outside this third rate hotel in the black ghetto in L.A., these policemen had no idea that they had just tossed the half-conscious body of Charlie Parker, the famous jazzman, into their automobile.

For them, Bird was just another troublesome, freaked out nigger who ran around the hotel naked and then tried to burn it down.

They took Charlie to the psychopathic ward of a county jail, where producer Russell and trumpeter Howard McGhee found him after searching for ten days. Bird was lying on an iron cot in a small cell, staring at the ceiling, wearing grey prison pyjamas and encased in a grey straitjacket loosened to allow him move-

ment of his arms.

He was fully conscious, looking subdued but very angry.

"For God's sake, will you get me out of this joint!" he yelled when he saw his friends. Then he launched into a diatribe against everyone and everything in the state of California. Nothing McGhee or Russell could do would get Parker released immediately.

At his hearing, Charlie was charged with indecent exposure, resisting arrest and suspected arson. He was given six months in Camarillo State Hospital, which was good because Camarillo was known as the country club of mental institutions. It was largely a matter of convalescence for Parker at Camarillo. He looked after a vegetable garden, and was very proud of this work. He was extensively (but apparently none too rewardingly) interviewed by various members of the hospital's psychiatric staff. He also played music sometimes with other inmates—"some of them very loose wigs indeed," he said later—and gradually regained his health.

He was released at the end of January, 1946, the year that he finished as third place alto in the **down beat** Readers Poll, behind Johnny Hodges and Willie Smith. He had never played nor looked better, and he was wildly acclaimed by musicians eager to see and hear him, but once back in New York, he returned to the nightclub milieu and directly into his bad, old ways.

Bird was back in the Apple! Word of Charlie's return after six months on the Coast was no sooner out than the pushers were on his tail. He had shaken his habit at Camarillo, had been clean now for several months, but soon after he arrived in New York, he was again addicted. The pushers would follow him into clubs where he was working and he would have to throw them out. But he seemed unable to function in nightclub life without booze and dope, and shortly he was feeding a new heroin habit.

Throughout the year 1947, Parker, with the young trumpeter Miles Davis, went from one highly successful recording session to another. In June, shortly after getting back from the West Coast, the Charlie Parker All-Stars recorded *Donna Lee*, *Chasin' The Bird*, *Cheryl* and *Buzzy* for the Savoy label. At sessions in July and August, *Milestones*, *Little Willie Leaps*, *Half-Nelson* and *Sipping At Bells* were waxed. With Parker and Davis on these critically acclaimed recordings were Bud Powell or John Lewis on piano, Tommy Potter or Curley Russell on bass and drummer Max Roach.

Charlie was in good health, playing consistently and excellently. The end of the '40s was a good period for Bird. On a tour to Paris, he was lionized in a way that he was quite unaccustomed to in the States, by such intellectuals as literateur Boris Vian, editor-discographer Charles



Delaunay, and jazz critic André Hodier, all of whom were influential in opening France to jazz. They considered Parker to be a great contemporary artist, and treated him accordingly. He was, consequently, to return to the U.S. with a very different view of himself and his music.

After one Bird concert in Paris, Jean-Paul Sartre, the noted existentialist philosopher, was asked if he would like to meet Charlie Parker at a club where the musicians were jamming.

"Yes, of course," Sartre replied, "he interests me." When Bird was introduced to the French philosopher, the altoist said, "I am very glad to have met you, Mr. Sartre. I like your playing very much."

Apparently, Sartre just stared at Bird from behind owlish eyeglasses—but he did stay for two sets of the music.

At the end of 1949, Charlie cut some recordings with a string orchestra, an idea he conceived with impresario Norman Granz, including *Just Friends*, which Bird came to consider among his favorite creations. On December 15, Birdland, the club named after him, was opened at 1678 Broadway, near 53rd. Bird was invited to form a band and play the opening engagement.

During the next couple of years, he reached the peak of his commercial success. In June, 1950, he got together again with Diz, and Thelonious Monk and Curley Russell, to record *Bloomdido*, *Mohawk*, *Melancholy Baby* plus some other numbers in a satisfying session; he recorded again with a string orchestra, including *Dancing In The Dark*, *Out Of Nowhere* and *Laura*; he experimented with Afro-Cuban rhythms, featuring the great conga drummer Chano Pozo on recordings of *Cancion* and *Mambo*. He worked gigs with his quintet, and the string orchestra, too. His discs sold well as soon as they were released, and Parker became a name attraction on the Jazz at the Philharmonic tours which Granz organized. Bird had only to pick up his horn and play to blow everyone else away. He was top of the alto sax poll in **down beat** for three years running, and was influencing a legion of admiring instrumentalists.

But the fatal flaw remained: Bird's dope addiction, now into its 15th year. One protege, Jackie McLean, tells tales of Bird's behavior at this time in A.B. Spellman's *Four Lives In The Bebop Business*.

Critics seem to generally agree that, going into the '50s, Parker's recorded work reflected the serious spiral of deterioration that would eventually end his life. Be that as it may, key dates in a Parker discography cannot be mentioned without including the concert recorded in May 1953, at Massey Hall in Toronto, Canada. Billed by Fantasy Records, which issued a resulting tape as "The Greatest Jazz Concert Ever," the date featured Gillespie, Powell, Mingus and

Roach, and by any criteria surely lives up to this hyperbole.

Around this time, Bird met Edgard Varèse, the French-born composer who had been living in the States since World War I. The two became friends.

"Charlie was like a small child," Varèse recalled. "He possessed tremendous enthusiasm. He'd say to me: 'Take me as you would a baby and teach me music. I only write for one voice. I want to write for many voices. Teach me. I make a lot of money and I'll give you any amount you wish.' He was so dramatic and funny, but I knew he was sincere about it and I tried to find some time to show him the things he was eager to know, but it never did work out.

"He often spoke of being tired of the milieu he was forced to work in, and would say, 'I'm so steeped in all of this and I can't get out. I know I'll never get out.'"

Bird met another influential person then, too: Baroness Pannonica de Koenigswarter. Known as Nica to her friends, she was a wealthy, cultured and highly unconventional woman who was active on the New York jazz scene. Nica's apartment in the Hotel Stanhope on Fifth Avenue became an elegant place to crash for several leading jazz musicians, chief among whom were Thelonious Monk and Bird.

But now Bird began to move into a phase of even greater confusion and erratic behavior. Club owners became impatient with his unreliability and he even fell out with the management of Birdland. His emotional life in chaos, he was once again drinking heavily—*massively*—in an effort to shake his dope habit, and the liquor devastated him even more. Another effect of Bird's gargantuan consumption of alcohol at this time was that he became obese.

Many people have said that the death of his two year old daughter, Pree, from pneumonia in 1953 was the beginning of the end for Bird. He was out on the West Coast when the news reached him and he broke down, sobbing uncontrollably. He may have believed that a fraction of the money he had been spending on his heroin habit would have got the best medical care for his little girl, whom he adored.

He sent a series of bizarre telegrams to his wife, Chan, which speak volumes about his confused and grief-stricken state of mind, before managing to get control of himself enough to fly back to New York and take charge of the burial arrangements.

Charlie's mental health continued to deteriorate following his daughter's death. One night he was involved in a wildly confused argument with pianist Bud Powell at Birdland, during which Bird walked off the stage mid-set. Harsh words with Oscar Goodstein, the club's manager, followed, and Goodstein or-

dered Bird out, while Powell, Charlie Mingus and their audience looked on. Furiously, Bird stormed from the club, went down the street to another bar, and drank shot after shot, systematically. He was quite drunk by the time he got home and he argued with Chan, who accused him of destroying the family with his drinking. Bird went into the bathroom, where he drank a quantity of iodine and swallowed a bottle's worth of aspirins. When she discovered what he had done, Chan called the police, who rushed Bird to a hospital. There they pumped his stomach. Only these prompt actions prevented his suicide.

Bird was admitted to Bellevue Hospital and was discharged ten days later.

By the beginning of 1955, the end for Bird was not far off. He was desperately lonely, hooked as ever on heroin; he appeared to have lost his self-respect, was deeply depressed, and very sick. He began behaving strangely on gigs, playing one tune while his string section played another.

Bird started to live as a down-and-out, moving listlessly from one rented room to another. He travelled the subways, all alone, at night. To a friend who stuck by him during this dismal period, Bird talked of suicide.

He played his last engagement, at Birdland, on March 4 and 5. His death in mid March, 1955, may have come as a blessing for Bird.

He had dropped in unexpectedly on Nica. He complained of feeling dizzy and his vomit contained blood. Nica called the doctor who came and said Bird should be hospitalized immediately. But Charlie was adamant: he wasn't going to any hospital. There was a lot of discussion and finally the Baroness got the doctor to agree to let her take care of Charlie in her apartment. The doctor didn't like the idea but he knew he didn't have the authority to force Bird to go to the hospital.

Next day was the same story: the doctor insisting on hospitalization, Bird refusing. The day after, it was the same again. Before leaving on this occasion, the doctor repeated to Bird that he was a very sick man and that he was too strong-willed for his own good. Bird didn't see him again.

The day after the doctor's last visit was Saturday and in the evening Charlie was feeling well enough to move into an armchair to watch the *Tommy Dorsey Show* on television. The juggler's act came on, Nica heard Bird laughing and, suddenly, the sound of his laughter changing to an awful, strangled gurgle.

Nica rushed to phone the doctor, who came as quickly as he could. But Nica knew he was too late.

Bird sat upright in his chair, staring at the ceiling. He was deathly still and silent now—his turbulent, tormented, music filled solo flight was over. **db**

# JAZZ WORLD REMEMBERS BIRD

by Leonard Feather and Conrad Silvert



BILL GOTTLIEB

Charlie Parker and Miles Davis

**MAX ROACH:** "In 1943, New York was, of course, segregated. A lot of the uptown after hours spots were called illegitimate, because they couldn't serve liquor after 4 a.m., but they had their arrangements with the police. These were elegant clubs with chorus lines and comedians and show bands. We'd work seven days a week at the 'legitimate' places, say from 8 until 3 a.m., and then we'd have an hour to pack up our gear and run up to a club in Harlem somewhere. So when Charlie Parker saw me and Bud Powell and the others in that atmosphere, he left Jay McShann and joined our little band.

"In New York every band had a straw boss, the musician who rehearsed the group and took care of the chores. Charlie Parker joined us when we were working at Monroe's Uptown House and Georgie J's Taproom downtown. Our straw boss was Victor Coulson, and one night Victor came in and introduced Charlie Parker by saying, 'This is one of the finest musicians who ever lived.' Well, he was everything Victor said he was, plus he was a very nice person, a really wonderful, caring human being.

"Bird was a prolific person. He was a poet, he knew what was going on politically, he read

profusely, he could discuss everything from current events to the Bible. And, contrary to what people might say, Charlie Parker was not egocentric at all. He worked for it, he practiced hard, put in the time. His motto was that you're supposed to work on your craft until it becomes like another appendage.

"He personified the idea of living your life your own way, but correctly—don't be different just for the sake of it. Have some substance.

"Bird was powerful. He blew long and hard and, of course, he died young. I've always thought of him as a person who never wanted to go to sleep. He wanted to devour all of everything—life. He loved to see plays; he loved it all. He played two part Bach inventions on the piano, he could play drums, and I mean good. Maybe he didn't play drums in the clubs, but he played some for me and did some interesting things, too.

"You could see how a person like Charlie Parker could be nurtured and develop in a place like Kansas City. Mayor Pendergast got busted eventually for corruption, but he fostered entertainment. There were 24 hour clubs where you could hear music any time at all. I remember J. J. Johnson and I were traveling through with Benny Carter's band—Kansas

City was the crossroads for all bands—and we'd wake up at ten a.m. and find some place with live music. There was gambling and prostitution under Pendergast, but I think he did a lot for improvisational music. Kansas City was a center. Count Basie came there from New Jersey, Lester Young came up from Mississippi, Coleman Hawkins came in from Oklahoma, Papa Jo Jones came in from Nebraska. All the musicians were converging on Kansas City, and that's where Charlie Parker grew up.

"It fascinated Bird that you could always find drugs in the black community. At 7th and G in Kansas City or 125th and A in New York City or 63rd and South Parkway in Chicago—in the black community you could always find all the dope you wanted, when the stores were closed and you couldn't buy milk, butter or eggs. Bird was one of the first people I heard say that drugs were legislated to be put into the black community by the government. Later we found that some of that was true, what with coffins coming in from Vietnam loaded with narcotics. We don't raise poppies in this country, and all this heroin is here. Are our customs processes in this country that weak? To me, Bird was making a heavy political statement.

"I saw Bird quite a bit the last years of his life. He was working as a single at a time when everyone was going out trying to find his own niche. People like Roy Haynes and Clifford Brown got a chance to be exposed to Bird's magic, which came from all the time he put in. If ever there was a 25-hours-a-day musician, it was Bird.

"I always thought he knew that he had accomplished something wonderful, that he had made a contribution. He was frustrated, too, I'm sure. It's like he was locked into being Charlie Parker, a jazz saxophone player who could only work in night clubs with small ensemble things. Had he lived longer, I'm sure he would have dealt with large orchestral scores and expressed his genius in other settings.

"When Bird died, we were on the road. We all commiserated, but I didn't want to go to the funeral. I like to remember him as a person with that wonderful smile and that determination, the way he'd always leave you wanting more when he finished his solos.

"One of the tender things that I'll never forget: in Chicago, a very charming young lady left the club with Bird, and the next day we commented that it must have been a beautiful situation. He looked at us with that beautiful smile on his face and said, 'She was soft as candy taffy and sweet as little sister's ass.' To me that was just precious.

"In 1949 we flew to Paris on Air France, and of course they would be serving champagne. And the first words that I ever heard Charlie Parker speak in French were, 'Encore la meme chose,' which means more of the same thing."

**ART BLAKEY:** "Bird was close to everybody. He was one of the leaders in this shit—Bird, Monk, and Diz, Tadd, Bud, all them cats. I wasn't as close to him as Max was, because Max worked with him more, and was in a smaller group. I was in Billy Eckstine's big band with him. Oh, he'd sit in with my band or I'd sit in with his, but never intensely. But for the little bit I did know him, I really loved this man. He was a good person—had his little

idiosyncracies and faults like all of us. I wished he would have lived. I wanted to see how far he would go, but it just didn't happen that way.

"Bird was a brilliant man. There wasn't a subject that he didn't know something about. You could tell by the way he played that he was well read. You could tell he knew a lot about rhythms or he couldn't have swung like he did. He knew a lot about chords or he couldn't do like he did. There's no substitute for experience, and that he had. He was just a fantastic person. Everybody loved him—you had to love him, because he could charm a snake.

"I met him one day on 125th St., and at that time you could get a shoeshine for a dime. And he said, 'Hey, Bu, I got 15 cents and the only thing I can get is a shoeshine and a dime's worth of peanuts.' I said, 'Well, I ain't got but ten.' He said, 'Well, give me half of that, man.' He's gone, he's got it, right? You just give it to him. Not only was he a great musician, but he was like the Pied Piper, a great con artist, too—take anything you got and then he'd play his way right back into your heart. A beautiful man. I saw people come around ready to knock his brains out for something that he had done, and when he turned towards them and blew that horn, they forgot all about it, they acted like a woman. He turned his horn on an angry man—you talk about soothing the savage beast, he sure could do it.

"During the war, we crossed paths. He was with Earl Hines, I was with Fletcher Henderson. One thing led to another, and I was asked to come to St. Louis and join Billy Eckstine—and there was Charlie Parker, playing tenor. He could play anything. I think he could play a kazoo and sound good. A pennywhistle, anything. Guys complain because they gotta have this kind of saxophone or that mouthpiece. It proves that it's the man behind the instrument. Clifford Brown was the same way. Clifford played a blessing.

"When the winds of change blow down the hall, people don't like it. And Bird's was a new approach, a different attack. Ignorance breeds fear and fear breeds hate, so the man never

## SELECTED PARKER DISCOGRAPHY

FIRST RECORDINGS (with Jay McShann)—Onyx 221  
 SAVOY MASTERS—2 Savoy SJL-2201  
 COMPLETE SAVOY STUDIO SESSIONS—5 Savoy S5500  
 THE VERY BEST OF BIRD (from the Dial sessions)—Warner Brothers 2WB-3198  
 VERVE YEARS (Norman Granz organized sessions)—'48-'50, Verve 2-2501; '50-'51, Verve 2-2512; '52-'54, Verve 2-2523.  
 BIRD WITH STRINGS, Live—Columbia JC-34832  
 ONE NIGHT IN BIRDLAND (with Bud Powell, Fats Navarro)—Columbia 2-JG-34808  
 CHARLIE PARKER—Prestige 2-24009  
 THE GREATEST JAZZ CONCERT EVER—Prestige 24024

did get his due.

"Bird might have been about 35 when he died, chronologically, but in his head he was 65 or 70. Knowledge doesn't necessarily come with age."

**SONNY ROLLINS:** "Naturally, I was inspired by Bird like everyone else was. I had other people I liked before I heard Bird; Louis Jordan and Coleman Hawkins were sort of my number one men. They still are. You get to the point where you don't have to exclude one to like another one. But Bird just overshadowed the scene at the time.

"The story is, I had gotten into hard drugs at the time, just like everyone else did in the community after the war. Heroin just flooded the community. We all knew Bird used drugs, and it made me feel that it can't be that bad if Bird is doing it. I wanted to be like Bird in every way I could. Later, after I'd been into it a while and I was going through a lot of hassles, I realized that Bird didn't really want people to get involved in that kind of life. By certain looks he would give me, I knew he didn't dig what I was doing. I realized he didn't think it was the hippest thing to do, be a little junkie following him around trying to be like him. He treated me like his son in a way, and I could see that he felt bad about what I was doing.

"It's hard to say whether Bird's playing would have been different if he hadn't been into drugs. He had so much ability that I think it would have come out anyway. Beyond that, I don't know. It's the age-old question: If you drink a little bit or take a little something and it makes you relax, does that help your performance, does that give you another perspective? I don't really think it does. The artist himself might feel more at ease, but when you listen back to both conditions, there's not that much difference."

**JIMMY HEATH:** "One time when Bird was playing in New York at the Three Deuces, Milt Shaw of the Shaw Agency called me and said, 'Charlie Parker's not going to make the gig tonight, and you're Little Bird, so can't you come in and play for Bird?' Now, Miles and Max were in this band. I went through the floor, because in those days it wasn't like today when young musicians don't have that much respect for the older cats—they just come right up and try to blow you out. But in those days there was some respect happening, so I just told this guy, 'Look, I can't be playing in Charlie Parker's band, in his place,' and I didn't go.

"Off the bandstand, Bird would be laughing and grinning, but on the stage he was always so serious and to the point—nothing wasted. He just played the music, didn't do any antics or physical moving around."



Roy Haynes, Parker, Thelonious Monk

ROBERT PARENT



Leonard Feather presents Bird with the 1950 db Readers Poll award for top alto.

**LEONARD FEATHER:** I remember Bird from two points of view: as an incredible musician, and later, as a warm and concerned friend and an extraordinary human being.

The first time I heard the record of *Shaw Nuff*, with Diz and Bird on Guild, I could hardly believe my ears. That line was so far ahead of its time that it took me weeks to learn how to sing it, and even longer to play it. That experience was multiplied many times when I heard him along 52nd St., first with Diz and then with various combos of his own.

After I had interviewed him on his return from the disastrous trip to California that had ended with confinement in Camarillo, he talked for publication, for the first time, about his problems with narcotics.

The times when we saw most of one another happened for the most part to coincide with the periods when he was straight. The Bird I knew then was a man who, along with Doris and my wife and my mother-in-law, would enjoy a trip to Coney Island, lie on the beach eating a hot dog talking about music and politics and mutual friends, and the general state of the world.

When a serious accident had hospitalized me, Bird made several trips, at a time when he probably could ill afford the cab fare, from his lower East Side apartment to my hospital room at Knickerbocker, where he would chat amiably with me and my father, a 60 year old Englishman whose world had nothing in common with Charlie's. Two or three years later the tables were turned, as I visited Charlie when ulcers hospitalized him. "The doctor said if I don't quit drinking I'll die," he told me. "I've had my last drink." Not too many weeks later he fell off the wagon.

There was only one more healthy stretch, when he lived quietly with Chan and their children, Laird and Pree, at their country home in New Hope, Pennsylvania, but came in daily for psychiatric treatment at Bellevue. At a Town Hall concert in the fall of 1954 he played magnificently and looked fit. Again, it didn't last long. Many of his friends believe that the death of his infant daughter Pree was the final breaking point. Soon there was no more New Hope.

I saw him for the last time early in March of 1955 in a bar above Birdland, looking ragged, his eyes sad, the bloated fat back on his body. That was his final Birdland appearance, the pathetic night when he fought with Bud Powell, walked off the stand, walked around the corner to Basin Street West with tears streaming down his face, and begged some old friends to come in and hear him. A week later he was gone—Bird almost literally laughed himself to death.

28  down beat

I remember Bird as the product of a society that could turn out geniuses at the same time it ruined their lives. It was a strange and horrible irony.

My last visit with Bird took place in March, 1980, just beyond the Kansas City border in Independence, MO, where he lies next to his mother Addie in a not too well tended grave in the Lincoln Cemetery. A little later, a group of musicians who had come to town to play at the Women's Jazz Festival arrived. Betty O'Hara took out her flugelhorn and played a slow, mournful solo on *'Round Midnight*.

The thought is inescapable: Bird is more universally known, loved and respected posthumously than he ever became during his brief moment on earth.

**J. J. JOHNSON:** "I first heard tell of Bird when Fats Navarro and I were on Snookum Russell's band together, in 1942. We heard about him through a Jay McShann recording, and that's when we knew there was a Bird, and that this marvelous thing was happening.

"The next order of business was to find out where this marvelous thing was happening. Well, I was with Basie for a year or two around the time of the recording ban—1943, I guess—and that was when I first saw Bird in person. Well, it was just like something from another world! It spun me around completely. The most linear player I had heard up to that time was Lester Young.

"I don't see how any musician who came along around that time could not have been affected by Bird. He affected my playing—and I'm glad.

"The contribution of Bird and Dizzy was so evenly divided that I would have to say, unequivocally, they were equally responsible for influencing that period.

"I was never in the same regular, organized group with Bird, but we did get together and play on odd occasions, usually in a jam session. I wasn't around him enough to get to know him; he wasn't easy to get to know in his private moments, and we all know why—namely, he had his own private hell going on, which he wasn't prone to invite people into. So he wasn't all that accessible, but every time I saw him he was friendly and jolly and laughing, sociable and kidding around. That's the way I remember him."

Max Roach, Art Blakey, Johnny Griffin, Sonny Rollins, Jackie McLean and Jimmy Heath were interviewed by Conrad Silver. J. J. Johnson, Charles Owens, Med Flory, Norman Granz and Benny Carter were interviewed by Leonard Feather.

**JOHNNY GRIFFIN:** "I didn't know Charlie Parker very well personally. I was overawed by this man. I had been playing like Johnny Hodges and Ben Webster, and when I heard Bird it turned me completely upside down. It was that swing, but it was so much more harmonically. Bird put another dimension on Pres.

"I think some people were relieved when Bird left the scene, because the music changed as soon as he left. It was like the professor had left the classroom, so everyone could act as idiotic as they felt. There was nothing to relate to anymore. It was almost like, 'Down with swing, in with non-rhythm, non-harmony.'

"There are very few records that can give you the full measure of his artistry, as opposed to having seen him in person. The man was a prophet. He came and showed the possibilities, the enormities, the beauties of this music. And with the non-culture that we have here in America, it frightened everyone.

"Bird wasn't only the ultimate expression of the blues. He had all the emotions—the joys, the sadness—all in one bag, with the facility and fluency to express it. Bird was blue, but he was Broadway and bright lights, too. The enthusiasm for living, exhilarating! Happy, carefree; he had it all. Like I said, 'the man was a prophet.'

**JACKIE McLEAN:** "When I was 16 I'd hang out in front of The Three Deuces, where Bird was working. He knew my face, but he didn't know my name until Bud Powell formally introduced us. Bud was like a big brother to me, but Bird was more a father or really a king figure to me, an idol. He was very supportive of my music, very supportive to young musicians.

"When I was working with Miles, he'd come and sit in. And when he had two jobs, he would call me to play one of them for him until he could get there, which was a big honor.

"In his relationship to me, he was philosophical about life and what a young person should do to make it. He said that using narcotics would be the one thing that could ruin us, the new group of guys coming up. One night he even asked me to kick him in front of a club in the Village—he bent over and said, 'Come on, kick me in the ass! All these young guys are messed up 'cause of me, go on, kick me.' It was very embarrassing to me.

"Bird was very un-musicianlike. Most musicians are so hip with all the slang and jargon and all that, but he wasn't about that. And he was well versed in Western classical music and literature. I'd be with him around painters and poets in the Village, and I didn't know what they were talking about. He was the one who told me about Bartok and Stravinsky.

"I was influenced most by Bird when I was 18 or 19. And then I listened a lot to Sonny Stitt, who was also influenced by Bird but had a different twist to his style, and to Miles.

"I found out about Bird's death when I was on a bus heading up Central Park West, and I opened up the *New York Post*, and there it was. I had to get off the bus because the news broke me up. I was up about 75th St. and I started walking downtown towards the union. I had just seen him two weeks before that, when I had a little quartet at the Open Door, and he came in with a large party of people, with Nica, her daughter and some other friends.

"The first time I saw Bird was with Dizzy at the McKinley Theater. That was in '47, just before he went to Camarillo. I don't think he

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# PROFESSOR BILL DIXON

## INTENTS OF AN INNOVATOR

by ROGER RIGGINS



Dixon with his son, William Jr.

Within the world of improvised music, there have been a handful of musicians who have led an obscure existence on the commercial music scene, yet nonetheless have continued to produce—over a substantial span of time—fresh and exciting work. Scholar/educator/composer/trumpeter Bill Dixon is such a man.

Dixon has been an enigmatic figure since he surfaced within the borders of bohemia over 25 years ago. He first gained a certain notoriety in jazz circles as the organizer of the Jazz Composers Guild and for presenting the "October Revolution" series of new music concerts in 1964. The Guild boasted many illustrious names of the then thoroughly new new music; Archie Shepp, Sun Ra, Cecil Taylor, Carla Bley, Paul Bley, Burton Greene, Mike Mantler, John Tchicai and Roswell Rudd were among the notables the organization spawned. One of the pledges Guild members made at that time was to never work in a nightclub again, but Dixon is the only member who has kept that promise.

Dixon has long been a primary source of inspiration and realization for vanguard artists. In 1958, he was one of the first musicians to befriend Cecil Taylor, 30 □ down beat

and actually introduced the pianist, with whom he was working, to drummer Sunny Murray. During the early '60s, Dixon collaborated with tenorist Archie Shepp, an association that produced one fine recording (*Peace*, Savoy MG-12178) which pretty much sums up Dixon's method of attack in a small group setting—Dixon's sense of pitch and interval relationships preceded the compositions and arrangements themselves. The session exhibits his sardonic, feathery, euphemistic way of phrasing in grand fashion. Dixon premiered his piece *Pomegranate* at the 1966 Newport Jazz Festival with dancer Judith Dunn—and their collaborative relationship lasted almost a decade, while *Pomegranate* itself led to Dixon's contract with RCA and the highly acclaimed orchestral collage recording, *Intents And Purposes*.

