

DECEMBER 1980 \$1.25

the contemporary
music magazine

downbeat

45th ANNUAL
**READERS POLL
WINNERS!**

DEXTER GORDON

Hall of Fame

Jazz Musician of the Year

HERBIE MANN

Back to His Basics

**PANAMA
FRANCIS** and the
SAVOY SULTANS:
Swinging Fun

MACHITO
Father of Latin-jazz

GORDON'S SOLO BACKSTAIRS



2701043 232503
PAM VAN DUST
128107 DB **
P A I
A I O
042
475
DORRECHT NEITH
ACHTERHAKKERS 9





Tools of the trade.

The King 2000. And you. Professionals building beautiful music together. **F**ive models in the 2000 Series allow for a range of playing styles. The Model 2000T has a bright sound and quick action trigger excellent for jazz and stage bands. A larger bore differentiates the Model 2001T, for a freer blowing sound. **A** darker sound marks the Model 2006 for symphony playing, while the Model 2007 is differentiated by a larger bore size. The Model 2008, in "C", boasts exceptional intonation, also for symphony playing. **A**ll King trumpets. All stunning examples of horns born to come alive in your hands.

Play your best with a King.

King Musical Instruments, Inc., 33999 Curtis Blvd., Eastlake, Ohio 44094

LA BELLA'S MUSICIAN of NOTE

Photo by Richard Laird

RICHARD LAIRD

Born: February 5, 1941 in Dublin, Ireland

Home: New York City

Profession: Musician, Photographer

Earliest Musical Experience:
I started playing piano at age 5.

Major Influences: Ray Brown, Paul Chambers and Scott La Faro.

Latest Musical Accomplishment:
Soft Focus with Saxophonist Joe Henderson on MUSE Records. I also played recently on part of the new CTI album featuring Larry Coryell and Lenny White.

Keynotes: I have a new book on Bass coming out in September 1980 called "Improvising Jazz Bass" (Amsco Publications). I also work with Chuck Wayne and a group called Timepiece, teach and record in New York City.

Today's Music: The music scene is currently in a state of revision in which many artists are re-examining their musical directions. Hopefully we will see a return to quality music in the 80's, especially jazz.

On Strings: I use La Bella strings on all my instruments. On my fretted bass, I use a light gauge Deep Talkin' Bass. I use a light gauge Quarter Round on my fretless bass, and Sweet Talkin' Steel on my acoustic. On my upright bass, I use the 7720 Professional series. I look for quality tone for jazz and a good bowing tone for studio. I find both these qualities in La Bella strings, and they outlast any other I've used.



E&O
Mari La Bella

E. & O. Mari, Inc. - 38-01 23rd Avenue, Long Island City, New York 11105

If your passion is music,
your strings should be La Bella.

SYNARE S3X

SYNARE S3X

SYNARE S3X



PRESET S3X

The world's first preset electronic drum, the new SYNARE S3X provides a six position preset switch to allow the drummer to instantaneously find a variety of electronic sounds with ease and confidence. Sounds available with the S3X preset switch include front panel, sweep down, sweep with modulation, noise, dual oscillators, and chimes. A thinner, denser drum pad is used to give increased dynamics and a better "hit" response, and head sensitivity is adjustable to further personalize the S3X for the performer. Batteries have been completely eliminated from the S3X, and AC power is used exclusively.

Suggested retail: \$295.00

THE BEST SPECIAL EFFECTS INSTRUMENT



1-800-243-7169

down beat

(ISSN 0012-7568)

CONTENTS

- 6 FIRST CHORUS
- 9 CHORDS AND DISCORDS
- 11 NEWS
- 16 45th ANNUAL DOWN BEAT READERS POLL
Some surprises from the only readers worth watching.
- 20 HERBIE MANN
"Independent Flute and the Blues," by Leonard Feather and Howard Mandel. Mann has eschewed disco and other gimmickry, and now claims to be just a "funky bluesman."
- 22 PANAMA FRANCIS AND THE SAVOY SULTANS
"Sultans' Beat Hazardous To Your Feet," by Lee Jeske. A musical time machine, the Sultans bring back the '40s' dance band sound.
- 25 MACHITO
"Original Macho Man," by Larry Birnbaum. Frank Raul Grillo, the man most responsible for the Cuban influence in jazz, looks back on 54 years in the music biz.
- 28 RECORD REVIEWS
Max Roach; Art Ensemble of Chicago; James Spaulding; Arthur Blythe; Phil Woods; Jimmy Knepper; Dollar Brand (Abdullah Ibrahim); Alive!; Brand X; Bruford; Dixie Dregs; James Brown; Roger Powell; Robert Fripp; Daryl Hall; McCoy Tyner; Al Haig, Duke Jordan, John Lewis, Sadik Hakim, Walter Bishop Jr., Barry Harris, Tommy Flanagan and Jimmie Rowles; Danny Stiles/Bill Watrous; George Masso; Son Seals; Dick Johnson.
- 47 BLINDFOLD TEST
Leroy Jenkins, by Lee Jeske.
- 48 PROFILE
Bob Stewart, by Lee Jeske.
- 51 CAUGHT!
Chicago Jazz Festival, by John Litweiler; Mal Waldron Trio, by R. Bruce Dold; Red Rodney-Ira Sullivan Quintet, by Mitchell Seidel.
- PRO SESSIONS
- 60 "How To Readily Recognize Written Intervals, Part 1," by Dr. William L. Fowler.
- 61 Dexter Gordon's *Backstairs* solo, transcribed and annotated by David Wild.
- 65 "Sound On Sound vs. Ping-Pong," by Larry Blakely.
- 67 PRO SHOP
- 70 CITY SCENE

Cover Photo: Tom Copi
Cover Art: Kelly/Robertson

December, 1980
VOLUME 47, NO. 12
(on sale November 20, 1980)

EDITOR
Charles Carman

ASSOCIATE EDITOR
Howard Mandel

ASSISTANT EDITOR
John Litweiler

EDUCATION EDITOR
Dr. William L. Fowler

PRODUCTION MANAGER
Gloria Baldwin

CIRCULATION DIRECTOR
Deborah Kelly

PRESIDENT
Jack Maher

PUBLISHER
Charles Suber

COMPTROLLER
Lester Powell

CONTRIBUTORS: Larry Birnbaum, Tom Copi, Callis Davis, Leonard Feather, Lee Jeske, John McDonough, Herb Nalan, Veryl Oakland, Tim Schneckloth, Lee Underwood, Pete Welding, Michael Zipkin.

EDITORIAL
Main Office: 312/346-7811
East Coast: Lee Jeske. Phone: 212/243-5209
West Coast: Lee Underwood. Phone: 213/829-2829

ADVERTISING SALES OFFICES:

East: Dennis S. Page, Larry Smuckler
Jeffrey/Richard Associates, Inc.
310 E. 44th St., Suite 1710
New York, NY 10017
212/687-6036

Midwest: Charles Suber, Jack Maher
222 W. Adams St., Chicago, IL 60606
312/346-7811

West: Frank Garlock
458 W. Douglas Ave., El Cajon, CA 92020
714/440-1289

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

RECORD REVIEWERS THIS ISSUE: Jon Balleras, Larry Birnbaum, Fred Bouchard, Jerry De Muth, R. Bruce Dold, Sam Freedman, Elaine Guregian, Frank-John Hadley, Art Lange, John McDonough, Arthur Moorhead, Ben Sandmel, Jack Sahmer, Robin Talleston.

CORRESPONDENTS: Atlanta: Neyeswah Abiku; Baltimore, Fred Douglass; Boston, Fred Bouchard, Buffalo, John H. Hunt; Cincinnati, Lee Hay; Cleveland, C. A. Colambi; Denver, John Rezabeck; Detroit, David Wild; Kansas City, Carol Comer; Los Angeles, Lee Underwood; Miami/Ft. Lauderdale, Jack Sahmer; Milwaukee, Joya Cary; Minneapolis/St. Paul, Bob Pratzman; Montreal, Ron Sweetman; Nashville, Walter Carter; New Orleans, Frank Nicotera; Philadelphia, David Hallenberg; Pittsburgh, David J. Fabilli; St. Louis, Gregory J. Marshall; San Francisco, Michael Goldberg; Seattle/Northwest, Mark Saloman; Southwest, Bob Henschen; Toronto, Mark Miller; Washington, D.C., W. A. Brower; Argentina Alisha Krynski; Australia, Trevor Graham; Central Europe, Eric T. Vogel; Denmark, Birger Jorgensen; Finland, Marianne Backlen; Gambia, Oka Draime; Germany, Joachim-Ernst Berendt; Great Britain, Brian Priestley; Italy, Ruggero Stiasni; Japan, Shoichi Yui; Netherlands, Jaap Ludeke; Norway, Randi Hulin; Poland, Charles Gans; Senegal, Francis Senghor; Sweden, Lars Lystedt.

down beat (ISSN 0012-7568) is published monthly by Maher Publications, 222 W. Adams St., Chicago IL 60606. Copyright 1980 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Controlled circulation postage paid at Lincoln, Nebraska and additional mailing offices. Subscription rates: \$13.00 for one year, \$22.00 for two years. Foreign subscription add \$2.00 per year.

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

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

MAHER PUBLICATIONS: down beat, MUSIC HANDBOOK '80, Up Beat, Up Beat Daily, American Music-Far-Export Buyers Guide.

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

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

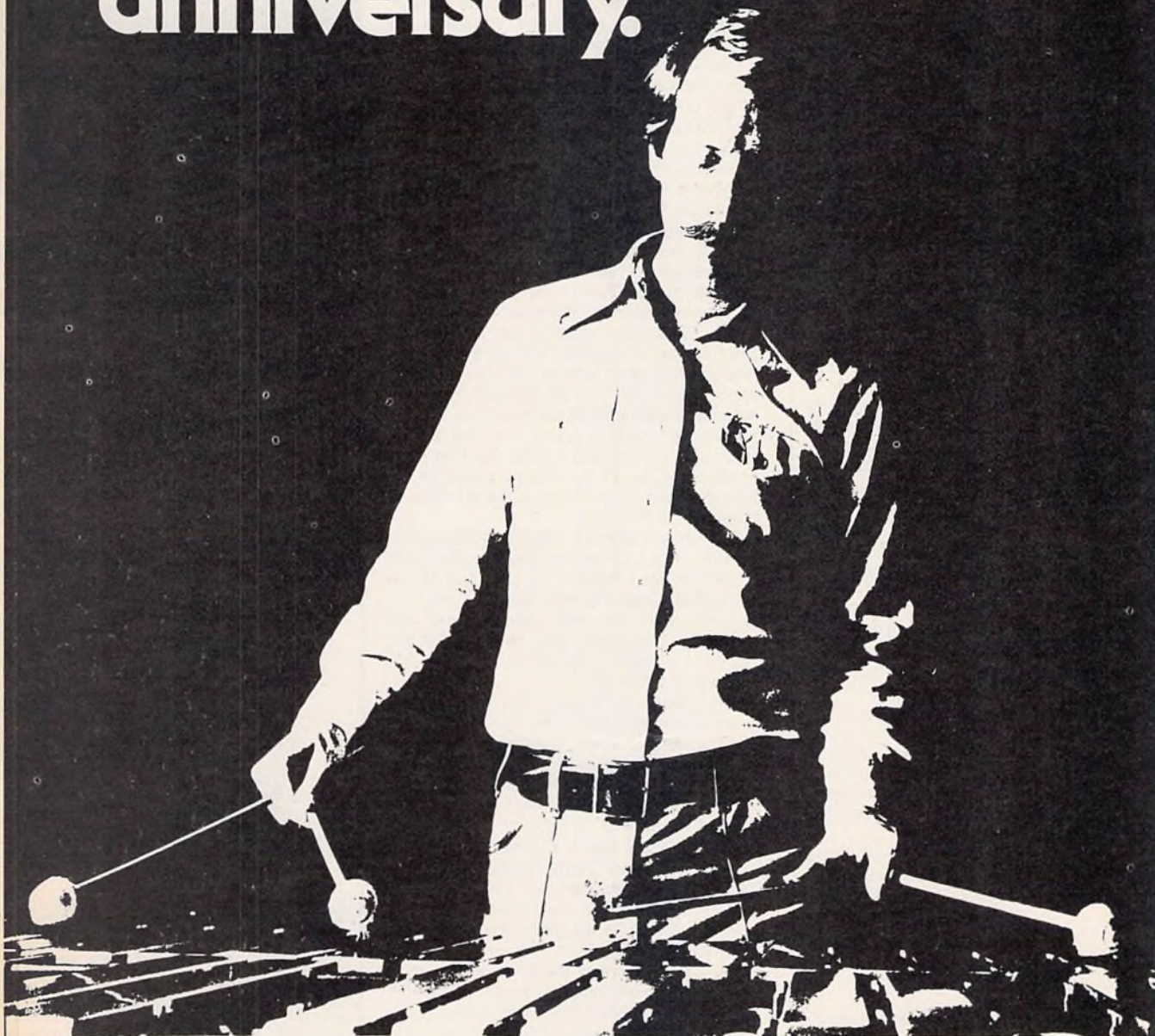
CABLE ADDRESS: downbeat



Members,
Audit Bureau of Circulation
Magazine Publishers Association



Gary Burton is celebrating his 13th anniversary.



For the 13th straight year, Gary Burton
has placed first in vibes in the Down Beat Reader's Poll.
Naturally, he's done it on a Musser.
Nice going, Gary.

LUDWIG
MUSSER

education in jazz

by Marian McPartland

Today, in our fast-moving competitive world, more and more young people, women as well as men, are seeking a career in music. In order to reach their individual goals, whether as performers, teachers, or composers, they must be educated, for



knowledge spells success in the swiftly changing music scene.

The Berklee College of Music, in undertaking to train young musicians, puts strong emphasis on *education in contemporary music*. It is a far reaching program that involves film scoring, song writing, electronic music, jazz-related pedagogy, composing, conducting—in fact, every aspect of today's music is thoroughly explored. These particular fields of endeavor are ones in which more women are becoming interested. (One who has been extremely successful is the dynamic young Japanese pianist-composer-arranger, Toshiko Akiyoshi—a Berklee alumna—now living and working in California.)

At Berklee, musicians of today have more opportunities than ever before to develop their creative ability to its fullest extent, so that it may flourish and grow.

Naturally, I, as a woman musician, am eager to see other women fulfill their creative needs. All of us—men and women, if we are to grow as musicians and human beings, must nurture our talent, pool our resources, share our knowledge in the best possible way.

At Berklee, young musicians can begin to realize their own potential in an atmosphere where creativity knows no bounds.

Marian McPartland

for catalog and information write to:

BERKLEE COLLEGE OF MUSIC
Dept. D
1140 Boylston Street, Boston, MA 02215

For those who cannot attend Berklee at this time . . . a special **CORRESPONDENCE COURSE** includes

- Modern Harmony
- Improvisation
- Arranging
- Jazz Composition, etc.

For information write to:

BERKLEE PRESS PUBLICATIONS, Dept. D
1140 Boylston St., Boston, MA 02215

the first chorus

BY CHARLES SUBER

In this issue are the results of the 1980 **down beat** Readers Poll, the only important artistic evaluation of and by contemporary musicians. All the musicians listed in this poll, down to the last name, are honored by readers musicians as the best of the best. No matter how punk or serious the player, he accepts the poll of **db** readers as the true and final word.

Dexter Gordon is the big individual winner: 52nd Hall of Fame winner, #1 Jazz Musician of the Year, and #1 Tenor Sax for the fourth consecutive year. (Gordon is the seventh tenor player to enter the Hall of Fame. Can you name the other six?)

Toshiko Akiyoshi also won big. She is #1 Composer for the first time, succeeding the late Charlie Mingus, for whom she worked in the '60s. For the third straight year, Toshiko is #1 Arranger and Akiyoshi/Tabackin is #1 Big Jazz Band. Lew Tabackin ran a strong second to Hubert Laws in the flute section.

The poll's most spread out individual is Chick Corea: #1 Electric Piano for the seventh time in eight years and in the top ten in five other categories. The **db** readers insist that Weather Report's music merits #1 Jazz Group for the ninth year in a row, and that Wayne Shorter is #1 Soprano Sax for the 11th time, Joe Zawinul the #1 Synthesizer player for the fifth year, and Jaco Pastorius the #1 Electric Bass for the third year.

Jack DeJohnette is a first time winner in two categories: #1 Drums by only 16 votes over '79 winner, Tony Williams, and #1 Jazz Album of the Year, *Special Edition* (five stars, **db**, July '80) on which he also played piano and melodia. This album also boosted the poll positions of Arthur Blythe on alto sax and David Murray on tenor.

The Clash, an English, politically attuned group invaded the poll for the first time with the #1 Rock/Blues album, *London Calling* (five stars, **db**, May '80), "a classic rock album which, literally, defines the state of rock and roll and against which the very best rock of this decade will have to be judged."

Earth, Wind & Fire is #1 Rock/Blues Group for the fourth time. Stevie Wonder repeats as #1 Rock/Blues Musician for the sixth time. (Steely Dan seems to have disappeared.)

Woody Shaw, in the poll's closest race, is #1 Trumpet, besting Dizzy Gillespie by only 14 votes. Last year it was the other way about.

Up-and-comers include James "Blood" Ulmer, #2 Guitar, who didn't show in last year's poll, and George Lewis, who is fast closing in on Bill Watrous as best trombonist. (Bill Watrous is the only Readers Poll winner this year to be totally ignored in the 1980 Int'l Jazz Critics Poll.)

The guitar category is jammed with talent, making Joe Pass' third consecutive win that much more impressive.

The top vote getters are Manhattan Transfer, #1 Vocal Group and Stephane Grappelli, #1 Violin. (This is Grappelli's first win but he was first listed in the poll in 1936. Who was his guitar partner back then?)

Grace notes: Art Pepper scored well in the poll on the strength of his recent book, recordings, and personal appearances . . . Gerry Mulligan keeps the golden oldie award



André Previn's Accompanist



- TRANSCRIBED PIANO VOICINGS** by Jamey Aebersold. **FIRST OF ITS KIND.** Comping to the volume 1 record! As played by J. Aebersold, 40 minutes of accompaniment with both hands, chord symbols and other markings. Can be used by ALL MUSICIANS who want to learn about chords and voicings on piano. . . . \$4.95
- THE JAZZ LANGUAGE** by Dan Haerle. Outstanding new theory text for individual or group jazz study. For improvisation or composition. . . . \$5.95
- THE BLUES . . . HOW TO PLAY** by David Baker. Exhaustive study of the blues. treble Bass \$9.95
- MUSIC AS THE BRIDGE** by Shirley Winston. Based on the Edgar Cayce readings. . . . \$2.95
- HANDBOOK FOR EDUCATION IN THE NEW AGE** by Walene James. Guidebook for education based on the wisdom of the Edgar Cayce readings. Much needed in this time. \$2.50
- ART TATUM PIANO SOLOS**—23 solos by the master. \$5.95
- RUFUS REID BASS LINES** transcribed off records Vol. 1 and 3 of play-a-long series. Exactly as recorded with chord symbols. Modal tunes. Blues, Cycle, II/V/I and many other progressions. . . . \$4.95

TO ORDER: Send check or money order. Postage and handling charge 95c for 1 to 3 items. Free postage for 4 items or more. **NO C.O.D.** . . . **USA FUNDS ONLY. VISA & MASTER CHARGE** welcome. **MINIMUM \$15** charge. Dealer inquiries welcome. **SEND TO:**



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

Our new M SERIES puts PM-2000 performance within your reach.

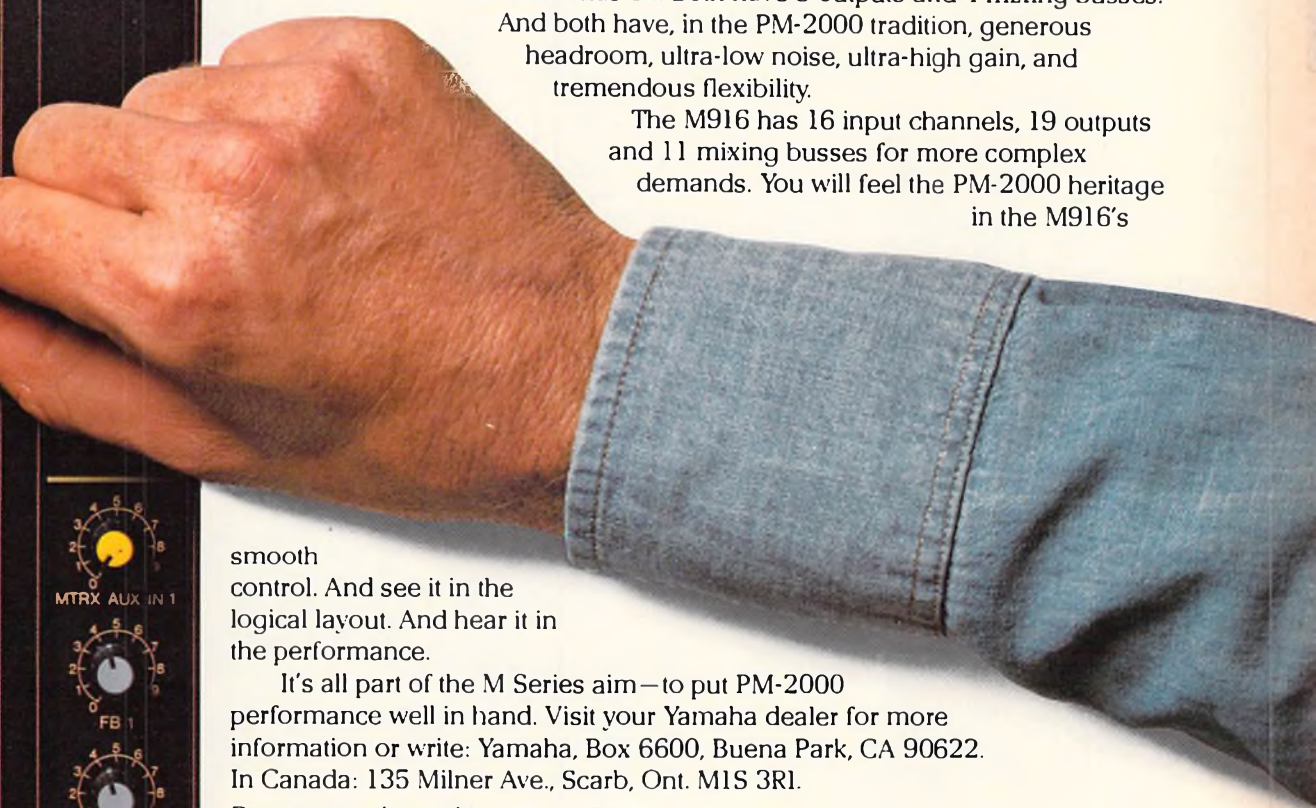
Yamaha's PM-2000 mixer has established itself as an industry standard. Our new M Series mixers maintain that standard of performance—with the features, price, and size to meet your demands.