Dixon, like his contemporary George Russell (both are 54) is a theorist of the music. Because of this, and because Dixon is adamant about the virtues and magnitude of "black art" in general, he has been denied financial assistance by cultural foundations. Yet this has not stopped or really damaged the thrust of his work. Both he and Russell have

institutionalized their thinking by their own means; for each, teaching has been a kind of extension of their basic intentions, and is part of their overall plan. Dixon and Russell represent first generation intellectuals in this music, and as Martin Williams once said, "Jazz has never been sympathetic to the intellectual."

Dixon secured a teaching post at Bennington College in Vermont in 1968 and has since established a Black Music department for the school. When Dixon first went to the college he worked as a consultant in the dance department. He was quick, however, to be improvisationally calculating, and progressively achieved more ground at the school. By 1973 he had overwhelming student support, and his department has supported residencies by Jimmy Lyons, the late Jimmy Garrison, Alan Shorter and Alan Silva. By the mid '70s he had secured his own building and had won the battle for tenure.

Having been active in several innovative periods in the development of new music, Dixon has come to view improvisation as a skill that is a distinct product of a definite manner of activity—

and a manner of *perceiving* various life situations. While many of Dixon's colleagues have apparently been unaware of how their art is viewed—and ultimately used—by commercial powers, or have chosen to ignore certain gross insults to their talents, their work has gone the way of that of the vast majority of "jazzmen," heard as happy-go-lucky music being produced by people who don't, or can't, think and, of course, know nothing about "art."

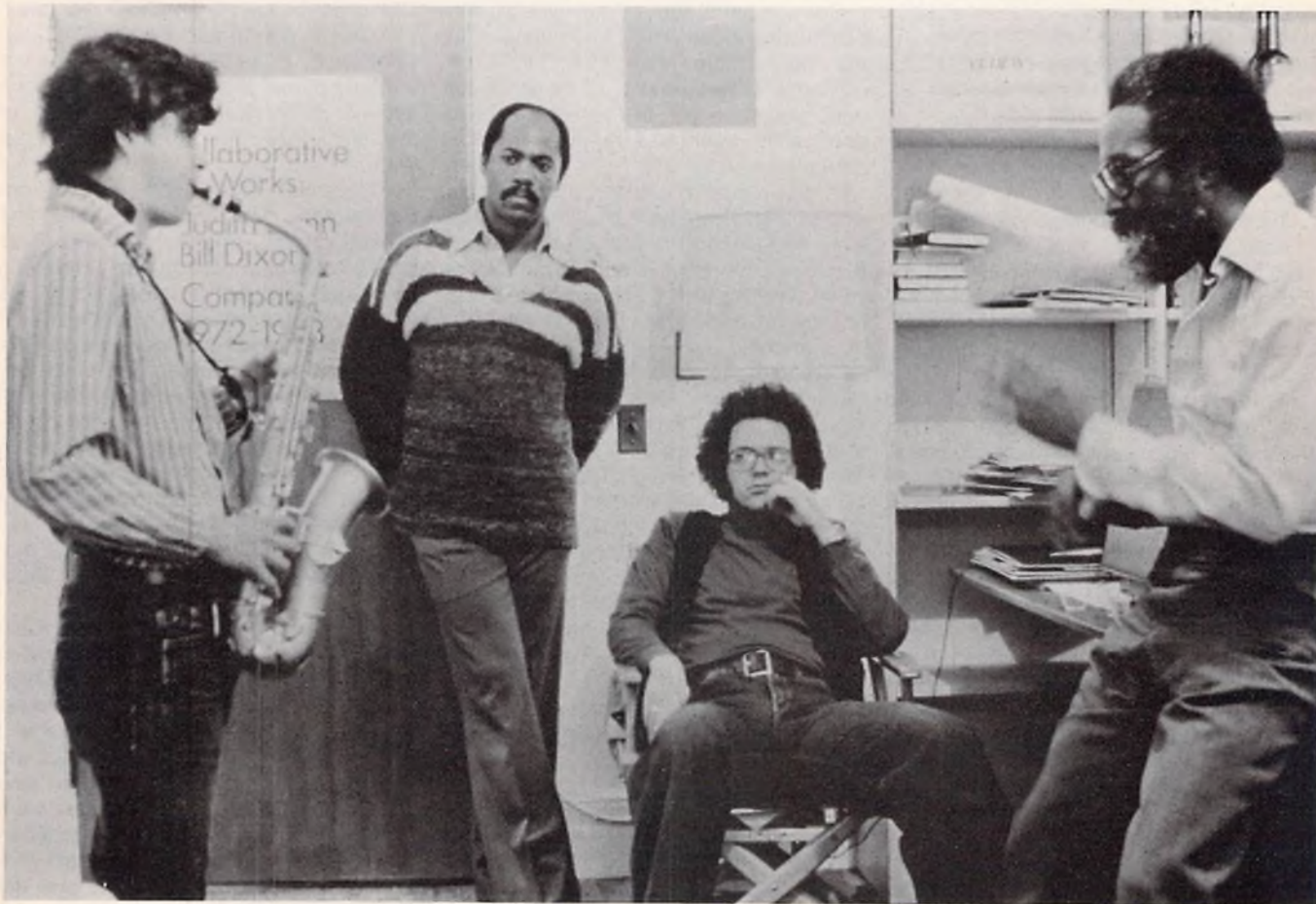
Many players have opted for financial improvement and a more audience-derived esthetic; having been forced into a confrontation with the "big money boys" who, in the early '60s, were concerned

sense of artistic purpose in how he "deals" his music, and in his way of life. When asked about the financial setbacks of playing creative music, and the fact that many musicians have children to feed, he replied, "Well, if you can't take care of your family—don't have one." (Dixon is proud of his own son.)

Because the trumpeter has never had an easy time working with other, perhaps less self-determined, musicians, he honestly feels that many musicians today are dangerous to the development of the art, not only for reasons of attitude, but of presentation as well. He relates: "It seems that the musician never learns . . . I mean, all these things that musicians

are going through have already happened. See, people still believe that this music has to come out of pain and suffering—you know, that you have to be a junkie or look like some wild aborigine to make it. The black musician has no sense of progress or development in the art. We did certain things during a certain period, and it's like we *didn't* do it—now it's the same thing all over again.

"The loft scene around the late '50s and into the '60s wasn't an exotic thing, it wasn't for tourists just passing through—it was the only thing that those musicians had. For the most part, the press belonged to Dizzy, Miles, and all those other people who were getting the work.



Three Bennington faculty members give student close attention.

with pushing rock and fusion music, the improvising musicians were, as composer/trombonist George Lewis once pointed out to me, caught within a dialectic that most simply couldn't overcome. To Dixon, such talented and influential musicians as Sonny Rollins, Jimmy Heath, Herbie Hancock, Roy Haynes, Chick Corea, Freddie Hubbard, Tony Williams and numerous others have, for the most part, followed the way of a commercially induced esthetic, and still lack the Rolls Royce come-on.

Dixon, however, has done everything throughout his life to deter such thinking in regard to his output; even from his earliest days he has tried to initiate a

#### SELECTED BILL DIXON DISCOGRAPHY

- PEACE—Savoy MG-12178  
 INTENTS AND PURPOSES (The Bill Dixon Orchestra)—RCA Victor LSP 3844 (out of print, reissued as Japanese RCA Black and White series, FXL 1 7331), and as Vol. 173 of the French RCA Black and White series, FXL 1 7331).  
 BILL DIXON 7-TETTE—Savoy MG 12184 (partially reissued on *New Music: Second Wave*).  
 NEW MUSIC: SECOND WAVE (cuts by Bill Dixon, Paul Bley, Archie Shepp, Bob Pozar, and Marzette Watts)—Arista Savoy SJL 2235 (Side 3 Dixon produced, and he plays piano on one cut. Side 4 reissues *The 12th Of December* and *Winter Song* from *Bill Dixon 7-Tette*).  
 FOR FRIENDS—Pipe Records (limited edition, Vienna, Austria, 1976).  
 with Cecil Taylor  
 CONQUISTADOR—Blue Note 84260

So the scene was subsequently very *honest* at that period, whether all of the musicians knew what they were doing or not."

Dixon was, at that stage of his own career, ensuring that his art—his music—could remain pure. During the time of that loft scene, he worked for the U.N., did some architectural designing, made frequent musically-related trips to Europe, wrote about music for such publications as *Freedomways*, *Bachelor*, *Swank*, *Coda*, *Jazz & Pop* and *Record World*, produced recordings for Savoy in its last active years ('67-'69) by several of his students (Ed Curran, Bob Pozar, Marc Levin among them), and composed

soundtracks for film. Dixon says all of this activity allowed him to just "stay in the house" at opportune times and work. During much of this period he was living on Bank St. in Greenwich Village, where George Russell was a neighbor.

From this environment Dixon created the seminal compositions *The 12th Of December* and *Winter Song* (now reissued on Arista/Savoy), recorded by a 1964 all-star ensemble that included reedist Ken McIntyre, baritonist Howard Johnson, and the late bassist David Izenzon. During this time, too, Dixon says, "I played with Shepp a lot in lofts. Things were worked out in the actual playing—we developed a language." But the trumpeter continues that Shepp's visibility in the press, giving the pervasive feeling that he was the most vocal, most articulate of the musicians of the period, was exaggerated. "It was just that he was the one selected to get all the press . . . I guess certain people could really see through him." As an important spokesman and practitioner in the musical revolution, Dixon was largely ignored.

He's quick now to point out that there was indeed an historical precedent in New York to the music that developed out of the '60s, one that he was quite aware of then, and, to an extent, in which he was even active.

"During the '60s there was an indication that certain things would change, but there were indications of these changes even in the late '40s. George Russell's *A Bird In Igor's Yard*, and Gil Fuller's work, for example. Neal Tate had, in the '50s, an experimental band. We didn't call it an experimental band at the time, but it was. I made a lot of those rehearsals with George Barrow at the Sun Tan studio, where instrumentation, time signatures, lines were just *terrifying*. Gil Fuller has never gotten the attention he should have; even Dizzy Gillespie as an arranger and Chico O'Farrill's work has never really been given its proper status. And in Russell's *Cubano-Be-Cubano-Bop* and *Ezz-thetic*, indications of everything that is to come are there."

Dixon, as a composer, agrees with the idea of and the need for control. He says that in Russell's work in particular, "The charts are terrifying because you can't trust the sidemen.

"Every notational composer is not necessarily an artist. And if a guy is playing the same thing every day, is he really being creative? Would he be an interpretive artist? If it's true that Freddie Hubbard is a good trumpet player, then what does that mean? He's surely not an exciting *artist*."

Dixon feels that the work of his friend Cecil Taylor was probably more interesting during its early years. The trumpeter says that a change is long overdue for Taylor. Dixon has known Taylor for over 20 years and first introduced the pianist to songwriter/composer/mathematician

John Benson Brooks, who wrote the famed *Alabama Concerto*, and composed a piece especially for Taylor, before the pianist's talents were recognized at all.

"In '58," says Dixon, "when Cecil Taylor was playing so fast, he didn't have a Tony Williams or Sunny Murray, who incidentally, was working with me at the time. When I introduced him to Taylor, we found that playing time was redundant anyway, because Cecil was playing so fast. A lot of the time, everything doesn't organically lead to something new; a lot of times this happens by accident. Why couldn't you just do or start to do other things and see how things would happen?"

Some have thought Dixon asserted a positive influence on Taylor, apparent on the Taylor Blue Note recording *Conquistador* where he played trumpet—for once someone got Taylor to slow down and really think texturally. But Dixon debunks, saying, "I thought the problem with that record was that Cecil didn't do any editing. There were certain takes that were better than the one on the record. Most players go through pyrotechnics when working with Cecil because of the energy he generates. I wasn't about to do that shit.

"We did the recording at Rudy Van Gelder's studio; it wasn't a stereo recording. Now, Rudy was very sympathetic, and I suggested we do it European style and just drop a microphone in the center of the room, and it worked. Alfred Lion, the producer, was furious and said he wanted a stereo recording. The whole session was messed up from the beginning; everyone was bullshitting, [alto saxist] Jimmy Lyons, [drummer] Andrew Cyrille, everybody. We finally got an order to things—I tried to do that, because Cecil said he really needed the money, because he had to get to Europe."

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#### BILL DIXON ON HIS EQUIPMENT

**Custom-made Schilke trumpet:** "I designed this instrument. It has a very delicate detachable beryllium bell. It was a gift from my students on my 50th birthday."

**Conn Constellation 38B trumpet:** "It's very difficult to play, a heavy instrument, it makes you work, but it's incredible. I'm looking for another one, but they're hard to find."

**Benge flugelhorn:** "For me, it's fantastic—an excellent instrument. I used to play an English Besson. That and a Conn Constellation were stolen in 1967, and I'll pay a high reward for the return of either."

**Frank Zottola 64A, 64B and 64C mouthpieces:** "Zottola makes his mouthpieces in Portchester, NY. I mainly use the 64B. As far as mouthpieces go, for me, he makes the best. I've recommended them to Ornette Coleman, Mark Levin, Enrico Rava and my students."

**Amplification system:** "This is a system of my own design, which I'm trying to patent. It starts with a microphone—I use no pickups. I use the system to project better outdoors and in poor halls. I like live rooms and the system simulates the sound of a live room."

---

Dixon remains strongly opposed to any form of posturing, and feels that theatrics are basically a sham.

"I think we're entering into another type of stance for the musician: the musician now has to be seen a certain way in a public place. The whole theatrics and philosophical base of which I can't go along with: to change your name, to dress differently—but how do I know what's happening in the *music*? It's a posture that thinly veils the insecurities of the player of today; it really makes you scrutinize the music. What I'm saying is, you can't fool anybody."

In 1976 Dixon went to Paris with tenorist Stephen Horenstein (fellow Bennington faculty member) where they were joined by bassist Alan Silva. Together, the three performed Dixon's *Autumn Sequence, From A Paris Diary* for the annual Autumn Festival, coordinated and sponsored by a wealthy French patron of the black arts, who has in the past featured the music of Sam Rivers and percussionist Milford Graves (also from Bennington). The audience had come expecting highly energetic, powerful and athletic music, but Dixon had something thoroughly different in mind; though his music was not stylistically derivative, it attempted to show musical development as contemporary history. The piece unfolded and became more and more itself by a process that was wholly metamorphic, the music being presented in sections, on five successive nights. The concert was indeed controversial, but it received some high praise. One professor from New York University proposed teaching an entire course about the work.

Dixon's most recent European foray was the Verona Jazz Ottanta festival in Italy, leading a septet with Jimmy Lyons, alto, Arthur Brooks and Stephen Haynes, trumpets, Stephen Horenstein, tenor and baritone saxes, Art Davis, bass and Freddie Waits, drums. The festival also featured the George Russell sextet, pianist Horace Tapscott (another undeservedly obscure composer/educator), Andrew Hill, Julius Hemphill, Air, and the Cecil Taylor Unit.

John Cage feels, "At the present time it's one of my concerns, how to make improvisation a discipline," and Stefan Wolpe says, "One has to practice one's art with a knowing sense of its radical nature." So composer Dixon is probably ahead of most, for the substance of his art has always been intensely radical, and the refinement of an improvisational approach into a discipline has always been of the utmost importance to him. He attempts to establish his *point of entry* as a universe of sound unto itself, from which music can develop and take shape—making his esthetic a philosophical and psychological wonderland which extends to include every nuance of contemporary experience.



# RECORD REVIEWS

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

## GIL SCOTT-HERON and BRIAN JACKSON

1980—Arista AL 9514: *Shut 'Um Down*; *Alien* (*Hold On To Your Dreams*); *Willing*; *Corners*; 1980; *Push Comes To Shove*; *Shah Mot* (*The Shah Is Dead Checkmate*); *Late Last Night*.

Personnel: Scott-Heron, vocals, rhythm piano; Jackson, acoustic piano, electric piano, keyboard bass, synthesizer, kettle drums (cut 7), drums (1), background vocals (5); Carl Cornwell, flute, saxophone (5,6); Ed Brady, guitar (5,6); Marlo Henderson, guitar (1,2,4,8); Harvey Mason, drums; Maxine Waters Waddell, Julia Waters, Marti McCall, background vocals; Bill Watrous, Gordon Goodwin, Denis Sirias, horns.

★★★★★

Gil Scott-Heron doesn't sound angry on *1980*, his wit failing to lash out acidly as it has in the past, but don't mistake his modified irritability for complacency. He *cares* too much to compromise his salutary role as poet/social critic/polemicist. His lyric, that ever-important verse, is still visceral and trenchant. This recording, with its correct blend of words, mellifluous baritone singing and attractive, soulful back-up, is his masterpiece.

The album's title is apropos; the same-named cut states: "It's 1980 and there ain't even no way back to '75 much less 1969." Today's headlines are Heron's concerns. The message of the funky single *Shut 'Um Down* is so pointedly clear and rhetoric-free that it is difficult to imagine any clear headed pronuker being offended. A line like "I got to work the earth for what it's worth/cause it's the only earth we got" cuts (or should cut) through all political and ideological barricades. *Alien* addresses illegal Mexican immigrants: "No matter the consequences/Or the fear that grips your senses/You have got to hold on to your dreams." And, in his judgment, the new decade is a "signpost" to spur us on: "There's nothing there to hold you back" (from *Corners*) and "... to advance you gotta take a chance" (in *Willing*, my choice for the best Heron tune ever). He doesn't pontificate like a self-improvement salesman because he understands that simple, forcible language can do what metaphysical platitudes can not—reach the people, all the people. He also knows better than to dish out curealls; he can only ask, point out, comment and try like hell to make some sense of an America enraptured by the future. Here he does so.

As mentioned above, the music is top notch. Fortunately, there are more than enough moments of musical urgency and warmheartedness to compensate for these songs' melodic and rhythmic sameness. The few solos (such as the guitar on *Shut 'Um*) may be lackluster and unnecessary but the emphatic ensemble action epitomizes understated elegance. Keyboardist/alter ego Brian Jackson and drummer Harvey Mason are

outstanding and the occasional entrances and exits of the horns and background voices are quietly dramatic. *1980* is a thoroughly enjoyable event. —hadley

## TERRY RILEY

SHRI CAMEL—Columbia Masterworks M 35164: *Anthem Of The Trinity*; *Celestial Valley*; *Across The Lake Of The Ancient Word*; *Desert Of Ice*.

Personnel: Riley, electric organ.

★★★★★

Terry Riley's first American album in over ten years is his most ecstatic and imaginative recording since *Rainbow In Curved Air*. In a way, it forms a continuation of the lyrical impulse that fills *Rainbow*; but the "hypnotic" patterns that constitute the substructure of the newer pieces stem directly from the additive principles of *In C* (also on Columbia) and *Persian Surgery Dervishes* (French Shandar).

*Desert Of Ice* is the real breakthrough piece on this record. Playing a Yamaha YC-45-D electric organ with digital time delays, Riley is able to perform duets and trios with the solo part in real time (in contrast with the overdubbing in *Rainbow*). The result is a partly improvised tapestry of unparalleled richness. A one-man orchestra, Riley moves nimbly from funky, jazz-like syncopations to clattering, tinny textures that suggest gamelan music to repeated, pulsing notes that spark visions of the computer age. Marvelously ascending from one level of complexity to the next, Riley creates a seamless fabric in which emotion and intellect are perfectly fused.

One of the piece's outstanding qualities is the multiplicity of timbres and the way in which they are blended together. Nobody, perhaps, has written so sympathetically for a single instrument since Chopin showed what could be done with the piano. There is one passage in *Desert*, for instance, where a rising peacock fan of notes suddenly shatters into a thousand fragments, releasing a delicate spray of overtones.

While the other pieces on the album are less dramatic than *Desert*, each has its own unique flavor. The tremulous, quavering melody in *Across The Lake Of The Ancient Word*, for example, is the musical analogue to a broken reflection on the surface of a pond; at the same time, with its use of the Dorian mode, it evokes the harmonium that one hears in Central Asian music. In *Anthem Of The Trinity* Riley dresses up his religious fervor with a crystalline timbre that reminds me of the vibraphone part in Steve Reich's *Music For 18 Musicians*. And in *Celestial Valley*, Riley spins his virtuoso embellishments so confidently that one almost misses the intricate tracery of counterpoint.

While there is relatively little harmonic movement in *Shri Camel*, the music on this LP seems less static than Riley's earlier work. Perhaps this has something to do with the com-

poser's decade-long study of Indian raga singing with Pandit Pran Nath (who has also been teaching La Monte Young). Certainly, in the development of each piece from a slow, reflective introduction to a frenzied climax, the influence of raga structure is abundantly clear. But Riley has not simply appropriated the raga style. Instead, he appears to have applied the lessons he has learned from Pran Nath about the nature of consciousness to his Western musical training. The result is a new synthesis which consists of far more than the sum of its parts. —Terry

## NANA VASCONCELOS

SAUDADES—ECM-1-1147: *O Berimbau*; *Vozes*; *Ondas* (*Na Ombros de Petronila*); *Cego Aderaldo*; *Dado*. Personnel: Vasconcelos, berimbau, gongs, percussion, voice; Egberto Gismonti, guitar; Strings of Radio Symphony Orchestra, Stuttgart.

★★★★★ 1/2

Any album featuring the efforts of two of Brazil's best-known avant shamans, Nana Vasconcelos and Egberto Gismonti, is, for that reason alone, worthy of attention. Their ECM duet album, *Dancas Das Cabecas*, presented us with startlingly fresh, exotic pictures and rhythms of the jungle that proved equally timeless and anachronistic. Nana alone, as solo segments in concert with Gismonti have proved, can elicit a menagerie of sounds from his berimbau alone, not to mention his percussion, gongs and vocals. If Nana solo is provocative, on *Saudades*, Nana plus Gismonti plus strings plus voices is awesome, and utterly disarming.

The berimbau, on whose one string slides a pitch-altering resonating gourd, is wonderfully suited as a solo improvising instrument, and with Nana in control, its music is remarkably rich in texture and tone. *O Berimbau* begins with Nana alone, who works through round, ringing single tones whose presence swells as if absorbing all the air around them. He moves on to rapid fire triplets and beyond, modulating the pitch subtly at first, then drastically changing keys with rapid, unpredictable gourd movements.

The components that shape the overall berimbau sound here can come from at least four sources: the little striker hitting the string; the shaker that the striking hand holds; the striker hitting the bow-like frame of the berimbau; and the droning buzz of the string moving within the resonating gourd and scraping against the frame. Here and in *Dado*, which closes the album, the underlying propulsion is, naturally, the shifting rhythms. Again, though, rhythms seems as much shaped by the sound's resonance itself as by the rate of striking; the echoes act as underpinnings to Nana's double- and triple-timing.

With all this going on, one is hardly ready for the strings that creep into *O Berimbau* just after Nana begins his breathy singing. They swell ominously, playing off the now-scraped berimbau, somehow giving the impression of a grand, rippling lake scudding in the wind. The strings, written by Gismonti and conducted by Mladen Gutesha (who worked on Jarrett's *In The Light, Luminescence and Arbour Zena* projects), drop out, then soon return in an odd, almost implied swing rhythm, rising and falling comically. Tension builds, as in a film score Max Steiner might have written for a sci-fi thriller. The whole piece fades out to subtle berimbau harmonics, though we are still a bit unsettled about the whole thing, as we remain at the end of the equally intrigu-

ing *Ondas* on side two.

Even this doesn't prepare the listener for the onslaught of echoing and overlapping voices that is *Vozes*. Beginning with chant-like incessance and building to an almost psychotic density, Nana's voices begin to, not surprisingly, resemble the sound of his berimbau—but as if ten or 20 lines were simultaneously punched onto a player piano roll, and played back at four or five times normal speed.

There is also a marvelous duet between Nana and Gismonti on "super eight-string guitar," which recalls the excitement of *Dancas*. The wandering Gismonti plays with such amazing presence and texture that it sounds like he's double-tracked, but one suspects not. Nana uses his berimbau, bells and tabla-like percussion to complement the flights through lush and then (not incongruously) angular, landscapes. This is a very special record, with sounds and shapes you've probably never experienced before. Go get it.

—zipkin

## ANTHONY BRAXTON

ALTO SAXOPHONE IMPROVISATIONS 1979—Arista A2L 8602: *GNG B-(RN) R; RKRR (SMB) W; Red Top; KSZMK PQ EGN; SOVA NOV V-(AO); 104°-KELVIN M-18; ATZ GG-NOWH KR; JMK-730 CFN-7; Along Came Betty; VHR G-(HWF) APO; AOTH MBA H; Giant Steps; NMMN TOWR VK-N.*

Personnel: Braxton, unaccompanied alto sax.

★ ★ ★ ★ ½

Cheers again for Braxton—some of the cuts on these two discs rank among his best solo work ever. A sense of exploration and adventure is often tangible in this music, and listeners familiar with Braxton's *Series F* works from about eight years ago will turn first to this album's new variants of *CFN-7* and *104° Kelvin* to discover what refinements Braxton has added. The new performances have the advantage of being briefer, hence less discursive, than their prototypes—moreover, the new *104° Kelvin* includes some striking contrasts and juxtapositions within its "evolution of repetition" form, and Braxton's material here has an intrinsic vigor that his erstwhile colleague Phillip Glass would be hard pressed to equal, purely aside from the vigor of Braxton's performance. The earlier *CFN-7* was one of Braxton's most impressive solos, yet this new version is more dramatic, with its development of a stuttered note motive, amidst cries, bawls and strangled lines, climaxing in violent chainsaw rasps: I can't imagine further perfection of this material.

Much of the rest of the music here also achieves initial tension through vivid contrasts. *KSZMK* is most remarkable in this regard, as loud squalls and subtone emerge side by side, the former largely dominating as Braxton passes through multiple stages of anger, from outrage to sarcasm to fury. Indeed, much of *KSZMK* is a duet with himself, including animal growls, and perhaps it's a measure of Braxton's increased control that this cut, which he might have left unresolved in his younger days, concludes with his fingering the sax keys without blowing. The companion *GNG* also finds sotto voce lines and nagging growls competing, this time paralleling then twining to frame a fast section, the whole concluding on a high note. There are the down-up spirals of *RKRR*, the up spirals enticing with fragments of melody, and the variations on a scale of *VHR* which remind us that no other avant

gardist makes a saxophone sing as does Braxton—when he chooses.

The failures in the album are of the noble sort. The trills of *NMMN* are for the most part weak, yet as they appear in waves near the end the work achieves distinction. Curiously, Braxton sounds almost careless in passages of the three bop standards—*Red Top* in particular is uninspired, though he partially reinvests composer Benny Golson's swagger into *Betty*. In contrast to these loosely-knit improvisations, a "free" ballad such as *ATZ* sustains a soft, sweet mood, and I suspect that Braxton's unaccompanied solo techniques aren't equipped to handle traditional jazz perceptions within standard forms. His ideas of motivic variation or elaboration and the tantalizing subtleties of the best of these performances translate incompletely into the bop idiom here, though of course he has done superior work with bop material using a rhythm section.

Although *AOTH* is a cousin of the repetition structure of the Kelvin pieces, the effect of the little and big runs in constant motion is often pure caprice. Because most of *AOTH* is inconceivable with any sort of rhythm section accompaniment or intervention by other musicians, and because its life-enhancing character is the antithesis of introversion or selfishness, it stands as an answer to charges that unaccompanied solo jazz belongs to the "Me Decade." Again, the performance is a real achievement—but the entire album is a document of an important phase in Braxton's work, in which the vitality of his younger days is sustained through improvised structures reflecting increased self-awareness and control of his original idiom. In sum, a rich and rewarding album.

—litweiler

## WOLVERINES CLASSIC JAZZ ORCHESTRA

PLAY THAT THING—WCJO Records (no catalog number): *Charleston Is The Best Dance; Cincinnati Daddy; There Ain't No Sweet Man; Hungry Blues; The Man From Harlem; Reefer Man; Trickeration; Speakeasy Blues; San; Swing Brother Swing; Sugarfoot Stomp; Riffs.*

Personnel: Tim Sullivan, Mark Bruner, Rook Ganz, trumpets; John Bablett, Pete Masters, trombones; Ted Unseth, Kevin Frawley, Steve Benson, reeds; Gary Gimmestad, piano; Pat Schmid, tuba, bass; Jim Tordoff, banjo, guitar; Brett Forberg, drums; Joyce Marie, vocals.

★ ★ ★

## WIDESPREAD DEPRESSION ORCHESTRA

DOWNTOWN UPROAR—Stash ST 203: *Topsy; T'Am't What You Do; Daydream; Reefer Man; Hollywood Stampede; Downtown Uproar; Hard Times; A Flower Is A Lovesome Thing; Coming On Home; Choo Choo Ch' Boogie; East St. Louis Tootle-O.*

Personnel: Dean Nicypier, tenor sax; Michael Hashim, alto sax; David Lillie, baritone sax; Jordan Sandke, trumpet; Tim Atherton, trombone; Phil Flanagan, bass; John Ellis, drums; Michael LeDonne, piano; Johnny Holtzman, vibes, vocals.

★ ★ ★ ½

## SUPERSAX

CHASIN' THE BIRD—PA/USA 7038: *Shaw Nuff; A Night In Tunisia; Drifting On A Reed; The Song Is You; Oop Bop Sh'Bam; 'Round Midnight; Now's The Time; Dizzy Atmosphere; Chasin' The Bird.*

Personnel: Med Flory, Joe Lopes, Warne Marsh, Jay Migliori, Jack Nimitz, reeds; Blue Mitchell (cuts 2, 9), Conte Candoli (1, 5, 6, 8) trumpets; Frank Rosolino (3-5, 7), trombone; Lou Levy, piano; Fred Atwood, bass; Jake Hanna (1, 4-7, 9), John Dentz (2, 3), drums.

★ ★ ★ ★ ½

In the face of a diminishing population

among the great originators of jazz history (and perhaps an absence of important new ones in the jazz present), we have seen in the last decade a remarkable rise in revivalist and repertory jazz groups dedicated to the artists and music of earlier times. Authenticity and not innovation is the point. If it happens that what was once a matter of instinct now becomes a challenge of technique, then that's the price of any art form with an emerging foundation of classical standards. That the groups heard on these three LPs could be as widely divergent as they are is only evidence of the vast body of accumulated tradition from which such classicists can draw.

Before there was oo-bop-sha-bam there was vo-do-de-o-do. The music of the '20s has been silent many years now, save for records and—what have we here?—the Wolverines Classic Jazz Orchestra. The WCJO play the old charts well, indeed. The rhythm section huffs and puffs with the best of the old square-wheeled, clippity-clop rhythm teams. And both band and soloists have the attack and intonation of the '20s down with remarkable authenticity. To top it off, it's all been marvelously recorded.

Too bad, with all that talent, there isn't a better sense of how to use it. Whereas other orchestras of this sort tend to select their material with an ear toward quality and lasting musical value, the WCJO seems more willing to settle for nostalgia and camp. *Speakeasy Blues, Man From Harlem, Reefer Man, Hungry Blues* and *Trickeration* offer little to justify their resurrection here, although *Harlem's* lyric has some interesting references to pot at a time when it was still entirely legal. The group's ability to go off the beaten path and locate the unusual is refreshing, but too often it leaves them playing second rate novelty stuff that wasn't very good when it was new.

Yet the esoteric has its rewards, too. *Charleston* is a good early Benny Carter arrangement. Joyce Marie captures a remarkably good sense of Billie Holiday on *Swing*. And the replica of Fletcher Henderson's *Sugarfoot Stomp* (Victor version) is a stomping delight, even if not so esoteric. *Riffs* by Leonard Bernstein is a pretentious, pseudo-classical ringer, rather beside the point, and certainly beside the intent of the band. But generally the band is good fun on record, and truly fascinating to hear in person.

The Widespread Depression Orchestra operates closer to the gravitational pull of the present. Their idiom is the '30s and early '40s (*Hollywood Stampede* brings them to the brink of bebop), and they are also less purist in their approach to the material. There's less oom-pah and more swing in their gait, and soloists Holtzman (vibes), Nicypier (tenor) and Hashim (alto) are more willing to step out of other musician's characters and into their own, although all play in a manner compatible with their material. Like the Wolverines however, they have not chosen their material as well as they might have. It is puzzling that Cab Calloway holds such fascination for both the bands. His aggregation was one of the most stylized and least important of the period, a show band to back its leader and little more. Yet we get two Calloway numbers, no less (*Reefer Man, Hard Times*), which give Holtzman a chance to do two of his four vocals. His *Choo Choo* routine seems to owe more to 1950's rock and roll than '30s swing. But maybe that's why it's

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here.

There are four Ellington numbers. On *Flower* and *Daydream* Hashim captures the sliding contours of Johnny Hodges nicely, and Jordan Sandke give a fine accounting of '30s Cootie Williams on *Uproar*, which is one of the album's peppiest cuts. Another is *Coming On Home*, based on a 1940 Earl Hines record which was in turn reminiscent of *Ebony Rhapsody*. John Ellis' drumming has a lifting surge to it; he's got a knack for making a rimshot crackle and resonate that's almost a lost art.

What makes the album something of a missed opportunity, however, is the lack of anything by the WDO's most natural of all antecedents—Fletcher Henderson. With its three sax line-up (Henderson didn't go to four saxes until late 1934) and superb feel for the period, the WDO would find its most natural home in such early Henderson charts as *Minnie The Moocher's Wedding Day*, *Rhythm Crazy*, *Queer Notions*, *King Porter Stomp*. . . the list is ample to fill an album full of Hendersonia. This group is capable of a great record, and that could be it.

Supersax's approach to Charlie Parker is certainly the most literal, yet still the most novel of these three revivalist programs. The group's translations of improvisations into orchestrations have always struck me as perfectly legitimate, and the fact that it has worked remarkably well seems good evidence of the substance of the source material. I would remind Supersax critics also of what Fletcher Henderson once said about his own attitude toward arranging for saxes: it should have "the same feeling in the writing as a soloist has in a hot chorus."

The fourth Supersax collection is every bit as good as the first three, but with a difference. This time the material on which the orchestrations are based comes primarily from airshots and various private recordings. The one exception is *The Song Is You* from an August 1953 Norman Granz date. If anything, the five saxes swing even harder at this fast (but not *too* fast) tempo than Parker did originally. It's a marvel. So is *Night In Tunisia*, same title but a different Parker version from the chart that appeared on the first Supersax LP on Capitol. The differences are there, but fly by too fast to reveal specific distinctions. A brisk *Oop Bop Sh' Bam* is another gem in which Supersax, speaking Parker's notes, quotes the entire line from *Buttons And Bows* and later trades fours with soloists Conte Candoli and Frank Rosolino. Less impressive is *Dizzy Atmosphere*, in which Parker was choppy and inconclusive in his long solo, although the outchorus swings as hard as anything on the LP.

As always, the collective craftsmanship of the players is extraordinary. They move with the subtlest Parker rubato like a shadow. Great as they are, however, they are only the messengers. Parker remains at the heart of their matter all the way. —mcdonough

## ART PEPPER

STRAIGHT LIFE—Galaxy GXY-5127: *Surf Ride*; *Nature Boy*; *Straight Life*; *September Song*; *Make A List*.

Personnel: Pepper, alto sax; Tommy Flanagan, piano; Red Mitchell, bass; Billy Higgins, drums; Kenneth Nash, cowbell, reco reco (cut 5).

★ ★ ★ ★

With luck, Art Pepper will be around for quite a while yet, for despite the extent of his self-spawned travails, he has repeatedly proved himself a survivor. The world knows

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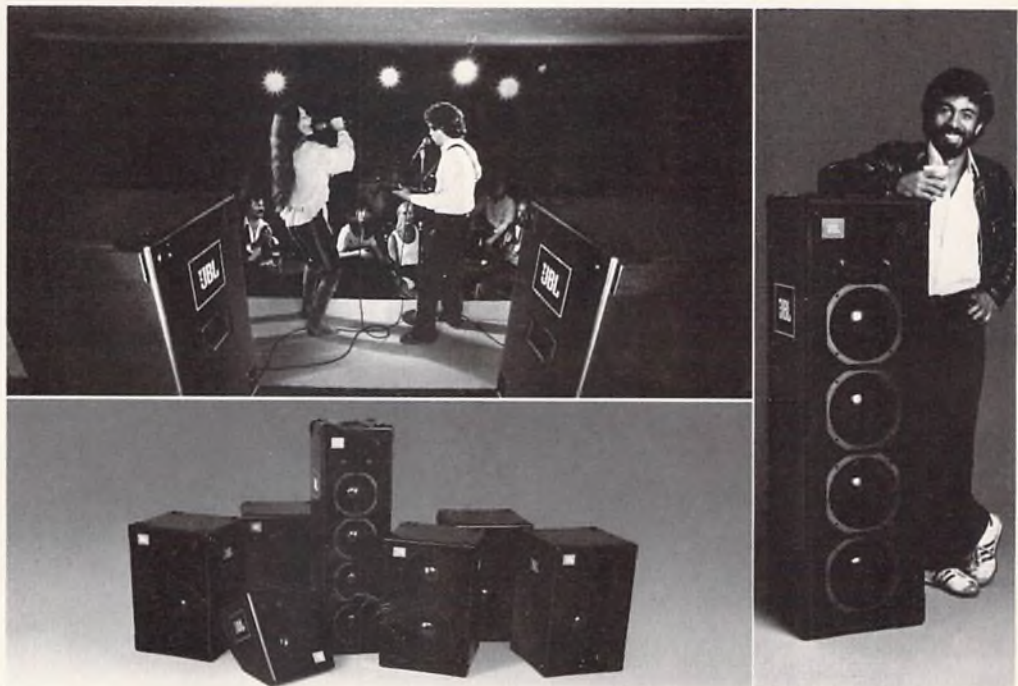
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that now, or at least the concerned ones do, however scattered they are. And they love him for it. After all those harrowing ups and downs, he was still able to come through a winner—alive, well, and playing even better than before. The same clenched-teeth resolve that had given the boot to his demons, when brought to bear on his music, scored equally surely. Certainly, his ability had never been in question, but the body and mind can only take so much punishment before finally begging off. That his skills not only remained intact, but actually thrived during his years of torment is a miracle to be daily praised.

Pepper's latest Galaxy finds the altoman returning to his uniformly preferred earlier style, a style formed in the '40s quite independently of Parker's, and one that was to unfailingly recall his name for decades to come. That style was the altoman; it was his voice and no one else's. But for a time it appeared that Pepper had forsworn his past in more ways than one. To adopt, midway in life, the semblance of another's identity is tantamount to denying one's own past accomplishments. Is it possible then that Pepper's unbecoming flirtation with Coltraneisms was just that—merely the result of an overly zealous attempt at house-cleaning? If so, then it would appear by virtue of his straightahead swinging here that he has now purged himself of even this trace of self-negation.

*Surf Ride* was first recorded in 1952 as one of four 78 r.p.m. titles to be issued under the young altoman's name. Available once more, the entire session can be found, not so ironically after all, on the set called *Black California* (Savoy SJL-2215). A bright, bop-pish blues, it is the ideal album opener, with fruitful choruses by Pepper, Flanagan and Mitchell. *Nature Boy* is given the whole *Gloomy Sunday* treatment, its somber mood contagiously wrought by the alto's low register melancholy. Flanagan's single-note flow is both lyrical and bluesy, while Mitchell arrests attention by his multi-directional bending of pitch. The album's tour-de-force is *Straight Life*, a supercharged flight through *After You've Gone* changes that reveals, among other things, a greater concern with resting places than one might normally expect at this tempo. The effect is not one of tentativeness, though, but rather of masterful, instantaneous planning. *September Song* proceeds from a long, slightly Latinized minor vamp into Pepper's sob-filled exposition, while, with the addition of percussionist Nash, the jagged, funky *Make A List* maintains itself similarly. The stronger impression, however, will be made by the three selections comprising side one. —sohmer

## JIMMY JOHNSON

**JOHNSON'S WHACKS**—Delmark DS-644: *The Twelve Bar Blues*; *Ashes In My Ash Tray*; *I Stand Alone*; *Slamming Doors*; *Take Five*; *Strange How I Miss You*; *Poor Boy's Dream*; *I Need Some Easy Money*; *Drivin' Nails In My Coffin*; *Jockey Sports*.

Personnel: Johnson, guitar, vocals; Carl Snyder, piano; Ike Anderson, bass; Dino Alvarez, drums; Rico McFarland, rhythm guitar; Jerry Wilson, tenor saxophone.

Johnson's *Whacks* is a dynamically individualistic album. Jimmy Johnson has avoided recycling hackneyed blues norms (the idiom frequently revels in just that) and has instead released an LP that contains some refreshing singular blues statements.

His guitar work is intense and uncluttered,

his voice is a high, skillful staccato. He was for years accompanist to soul singers (Johnny Taylor, Otis Clay, Jackie Wilson and others) and r&b strongly favors his blues approach. The album's best cuts are the slow, emotional ones, wherein Johnson can bring into play a taut, understated melodrama that he and several of the better soul singers innately possess. This is not to say that he's slouch at fast rockers like the infectious *Poor Boy's Dream*, but less frantic songs like the potent *Ashes In My Ash Tray* reveal themselves as the Johnson forte.

One reason for this LP's distinctiveness is the abundance of Johnson-penned material. His lyrics are occasionally awkward ("I went to the currency exchange to try to cash my check;/Man said that my face was good, didn't know about my neck") but they are for the most part thoughtful, wry and free of oft-heard blues posturing. Too, he has a sense of humor infrequently heard in blues since the passing of Sonny Boy Williamson #2. The album's more forgettable cuts are the covers; a c&w tune (*Nails*) that's an incongruity more than it is a demonstration of Johnson's versatility, and a light-hearted *Take Five* that he uses as a break song.

A tough, no-frills band backs Johnson. Drummer Dino Alvarez is a particularly energizing contributor and Carl Snyder is a very substantial pianist. A similarly unadorned approach was taken production-wise, but sound quality is eminently tolerable and musical spontaneity seems in abundance.

Today there are quite a few relatively youthful bluesmen who guarantee the survival of blues as a musical mainstay. But Jimmy Johnson is one of the few through whom the blues may be heard *evolving*. His LP is a valid addition to any cohesive collection of recorded musical statements. —schuller

## FLAIRCK

**VARIATIONS ON A LADY**—Polydor PD-1-6243: *Aoife*; *Prelude In Sofia*; *April 3rd*; *Odd Waltz*; *Variations On A Lady*; *Double Play*.

Personnel: Erik Visser, guitars, sitar, mandolin and mandola; Peter Weekers, flute, piccolo, pan-pipe, bamboo flute; Hans Visser, acoustical bass guitar, classical guitar, 12 string guitar; Judy Schomper, violins; Fred Krens (cut 5), vibes, marimba, glockenspiel, gong, tympani.

Here's an album that's just asking for anonymity. Not only is this group's name far from a household word—Flairck sounds more like a sci-fi misnomer than a fascinating music group—but the type of material here will not likely be consumed in mass quantities either. No catchy moniker, no big stars and no hit songs.

Flairck's first album comes equipped with a sensual skin-scape on the cover, almost hinting at a "titular" double entendre to *Variations On A Lady*. But inside the provocative wrapper is something entirely different than the funky bedroom music one might expect. *Chamber* music is more like it. Flairck is an all acoustic Dutch quartet with two guitars, flute, and violin weaving a sound that is virtuosic, electric, and sometimes very stimulating.

Combine the more low key instrumental attributes of Oregon, the Chieftains, Mike Oldfield, even Jethro Tull, and you have some indication of what Flairck is all about. Elements of chamber classical, jazz improvisation, and northern European folk music are at times almost indistinguishable amidst the Flairck style.

*Aoife* is genteel, nearly baroque in spirit—calming background music akin to what has been done by Anthony Phillips. *Prelude In Sofia* and *Odd Waltz* have classical implications, pointing out the fact that most of this music is delicately composed. On the other hand, *Double Play* is a perky folk-rock guitar vamp right out of the '60s, and *April 3rd* gives Erik Visser room to move on sitar, even if his playing style is more guitaristic than Indian.

*Variations On A Lady* is obviously meant to be Flairck's *piece de resistance*, and the tune sprawls across 21 minutes 20 seconds of side two. The courtly theme begins slowly, grows in intensity, and serves as a springboard for soloists throughout. There's an intimation of Vivaldi in the way the guitarists intertwine with Ms. Schomper, but her ensuing fiddle solo goes relatively outside. Her virtuosity brings life to the composition at this point and flutist Peter Weekers picks up where she left off, blowing hard and fast in a jazz style, overvoicing yells and yelps a la Ian Anderson.

Despite some action and praiseworthy play, the album's main appeal to some listeners will be its restfulness. Flairck's tendency is toward control rather than sensationalism, and *Variations On A Lady* has a composed, intellectual freshness that is a welcome relief from much of today's fusion overkill. —henschen

## STANLEY TURRENTINE

**NEW TIME SHUFFLE**—Blue Note Classic LT-933: *Return Of The Prodigal Son*; *Ain't No Mountain High Enough*; *New Time Shuffle*; *Blues For Del*; *Manha de Carnaval*; *Here's That Ramy Day*; *What Now My Love?*

Personnel: Turrentine, tenor sax; Joe Farrell, tenor sax, flute; Julian Priester, trombone (cuts 1, 2); guitar (3-5); Al Gibbons, alto sax, flute, bass clarinet; Mario Rivera, baritone sax (1, 2); Pepper Adams, baritone sax, flute (3-5); Marvin Stamm, Joe Shepley, trumpet, flugelhorn (1, 2); Garnett Brown, trombone (1, 2); Donald Byrd, trumpet (3-5); Bucky Pizzarelli, guitar (3-5); McCoy Tyner (1, 2); Kenny Barron (3-5); piano; Bob Cranshaw (1, 2); Ron Carter (3-5); bass; Ray Lucas (1, 2); Mickey Roker (3-5); drums.

★ ★ ★

## HANK MOBLEY

**A SLICE OF THE TOP**—Blue Note Classic LT-995: *Hank's Other Bag*; *There's A Lull In My Life*; *Cute 'n' Pretty*; *A Touch Of Blue*; *A Slice Of The Top*.

Personnel: Mobley, tenor sax; James Spaulding, flute, alto sax; Lee Morgan, trumpet; Kiane Zawadi, euphonium; Howard Johnson, tuba; McCoy Tyner, piano; Reggie Workman, bass; Billy Higgins, drums.

★ ★ ★ ★ 1/2

Arranger Duke Pearson links these previously unissued albums—the Turrentine sessions dating from Feb. 17 and June 23, 1967, and the Mobley date from March 18, 1966.

Pearson's punchy, driving settings provide a fine foundation for Turrentine's gritty wailing tenor. There's a strong, bright brass sound to contrast with the husky vibrato of the tenor, with a baritone sax deepening and enriching the bottom.

The emphasis is on funk and swing, but with some variety. A flute, playing in unison with the horns or playing its own separate line, expands the orchestral colors at the beginning of *Mountain*, providing some relief from the repetition of the Ashford and Simpson song, which follows the straight-ahead funk of *Prodigal Son*.

*Shuffle*, *Carnaval* and *What Now* are all lightly swung, with lightness also characterizing the charts. And, on *Carnaval*, Barron maintains this feeling, playing a single line solo with a delicate touch. *Rainy Day*, the only

slow tune, gets a warm treatment.

It's all pleasantly enjoyable, but Turrentine as the only soloist—with rare and brief exception—doesn't grab one. Everything on the album quickly blends together with a feeling of sameness. Perhaps opportunities for some of the other horns to solo at length would have offered stimulation to him, and to the listener.

The group on the Mobley album is a small one, but the euphonium and tuba add fullness and depth. It plays both behind Mobley and, as fellow soloists, with him. In fact, the album's first solo is a pulsating one by Tyner which sets the stage for a heated Mobley solo.

Except for the standard ballad *Lull*, all the tunes on this album are Mobley's and they are more varied and stronger than the ones on Turrentine's album (despite the variety of writers there), showing Mobley to be a composer. Further, Mobley has a more fiery, burning-edged sound than Turrentine, which makes his playing more exciting than the latter's.

Mobley instructed Pearson in the arrangements, according to John Litweiler's notes, with *Birth Of The Cool* in mind. But these charts have their own special identity, warmer and more freely swinging than those charts of an earlier—16 and 17 years—time.

The warm clarity given *Lull* makes this cut an album highlight. Spaulding's alto repeats one phrase, Morgan and Zawadi play another and Johnson plays a bass line as Mobley plays the theme, following with a solo that is a flowing, swinging statement of joy.

*Cute* is a bright, playful waltz on which Johnson's tuba swings with heavy grace while Spaulding's flute skips over the top. Its lengthy structure gives Mobley an opportunity to play with the meter as well as the melody, and dance over the ponderous bridge.

Shifting moods also characterize *Slice*—16 measures of an oriental riff, eight measures of a bop lick—as everyone pushes onward with driving persistence: the virile Mobley, the shining Morgan, the feverish alto of Spaulding, Tyner's twisting runs.

Both *Other Bag* and *A Touch Of Blue* (so named on the label and on the jacket's list of tunes, but referred to as *A Touch Of The Blues* in the liner notes) are straightahead swingers, rooted in bop and the blues, respectively. On both, Mobley cooks with a steady seamless flow, Morgan's notes burst out brightly, Spaulding's alto boils furiously and Tyner preaches with insistence and determination.

There are a multitude of pleasures on this album—everyone really deserves top billing—while the rewards of the Turrentine album are limited. —de muth

## LIZ GORRILL

I FEEL LIKE I'M HOME—Jazz Records JR2: *Playing For Friends*; *I Feel Like I'm Home*; *Somerville Fever*; *Am I Blue*; *Anxiety Society*; *Pas de Deux*; *I'm Walking*; *Jumping Off*; *I'm Never Going To Play The Piano Again*; *Before Flight*; *Lennie In The Afternoon*; *You Go To My Head*; *Toothbrush*; *What Is This Thing Called Pasta?*; *Turning It Loose*; *Evergreen*.

Personnel: Gorrill, piano, vocals.

★ ★ ★ ½

If you believe the glorification which pianist Connie Crothers lays on fellow Lennie Tristano disciple Gorrill in her liner notes, you'd think she was the greatest thing to come down the pike since sliced bread. An Art Tatum/Cecil Taylor clone would have trouble living up to Crothers' panegyric, and 40 □ down beat

Gorrill is not *that* good—nor, conversely, is she that bad. Though there is some padding and overreliance on tried and true effects—self-clichés, if you will—audible in this two record set, there are also some excellent examples of musical invention and a sterling technique.

On the non-original numbers—*Blue*, *Walking*, *Head* and *Evergreen*—Gorrill sings in a Sheila Jordan-inspired sexy breathiness which, for the most part, ignores the recognizable melody in favor of an elastic, expressionistic phrasing which sometimes sounds coy, sometimes out of tune, and sometimes ethereal. The most interesting aspect of these tunes, however, lies in the interaction—or lack of interaction—between the voice and the piano, which often sets up a non-referential framework that only hints at the song's discernible melodic and rhythmic contours—much in the manner of Ran Blake.

The remaining 12 pieces were spontaneously improvised by Gorrill, and thus explore not a distinctive *compositional* approach, but rather a series of moods and technical exercises. *Lennie In The Afternoon* is a good example of the former, where Gorrill paints a tender portrait of her late mentor, bathed in warm hues of keyboard sunlight, while *Playing For Friends*, a two-voiced contrapuntal invention a la Bach, exemplifies the latter tactic. In between are a wide variety of stylistic stances, from the Corea-like fantasy of *Anxiety Society* (including a witty *My Country 'Tis Of Thee* ending), the atonal stride of *Somerville Fever*, the lean, athletic probing of *Jumpin Off's* tightly threaded themes, or the echoes of Stravinskian crashing chords in the convoluted dissonance of *I Feel Like I'm Home*, which brings JoAnne Brackeen's muscularity to mind.

Gorrill's eclecticism occasionally betrays her, however, especially when she tries too hard to play with her tongue in cheek—the repetition and simple scales juxtaposed against splashing Cecil Taylor chords in *I'm Never Going To Play The Piano Again* comes off as sophomoric, while the endless scurrying of notes begins to pale by the time we reach *What Is This Thing Called Pasta?* Yet the good outweighs the bad on this cleanly engineered, two record set of live recordings, and *I Feel Like I'm Home* serves as an enticing introduction to the pianistic art of Liz Gorrill (Jazz Records are available from the Lennie Tristano Jazz Foundation, P.O. Box 23071, Hollis, N.Y. 11423). —lange

## BENNIE WALLACE

THE FOURTEEN BAR BLUES—Inner City IC 3025: *Chelsea Bridge*; *Trinkle Tinkle*; *Vicissitudes*; *Broadside*; *The Fourteen Bar Blues*; *Green & Yellow*; *Yard 'n Newk*; *Flamingo*.

Personnel: Wallace, tenor saxophone; Eddie Gomez, bass; Eddie Moore, drums.

★ ★ ★ ½

For all of Bennie Wallace's virtuosity, his gifts for ballads and bop, his stylistic bows to Ben Webster and Sonny Rollins, it is the madness in his horn that distances him from the pack. *The Fourteen Bar Blues* is a disturbing album, full of the sounds of torture and struggle. Wallace gives short shrift to his reliable strengths, instead taking chances, pushing to his limits, risking failure. It is a daring approach for him and Enja Records (leased by Inner City Records) to take on his debut album as a leader.

This isn't to proclaim *The Fourteen Bar Blues* as a polished work. If there is currently

someone who, in John Coltrane's words, can't play all the music in his head, it is Wallace. Even partial success, however, makes for more than 46 minutes of compelling music.

Wallace starts with deceptive conservatism on *Chelsea Bridge*. At the slow tempo, he commands his tenor, plots every deviation from the melody, milks each long, breathy exhalation. The song, while a splendid showcase for technical and lyrical skills, hardly prepares a listener for the shock therapy to follow.

At times Wallace seems to split his tone down the middle, one part all high quavering and the other a low, frightening moan. Eddie Moore's drums, all a-scatter, and Eddie Gomez's bass sprints up and down the register heighten the aura of mania. The Caribbean echoes of Rollins on *Broadside* and *Green & Yellow*, rather than steadying Wallace, provide starting points for his ventures. The melodies circumscribe his improvisations, which probe all the possibilities within.

But Wallace has problems, sometimes seeming awash in the freedom his music requires. Unlike Rollins or Ornette Coleman, he doesn't yet have that knockout beat to succeed without a piano. Some of his best runs beg for comping, or a competing voice. He chooses to use Gomez more as a second horn than a timekeeper; Moore, particularly on *Trinkle Tinkle*, simply overpowers Wallace.