The M Series makes an excellent choice for live sound reinforcement main or submixers, as well as for theatrical, church, and broadcast uses.

The M508 and M512 are identical, except the M508 has 8 input channels and the M512 has 12. Both have 5 outputs and 4 mixing busses.

And both have, in the PM-2000 tradition, generous headroom, ultra-low noise, ultra-high gain, and tremendous flexibility.

The M916 has 16 input channels, 19 outputs and 11 mixing busses for more complex demands. You will feel the PM-2000 heritage in the M916's



smooth control. And see it in the logical layout. And hear it in the performance.

It's all part of the M Series aim—to put PM-2000 performance well in hand. Visit your Yamaha dealer for more information or write: Yamaha, Box 6600, Buena Park, CA 90622. In Canada: 135 Milner Ave., Scarb, Ont. M1S 3R1.

Because you're serious.



MINI SYNTHESIZER



Introducing the smallest synthesizer in the world with full performance capabilities: five octave range, filter sweep, pitch bending, mixable suboctave, phase shift, and the unique feature of Dynamic Touch Sensitivity. Weighing in at only two pounds and measuring an incredible 12½" X 10½" X 1", its two 9 volt batteries and built-in power amp and speaker make it entirely portable. An output jack

lets you tap the full power of any amplification system, and provision is made for an AC adapter:

Visit your music dealer for a demonstration of the world's smallest synthesizer with a price tag to match.

ELECTRO HARMONIX
HALL OF SCIENCE 150 W 48 STREET NYC
Free demonstrations to the public Mon thru Sat

Readers remember Bill Evans

I was dismayed upon reading of the recent death of Mr. Bill Evans. The world has lost not only a grand pianist, but a warm, humble, conscientious, intelligent and wonderfully sincere human being as well. He was my favorite musician in all the world. Leonard Feather, reporting Mr. Evans' passing in the Los Angeles Times, said that the music world had been graced by Bill Evans with lyricism and delicacy for 20 years. How true. I had the privilege of speaking to him and hearing him in person only once, four years ago, and the evening will always remain special to me.

How ironic it is that the October db, with a letter from Mr. Evans, arrived at my home on September 15, the day of his death. And how fitting it is that the letter expressed a personal decision to decline an invitation to play in Russia to protest that country's invasion of Afghanistan. Despite Mr. Evans' Russian ancestry and interest in Russian culture, his convictions were too strong to allow him to accept such an offer. His decision gave him peace, he said. He was a man blessed with a capacity for being outraged at social injustices—a tribute to a man that shall remain in the hearts of many for years to come.

May God grant him peace in his final resting place and may all the ears of those in Heaven be enraptured by his music forever.

Bill Kinzie

Las Vegas, Nevada

Forget Miles

Let's all just forget about Miles Davis, huh? I'm so sick and tired of readers bitching and moaning about his lack of new recordings and his apparent disdain for his audience. For all immediate purposes, Miles is gone—the past is over.

Take WFRV and shove it; we ain't listening no more. There is just no sense in crying over split skimmed milk. New York City will survive without Bob James, Earl Kigh, Angela Bofill, and the rest of the former WFRV playlist. Our city, with help from Chicago, is now undergoing one of the most important and exciting revolutions in jazz music since the '40s. The as Chico Freeman, James "Blood" Ulmer,

Thomas M. Mueliner
Chicago, Illinois

Miles Davis is not a god, but a man. Treat

him like one. Of course he was a master, an innovator, and a man of immense talent and foresight—but the guy is obviously not doing anything worthwhile right now. Just as obviously, he doesn't care in the least for everyone's sobbing and lamentations for new material, an interview, or a live appearance. All Miles is doing now is showing up as every fifth or sixth word in every db article, no matter what the subject.

The remedy for Davisitis? Get into what is happening now. Leave Miles Davis skeleton in the gizzard and gifted artists recording and gigging now. Leave Miles Davis skeleton in the closet for the bones to rattle as they may.

Peter A. Gravina

Teaneck, New Jersey

Reviews sound same

Thank you for the recent review of *Wizard Island* (db 9/80), which I found very amusing. But aren't db reviews of fusion albums falling into a pattern? They almost seem to be written on a form letter, such as: "_____ lacks depth, imagination, the solos aren't interesting or exciting, no dynamics, it all sounds the same." To me, these reviews sound the same. Perhaps you should employ some critics who have objectivity regarding this style, rather than those who seem to dislike the genre as a whole.

Jeff Lorber

Portland, Oregon

Beirach makes lasting impression

It seems incredible to me that my good friend Richard Beirach places on electric piano in the Critics Poll, when he hasn't touched the instrument since Lookout Farm broke up in 1976! What's wrong with those guys?

David Liebman

New York City

James Brown behind times

It was really great reading an article on James Brown in the September db, and I know exactly where the man is coming from as far as black man and artist who's continually trying to make it vs. the system. However, Mr. Brown must realize that it is time for a change. Yes, blacks dug his music, and knew where he was coming from—so much so that finally one day we decided that we were tired of buying the same old shit, with only a new lyric or grunt or moan added. He just wore his good thing out.

Mr. Brown: do not underestimate the black man's intelligence by thinking that just because whites get a better education, we aren't hip to what's happening in the world or our musical history. Put the blame where it should be, on yourself. Either change and make your music grow, or travel with some road show of nostalgic for people still living in the '60s.

Roy Lott

San Francisco, California

WFRV: country time

Take WFRV and shove it; we ain't listening no more. There is just no sense in crying over split skimmed milk. New York City will survive without Bob James, Earl Kigh, Angela Bofill, and the rest of the former WFRV playlist. Our city, with help from Chicago, is now undergoing one of the most important and exciting revolutions in jazz music since the '40s. The as Chico Freeman, James "Blood" Ulmer,

continued on page 66

Holton

Maynard Ferguson's Little Big Horn. The Holton MF4. It's included in a full-color 32-page catalogue of Holton brass and woodwinds. For a copy, just send two dollars to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wisconsin 53141.

"A live bell. Holton and I experimented with smaller bells, bigger bells, less flare, more flare. And we hit on the one that has a live sound. It rings!"

"Toughness. I'm very tough on an instrument. So it has to be designed and constructed so it'll withstand me. And the valves that work the best.



"Fast valves. I want to press a valve and see it come up fast. I've used hundreds of trumpets, and these are the valves that work the best.

"Toughness. I'm very tough on an instrument. So it has to be designed and constructed so it'll withstand me. And the valves that work the best.

"A live bell. Holton and I experimented with smaller bells, bigger bells, less flare, more flare. And we hit on the one that has a live sound. It rings!"

Maynard's Little Big Horn with the soft-jazz bore.

Congratulations from all of us at Sonor.



Jack De Johnette.

**#1 Drummer
#1 Jazz Album of the Year
down beat's 1980 Readers Poll**

SONOR[®]

Distributed by
Charles Alden Music Co., Inc.
Walpole Industrial Park, 4 Industrial Road, Walpole, MA 02081
(617) 668-5600

NEWS

Fall '80's Final Major Fest: Monterey's Popular Party

MONTEREY—The 23rd annual Monterey Jazz Festival, supervised by general manager Jimmy Lyons and musical coordinator John Lewis, again observed its haven-for-mainstream tradition. With predictable irony, as the festival becomes increasingly popular (over 33,000 attendees this year, 192 short of a total sell-out), the music becomes increasingly mediocre, though the jubilant crowd hardly seems to notice.

Some arrows pierced the dust. Friday, Sarah Vaughn, backed by pianist George Gaffney's bristling trio, closed with *Send In The Clowns*, on which her crescendo from the quietest pianissimo to a thunderous fortissimo had the crowd on its feet in astonished appreciation. Not so lucky were Cal Tjader, whose tepid set was sparked only by Mark Levine's subtle pianistics, and Dave Brubeck, who plodded and pounded, even managing to dismantle his pretty *In Your Own Sweet Way*, which he dedicated to Bill Evans. The night closed with a disorganized, lackluster jam session; its few highlights were Clark Terry's supple brilliance, Buddy Tate's expressive, breathy *Body And Soul* and Bill Berry's jauntiness on *Jitterbug Waltz*.

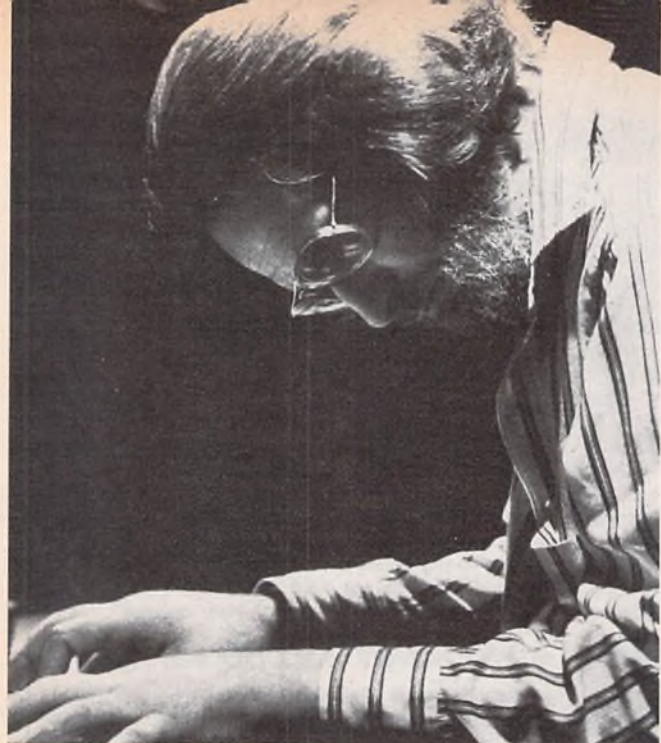
Saturday afternoon's blues show was ignited by James Cotton's howling harmonica; the flame was kept alive by Jay McShann's elegantly ragged

piano and vocals, accompanied by Claude Williams' sympathetic violin. Another hum-drum jam, unrehearsed and uninspired, followed, with Richie Cole, Tate, Hank Crawford, and others. Can't more attention be paid to performance preparation? Eddie "Cleanhead" Vinson's biting alto rendered three blues, and Big Joe Turner sang *Flip, Flop And Fly* in an earthy, rumbling voice.

Freddie Hubbard topped Saturday night's set, smoking confidently with a bold, brassy tone, shooting authoritative lines over his buoyant rhythm section. Before him, the Tokyo Union, a bright, well-rehearsed but undistinguished big band, played contemporary and mainstream tunes, backing Cole on *Big Bo's Paradise* and Slide Hampton's suite, *For Loxley And Lawson*. JoAnne Brackeen offered dense, intricate harmonies, interlaced with creative melodies, but her set was too heady for the party atmosphere. Manhattan Transfer's pop jazz vocals scored with Eddie Jefferson's lyrics for *Body And Soul* and Jon Hendrick's words to Joe Zawinul's *Birdland*, and their band played the only fusion music of the weekend, with guitarist Wayne Johnson wailing.

Sunday afternoon's "Accent on Youth" featured high school groups. Notable were the California All-Star band, which backed Hubbard, Hampton, Bob Brook-

continued on page 14



TOM COPI

Bill Evans, a foremost pianist and composer, died Sept. 15 in New York's Mt. Sinai Hospital from a massive bleeding ulcer and bronchial pneumonia, at age 51. He had played two nights of a week-long engagement with his latest trio (Marc Johnson, bass; Joe LaBarbera, drums) prior to his death. A memorial service was held in New York with Richie Beirach, Al Foster, Eddie Gomez, Jim Hall, Barry Harris, Chuck Israels, Lee Konitz (performing *Goodbye*), La Barbera, Andy LaVerne, Warne Marsh, Joe Puma (playing *My Buddy*), Don Shirley, Jeremy Steig and Phil Woods providing music; also in attendance were Evans' longtime business associate Helen Keane, Nat Hentoff (whose eulogy stressed the pianist's "integrity") and the Reverend John Gensel, presiding. In San Francisco, Orrin Keepnews directed a memorial program in the Great American Music Hall.

Evans first came to national prominence with Miles Davis' sextet on the classic LP *Kind of Blue*. "Bill Evans plays the piano the way it's supposed to be played," Davis said. Leaving the trumpeter, Evans embarked on his major career: leading a trio, with infrequent solo or overdubbed "conversations with myself," and occasional collaborations (with orchestrators George Russell and Claus Ogerman, guitarist Jim Hall, hornmen Cannonball Adderley, Herbie Mann, Konitz, Marsh, Steig, Tom Harrell and Larry Schneider) as special projects.

With bassist Jimmy Garrison and drummer Kenny Dennis, Evans began to create a lyrical, introspective, impressionistic niche which has affected a generation of contemporary pianists. His work with Paul Motian and Scott La Faro solidified his sound as brooding and melodic. His style remained constant through two decades, though Evans evolved with subtlety the format of piano, bass and drums. Eddie Gomez was his constant bassman for 11 years.

As his music reflected, Evans was a quiet, thoughtful man. Hunched over the keyboard, his head parallel to his hands, he gave an impression of loneliness, concentration, despair, perhaps tragedy. Rarely displaying open enthusiasm at the piano, he was extremely critical of his own talents. In the mid '70s, his playing took on a new aggressiveness and his personality seemed to blossom with a marriage, the birth of a son and adoption of a daughter; Nenette, Evan and Maxine survive him.

"I'm coming into a good period of creativity and . . . freshness," Evans told *db's* Lee Jeske in 1979. "The music is moving . . . and developing in a way I haven't felt since that very first trio. Fifty is . . . a placid kind of mark, where you feel more tranquil and realize that you are getting on. You can relax with yourself more, and not worry about trends or anything else.

"My image seems to be . . . the intellectual, serious, romantic, lyric ballad player, and this is certainly one side of myself. But I think I put much more effort, study and development and intensity into just straightforward jazz playing . . . swinging, energy, whatever. It seems that people don't dwell on that aspect of my playing very much; it's almost always the romantic, lyric thing, which is fine, but I really like to think of myself as a more total jazz player than that."

Bill Evans was well recorded throughout his career, and his discography of over 50 albums attests to the imaginative diversity, unflagging taste, rigorous introspection, intelligence and consummate craft of a sensitive contemporary musician.

This Jazz Contest Seems A Winner

LOS ANGELES—"Originally, we launched the Jazz Contest as a local event, but then it began to mushroom," said Nick Hanich, owner of Hanich Music. "Saxophonist Ted Nash won the 1979 contest, and Jim Stevenson's fusion-oriented band won the 1980 contest. The first year we received 290 cassettes; last year we received 400. Most of the musicians were between 19 and 30 years old. All kinds of music from unrecorded amateur and semi-professional groups came to us—a lot of nine-piece fusion bands, a lot of traditional, straightforward bop, plus *avant garde* and blues."

The Jazz Contest is sponsored by Hanich's Music store in conjunction with jazz radio station KKGO-FM. Judges for 1978/79 included Wayne Henderson, Ronnie Laws and Michael Walden; judges for the 1979/80 contest

included saxophonist Ray Pizzi, pianist Joanne Grauer, composer David Axelrod, critic Harvey Siders and KKGO's Jim Gosa.

The judges narrowed the tapes down to five groups. Those five groups performed live at the Lighthouse in Hermosa Beach for the finals. Prizes included a \$3,000 Peavey PA system, 100 LPs and a live audition with a major record company (ABC the first year, Blue Thumb the second).

Deadline for the third annual Jazz Contest is Feb. 15, 1981. Either instrumental or vocal music is acceptable, but no more than two compositions; list the name of the group, the personnel and their instruments, and the return mailing address on the tape (cassettes only). Mail tape to Nick Hanich Music, 235 N. Azusa Ave., West Covina, CA 91791. No submission fee required. —lee underwood

Recession's Harvest In The Apple: Goodbye, Commercial Jazz Format

NEW YORK—As mentioned in Nov.'s **db**, WRVR-FM, New York City's only commercial jazz radio station, turned to a format of 24 hour country music with only a two hour warning to disc jockeys and other personnel. The station segued from Charles Mingus' *Good Bye Pork-Pie Hat* to Waylon Jennings' *Would You Like To Hear Country?*

Viacom International, 'RVR's owner, was besieged by protests from angry listeners. Al Greenfield, president of Viacom's radio division, claimed that while there were 14 stations (mostly college and public broadcasting stations) in New York which had at least some jazz on the radio there was no country station on the FM band.

Two other area stations play jazz full time: WYRS-FM (Stamford, Conn.), a round the clock commercial station not received in most of the City's five boroughs; WBGO-FM (Newark, NJ), a non-commercial public broadcasting station received in the City but in few of its eastern suburbs, which expanded broadcasting from 18 to 24 hours to fill in the gap. WBGO plans to find a higher elevation for its antenna to boost its 20,000 watts range. WKCR-FM airs 66 hours of jazz weekly, the most from the city, but with a weak signal.

The apparent reason for the suddenness and secrecy surrounding the changeover is the 1976 precedent set when Saun-

derling Broadcasting, then new owners of the station, threatened to change to a soul format. Adverse reaction was so great, Saundering kept the jazz intact. Viacom wanted protest to occur after the switch was in effect.

Spearheaded by the Consortium of Jazz Organizations And Artists and the Universal Jazz Coalition, the Apple's jazz community picketed Viacom (Woody Shaw, Dizzy Gillespie, Betty Carter and others walked the line), signed petitions and wrote letters to Viacom and the Federal Communication Commission.

Three thousand people gathered at the Beacon Theatre to plan

legal strategy. Attorney Kristin Glen, one force behind the 1976 battle, and others including Noel Pointer, Dave Valentin, Michael Cuscuna, Tommy Flanagan, Roy Haynes and Sonny Fortune, spoke or performed.

WRVR had been broadcasting jazz since 1961, but for a number of years controversy has been surrounding its programming. Some longtime jazz fans deplored the emphasis on fusion or commercial rather than mainstream jazz. One avant garde musician said, "Maybe this is good, because by listening to the college stations and WBGO, people are finally going to hear our music."

Recession, II; Steve Backer, Arista/Savoy Jazz Head, Rolls On

NEW YORK—After a six year association, independent producer Steve Backer and Arista Records are calling it quits. Backer's final projects are records by Larry Coryell, Steve Khan and Anthony Braxton. Believed to be in jeopardy are Arista's avant oriented Novus line and the Savoy reissue series. With nobody of Backer's position and stature in the trenches, the pop jazz GRP label could become Arista's most jazzy product.

During Backer's stay at Arista, **down beat** critics, in their annual poll, gave Jazz Album of the Year honors to Cecil Taylor's *Silent Tongues* (Arista/Freedom, '75), Braxton's *Creative Orchestra Music 1976* (Arista '77) and Air's *Air Lore* (Arista/Novus, '80). Charlie

Parker's *The Savoy Sessions* (Savoy) won best reissue in the 1979 Critics Poll. Acknowledging that "things are tough for jazz at most majors," Backer mentioned Savoy's imminent demise as particularly disappointing; he and producer Bob Porter had planned to release about 30 more discs through spring '82. (See **db**, March '80, for a feature on Backer's Arista activities.)

It's not that Savoy was unprofitable; it made money in four of its five years as a reissue label. Backer attributes the attitude of Arista and other major companies to a desperate search for a "home run hitter"—Eagles, Beatles and the like—who could, with one release, make the company millions. Nor is Arista suffering reces-

The other point of view is typified by one ex-RVR listener: "Acoustic jazz doesn't really suit my tastes—I want to hear more contemporary sounds. I don't think I'll ever hear Bob James on WBGO; what am I supposed to do?"

All agree the loss of WRVR means less outlet for concert and club advertisements, public affairs announcements and record promotion. Generally, WRVR helped increase jazz awareness in NYC.

Help in the legal battle should be directed to Citizens For Jazz On WRVR, c/o CJOA; 2090 Adam Clayton Powell Blvd; New York, NY (212) 866-9000. Or do you want to hear country? —lee jeske

sion hardship—trade magazines reported Arista's "revenues up 69 per cent over the . . . July-August period for 1979, and up over 20 per cent from the previous all time high in 1977." While the company attributed its success to all styles it produces, leading sales were noted for albums by Air Supply, the Kinks, trumpeter Tom Browne, Dionne Warwick, Melissa Manchester, the Allman Brothers, Gino Vanelli and Barry Manilow.