In Manhattan's lofts and in Europe, Wallace has collected as many comparisons—Webster, Rollins, Byas, Shepp, Dolphy—as accolades. *The Fourteen Bar Blues* proves him worthy of the applause and far too much his own mad man to be bound by anyone else's musical ropes. —freedman

## MIROSLAV VITOUS

FIRST MEETING—ECM-1-1145: *Silver Lake*; *Beautiful Place To*; *Trees*; *Recycle*; *First Meeting*; *Concerto In Three Parts*; *You Make Me So Happy*.

Personnel: Vitous, bass; John Surman, soprano saxophone, bass clarinet, flute; Kenny Kirkland, piano; Jon Christensen, drums.

★ ★ ★ ★

Since arriving in the U.S. over a decade ago, Czech bassist Miroslav Vitous has made an indelible mark with a long list of jazz luminaries. Through several attempts at reaching an electronic fusion audience, he has retained his love for acoustic jazz, and presents that affection on *First Meeting*, an album rich in harmony and color.

*Silver Lake* opens this record, the bass and piano repeating a free-floating melody line amidst flourishes on piano and cymbals that conjure images of birds lifting to the air. Tempo established, Surman's soprano sax takes charge, floating on Christensen's continuing cymbal barrage; then Miroslav solos, arco.

The melody on *Beautiful Place To* is played by flute, bass clarinet, piano, and Vitous—again bowing to produce a sustained underpinning. The band achieves a very stark, at times dissonant, sound, and this piece serves as an interlude, tying together the surrounding compositions.

Kenny Kirkland's rustling piano opens *Trees*, soon joined, out of tempo, by the bass and drums. The soprano sax introduces the melody against the lush meanderings of Vitous, Kirkland and Christensen, and the players have a short unison figure before diving back into timelessness. Then Vitous again displays his abilities with a bowed solo that takes him to the high end of his



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Surman and Kirkland begin side two playing slowly and deliberately. Then Christensen and Vitous kick in and the band is skipping along, first underneath a Vitous solo that seems at times more like a violinist's than a bassist's, then under Surman's crying soprano. Surman's use of the low-pitched bass clarinet also provides interesting contrast to Vitous here. Kirkland adds a finely understated piano solo, showing none of Vitous' occasional penchant for playing as many notes as he possibly can. Drummer Christensen's solo swings, though it doesn't seem to go anywhere; as he puts in his finishing strokes, the rest of the band repeats the slow head. As *Recycle* comes to an end, Christensen's light cymbal work introduces the title track which comes closer to funk than any other track here, with Surman playing a syncopated soprano line and Vitous loudly thumping his acoustic bass.

*Concerto In Three Parts* is unaccompanied Vitous. He begins playing harmonics, and soon picks up his bow again. One phrase he repeats sporadically to give the impression of a concerto, but overall this piece lacks focus, though there's no shortage of chops.

Some of the album's finest ensemble playing is on *You Make Me So Happy*, and also some of Vitous' best solo work—pizzicato. Christensen gives a wonderful impression of playing out of tempo, actually being with it the whole time. The melody, sung out by Surman on soprano, is up and bouncy.

There is much care taken here to produce a well-aimed package. The simplicity of instrumentation tends to make each instrument sound richer, and there is no mistaking the personality of each player. It is at times pleasingly reminiscent of earliest Weather Report, or the classic *Infinite Search* that Herbie Mann produced for Vitous (on *Embryo*, reissued by Atlantic as *Mountain In The Clouds*) long ago. Rather than present a conglomeration of musical styles from Miroslav Vitous, what ECM offers here is a single-minded feeling or mood—like a whoosh of cold air, or the silence of an unanswered question. —tolleson

## ALEX DeGRASSI

SLOW CIRCLE—Windham Hill C-1009: *Causeway; Inverness; Klamath; Sleeping Lady; Slow Circle I; Slow Circle II; White Rain; March Sky; Midwestern Snow.*

Personnel: DeGrassi, acoustic guitar.

★ ★ ★ ★

## THE KEITHE-LOWRIE DUET

AVEC MOI—Redbud NR11014: *Twenty Fifteen; Sidestep; Westron Wynde; Equinox; The Great Train Robbery; Snow Queen; Privileged Situation; For Ramona; Firetime; Goodnight.*

Personnel: R. Keith, guitar, percussion; J. P. Lowrie, guitar, keyboards, percussion; cut 8: Joe Tornabene, flute; Tom Gallant, oboe; Henry Miller, french horn; Karl Sievers, trumpet; Mark Fasman, trumpet; Bob Burnham, trombone; Joe Ray, tuba.

★ ★ ★ ★

Guitarists have a curious role in jazz. Because of the adaptable nature of their instrument, it lends itself well to fusions, and more styles have arguably been absorbed by jazz guitarists than by stylists on any other instrument. As a result, analysis—a necessary evil especially when considering unknown performers—tends to focus on one aspect of their music: improvisation.

Alex DeGrassi's music can be called jazz because while it sounds precomposed, the



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writing is sympathetic to improvisational style. DeGrassi's repeated melodic fragments often sound like a horn player's patterns, and his modal orientation has many similarities to jazz (as well as rock) tunes.

It seems like cavilling to criticize a recording for creating an unremittingly peaceful mood. Music that can conjure serenity without degenerating into background music is rare. Still, even when I think I want nothing more than to be calmed by such music, I usually soon realize that what I really want is to be jolted from lethargy to action. DeGrassi's music irritated me (but gently) with its complacency.

This said, let me praise the recording for all it offers. DeGrassi's tunes are well crafted, holding up under scrutiny to offer more with each hearing, and he shows good musical judgement in his composing. Just as a cliché seems to be approaching, the guitarist slips in a surprise. In *White Rain* the whirlwind of notes with which he begins the piece is predictable enough, given the title, but by adding a steady countermelody as an underpinning, DeGrassi makes the work unique.

DeGrassi plays beautifully, sometimes awesomely facile with his inventive lines. This guitarist has the ability—which many others lack—to use the device of repeated fragments without becoming derivative. There are many moments of achievement on this recording.

*The Keith-Lowrie Duet* has a lot going for it: technical competence, a unique brand of fusion, and a recording with nearly perfect engineering.

R. Keith and J. P. Lowrie both have beautiful sounds: put together, their tone colors, intonations and styles all match. Keith and Lowrie play unaccompanied except for *For Ramona*. The music seems completely full and satisfying when just the two of them play; this is due in no small part to the carefully written voicings establishing each guitar as a self-sufficient instrument. In the same way that two independent pianos may collaborate, these two guitars come together and split apart again in an interdependent then independent manner. In *The Great Train Robbery* a distinct bass line provides the impression of a more diverse instrumentation than is actually being used.

When the duet does join forces with others (winds) on *Ramona*, they adapt easily, blending into the new texture. The arranging, presumably by Keith and Lowrie, is restrained, with no superfluous lines. They follow the precedent of Blood Sweat & Tears chorale-style brass in the introduction, then a tamed Oregon in the following flute and oboe lines. The players are reading, not improvising, yet the music seems fresh.

Keith and Lowrie bring a wide variety of styles to their original music and the writing in each tune is very good. The duet plays *Westron Wynde* with the muted sound and rarified ornamentation of Renaissance court music. When each takes a solo tune, two more facets of their stylistic knowledge appear. The brooding harmonic language and sudden shifts in dynamic levels in *Sidestep*, played by Keith, suggest Spanish guitar music, particularly that of Heitor Villa-Lobos. It's an exceptionally interesting and well-made piece. Lowrie picks up the pace with lively picking and sliding on *Equinox*. His extroversion is just the right balance for Keith's inward gaze.

42 □ down beat

The first sounds heard on this recording are an immediate indication of Keith and Lowrie's debt to diverse musical influences. This is fusion with none of the piecemeal results that sometimes occur. The music of the Keith-Lowrie Duet may not yet show the spark of genius, but this music glows nevertheless. —guregian

## CHUCK MAROHNIC QUARTET

COPENHAGEN SUITE—SteepleChase SCS 4002: *Maverick; L'Autre; Magoo; Julie's Waltz; Walter; Nardis; Everything I Love.*

Personnel: Marohnic, piano; Bennie Wallace, tenor saxophone; Steve Gilmore, bass; Bill Goodwin, drums.

★ ★ ★ ★

As befits a former Ira Sullivan sideman, Chuck Marohnic plays music that is familiar, almost scholarly so, with several jazz traditions and which, while cursorily staking these out, nevertheless manages to be both fresh and personal.

Recorded in 1978 in Copenhagen—the only ostensible origin of the album title—Marohnic's debut release as a leader contains five originals and two standards of which Miles Davis' *Nardis*, in a trio reading, alone is worth the entire album. Particularly on this cut one senses Marohnic's preference for a harmonically challenging music influenced by the early Bill Evans and pre-funk Hancock. Marohnic may still lack a personal sound, but the complex and intimate version of *Nardis* along with the wide range of his compositions suggest that this crowning step is imminent.

Newcomer Bennie Wallace deserves credit for being not just another Coltrane admirer, but it is still too soon to tell if he will become a tenor voice to reckon with. On this second date of his he is merely adequate, with a Wayne Shorterish solo on *L'Autre* as his best moment.

Superb throughout, though, are Steve Gilmore and Bill Goodwin, providing Marohnic with the kind of empathetic support and stimulating interplay that true chamber jazz demands. Again one is reminded of a Bill Evans setting. Gilmore's intriguingly melodic solos are oases of sanity amidst the bass furor that characterizes a majority of younger bassists today. As such, Gilmore's solos are of a piece with the atypical music that informs *Copenhagen Suite*: fresh yet classic, exciting but not ostentatious. —gabel

## MONTY ALEXANDER

FACE'S—Concord Jazz CJ-108: *When Johnny Comes Marching Home; Lost April; I'm Walkin'; Hard Times; Hold 'Em Joe; Consider; Speak Low; Tune Up.*

Personnel: Alexander, piano; Ray Brown, bass; Jeff Hamilton, drums.

★ ★ ★ ★

To say that there are handfuls of excellent young pianists among the hordes of proficient ones working today might be an overstatement; but it is not one to assert that there are few who command the resources, wit, beauty and *cojones* of Monty Alexander. This guy is a *mensch*, a complete player. His style blends the two-fisted chords and fleet, articulate right of Oscar Peterson with splendid voicings (*Johnny*), rich harmonies of Tyner and Evans (*Speak*), and the linear elegance of Hank Jones.

Having spent half his 36 years coming up in Jamaica, Alexander has unusual flair for the Latin and Caribbean tinge—bossa (*April*, a Nat Cole tribute), calypso (*Joe*), and reggae

(*Jamento* on Pablo is an astonishing fusion album). He can burn-up rhythm and blues, too, as with Fats Domino's *Walkin'* and *Hard Times*.

His superb timing and phrasing (listen to him twist and turn the rhythms on ballads) is doubtless abetted by his excellent choice of rhythm teams. Here, as on two other Concord records recorded in an exhilarating 24 hour span (three of the six sides with singer Ernestine Anderson and two live at Concord's 1979 festival), it is the redoubtable Ray Brown and Jeff Hamilton, the feistier half of the L.A. 4. They give underlining clarity to each track though, amazingly, neither solos a whit.

Alexander really carries this date, and it is to his credit that he does so with consistent freshness and listenability. He has you hanging on every idea, so crisply and logically is it put forth. His *Tune Up* sports solos in waltz time, fore and aft. *Consider*, with its scarcely arpeggiated chordal theme, drapes luxurious swaths of melody across the landscape. It is spirited musicians like Monty Alexander (and Warren Vaché) that are bringing new life and meaning to mainstream. —bouchard

## RAY PIZZI

CONCEPTION—Pablo 2310 795: *Conception; Willow Creek; The Missing Link; Angel's Crest; Friday Night Rush Hour Blues; Rhapsodie; Digitations.*

Personnel: Pizzi, soprano, tenor sax, flute, bassoon, producer; Dan Sawyer, guitar; John Morel, guitar; Greg Mathieson, keyboards; Joel DiBartolo, electric bass; Mark Stevens, percussion (cuts 1-3); Peter Donald, drums; John Heard, acoustic bass (3-6); Mark Levin, piano (3-6).

★ ★ ★ 1/2

THE LOVE LETTER—Discovery DS-801: *Song For Grandpa; Buzzard's Bay; The Love Letter; Artist's Spoken Autograph; Alicia; My Funny Valentine; Cakes; Artist's Spoken Autograph.*


Personnel: Pizzi, tenor, soprano sax, flute, bassoon; Art Johnson, electric guitar, mandolin; Frank Zottoli, acoustic piano; Dave Edelstein, electric fretless, electric bass; Ralph Humphrey, drums, percussion.

★ ★ ★ ★

The progression of Ray Pizzi as a recording artist has been quite marked over the past four years, starting out modestly with *Appassionato*, issued under his own label, P.Z. Records. The two albums under review show the development and refining of this talented composer-flutist-reedman.

*Conception* is the outcome of an earlier fruitful pairing, on Pablo, of Pizzi with trumpeter Dizzy Gillespie. Ray took his own tape to Pablo owner Norman Granz, and a deal was set. All the compositions herein are Pizzi originals and display a sense of adventure and daring not normally associated with this somewhat conservative record label. The title track finds the leader on soprano sax with an almost Middle Eastern flavor. A solo from guitarist Sawyer is well integrated into the whole. This is a good swinging opener, leading to *Willow Creek*, a small hit for Pizzi on the jazz radio stations due in part, no doubt, to the bassoon, a little used instrument in jazz. He has the ability to do more with this cumbersome, sometimes lumbering horn than seems even possible. His tone is generally pure and his control is magnificent. There is a well constructed and executed piano solo from Mathieson featuring flurries of glissandos and arpeggios.

The closing track on side one is a staccato/legato piece, moving frequently from one form to another, creating a feeling of surprise and expectation (a Pizzi trademark). Ray exploits his tenor sax to the max, drawing notes and phrases almost beyond the instru-

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ment's capacity. There is a clever little cliff-hanger of notes, leading to a sudden ending.

Side two has Pizzi exploring the full range of his instruments, tempos, styles and emotions, scaling the heights of *Angel's Crest*, floating back down to earth again, landing right in the middle of a delicate guitar solo by John Morel. In *Friday Night Rush Hour Blues* the tenor is screaming to get out and get on with it, the whole thing being a start-and-stop exercise, with the rhythm section mostly in a holding pattern, except for Mathieson's fancy footwork on organ.

By complete contrast, in *Rhapsodie*, a haunting, lyrical theme, Ray is speaking his language of love through his flute—breath-taking, excited—empathized by Mark Levin's exquisite acoustic piano accompaniment.

And then there's bebop. On *Digitations*, Ray's innate sense of this resurrected form is quite pronounced. There's Bird, Prez, Rollins, even some Coltrane . . . and yet what comes out of the Pizzi horn is absolutely Pizzi. A double-digit solo from Levine echoes the bebop lines; a drum solo from Peter Donald in the best '40s tradition leads to a climbing piano line setting Pizzi off once again in a *Giant Steps* take-off and out—in his own inimitable style.

Pizzi's touch has been eminently captured in his third album, *The Love Letter*. His maturity shows; even though he still gets carried away at times, his control and restraint are evident. Once again, one notes Pizzi's use of the bassoon. *Song For Grandpa* is a charming example in which you realize as you listen to Ray bending notes through that incredibly long horn that in music, as in all other areas of life, nothing is impossible. Art Johnson gives fine old-fashioned mandolin support.

A slightly rockish beat is used for *Buzzard's Bay*, in 10/8 time, letting drummer Ralph Humphrey show off his adeptness at odd times signatures. Ray's soprano sax has an infectious crying-laughing quality to it in this.

And then there's Pizzi, the ballad maker. The title tune finds him back on tenor sax, bending and wringing out every last ounce of feeling and emotion. On *Alicia*, written for his young daughter, Pizzi's lyrical and lilting flute has made this also a frequently played tune on the jazz radio stations. Pianist Frank Zottoli does more than just accompany—he paints his own picture of the little girl.

One of the oddest tracks from this constantly surprising artist surely is *My Funny Valentine*; the Rodgers and Hart classic is used here as a vehicle for a bassoon solo. In the liner notes Pizzi says, "I incorporated the melody and the accompaniment parts into one line, complete with modulations and tonal interludes—this arrangement spans the full three and 1/3 octave range of the instrument." And the way he runs up and down those scales, you'd think he was playing a recorder.

*Cakes* gives us Pizzi with his most screaming, screeching tenor sax—yet somehow still retaining lyricism and a sense of form. During a humorous interplay between drums and very high register sax, Ray goes off practically into infinity—coming back just in time for a stomping vamp, with everyone eventually fading off into the ether.

Pizzi dares to be different, like Ornette, Coltrane and Dolphy in their time; like Braxton, Hemphill and Maury Coles and others today. I may not always be able to take his output in one swallow—or at all. But

there's no denying Ray Pizzi is pure creativity, having lifted himself from the rut, the groove, the pre-established mold. So maybe I *don't* always understand what he's saying; I can at least admire that quality of striving for new areas of expression. —nemko-graham

## SUSAN MUSCARELLA

**RAINFLOWERS**—Pacific Arts PACB7-135: *Rainflowers*; *Funky Dumpling*; *Civet*; *A Sweet And Sorrowful Fantasy*; *Prelude*; *Welcome Thoughts*.

Personnel: Susan Muscarella, keyboards; Mel Martin, reeds; David Heyman, Rich Girard, bass; Robert Freeberg, Scott Latham, drums; Kenneth Nash, Mel Martin, percussion.

★ ★ ★

Back in the '50s, record companies like Blue Note, Prestige and Savoy were flooding the record bins with more mainstream bebop than even the most devoted listener's wallet could accommodate. Too often, the talented artist affiliated with a smaller label was lost in the shuffle.

Today, the corporates are dumping more fusion sides into the market than can be absorbed, and the same problem exists (of course the analogy is valid only if you accept the premise that fusion artists play an important role in jazz, if only in a commercial sense). For fans of the fusion sound, Susan Muscarella's debut LP, *Rainflowers*, on the Carmel-based Pacific Arts label, shouldn't be overlooked. Though filled with the usual assortment of fusion cliches, Muscarella's essentially is a well conceived approach to a genre that has been virtually exhausted.

Most of Muscarella's ideas are rehashed variations on the standard Corea/Hancock/

Weather Report riffs. Today, this is the accepted practice for developing a personal style in this music, just as trumpet players went to great lengths trying to sound like Clifford Brown 20 years ago.

*Funky Dumplings* is similar to some of the things Tom Scott and the L.A. Express were into several years ago: the highly re-processed sound of a soprano saxophone (in this case, Mel Martin's) soaring over punchy, overdubbed keyboard figures. Underneath it is a somewhat dated late '60s rock beat. The title tune shows Muscarella's affinity for the sweet, picturesque flute and acoustic piano writing for which Chick Corea is known.

Her keyboard work, especially when it gets down to improvising, is lackluster. Predictably, her lines ascend and descend in a symmetrical fashion. And, as is often the case with music of this type, electronic sounds are used just for the sake of sound—there are few ideas to back these devices up.

But while Muscarella's music lacks substance in this respect, she does have a remarkably focused concept of how she wants this band to sound. The instruments and voicings she has chosen are very effective in terms of creating orchestral sound, the most successful aspect of this record. *Sweet And Sorrowful Fantasy*, somewhat reminiscent of Eberhard Weber's music, is nicely arranged and, taken as a sum of the parts, more convincing than many things I've heard from other more experienced electronic wizards.

So *Rainflowers* is good because Muscarella has a knack for organization and presentation. If there was more in the way of distinc-



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tive individual playing, it would be very good. Presumably, time and experience will help her to become a more assertive, imaginative soloist.  
—moorhead

## CHUCK BERRY

ROCK IT—Atco SD 38-118: *Move It; Oh What A Thrill; I Need You Baby; If I Were; House Lights; I Never Thought; Havana Moon; Wuden't Me; California; Pass Away.*

Personnel: Chuck Berry, vocals, guitars; Johnny Johnson, piano; Kenneth Buttrey, drums; Jim Marsala, Bob Wray, bass.

★ ★ ★

Berry's latest album shows his lyrical skills to be sharp as ever, though it's not a strong set instrumentally. At times his multi-tracked guitar work drags, with different layers failing to mesh. But new songs and lively vocals insure that *Rock It* meets Berry's quarter-century standards of energy and wit.

Chuck produced the record, apparently trying to recreate the sound and feel of such early Chess LPs as *After School Session*. There's a touch of reverb on his voice and guitar, a solid bottom from the rhythm section, simple arrangements, and a definite disregard for today's state-of-the-art concepts of separation and presence. For the most part this nostalgic mix is effective—*Oh What A Thrill* and *House Lights* work especially well—but some tunes sound flat and compressed. Pianist Johnny Johnson is not always heard as clearly as possible, and here is a man that can play—Johnson was Berry's original keyboardist, and sorely deserves an album of his own.

Besides the two cuts mentioned, *Rock It's* best tracks are *Move It*, *If I Were*, *Wuden't Me* and *I Never Thought*—the first three rockers, and the latter a medium tempo shuffle recalling *Memphis*. Here we catch Berry's wry sense of humor and a writing style that uses words and rhymes with the rhythmic certainty of instrumental phrases:

"'55 Ford/Died right on the road./Drove to the curb./Raised up the hood./Couldn't see nothing wrong./Line of cars long/Traffic bogged down/Trying to drive around./Officer LaMarr/Walking towards the car./Move it!"

*Move It* also features the album's best guitar efforts in a *Roll Over Beethoven* vein. *Havana Moon* is a remake from Chuck's very first LP, but the new fast pace and dubbed in doo-wop chorus don't come close to the original. *California* is a light hearted throwaway tune that calls off town names in the tradition of James Brown's *Night Train*, while *Pass Away's* solemn recitation is underscored by mysterious slide work. *Rock It* is not Berry's best, but it's good, and it seems obvious that there's plenty yet to come.  
—sandmel

## FRANK LOWE/EUGENE CHADBOURNE

DON'T PUNK OUT—QED Records 995: *Composition For David Murray; If It Should Happen; Frigh; At Reel's End; Bobo Did It; Ghosts; The Clam; St. Thomas; Phantom To Tower (Pts. 1 and 2); You Were Right In The First Place; 45 1st Ave (Pts. 1 and 2); There's No Place Like Home; Doctor Too-Much; Don't Punk Out (Pts. 1 and 2).*

Personnel: Lowe, tenor saxophone; Chadbourne, guitars.

★ ★ ★

Don't be misled by the title—the music on this recording has nothing to do with new wave rock, outside of some iconoclastic tendencies on the part of the performers and their audacious, exaggerated view of the components at the core of their musical

statements.

The duo of Lowe and Chadbourne will never be mistaken for, say, Bud Freeman and Joe Pass, or indeed anyone working with recognizable melodic and rhythmic material. Together, they have defined their musical boundaries by rejecting conventional melodies and thematic development or variation in favor of an overriding concern for color and texture within a miniscule rush of details and events. None of the pieces on *Don't Punk Out*, for example, is longer than four and a half minutes, and the majority are three minutes or less. Moreover, their version of Sonny Rollins' *St. Thomas* tells you that they are out to exploit the vagaries of instrumental timbre and fragmentation of rhythmic values.

Both Lowe and Chadbourne are inventive players on their respective instruments. The tenorist, in other contexts, has revealed a stylistic flexibility and deep-rooted power inherent in his Memphis roots. Here and there on *Don't Punk Out* are brief echoes of recognizable tenor voices—a warm, breathy, Ben Websterish phrase, a few bars of bluesy Shepp-like invention, an Aylesque excursion into the saxophone's upper register. Yet even this sort of sputtering articulation and phrase fragmentation is, in essence, calculated to imitate the pointillistic, randomly erratic attack of Chadbourne's guitars. Chadbourne incorporates the unorthodox techniques commonly identified with the English guitarist Derek Bailey—supple feedback swells, ringing overtones, microtonal intervals, muted harmonics and a slashing, razor-sharp percussive assault.

In practice, Lowe and Chadbourne exhibit a loose and freewheeling quality which underlines the spontaneity of their creations. There are soothing moments of respite, but more often than not these musicians explore the rigorous outlines of tonal necessity and gestural abandon. If their music hasn't the depth of similar attempts by the collaboration of Bailey and Anthony Braxton, neither has it the occasional pomposity. This is experimental music in the truest sense of the word, and like all experimentation, only occasionally succeeds in convincing us of its sincerity and value.  
—lange

## REIN DE GRAAFF QUINTET

NEW YORK JAZZ—Timeless Muse 321: *Fifty Six; A Monk's Dream; Wail; Solar; 81st And 1st; Au Privave.*  
Personnel: Rein de Graaff, piano; Tom Harrell, trumpet, flugelhorn; Ronnie Cuber, baritone saxophone; Sam Jones, bass; Louis Hayes, drums.

★ ★ ★

It is perhaps a small compensation that for all the American tourists who wear bermuda shorts to the Louvre there should be a handful of Europeans who approach bebop with the same innocent enthusiasm. One can hardly blame them. For decades Europeans embraced the musicians Americans scorned. Many jazzmen, especially blacks, made their home across the ocean; they found the lesser sidemen abroad preferable to sporadic bookings and constant bigotry at home. But, as expatriate saxophonist Johnny Griffin noted after assembling his first American band in 15 years, Europeans love jazz more than they understand it.

Dutch pianist Rein de Graaff would love to change all that, and he's not subtle about the aspiration. He titles this album *New York Jazz*.

The cover photo pans downward on a black-and-white Manhattan, perhaps meaning to evoke, as did Woody Allen's color-less film, an Apple of greater days past (either that or Muse is mighty cheap). De Graaff sets himself amid the muscular rhythm section and slightly reckless horns of a classic bop band. And the tunes, but for one original, are the works of a Who's Who of '50s style mainstream players: Griffin, Charlie Parker, Bud Powell, Miles Davis.

If the approach is derivative, the results are nonetheless refreshing. Most of *New York Jazz* impresses; some fairly glows. Without question, de Graaff sounds stronger, more at ease, than on the 1975 and 1977 Griffin dates recently released as *The Jamfs Are Coming* (Muse).

Few albums could match *Fifty Six* for a stunning opener. From measure one, the players sound like they've been caged and warned they won't be fed until they outblow Griffin's version of the tune. They may not cut Griff, but the effort is a more-than-worthy cover. *Fifty Six* also establishes the recipe repeated on the album's two other highlights, *Wail* and *Au Privave*.

De Graaff guides the band, playing a four bar introduction to each song, leading soloists into their breaks, and comping with subtle dissonance slightly behind the beat. He is keeping the peace between pairs of rhythm instruments and horns. Louis Hayes on drums and Sam Jones on bass make a stormy, jagged, yet directed, rhythm section. But that's expected from two veterans. The surprise lies in the other twosome, Ronnie Cuber on baritone sax and Tom Harrell on trumpet. Bursting from a background in fusion and big bands, Cuber assaults scales and registers like Pepper Adams near his peak. On *A Monk's Dream*, in particular, he accentuates every strange change with a gruff lift in volume. Harrell, on the other hand, depends on control and restraint. His reward comes on Davis' *Solar*, the perfect vehicle for an economical trumpeter. Rather than copying Davis' stark style, Harrell carefully strings out solos of great harmonic range.

And the trumpeter knows one trick he should teach de Graaff: how to make a soft voice heard. Even in solos that sound fine, and would look great transcribed, the pianist's touch thins. It is a problem he must remedy if he continues to choose such heavyweight company. It is perhaps his last hurdle between the Holland and Harlem states of the art. —freedman

## FREDDIE HUBBARD

THE LOVE CONNECTION—Columbia JC 36015: *The Love Connection*; *Brigitte*; *This Dream*; *Little Sunflower*; *Lazy Afternoon*.