Backer, who's held steady jobs in jazz for 11 years without being unemployed "even for a single day," will surely land on his feet. Dropping its quality jazz product will make Arista feel really silly when Air is still selling like *Kind Of Blue*, and Air Supply is long forgotten. —charles carman

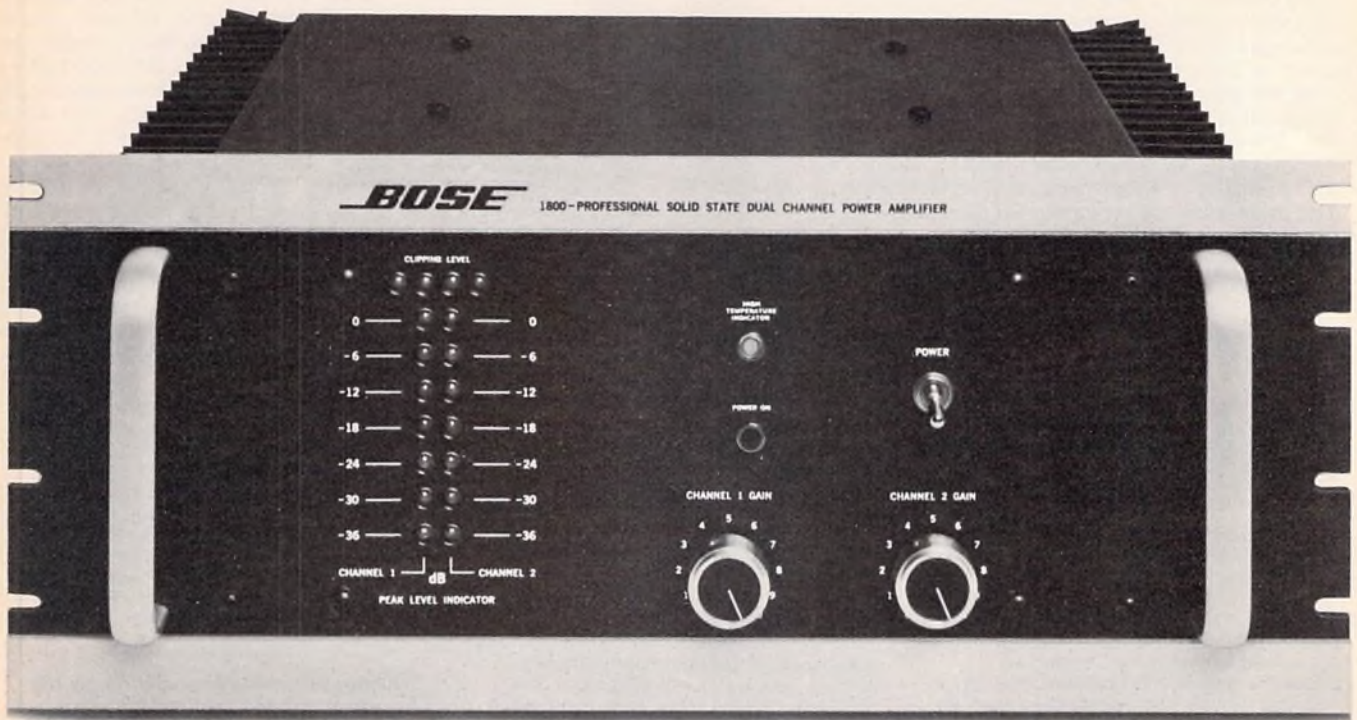
POTPOURRI

Coming up on public radio and t.v. next year is **JazzAmerica**, a simulcast intended to cover "the pure art form as opposed to so-called fusion or commercially oriented music, which has evolved from jazz," funded by \$582,500 from the Atlantic Richfield Company; KCET-TV (Los Angeles), the Lincoln Center for the Performing Arts, film director Gary Keys and *Jazz Alive!*'s Tim Owens are co-producing the four pilot programs. . . . **Jeff Moore**, owner of Nantucket's *Rose & Crown Pub*, videotaped pianist Dorothy Donegan and waxed enthusiastic over the possibilities: "We'll take this tape to New York and market it to Home Box Office, Betamax, VHS and laser disc companies . . . we're taking it to Japan and Europe as well. Television viewers need strong alternatives to new wave garbage and pop pap. After Dorothy, we want to tape Pinetop Perkins, Gerry Wiggins, Roosevelt Sykes, Sammy Price and Clifford Jordan". . . . Akiyoshi/Tabackin announced the formation of their own **Ascent Records**, intended to be mail order (at least for now) with two releases available: *Farewell* by the Big Band, and *Black And Tan Fantasy* by Tabackin's trio; write P.O. Box 9275, North Hollywood, CA 91609 . . . **George Benson** did a beer commercial, vocals and guitar, for Michelob Brewers (*Give Me A Life?*) . . . Vancouver, British Columbia's **New Orchestra Workshop Society** booked guitarist Derek 12 □ down beat

Bailey and soprano sax man Evan Parker, Steve Lacy's quintet, and for the second annual Creative Music Fest, Western Front, Q.E. Playhouse, Classical Joint and the Art Ensemble of Chicago . . . the **Dallas Jazz Society** sponsored a Second Annual Tribute to John Coltrane, starring Ted Curson, percussionist Montego Joe, saxist James Clay, pianist Claude Johnson, bassist Buddy Mohmed, drummer W.A. Richardson and the Dallas Youth Jazz Group . . . **Milwaukee's Jazz Gallery** has been matching vibist Buddy Montgomery's band with passers-through including Eddie Harris, George Coleman and Marlena Shaw . . . composer **Steve Reich** had a flurry of New York performances, featuring his new works, *Octet*, *Music For A Large Ensemble*, and an ongoing piece, *My Name Is—Ensemble Portrait*, before travelling to Vienna for two premiers; he continues busily writing commissions for South German Radio (a setting of Psalms in the original Hebrew), West German Radio (a percussion piece), a chamber work for Speculum Musicae's tenth anniversary, and a "very large music theater work involving multi-image film, tape, and onstage live musicians" (projected for 1984) . . . **Jazz Spotlight News** is a bi-monthly newspaper filled with lore emanating from 701 7th Avenue, Suite 9 West, NYC, NY 10036 . . . **Sony Corporation** announced a jump in consolidated net income of 173.9 per cent for the third quarter of 1980; figured in dollars (over \$75 million) or yen (over 16 million), that's a profit . . . composer/pianist/

big band innovator **Gil Evans** led an intensive workshop at the Cornish Institute in Seattle in November . . .

The University of Michigan-associated **Eclipse Jazz** organization held a festival shortly after the Detroit/Montreux festivities; performing were Oregon, Stephane Grappelli's quartet, Chico Freeman's quintet, Stanley Turrentine with pianist John Miller, a solo Anthony Braxton, Arthur Blythe's In The Tradition band, and Sarah Vaughan with her trio; scheduled for autumn were programs with Cecil and Ron Bridgewater, Ray Charles, Philip Glass, and Ronald Shannon Jackson's Decoding Society . . . Oakland's **KJMN-FM** will be the first station of a cable radio network with an exclusively jazz format, says Marty Boyer, man behind the move, who intends to blitz the Bay Area then move on to other cities with his dream . . . **Internationales Jazz Festival Zurich** covered three days in late Oct.-early Nov., with the Wiener Art Orchester, Muhal Richard Abrams, Elvin Jones' band, the Ethnic Heritage Ensemble, Barry Altschul's trio, Sardinian pianist Antonello Salis, Finland's Wasama Quartet, Haitian drummer Ti Roro's Family of Percussion, Jeremy Steig with Jasper Van't Hof, Sonny Rollins Quartet, Theo Jorgensmann Quartet, the String Trio of New York, Barbara Thompson's Paraphernalia, Arthur Blythe's Quartet, Carla Bley's band, solo guitarist Hans Reichel, Jemeel Moondoc and Muntu, Music By with John Surman, Barre Phillips and Pierre Favre, and dancing to the Madras Express.



Unadvertised Special

Sometimes our mailbox brings us a better ad than we could write ourselves. Here's the complete text of a letter we received from Rick Stalnecker, a musician and experienced traveller. Rick's letter says more about the Bose® Model 1800 Amplifier than we could say in a book.

"Enclosed is a picture of our present amp case. These are the original Bose amps which we put on the road in the summer of 1973. In the past six years, these same amps have played in over 500 cities and done at least 3,500 concerts from Anchorage, Alaska to Key West, Florida. This is the fourth road case the amps have outlived, and we use the finest cases available! One week they'll be in a football stadium, through several rain storms, and the next week in a studio or auditorium somewhere. We figure that they have traveled around 500,000 miles and although we have worn out 3 equipment trucks, we have yet to have the first problem with one Bose amp ever! I can't believe it! We have never even replaced a 15-cent fuse! As if that wasn't enough for these work horses, when I get home to our studio I use them for playback, mixdown, and even headphones. The last time they were out of a case, I thoroughly checked them and there wasn't even a casing screw that needed tightening.



I say all of this for one reason. Right now, everybody and their great uncle is claiming their amp to be the best, and I don't think your advertising has been saying enough about your amps. Personally, I can't say enough about their reliability, power, and inaudible distortion.

There is one bad thing though, I probably will never need to buy another amp from you!"

Thanks, Rick! Letters like yours make all of our work seem worthwhile and rewarding.

BOSE

Bose for Pros

Bose Corporation, Dept. DB
The Mountain Road
Framingham, MA 01701

Please send me a copy of the Bose Professional Products Catalog and a complete dealer list.

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Telephone: () _____

FINAL BAR

Stu Martin, a drummer originally from Upstate New York, died in June while visiting his family in France. Martin had been a teacher of percussion for the Creative Music Foundation in 1976-'77 following a career as a big band drummer with Maynard Ferguson and others; vibist Karl Berger, with whom Martin recorded *Where Fortune Smiles* (along with John McLaughlin, John Surman and Dave Holland), called him "one of the most precise time-keepers" and an extraordinary recording engineer, whose strength lay in his sensitive ears—one of his productions was a Kalaparusha Maurice McIntyre Japanese Trio LP. Jack DeJohnette was among the musicians performing at a benefit and memorial concert for Martin, in Paris. Martin co-led with John Surman *Live At Woodstock Town Hall*, on Pye Records.

Les Jenkins, trombonist with Tommy Dorsey and Artie Shaw pre-World War II, and after a stint in Meredith Wilson's Armed Forces Radio Service Band, a free lance studio and commercial radio musician in Los Angeles, died at age 71 in Amarillo, Tex., where he'd lived since 1969.

NYC, LA, & Chgo

NYC: trombonist/composer electronic experimentalist **George Lewis** ascends to musical directorship of The Kitchen, the music and video display room on Broome St. in Soho . . . diva **Ella Fitzgerald** received Lord & Taylor's humanitarian Rose Award at a black tie ceremony in October; La Fitzgerald also was deigned a Doctorate of Humane Letters from Alabama's Talladega College and Honorary Doctor of Music degrees from Howard University and the University of Maryland—Eastern Shore . . . PBS broadcasts **Sarah Vaughan** with the New Jersey Symphony paying tribute to George Gershwin on *Rhapsody In Song*; look to your local t.v. listings in December . . . the Creative Music Foundation's New Year's Intensive enrolls students looking for lessons from **Sam Rivers**, **Dave Holland** and **Joe Daley** in Woodstock, Dec. 27—Jan. 4; write P.O. Box 671, Woodstock, NY 12498 . . . Over the river: **Rutger's University** presented free autumn concerts weekly, with Johnny Griffin, Dexter Gordon, Curtis Fuller, Buddy and Monk Montgomery, Doc Cheatham and Machito, plus the U's own swinging teachers; trumpeter **Chris Albert**, drummer **Steve Bagby** and orchestra leader **Chico Mendoza** have joined the growing profession of jazz prof by signing on at Wayne, NJ's William Patterson College . . . Melba Liston, Jay Clayton, Willene Barton and many other **Big Apple Jazz Women** were featured in concert by Universal Jazz Coalition at ten free early fall shows . . . On the beneficial side: **Cab Calloway** was honored by the Negro Actors Guild at its scholarship program benefit, with Nell Carter, Gregory Hines and Jose Ferrer helping hi-dee-hi, hi-dee-ho . . . **Max Roach** and band joined Ossie Davis, Ruby Dee and the J.C. White Singers for a program benefiting the Willia Hardgrov Mental Health Clinic . . . the **Reverend John Gensel** hosted the annual All-Nite Soul concert, with folks jammed in the pews of St. Peter's Lutheran Church to dig the jamming . . . "Help us help the autistic," sloganed some two dozen jazz greats—Roy Eldridge, Teddy Wilson, Roy Haynes, Vic Dickenson and Maxine Sullivan among them—turned out to aid P.L.U.S. Group Homes, Inc.; **Arvell Shaw** led them . . . actress **Robbie McCauley**, guitarist Bern Nix and saxist/composer Ed Montgomery presented *The History of The Universe According To Those Who've Had To Live It* backed by the **Sedition Ensemble**, self-touted as "a new kind of performance group, a theater band that weaves drama, dance, song, social commentary and ritual in a network of music" at the People's Voice Cafe.

14 □ down beat

Fall '80's Final Fest

continued from page 11

meyer and Terry on their arrangements and compositions, and the Kronos Quartet, a string group that joined John Lewis for a bucolic *Variation For String Quartet And Piano*, then (the All-Stars added) **Lewis' *The Gates Of Harvard***, a brassy, heavy work reminiscent of *The Golden Striker*.

Lionel Hampton's uproarious antics climaxed the affair. Backed by Louie Bellson's band, he joked, danced, and grooved solidly through *Air Mail Special* and *Flying Home*, to a wild, standing ovation. Earlier, Bellson's band sprinted through its uptempo set, taking a breather when Bobby

Shew lovingly played his mellifluous ballad for Blue Mitchell; John Abercrombie's ethereal combo, with George Mraz' woody bass and Peter Donald's polyrhythms, simply floated; Cole bopped loudly and enthusiastically, and Helen Humes warned all with her blues and ballads.

Though there was more variety to this year's festival than last's, Monterey continues to play second fiddle to other, more musically conscious gatherings. It's a grand party, but shouldn't the music play more than a secondary role to the audience's whooping and hollering? —zan stewart

LA: For the sixth consecutive year, radio station **KKGO-FM** broadcast the Monterey Fest live through Southern California; d.j. Jim Gosa and Leonard Feather did the reporting. **KJAZ** aired it to the Bay Area, and **KOCM** beamed to Carmel . . . Snooky's, a showcase for local up-and-comers, featured **Blue Guitar**, one of the hottest underground groups here; the band played Coltrane and Miles tunes plus originals—it's led by trumpeter Mike Price, with Jeff Richman on guitar, George Bohanon the trombone veteran, Jimbo Ross playing viola, Mel Steinberg blowing tenor, flute and Lyricon, Milcho Leviev handling the piano, Dave Schwartz, bass and Russ Bizetz drumming . . . composer/solo percussionist **Donald Knaack** premiered his *Dance Music II* at the 24th Annual Warsaw Autumn Festival of Contemporary Music, and addressed a Greek Society of Contemporary Music, also touring Germany and Romania . . . jazz accordionist **Tommy Gumina** (late of Harry James, Buddy De Franco, et. al.) shifted from pop to UCLA night school and electronics 12 years ago—now he's established a factory in North Hollywood to build his Polytone amplifier . . . **Two Dollar Bill's** has had guitarist Grant Geissman, vocalist Shelby Flint, flutist Nika Rejto and the Dave Lefebvre quintet onstage lately . . . drummer **Brent Brice** (Profiled 10/21/76) has been gigging with Steve Carr's Fusion band, which opened both nights of the Laguna Beach Jazz Fest . . . **Devadip Carlos Santana** had crowds at the Universal Amphitheater dancing in the aisles when pianist Herbie Hancock joined him for encores, opening night of three . . . B. B. King was backed by a ten piece band led by trumpeter Calvin Owens at the Hollywood Bowl's **Bicentennial Blues** night; also on the bill were Muddy Waters, Big Mama Thornton and Big Joe Turner . . . The **Queen Mary Jazz Festival** was held in the shadow of the famous ship moored in Long Beach Harbor; Sonny Rollins, Dave Brubeck, Al Jarreau, Herbie Mann, Flora Purim and Willie Bobo were among the stars.

"Welcome Back Wally" heralded the return of innovator and pioneer **Wally Heider** to the presidency of his Wally Heider Recording Studios, established in '64, a year before he set up world-wide remote recording services and led the way in multi-track recording. The event, in Hollywood's RCA building, was auspicious; Mayor Tom Bradley declared "Wally Heider Day." Les Brown's Band of Renown performed and finalist couples from Merv Griffin's Dance Fever spun around after 800 guests (producers, engineers, musicians and record company execs) sampled a sumptuous buffet. Heider released 63 LPs of big band radio transcriptions from the '30s and '40s on his own Hindsight Records during his five year sabbatical from the commercial recording scene . . . the **Cat**

Anderson Love-in was an all-star benefit, co-sponsored by the Jazz Heritage Foundation and Musicians' Wives, Inc. to stimulate donations honoring the ailing trumpeter, formerly an Ellington star. Playing were the Akiyoshi/Tabackin Big Band, Louie Bellson, Bill Berry's L.A. Big Band, Ray Brown, Bobby Brant, Capp-Pierce Juggernaut, Leslie Drayton Big Band, Terry Gibbs, Supersax and Prez Conference .

Chgo: Hail to the **Association for the Advancement of Creative Musicians**, which celebrated its 15th Anniversary with a festival dubbed Spirit Of The New Age, dedicated to the late Charles "Wes" Cochran. Featured were Art "Turk" Burton's Congo Square Artistic Ensemble, bassist Reggie Willis' ensemble, pianist Soji Adebayo and Infinite Spirit Music, drummer Ajaramu's band, Edward House's Creative Life Force, tenorist Fred Anderson's ensemble and the AACM Orchestra with the Aubade Singers, led by Vandy Harris; the three nights were partially funded by the NEA and Columbia College, and staged at the 400 seat 11th St. Theater . . . **Oregon** spent a day with Northwestern University students, leading afternoon workshops and performing two concerts—Benj Kanters, keeping the Amazingrace name alive, arranged the shows with the school, and out of them came rumors that Collin Walcott, Ralph Towner, Paul McCandless and Glenn Moore are going their separate ways . . . the **Sandburg Theater**, a cinemaphiles' delight off Rush St., mixed music and film for a week, screening *Stormy Weather*, *Jazz On A Summer's Day*, *The Glenn Miller Story*, *Mingus*, *On The Road With Duke Ellington*, *Reveille With Beverly*, *Ball Of Fire* (featuring Gene Krupa's orchestra), *Jammin' The Blues*, *Jazz Is My Religion*, *Hit Parade Of 1937* and several Betty Boop cartoons, with intermission performances by Fred Anderson's quartet, Von Freeman's foursome with vocalist Luba Raashiek, Bunky Green's quartet, tenorist E. Parker McDougal's band, the Malcolm X College Big Band, pianist Adegoke Steve Colson in duet with his vocalist/wife Iqua, and the Austrian trio Neighbors.

Muhall Richard Abrams and Henry Threadgill were reunited at the Jazz Showcase for a week-long booking . . . word is out that **Tut's**, in the Quiet Knight's old space, is looking to turn from its new wave format into a showcase room for jazz acts; it's booked by Jim MacNamara, who was scheduling George's fine music policy before the restaurateur-owner's commitment fizzled out . . . looking for **West Side blues**, explorers found the Majestic Lounge, at 1400 S. Pulaski, to feature hot entertainment with surprising regularity; the patrons were friendly and drinks stiff, too.

RELEASES

Give thanks for these musical grooves: **Junior Cook's Good Cookin'**, **Eric Kloss' Celebration**, **Willis Jackson's Single Action** (with Pat Martino), **Houston Person's Suspicions**—as **Dave Pike** says, *Let The Minstrels Play On*—all from Muse.

Joe Farrell's Sonic Text and pianist **Mike Garson's Avant Garson** are the most Contemporary Records—CR has reissued **Helen Humes' Songs I Like To Sing!**, and the late **Curtis Counce's Landslide**, with Harold Land.

Guilty, pleads **Barbra Streisand**, arms around Barry Gibb; **Hubert Laws** features his *Family*, on an LP of that name; the **David Chesky Band** (lots of studio aces and some surprises) is caught in *Rush Hour*; Allen Toussaint helps guitarist **Eric Gale** arrange a *Touch Of Silk*, all on Columbia.

Boyd Raeburn "led an avant garde jazz orchestra in the middle of the 1940s"—his *Jewells* is an Arista/Savoy reissue, as are: **Lester Young's Master Takes**, **Charlie Parker One Night In Chicago**, *The Trombone Album* (with **J. J., Curtis Fuller, Rosolino, Bill Harris**, and more on 'bone), *Giants Of Traditional Jazz* (**Bechet, Wild Bill Davison, Mutt Carey, Edmond Hall**), and *The Original Johnny Otis Show (Volume II)*.

The late **Lee Morgan** a *Tom Cat?* Find out on Blue Note Classics—never before released. **Art Blakey & The Jazz Messengers** features Jackie McLean and Bill Hardman *Once Upon A Groove*, now on the BN Reissue series.

Further reissues, for *The Complete Glenn Miller* fan, are volumes VIII and IX, from RCA. **Grover Washington Jr.** is at his

Baddest on Motown, which also offers **Michal Urbanlak's Serenade For The City**, **Aretha**—Ms. Franklin to you—appears for the first time on Arista, which offers flutist **Dave Valentin's Land Of The Third Eye** and **Monty Python's Contractual Obligation Album**, too.

A host of noteworthy small label productions: *Triumph!*, by pianist **Adegoke Steve Colson** and The Unity Troupe (from Silver Sphinx Records, East Orange, NJ); **The Wild Blue Yonder** plays with *Enthusiasm* (on TOC Records, Fresno, CA); pianist **Horace Tapscott** with trapsman **Everett Brown Jr.** are *At The Crossroads*, and bassist **Roberto Miguel Miranda** is, perhaps, *The Creator's Musician*, both on Nimbus (Santa Barbara, CA); The **Richard Shulman Group** has *Wonder* (from Buffalo, NY); prolific, reed playing **Vinny Golla** goes *Solo* on Nine Winds Records (lately moved to 11609 Pico Blvd., Los Angeles); **Fred Frith** plays bass, guitar, violin, keyboards, even drums on *Gravity* and **Snakefinger** explores *Greener Postures* on Ralph Records (San Francisco); **Loren Mazzacane's Solo Acoustic Guitar, Volume 7** is from New Haven, Conn.'s Daggett Records; **George M'Leley**—*The Soloist*, emanates from Alternatives In American Music (Albany, CA); reed innovator **John Zorn** plays *Pool* (and *Hockey*) on Parachute Records (NYC, NY); Detroit's **Austin-Moro Big Band** put its calling card on Locust Records; **Sweetbottom**, a quartet, cut *Double Motion* for SBM Records (Wauwatosa, Wisc); *Blues For The Fisherman*, led by pianist **Milcho Leviev** (with Art Pepper) was recorded live at Ronnie Scott's, and comes from Mole Record Production (London, England); **Andrea (Baker)** arranged and sings on her Skyline Records LP (from Tulsa, OK).

Entertainment orientation: tenor saxist Gary Windo is on **Pam Windo And The Shades** (Bearsville); electric violinist **Walter Steding** features Robert Fripp on his Red Star Records disc (from South Plainfield, J. N.J.); **Mtume's** gone *In Search Of The Rainbow Seekers*, **Mutiny** features Jerome Brailey on *Funk Plus The One*, **The Stylistics** urge *Hurry Up This Way Again*, **Junie** exists on *Bread Alone*, **The Jones Girls** are *At Peace With Woman*, **Leon Huff** is *Here To Create Music* and **Tyrone Davis** says (don't believe it) *I Just Can't Keep On Going*—all from CBS-associated labels.

Brother Ray Is At It Again—**Ray Charles!**—on Atlantic, from which also comes **Narada Michael Walden's Victory**, the **Average White Band's Volume VIII** and the late **Donny Hathaway In Performance**. *Two Hearts Are Better Than One* sings **Dee Edwards**, with **Slave's Stone Jam**, from Cotillion.

Blues based Alligator Records expands into reggae with **Black Slate**; **John & Sylvia Embry** are *After Work* with their Blues Kings on Chicago's Razor Records; **Floyd & Lloyd, The Armstrong Twins** are *Just Country Boys*, while **Wallace "Cheese" Read** and **Marc Savoy** host a *Cajun House Party C'ez Cheese* (both from Arhoolie); **David Amram** and Friends are *At Home! Around The World* (on Flying Fish), and **Van Morrison** is no *Common One* (on Warner Bros.). Island Records' **Linton Kwesi Johnson** provides *Bass Culture*, and Rounder Records' **Tony Rice** Unit *Mar West*. **Peaches & Herb** are *Worth The Wait*, **La Toya Jackson** and **Ray, Goodman & Brown, II**, come from Polydor. **Kurtis Blow** raps down *The Breaks* (on Mercury), **Kool & The Gang Celebrate!** (on De Lite), and **Philly Cream** finds *No Time Like Now* (WMOT Records, Philadelphia).

THE BEST THINGS IN LIFE ARE FREE WITH THE PURCHASE OF FOUR MAXELL CASSETTES.



If you appreciate great music, you'll be certain to appreciate these special recordings. Each album features unusually talented performers, and the selected cuts have been mastered on Maxell tape with special attention to production values and musical balance.

To get your choice of our Rock, Classical or Jazz Sampler free, just buy four UD-XL I 90 or UD-XL II 90 cassettes.

Imagine that, not only do you get great tape, but a great record as well.

The supply is limited; so see your participating Maxell dealer soon.

maxell
IT'S WORTH IT.

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

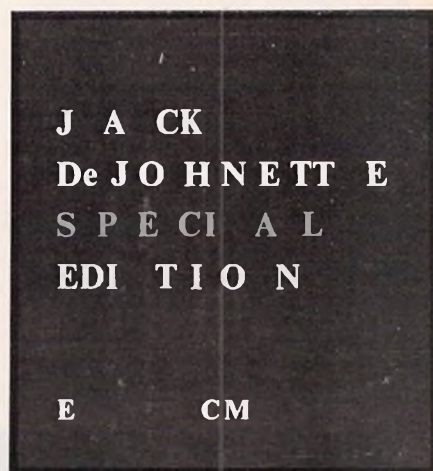
45th ANNUAL READERS POLL



Dexter Gordon



Sarah Vaughan



JACK
DeJOHNETTE
SPECIAL
EDITION

E CM

JAZZ ALBUM

- | | |
|-----|---|
| 158 | Jack DeJohnette
<i>Special Edition</i> |
| 95 | Weather Report
<i>8:30</i> |
| 85 | Art Ensemble of Chicago
<i>Full Force</i> |
| 83 | Miles Davis
<i>Circle In The Round</i> |
| 78 | Art Pepper
<i>Straight Life</i> |
| 70 | Air
<i>Air Lore</i> |
| 63 | Dexter Gordon
<i>Great Encounters</i> |
| 61 | Art Ensemble of Chicago
<i>Nice Guys</i> |
| 53 | Old and New Dreams
<i>Old And New Dreams</i> |
| 42 | Johnny Griffin
<i>Return Of The Griffin</i> |
| 42 | Chick Corea
<i>Tap Step</i> |

HALL OF FAME

JAZZ MUSICIAN OF THE YEAR

- | | | | |
|-----|------------------|-----|------------------|
| 207 | Dexter Gordon | 336 | Dexter Gordon |
| 172 | Art Pepper | 203 | Eddie Jefferson |
| 116 | Woody Shaw | 193 | Bill Evans |
| 98 | Chick Corea | 106 | Oscar Peterson |
| 98 | Max Roach | 101 | Sarah Vaughan |
| 88 | Jack DeJohnette | 83 | Art Blakey |
| 88 | Phil Woods | 83 | Dave Brubeck |
| 84 | Dizzy Gillespie | 80 | Fats Navarro |
| 81 | Bill Evans | 64 | Maynard Ferguson |
| 77 | Toshiko Akiyoshi | 63 | Albert Ayler |
| 77 | Cecil Taylor | 56 | Art Pepper |
| 70 | McCoy Tyner | 56 | McCoy Tyner |
| 56 | Arthur Blythe | 51 | Lee Morgan |
| 44 | Jaco Pastorius | 49 | Lionel Hampton |
| 44 | Joe Zawinul | 42 | Ray Charles |
| 42 | Keith Jarrett | 42 | Keith Jarrett |
| | | 42 | Phil Woods |
| | | 42 | Joe Zawinul |

PHOTOS: Gordon—Andy Freeberg/Encore; Vaughan—Robert A. Miller; Akiyoshi—Annette Parks; Grappelli—Paul Natkin/Photo Reserve; Pass—Tom Copi.

JAZZ GROUP

- 398 Weather Report
- 347 Art Ensemble of Chicago
- 130 Phil Woods Quartet
- 106 Heath Brothers
- 102 Woody Shaw
- 92 Old and New Dreams
- 67 Mingus Dynasty
- 61 Air
- 60 Oregon
- 59 Art Blakey and the
Jazz Messengers
- 52 Bill Evans Trio
- 52 Spyro Gyra
- 50 Crusaders
- 49 Dexter Gordon
- 49 Pat Metheny Group
- 48 Jack DeJohnette's
Special Edition
- 46 World Saxophone Quartet
- 44 McCoy Tyner
- 42 Supersax

COMPOSER

- 362 Toshiko Akiyoshi
- 182 Chick Corea
- 143 Joe Zawinul
- 124 Carla Bley
- 87 Baird Hersey
- 75 Anthony Braxton
- 63 Horace Silver
- 52 Keith Jarrett
- 52 Chuck Mangione
- 44 Thad Jones
- 43 Roscoe Mitchell
- 43 Wayne Shorter
- 42 Steve Khan
- 42 Woody Shaw

ARRANGER

- 522 Toshiko Akiyoshi
- 333 Gil Evans
- 122 Thad Jones
- 98 Slide Hampton
- 98 Baird Hersey
- 96 Quincy Jones
- 77 Joe Zawinul
- 59 Carla Bley
- 56 Chick Corea
- 56 Bob James
- 43 David Axelrod
- 43 Sun Ra
- 42 Don Sebesky
- 42 Frank Zappa

BIG JAZZ BAND

- 816 Toshiko Akiyoshi/
Lew Tabackin
- 435 Woody Herman
- 420 Count Basie
- 204 Sun Ra
- 132 Buddy Rich
- 113 Year of the Ear/
Baird Hersey
- 109 Maynard Ferguson
- 107 Mel Lewis
- 64 Globe Unity Orchestra
- 52 Carla Bley
- 43 Rob McConnell and the
Boss Brass
- 42 Louie Bellson



**ROCK/BLUES
MUSICIAN
OF THE YEAR**

- 249 Stevie Wonder
- 140 B. B. King
- 99 Frank Zappa
- 84 Ray Charles
- 80 Billy Joel
- 70 Carlos Santana
- 63 Jeff Beck
- 59 Boz Scaggs
- 49 Muddy Waters
- 42 Elvis Costello

**ROCK/BLUES
ALBUM**

- 70 Clash
London Calling
- 52 Michael Jackson
Off The Wall
- 45 Boz Scaggs
Middle Man
- 43 Stevie Wonder
*Journey Through The
Secret Life Of Plants*
- 42 Jeff Beck
There & Back

**ROCK/BLUES
GROUP**

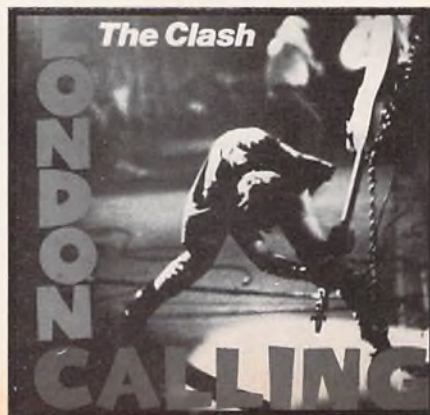
- 239 Earth, Wind & Fire
- 171 Steely Dan
- 81 Doobie Brothers
- 56 Santana
- 53 Clash
- 53 Dixie Dregs
- 52 Chicago
- 44 Rolling Stones
- 43 B. B. King
- 42 Weather Report

TRUMPET

- 462 Woody Shaw
- 448 Dizzy Gillespie
- 321 Lester Bowie
- 249 Freddie Hubbard
- 166 Miles Davis
- 113 Maynard Ferguson
- 108 Don Cherry
- 92 Clark Terry
- 71 Randy Brecker
- 66 Kenny Wheeler
- 63 Jon Faddis
- 63 Tom Harrell
- 56 Bobby Shew

TROMBONE

- 392 Bill Watrous
- 266 George Lewis
- 193 Albert Mangelsdorff
- 176 Jimmy Knepper
- 174 J. J. Johnson
- 154 Bob Brookmeyer
- 153 Slide Hampton
- 127 Curtis Fuller
- 107 Roswell Rudd
- 70 Carl Fontana
- 59 Urbie Green
- 49 Raul de Souza
- 48 Jim Pugh
- 42 Julian Priester



SOPRANO SAX

802	Wayne Shorter
296	Steve Lacy
131	Grover Washington Jr.
131	Bob Wilber
130	Zoot Sims
113	Jan Garbarek
105	Dave Liebman
63	Joe Farrell
42	Jimmy Heath
42	Roscoe Mitchell
42	Sam Rivers

ALTO SAX

595	Phil Woods
329	Arthur Blythe
326	Art Pepper
217	Richie Cole
131	Dave Sanborn
99	Lee Konitz
84	Ornette Coleman
70	Anthony Braxton
42	Jay Beckenstein

TENOR SAX

472	Dexter Gordon
311	Sonny Rollins
130	Stan Getz
130	Johnny Griffin
126	Mike Brecker
126	Wayne Shorter
90	Zoot Sims
88	Chico Freeman
66	David Murray
56	George Adams
56	Archie Shepp
56	Lew Tabackin
48	Scott Hamilton
42	Gato Barbieri
42	George Coleman

BARITONE SAX

802	Gerry Mulligan
441	Pepper Adams
231	Hamiet Bluiett
199	Nick Brignola
189	Ronnie Cuber
70	Bruce Johnstone
69	John Surman
59	Henry Threadgill
42	Howard Johnson

CLARINET

525	Anthony Braxton
351	Benny Goodman
237	Buddy DeFranco
220	Eddie Daniels
95	Woody Herman
94	Pete Fountain
88	Bob Wilber
87	Perry Robinson
52	Bennie Maupin
50	John Carter

FLUTE

554	Hubert Laws
500	Lew Tabackin
203	James Newton
165	Sam Rivers
161	James Moody
126	Sam Most
108	Joe Farrell
94	Herbie Mann
91	Frank West
66	Bud Shank
63	Dave Valentin
56	Yusef Lateef
56	Bob Militello
56	Jeremy Steig

ACOUSTIC PIANO

406	McCoy Tyner
346	Oscar Peterson
286	Bill Evans
242	Cecil Taylor
189	Keith Jarrett
140	Chick Corea
63	Don Pullen
52	Barry Harris
52	Andy LaVerne
52	Joe Sample
42	George Cables
42	Herbie Hancock

ELECTRIC PIANO

904	Chick Corea
225	Herbie Hancock
213	Joe Zawinul
115	Sun Ra
96	Cedar Walton
84	Joe Sample
70	Kenny Barron
67	Bob James
49	Paul Bley
49	Bill Evans

ORGAN

791	Jimmy Smith
274	Sun Ra
167	Count Basie
88	Shirley Scott
80	Richard Tee
72	Jack McDuff
56	Amina Myers
56	Don Patterson
47	Carla Bley
47	Richard "Groove" Holmes
45	Charles Earland

SYNTHESIZER

903	Joe Zawinul
295	Chick Corea
175	Herbie Hancock
143	Sun Ra
105	George Duke
69	Jan Hammer
59	Brian Eno
49	Jeff Lorber
42	Richard Teitelbaum

ELECTRIC BASS

890	Jaco Pastorius
340	Stanley Clarke
165	Steve Swallow
112	Eberhard Weber
70	Bob Cranshaw
60	Ron Carter
59	Henry Avery Sharp
50	Miroslav Vitous
46	Abraham Laboriel
43	Alphonso Johnson
42	Jamaaladeen Tacuma

ACOUSTIC BASS

637	Ron Carter
308	Charlie Haden
294	Niels-Henning Orsted Pedersen
223	Eddie Gomez
203	Ray Brown
108	Dave Holland
96	Rufus Reid
87	Stanley Clark
63	Cecil McBee
63	George Mraz
60	Bob Magnusson
59	Richard Davis
56	Jack Six
56	Brian Torff

ACOUSTIC BASS CONTINUED:

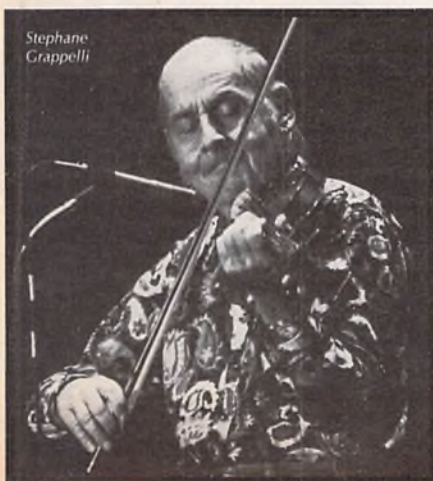
- 53 Miroslav Vitous
- 50 Percy Heath
- 50 Fred Hopkins
- 42 Malachi Favors
- 42 David Friesen

GUITAR

- 515 Joe Pass
- 217 James "Blood" Ulmer
- 196 Pat Metheny
- 181 Kenny Burrell
- 158 Jim Hall
- 151 John McLaughlin
- 115 George Benson
- 112 Al DiMeola
- 109 John Abercrombie
- 87 Earl Klugh
- 70 Ralph Towner
- 66 Larry Coryell
- 56 Egberto Gismonti
- 56 Steve Khan
- 56 Bucky Pizzarelli
- 49 Philip Catherine
- 49 Baird Hersey
- 46 Michael Gregory Jackson
- 42 Cal Collins
- 42 Gerry Eastman
- 42 Grant Geissman
- 42 Lee Ritenour
- 42 Terje Rypdal

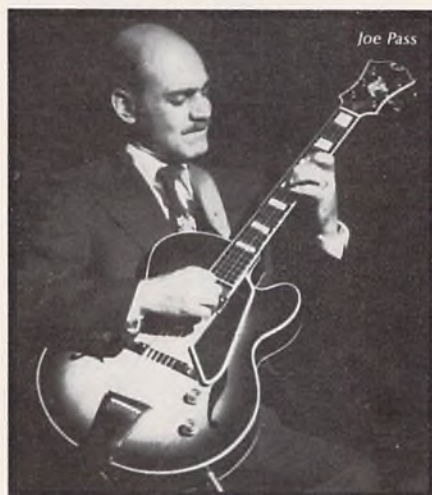
VIOLIN

- 917 Stephane Grappelli
- 528 Jean-Luc Ponty
- 226 Leroy Jenkins
- 136 Lakshminarayana Shankar
- 79 John Blake
- 79 Noel Pointer
- 59 Michal Urbaniak



VIBES

- 752 Gary Burton
- 608 Milt Jackson
- 330 Bobby Hutcherson
- 223 Lionel Hampton
- 169 Jay Hoggard
- 66 Red Norvo
- 53 David Friedman
- 53 Mike Mainieri
- 44 Dave Samuels



DRUMS

- 393 Jack DeJohnette
- 377 Max Roach
- 241 Elvin Jones
- 209 Buddy Rich
- 193 Tony Williams
- 147 Steve Gadd
- 141 Art Blakey
- 111 Peter Erskine
- 71 Billy Cobham
- 71 Roy Haynes
- 67 Louie Bellson
- 66 Billy Hart
- 53 Ed Blackwell
- 49 David Moss
- 48 Don Moye

PERCUSSION

- 654 Airto
- 276 Don Moye
- 189 Nana Vasconcelos
- 168 Ralph MacDonald
- 87 David Moss
- 76 Collin Walcott
- 70 Guilherme Franco
- 48 Dom Um Romao
- 43 Paulinho da Costa

MISCELLANEOUS INSTRUMENT

- 582 Toots Thielemans (harmonica)
- 183 Paul McCandless (oboe)
- 144 Anthony Braxton (bass clarinet)
- 140 Howard Johnson (tuba)
- 113 David Grisman (mandolin)
- 70 Tom Scott (Lyricon)
- 60 Abdul Wadud (cello)
- 44 Collin Walcott (sitar)

MALE SINGER

- 672 Al Jarreau
- 294 Mel Torme
- 246 Joe Williams
- 162 Mark Murphy
- 138 Ray Charles
- 126 Frank Sinatra
- 95 Michael Franks
- 61 Leon Thomas
- 46 Stevie Wonder
- 42 George Benson
- 42 Johnny Hartman

FEMALE SINGER

- 554 Sarah Vaughan
- 372 Betty Carter
- 290 Ella Fitzgerald
- 123 Carmen McRae
- 120 Sheila Jordan
- 113 Flora Purim
- 109 Joni Mitchell
- 92 Anita O'Day
- 64 Angela Bofill
- 50 Cleo Laine
- 42 Urszula Dudziak

VOCAL GROUP

- 1051 Manhattan Transfer
- 177 Earth, Wind & Fire
- 151 Singers Unlimited
- 102 Jackie Cain & Roy Kral
- 84 Steely Dan
- 70 Persuasions
- 43 The Hi-Lo's



ROBERT A. MILLER

HERBIE MANN'S INDEPENDENT FLUTE AND THE BLUES

by LEONARD FEATHER and HOWARD MANDEL

Scene One: the Regent Theatre in Sydney, Australia. Herbie Mann and his combo are headlining the first of their two nights as part of a six day International Music Festival. Dave Brubeck's new quartet played the preceding two nights to full houses. The audience for Mann is substantial and enthusiastic, but the show seldom comes into focus.

No matter what instrument Mann picks up—C flute, alto flute, bass flute—it is attached by a cord to a box with the usual array of knobs and gimmicks that tends to diffuse the quality of sound rather than enhance it. Only once or twice, particularly during a relaxed solo on *I Can't Get Started*, does Mann turn off the attachments and allow the natural tones of the flute to come through. For the most part, the electronic trickery that dominates the long set becomes a challenge to one's attention span.

Mann's repertoire runs from Charlie Parker to Donovan to Miles Davis. Since there is no guitar, no piano and no other horn, the only blend is with the generally wordless vocal effects of Linda Sharrock. (Completing the group are Michael Formenack on bass, Leroy Clouden on drums and Armen Halburian on percussion.) The flute-voice teamwork, though not unpleasant, is used to excess; moreover, Sharrock, a small singer with a large range, suffers from occasional intonation lapses.

In general, it is not one of Herbie Mann's finest hours. Two days later, after Leonard Feather's review appears in a local newspaper, writer and flutist meet by the swimming pool at the Sydney Hilton. Mann surprises Feather with his reaction: "You were quite right. We changed the show around for the second night and things went much better." Mann is not one to assume that all criticism is automatically based on ignorance or that it can never be constructive.

Scene 2: The Roxy Theatre in Hollywood. Gone are Sharrock, Clouden and Formenack. The billing is "Mann Alone," though this is not quite literally true; Herbie has retained percussionist Halburian. Mann plays the first number entirely on his own—an improvisation

with a compelling beat. He is then joined by his partner for a series of performances that are among the least pretentious and most effective he has delivered in years. Again the tape-loop is used, but for musically valid contrapuntal effects.

In this barren context, Mann's ability to swing is truly put to the test, and he passes it with flying colors. Halburian plays one piece on a shaker, but at other points uses a snare, cymbals, a percussion tree and the like.

Later in the set the two are joined by bassist Glen Moore of Oregon; however, essentially this is a Mann-and-percussion presentation.

The new decade began as one of radical change in the life of Herbie Mann. During his visit to Sydney, he learned that his association with Atlantic Records, which had spanned 20 years and produced 50 albums, was about to end. At the same time he felt the need for a re-evaluation of his musical direction, and a shift toward values that would bring him greater esthetic satisfaction.

Mann's contribution to the history and evolution of jazz flute should be beyond dispute at this point, though younger readers may be unfamiliar with the role he played. After starting as a 14 year old saxophonist, playing for \$15 a week on the Borscht Belt, he put in a four year Army stint, returned home to New York in the early 1950s, and made his recording debut with a unique quintet led by the Dutch accordionist Mat Mathews. Inspired by the late Esy Morales, Mann concentrated more and more on the flute, which he originally used only as a double to supplement his tenor work.

"Flute was thought of as a kind of light jazz instrument in those days," he recalled. "There were so few of us using it—Sam Most, Frank Wess, Bud Shank, Jerome Richardson, Gigi Gryce. That was about it—but of course, we knew about Wayman Carver, who doubled on flute in Chick Webb's band in the '30s, and Harry Klee, who recorded a flute solo on *Caravan* around 1944."

By 1959, when he formed his Afro-Cuban sextet, Mann felt he had found the correct niche for the instrument. "When I played straight 4/4 jazz on flute, people didn't see how the music and the instrument belonged to each other; but with the various Latin approaches it was possible to appeal to a jazz audience and bring in a large fringe element who normally wouldn't be interested."