Personnel: Hubbard, trumpet, flugelhorn; Chick Corea, keyboards; Chuck Domanico, bass; Stanley Clarke, bass (cut 1); Chester Thompson, drums; Jumma Santos, Rubens Bassini, percussion; Joe Farrell, Tom Scott, Ernie Watts, Buddy Collette, tenor saxes, flutes; Oscar Brashear, Snooky Young, Charles Findley, Steven Madaio, trumpets; Dick Hyde, Phil Ranclin, Phil Teele, trombones; Al Jarreau, vocal (4), Guy Lumia, concertmaster.

★ ★ ½

Freddie's recent dates with V.S.O.P and his own semi-serious "comeback" LPs served to reassure his old fans that he had not totally succumbed to the lures of a jaded commercialism. Once freely indulged, however, such cynicism can prove as intractable as malaria, and on *The Love Connection* Hubbard may

inadvertantly have slickered himself. Surely this was intended to be a first-class affair, with a glossy cover depicting Freddie and his attractive wife Brigitte at the acme of success. Personnel, too, are strictly the high-priced spread, although for the purposes of this anonymously homogenous mix, margarine might have served as well. But for producer Claus Ogerman, apparently, none but the sleekest strings and creamiest brass would do, not to mention Freddie's oleaginous horn which, in the manner of John Henry's steel-driving hammer, could lay a butter churn to rest.

In the tradition of such collaborations as the Clifford Brown/Neal Hefti *Clifford Brown With Strings* and the Miles Davis/Gil Evans *Sketches Of Spain*, Hubbard and Ogerman have attempted to produce a dreamily orchestrated session at once sophisticated and broadly appealing. That Clifford was able to overcome the superficiality inherent in such a project to produce an enduring classic is a testament to his emotional directness and eloquent simplicity. *Sketches* was more ambitious and yet less poignantly ingenuous—*The Love Connection*, by contrast, is nothing short of glib in its facile cliché mongering, thinly veiled behind a web of silken gauze.

Strings glisten, horns shimmer, and there's even a hint of a disco beat, but nothing of lasting substance transpires through two sides of limpid musical philandering, as Freddie slides through his familiar repertoire of muted valve effects with comatose panache. Chick Corea's elegant and tasty piano work is the surprising highlight of the album, a far cry from the chirpy drivel he has been issuing under his own name, but Al Jarreau's samba vocal on Hubbard's oft-recorded *Little Sunflower* pays unintended tribute to Milton Nascimento's superior mastery of the form. If the object of this disc is either seduction or stupefaction, it must be adjudged a success, for whether one listens with or without a partner, one is apt to take to bed before the music ends. —birnbaum

## CLARE FISCHER

JAZZ SONG—Revelation 31: *Spring Is Here*; *Suerte*; *Here's That Rainy Day*; *Moon Mist*; *Autumn Lines*; *Love Locked Out*; *You've Changed*; *Serenidade*; *Just Friends*.

Personnel: Fischer, piano.

★ ★ ★ ★

'Twas ONLY YESTERDAY—Discovery DS-798: *The Duke*; *Miles Behind*; *Calamus*; *Lennie's Pennies*; *Twas Only Yesterday*; *Bitter Leaf*; *Upper Manhattan Medical Group*; *In Memoriam (John F. & Robert F. Kennedy)*.

Personnel: Fischer, acoustic and electric pianos; Gary Foster, Kim Richmond, alto saxes; Louis Ciotti, Warne Marsh, tenor saxes; Bill Perkins, baritone sax; John Lowe, bass sax; Larry McGuire, Buddy Childers (cuts 1-2, 4-5, 8), Conte Candoli, Steve Huffsteter, Stewart Fischer, John Audino (3, 6, 7) trumpets; Gil Falco, Charley Loper, David Sanchez, trombones; Morris Repass, bass trombone; Chuck Domanico, bass; Larry Bunker, drums.

★ ★ ★

Recorded in 1973 in the privacy of Clare Fischer's home music room, *Jazz Song* is a collection of homogenous, introspective ballads. At times an explosive pianist, Fischer elects here to pursue a kind of melodic literalism, subordinating treble inventions to elaborate, apparently extemporaneous reharmonizations. Any keyboardist who has worked through Fischer's *Harmonic Exercises For Piano* certainly must have been struck by the care this player has given to working out atypical, yet logical harmonic formulae.

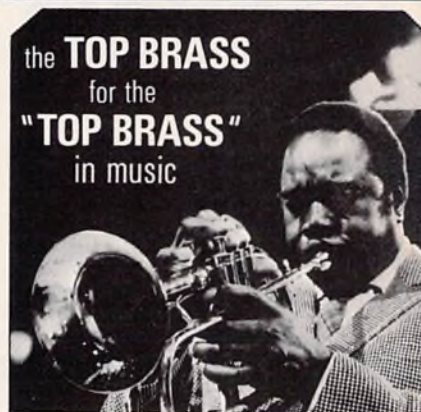
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Here's *That Rainy Day* typifies Fischer's stance. Left hand chord blocks move kaleidoscopically in eighth notes as Fischer states the melody deliberately, nearly verbatim. *You've Changed* continues this pianist's slow motion melodic distillation, and his refusal to flutter off under-the-fingers cliches and gratuitous embellishments enhances the sensation that this music is growing organically from itself—in the process, it transcends idioms, schools and fads.

Another standard, *Just Friends*, sustains the mood of complete impromptu invention, as spiraling treble runs and variegated harmonic patterns converge—a poised, literate performance. *Autumn Line*, a chaconne, teasingly alternates between contrapuntal baroque lines and dancing chordal variations on a ground bass. Spinning on and on, this invention is the most complex and gratifying of these keyboard etudes.

Fischer's capabilities as an arranger were well substantiated by his finely crafted charts for Dizzy Gillespie's *Portrait Of Duke Ellington*. In comparison with that release, *'Twas Only Yesterday* (originally issued on Atlantic as *The Saurus*) comes in a weak second. Although *'Twas Only Yesterday* was recorded with a band Fischer worked in regularly comprised of some fine West Coasters, the feeling here is perfunctory, even blasé, a reminder that crisp ensemble playing and cranked up solos alone do not necessarily make interesting big band music. *Bitter Leaf*, a nondescript, pretty ballad, and *'Twas Only Yesterday*, a bluesy, Silverish bouncer, define this release's correct, comfortable middle ground. But happier moments occur on *Lennie's Pennies*, as Tristano's wonderfully meandering head leads into elegant, self-propelled solos by Foster and Marsh, converging into an alto/tenor/piano free-for-all straight from the id, as Tristano might have wished. For brief moments like these, this is a release worth hearing.

—balleras

**JOHN WOOD**

INNER MERGE—Los Angeles Phonograph Records LAPR-1005: *Inner Urge*; *One For Teenie*; *Upsidasium*; *Star Doom*; *Serling Silver*.

Personnel: Wood, piano; Ray Pizzi, flute and soprano sax; Tony Dumas, bass; Billy Higgins, drums.

★ ★ ★ ★

**SPARROW**

LATIN BLACK—Sparrow Sound Design SSD 0001: *Latin Black Adagio*; *Latin Black Funk*; *Looking For Duke*; *Bud-Wiser*.

Personnel: Bradley Parker-Sparrow, piano; Harold Jones (Hal Rau Rua), alto sax; Johnny Magnum, Fender fretless bass; Marvin Sparks, percussion; Jerry Wilson, tenor sax (cut 2); Paul Chanard, viola (1, 2).

★ ★ ★

Two rapidly advancing pianists laboring just beyond the spotlight of notoriety, John Wood and Bradley Parker-Sparrow have impressed a small coterie of insiders lucky enough to experience their uniqueness. **down beat** writers Lee Underwood and Howard Mandel were among the first to discover these respective talents. Small label, self produced issues by each musician may not attract throngs of new fans, but at least they make important steps toward exposure.

Wood's *Inner Merge* is modern, swinging and accomplished in both trio and quartet contexts. The 29 year old leader has grown up around music (his father founded pop

Dot Records in the '50s) and first went whole hog in a jazz direction after hearing Jimmy Smith's *The Sermon* as a youth. Since the mid '70s, John has worked at the family recording studio in west L.A. This is his fourth LP for the independent Los Angeles Phonograph Record label.

Joe Henderson's *Inner Urge* shows off the rhythmic capabilities of Higgins and Dumas while featuring a motivated solo by Wood. This brisk pace is immediately contrasted by the exotic caravan mood of *One For Teenie*, composed by Wood under the inspiration of Yusef Lateef's *Spartacus*, and well played here by Ray Pizzi on flute. *Upsidasium* and *Star Doom* have several bright melodic moments, but *Serling Silver*, a modal Tyneresque piece with Pizzi reaching outside on soprano, is the climactic finale to an impressive album.

Sparrow's *Latin Black* is more noteworthy for its concept and content than the play of its respective participants. Side one takes on near classical form with the title suite introduced by sad viola and romantic piano on *Latin Black Adagio*, then expanded into an epic on *Latin Black Funk*. Bradley Parker-Sparrow was the CETA program Composer-In-Residence for Chicago, and his city roots come to the fore hard and fast on this second movement. The 20 minutes of *Funk* range from a melodramatic nocturnal chase tempo to some brief pianology of Cecil Taylor intensity to hard-blowing soul sax by Jones and particularly Wilson. Sparrow has written scores for city films, and *Latin Black* attempts the kind of steamy drama that might parallel *Last Tango In Paris*. The soloing is impassioned even when the suite form seems exhausted.

*Looking For Duke* and *Bud-Wiser* on side two pay homage to a couple of the pianist's idols, Ellington and Powell. Only *Bud-Wiser* matches the energy that burns toward the end of side one, with Sparks sending Jones into fits. Recorded at Sparrow Studios (and available from NMDS, New York) on a four-track Teac, this music is imperfect but alive. You can feel the heat building under a hot new band.

—henschen

**Vocal Groups, '44-'56**

THE VOCAL GROUP ALBUM/THE ROOTS OF ROCK 'N' ROLL/VOLUME EIGHT—Savoy 2241: *Poor Butterfly*; *Milk Shake Stand*; *Palace Of Stone*; *I'm Living For You*; *If Money Grew On Trees*; *These Are The Things I Want To Share With You*; *River Stay Away From My Door*; *Out In The Cold Again*; *It Could Have Been Me*; *You Left Me Alone*; *Ooh Ooh*; *I'd Climb The Highest Mountain*; *It All Comes Back To Me Now*; *I Didn't Know*; *My Life Is My Life*; *I Won't Believe You Anymore*; *Call For Me*; *I Got A Feeling*; *Mighty Lak A Rose*; *Fifty Million Women*; *I'm Losing My Mind*; *Under The Willow*; *My Little Honeybun*; *I'll Be Faithful*; *I Won't Cry*; *You'll Pay*; *Baby Dee*; *Wah Diddy Wah*; *Say You're Mine*; *We Made A Vow*; *(I Love Only) You*; *With All My Heart*.

Personnel: The Three Barons (cuts 1-2): Joseph Green, Eddie Parton, Joe Seneca, vocals; Tiny Grimes, guitar; Joe Springer, piano; Bass Robinson, bass; Doc West, drums. The Loppers (3-5): Emmett Mathews, vocal, soprano sax; Romaine Brown, vocal, piano; Steve Gibson, vocal, guitar; David Patillo, vocal, bass; Jimmy Springs, vocal, drums. The Syncopaters (6-8): James Pinkney, Theodore Smith, Howard Smith, George Summers, Edmond Johnson, vocals; Howard Biggs, piano; others unknown. The Four Buddies (9-12): Leon Harrison, Gregory Carroll, Bert Palmer, Tommy Smith, vocals; (9) Earres Prince, piano; Rene Hall, guitar; Teddy Sinclair, bass; Herbie Cowans, drums; (10-12) Hal Singer, tenor sax; Kelly Owens, piano; Jimmy Cannady, guitar; Jimmy Lewis, bass; Bobby Donaldson, drums; Dolly Cooper, vocal (12). The Marshall Brothers (13-16): Maithe Marshall, Phil



Shaw, Willis Saunders, Raymond Johnson, vocals; Ed Swanston, piano; Rene Hall, Courtland Carter, guitars; Teddy Sinclair, bass. The Carols (17-20): Tommy Evans, Kenneth Duncan, William Davis, Wilbert Tindle, vocals; T. J. Fowler, piano; Dave Hamilton, guitar; Gene Taylor, bass; Clarence Stamps, drums. The Dreams (21-24): George Tindley, Bernard Harris, Bobby Henderson, Wesley Hayes, Steven Pressbury, vocals; Sam Taylor, tenor sax; Budd Johnson, baritone sax; Ernie Hays, piano; Mickey Baker, guitar; Lloyd Trotman, bass; Dave Bailey, drums. Little David & The Harps (25-28): David Baughan, vocals (other vocals unknown); Jerome Richardson, tenor sax; Ernie Hayes, piano; Mickey Baker, guitar; Milt Hinton, bass; Sticks Evans, drums. Jimmy Jones & The Savoy (29-32): Jimmy Jones, William Walker, Bobby Moore, Melvin Walton, Kenny Saxton, vocals; Warren Lucky, tenor sax; Kelly Owens, piano; Lord Westbrook, guitar; Panama Francis, drums.

★ ★ ★ ★ ★

Contemporary writers tend to regard the history of rock 'n' roll as a teleological process which began with Elvis and culminated in the inevitable triumph of the new wave. The evolution of modern rhythm 'n' blues in the period prior to 1955 has been virtually obliterated from public consciousness but for the exception of a few collectors and nostalgia buffs. It must be remembered that until the British Invasion and its aftermath, rock and its antecedent forms were generally regarded as beneath criticism, and that until dj Alan Freed and others created the Top 40 format in the '50s, r&b recordings received little exposure outside of the black community. It is a most salutary development, then, that Savoy Records has unearthed these early vocal group sessions encompassing the period 1944-'56, a period which saw the metamorphosis of swing-based vocals into the style that Freed dubbed "rock 'n roll."

As Marvin Goldberg points out in his excellent liner, black vocal groups were recorded as early as 1902, but the genre did not reach its heyday until the '30s, when groups like the Mills Brothers and the Ink Spots gave voice to the swinging arrangements of the big bands. The smooth delivery of the Ink Spots and their suave lead singer Bill Kenny has had a lasting influence that extends through modern disco and rock, from the Tramps to the Beach Boys.

The Ink Spots' repertoire of early jive and later ballad styles is reflected in the two selections by The Three Barons, aka The Three Riffs. The standard *Poor Butterfly* is rendered in a laid back swing mode that was echoed in the formulas of white pop groups like the Hi-Lo's and Crew Cuts a decade later. *Milk Shake Stand*, by contrast, is a jive tune ala the early King Cole trio or Three Cats And A Fiddle, illustrating that cool cats were making the malt shop scene long before the Happy Days of white nostalgia. Tiny Grimes supplies guitar breaks, planting electric rock firmly in the Charlie Christian tradition.

The Toppers, who provided their own instrumental accompaniment, were another Ink Spots-oriented group who leaned toward a lush balladic blend. They range from sentimental pop to gently riffing swing to the hilarious irony of *If Money Grew On Trees*, highlighted by a tongue in cheek spoken exchange between lead tenor Jimmy Springs and bass singer Steve Gibson that anticipates the comedy of Bo Diddley and the Coasters.

James Pinkney's high tenor leads Washington, D.C.'s Syncopaters through a series of dulcet ballads. The secularization of gospel music which was to play such a part in the later direction of r&b is prefigured in the harmonized treatment of *River Stay Away*

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#### Journal October



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*From My Door*, but for the most part this group sticks to a syrupy late '40s pop program.

Baltimore's Four Buddies grew up with the better known Orioles, with whom they share a balladic approach, but their heavier tempos and accentuated bass vocals augur the reigning "doo-wop" sound of the mid '50s. Lead singer Leon "Larry" Harrison soars above the rhythms with a torchy, melismatic flair, and on the uptempo *Ooh Ow* the group proffers a taste of Hank Ballard-style rock 'n' roll with jump rhythms, jiving nonsense lyrics and a honking tenor sax.

Former Ravens lead singer Maithe Marshall attempted to recreate the popular Ravens sound with his own (non-sibling) Marshall Brothers. Maithe's high tenor is as sugary as cake frosting and so is the material, but it all comes together on the gorgeously harmonized *It All Comes Back To Me Now*, a shimmering mirage of vocal color. Elsewhere the Marshall Brothers display a light jazz flavor, and vocalese fans may note the resemblance between Marshall's low tones and Betty Carter's.

A strong Kansas City influence suffuses the work of Detroit's Carols, sparked by the bass leads of Tommy Evans, who was later recruited into the Drifters. The Carol's tunes are comparatively roughhewn and bluesy, and the group's gospel background adds to a r&b mix that enthusiasts of the Coasters or Billy Ward and the Dominoes will find familiar.

The Dreams, from Philadelphia, provide an example of early doo-wop on *I'm Losing My Mind* as tenor George Tindley floats dreamily over Steven Pressbury's heavy bass lines. The exaggerated sentimentality of the period is exemplified on the inadvertently parodical *Under The Willow*, but there's no mistaking the rock 'n' roll beat of *My Little Honeybun*, where the chorus trades rollicking riffs with saxists Budd Johnson and Sam "The Man" Taylor.

Little David Baughan was only 16 years old when he recorded these sides with The Harps, accompanied by a combo that included Mickey Baker on guitar and Milt Hinton on bass. Baughan's high-pitched emotive voice was so similar to Clyde McPhatter's that he was conscripted into the Drifters when McPhatter was drafted. The driving, bluesy thrust of the Harps fuses r&b, rock 'n' roll and doo-wop styles into an overlapping unity; the previously unreleased *Wah Diddy Wah* is a classic of its kind, spirited by the hard rocking vocals and raw edged guitar break by Baker.

The enduring popularity of the high tenor lead is born out in the career of Jimmy Jones, who went on to record such hits as *Handyman* and *Good Timin'*. Here with the Savoy's, Jones displays his mastery in a doo-wop context. The polished diction of the Ink Spots has become anachronistic, and Jones rolls his r's even when they aren't there, crooning, "I love you sore, never let me gore," for example, but his passionate delivery triumphs over even routine material.

Considering that the original 45s and 78s reproduced here would cost a small fortune if obtainable at all, *The Vocal Group Album* is a bargain indeed. Not every tune is a gem, but the package is invaluable for its overview of a long-observed idiom. Who knows, it may even prompt a few new wavers to check out what rock 'n' roll really was in the first place.

—birnbaum

# BLINDFOLD TEST



## MED FLORY

BY LEE UNDERWOOD

Seven years ago, alto saxophonist Med Flory assembled a nine piece group consisting of five saxophones, one trumpet and a rhythm section. They called themselves Supersax, and played transcribed Charlie Parker choruses note for note, harmonized in five parts.

Supersax debuted at Donte's in North Hollywood in 1973 and went on to tour America, Canada, Japan and Europe, to date recording five albums. Their first, *Supersax Plays Bird* (Capitol), won a Grammy. *Salt Peanuts* and *Supersax Plays Bird With Strings* were nominated for Grammys, after which the group recorded *Chasin' The Bird* and *Dynamite* (the latter of which extended the same principle on three Bud Powell performances).

"Supersax is the best sax section that ever lived," said Flory, "because we play the best music. There's nothing like Charlie Parker choruses. I believe that in different generations, the same guy shows up with the same brain, but in a different body, like Moses, Buddha and Jesus, or Bach and Mozart. I think Bird was the same guy. He was the cat, he was touched, and he did it. He was five stars all the way."

**1. CHARLIE PARKER.** *An Oscar For Treadwell* (from *The Charlie Parker Story #3*, Verve). Dizzy Gillespie, trumpet; Parker, alto; Thelonious Monk, piano; Curly Russell, bass; Buddy Rich, drums.

That was *An Oscar For Treadwell*. I started to write a chart on that, but then lost the tape. On that tune, Dizzy played the history of jazz trumpet. You could send that chorus of Dizzy's to Mars, and they could reconstruct jazz. He's an equal of Bird. Bird stops, and Diz starts, sneaking in quotes like Bird does, with such control of his head. With other guys, it seemed like there was a mountain to climb.

When I heard Monk on the intro, I wasn't sure it was him, but when I heard him comp behind Bird and Diz, I knew. He's got that spread-out, hollow way of playing, with a marvelous, unique harmonic sense. Thelonious was the first guy I ever heard who could use minor seconds and flat ninths that way. People used to think he was just out of tune. Thelonious in jazz was like Stravinsky in classical or Picasso in painting, a master at that, and still around. They ought to crown that guy, because he is absolutely great. On drums was Buddy Rich, another guy who has total chops and incredible fire.

**2. CHARLIE PARKER.** *Chasin' The Bird* (from *Bird/The Savoy Recordings*, Savoy/Arista). Miles Davis, trumpet; Parker, alto; Bud Powell, piano; Tommy Potter, bass; Max Roach, drums. Recorded 5/8/47.

That was *Chasin' The Bird*, with Miles Davis on the trumpet. Beyond that, I don't know who was in the band. We recorded that because of those two-way lines and that beautiful Bird chorus.

Like a lot of guys, I didn't dig Miles at the beginning when he replaced Diz. It didn't sound like Miles had any chops, but I'm starting to realize that the impact he has had on trumpet players isn't all that bad. He's atmospheric, and, compared to what's happening now, it's great to listen to. At the time, I thought Miles ruined a lot of trumpet players who tried to imitate him instead of Diz, but I realize now that those guys were never gonna play like Diz anyway; so at least Miles gave them a shot at something to hang on to.

Miles is a totally musical guy, which I didn't appreciate at the time.

**3. CHARLIE PARKER.** *Ko-Ko* (from *Bird/The Savoy Recordings*, Savoy/Arista). Gillespie, trumpet, piano; Parker, alto; Russell, bass; Roach, drums. Recorded 11/26/45 (Bird's first date as leader).

That was *Ko-Ko*, one of the all time great Bird choruses, right up there with *Just Friends* and *Don't Blame Me*. Parker was an extemporaneous virtuoso on the order of Mozart, but with better harmonies. Bird and Diz were on it, but I don't know who played piano or bass.

When they recorded it, they had Max Roach over in another room. In 1974, when we played a Kansas City jazz festival, Max was there, and he sat in with us on this tune. For almost a half a chorus, he played half-time. "Man," he said, "we recorded that thing a long time ago!" But then he got into it and played like nobody else can.

**4. CHARLIE PARKER.** *Just Friends* (from *Charlie Parker/The Verve Years*, Verve).

That was *Just Friends* from the first string album, and the third Bird chart I ever wrote out. The first was *Star Eyes*, then *Blues For Alice*, then *Just Friends* with the late Joe Maini, who was the closest thing to Bird I ever heard, including Sonny Stitt. He wrote Bird's solo out, and I wrote the chart. It was this chart that got us sold to Capitol for our first three albums. This tune was the cornerstone of the sax section, and my favorite Charlie Parker chorus, beautifully constructed. And the way he plays *My Man* at the end! That was funny—whenever his connection would come into the place, Bird would play a little bit of *My Man*.

**5. CHARLIE PARKER.** *April In Paris* (from *Charlie Parker/The Verve Years*, Verve). Parker, alto; Mitch Miller, oboe.

When we did our string album, *April In Paris* was one of the charts I wrote out. With strings, we get another side of Bird, the romantic side. Some people thought Bird's sound was funny, but if you listen to

him, you're struck by how *true* it was, totally romantic and controlled, using vibrato only when he wanted to. Every preceding alto player had a fast vibrato, except Louis Jordan, my fave after Parker. Bird was talking through that horn, and everybody ought to listen to those string albums of his. Of course, you have Mitch Miller playing an oboe solo, and the strings sound like something out of the Palmer House in Chicago, but Bird was great.

I've read about Bird and talked with guys who knew him, and as far as I can see, Bird wasn't selling out. If anything, he was bored with what he was doing in other quarters, and searching for new contexts. He loved strings and wanted to record with them, that's all. When he recorded that album in 1949, they had only five strings. On our album, we used 18.

He was trying something new, and, too, he was trying to get to the people. There wasn't any doubt about it. Bird was the greatest, and he knew that. I bugged him because he was working joints. I mean, how many joints did he work in with a bebop rhythm section? He had to get bored after a while.

**6. CHARLIE PARKER.** *Donna Lee* (from *Bird/The Savoy Recordings*, Savoy/Arista). Davis, trumpet; Parker, alto; Powell, piano; Potter, bass; Roach, drums. Recorded 5/8/47.

That was *Donna Lee*, based on the changes to *Back Home Again In Indiana*. We haven't recorded it yet, but we've got a chart on it now, and it will be on the next record.

It doesn't sound like a Parker chart. It sounds like Miles wrote it. That tune was written for a female bass player, Donna Lee.

That was Bud Powell, my favorite piano player, period. He was right up there in the same league as Bird and Diz and Max. It was a Golden Age.

**7. CHARLIE PARKER.** *Drifting On A Reed* (from *The Very Best Of Bird*, Warner Bros.). Davis, trumpet; J. J. Johnson, trombone; Parker, alto; Jordan, piano; Potter, bass; Roach, drums. Recorded 12/17/47.

They have two names for that one: *Drifting On A Reed* and *Big Foot*. That was *Drifting On A Reed*, with J. J. Johnson on trombone. Was that Sid Catlin on piano? Miles was on trumpet. Was the pianist Bud Powell?

I did a chart on *Drifting*, based on a long version he did with Diz, playing fours, a real tough chart, on the *Chasin' The Bird* album. That's got some of the fastest ensemble work ever recorded. It just flies.

I've never heard this version before. Part of Parker's genius was being able to put all of his licks together in new ways. He'd start a phrase on the third beat or the second beat, and it would always come out right. His mind was so far ahead. He was never hung up for a phrase, and, like Dexter Gordon, he was a master of quoting from other songs, like weaving *As Time Goes By* into *What Is This Thing Called Love*, doing it half a dozen different ways on different takes.

**8. CHARLIE PARKER.** *Constellation* (from *Bird/The Savoy Recordings*, Savoy/Arista). Davis, trumpet; Parker, alto; John Lewis, piano; Russell, bass; Roach, drums. Recorded 9/18/48.

I can't remember the title of that one, something to do with asteroids, outer space... *Constellation!* And did you hear him throw in *Turkey In The Straw*? Isn't that wild? Whatta you gonna do with a guy like that?

That was Miles on trumpet, playing a fast tempo. This was 1948, and by that time, Miles was playing very well, way up high, very fast, as together as anybody can get. John Lewis was on piano. I could tell because he played almost nothing at all. The bass player was there, really doin' it. Was that Tommy Potter? Curly Russell? Whoever he was, he really had to work out on that one.

Parker was incredible. I don't think he was into circular breathing, but at that tempo, you can make it with one deep breath. It will kill you, but you can make it. We didn't record this one either, because of the short length of the solo, and I don't think there was any other version of it. This was one of his *I Got Rhythm's* with a *Honeysuckle Rose* bridge, a great chorus.

# PROFILE



RICHARD LAIRD

## ANDY LAVERNE

BY LEE JESKE

A writer for a European paper wrote that Stan Getz's last band lived up to the old jazz adage that a player is only as good as his rhythm section, and that Stan had once again picked a superb young crop of players to back him. The volatile Getz told the writer off: "Do you mean to tell me that you think I'm riding on these kids?" No, explained the writer, he just meant that Stan, as usual, had a smoking band. Stan didn't appreciate it. But it's no mistake that during the '70s, Stan Getz's pianists have included Chick Corea, Richie Beirach, Albert Dailey, JoAnne Brackeen and, until late this spring, Andy LaVerne. Stan *does* know how to pick players who are up to his challenge.