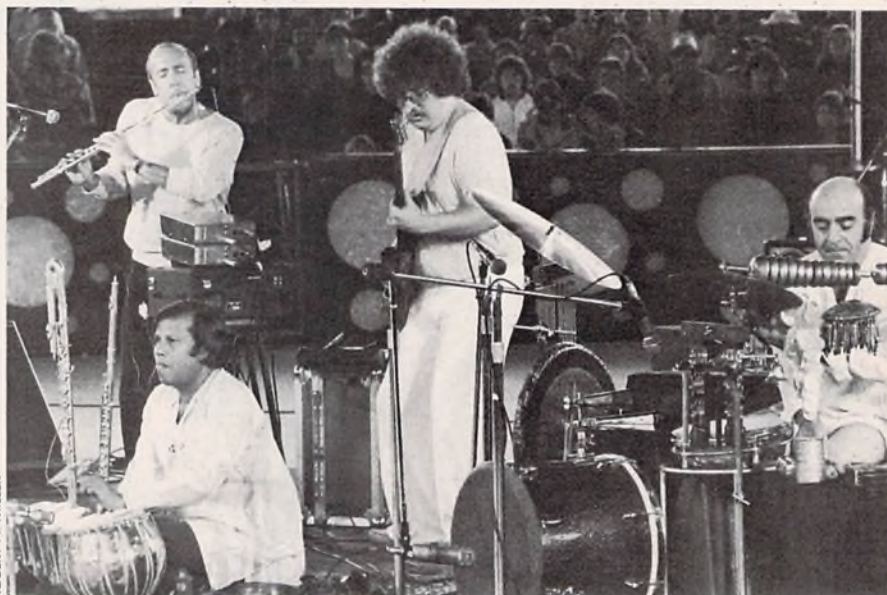
Mann's group recorded first for Verve; the Atlantic era began with the release in

October 1960 of *The Common Ground*. His third album for the label, *Herbie Mann At The Village Gate*, in 1962, established him as a major commercial force on records. From that point on he recorded in a limitless variety of settings, adjusting himself to such trade winds in the music business as the bossa nova (an excellent album in collaboration with Joao Gilberto and Antonio Carlos Jobim) and jazz/rock fusion (marked by the best selling *Memphis Underground* and an album for his own Embryo label, distributed by Atlantic, *Push Push*, in which a key figure was Duane Allman, who was killed in a motorcycle accident a month after its release).

The early 1970s found Mann evolving a new format, the Family of Mann, with David Newman on tenor and flute and Pat Rebillot on keyboards, along with a shifting lineup of first call New York session players.

really hated music. We did make some things I was very proud of—albums with Chick Corea, Ron Carter, Miroslav Vitous—but it was fated not to last. I think Atlantic let me run Embryo just to placate me. The total money I spent on about 15 albums couldn't have been more than around \$70,000. What I recorded may not have been consistently commercial, but they ended up with a few classics that are still in the catalogue." Vitous' LP with John McLaughlin, Joe Henderson, Jack DeJohnette and Herbie Hancock was reissued with an Atlantic catalogue number and retitled *Mountain In The Clouds*.

Later on, while Mann's Atlantic LPs were selling in the hundreds of thousands, he was told that he needed to sell even more in order to justify the advance he was being paid. "I went along with them and did *Super Mann*. They spent a lot of time and effort on promoting it, but it



Mann, Badal Roy, Fran Gravis, Armen Halburian

A 1974 set, *London Underground*, depicted Herbie in England recording with the likes of Mick Taylor, Aynsley Dunbar, Robbie McIntosh and even Stephane Grappelli. Next came *Reggae*, with Taylor, Rebillot, Albert Lee and the Tommy McCook band, also recorded in London.

While jumping on these various commercial bandwagons, Mann occasionally reaffirmed his artistic credentials. Although it was a poor seller, a 1964 session with Bill Evans' trio, *Nirvana*, remains one of his most musical and valuable contributions. A more elaborate adventure was *Concerto Grosso In D Blues*, with a large orchestra under the direction of William Fischer, in 1969.

Mann's Embryo Records experiment lasted for two and a half years, 1969-71. "It involved being in an office at Atlantic on a day to day basis," Mann said. "I was signing up acts, becoming a businessman, and getting to the point where I

wound up selling less than some of the others, such as a really good Brazilian album which they had neither felt nor understood."

As Mann moved more and more into disco on his records, he found himself less and less willing to play such music in person. He even put out disclaimers announcing that he would not be playing his hit record at his concerts. Logically, of course, if he was ashamed to play this music in person, he should have been no less reluctant to record it; however, at the time he felt the necessity to compromise himself on records in order to live up to his contract. He was able to rationalize this by an occasional venture such as *Gagaku And Beyond*, which he made for Ilhan Mimaroglu's Finnadar Records. The album combined traditional Japanese music and instruments with Herbie's improvisational ideas and his Family of Mann.

Since his pioneer days as a flutist

MANN'S EQUIPMENT

Haynes C and alto flutes
 Artley bass flute
 Selmer tenor sax
 Frapp pre-amp and pickup for flutes, sometimes played through a Roland Chorus Echo machine.

by LEE JESKE
photos: MITCHELL SEIDEL

I remember a statement Count Basie made. He had asked the manager of the Savoy what band he was playing against and the manager told him that he was playing against the Savoy Sultans. Basie said, and I quote, "Those pesky Sultans again." The speaker is George Kelly, a member of the original Savoy Sultans, the house band at the legendary Savoy Ballroom in Harlem from 1937 to 1945.

"When you played against the Sultans you had to get up there and *play* every set. You couldn't let up, because they didn't let up on you. They really were something else. They didn't have great musicians, but once they got it together—look out!!" These are the words of Panama Francis, who played drums many times with Lucky Millinder at the Savoy. He's now the leader of Panama Francis and the Savoy Sultans, the nine piece unit that threatens to swing every other band into oblivion, using the same instrumentation, book and style as the original band. And in Kelly, the new Sultans feature one of their finer soloists.

The Savoy Ballroom was the self styled "Home of Happy Feet," a Harlem institution throughout the swing era where the best bands in the country would lock in mortal combat—battling for the hearts, minds, but most importantly, feet, of a discriminating clientele. "They didn't bill it that way, but it was a *battle* of the bands," says Panama. "Every night at the Savoy, they used to bring a band from downtown, a white band or a band like Earl Hines' or Jimmy Lunceford's, and put them on with the band that was there. And, man, people would bet, just like they bet on fights, on who was going to be the best band that night. Guys were thinking up every kind of way to defeat you. It was fun, because it made you learn your instrument. It made you go home and say, 'Look, I can't let these cats show me up.'"

The Savoy Sultans were originally formed in 1937. They were basically a nine piece riff band, making up with spirit and rhythmic punch for what they lacked in instrumentation. Bands commonly featured around 15 pieces, but the Sultans made do with a four man rhythm section (Razz Mitchell on drums, Grachan Moncur on bass, Jack Chapman on guitar, Cyril Haynes on piano), two trumpets (Pat Jenkins, Sam Massenberg) and three reeds (Rudy Williams, Al Cooper and Pat McNeil—George Kelly came later). Al Cooper was the leader and 22 □ down beat



principal composer-arranger.

Kelly joined the band in 1941 and remained with them until he enlisted in the armed services in 1944. The drafting of musicians caused the Sultans to disband for good at the end of 1945. George Kelly remembers, "Al Cooper couldn't get the calibre of men he wanted to make the band sound the same, so he just decided to give it up.

"But the war never affected the Savoy. I remember playing against Count Basie's band, against Jay McShann's band when he had Charlie Parker, against Gene Krupa's band. Duke Ellington's was the

roughest of all. We could play above Stan Kenton and all those bands, it didn't make any difference. There was just something about that Ellington band. If they played a theater they had a different repertoire. But when they got where they were up against the Savoy Sultans, they'd shut it down on you.

"The only time I know that the Savoy Sultans let up on a band was the Sweethearts of Rhythm, the girls. We didn't play hard on them, but any other band came and we played *hard*."

Aside from the happy feet, there were a lot of happy ears at the Savoy. Fans

would follow the personnel of a favorite band as if they were following a football team.

"Up at the Savoy," says Panama, his dimpled cheeks stretched into a grin, "they had two bandstands. There were people standing in front of a bandstand as far back as you could see, in the center of the two stages. You could dance on that half or this half, but the center belonged to the people who wanted to listen or couldn't dance. They had just as much fun as the people who danced because the bands were really swinging."

The Savoy Sultans, both old and new, have one more thing in common: Miami, Florida. Both Panama Francis and Al Cooper hail from the city (Cooper still lives there, in retirement) as does George Kelly. Also in Miami, as a member of George Kelly's Cavaliers, Panama began getting wide exposure, at age 14.

"We were a bunch of kids," he recalls. "We used to take bookings when school closed for the summer. Our school closed the first week of June, and if it closed Friday, we left Saturday on tour. We used to travel all over Florida, Georgia, Alabama, South Carolina and North Carolina, cut across into Tennessee and down through Mississippi. We were playing the same thing that we're playing now, playing for dancing."

After leaving Florida, Panama (then David) Francis put in time with Tab Smith and Billy Hicks' Sizzling Six before joining Roy Eldridge for a year and acquiring a new name (thanks to his wearing a broad-brimmed style hat in front of his sly leader). In 1940 Panama joined Lucky Millinder for a six year stint that would bring him frequently to the Savoy Ballroom.

"Oh man, do I miss those days. The greatest six years I ever spent. If I had to live my life all over again, I'd like to spend it during those six years I played at the Savoy Ballroom. It was *fun*. I couldn't wait

to get to work each night. Like I'd be sitting up there eating dinner and I'd be looking at the time because the time was going too slow. I wanted to get up there and *play*."

After he left Millinder, Panama put in five years with Cab Calloway before spending the remainder of the '50s in the studios, adding his sound to dozens of recording sessions, from Ray Coniff to Buddy Holly.

"A lot of musicians at that time thought rock and roll was a dirty word. Now it's acceptable because it makes money. During the time I started playing, the musicians in Basie's band and the guys that I worked for at places like Birdland were putting me down with things like, 'How could you stoop that low to play that kind of crap?' Not knowing that one day they'd end up playing it, too. I was making good money, but I was kind of ashamed."

Since then Panama Francis has worked with a cornucopia of bands, including three years with Dinah Shore's. Yet he always harbored the desire to lead a band.

"I took a job at Disneyworld that I hated. But it was security, and it was giving me five years to get my social security and my pension together. I was going to get out of the business on my 62nd birthday. I was going to say goodbye because I had been frustrated all of the years knowing at the back of my mind what I could do if I ever had the opportunity. I never got the chance until I went to Europe and played with different jazz groups—with Arnett Cobb and Tiny Grimes. The people in France fell in love with my playing, because they said I reminded them a lot of Chick Webb. So they got the idea for me to bring a small band over. And what could be better than the Savoy Sultans? So it was not my idea, but someone's in France."

The idea was fueled by a 1955 New York Jazz Repertory Company concert at

Carnegie Hall, where Panama helped arrange the tribute to the original Sultans and Lucky Millinder.

When Panama was invited to tour France in January, 1979, he put together his version of the Savoy Sultans which included such long time swing veterans as trumpeters Franc Williams and Irvin Stokes, saxophonists Howard Johnson, Norris Turney and Kelly, bassist Bill Pemberton, guitarist John Smith and pianist Red Richards.

"In January of 1979 we made a tour for Black and Blue Records. They had me put the band together, but they didn't know how it was going to come off. We rehearsed over here a couple of days and then we had a rehearsal over there. They had a list of all the 'don'ts,' because they had Oliver Jackson over there with an eight piece group and it didn't work out—they went over there as a jam session with no music. I invested my money in buying music. I got nine arrangements of the Savoy Sultans' from the N.Y. Jazz Repertory Company, but the rest of it I bought myself, and I rehearsed the band myself because I knew what I wanted.

"All my life I wanted my own band, and in my dreams I even copied Duke Ellington. You see, even the way I dress is Duke Ellington. And I worked with Lucky Millinder, who was not a musician but was one of the best band leaders I ever worked with. This man knew how to rehearse a band, he knew how to get a band to sound like a band. I learned from him.

"So I knew what I wanted—all I needed was the opportunity. After they heard two numbers at the rehearsal, they closed the books and stood up there with their hands folded nodding at each other."

The tour was an unqualified smash. The infectious numbers moved thousands of happy feet in France. The double album recorded for French Black and Blue, *Gettin' In The Groove*, was an



Savoy Sultans at NYC's Rainbow Room:

John Smith, Sam Benskin, Panama Francis, Bill Easley, Howard Johnson, George Kelly, Julia Steele and (standing) Bill Pemberton, Francis Williams and Irv Stokes get ready to swing listeners into bad health.

instant hit, winning the Grand Prix du Disque from the Hot Club of France for 1979 and placing third in England in *Jazz Journal's* annual critics poll (behind "two dead guys," as Panama likes to point out—Louis Armstrong and Sidney Bechet). The album has been released here in two volumes from the Classic Jazz label.

Stateside, the band has been garnering raves wherever it goes. The Village Gate, the Rainbow Room, Highlights in Jazz and the Newport Jazz Festival have all played host to the Sultans in New York.

A typical Sultans performance will go something like this. *Song Of The Islands* introduces the band members one at a time as the piece builds. Panama's hi-hat is layered over by the rhythm section before the soloists are introduced—tall thin Stokes, short round Williams, young Bill Easley (Turney's replacement), graceful Howard "Swan" Johnson and distinguished Mr. Kelly.

Norfolk Ferry might be next with a

I'm doing. This is not classical music where people sit up like a music appreciation hour at school."

Panama sits backstage at the Rainbow Room waiting to go on for the first of six sets. The Rainbow Room is a magnificent jewel atop Rockefeller Center which features the best view in New York City, if not the best food. There the Sultans are restrained—the tourists who come to gape out the windows don't want to be swung out of their seats. Numbers like *Frenzy* are shelved in favor of more refined pop music.

"One of the reasons I don't play too many of the Sultans numbers here, and you're going to look at me kind of funny, but white people dance to music—they don't dance to rhythm. Black people dance to rhythm, white people dance to music. You can go out there and play a tune that they know without drums or anything, and they'll get up and dance. And you can turn around, go uptown and

was to close the show. After swinging the crowded dance palace into the palm of his hand, Panama looked around and called *Flying Home* as a closer. Lionel Hampton was forced to follow a throbbing, foot-stamping version of his own theme song.

"I don't think he liked it too much," says Panama with a devilish glint, "but that's the way it was in the big band days—you put your best foot forward before the next guy did. Although he got upset about it, you must remember that he did the same thing to a lot of people. And I knew he would have washed me away if I didn't put my best foot forward. Instead of everybody talking about me, they would have been talking about him. I know it—I've only been in this business for 50 years."

Hampton almost keeled over trying to battle back. He played one hour and 40 minutes, then announced he'd play a second set.

"There's a lot of mediocrity going on today because people do not look at mu-



Smith, Francis, Easley, Johnson, Kelly

hard, crisp solo from the cleanheaded Mr. Stokes and a solo of short, attractive phrases from Mr. Johnson. The lush and rhythmic *Gettin' In The Groove* follows, Panama whipping the band with his drum work. Then, for the cheek-to-cheekers, is *Girl Talk*. On *Moten Swing* at a brisk, wind-in-your-face tempo, George Kelly displays his ivory hard tenor tone. *I'll Get By* will be played without solos, letting the reed section soar, before the band flies through its flagwavers—*Shipyards Social Function*, *Clap Hands Here Comes Charley* and the too-fast-to-be-believed *Frenzy*.

This band is meant to be danced to. The jump tempo tunes are actually difficult to enjoy sitting down.

"I love it when people dance," says Panama. "I get a big kick out of people dancing because then they enjoy what 24 □ down beat

let me set up and go *choo-ch-ch, choo-ch-ch*, and *they'll* get up and dance without a piano. In the first two sets here we play for them to eat. In the third set we start finger-popping, and by the fifth set we're really on."

When the band is really on, *watch out!* Panama and the Sultans were scheduled to play two sets at the Roseland Ballroom as part of the Newport Jazz Festival. The Sultans were to have the first two sets and Lionel Hampton's big band



sic as competitive. Music is like sports, man. I'm trying to sound my best and they're trying to sound their best, unless they're crazy. It's like a face off between Vida Blue and Reggie Jackson. I'm competitive on the bandstand. I don't have no friends up there. I'm *serious* now."

Panama is serious—just ask Lionel Hampton.

"I knew *Flying Home* was his hole card. That's what Duke Ellington did to Chick Webb at the Savoy. He took his whole theme song, *Let's Get Together*. Now all bands' themes are the tunes they play the best. By the time Duke got through with Chick, Chick couldn't get on the stand. He did the same thing to Jimmy Lunceford. Lunceford was playing *Sophisticated Lady* and all that. Duke got up on the stand and started vamping, and Cootie was over in this corner and Rex Stewart was in this corner, and

PANAMA FRANCIS DISCOGRAPHY

PANAMA FRANCIS AND THE SAVOY SULTANS
VOL. 1—Classic Jazz CJ 149
PANAMA FRANCIS AND THE SAVOY SULTANS
VOL. 2—Classic Jazz CJ 150
TOUGH TALK (with Thad Jones, Seldon
Powell)—20th Century Fox TFM 5101

MACHITO



Original MACHO MAN

by LARRY BIRNBAUM

"I've been in the music business 54 years—a long time—and I wish that I could be around forever, but really, I could go at any time and I wouldn't mind. I enjoy what I've been doing, and if I had to do it all over again, I would."

Bandleader-singer-maracaist Frank Raul Grillo, a.k.a. Machito, has come a long way since the days he would sing to the accompaniment of the employees at his father's cigar warehouse. Already a star by the time he left his native Havana in 1937, he joined his old friend Mario Bauza in an enduringly fruitful collaboration, introducing American audiences to authentic Afro-Cuban rhythms, creating the first true Latin-jazz hybrid.

Under the aegis of producer Norman Granz and composer/arranger Chico O'Farrill, "Macho" waxed a series of

sessions with Charlie Parker, Buddy Rich and Flip Phillips, culminating in the historic 1954 *Afro-Cuban Suite*, sessions that inspired Bird to employ the band's percussionists on later small combo recordings. The mambo craze of the '50s elevated Machito to new peaks of popularity, and he became a fixture in the top ballrooms of New York, Miami and the Catskills. In the '70s he re-emerged as elder statesman to the salsa generation while maintaining the jazz nexus; his Pablo reunion with old compadre Dizzy Gillespie (*Afro-Cuban Jazz Moods*, with O'Farrill's arrangements) won critical raves, including Grammy award nominations in both Latin and jazz categories.

In recent years Machito has appeared at the Newport and Monterey jazz festivals and has toured both coasts, Europe

and Japan. He has lectured at colleges throughout the East Coast and performs regularly between tours in the clubs and parks of New York City, "from Lincoln Center to the People's Park." His greatest enthusiasm, however, is reserved for "Project Return, which tries to rehabilitate drug addicts and juvenile delinquents," while covering a broad range of other social problems. In addition, he serves as project coordinator for senior citizens in the SCOUT program and performs each year at concerts for retarded children and adults. "You should see how they enjoy it—the hospitality is tremendous. We get four or five hundred people, all attentive and quiet, and many will react to a particular number or request a tune I played 25 years ago."

Machito is also enthusiastic about the

reception his band has been receiving overseas, particularly in France. "They're crazy about Latin music in Paris, now more than ever," he says. "They've been having bands from New York practically every month. Azuquito has been working there for the last six months—his father was a great singer from Panama—and it looks like he's going to make Paris his homebase. There's no doubt that Latin music is here to stay, like jazz—it's spreading all over the world. They even have Japanese bands, like the Tokyo Cuban Boys. We played together in Tokyo—good band!"

Contemporary Cuban groups like Irakere elicit still greater approbation. "Irakere is fantastic. They're good musicians, legitimate musicians. The altoist (Paquito Rivera) is a first class symphonic player, and the trumpeter, Arturo Sandoval, blew Dizzy Gillespie's mind when they were here—he couldn't believe that a young fellow could play like that. You know, there are so many good trumpet players in the U.S. that we sometimes take it for granted, and then when you hear somebody from abroad play well, you feel like he must be stealing something."

The current impasse in Cuban-American relations may jeopardize further musical exchanges, but Machito remains undaunted. "Ideology ain't got nothing to do with music. Music breaks through every barrier, every creed, every religion, every race. Music is too powerful to be stopped by any ideology. My records still play in Cuba, they play everywhere. The only way to keep the people contented is to allow them to listen to music, so they haven't got the time to think about something else."

Machito himself is hardly immune to such aural pacification. "Anytime I have a problem, I put it away by listening to good music. I listen to every kind of music—music is my outlet. All the radio stations carry good music—rock 'n' roll, rhythm 'n' blues, every music has something. Even disco has good things—for one, they use Latin percussion, just for color mostly, but it helps to get young people acquainted with Latin instrumentation. The musicians might not know what they're doing, but still they play some figure on the timbales or bongo, and sometimes they use Latin musicians who can really play, so it's good for our music."

To a man of such deep roots and catholic tastes, the free rhythms of avant garde jazz seem less inscrutable than inevitable. "Free rhythms are nothing new—you always have to give some kind of freedom to the rhythm. A stiff rhythm doesn't allow the musicians to swing on

top, because they have no space to play. Flexibility is the most important thing, in music as in life, so that you have room to move and sway like a wave. Duke Ellington's band was very flexible—his rhythm section was never stiff and the soloists always had a great deal of freedom. He was one of my early inspirations, along with Fletcher Henderson. In Cuba I had a good 50 records by Duke Ellington, ever since I was a kid.

"You know, American music has had a very strong influence on people all over the world. The harmony is so rich and inviting—you can squeeze a melody line on top and harmonize underneath. But the whole world has been influenced by America—not only the music, but business, science, everything. The United States is a powerful, inspiring country because of the freedom people have. Here you are even allowed to criticize the president, the senator or whomever, and if you don't paralyze people's minds, you always have more ideas.