The past May, the infamously volatile Getz decided to fire his entire quintet. Two weeks later Getz changed his mind, rehiring the group—but LaVerne wouldn't go. "Basically, he had been going off the deep end, and when he had decided not to have a band anymore, I took him at his word. Stan has a reputation for being difficult and, without bad-mouthing him, I've got to draw the line somewhere. I've got to have some self respect."

LaVerne recalls his beginning with the tenor sax master: "Stan was playing down at Blues Alley in Washington, D.C. with his 52 □ down beat

quartet—JoAnne on piano, Billy Hart on drums and Mike Richmond on bass. JoAnne had to fly out to L.A. because her father got sick and they still had three more days to the gig left. Stan didn't want to cancel the gig, and Mike recommended me. JoAnne had

wanted to do something else, so she never came back. The next thing was a trip to Israel and then we did the Montreux record, *Another World*. That was about two weeks after I'd joined him."

Andy LaVerne (the capital V is his own idea) is a quiet, inconspicuous guy who looks ten years younger than his 32 years, and could easily lose himself in a crowd or on a bandstand, where he surrounds himself with an array of electronic keyboards. He does not look like a jazz pianist and composer—a composer who added 60 tunes to the Getz repertoire alone.

"I started taking piano lessons when I was about six. Actually, my mother, father and sister all play instruments. When I was about four I took violin lessons. I really didn't dig it too much at that point, but fortunately I broke my collarbone when I was about five, so I had to cancel the lessons. Then they bought a piano, and I liked fooling around, picking out melodies or whatever. But as far as practicing, I was never one for working really diligently on what I was supposed to do."

This wasn't unusual; the Bronx was filled with strains of budding young pianists struggling through *Für Elise* and *The Spinning Song*. How many of them have played with Stan Getz?

"Well, I was starting to get pretty good in the classical realm. Basically the things I excelled at were Bach and maybe some more modern music. I was composing, too. I was taking composition and theory lessons. And I just started in junior high school playing in dance bands with some friends—top 40 of the time, whatever that was.

"That was about the time I started getting into jazz. *Monk's Dream* was probably the first record I ever listened to. I think the first time I heard Monk was on the radio. Mort Fega used to have a show; he was really my introduction to jazz. That's how I learned a lot of stuff. I liked Woody Herman, too, things like *Encore '63* with Sal Nistico. And a little bit of Brubeck. I liked the combination of instruments, but I wasn't nuts about his playing.

"It was time to start thinking about going



VERTY OAKLAND

With ex-employers Herman (left) and Getz (right).

to college. A good friend of mine, Fred Hand—he's a classical guitar player now—said, 'Well, I'm just going to go to Mannes.' That never even really occurred to me that that's what I should do. But my parents didn't want me to really pursue music. They wanted me to have a liberal arts education. So I went to Ithaca College, but I wasn't too crazy about it."

At the same time, LaVerne was working dances and little clubs around the Ithaca area. He left after three years, went back to New York and then headed for Berklee.

"I went to Berklee for a short time. I had enrolled as a full time student, but when it came time to actually go to school, I just couldn't do it anymore. I had a schedule of classes and everything, but I just cancelled.

"When I moved up there I put a note on the bulletin board at Berklee: 'Pianist Available To Play Session. Want To Just Jam.' Harvie Swartz called me up—it was me, him, Larry Schneider. We played and it was fine. Through Harvie I basically met everybody I knew up there: John Abercrombie, Jerry Bergonzi, just a whole bunch of people.

"I was making a pretty good living playing top 40 five nights a week at places like the Driftwood Lounge in Revere Beach. It wasn't a very progressive situation, but I was supporting myself, at least, making good money.

"There were never any pianos at the clubs, so I was playing mostly electric. At that time I was really into the sound of the electric piano. I think most people were at that point; it was just a phase everybody was going through."

After several years in Boston, Andy returned to New York and, after about two months, received a call from the Woody Herman band.

"Harold Danko was leaving and they were looking for a piano player. They said, 'Can you meet us down in North Carolina?'

"I was a nervous wreck. I had *never* taken a plane or anything. I went down a day early to hear the band. I just went to the gig and I sat next to Harold. I just looked at the charts, but they weren't really too involved—basically just changes."

So Andy LaVerne, who had never been on a plane, found himself spending two and a half years shuttling around the world with Woody and the Herd.

"We went to Europe several times, Canada, Mexico and *all* of the U.S., I mean every far corner you can go to. After awhile the traveling got to me 'cause we were on a bus doing 400 miles a day, every day. Then you get to that hotel, check in, you have time to eat *maybe*, go right to the gig, play a four hour dance at an Elks Club or something, not even have a full night's sleep, get up at seven the next day and spend the full day on the bus.

"I was doing some composing, too, and I was totally exhausted. I don't know how Woody does it. After two and a half years I came back to New York, and for a month and a half I didn't want to work. My first gig after that was with John Abercrombie, a duo gig at Sweet Basil. That's when I started playing acoustic piano again. I was playing all electric with Woody.

"I worked with Lee Konitz for awhile. I was with Miroslav Vitous, Ted Curson and I was in Bill Watrous' Big Band. I also played with the Joffrey Ballet for about a year. I was in the rock band for a ballet called *Trinity*. That was fun. Then it was back with Lee. With Eddie

Daniels I played Stryker's once or twice a week. The regular New York circuit, but not enough to really survive on.

"I was composing, too. In fact, there were some records where they just played a couple of my tunes and I wasn't even on them. I almost dig composing more than playing. It's another outlet, I guess.

"I had also been playing a lot of duo gigs with Mike Richmond. We were working almost daily down at the Surf Maid. It was like a six hour gig, just the two of us, and we could play basically whatever we wanted to, so it really got us pretty tight. It strengthened everything."

Mike Richmond brought Andy to the attention of Getz, with whom his keyboard and composing talents were heard to excellent advantage, because Getz is unusually

generous in allowing his sidemen to compose most of the material he uses.

Getz has also produced two Andy LaVerne albums at his own recording studio, but has still not found a label to release them. In the meantime, there are two Andy LaVerne albums available on SteepleChase, as well as *Tributaries*—a series of collaborations with Richard Sussman—on Inner City. After nearly three years, is Andy prepared for the rigors of a solo career?

"Eventually I'd like to lead. There's a lot of things I'd like to do—I wrote a symphony piece for Stan. We played it with the Buffalo Philharmonic. It sounded fantastic, a 93 piece symphony orchestra playing my music. I mean, I'd studied that stuff at school and I never really considered doing it. Then Stan told me that he had this gig with a symphony

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orchestra and he said, 'Do you write for symphony orchestras?' And I said, 'Yeah, why?' *Jokingly!*

"Right now I'm going to try to scare up some piano gigs around town and Mike Richmond, Dave Samuels and I are forming a trio. I have these two records which will be coming out, I'm doing a record with Billy Cobham, and I've been talking to a couple of major labels. I definitely want to get my own stuff happening, but I'm in no rush; I can see that it takes a long time. I'm sure it will happen eventually."

It has happened for most of the other alumni of Getz bands—Corea, Brackeen and Beirach have all become well known since going out on their own. Andy LaVerne, with a bushel full of tunes and lively distinctive keyboard style, should follow very comfortably. **db**

## CAUGHT!

### ELVIN JONES' JAZZ MACHINE/ MAX ROACH QUARTET

KEYSTONE KORNER  
SAN FRANCISCO

**Personnel:** Elvin Jones Jazz Machine—Andy McCloud, bass; Ari Brown, tenor; Marvin Horn, guitar; Andrew White, tenor; Jones, drums. The Max Roach Quartet—Odean Pope, tenor; Calvin Hill, bass; Cecil Bridgewater, trumpet; Roach, drums.

"Who is king?" yelled a member of the audience.

Both Elvin Jones and Max Roach sat at their respective drum kits. With a nod from Roach, they both began an improvised jam. Jones worked his toms, producing low, understated rhythms while Roach began a manic roll. At first, the two sounded like autonomous players accidentally dropped onto the same stage. But five minutes into the jam, they began a call-and-response section that showed off the speed, flash and versatility of both men.

The pairing of these two legendary drummers on a single stage for six nights was a brilliant booking coup for Todd Barkan, owner of this noted San Francisco jazz club. Both with their own groups and during the jam sessions which took place on several nights, Jones and Roach delivered on the promise that their reputations implied. Though neither planned to make a competitive bout of it, by the end of the first night, they were playfully sparring. Keystone personnel were placing bets as to who would come out on top. The show had turned into a drum battle, but by the second night, the score was even.

On the night I checked out the show, the Keystone was packed—a sellout. Elvin Jones' Jazz Machine took the stage and Jones immediately flew into the intro to *Doll Of A Bride* (a Japanese tune adapted by his wife, Keiko Jones). As Jones himself pummelled his kit like a human cyclotron, saxophonists Ari Brown and Andrew White moved up to their microphones and let loose with a dissonant blast of their horns, before giving way to an extended solo by Elvin.

And what a solo! Attacking with the force of a lumberjack chopping down a redwood tree and the grace of modern dancer, Elvin grinned and set up a syncopated groove, then maintained it while offering a melodic counterpoint.

Throughout the set, Jones gave his band ample room to show off their stuff. Both Ari Brown and Andrew White took long, expressive solos. Particularly stunning was a duet between Brown and Jones. While Jones set up a whirlwind rhythmic motion, Brown blew long, rich tones—held them—and then abruptly shattered the rhythm with raw, jagged fragments of free sound.

A warm interpretation of *Soul Train* followed. With Jones turning lyrical and using brushes, White blew a melodic solo that sounded quite traditional after the wild playing of Brown. Bassist Andy McCloud displayed his skill, but was overshadowed by the forcefulness of the band. Only guitarist Marvin Hope was unexceptional, with mostly funk-styled rhythm guitar that occasionally slipped into Wes Montgomery (via George Benson) stylizations.

Though Jones dominated the set with his cascades of rhythm, the emphasis (as much as possible) was on the entire band.

There was no question, however, as to who was the boss of the Max Roach Quartet. Roach began his set with two solo pieces. During *South Africa God Damn*, Roach quickly established his continuing percussive expertise. While Jones (at least on this night) tended to emphasize a deeper and funkier sound, Roach's style was tight and the sound high due to continuous use of the cymbals.

A second solo, *Papa Jo*, dedicated to Jo Jones, "the daddy of jazz drums, just like I am," found Roach working out with *only* a hi-hat. By frequently damping the cymbals and playing up and down the stand, Roach presented an extraordinary piece that walked the thin line between serious art and novelty. Thanks to Roach's mastery, his performance never sank into mere novelty.

Following the jam with Elvin, Roach brought out the rest of his quartet to perform a series of Roach's pieces, *It's Time*, *Sometimes I Feel Like A Motherless Child*, and the finale, *Six Bits Blues*.

The band was cooking, and particularly exciting were Odean Pope's solos. Pope has recently replaced Billy Harper and he was, evidently, out to show his new boss just what a hot shot he is, particularly on *It's Time*, an uptempo piece of bop that included a fiery duet between Pope and Roach.

By the end of the Roach/Jones engagement, Keystone personnel assured me that the battle had been drawn. For now, at least, there are two kings. —*michael goldberg*

## PUBLIC IMAGE LTD.

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LOS ANGELES

**Personnel:** John Lydon, vocals; Keith Levine, guitar, synthesizer; Jah Wobble, bass; Martin Atkins, drums.

As debacles go, Public Image's Los Angeles "anti-rock" debut was a wild success.

As in a pitched battle, customers assaulted the stage and sometimes each other in this old boxing arena. PiL counter-attacked with a wall of drums and bass mixed uninvitingly

loud and a jangly, intense guitar mixed barely below this. Live, PiL experiments less with tone and texture than on record, sticking mostly to bass-heavy rock. The vocal sound, as always, was alienated, hollow and dire, the lyrics gloomy and disjointed, the melodies scant and repetitious.

PiL assaults easy targets: our complacency and the insanity of blind good manners in a dying world. The singer gloomily mocks well-manicured lives, while the band seethes with a manic hum. The guitar expresses the chaotic anguish hidden behind both the singer's gloom and society's polite acquiescence to a life of "twisted amenities" in "allotted slots" (*No Birds*).

Yet PiL claims that it is not a "political" band, and that entertainment is the first priority. Paradoxically, in *Poptones* they tell of people figuratively eating each other alive while listening to pop music; *Poptones*' initially inviting guitar line becomes drab and anti-pop in its monotonous repetition. One is entertained by PiL only if one agrees with their point of view. They have neither set out to spread a message, nor to cop rock's "entertaining" brains-in-crotch attitudes. The lyrics and the entertainment simply come from representing musically who they are.

The high point of their May 4 show was the song *Public Image*, which attacks the money making attitudes that reduce musicians to "product" while fostering a ludicrous star system. The tune is based on Lydon's experience as Sex Pistol Johnny Rotten, who attracted the very worshippers he initially scorned.

Now, two years and a new band later, all his old battles have yet to be won. The morons are still out in force.

When Wobble and Atkins come on alone to play five minutes of bass and drums, many in the crowd still don't get it. Levine and Lydon join the show. As the band unleashes *Careering* and *Annalisa* over a clear sound system, the crowd heaves and pitches, showering PiL with punk spit. It is not well taken.

The sneering, abusive Sex Pistols expected to get spit on. But tonight, Lydon had seemed almost friendly, and willing to entertain. He dances, skanking loosely in a tight black deacon's robe. He regards his raiment, now covered with spit.

Levine looks blasé, uninvolved, at times hurting the music with only nominal guitar playing. For all the "anti-rock" elements, though, the sound is not unlike good rock and roll.

The spit continues to fly, undiminished by Lydon's sarcasm. "The likes of you and me are an embarrassment" he sings in *Chant*, as he sprays the crowd with beer, squatting to take whatever comes back. His vocal is anguished in *Swan Lake*, but Levine is playing with lessening energy, until, disheartened and mad, he stops altogether. Atkins has long since retired to a rather small corner of his large drum kit, but with Wobble he cranks the song out for several more minutes, while Levine and Lydon halfheartedly wander the stage, sing, and noodle on synthesizer.

PiL regroup with *Poptones*, Lydon repeating the title with dire, drawn out moans. His sarcastic epithets continue through *Religion*. The band appears to go through the motions, but still sounds good.

Customers yank monitors off the stage. Somehow, being surrounded by catastrophe provides an appropriate setting for the gloomy music; the prophets of doom are

surrounded by present disaster. They play on. It sounds great. Still, the hassles have killed a lot of energy. Lydon mourns an appropriate *Bad Baby*, first sharing the mike with a kid in the crowd, then bringing him onstage to sing it alone. Lydon hands him a lyric book, striking another blow for "anti-rock," deflating star images with an "anyone can do this" attitude. He encourages the ten year old, exhorts the crowd, and some of the show's energy returns.

Suddenly, when PiL unleashes *Public Image*, all the energy is back. But this is a night of extremes, and the energy is lost when Lydon tells the kid to make the next song up. The kid hasn't a clue. Lydon sings a few lines; the band, as always, grinds on. A few fans thrash and holy-roll around the stage, while the first kid adds to the chaos by playing synthesizer notes at random. Finally the song dissolves in disparate nothings. A short pause. "Ah, we've had enough. Goodnight." Lydon shakes the kid's hand. Half the crowd sits in wonder. The other half claps for a long time. More fights break out. The band is gone.

Though I wanted less spectacle and more music, I was definitely entertained.

—chris lord

## ART PEPPER QUARTET

FAT TUESDAY'S  
NEW YORK CITY

**Personnel:** Pepper, alto sax; Milcho Leviev, piano; Bob Magnusson, bass; Carl Burnett, drums.

Pepper kicked off his set with a cool, laid back *Blues For Heard* (bassist John). Beginning in the low register, Pepper took his time, flexing his muscles and easing in his licks. The rhythm section just bounced along for the ride.

Then the whole quartet exploded on *Cherokee*. Pepper was so spirited that he must have been heard on the reservation. Not a honker or screamer, Pepper seldom goes outside—but he's mean inside, with deft phrasing and graceful, rhythmic improvis. Pianist Leviev passionately conjured up boogie woogie, r&b and bop that was as funky as a bucket of uncleaned chitterlings. Drummer Burnett, who had merely kept time on the earlier piece, broke out whooping, sending dynamic smoke signals on the tom-toms and bass, then going upstairs to the hi-hats. Magnusson's proud walking made this sparkplug rhythm group hug the sharp curves of the racetrack. After the three solos from the rhythm section, Pepper rode the piece out with the group, especially Leviev, churning furiously behind him.

Pepper announced the blues *Dianne (Lover Man)*, and stepped out front while the rhythm section cooled out. Art hugged the tune passionately, with the raw emotions that make the blues unique. On *Straight Life*, the quartet was straightahead, fast and hard as a Harlem sidewalk. Pepper played fiercely in all registers, using horn grunts, hoots and occasional high-pitched wails to tell his story. Leviev jumped in shouting like a gospel preacher. After brief solos by Burnett and Magnusson, the whole group accelerated to breakneck speed, then braked its soul train on a dime to end the set. —yusef a. salaam

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# PRO-SESSION HOW TO

BY DR. WILLIAM L. FOWLER

## INTEGRATE JAZZ AND LEGIT, PART I

This two-part article responds to the accelerating interest in classical/jazz fusion. Part I, an overview of principles, scans both the similar and the differing characteristics of jazz and classical music. Part II, a detailing of particulars, focuses on specific notated examples. An especially effective jazz/classical work, Patrick Williams' recently-recorded *An American Concerto*, furnishes illustrations throughout each installment.

\* \* \*

"An American Concerto was designed as a virtuoso piece, in which both the orchestra and the jazz quartet could perform with a feeling of spontaneity within the boundaries of stylistic comfort. It was not my intention to 'swing' the symphony, nor to 'legitimize' the jazz soloists."

With this statement of artistic intent, Pat Williams prefaced the 1976 premiere of his concerto. At that Denver performance, Tom Scott, Dave Grusin, Grady Tate, and Jim Hughart supplied the jazz, while 101 volunteers, principally from Colorado universities and the Denver Symphony, filled the classical slots. A Pulitzer prize nomination followed, as did performances in Los Angeles by two orchestras distinguished for their versatility, the Pasadena Symphony and The Orchestra, each bolstered by top jazz soloists. The new recording (Columbia JC 36318) features Phil Woods, Dave Grusin, Grady Tate, and Chuck Domanico in jazz roles, with the thoroughly-experienced London Symphony Orchestra as their classical counterpart, thus assuring pinnacle performance throughout the stylistic spectrum.

### RHYTHM

Because classical music most often stresses on-the-beat accents, while jazz generally leans toward syncopation, common opinion holds that symphony orchestras and jazz groups march to the sounds of differing drummers, an opinion underscored by the classical performer's precise adherence to rhythm as written versus the jazz performer's intuitive alteration of it. Despite their differences, though, both jazz and legit cross over into each other's customary territory: the melody in Ravel's classical *Bolero* consistently tilts off the beat, while jazz band rhythm sections usually stick right on the beat. The differing drummers may not sound like identical twins, but they still can behave like brothers: keeping Khatchaturian's furious up-tempo *Sabre Dance* crisp throughout the full orchestra requires just as much rhythmic solidity as any Basie burner does.

Pat counts both jazz and legit drummers as his personal friends, as film scores like *Breaking Away* and recordings like *Threshold* prove. And he counts on both drummers to head up, in lock-step, his concerto's rhythmic parade, a rhythmic liaison which never falters. He leaves intricate rhythmic nuance to the imagination of his jazz soloists, meanwhile keeping the orchestra rhythmically

comfortable—never too far from the beat. At times the orchestra sledgehammers the strong accents; at times it becomes an enormous rhythm section; at times its strings race steadily along a breakneck pizzicato line; at times its muted brass spits out machine gun rat-a-tats; yet Pat never lets any profusion of jagged symphonic syncopes blur its rhythmic clarity. In short, he engages the full idiom resources of the symphony orchestra, yet avoids those rhythmic over-complexities which have doomed many an attempt at classical/jazz fusion.

### THE SYMPHONY STRINGS

In fusion composition, writing for the symphony string section requires extra care, if only because that section numbers sixty or more members, far too many to coordinate in the rhythmic intricacies of modern jazz. One might wonder, for example, how precise a sax section of sixty or more would sound imitating a Charlie Parker solo. Rhythm, however, does not need syncopation to generate excitement, as any Beethoven *Scherzo* will prove. But where irregular rhythm might cause raggedness within a big string section, regular rhythm contributes to cohesion, even at high speed. Because Pat Williams avoids rhythmic awkwardness in the strings, while recognizing and employing their prodigious capabilities, they return his respect in flowing counter-melodies, transparent sustained backgrounds, poignant muted colors, sprightly spiccato, restless tremolos, and cheery pizzicatos.

### IMPROVISATION

In Pat's concerto, the jazz soloists use all four modes of improvisation. They either:

- 1.) Apply jazz phrasing to a written part, or
- 2.) Add embellishing notes to a written part, or
- 3.) Replace a written part with new material, or
- 4.) Superimpose spontaneous material, at the dictates of their intuitions, where no written part exists.

### TEMPO

Small groups can maintain an exact mutual tempo through ear contact. But because of time-lag, that fraction of a second required for sound to span the space between widely-separated players, large groups cannot. Symphony performers consequently train themselves to take their beat visually from their conductor's baton, thereby assuring speed-of-light, rather than speed-of-sound, communication. The faster the tempo and the larger the orchestra, the more critical

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Colorado  
at Denver.





such visual contact becomes. Whoever conducts a full symphony orchestra plus a jazz group therefore must keep a clear baton-beat synchronized with the aural jazz beat. On this recording, Pat's studio-honed stick and jazz-tuned ear combine to maintain constant precision throughout his wide and wise choice of tempos.

#### HARMONY

Present-day jazz harmony stems from prior non-jazz examples, be they Gesualdo's 16th-Century chromaticism, Monteverdi's 17th-Century tritone dissonances, Mozart's 18th-Century secondary-dominant cycle-of-fifths progressions, Wagner's 19th-Century unpredictable key-shifts, Ravel's 20th-Century chord extensions, Stravinsky's polytonality, Bartok's cluster-chords, or Schoenberg's atonalism. Even the blues progression itself follows the principle of European augmented-sixth chords. With such shared harmonic roots, neither the eclectic London Symphony members nor the jazz soloists find discomfort in Pat's reaching throughout harmonic history to intensify his musical meanings—bitonal harmonic vagueness to deepen the yearning in a plaintive Phrygian melody; cycle-of-fifth sevenths to fire up a smoking sax solo; a ghostly bare-fifth turnaround to snuff out that roaring fire; lush chord-extensions to drape a majestic string counter-melody in aural velvet.

#### INTONATION

To keep the glow pure among their multi-hued tone colors, symphony orchestras strive to sound perfectly in tune. The pitch-bending which jazz finds vital to its melodic expression therefore remains foreign to the symphonic style. But because melodic pitch-inflection gains intensity against a well-tuned harmonic background, the scoops and bends and smears by Pat's soloists only benefit from the London Symphony's immaculate intonation.

#### PITCH AREAS

Smiles most often fit the face of jazz: scowls and jowls rarely do. Jazz feels best as an upper, not as a downer. Its joy lies more in brightness than in shadow, more in transparency than in opaqueness, more in buoyancy than in heaviness. And its spirit lifts as its pitch ascends.

But symphonic balance requires the full contrast of tonal opposites. It must include the shadowy as well as the bright, the opaque as well as the transparent, the heavy as well as the buoyant. In recognition of the variety necessary to sustain interest throughout his 40-minute work, Pat gradually moves the average pitch, and consequently the general mood, upward from his low, turgid, foreboding introduction to his soaring, incisive, joyous finale.

#### FORM

To generate its own special feel, jazz doesn't need any multiple melodies or big orchestras or extended forms. All it really needs is one tune, an instrument or two, and the simplest of forms, *Theme and Variations*. The introductions, modulations, codas, counterpoint, and other decorative devices which spice symphonic forms and spin out long lines may add interest to jazz, but they don't supply its swing. If only because of their multi-movement length, though, symphonic works need as much variety as their composers can artistically employ. Lengthy compositions thrive on contrasting melodies, contrasting countermelodies, contrasting colors

and rhythms and keys and pitch areas and tempos, all easy to achieve within the vast resources of a symphony orchestra. Yet still another contrast resource emerges when a jazz group joins a symphony orchestra—contrast between the jazz and classical styles themselves.

*In managing this extra resource, should the jazz group ever play alone? Should the orchestra ever play alone?*

Certainly! But not as a simple alternation of the styles: Such a form would seem as sophomoric as switching back and forth between jazz and classical radio stations.

*Should the orchestra furnish backgrounds for jazz solos?*

By all means, for true fusion simultaneously unites features from whatever styles are being fused.

*Should the jazz soloists feel free to impose improvised comments upon orchestral passages?*

Yes, if their sensitivities match Chuck's or Grady's or Dave's or Phil's, who all react with both taste and fervor whenever Pat relaxes the unwritten wait-till-your-own-turn jazz law.

*And should legit players also get a turn at solos?*

Emphatically yes! Interspersed along the melodic trail, contrasting tone colors refresh the frequent re-entries any concerto requires of its principal soloist.

To balance the prominence of his jazz soloists, Pat writes thematically related yet individually idiomatic solo lines for each symphonic woodwind type, for unison low brasses, for massed strings, and for whatever else he feels will re-whet the musical appetite.

Through thematic relationship, he achieves the melodic continuity long forms demand: Through contrast between classical and jazz phrasing, he increases interest within that continuity.

#### THE PERFORMERS

To record their works, composers relish the top artists, those of such stature that they need accept only the most musically-rewarding sessions.

Maybe last September 10th Dave was between film-scores; maybe Grady found a pause between Sarah Vaughan concerts; maybe Chuck welcomed a change in locale from his constant studio activity; maybe Phil's globe-trotting found him near England. Maybe none could resist the London Symphony, or one another, or Pat's music. But whatever their urge to participate may have been, that difficult-to-assemble array of artists presented to their composer a minor, a Major, and a polytonal miracle.

\* \* \*

Instruments themselves never know what drummer they are supposed to march to: only instrumentalists do. In this recording of *An American Concerto*, the sensitivity of the London orchestra to its American jazz soloists and the corresponding sensitivity of Messrs. Domanico, Grusin, Tate, and Woods to the English symphonists indicate that crossover eclecticism can now be an international reality, and that composers everywhere now enjoy a broader chance than ever to hear their classical/jazz fusions performed properly.

db

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# PRO SESSION

## DIGITAL TAPE RECORDING

by Larry Blakely



Larry Blakely is president of CAMEO and a consultant in development and marketing. Blakely has been an on-location and studio recording engineer for 20 years.

For the last year or so there has been a great deal of excitement about digital tape recording among both consumers and audio professionals. This is without question the greatest breakthrough since the invention of the tape recorder. One advantage of digital is that it allows more tape tracks on a given width of tape. Most exciting are digital's drastic reduction in audible noise, increase of available dynamic range, and extended frequency response. All of these advantages combined provide tape recordings that will nearly equal the sound of live performance.

To better understand what digital recording promises, let's look closely at the conventional tape recording process. Any type of sound is made up of sound waves. In recording, these soundwaves are picked up by the microphone, amplified, and routed to a tape recorder. The soundwaves (waveforms) are then recorded on the magnetic tape. The signal recorded on the tape is an electronic representation of these waveforms. This is the analog tape recording invented by the Germans during World War II, which until recently has been the only tape recording process.

Anyone who has ever used a conventional tape recorder is probably familiar with some shortcomings of the analog process:

- **Noise**—Most of us are familiar with the "ssssss" tape hiss that sounds like a leaky steam pipe. This hiss has plagued the recording of music since the beginning. Much of the perceived character of sounds includes signals that are very low in level; these are almost always covered with tape hiss. Soft musical passages are also often covered with tape hiss. In recent years tape noise reduction systems like the Dolby and dbx have been used to reduce the audible hiss. Such systems electronically process the recorded signal, which cannot be accurately reproduced without a complementary playback signal processing.
- **Dynamic range** is the difference in sound level between the loudest and softest signals

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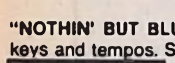
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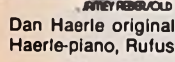
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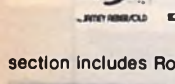
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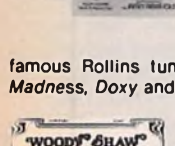
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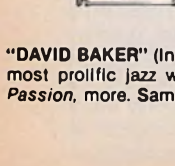
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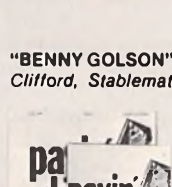
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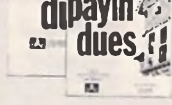
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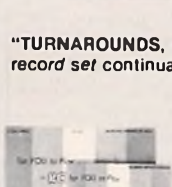
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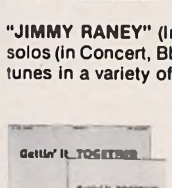
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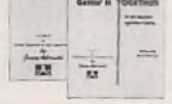
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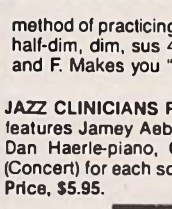
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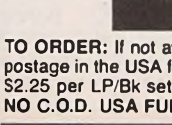
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## BLAKELY

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in a musical performance. The decibel (dB) is the unit of measure for sound level. Live music performances can have a dynamic range of up to 100 decibels. The conventional analog process will typically record only 55 to 60 dB; some professional recorder models may offer a few more dB. Over the years it has been necessary to quiet loud portions of a musical performance and make quiet portions louder, to reduce the music's dynamic range to within the tape recorder's limits. This reduction is typically done by electronic compression or limiting, or manually, by increasing or decreasing the level controls ("gain riding"). A great deal of the excitement in music is provided by the dynamics; much of that is removed by analog's restriction of live music's dynamic range.

• **Frequency Response** is also important to the perceived quality of sounds. The range of human hearing is usually defined as 20 to 20,000 Hertz (Hz). (Hertz measures cycles per second.) Many people cannot hear this entire range, but it usually contains vital information. The highest fundamental frequencies are in the area of 5,000 Hz; there are overtones and harmonics in the frequency region above. Frequencies below 20 Hz are felt more than heard. Musicians are familiar with the physical sensations of bass drum and electric bass sounds due to very low frequency content (usually below 20 Hz). Typically, analog recorders will accurately record and reproduce frequencies from 30 to 15,000 Hz.

• **Number of available tape tracks**—In analog tape recording, hiss increases as the width of tape tracks become smaller. Generally, if the tape track width is reduced by half, the noise increases by some 3 dB. Why were there typically not more than four tape tracks on a 1/4" wide tape? To avoid increased noise. Very narrow tape tracks such as 16 tracks on a 1/4" wide tape would be very noisy.

Digital tape recording converts the analog waveform to a set of numbers. Think of the waveform as a graph. We know that a set of numbers can be taken from a graph at given distances; if these distances are close enough together, this set of numbers can be used to re-construct another graph that is identical to the original. Simply, this is the way the analog waveform is converted to a set of digital numbers, and how these numbers reconstruct a representation of the original waveform. We could take the sound of music (in analog form), convert it to digital numbers, record it on tape, and later reconstruct the analog waveform from the numbers to hear the original sounds.

What advantages does digital have over analog?

• **Noise**—Digital can provide a noise level that would be inaudible at most listening levels. This process offers a 30 dB increase in signal over noise—indeed, a signal to noise ratio of approximately 95 dB. At last, a means of noise free recording!

• **Dynamic Range**—Most digital tape recording processes offer in the neighborhood of 95 dB of dynamic range, a substantial increase over the 55 or 60 dB normally offered by analog tape recording.

• **Frequency response**—Some digital tape recorder models offer a frequency response of 10 to 23,000 Hertz. Perhaps the most

dramatic audible improvement is the subsonic information from bass instruments which has never been available from analog tape recordings. This extended low frequency information provides a great deal of added excitement to many types of recording.

• **Number of available tape tracks**—One model of professional digital tape recorder provides 32 tracks on a one inch tape. Formerly, the maximum on a professional recorder was eight to an inch wide tape.

Digital holds great promise for the future, but it's important to point out that we're in the very early stages of this new technology. Presently, a handful of digital recorders are in use at major recording facilities. These multi-track tape recorders cost in the \$150,000 range. Some two and four track digital machines are also used in the professional recording studios; these are also very expensive compared to the same sized analog machines. Most importantly, there is no standardization of digital recording formats among the various manufacturers: a tape recorded on one manufacturer's machine cannot be played on another manufacturer's machine of comparable size. Digital tape recording cannot even start to make a substantial inroad into the recording industry until there is a standardization of formats. It is also the opinion of many experts that some of the available digital tape recorders do not sound natural: they do some strange things to the character of the recorded sound.

I feel there is little question that digital tape recording is the way of the future—it has already offered many benefits to the industry. Many people are making valiant efforts to bring about this exciting technology. But it is going to be a few years down the road before there is a standardization of recording formats, before the prices are more affordable, and before there is a greater acceptance by users as a whole. There is great promise here but we will all need to wait for the inevitable to evolve. Be patient—it's going to be worth the wait.

## PARKER

continued from page 28

peaked until '48-'49, his days at the Royal Roost. There are a lot of black market records cut from the airshots, Bird and Kenny Dorham and Miles and Max and them from the Royal Roost.

"I just want to say something about 'The Year of the Bird.' The same people who got fat on Charlie Parker are still out there exploiting musicians, unfortunately, even in 1980. I would have been very honored to play the 'Year of the Bird' thing they did at the Newport festival in New York, but I refused to. The one thing I learned from Charlie Parker is that you don't sit around and let people exploit you all your life. The money they offered me to play at a concert for Bird was a disgrace—\$200—and so I didn't accept it. I really wanted to play for Bird, but I didn't want to be exploited the way he was."

**NORMAN GRANZ:** "I first heard Bird in two ways: on record when a tenorman I used in my early jam sessions, Merle Anderson, gave me some acetates of a fellow in Kansas City that he said was something special. But the first time I saw Bird in person was at Billy Berg's club, when he and Diz brought the group in. He started almost immediately recording for me on the Jazz at the Philharmonic stuff: I had



Supersax: seated—Jay Migliori, Ray Reed, Med Flory, Lanny Morgan, Jack Nimitz; standing—Lou Levy, Frank Delarosa, Conte Candoli, John Dentz.

him on that famous *Lady Be Good*, with Prez. "We got along great; I never had any problems with him. What he did offstage was his own business.

"I wouldn't single Charlie out over Dizzy. He may have been a little more primitive than Dizzy, which I suppose you could stretch to say that this gave him a kind of purity. Dizzy, on the other hand, was more sophisticated, but I really think I'd bracket the two of them together.

"I got to know Bird's family very well; I went to their home for dinner, that kind of thing. As a matter of fact, after he died, his mother sent me his *down beat* award. She thought I might like to keep it."

**CHARLES OWENS:** "I'd like to put in a positive plug for Supersax. The main thing I like about them, apart from their craftsmanship and everything else, is that they are perpetuating Bird's name and reintroducing him to the young people around the country; so they are doing a lot of good jazz history work, at the same time as they are creating new audiences for themselves."

**MED FLORY:** "I'll tell you the truth, I never was a big Johnny Hodges fan. I was waiting for something else to happen. Then I heard McShann's *Jumpin' The Blues* while I was in high school. Then when I was in the Army in North Carolina I heard Diz and Bird, and it changed me for life. I couldn't listen to anyone else—Bird was my only influence.

"I remember one night I was on 52nd St. and I ran into Bird. I was scuffling and only had \$10 to my name. Bird asked me for \$5, and I gave it to him. My wife said, 'How can you do that?' I just told her, 'Baby, that's Charlie Parker!' That was a couple of years before the time he rode

the horse into Charlie's Tavern.

"The Supersax idea goes back a long way. Woody's old record of *I Got News For You* has 12 bars of Bird written out for saxes. In the mid 1950s I wrote out *Star Eyes*, *Just Friends* and *Blues For Alice*. I also did some quasi-Bird things for Terry Gibbs' big band, like a sax solo on *Back Bay Shuffle*. Then Buddy Clark and I developed Supersax early in 1972, but it took us a year of rehearsals before we dared to make our first public appearance. Bird's music is that hard to interpret.

"On August 29 Supersax will be in Detroit playing the festival, the American counterpart of the Montreux Festival. What a great way to spend Bird's birthday. Mine is the 27th, you know, and Red Kelly, who was my bass player, was born on Bird's birthday.

"A hundred years from now they will be playing Bird's music. It will never die." (See Med Flory's *Blindfold Test* on page 51.)

**BENNY CARTER:** "I guess I became aware of Dizzy and Bird around the same time, from listening to records. I don't remember hearing him during what might be considered his developing period; when I first heard him he was damn well developed.

"In the spring of 1946 we did an Armed Forces Radio broadcast together with a small group including Nat Cole and Buddy Rich. I did *Body And Soul* and Charlie did *Cherokee*. That was almost the only time we worked together; the record date with Charlie and Johnny Hodges and me came much later.

"We got along very well in the time we spent together. I found him very intelligent, a very nice man. I liked Charlie. It's just such a pity that so many of the people that go by the wayside, as he did, were just such damn nice gentle people. . . you wonder what happens to them."

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expanding structural and harmonic limits with her arrangements, Tabackin is creating a new flute tradition. "Lew respects the saxophone tradition, and sees himself as an extension of that tradition. Yet the flute until recently was a classical instrument without a jazz tradition. Amplification now makes jazz flute possible, so Lew is developing a tradition."

Akiyoshi attributes her success in Japan to several factors. "Competition wasn't as tough as in the United States, so I could rise to the top quicker. The market is so much tighter in this country, and there's so much competition. Most foreign players don't succeed in the U.S. because of the competition. And of course, there was less female competition in Japan. Whenever women competed in a man's world in the United States, they didn't succeed. Those that did became separated from the mainstream and wound up as piano players in the more sophisticated, high class clubs, such as the East Side Club or the Hickory House in New York. A few, such as Marian McPartland, did succeed."

According to Akiyoshi, part of her success in Japan is due to the practices of recording company executives in that country. Jazz recordings in Japan are marketed much the same way as classical recordings are in the United States. Rather than going for the megabuck superstars who may die musically in a short time, as in the American pop market, Japanese record companies can be satisfied with a smaller return over a longer time. "There's no way to lose money on this band," Akiyoshi explains. "Our monetary outlay in terms of production is moderate, but American companies are not interested in a moderate profit. Jazz musicians are victims of the industry in the U.S. There's no proper exposure or advertising. The Japanese companies are operating more logically, which is better for both of us."

Kendor is publishing many of Akiyoshi's charts and, according to music stores, they are selling well despite the problems inherent in performing Akiyoshi's music on the high school and college level. The woodwind doublings are extensive. For example, Bob Shepherd, whose principal instrument is an alto sax, also plays flute, piccolo, clarinet, alto clarinet and soprano sax. Every player in the sax section plays at least four instruments. With Akiyoshi on piano, the band consists of Lew Tabackin, Dan Higgins, Shepherd, John Gross and Bill Byrne, saxes and other reeds; Buddy Childers, Steve Huffsteder, Larry Ford and Mike Price, trumpets; Hart Smith, Jim Sawyer, Bruce Fowler, Phil Teele, trombones; Steve Houghton, drums; and Bob Bowman, bass. The technical ability this band brings to Toshiko's music is quite rare on any level.

"A jazz band is actually like a small group with a lot of colors," says Akiyoshi, who makes a distinction between big bands and jazz bands. "Big bands used to be the dance bands of the 1930s and '40s. Some, like Duke and Basie, went beyond that. Some small groups are very free in terms of tempo; Mingus changed tempos all the time. For another example, Thad Jones is fascinated by soloists; he loves to put the soloist on the spot, like by having the rhythm section lay out unexpectedly. He'd have the rhythm section come in differently every time."

Another distinction Akiyoshi makes is that jazz bands give the soloist more time than the big bands to stretch out. "A quality solo is as important as a quality ensemble section. All great jazz bands have great soloists. College bands are remarkably good in their ensemble playing, but the solos and rhythm sections are the weak points."

Against all odds, Akiyoshi's band and music have survived for eight years and continue to reach more people. When she and Tabackin formed the band in 1973, there was a tremendous amount of skepticism about a Japanese woman writing for a jazz band in Los Angeles. In her own words, "If I had heard this, I'd be skeptical, too. But if the music has conviction, the whole problem will be resolved."

**MORE RESULTS** continued from page 20

(Inner City/Jazz Legacy)—3; Eric Dolphy, *Fire Waltz* (Prestige)—2; Duke Ellington, *1940* (Smithsonian)—2; Booker Ervin, *The Freedom And Space Sessions* (Prestige)—2; Various Artists, *New Music: Second Wave* (Arista/Savoy)—2; Art Pepper, *Art Pepper Plays Shorty Rogers And Others* (Pacific Jazz)—2; Billie Holiday—*All Or Nothing At All* (Verve)—2; Thelonious Monk, *The Riverside Trios* (Milestone)—2; Charles Mingus, *Portrait* (Prestige)—2; Ella Fitzgerald, *Ella Sings Duke Ellington* (Verve)—2; Charlie Parker, *The Complete Savoy Studio Sessions* (Arista/Savoy)—2; Coleman Hawkins, *Coleman Hawkins Meets The Sax Section* (Arista/Savoy)—2; Duke Ellington, *The Uncollected Ellington 1946-47 Vol. 1-6* (Hindsight)—2; Jeanne Lee and Ran Blake, *The Newest Sound Around* (RCA France)—2.

**Record Label:** Columbia—3; Artists House—3; Pablo—3; Nessa—2; Time-Life—2; Xanadu—2; Muse—2.

**Record Producer:** Carl Jefferson—3; Orrin Keepnews—3; Chuck Nessa—3; Giacomo Pellicotti—2; Joachim-Ernest Berendt—2.

**Big Band, Established:** Mel Lewis—21; Gerry Mulligan—16; Gil Evans—15; Frank Foster—9; Buddy Rich—8.

**Big Band, TDWR:** Frankie Capp/Nat Pierce Juggernaut—21; Maiden Voyage—20; Mel Lewis—13; Thad Jones' Eclipse—11; Sam Rivers—11; George Russell—11; Horace Tapscott Pan-African People's Arkestra—11; Sun Ra—10; Rob McConnell and the Boss Brass—10; Widespread Depression Orchestra—9; Clark Terry—9; Toshiko Akiyoshi-Lew Tabackin—8; George Gruntz—8; New Savoy Sultans—8; Lester Bowie—8; Sam Jones—7; Louie Bellson—7; Collective Black Artists Ensemble—7; Marshall Vente—6; Bill Berry—6; AACM Big Band—6; Machito—6.

**Jazz Group, Established:** Heath Brothers—29; Dexter Gordon—25; Art Blakey and the Jazz Messengers—23; Jack DeJohnette's Special Edition—22; World Saxophone Quartet—20; Woody Shaw—20; Oregon—19; Cecil Taylor Unit—17; Bill Evans Trio—12; Mingus Dynasty—10; Arthur Blythe—7; Lee Konitz—6; Freddie Hubbard—6.

**Jazz Group, TDWR:** Arthur Blythe—12; Oregon—11; Jack DeJohnette's Special Edition—10; ROVA Saxophone Quartet—10; Aerial—8; Stan Getz—8; McCoy Tyner—8; Max Roach—8; James "Blood" Ulmer—8; Irakere—8; Spyro Gyra—8; Quintess—7; Kochi—7; Leo Smith Ensemble—7; George Shearing/Brian Torff—7; Art Blakey and the Jazz Messengers—6; Cedar Walton—6; Kahil El Zabar's Ethnic Heritage Ensemble—6; Scott Hamilton/Warren Vache—6; Matix—6.

**Composer, Established:** Cecil Taylor—20; Thad Jones—16; Roscoe Mitchell—14; Chick Corea—14; Wayne Shorter—

11; Ralph Towner—11; Woody Shaw—11; Keith Jarrett—10; McCoy Tyner—10; Sun Ra—9; Henry Threadgill—8; Cedar Walton—8; Gerry Mulligan—8; Dave Frishberg—7; Gil Evans—7; Charles Mingus—7; Jimmy Heath—7; Josel Zawinul—6; Steve Reich—6; Sam Rivers—6.

**Composer, TDWR:** Andy LaVerne—12; Anthony Davis—12; Leo Smith—12; Phil Woods—11; Woody Shaw—9; Julius Hemphill—9; Dollar Brand—8; Michel Legrand—8; Arthur Blythe—8; Gerry Mulligan—7; Anthony Braxton—7; Muhal Richard Abrams—7; Michael Gibbs—6; Giorgio Gasini—6; Jack DeJohnette—6.

**Arranger, Established:** Sun Ra—22; Frank Foster—15; Bill Holman—14; Josel Zawinul—14; Bob Brookmeyer—13; Gerry Mulligan—12; George Russell—11; Anthony Braxton—9; Benny Carter—9; Muhal Richard Abrams—6.

**Arranger, TDWR:** Henry Threadgill—14; Don Sebesky—12; Baird Hersey—11; Toshiko Akiyoshi—11; Heiner Stadler—10; Chick Corea—9; Alexander von Schlippenbach—9; Bob Wilber—8; John Dankworth—7; John Harmon—7; Butch Morris—7; Dick Hyman—6; Betty O'Hara—6.

**Trumpet, Established:** Kenny Wheeler—27; Art Farmer—21; Ted Curson—12; Ruby Braff—7; Miles Davis—7; Leo Smith—7; Chet Baker—7; Jon Faddis—6; Tom Harrell—6; Eddie Henderson—6.

**Trumpet, TDWR:** Olu Dara—25; Tom Harrell—23; Ted Curson—21; Bill Hardman—18; Jon Faddis—17; Ira Sullivan—16; Billy Brimfield—15; Baikida Carroll—15; Hannibal Marvin Peterson—14; Roy Eldridge—13; Dizzy Reece—12; Stacy Rowles—11; Encco Rava—11; Ahmed Abdullah—11; Louis Smith—9; Doc Cheatham—9; Art Farmer—8; Woody Shaw—8; Lester Bowie—8; Stanton Davis—7; Palle Mikkelborg—6; Manfred Schoof—6; Longineu Parsons—6.

**Trombone, Established:** Curtis Fuller—38; Bill Watrous—36; Slide Hampton—29; Vic Dickenson—21; Carl Fontana—21; J. J. Johnson—14; Dicky Wells—13; Raul de Souza—8; Paul Rutherford—6.

**Trombone, TDWR:** Paul Rutherford—26; Joseph Bowie—25; Julian Priester—23; Slide Hampton—17; Bob Brookmeyer—15; Curtis Fuller—15; Eje Thelin—13; Janice Robinson—13; Roswell Rudd—12; Gunter Christmann—10; Carl Fontana—8; Jim Pugh—6; Al Grey—6; Eddie Bert—6; Craig Harris—6; Vic Dickenson—6; Raul de Souza—6.

**Soprano Sax, Established:** Sam Rivers—24; Anthony Braxton—17; Dave Liebman—17; Archie Shepp—14; Budd Johnson—13; Kenny Davern—10; Lucky Thompson—8; John Surman—7; Sonny Fortune—7; Roscoe Mitchell—6; Joseph Jarman—6.

**Soprano Sax, TDWR:** Evan Parker—21; Steve Lacy—18; Sam Rivers—18; Kenny Davern—15; Lee Konitz—15; Zoot Sims—15; Oliver Lake—13; Ira Sullivan—12; Jim Galloway—12; Charlie Mariano—10; Lucky Thompson—10; Joseph

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**RELEASES**

from p. 12

*Workshop Orchestra Live At The Donaueschingen Music Festival*; **Rob McConnell and the Boss Brass**, *Present Perfect*, and **Friedrich Gulda**, *Musician Of Our Time, Vol. II*, with a reunion big band.

**Bill Smith**, of *Coda* magazine, says *Pick A Number* with his trio on Sackville. Available from the New Music Distribution Service (NYC) are many new, small label discs, including: **Gunter Hampel** and his Galaxie Dream Band's *Vogelfrei* and *All Is Real*; poet **Jayne Cortez'** *Unsubmissive Blues* (music by Bill Cole, Denardo Coleman, Joe Daley, Bern Nix); *Many Years Of Love To You* by electric/acoustic-violinist **Hawley Adams Currens** and vibist/percussionist **J.P. Richards**; *Trumpet Songs & Dances*, solos and duets by **Lesli Dalaba**; guitarist **Bill Horvitz'** *No Boundary*; **Wayne Horvitz** and band, *No Place Fast*; **David Sewelson** and the 25 O'Clock Band, *Synchro Incity*; **Roland Young's** *Isophonic Boogie Woogie*; synthesist **Richard Peaslee** and band, *Passage*; **Byard Lancaster's** *Documentation—The End Of A Decade*; drummer **Pheeroan ak Laff's** *House Of Spirit: Mirth*; multi-instrumental/soloist **Elliot Sharp's** *Rhythms And Blues*; *The Bay*, by the **ROVA Saxophone Quartet with **Andrea Centazzo** (drums); *My Song Of Something* by **Nanette Natal**.**

Other new, independent productions: *Short Stories* by **Reynold Philpsek** (guitars, voice, synthesizer), **Dutan Cox** (tenor, soprano saxes) and G. Theisen (keyboard), from St. Cloud, Minnesota; the quintet **Shedoni** (Polar Bear Records, San Francisco); **Tim Berne's** 7X (Empire Productions, Brooklyn); guitarist/arranger **Bruce Johnson's** *Sea Serpent* (with Abercrombie, Rava, et al, on

the Dire/Silverline label from Milan, Italy); **Michael Klenec's** *Live At The Soho In Toronto* (from Berandol Music Ltd., Canada); **Alone, Doug Hammond** (Scarecrow, of Frankfurt, Germany); ban saxist **Peter Gullin's** *Out Of Love* (on Swedish EMI); **Michael Sell's** *Brass Ensemble* (MISP Records, Frankfurt); *Blues From Chicago* by **Willie Anderson** with Detroit Jr. and Eddie Taylor (Violet Records, NYC); *Swinging The Blues* by **Willie Anderson** with Robert Jr. Lockwood, Sammy Lawhorn, others, (B-O-B, Chicago); *Per Henrik Wallin's* *Live At Fasching, Vol. 2* (Dragon, Stockholm?); pianist **Paul Smith's** *trio Jazz Spotlight On Cole Porter And George Gershwin*, (vol. 1), also *Duke Ellington And Richard Rodgers* (vol. 2; Outstanding Records, Huntington Beach, CA); **Billy Bang's** sextet with Frank Lowe, *Sweet Space* (Anima Productions, NYC).

**LOS ANGELES**

from p. 12

Neidlinger, violinist Richard Greene, mandolinist Andy Statman and veteran guitarist Al Hendrickson, fresh from the previous eve's gig at McCabe's (Santa Monica) . . . for the **Big Bands Are Back** dance concert at Inglewood's Forum, the Duke Ellington Orchestra (led by Mercer Ellington), Ray Anthony and Tex Beneke's aggregates performed, with the vocal group *The Modernaires* . . . the **Monterey Jazz Fest** tries its show out on the road, in Rio de Janeiro, Brazil, in mid August, sponsoring a seven day tour from San Francisco, returning in time to get to the Monterey County Fairgrounds for the first show, Sept. 19 (write P.O. Box JAZZ, Monterey, CA 93940 for tix and info, or call 408-373-3366).

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**CHORUS** continued from page 6

contemporary bop eras dominate the Established division categories.

Max Roach, one of the developers of modern jazz, becomes the 48th member of the Hall of Fame and the first drummer elected thereto by the critics. (The db Readers Poll elected Gene Krupa in '72, Buddy Rich in '74.) While they were at it, the critics voted Roach #1 Drums, upsetting Elvin Jones who held the throne for the last 17 years.

The #1 Big Band award goes to the Akiyoshi/Tabackin ensemble for the second straight year. Lew Tabackin evolves to #1 Flute. Gil Evans takes over as #1 Arranger from Toshiko Akiyoshi.

Art Pepper, buoyed by his book and several good albums, is #1 Alto Sax in a close, three point win over Phil Woods, 1975-'79 winner. Sonny Rollins wins #1 Tenor Sax for the first time since '76 and the 12th time since '62. (The whole tenor lineup is boss: Rollins, Griffin, Gordon, Sims, Getz, Adams and Shepp!) The most votes and the widest point spread goes to Stéphane Grappelli, #1 Violin.

Do something for your favorite musicians. Vote for them in the 45th annual down beat Readers Poll. It's easy: just write in their names on the ballot on page 66. Repay those who have given you so much pleasure.

Next issue: probes the mystery surrounding Miles Davis, #1 Jazz Recluse; explores the Globe Unity Orchestra; explains Bernie Krause, Bob Wilber, James Brown and more, both people and music. **db**

**MORE RESULTS** continued from page 63

Jarman—9; Joe McPhee—9; Steve Marcus—9; Jimmy Heath—8; Richard Thompson—8; Chico Freeman—8; Anthony Braxton—6; Sonny Fortune—6.

Alto Sax, Established: Jackie McLean—19; Henry Threadgill—10; Richie Cole—10; John Tchicai—8; Jimmy Lyons—7; Sonny Stitt—7; James Moody—6.

Alto Sax, TDWR: Chris Woods—18; Ann Patterson—14; Henry Threadgill—13; Jimmy Lyons—12; Jackie McLean—12; Bunky Green—12; James Spaulding—12; Frank Strozier—10; Mike Hashim—10; Lee Konitz—9; Benny Carter—9; Bob Mover—9; Ted Nash—8; Bobby Watson—8; James Moody—8; Art Pepper—7; Keshavan Maslak—7; Trevor Watts—6; Charlie Mariano—6; Anthony Braxton—6; Joel Ford—6; Bishop Norman Williams—6.

Tenor Sax, Established: Lew Tabackin—19; George Coleman—19; Sam Rivers—18; Al Cohn—15; James Moody—11; Wayne Shorter—10; Eddie "Lockjaw" Davis—10; Arnett Cobb—9; Buddy Tate—9; Warne Marsh—9; John Gilmore—7; Joe Henderson—7; Scott Hamilton—7; Joseph Jarman—6; Jan Garbarek—6; Pharoah Sanders—6.