"Even 100 years ago, America had a tremendous influence on Latin music. When Cuba belonged to Spain, there were many dissidents who jumped from Cuba to New Orleans, including many musicians, so New Orleans was always very important. And of course, Louis Armstrong inspired practically every trumpeter in the world. He was one of the first, and he was so creative and amusing. When you have a happy message, people like you, whether you're black, white or an Indian chief."

Although jazz was always one of his primary passions, Machito did not become directly involved in the idiom until the 1940s. From 1928 until his emigration in 1937, he sang and played maracas with many of the leading bands of Cuba. In New York, he quickly established himself as a recording artist (on Decca and RCA) with such notables as Xavier Cugat and Noro Morales. An interesting sidelight to the period was the ASCAP strike of the early '40s, when non-striking Latin musicians received unprecedented radio exposure. "Many Latin composers got exposure through BMI, which had Rafael Hernandez, Pedro Flores and many good composers from South America and the Caribbean islands. When ASCAP struck for more royalties—which was right—BMI had a chance to get into the scene, and they helped Latin music very much. That's how Cugat became a composer and Noro Morales—even myself. I'd been around the music all my life, and I'd always personalized the numbers we played anyway, so I started writing the tunes, because to me it was easy."

In 1940, Machito and Mario Bauza (his brother-in-law) founded the legendary Afro-Cubans, the band which was to make history in 1943 with *Tanga*, the first



D. SHIGLEY

Afro-Cuban jazz tune. Bauza was a classically trained bass clarinetist who had performed with the Havana Philharmonic under Leopold Stokowski. Arriving in New York in 1930, he switched to trumpet and became musical director for Chick Webb's band and later for Cab Calloway. "Imagine," says Machito, still slightly awed, "a Cuban fellow, 22 or 23 years old, directing a black jazz band, rehearsing the musicians and okaying the arrangements. He is really a top flight musician, an analyst, not just a note player. He knew how and why to play a passage—it's not like some people who play a bunch of notes without knowing what they mean."

Machito and his Afro-Cubans were an immediate hit, but Macho was soon drafted into the U.S. Army, enlisting his sister Graciella to take his place. Upon his return, the Afro-Cubans became increasingly involved with jazz, embracing the then revolutionary bebop movement. In 1947 they shared the bill with Stan Kenton's orchestra at Town Hall, the first Latin-jazz concert ever performed, and one that left a permanent impression on the Kenton sound (hear his *Peanut Vendor*). Macho was a close friend of conga great Chano Pozo—"I had known Chano Pozo when he was seven or eight years old, and we were both involved in bebop tremendously"—and through Dizzy Gillespie, a great admirer of Pozo and Latin music, he came to the attention of Norman Granz.

"I think that Charlie Parker was inspired to play Latin music by Dizzy and Norman Granz," Machito avers. "He liked our rhythms and our arrangements were

tops, so he felt at home musically, and it was no problem for him to adjust to us. But everybody gets involved in other people's bags, and in Latin music the rhythm is so inspiring, because you have so many tempos going on at once. It's not just 4/4—you find that the bongo is

PARTIAL MACHITO DISCOGRAPHY

- MUCHO MACHO MACHITO (with the Afro-Cuban Salseros)—Pablo 2625 712
 MACHITO AT THE CRESCENDO—Crescendo GNP 58
 THE WORLD'S GREATEST LATIN BAND (featuring Graciella)—Crescendo GNP 72
 LATIN SOUL PLUS JAZZ (featuring Johnny Griffin, Cannonball Adderley, Herbie Mann etc.)—Tico CLP 1314
 AFRO CUBAN JAZZ (with Charlie Parker and Flip Phillips)—Verve VE-2-2522
 with Dizzy Gillespie:
 AFRO-CUBAN JAZZ MOODS—Pablo 2310 771

playing in 5/4 and the conga is in 6/8 and the timbales plays 2/4, and it's very exciting for jazz players to create over that amalgam of syncopation. We do have to be flexible when we work with jazzmen, though, because sometimes it gets so complicated that they get lost and can't find the down beat. But they get used to it."

The first Bird/Machito recordings—titled *Okidoke*, *Mango Mangue*, and *No Noise*, from Dec. 1948 and Jan. '49—established the Latin-jazz connection for all time, extending through the hard bop years to the African awareness of the '60s and beyond. Machito's band became a breeding ground for young jazzmen, as players like Johnny Griffin and Curtis Fuller came up through its ranks, and Macho came to be known as the Basie of Latin music.

"They say that because we flow. Count Basie is my main man—he knows how to lead his musicians to create just what he wants them to. He won't push, he just lays down the foundation and they dance on top like a rubber ball. He's a master—every bandleader is crazy about the way he plays. But I just can't get away from jazz—it's so rich. When you're used to filet mignon, it's so soft and juicy that you can't get into eating something else. Jazz is tremendous."

Macho is currently gathering material for a new album on Ansonia, "and I'm preparing a suite, featuring jazz musicians also, for Norman Granz on Pablo." Sister Graciella recently retired after a lengthy tenure, but vocals are still a family matter with daughter Paula Grillo at the mike. "We call her Paula C, because she was born on St. Cecilia Day." The sidemen may be younger, but

the charts still sound familiar, and with good reason. "We still have the same arrangements from 20 years ago—Chico O'Farrill, Rene Hernandez—but they were so advanced. I think a good arrangement lasts forever, like classical music—you just have to play it right, that's all."

Queried as to the future of Latin music, Machito is characteristically upbeat. "I see a good future, because more people are getting interested in Latin music and they're learning how to dance, which is very important. For the majority of people, music never gets too far from dancing. But the future depends on the followers, the young bandleaders. You can't stop a fellow who is going to learn to arrange with rich syncopations and different rhythmic combinations from taking new approaches. Everyone is entitled to make different versions—it's good for the music, for the listener and the dancer, because you won't get bored dancing to the same routine. It has no end—it's like science."

As for the salsa scene, his opinions are mixed. "Salsa is a replica of what we've been doing for the last 50 years. It's nothing new, just old numbers played by new musicians. Sometimes they play it well, but it could be better, because most of them take it for granted. It comes so easily for them because they are Caribbeans—Puerto Ricans and Dominicans. Actually, in my humble opinion, the best players of Latin or Cuban music are the Puerto Ricans. They go more to the bottom of it than anyone, and when you go to the bottom of a tradition or any folkloric music, you get more out of it than if you just play to make a living. But some of the young musicians go into bands from high school, where they learn just enough to be influenced. From there they organize their own bands, with no real knowledge or good musicianship. Most people don't have a good ear, so they play whatever way they want to. They are not legitimate musicians, they are just beginners.

"I'm just sorry I quit studying too soon myself. I love education, but I've learned a lot by friction. I've been fortunate enough to have played with the best, and these associations have helped me tremendously and made my life very happy. Anytime you have a chance to be associated with the best, you can't go wrong. Some people don't like to play with superior musicians—they get a complex—but how can you learn from people who know less than yourself? You might just repeat what you know and never get ahead. But when you associate with people who have something to offer, it's beautiful."



RECORD REVIEWS

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

MAX ROACH

FREEDOM NOW SUITE—Columbia JC 36390: *Driva Man; Freedom Day; Triptich; Prayer/Protest/Peace; All Africa; Tears For Johannesburg.*

Personnel: Roach, drums; Coleman Hawkins, tenor sax (cut 1); Abbey Lincoln, vocals; Walter Benton, tenor sax; Booker Little, trumpet; Julian Priester, trombone; James Schenk, bass; Michael Olatunji, congas; Ray Mantilla, percussion; Tomas du Vall, percussion.

***** 1/2

PICTURES IN A FRAME—Soul Note SN 1003: *Reflections; Mwalimu; A Place Of Truth; China's Waltz; Mail Order; Japanese Dream; Magic; Back To Basics; Ode From Black Picture Show.*

Personnel: Roach, percussion, piano, vocal (cut 9); Odean Pope, tenor sax, flute, oboe; Calvin Hill, bass; Cecil Bridgewater, trumpet, flugelhorn.

ONE IN TWO—TWO IN ONE (featuring Anthony Braxton)—Hat Hut six (2R06): *One In Two—Two In One.*

Personnel: Roach, percussion, gongs, tuned cymbals; Braxton, alto, soprano and soprano saxes, contrabass clarinet, clarinet, flute.

***** 1/2

M'BOOM—Columbia Digital JC 36247: *Onomatopoeia; Twinkle Toes; Caravanserai; January V; The Glorious Monster; Rumble In The Jungle; Morning Midday; Epistrophe; Kujichagalia.*

Personnel: Roach, vibraphone, xylophone, tympani, orchestral bells, afuche, bass drum, multiple percussion; Roy Brooks, temple blocks, cymbal, bass drums, musical saw, tympani, steel drum, marimba; Omar Clay, timbales, marimba, tympani, xylophone, multiple percussion; Fred King, marimba, bongos, tympani, orchestra bells, assorted percussion; Ray Mantilla, Latin percussion, bells, chimes, triangle, African percussion; Warren Smith, tympani, bass drum, orchestra bells, vibraphone, marimba, xylophone, claves, cowbell, woodblock; Freddie Waits, orchestra bells, tomtoms, xylophone, clave, snare, cowbell, gongs, marimba, percussion; Joe Chambers, chimes, marimba, vibraphone, xylophone, multiple percussion; Kenyatte Abdul-Rahman, orchestra bells, assorted percussion.

After 35 years at the top of his profession, Max Roach is the dean of modern percussionists. His awesome prowess undiminished, he continues to broaden his musical horizons as his reputation grows to legendary proportions. Like Coleman Hawkins, who appears on the newly reissued *Freedom Now Suite*, Roach spans several musical generations, and in middle age, still shows the capacity to assimilate newer styles without compromising his personal approach. As Hawkins adapted to bop, Roach has embraced "free" rhythms as a natural outgrowth of the odd time signatures he himself pioneered. Max has been extraordinarily active recently, with major festival appearances, record dates in the U.S., Europe and Japan, national and international tours with his own quartet, Charlie Parker tributes with bop colleagues like Dizzy Gillespie, and concert appearances with such innovators as Archie Shepp, Anthony Braxton and Cecil Taylor. A professor at the University of Massachusetts, he is a leading spokesman and lobbyist for the jazz community as a whole, and this year was

elected to **down beat's** Hall of Fame.

The *Freedom Now Suite* dates from 1960, just as the first sit-in demonstrations ushered in a decade of racial upheaval. Max's then wife Abbey Lincoln gives voice to the lyrics of Oscar Brown Jr., articulating concerns which Roach continues to espouse: the Afro-American heritage, pan-African musical culture, the travails of slavery and discrimination, and the ongoing liberation struggles in southern Africa. Roach's Minguslike compositions represent the culmination of the hard bop movement, foreshadowing the new musical revolution waiting in the wings. Coleman Hawkins delivers a brilliantly resonant and moving solo on *Driva Man*, while the late Booker Little burns on trumpet and Julian Priester outdoes himself on trombone. Max is quite a "driva man" himself, and when he is joined by percussionists Olatunji, Ray Mantilla and Tomas du Vall, the smoking rhythms burst into flame. Abbey Lincoln's literal screaming anticipates the shrieking saxophonics yet to come, but overall her singing is the weakest link in the suite, more appropriate to the original theatrical conception of the work than to a recorded presentation.

Max's current working band reflects an abiding commitment to the hard bop school that he helped to found in the early '50s; *Pictures In A Frame*, recorded in Italy, is a fair sampling of the quartet's almost classical reverence for the postwar idiom, at a time when experimentation for its own sake has largely given way to an earnest re-exploration of the past. Odean Pope, who has replaced Billy Harper on tenor, is Roach's kind of musician: an educator and musicologist, his robust and fluent style incorporates contemporary and traditional influences in a solidly crafted synthesis. Trumpeter Cecil Bridgewater continues to refine his chops, while bassist Calvin Hill remains as solid an accompanist as any in jazz. The album includes some gorgeous riff laden blowing tunes, a richly nostalgic vocal/piano spot by Max, and a great deal of snap crackling percussion, all captured with outstanding aural fidelity.

Following on the heels of their triumphant studio collaboration (on *Black Saint*), Roach and Braxton have waxed their live duet concert at last year's Willisau (Switzerland) Jazz Festival. The double record package should leave no one unsated; what is remarkable is that these two fertile talents are able to sustain creativity and momentum over an unbroken continuum of improvisation lasting nearly 80 minutes. In terms of sheer technique, *One In Two—Two In One* is mind boggling; every beat, every note is crisply and cleanly executed throughout the most breathlessly furious exchanges; the most abstract tintinnabulations and distorted wailings are produced with utter precision and control. Max adapts effortlessly to the high

energy polyrhythms of the post Coltrane era—small wonder, since he is credited by such modernists as Ed Blackwell and Sunny Murray as having inspired the entire genre. Nothing daunted, he follows Braxton through the most abstruse exercises in frog chanting and cricket chirping, betrayed only by a tendency to impose a regular pulse, however subtle, behind even the quirkiest and most ephemeral material. Max and Braxton spar and jab, trade leads and timekeeping chores, and alternately soar to individual heights, but on those few passages where they lock hypnotically into the same groove, the music becomes far more than the sum of its stellar parts.

M'Boom is a collective of ten percussionists formed by Roach in 1970 and the title of this, their first album. A digital recording on an audiophile pressing, the disc could be regarded as an update on the old *Bongos In Hi-Fi* format so beloved of engineers in the '50s—in fact, percussive instruments are the most difficult to record and a perennial measure of the state of the art.

From a different perspective, *M'Boom* can be viewed as an extension of Art Blakey's *Orgy In Rhythm* experiments in Afro/Latin/American ensemble percussion, which were more than orgiastic enough, but lacked discipline and organization. *M'Boom* is no mere frenzied bashing session, but a series of tightly structured and orchestrated percussion compositions, with sequential solos featured over strict obbligato accompaniments. Vibraphones, xylophones, marimbas and tympani allow for melody and counterpoint, and the gentle mallet timbres, regular tempi and tonal harmonies make for a lush and soothing "easy-listening" blend. Latin rhythms figure prominently in the potpourri, but the lockstep arrangements are often more suggestive of classical music. Nothing here approaches the radical originality of Edgar Varese's 1931 *Ionisation* for 37 percussion instruments, yet *M'Boom* is largely successful on its own terms as a demonstration of percussive coordination and technique. Most effective, perhaps, is the metallic rendition of the Thelonius Monk/Kenny Clarke classic, *Epistrophe*, recalling Roach's roots and confirming his status as a malleeter for all seasons.

—birnbaum

ART ENSEMBLE OF CHICAGO

FULL FORCE—ECM 1-1167: *Magg Zelma; Care Free; Charlie M.; Old Time Southside Street Dance; Full Force.*

Personnel: Lester Bowie, trumpet; Roscoe Mitchell and Joseph Jarman, reeds and percussion; Malachi Favors Maghostus, bass, percussion, melodic, voice; Famoudou Don Moye, sun percussion.

***** 1/2

The jazz world's Ur-band of collective improvisers and its longest lived active major group, the Art Ensemble comprises gutsy survivors and potent personalities. They're hardhitting, extroverted, funloving performers, not merely nice guys resting on laurels or studio couches. I've never known them to play it safe in concert, their 1980 Newport New York appearance having been a congenial, balanced effort *vis à vis* the harum scarum witchdoctoring and cathartic hellbroth they brewed up at Tournai, Belgium in 1969.

The '70s has been a long decade for all of us, and Great Black Music, too, has gone from revolution to working within the sys-

Phil Wilson, Jimmy Cleveland,
Bill Tole, and Eddie Bert.
Making and breaking tradition.



Yamaha is daring to make trombones better than anyone ever has. And top players, like the gentlemen you see pictured, are taking note. And changing to Yamaha.

By doing so, they are making and breaking tradition at one time. Is it time for you to do the same?

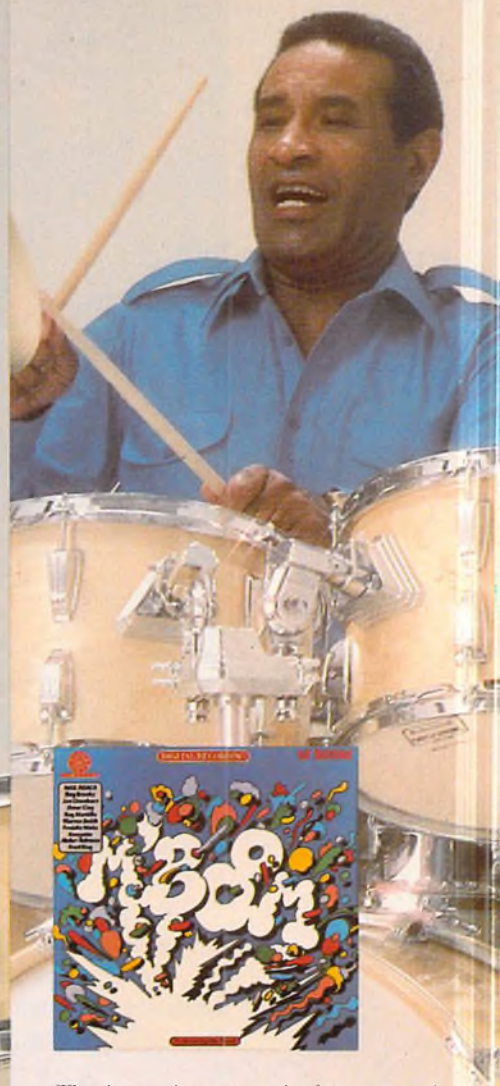
For more information, write: Yamaha Musical Products, A Division of Yamaha International Corp., Box 7271, Grand Rapids, MI 49510.



These
are the heads
that Max
plays...

These
are the drums
that Max
plays...

This
is the renown
that comes
from the sound.
Of the heads
and the drums
that Max
plays...



The legendary sound of Max Roach is no accident. It's the result of an extraordinary artist playing the best equipment time and technology can produce: Groovers™ heads, the only heads designed especially for jazz.

And Ludwig's unique 6-ply die-mold wood shell drums. An awesome combination!

Watch for Max Roach's new digital album *M'BOOM* on CBS Records.

Ludwig

tem. AEC's first go-round with Manfred Eicher found them on their best (well, almost) collaborative behavior: they brought a little fire to his ice; he focused their heat into clear blue flame. There is definitely a recidivist feel to these ECM albums: unison saxes, front lines together, big band swaying, much 4/4 swing, walking bass and driving traps. *Nice Guys* drew on some of their more polished work over the decade and honed it finer; this follow up is marginally freer, but also a little flaccid. *Nice Guys* was electrifying; *Full Force* is merely good.

Specifically (and of course, subjectively): the *ppp* atmospherics opening *Magg* rattle on without the microscopic etching of *Folkus* (or *People In Sorrow*). Among AEC miniatures, *Cave Free* is just a punchy Spanish tag for the sidelong *Magg*, whereas *Nice Guys*, also under two minutes, is a total composition, on the order of *Proverbs I (Stances à Sophie, Nessa)*. *Charlie M* is an attractive booty-shakin' 16 bar blues with fine ensemble variants and a hefty solo by Favors (still a rare joy in these days of bassist megalomania), but it ain't a patch on the classic theme *Dreaming Of The Master*. The title track ironically never builds much momentum.

There's little enough of the reedmen on this set. Short, frenzied solos (Mitchell's tenor, Jarman's soprano) spice *Dance*, on which Moye and Favors exchange wild twos; flute and small-horn snippets skitter through *Force*. The one major sax contribution is Mitchell's solemnly, stridently ringing but brief theme statement over Favor's intriguing vamp on *Magg*. Jarman maintains his seldom noted stance as colorist (bassoon, vibes), composer, director of theatrics. Otherwise, they're section men.

Behind this reversion to traditionalism (however timely and even welcome) lurks the shocking possibility that the group is evolving into the Lester Bowie Quintet. That's a disturbing thought, as the AEC is just about the last group of note since the MJQ—excepting dixieland and fusion bands—to maintain a collective identity. It is the trumpeter's growltiger mock ferocity, darting and winking between the rifling tenors, that blazons itself most insistently across the grooves of these ECM albums. Bowie's primacy occurs aplenty even in stretched out concert performances, so it's not at all due to producer direction. Bowie's trumpet also recalls, more than any other voice in the Ensemble except Favors' hard-walking bass lines, music of the past: Harmon muted Davis on *Dreaming*, blistering Eldridge attacks on *Dance*, and a whole slew of masters, from Whetsol to Gillespie, on *Charlie M*. Oh, well, no point in trying to second guess these dudes; next album may well break through this incipient complacency with the unbridled and vehement imagination heard on *Fanfare For The Warriors* and *Certain Blacks*.

—bouchard

Morgan resurrects the classic Miles Davis admonition: one day a year all jazz musicians should drop to their knees and give thanks to Duke Ellington. Two reasons among many for such tribute are Ellington's body of work and his development of the men who played it. On *The Legacy Of Duke Ellington*—and the operative word is "legacy"—James Spaulding unites both elements of Ellingtonia, selecting some of the ripest fruits from Ellington's bounty of compositions and caressing them in his own knowledgeable and loving hands. Spaulding was one of the last musicians honored with an invitation to join the Ellington band; the maestro chose him in 1974, the year he died.

Still, the Ellington discography fairly bursts from the pages of the Schwann record catalogue and a new entry, however well meant, can easily become so much box score

type. Range—expansive, open-armed range—is what elevates this disc above the ordinary, although that attribute alone may not save the small label release from prompt obscurity. The selections themselves range from pop (*Take The A Train*) to orchestral (*Come Sunday From Black, Brown And Beige*), from the sprightly to the resolute, from the work of a rising artist of 1932 to that of the acclaimed master of 1950. Spaulding stretches himself to meet the demands of the material: he plays the spectrum of each of his instruments. His diversity makes the album less his selfish work than a selfless evocation of Ellington, yet renders impossible the task of separating song from soloist.

Spaulding enters the album slick and fluid, exits scratching and squawking, and in between stops at most other stylistic way stations. His presence—soloing, in duet with

JET DANGER RECORDS AUTUMN RELEASES



Fejj/Alive

Steve Bartek	guitar
Jim Cox	keyboards
Dave Crigger	drums
J Donley	trumpet
John Patitucci	bass
Tom Ranier	saxophone

The second release from Fejj, America's leading Contemporary Jazz Band. Recorded Live at the Keystone Korner in San Francisco.



Don Rader/Anemone

Don Rader	flugelhorn
Ron Eschete	guitar
Kevin Brandon	bass
John Perett	drums

Sizzling Don Rader Compositions featuring both Eschete and Rader, spontaneously interacting, creating a space and sound unique. Live at the Great American Music Hall.

JAMES SPAULDING

JAMES SPAULDING PLAYS THE LEGACY OF DUKE ELLINGTON—Storyville SLP 4034: *Take The A Train; In A Sentimental Mood; Come Sunday; Cavavon; Love You Madly; Lucky So And So; Sophisticated Lady; It Don't Mean a Thing*.

Personnel: Spaulding, piccolo, tenor flute, bass flute, soprano and alto saxophones; Cedar Walton, piano; Steve Nelson, vibes; Sam Jones, bass; Billy Higgins, drums; Mtume, percussion; Avery Brooks, vocals.

★ ★ ★ ★

In the liner notes to this album, Alun

Stereo Video Music from Third World Video Music Works:

San Francisco Jazz Alive

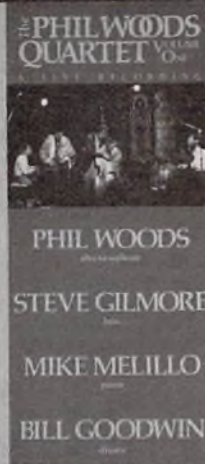
Both Jazz Bands, a one hour video program, available on VideoDisk, and VideoCassette.

All Album and Video products distributed by Pickwick Int'l., or by mail order from Third World VideoMusic Works.
612 S. Harbor Blvd., Anaheim, CA 92805



New from Clean Cuts

THE PHIL WOODS QUARTET VOLUME ONE A LIVE RECORDING



PRODUCED BY BILL GOODWIN CC702

THIS LONG-AWAITED LIVE RECORD IS CONTINUING PROOF THAT THE PHIL WOODS QUARTET IS ONE OF THE GREATEST GROUPS EVER ASSEMBLED.

— "In short, a representative set by a state of the art jazz ensemble. In other words, truly good jazz."

Peter Keepnews

— Winner 1979 *down beat* Critics' Poll for Best Jazz Group

PRESSED ON 100% PURE VIRGIN VINYL FOR BETTER SOUND QUALITY AND LONGER WEAR

AVAILABLE AT FINE RECORD STORES OR SEND \$8.98 TO:
CLEAN CUTS, BOX 16264
BALTIMORE, MD. 21210

DISTRIBUTED BY:
ADELPHI RECORDS, INC.



FREE!

1981 Pro-Line Guide

- A comprehensive 64 pg. color guide to all Carvin Pro-Line equipment including illustrations, technical information and specifications with Special Direct Prices.
- Carvin's new products for the 80's include; double neck guitars, modular power amps up to 700w RMS. Recording and road mixing boards, JBL Pro speakers, bi-channel tube guitar amps, Parts, plus much, much more.
- As we introduce you to the finest Pro Equipment available, you'll appreciate Carvin's policy of selling Direct for exceptional values.

Write: CARVIN Dept. DB80, 1155 Industrial Ave., Escondido, CA 92025 • Phone: (714)747-1710

CARVIN FREE CATALOG

Name _____
 Address _____
 City _____
 State _____ Zip _____ DB80

vibist Steve Nelson, supplying obligattos to the vocals of Avery Brooks—is almost constant. Spaulding's work on *Sentimental Mood* and *Sophisticated Lady* in particular details his strengths throughout. On *Sentimental Mood*, he trills above the theme, slides down beneath it, punches out several bluesy honks, then flutters upward again to rejoin the melody, a journey requiring but a few bars. *Sophisticated Lady*, in a stark trio arrangement, is another triumph for brevity. Spaulding steals into the tune with the most ethereal of slight echoes and at the signal of Sam Jones' first bass note burrows into the melody, yet retains the elusive, quavering quality that ultimately colors the entire piece.

Were the sidemen all Spaulding's equals, one would be bereft of criticism, but that is not the case. Bassist Jones and Billy Higgins, a Mr. Inside and Mr. Outside of drumming, do lay an omnipresent yet understated rhythmic base. And Nelson's vibes add a delightful and unusual touch to Ellington. But pianist Cedar Walton and vocalist Brooks, the chief foils to Spaulding, indeed foil his magic at times. Walton tends to vanish as a presence, while Brooks opts to be an instrumentalist rather than an interpreter. Certainly the choice is his, and it bears some savory results (most notably the baritone sax-ish extensions on *Caravan*). But only Spaulding's call and response on *Lucky So And So* culls the actor out of Brooks. And when one hears the singer's tantalizing, taunting soulfulness, one wishes for more.

Whatever its flaws, *The Legacy Of Duke Ellington* gives one more excuse for celebrating the Duke. As for Spaulding, keep in mind he took two days, not one, to record this album; at the very least he has doubled his annual quota of tribute.

—freedman

ARTHUR BLYTHE

ILLUSIONS—Columbia JC 36583: *Bush Baby*; *Miss Nancy*; *Illusions*; *My Son Ra*; *Carespin* With *Mama*; *As Of Yet*.

Personnel: Blythe, alto saxophone; cuts 2,4,6; Fred Hopkins, bass; Steve McCall, drums; John Hicks, piano; cuts 1,3,5; James Blood Ulmer, guitar; Abdul Wadud, cello; Bob Stewart, tuba; Bobby Battle, drums.

★ ★ ★ ★ ★

PHIL WOODS

THE PHIL WOODS QUARTET, VOLUME 1—Clean Cuts CC/Adelphi 702: *Bloomdido*; *Everything I Love*; *Along Came Betty*; *Hallucinations*; *Phil's Theme*.

Personnel: Woods, alto saxophone; Mike Melillo, piano; Steve Gilmore, bass; Bill Goodwin, drums.

★ ★ ★ ★ ★

As far as alto saxophone playing is concerned, there are more similarities between Woods and Blythe than one might normally expect from two players keeping such different company. Both sport a ravishing, full-chested sound that refuses to pinch in the upper register, and both can project without a microphone in an acoustically sympathetic environment. Blythe, the newer kid on the block, has a fat tone that is piercingly shrill, while Woods' is even thicker and more distinguished. Yet both players make considerable use of alternating legato and articulated phrases that convey a down home, uninhibited swing.

Conceptually, these two recordings are prime examples of where modern jazz has been, and where it may be headed. Woods' live date is a keen, well rehearsed chapter of the format that suits him best: stock bebop, a means of expression that requires little be-

sides a supremely competent player, an attractive set of changes and a wealth of experience upon which to draw. In this genre, few are as physically commanding as Phil Woods, today. With his sheer power, dynamics and expansiveness of vocabulary, he can blow just about anybody under the table—even his own sidemen, and here lies the only problem with his record.

Melillo, Gilmore and Goodwin are seasoned, tasteful accompanists, thoroughly in tune with their leader's rhythmic and harmonic preferences. The pianist and bassist glide effortlessly through difficult changes when given solo spots, too. But they cannot compete with Woods here, who gives us his best playing on record in years (hence the very good rating). Not to slight their abilities; Woods wouldn't keep these guys on the payroll for five years if they weren't among the best. Yet their attempt to follow their leader on *Bloomdido* is a losing proposition, and makes for more than a few uncomfortable moments.

Blythe doesn't possess the harmonic ingenuity or the degree of rhythmic flexibility that Woods does, yet there is so much contrast and color, track to track, in *Illusions* that it's one of the most joyously spirited records of 1980. Warning: this is not the type of record you should hurry to digest. Dropping the needle every few grooves or so to get the general feel of this presentation just won't work. Blythe and his fellow musicians create a unique sense of motion by way of integrating the roles of the accompanist and soloist, and after hearing *Bush Baby* and *Miss Nancy* back to back, you feel as if you've really been somewhere.

Where Woods expects restrained support from his players to further his own statements, Blythe expects a more dynamic response from his rhythm section—and he gets it. They've got to do something in order to keep Blythe's relatively nondescript, dronish vamps interesting. There is an irresistible sense of tension which Ulmer, Stewart and Wadud create collectively that is never fully released (on *Bush Baby*, *Illusions* and *Carespin*) and their section functions as an artistically valid ensemble distraction from the soloist.

Meshed within this unique ensemble is Blythe's searing alto, varying in mood and intensity for each cut. Hypnotic ostinato tuba figures are perfectly executed by Stewart (circular breathing?) and bring visions of a New Orleans street band into these up to date (not out) surroundings. While Ulmer is a grossly overrated guitarist, his spastic, convoluted lines are exciting. Hicks is, for me, infinitely more interesting than most other Tyner-inspired pianists; his thunderous entrance on *Miss Nancy* is awesome. Wadud's cello is multi-purpose; he can walk convincingly like a bassist, thrash about percussively or combine with Blythe's horn to create haunting sonorities.

If I could deduct 1/10 of a star for the annoying, anticlimactic fades used on some of the tunes, I would. But this record should be heard by anyone interested in good modern jazz. I only hope *Illusions* will not suffer the same fate as *Lenox Avenue Breakdown*; after little more than a year, it's already out of print, not currently being pressed, nor listed in the July '80 catalogue (also missing are Woody Shaw's *Rosewood*, volume three of the Lester Young two-fer reissues, Freddie Hubbard's *Super Blue*, Bobby Hutcherson's

Experience the joy of self expression.



At last. A new solo album from the masterful Devadip Carlos Santana. With Herbie Hancock, Wayne Shorter and Tony Williams, the mutual inspiration is delightfully obvious. Recorded digitally for an extremely intimate listening experience.



Meet David Chesky and his outrageous 14-piece big band. His fresh musical ideas make New York's hottest young side-men shine out loud. Guest soloists Joe Beck, Bob James and Michael Urbaniak merge right into this "Rush Hour" that you'll want to get caught in. Often.



Superb new Hancock compositions rendered by the cream of the jazz crop: Jaco Pastorius, Tony Williams, Ndugu, Bennie Maupin, Sheila Escovedo. A classic collaboration molded by "Mr. Hands" himself: the brilliantly musical Herbie Hancock.



The young keyboard wizard has done it again. Rodney follows his hit album, "You'll Never Know," featuring "The Groove," with another surefire winner. The new record, which includes the single "In The Center," is called "Rodney Franklin." A name, and a groove, to remember.



The guitar ruffles in with soothing elegance. The classy, sassy grooves, set up by producer/composer/pianist Allen Toussaint, are laid down with Arthur Blythe, Charles Earland and others. Try on Eric Gale's "Touch Of Silk" for a super-fine feeling.



Leon's first solo album synthesizes jazz, latin, r&b, funk and even classical into some very original contemporary creations. With Teddy Pen-dergrass, McFadden & Whitehead and more, Leon Huff is decidedly "Here To Create Music."



Think big Hammond organ. But don't stop there. Think super horns and vocals. Think hot tunes. Then you'll be thinking of Charles Earland's Columbia debut album, "Coming To You Live." Warning: his name isn't "Earland" for nothing.

"Columbia" and "LP" are trademarks of CBS Inc. Philadelphia International Records is distributed by CBS Records. © 1980 CBS Inc.



Seven great releases by and for individuals. From the people at Columbia and Philadelphia International Records and Tapes. Where there's always room for self expression.



Michael Tilson Thomas' Accompanist

ADOLPH SANDOLE—Jazz Instruction

compositions for recital!		
PIANO SOLOS, each with 12" LP record		
Reflections for Piano	40 pages	\$7.95
Poems of Granada	40 pages	\$7.95
THE ART OF SONGWRITING	32 pages	\$3.95
MUSIC PRIMER (for beginner)	48 pages	\$2.95
VENI, VIDI, NON-VICI (prose bk)	80 pages	\$1.95
Add 10% mailing, allow 30 days for check clearance & delivery, or send MO instead of check, to:		

ADOLPH SANDOLE

1619 Broadway room 605 New York, NY 10019

FREE details A DIFFERENT KIND OF RECORD CLUB

Discounts up to 73%, no "agree-to-purchase" obligations. All labels, Schwann catalog of thousands of titles; classical, pop, jazz, country, etc. Discount dividend certificates. Newsletter; accessories; quick service. 100% iron-clad guarantees. Write for free details.
dmc DISCOUNT MUSIC CLUB, INC. Dept. 10-1280
 650 Main Street, New Rochelle, N.Y. 10801

DAYBREAK EXPRESS RECORDS 1980 MASTER CATALOGUE

Largest JAZZ catalogue ever! 88 pages of listings featuring over 300 labels of JAZZ imports, small labels, and standard JAZZ catalogues. Fast UPS Service. Visa and MasterCard. Send \$2.00 to Daybreak Express Records, Dept. DB, P.O. Box 250, Van Brunt Station, Brooklyn, N.Y. 11215. Foreign customers welcome.

Yes, please rush me the 1980 Master Catalogue.

Enclosed is \$ _____

Name _____

Street _____

City _____ State _____

Zip _____ Country _____

34 down beat

Highway One, Stan Getz' *Peacocks* and *Another World*, and the Miles Davis/Todd Dameron *Paris Festival International*. —moorhead

JIMMY KNEPPER

CUNNINGBIRD—SteepleChase SCS-1061: *Figurement Fragment*; *Languid*; *Just Tonight*; *Cunningbird*; *Noche Triste*; *Spotlight Girl*.

Personnel: Knepper, trombone; Al Cohn, tenor saxophone; Roland Hanna, piano; George Mraz, bass; Dannie Richmond, drums.

★ ★ ★ ½

IN L.A.—Inner City IC 6047: *The Masher*; *My Old Flame*; *Yesterdays*; *Bertha The Dragoness*; *All The Things You Are*; *Things Ain't What They Used To Be*.

Personnel: Knepper, trombone; Lew Tabackin, tenor saxophone; flute; Roger Kellaway, piano; Monty Budwig, bass; Shelly Manne, drums.

★ ★ ★ ★

To anyone who's heard him over the years, it's obvious that Jimmy Knepper's chops are the equal of any trombonist in jazz, and yet he's never received the ink that many of his less talented brethren have. Part of the problem appears to be Knepper's natural reticence for hogging the solo spotlight—and indeed, it was especially hard to do so during his assorted stints with various Charles Mingus aggregations, considering the late bassist's propensity for theatrics and hiring exceptional saxophonists.

Cunningbird, recorded in 1977, was Knepper's first date as a leader in 18 years, and resembles the trombone/tenor front lines which were in fashion in the '50s—Brookmeyer/Sims and Rehak/Cohn among them—in terms of compositional design and succinct instrumental proportion. The tunes, in this case all Knepper originals, are for the most part based on standard chord changes—*Just Tonight* from *The Way You Look Tonight*, *Spotlight Girl* from *Stella By Starlight*, and the bridge of *Figurement Fragment* from *Stompin' At The Savoy*—but the results are raised above the routine by the involvement and imagination of the soloists. Hanna, Cohn and Knepper are heard to good advantage throughout, be the groove upbeat (*Figurement*), elegaic (*Languid*), or Latinesque (*Noche Triste*). The title track is easily the album's high point, however, beginning with an intricate three voice theme for trombone, tenor and arco bass, and eventually introducing solos all around—Mraz buoyant, Cohn soulful, Knepper labyrinthine, Hanna funky—while Richmond's rattle and chatter fuel the fire.

Ten months later to the day, Knepper recorded *In L.A.* with the same instrumentation but different personnel, and the session reflects a more intense level of virtuosity than the previous date. Knepper's initial solo on the opening cut, *The Masher*, exemplifies the boost in energy, as he dips and soars swiftly, like a butterfly on speed. Throughout, the trombonist's work is more rambunctious, and this is echoed by his collaborators: Tabackin's aggressive attack and tattoo-needle tone grab you by the collar whenever he solos, and Kellaway's playing contains more surprises to the measure—slashes, glissandi, unique harmonies, disjointed runs—than Hanna's cool musings.

Knepper's two compositions on *In L.A.* again use recognizable chords (*Bertha The Dragoness* seems to be a subterranean *Sweet Georgia Brown*) but this time the emphasis is on unadulterated standards. The trombonist's liquid tone introduces the verse of *All The Things* while Tabackin counterpoints a heavily ornamented flute obbligato, *Things Ain't* is given a stomping intro, and *Yesterdays*

profits from an unexpected fast tempo. *My Old Flame* is the solo spotlight Knepper has long deserved, however, and the flame is electrified as he gives free rein to his miraculous technique. —lange

DOLLAR BRAND (Abdullah Ibrahim)

AFRICAN MARKETPLACE—Elektra GE-252: *Whoza Mtwana*; *The Homecoming Song*; *The Wedding*; *Monicah*; *African Marketplace*; *Mamma*; *Anthem For A New Nation*; *Ubu Suku*.

Personnel: Brand, keyboards, soprano sax, conga; Carlos Ward, alto sax, soprano sax; Jeff Jawarrah King, tenor sax; Dwayne Armstrong, tenor sax; Kenny Rogers, baritone sax; Mahindi Blyth Mbitjana, trombone; Craig Harris, trombone; Gary Chandler, trumpet; Cecil McBea, bass; Miguel Pomier, percussion; Andre Strobert, drums and percussion; Lawrence Lucie, banjo.

★ ★ ★ ★

AFRICA TEARS AND LAUGHTER—Inner City IC 3031: *Tsakye*; *The Perfumed Forest Wet With Rain*; *Ishmael*; *Did You Hear That Sound?*; *Liberation Dance*; *Innam*; *Tsakye*.

Personnel: Brand, vocal, piano, soprano saxophone; Talib Qadr, soprano sax, alto sax, vocal; Greg Brown, bass; John Betsch, drums.

★ ★ ★ ½

Religion has long provided an inspiration to jazz musicians, whether the influence is as fleeting as a lick borrowed from a gospel song or as extensive as Ellington's series of *Sacred Concerts*. Yet it is unusual to watch spiritualism become as dominant an influence as it has with Dollar Brand.

The South African pianist's records usually combine indigenous, non-musical sources with stylistic assimilations of American jazz musicians, most notably Ellington and Monk. Brand has sung of his native country in the language of another land. Yet an evolution has taken place that culminates in these two latest releases. The unusual Monklike chordings Brand favored are less prominent, and while some arrangements may be Ellington-tinged, Brand is becoming more original in his writing, drawing on more diverse sources.

Islam has taken its place alongside the South African countryside as a primary inspiration to Brand; he has added his Islamic name, Abdullah Ibrahim, to his records.

The most provocative statement on *Africa Tears And Laughter* is *Ishmael*, where, behind a two bar recurring bass line, Brand and Talib Qadr chant from the Koran, the voices replacing instrumental solos. The interplay of the two voices is somber, haunting, mindful of the call and response between Abbey Lincoln and Michael Olatunji in Max Roach's recently reissued *Freedom Now Suite*.

While *Liberation Dance* opens with pious, inhibiting piano tremolos, it evolves into the happiest piece on the album. The trio piece is filled with bouncing, oft repeated phrases intercut with Brand's soft vocal calls.

The title cut on *African Marketplace* is decidedly non-western, with African drums rolling through the piece and horn pairings that have a middle eastern flavor. Except for the drums, this depicts a marketplace anywhere in the Third World. Brand takes a happy yet restrained soprano solo sax here; it is one of the few chances to hear him on that instrument other than as a voice in horn pairings.

Ironically, the cut is followed by *Mama*, a hymn voiced similarly to Ellington's "jungle style." Most fascinating is Craig Harris' plunger trombone, which evokes the muted trombone of Joe "Tricky Sam" Nanton and

Buddy DeFranco, Eddie Daniels,
Gary Foster, and Ron Odrich.
Making and breaking tradition.



Staying on top means staying ahead, not just keeping up. The musicians pictured know this. That's one reason they've picked up on the new line of Yamaha clarinets.

These top players recognize the edge Yamaha clarinets have to offer. And they're taking advantage of it. You might want to do the same.

For more information, write: Yamaha Musical Products, A Division of Yamaha International Corp., Box 7271, Grand Rapids, MI 49510.



Are you Serious

if so... Call Free

1-800-423-2283

9 am—9 pm Monday—Thursday 10 am—6 pm Friday—Sunday (Los Angeles time)
(California residents call (213) 985-0905)

**AND GET THE DETAILS ABOUT DICK GROVE MUSIC WORKSHOPS,
THE MOST EXCITING, CAREER-ORIENTED MUSIC SCHOOL ANYWHERE,
OFFERING FULL-TIME, ONE-YEAR PROGRAMS IN:**

- Composing and Arranging (CAP)
- Instrumental Performance (PIP)
- Vocal Performance (VIP)
- Guitar
- Keyboard
- Percussion
- Bass
- Film Composing (6 mos.)
- Part-time programs in all subjects

The Dick Grove Music Workshops is a private, post-secondary educational institution, and a fully accredited member of the National Association of Schools of Music. Our school is completely staffed by active professionals from the Los Angeles music community. We offer high-energy proven curriculums designed to help you compete in today's demanding marketplace. Federal financial aid programs are also available. **"This school is authorized under Federal law to enroll nonimmigrant alien students."** Foreign students are invited to inquire by mail.

Classes start: Vocal Performance April 13, 1981 and September 28, 1981
Guitar Program January 19, 1981 and every three months thereafter
All others January 19, 1981 and July 6, 1981

MUSIC BY MAIL

The most effective and comprehensive correspondence courses available.

- Contemporary Guitar Improvisation (by Marc Silver)
- Jazz Improvisation for all instruments (by Dick Grove)
- Rock Keyboard Styles (by Larry Muhoberac)
- Natural Hand Development for Drummers (by Roy Burns)
- Songwriting for the Guitarist (by Jimmy Stewart)
- Modern Harmony (beginning and advanced) (by Dick Grove)
- Beginning Sightreading (by Dick Grove)
- Rhythmic Sightreading (by Dick Grove)
- Big Band Arranging (by Dick Grove)
- Song Composition (by Dick Grove)
- Lead Rock Guitar (by Jimmy Stewart)

You are assigned to one teacher, trained by the author, for the duration of the course; actual communication exists between you and your teacher via two-way cassette tapes. All lessons are corrected and mailed within five days. Music By Mail can also be effectively utilized to prepare yourself for full-time programs offered in Los Angeles.



about your Music?