Tenor Sax, TDWR: Warne Marsh—14; Joe McPhee—14; Jan Garbarek—14; Bennie Wallace—13; Fred Anderson—13; Scott Hamilton—12; Dewey Redman—12; Billy Harper—11; Henry Threadgill—11; John Gilmore—10; Arnett Cobb—9; Zoot Sims—8; George Coleman—8; Jane Fair—8; Al Cohn—6; Michael Brecker—6; Andrew White—6; Johnny Griffin—6; Clifford Jordan—6; James Moody—6.

Baritone Sax, Established: Henry Threadgill—22; Cecil Payne—14; Ronnie Cuber—14; Pat Patrick—13; Howard Johnson—8; Charles Davis—7.

Baritone Sax, TDWR: Howard Johnson—34; Pat Patrick—14; Cecil Payne—14; Mwata Herman Bowden—13; Wallace McMillan—13; Vinny Golia—8; Charles Tyler—7; Bruce Johnstone—6; Roger Rosenberg—6; Roscoe Mitchell—6.

Clarinet, Established: Jimmy Giuffrè—36; Kenny Davern—33; John Carter—22; Eddie Daniels—17; Russell Procope—15; Art Pepper—8; Johnny Mince—8; Tony Coe—7; Alvin Batiste—6.

Clarinet, TDWR: Jimmy Giuffrè—19; Bob Wilber—18; Theo Jörgensmann—15; Johnny Mince—11; Peter Kuhn—11; Kay Blanchard—10; Bennie Maupin—9; Roscoe Mitchell—9; Ron Odrich—8; Mwata Herman Bowden—8; Douglas Ewart—8; Gunter Hampel—7; Buddy De Franco—7; Anthony Braxton—6; Kalaparusha Maurice McIntyre—6.

Flute, Established: Jeremy Steig—25; Sam Most—25; Frank Wess—21; Yusef Lateef—19; Henry Threadgill—16; Joe Farrell—15; Paul Horn—7.

Flute, TDWR: Frank Wess—16; Sam Rivers—16; Dave

**THE CRITICS** continued from page 20

Charles Jay Gans: English Editor, *Jazz Forum*.

Mikal Gilmore: Contributing Editor, *Rolling Stone*.

Joe Goldberg: author, *Jazz Masters Of The Fifties*.

Elaine Guregian: db record reviewer.

Frank-John Hadley: db record reviewer.

Bob Henschen: db; Editor, *Suntracks* magazine; contributor, *Jazz, Modern Recording, Music Journal*.

Randi Hultin: db Norway correspondent; contributor, *Jazz Forum; Dagbladet*; et. al.

Lee Jeske: East Coast Editor, db; contributor, *Jazz Journal International*.

Peter Keepnews: Managing Editor, *Jazz* magazine.

Burt Korall: columnist, *International Musician*; Contributing Editor, *Jazz*.

Art Lange: db; contributor, *Radio Free Jazz; Coda*.

Cathy Lee: proprietor, Studio Red Top (Boston); free-lance promoter specializing in women's jazz.

John B. Litweiler: Managing Editor, *Music 80*; db, etc.

Lars Lysted: db Sweden correspondent; contributor, *Orkester Journalen* (Sweden).

Howard Mandel: Associate Editor, db.

Terry Martin: db record reviewer.

John McDonough: db contributor.

Dale McFarland: db Texas correspondent; Editor, *Texas Jazz* magazine.

Mark Miller: db Toronto correspondent; contributor, *Globe And Mail* (Toronto); *Jazz Forum*.

Charles Mitchell: free-lance writer.

Arthur Moorhead: db record reviewer.

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

Frankie Namko-Graham: db record reviewer.

Herb Nolan: db contributor; Managing Editor, *Up Beat*.

Tim Owens: producer, NPR's *Jazz Alive!*

Brian Priestley: db Great Britain correspondent; contributor, *Jazz Journal International; Musicians Only*.

Valentin—14; Ira Sullivan—12; Oliver Lake—12; Paul Horn—11; Joe Farrell—11; Jiri Stivín—10; Pupi Legretta—10; Hanah-Jon Taylor—8; Douglas Ewart—7; Jeremy Steig—7; Bob Miltello—6; Hamiet Bluiett—6; James Spaulding—6.

Violin, Established: Claude Williams—16; Didier Lockwood—10; Vassar Clements—9; Svend Asmussen—6; Noel Pointer—6.

Violin, TDWR: L. Shankar—25; Michal Urbaniak—25; Leroy Jenkins—24; Svend Asmussen—17; Noel Pointer—16; Zbigniew Seifert—10; Darol Anger—7.

Miscellaneous Instrument, Established: Clifton Chenier (accordion)—16; David Grisman (mandolin)—16; Collin Walcott (sitar)—16; David Murray (bass clarinet)—14; Dewey Redman (musette)—14; Roscoe Mitchell (bass sax)—10; John Surman (bass clarinet)—8; David Amram (french horn)—8; George Lewis (tuba)—7; Andy Narell (steel drum)—6; Hermeto Pascoal (S. American reeds)—6; Frank Morocco (accordion)—6; Bennie Maupin (bass clarinet)—6.

Miscellaneous Instrument, TDWR: Bob Stewart (tuba)—14; Anthony Braxton (bass clarinet)—13; Collin Walcott (sitar)—12; Joe Daley (tuba)—12; Bennie Maupin (bass clarinet)—11; Howard Johnson (tuba)—11; Rich Matteson (tuba)—10; Michel Pilz (bass clarinet)—10; Jali Foday Musa Suso (kora)—9; Douglas Ewart (bass clarinet)—8; David Darling (cello)—8; Paul Berliner (mbira, kudu horn)—8; Henry Threadgill (hukaphone)—8; Dewey Redman (musette)—6; David Murray (bass clarinet)—6.

Vibes, Established: Wal Dickerson—27; Jay Hoggard—21; Gunter Hampel—20; Karl Berger—18; David Friedman—10.

Vibes, TDWR: David Samuels—22; Cal Tjader—15; Mike Mainieri—15; Gunter Hampel—12; Wolfgang Lackerschmid—11; Red Norvo—9; Fred Rauiston—8; Terry Gibbs—8; Tom van der Geld—7; Gary Burton—7; Warren Chiasson—7; Emmanuel Cranshaw—7.

Acoustic Piano, Established: Hank Jones—21; Jimmy Rowles—20; Randy Weston—17; Tete Montoliu—16; Don Pullen—15; Muhal Richard Abrams—14; JoAnne Brackeen—14; Dollar Brand—13; Earl Hines—12; Roland Hanna—12; Mary Lou Williams—10; Barry Harris—10; Theolonius Monk—9; Dave McKenna—8; Stanley Cowell—6; Marian McPartland—6; Monty Alexander—6.

Acoustic Piano, TDWR: Ran Blake—17; Jimmy Rowles—14; Jay McShann—13; Kenny Barron—11; Muhal Richard Abrams—11; George Cables—9; John Hicks—9; Andrew Hill—9; John Coates Jr.—8; Hilton Ruiz—7; Steve Kuhn—7; Ray Bryant—7; Dick Hyman—7; Ronnie Mathews—7; Dick Wellswood—6; Gordon Beck—6; Roland Hanna—6; Randy Weston—6; Tommy Flanagan—6; Dollar Brand—6; Adam Makowicz—6.

Linda Prince: board member, Jazz Institute of Chicago; WBEZ-FM (Chicago).

Douglas A. Ramsey: contributor, *Jazz; Radio Free Jazz; Texas Monthly*.

Roger Riggins: db; Associate Editor, *The Grackles*.

Bob Rusch: Editor, *Cadence* jazz magazine.

Clifford Jay Safane: db; contributor, *The Aquarian Weekly*; New York correspondent for *Coda*.

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

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

Nevil Skrimshire (and Matthew Bateson, assistant): Editor, *Jazz Journal International*.

Arnold Jay Smith: Consortium of Jazz Organizations and Artists; *Jazz; Orkester Journal/en* (Sweden).

Jack Sohmer: db record reviewer; *Cadence*; musician/teacher.

Bradley Parker-Sparrow; db record reviewer; Chicago pianist, composer and musicologist.

Brent A. Staples: db record reviewer.

Chip Stern: music writer and musician; jazz columnist, *Cash Box*; contributor, *Village Voice; Musician, Player and Listener; Boston Phoenix; International Musician*.

Charles Suber: publisher, db.

Richard M. Sudhalter: jazz critic, *New York Post*; cornetist, author.

Neil Tesser: db contributor; Chicago *Sun-Times*; Chicago *Reader*; host of *Jazz Forum, WBEZ-FM* (Chicago).

Luiz Villao-Boas: Cascais Jazz Festival producer.

Ron Welburn: Editor, *The Grackles*; contributor, *Radio Free Jazz; Rockingchair; Amsterdam News* (New York).

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

Russell Woessner: db; WPXN-FM (Philadelphia).

Herb Wong: contributor, *Radio Free Jazz; NAJE Jazz Educator's Journal; KJAX* (San Francisco).

Shoichi Yui: contributor, *Swing Journal* (Japan).

Rafi Zabor: Associate Editor, *Musician, Player and Listener*.

Michael Zwerin: *International Herald Tribune*.

continued on page 66



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**MORE RESULTS** continued from page 64

**Electric Piano, Established:** Kenny Barron—14; Bill Evans—14; Joe Sample—11; Hank Jones—11; George Duke—10.

**Electric Piano, TDWR:** Lyle Mays—13; Jasper van l'Hof—12; Jeff Lorber—11; Bill Evans—11; George Duke—10; Joachim Kuhn—8; Cedar Walton—7; Masabumi Kikuchi—6; Joe Sample—6; Jan Hammer—6; Andy LaVerne—6; Patrice Rushen—6.

**Organ, Established:** Don Patterson—15; Charles Earland—13; Richard "Groove" Holmes—12; Clare Fischer—12; Eddy Louiss—10; Carla Bley—10.

**Organ, TDWR:** Jack McDuff—14; Dick Hyman—13; Richard Tee—12; Charles Earland—12; Jasper van l'Hof—9; Eddy Louiss—7.

**Synthesizer, Established:** George Duke—16; Jan Hammer—13; Brian Eno—13; George Lewis—7; Barry Miles—7; John Snyder—6; Patrick Gleeson—6.

**Synthesizer, TDWR:** Sun Ra—17; Jan Hammer—12; Lyle Mays—10; John Surman—10; Wolfgang Dauner—7; Larry Fast—7; Chick Corea—6.

**Guitar, Established:** Larry Coryell—28; Pat Metheny—20; Jimmy Raney—20; John McLaughlin—14; Otis Rush—13; James "Blood" Ulmer—9; Tal Farlow—9; Gene Bertoncini—8; Philip Catherine—8; Michael Gregory Jackson—8; John Scofield—7; George Benson—7; Bucky Pizzarelli—6; Cal Collins—6; Ted Dunbar—6.

**Guitar, TDWR:** Doug Raney—16; John Stowell—15; Marty Grosz—15; Cal Collins—12; Eugene Chadbourne—11; Tony Purrone—11; F. J. Ane Gustafsson—10; Albert Collins—9; Bucky Pizzarelli—9; John Abercrombie—9; Egberto Gismonti—8; Christian Escoude—8; Derek Bailey—8; Chuck Loeb—7; Fred Frith—7; John Collins—6; Grant Geissman—6; Bill Connors—6; Ralph Towner—6.

**Acoustic Bass, Established:** Ray Brown—25; George

Duvivier—20; Malachi Favors—18; Buster Williams—16; George Mraz—15; Richard Davis—14; Milt Hinton—12; Rulus Reid—7; Red Mitchell—7; Michael Moore—6; Percy Heath—6; Ray Drummond—6.

**Acoustic Bass, TDWR:** Michael Moore—20; Cecil McBee—17; Eddie Gomez—16; Arild Andersen—15; Buster Williams—15; Ray Drummond—14; Malachi Favors—14; Niels-Henning Orsted Pedersen—11; Mark Helias—10; Marc Johnson—10; Dave Holland—10; Major Holley—8; Bob Magnusson—8; Roberto Miranda—8; Mike Richmond—8; Mario Pavone—8; Barre Phillips—8; Sam Jones—7; Harvie Swartz—6; Johnny Dyani—6; Peter Warren—6; John Heard—6.

**Electric Bass, Established:** Miroslav Vitous—19; Abraham Laboriel—11; Jamaaladeen Tacuma—10; Ron Carter—7; Alphonso Johnson—7.

**Electric Bass, TDWR:** John Lee—8; Bunny Brunel—8; Abraham Laboriel—8; Mike Richmond—7; Bootsy Collins—7; John Magnam—6; Jerome Harris—6.

**Drums, Established:** Billy Hart—19; Billy Higgins—18; Buddy Rich—14; Jo Jones—13; Philly Joe Jones—8; Butch Miles—7; Grady Tate—7; Alan Dawson—7; Barry Altschul—6.

**Drums, TDWR:** Jack DeJohnette—14; Bob Moses—13; Kenny Washington—13; Roy Haynes—13; Billy Higgins—12; Milford Graves—12; Dannie Richmond—11; Thabo Michael Carvin—10; Ronald Shannon Jackson—10; Grady Tate—9; Steve Gadd—9; Barbara Merjan—8; Gerry Brown—8; Alan Dawson—8; Alex Cline—7; Arthur Taylor—7; Jon Christensen—7; Al Foster—6; Panama Francis—6; Jerome Cooper—6; Thurman Barker—6.

**Percussion, Established:** Collin Walcott—20; Ray Barretto—16; Ralph MacDonald—14; Mongo Santamaria—13; Kenneth Nash—13; Tito Puente—11; Paulinho da Costa—6; Sue Evans—6.

**Percussion, TDWR:** Paulinho da Costa—17; Ray Bar-

retto—14; Dom Um Romao—11; Okay Temiz—10; Kenneth Nash—10; Sue Evans—9; Marilyn Donadt—8; Armen Halburian—7; Jerome Cooper—6; Pierre Favre—6.

**Male Singer, Established:** Mark Murphy—36; Joe Turner—22; Frank Sinatra—22; Milton Nascimento—11; Leon Thomas—11; Eddie "Cleanhead" Vinson—10; Joe Lee Wilson—10; Jon Hendricks—10; Bob Dorough—9; Johnny Hartman—8; Otis Rush—8; Mose Allison—8; Michael Franks—7; Billy Eckstine—7; Bill Henderson—6.

**Male Singer, TDWR:** Clark Terry—14; Al Jarreau—13; Milton Nascimento—13; Johnny Hartman—11; John Lydon—11; Joe Turner—7; David Allyn—7.

**Female Singer, Established:** Helen Humes—23; Jeanne Lee—19; Abbey Lincoln—18; Anita O'Day—15; Cleo Laine—11; Urszula Dudziak—11; Rosemary Clooney—9; Jackie Cain—6.

**Female Singer, TDWR:** Etta Jones—15; Karin Krog—14; Dianne Reeves—13; Shirley Horn—12; Helen Humes—11; Helen Merrill—11; Koko Taylor—10; Julie Tippetts—10; Abbey Lincoln—10; Jay Clayton—9; Rickie Lee Jones—9; Rita Warford—8; Lorraine Feather—8; Alberta Hunter—7; Urszula Dudziak—7; Janet Lawson—6; Cleo Laine—6; Blossom Dearie—6.

**Vocal Group, Established:** Earth, Wind and Fire—16; Pointer Sisters—14; Steely Dan—12; Doobie Brothers—8; Anita Kerr Singers—7; The Clash—7.

**Vocal Group, TDWR:** Persuasions—8; Singers Unlimited—7; Anita Kerr Singers—7.

**Soul/R&B Artists, Established:** Professor Longhair—13; Junior Wells—12; James Brown—11; Son Seals—10; Michael Jackson—10; Aretha Franklin—9; Patti Labelle—8; Joan Armatrading—7; Kool and the Gang—6.

**Soul/R&B Artists, TDWR:** Junior Wells—10; Son Seals—10; Clifton Chenier—10; Brothers Johnson—10; Dr. Strut—7; Hank Ballard and the Midnighters—6; Gil Scott-Heron—6; Earth, Wind and Fire—6. **db**

**down beat 45<sup>th</sup> annual readers poll**

HALL OF FAME (see rules)

JAZZ MUSICIAN OF THE YEAR

ROCK/BLUES MUSICIAN OF THE YEAR

TRUMPET

TROMBONE

FLUTE

CLARINET

SOPRANO SAX

ALTO SAX

TENOR SAX

BARITONE SAX

ACOUSTIC PIANO

ELECTRIC PIANO

ORGAN

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GIUITAR

ACOUSTIC BASS

ELECTRIC BASS

DRUMS

PERCUSSION

VIBES

VIOLIN

MISC. INSTRUMENT

ARRANGER

COMPOSER

MALE SINGER

FEMALE SINGER

VOCAL GROUP

BIG JAZZ BAND

JAZZ GROUP (2 to 10 PIECES)

ROCK/BLUES GROUP

JAZZ ALBUM OF THE YEAR

ROCK/BLUES ALBUM OF THE YEAR

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

**BALLOTS MUST BE POSTMARKED BEFORE MIDNIGHT, OCTOBER 1, 1980.**  
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**instructions**

Vote for your favorite musicians in **down beat's** annual Readers Poll. **The Poll** for 45 years.

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

**VOTING RULES:**

1. Vote once only. Ballots must be postmarked before midnight October 1.

2. Use official ballot only. Please type or print.

3. **Jazzman and Rock/Blues Musician of the year:** Vote for the artist who, in your opinion, has contributed most to jazz/rock/blues in 1980.

4. **Hall of Fame:** Vote for the artist—living or dead—who in your opinion has made the greatest contribution to contemporary music. The following previous winners are not eligible: Cannonball Adderley, Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Benny Carter, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Paul Desmond, Eric Dolphy, Roy Eldridge, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Woody Herman, Earl Hines, Johnny Hodges, Billie Holiday, Rahsaan Roland Kirk, Stan Kenton, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, King Oliver, Charlie Parker, Bud Powell, Django Reinhardt, Buddy Rich, Max Roach, Sonny Rollins, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Cecil Taylor, Jack Teagarden, Lennie Tristano, Joe Venuti, Fats Waller, Ben Webster, and Lester Young.

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

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

7. Only one selection counted in each category.

◀ **here's your ballot**

# PRO SHOP

A feature devoted to new instruments, products and innovations of interest to musicians, students and listeners:

## BRASS INSTRUMENTS



Bandleader Stan Kenton wanted a French horn-like brass instrument in sound and range, but abandoned his '60s experiments with a mellophonium section when the instruments didn't project well enough for his high voltage performances. So **Holton** (Kenosha, WI) suggested a French horn with the bell aimed forward instead of downward, and though Kenton never had a chance to try the new invention in his band, Holton's **MH-100 Marching French Horn** is now here: the forward, upward-tilt bell provides the sound projection to blend with the rest of the ensemble. More, the MH-100 not only can replace the traditional mellophones and French horns, it can also add breadth to lower trumpet or higher



trombone and baritone parts.

It's pitched in B flat, which makes it relatively easy to play in the high registers, and the bell is mounted above eye level so the player can simultaneously wail and survey his/her surroundings. French horn players accustomed to placing a hand in the bell of the traditional instrument to soften the tone will appreciate the collar around the bell throat, which similarly modifies the MH-100's sound. It can be played with alto horn, mellophone, or French horn mouthpieces, and comes with shanks for adaptation. Also remarkable is the way the bell detaches: the entire horn fits into a four inch thick case that's like an attache case—so you can look straight on your way to the gig.

## INSTRUCTION

The revised, expanded *Free Hands* is an instruction book for Stick players by Emmett H. Chapman from **Stick Enterprises** (Los Angeles). Photos, drawings, and a new tablature with symbols for each finger show how to play the Stick; song arrangements on three staves and a new chapter covering systems of bass patterns and rhythms are included. *Free Hands* is sold by music stores that sell the Stick, and the book is included with every new Stick delivered.



## SOUND EQUIPMENT

No more tripping-over-the-mike-cord routines—with the low price of the new **Mura WMS-49** (Westbury, NY) wireless microphone system, all vocalists will have to invent a new *shtick*. This system operates on the 49-MHz AM personal communications band, which permits up to 10,000 uV transmitter performance without having to cop an FCC license. (Previously, microphone users were stuck with the low power and short range of 90 MHz FM mikes or else the expensive FCC-licensed sets.) The system is a transmitter and receiver powered by nine volt transistor radio batteries which eliminate hum and ground loops. The receiver plugs into the mike or auxiliary jack of any amp, and is complete with volume control and signal strength meter.

Mura also introduced its three new **Stereo Separation Control (SSC)** headsets this summer. They separate the two stereo tracks from each other by altering the phase relationship of sound, which aims to eliminate the usual "inside the head" sensation experienced by headphone users, in favor of a more "real" sound. In each model, the frequency response is 20-20,000 Hz; each has a stereo/mono switch and a ten foot lightweight cord. The SSC's are sold along with the entire Mura line, which includes a new lightweight, vented high velocity stereo headset, the **HV-100**, that retails for under \$20.

## STUDIOS

Recording artists are required to provide their own groupies, but otherwise the new **Burbank Studio Center** (Burbank, CA) offers pretty darn near complete facilities for producing recordings in its 12,000 square feet. There are studios ranging from 400 foot rehearsal rooms to a 4,000 square foot video/insert rehearsal stage; there's a 35mm mag/opt screening room with full changeover, as well as 16mm projection; there's also full broadcast videotaping equipment. Standard features in each room include Altec Stanley Screamer Concert Sound systems with a full complement of mikes and stage-type lighting. The Center boasts in-house and on-location recording services, concert sound reinforcements for crowds up to 20,000, personal attention to the clients' special needs (including a technical support staff), and a location near the airport and the new Holiday Inn.

## PERCUSSION

The special art of the **Bata Drums** is demonstrated by Carlos "Patato" Valdez and his Afro-Cuban group on a new record offered by **Latin Percussion Ventures** (Garfield, NJ). Bata drums have traditionally been used in worship by followers of Santeria, the Afro-Cuban religion; musical notations of the drums parts on the recording, also available from LP, help to introduce these Bata rhythms to North American percussionists.



## ACCESSORIES

Four new small amplifiers from **Guild Guitars** (Elizabeth, NJ) were designed for practice and club work on the road—but in fact, they're convenient and portable enough to sneak into your hotel room. All are six inches deep or less, under a foot high, and only one is even slightly more than a foot wide. They range from eight to twelve pounds, and the speaker sizes are from four to eight inches. Guild allows as how the four models were designed for ruggedness, compactness, and versatility in the full range from clean, powerful sound to funky distortion. Each model has a jack to plug into p.a.'s or larger amps, and each has a headphone jack.

**SOUND MODIFICATION  
AND SYNTHESIZERS**



Keyboardists who'd like to shake a leg or a booty while synthesizing have been befriended by Performance Music Systems (Bend, OR), who offer their Syntar Series 1 model. It has a three octave keyboard, two voltage controlled oscillators, a voltage control LFO, sample and hold, two envelope generators, a ring modulator, a separate power supply, and a four pole filter continuously variable between low pass, band pass, and high pass filtering modes. The Syntar neck has portamento controls with switches to select exponential or linear glides and to choose one or two way glide patterns. Also on the neck are nine keys for control of noise, sustain, vibrato, filter sweeps, and pitch bends—these expression keys provide for fast modifications in place of the more cumbersome pitch wheels, joy sticks, and ribbon controllers. The Syntar's Straplock system is insurance against accidental strap slippage for the strolling musician while wandering down that lonesome highway.



**GUITAR FAMILY**

Are you embarrassed when you have to fumble in your pockets for your picks? Each Doctor Song guitar strap, made by Silver Eagle Designs (Van Nuys, CA), has a utility Pick-Pocket for picks, slides, capos, and minutiae, which is van nuys indeed. The straps are made of both synthetic leather and top grain cowhide, and are available in

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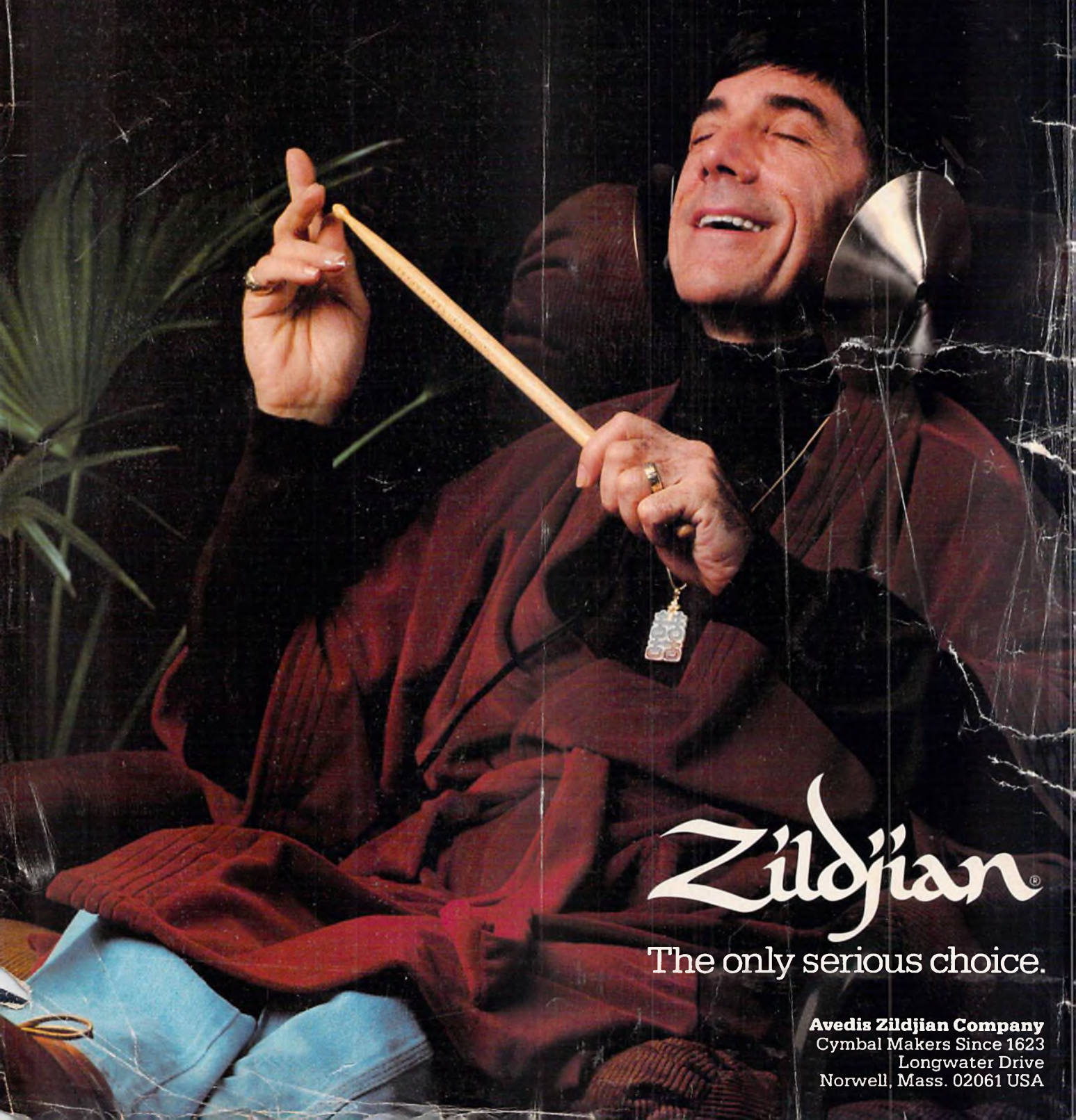
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