DICK GROVE PUBLICATIONS

Written by top professionals, these exceptional, self-teaching textbook/workbooks are designed to cover all areas of contemporary music.

- Arranging Concepts by Dick Grove — \$20.00
- Fundamentals of Modern Harmony by Dick Grove — \$12.00
- Modern Harmonic Relationships by Dick Grove — \$14.00
- Practical Sightreading for Beginners (includes 2 cassettes) by Dick Grove — \$20.00
- Applied Modal Improvisation Set by Dick Grove — \$32.00
(Textbook/Workbook/Play-A-Long and Demo Recording)
- Encyclopedia of Harmony and Theory Applied to Improvisation
Vol. I (\$15.00) Vol. II (\$13.00) Vol. III (\$20.00) Set (\$40.00) by Dick Grove
- Natural Hand Development for Drummers (including cassette) by Roy Burns — \$20.00
- Contemporary Guitar Improvisation (including cassette) by Marc Silver — \$20.00
- Lead Rock Guitar (including cassette) by Jimmy Stewart — \$20.00
- Rock Keyboard Styles (Vol. I) (including cassette) by Larry Muhoberac — \$15.00

Call us and we'll help you determine which book is right for you. Just place a check by the books you need. You can use your Master Charge or VISA and order by phone, OR use the coupon below and pay by check or money order. (payable to Dick Grove Publications) No C.O.D. orders, please.

Dealer inquiries welcome. (There is a \$15.00 minimum for credit card orders.)

POSTAGE RATES

U.S. ORDERS
\$25.00 and under
add \$2.40

\$26.00 — 60.00
add 10%

\$61.00 — 100.00
add 8%

(California residents add 6% sales tax)

CANADA AND MEXICO ORDERS:

1st class \$25.00 or under
add \$3.00

\$25.00 or over
add 10%

Surface \$25.00 or under
add \$1.25

\$25.00 or over
add 5%

FOREIGN ORDERS:

Air \$60.00 or under
add 40%

\$60.00 or over
add 30%

Surface \$20.00 or under
add \$1.50

\$20.00 or over
add 5%

Name _____ Instrument _____

Address _____ City _____

State/Country _____ Zip _____

please send free workshops catalogue please send free publications catalogue

please send free Music By Mail catalogue

Dick Grove can help you attain your goals three ways:

*The right book for you — study on your own

*By two-way cassette correspondence course — work with your own private teacher at your own pace, or

*Come to Los Angeles for an intense year of study to help you attain your career goals.

Our grads work — and so can you... Call now!

DICK GROVE
MUSIC WORKSHOPS

12754 VENTURA BL. J-1, STUDIO CITY, CALIFORNIA 91604 (213) 985-0905/984-1315

trumpet of Bubber Miley, until Harris stretches higher than Nanton probably ever deemed to try. The muted trombone is also appealing on *Whoza Mtwana (Come Children)*, a piece dominated, though, by the recurring electric piano and horns theme.

The finest moments on these records are found in those compositions most firmly rooted in the hymns and chants of Brand's social/spiritual background, and it is encouraging to see how that environment more and more dominates his musical conceptions. But Brand isn't always able to consistently keep his music lifted. When the effort is toward introspection rather than a lilting melody, the effect at times comes through as despair: A slow, syrupy melody on *The Perfumed Forest* fails to find a resolution, and a plodding hymn called *The Wedding* drags on a beautiful solo by Carlos Ward (those are minor complaints).

Brand's emerging spiritualism coupled with his longtime capability for painting folk images of Africa has produced some of his best work. The wholly satisfying statement from Dollar Brand—or Abdullah Ibrahim—will come when he fuses the joy of heritage and the serenity of spiritual commitment into a complete work that avoids any unintended gloom. —dold

ALIVE!

ALIVE!—Urana Records/Wise Women Enterprises ST WWE 84; *Somebody's Talkin' To You*; *rhiannon*; *Part Of Me/Changes*; *Spirit Healer*; *City Life*; ... *Dark Side Of The Moon*; *Yemaya*; *Sister Of The Fishes*.

Personnel: Barbara Borden, drums; Carolyn Brandy, congas, percussion; rhiannon, vocals, percussion; Janet Small, acoustic piano; Susanne Vincenza, acoustic bass, cello.

Alive!'s enthusiasm is its greatest strength. Its members are aware of sound musical

principles and their music reflects a knowledge of diverse musical styles including gospel, African, rock, classical and jazz idioms. While these idioms aren't always connected in the smoothest way, the group is very successful in achieving a likeable, personal sound.

Three of the songs on the recording are written by percussionist Brandy (one of them in collaboration with James Gardner), three are by vocalist rhiannon and one is by Michele Rosewoman. All are in free verse. Beyond that, they are quite varied.

Brandy's slant is toward the spiritual and mystical. *Spirit Healer* has a gospel feeling and a message about woman's potential for instigating social change, while *Yemaya* is apparently Brandy's interpretation of a Yoruban creation myth.

In *Yemaya* pianist Small plays modal configurations suggestive of Herbie Hancock—on *V.S.O.P.*, for example. Her playing lacks the complexity and variation of Hancock's, though; she needs to develop her solos further. As a soloist, her ideas are sound but not overabundant, and she is hesitant in presenting them. Backing rhiannon, as in *Part Of Me/Changes*, she's adept at setting a mood without dominating. Small also sounds good when she plays uncluttered chordal lines in *Somebody's*. Here, too, though, she repeats patterns without significantly altering them.

On *Somebody's*, Brandy's steady time and her feeling for timbral color—essential to good conga playing—makes for an interesting solo. Bassist Vincenza isn't as successful. Her uncomplicated ideas would sound much more convincing if she would just play out confidently. Playing cello in *rhiannon*, she sounds like a different musician. She's noticeably more flexible and outspoken, and

her tone is more sonorous.

Brandy's collaboration ... *Dark Side* opens with a free time introduction played on mostly percussion instruments (including temple gong, chimes, temple blocks, cabasa and cymbal). This sort of homage to free sound (particularly using extended techniques for percussion and voice) occurs sporadically throughout the recording. The sound sources—sometimes concrete sounds such as bird calls and fog horns, sometimes more abstract ones—are attractively, but not always organically, composed. At best, they add atmosphere in somewhat the same way programmatic effects added to Romantic music. At worst, they sound gratuitous, like an attempt to make the music sound modern by adding ornament instead of changing the structure.

rhiannon's *City Life* and *Part Of Me/Changes* are the most unified of the pieces. The lyrics to these two songs are confessional, rhiannon's success with the two worn topics (the first, clearly enough, city life; the second, the breakup of a love affair) is a testament to her interpretive skill as much as to her compositional talent.

rhiannon's voice is vastly flexible. She changes its quality easily and frequently, always in a most expressive manner. It can be warm, then yearning, then resolute, then sassy, all within a remarkably short time interval. When she gets going with that infectious enthusiasm her voice is full of wit, grit and power.

rhiannon's talent is the biggest reason for the group sounding as good as it does. Where rhiannon lags, the others do, too; both composition and improvisation could be more sophisticated. Despite its shortcomings, this recording brought me much pleasure (it's available from WWE at 20 W. 22nd St., NYC, NY, 10010). I hope that the next will offer more complex rewards. —gwegan

BRAND X

DO THEY HURT?—Passport PB 9845; *Noddy Goes To Sweden*; *Voudayama*; *Act Of Will*; *Fragile*; *Cambodia*; *Triumphant Lump*; DMZ.

Personnel: Percy Jones, bass and vocals; John Goodsall, guitars and vocals; Peter Robinson, keyboards and tam-tam; Mike Clarke, drums; John Giblin, bass; Phil Collins, drums; Robin Lumley, keyboards; Morris Pert, percussion.

*** 1/2

BRUFORD

GRADUALLY GOING FORNADO—Polydor PD-1-6261; *Age Of Information*; *Gothic 17*; *Joe Frazier*; *V.Q.E.D.*; *The Sliding Floor*; *Palewell Park*; *Plans for J.D.*; *Land's End*.

Personnel: Bill Bruford, drums and cymbals; Dave Stewart, keyboards; Jeff Berlin, bass, lead vocals; John Clark, guitar; Georgie Born, cello; Barbara Gaskin, Amanda Parsons, vocals.

*** 1/2

DIXIE DREGS

DREGS OF THE EARTH—Arista AI 9528; *Road Expense*; *Pride O' The Farm*; *Twiggs Approved*; *Hereafter*; *The Great Spectacular*; *Broad Street Strut*; *I'm Freaking Out*; *Old World*.

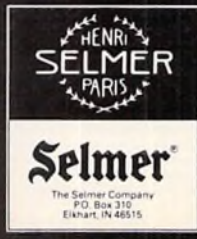
Personnel: Steve Morse, acoustic and electric guitars, banjo, pedal steel; Andy West, fretted and fretless basses; Allen Sloan, acoustic and electric violins, viola; Rod Morgenstein, drums, percussion; T. Lavitz, acoustic and electric piano, organ, synthesizer, Clavinet.

*** 1/2

Undaunted, if not united, by a lack of radio airplay, Brand X, Bruford and the Dixie Dregs continue filling small to medium concert halls with admiring and enthusiastic



Dexter Gordon
on Selmer
 You'll play better
 with a Selmer.



crowds. Fans who can appreciate the doses of highly arranged material, improvisation and virtuoso playing that these bands offer should also enjoy their most recent releases, though pop radio programmers might not be so enthused.

Brand X is now an eight member unit that is, in fact, several different bands in one. On *Do They Hurt?*, the personnel, as well as style of each song depends on the composer. On tunes by bassist Percy Jones like *Noddy Goes To Sweden* and *DMZ*, the outrageous bass harmonies and rapid fire ensemble barrages are out front. Tunes by guitarist John Goodsall like *Act Of Will* and *Vodarama* are more apt to feature phased guitar, soft ethereal melodies and powerful dynamics.

With heavy touring, recording and producing commitments elsewhere, original Brand X drummer Collins and keyboardist Lumley appear on only two tracks here. One of them, *Triumphant Limp*, is a longwinded affair with frequent time changes and hot licks. Yet there is a feeling of spaciousness, as in other Brand X songs, that keeps it from sounding overarranged.

Clarke and Robinson have taken over for Collins and Lumley, and there is negligible quality lost in such musical chairs. Clarke is a powerhouse drummer, and can play much more than the funk he became known for with Herbie Hancock. Robinson, a veteran of Stomu Yamashita's *Go*, is inventive and witty on the keys, throwing in snippets that color without overlayers the sound. Morris Pert, a mad marimba player, surfaces here to spice up two tracks with percussion; the band needs his full time services.

Drummer Bill Bruford has gained notice

as the rocket behind bands like Yes, King Crimson, Genesis and U.K. Now on his own, Bruford continues to explore the artier side of rock with a mixture of vocal and instrumental cuts on *Gradually Going Tornado*.

With colleagues Dave Stewart, Jeff Berlin and John Clark, Bruford pounds out a rhythmic assault with strong and intricate grooves, wall of sound instrumental backing, and vocal tunes with pop nuances.

Stewart contributes layers of sound with his synthesizers, and is Bruford's main collaborator on much of the material. No doubt he had a big hand in the counterpoint and counter rhythms that introduce *The Sliding Floor*. Stewart's ten minute *Land's End* showcases all of the instruments, and none shines brighter than Jeff Berlin's bass.

A Berkeley grad, Berlin seems to be soloing through most of the album, though in this context he rarely interferes. Berlin is featured on Bruford's lovely ballad *Palewell Park*, and his own composition *Joe Frazier* is an exercise that hints at Pastori's *Teen Town*. Berlin handles the chore of vocals with command and mock seriousness; topics range from Adolescence to Truth (which "has a sliding floor") to Judgement Day.

Guitarist Clark's fluid and syrupy tone is quite similar to that of the fellow who preceded him in the band, Alan Holdsworth. Clark's comping on the Bruford tune *Plans For J.D.* is very interesting, and quite a contrast to his stylized solo voice.

Bruford has long been known for his uncanny syncopation, and he continues to get smoother on his kit, making less of a fuss over the odd time signatures so prevalent in his music. Bruford is a young composer,

smart to have surrounded himself with a fine band, and shows promise for further expanding the field of rock and roll.

The Atlanta based Dixie Dregs have left Capricorn Records and the tutelage of Ken Scott. Their Arista debut *Dregs Of The Earth* is produced by guitarist Steve Morse, and is a tribute to the maturity of the band. The Dregs' fourth album, like all their others, is completely instrumental.

Morse is the creative mind behind virtually all of the Dixie Dregs' music, and his composition here is some of his finest, including a bit of everything the Dregs are known for. The album opens with a rocker, *Road Expense*. The blues shuffle *Twiggs Approved*, with its rising and falling moods, is a Dregs classic. Morse has been known to provoke awe in other guitarists, and his speed and clarity on the uptempo country tune *Pride O' The Farm*, or the end of the Mahavishnuesque *Hereafter* should do the same here. Drummer Morgenstein sounds stronger than ever, a solid and dynamic timekeeper, and teams with bassist West for some exciting playing on the mammoth *Freacking Out*. Violinist Sloan continues to shine, doubling lead lines with Morse, and is featured on the acoustic duet *Old World*. Keyboardist Lavitz has the chops, versatility and quick thinking to become a permanent Dreg. His synthesizer solo on *Hereafter* is as restrained and tasteful as his acoustic piano work on *Broad Street Strut*.

The Dixie Dregs have traveled many miles since they were "Rock Ensemble #2" at the University of Miami. And they seem to have made the switch from academia to the road with no ill effects. In their lack of indulgence,



LIMITED EDITION JAZZ! ORIGINAL MASTER RECORDINGS™

The sonic electricity of an incredible jazz performance ... when an artist is really cooking in the studio and pours everything he has onto that original master tape.

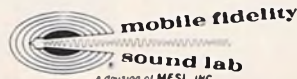
Those moments have really never been heard by most of us.

Until now. On Original Master Recordings™ Limited Edition pressings of some of the most dynamic musical performances ever presented, retaining all of the explosive vitality, all of the subtle nuances from that original master tape.

Original Master Recordings™ aren't mass-produced. They are finely-crafted masterpieces of audio art. We utilize our exclusive half-speed mastering process to insure total recovery of every note, every tone, every shading.

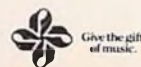
Each Original Master Recording™ is pressed in Japan onto Super Vinyl, for extended life (up to three times longer than a conventional pressing) and extremely quiet surfaces. Our custom packaging helps prevent warping, dust and static build-up. We absolutely limit the number of records made of each release, to make sure the last one is just as clear and accurate as the first.

Jazz is an important part of our expanding Original Master Recording™ catalogue, which includes such artists as: John Klemmer, Wes Montgomery, Earl Klugh, George Benson, Joe Sample, Don Sebesky, Supersax, Manhattan Transfer, Natalie Cole, Al Jarreau, Michel Legrand and Bernie Krause. Available at discriminating audio and record stores.



FREE FULL-COLOR BROCHURE!

Write: Mobile Fidelity Sound Lab, Dept. DB, Box 919, Chatsworth, California 91311



and in striving for a true ensemble sound, the Dregs produce some breathtaking music.

Rather than cop current trends of commercial jazz or rock, Brand X, Bruford and the Dixie Dregs have chosen to develop their own individual sounds. This posture might cause record sales to suffer, and turn off the more dogmatic jazz and rock purists, but the longer these bands keep sitting on the fence, the more people keep climbing up there with them.

—tolleson

JAMES BROWN

HOT ON THE ONE—Polydor PD-2-6290: *It's Too Funky In Here; We've Gonna Have A Funky Good Time; Get Up Offa That Thing; Body Heat; I Got The Feeling; Try Me; Sex Machine; It's A Man's, Man's, Man's World; Get On The Good Foot; Papa's Got A Brand New Bag; Please, Please, Please, Jam 1980.*

Personnel: Brown, vocals; musicians not listed; recorded live in Japan.

★ ★ 1/2

Nothing new here from Soul Brother Number One—*Hot On The One's* basic premise is obviously "hit it again" rather than "hit it and quit it." Many of these songs have already appeared a good 15 or 20 times on Brown's earlier LPs, and the set's format is almost identical to previous concert albums such as *Live At The Apollo* and *Sex Machine*. Polydor's efforts to give Brown a boost by relieving him of production duties have apparently gone by the boards; James has stated that he wants to make his comeback all by himself (see *db* Aug. '80), but this sort of repetition is just not going to get it.

On its own merits, though, *Hot* is a fine, typical live performance. The essential element of audience response is somewhat limited by the language barrier, but James breathes fire into all his classics and is still a strong singer. While the new female chorus isn't quite as grittily effective as Bobby Byrd's

Famous Flames, the JB's band—horns, guitar, keyboards and rhythm section—are tight and aggressive as ever, mastering tricky tempo segues and soloing on occasion.

After the emcee's customary fanfare-of-hit-titles introduction, James takes the stage with *It's Too Funky In Here* and jumps right into his rhythm dominated preaching routine. The chorus chants "too funky," the JB's pound out a one chord, medium tempo funk riff, and James, after quickly dispensing with the lyrics, grunts, screams, exclaims and incites the crowd. The harmonic tension is finally resolved when the band takes it to the bridge, and then it's on to *A Funky Good Time*. This gets the same preaching treatment with a new riff and a faster beat. Five minutes later the title has changed to *Get Up* with, again, a slightly different riff. And so it goes for four sides, through *Sex Machine*, *The Good Foot* and a fast *Please, Please, Please*. Everything is consistently funky, though the best groove comes on *Papa's Got A Brand New Bag*. The few slow tunes give James a chance to break it down for some sweet, dramatic phrasing, most successfully on *Man's World*.

Occasionally the band members get to step out. There's a bass and drums romp on *Get Up*, a tribute to Wes Montgomery from guitarist Jimmy Nolan which appears inexplicably in the middle of *Try Me*, and some exciting trombone work on *Jam 1980*. Extended soloing and fewer raps would have given the set a lot more punch and variety.

Redundancy aside, *Hot On The One* is a good party album. To an uninvolved, immobile listener Brown's formula may well seem ridiculously simplistic and dull, but James makes people want to dance no matter how often they've heard this stuff before. His ideas are stale, but as an entertainer JB is still a force with which to reckon.

—sandmel

ROGER POWELL

AIR POCKET—Beansville BRK 6994: *Lunar Plexus; Landmark; Air Pocket; Windows; Emergency Splashdown; Morning Chorus; March Of The Dragon-slayers; Prophecy; Sands Of Arrakis; Dragons 'N' Griffins/Mr. Triscuits Theme.*

Personnel: Powell, Moog modulator synthesizers, Mini-Moog, EMS-256 sequencer, Imari 8080 computer. Cronemco d/a. Sqrn software, Johns-Manville transit sewer pipe, RMI keyboard computer, ARP string ensemble, Bosendorfer piano, Hohner Clavinet, Rhodes electric piano, trumpet, Heil talk box, percussion, synthesized lead and bass lines; John Holbrook, rhythm guitar (cuts 2,4); Mark Styles, RMI keyboard computer (3); Cleve Pozar, drums (10);k; Todd Rundgren, guitar (6).

★ ★ 1/2

ROBERT FRIPP

GOD SAVE THE QUEEN/UNDER HEAVY MANNERS—Polydor PD-1-626 6: *Under Heavy Manners; The Zero Of The Signified; Red Two Scorer; God Save The Queen; 1983.*

Personnel: Fripp, guitar; Frippertronics; Absalm el Habib, vocal (cut 1); Buster Jones, bass (1,2); Paul Duskin, drums (1,2).

★ ★ 1/2

DARYL HALL

SACRED SONGS—RCA AFL1 -3573: *Sacred Songs; Something In 4/4 Time; Babs And Babs; Urban Landscape; NYCNY; The Farther Away I AM; Why Was It So Easy?; Don't Leave Me Alone With Her; Survive; Without Tears.*

Personnel: Hall, vocals, keyboards, synthesizer, mandarin; Robert Fripp, guitar, Frippertronics; Roger Pope, drums; Kenny Passarelli, bass, Caleb Quave, guitar; Charlie De Chant, saxophone, background vocal (cut 2); David Kent, background vocal (2).

★ ★ ★ ★ 1/2

Three musicians who have established themselves as adept rock players dare to stretch out on their solo projects. Powell is the keyboardist for Todd Rundgren's *Utopia*. Fripp is still honored as the creator of the late King Crimson, and Hall is the fair-haired half of the vocal duet with John Oates. Their solo career creations may be contentiously labeled avant garde pop, as each is stylized, mannered and experimental.

Air Pocket is a one-man show, though a case may be made that electronic keyboards are the entire spectacle. When he attempts astral grandiosity, as on *Prophecy*, or tries his hand at solemn profundity, as on *Sands Of Arrakis*, it would be nice if all his synthesizers, sequencers and computers would somehow self-destruct. These instrumental mini-tours of epic fantasy worlds make for a wearisome excursion—only the chatoyant effects on *Triscuits* when this observer's aural interest. This number would have fit nicely in the songbook of Mallard, those delightful Beefheart renegades who used to record for Virgin.

The Rundgrenesque pop numbers, *Landmark* and *Windows*, are attractive. If the mechanical hardware lacks personality and overturns intimacy, Powell's singing (wait a minute, what's this Heil talk box?) breathes some life into the automated proceedings. On a record where the bass and drums, along with almost everything, emanate from one exotic machine or another, Powell's silly lines about a "supernatural paradise" and a "life-chain unwinding" sound (gulp) refreshing.

Queen/Manners is another phase of Fripp's "Drive to 1981," the eccentric conceptual program concerning his return to the recording marketplace (after a sojourn digging ditches in a Gurjieffian retreat, no less). Here, on the second of a series of records, the follow-up to the fascinating *Exposure*, he



Woody Shaw
on Bach
 Bach lets you express talent
 that would otherwise be lost.

Vincent
Bach

again examines Frippertronics—the system of creating layers of guitar echo, delay and feedback via Revox tape recorder loops. Solo Fripp takes up one side of the latest affair. This muzak/ambient/mood music is simply the ultimate sleep inducer with its cotton-candy strata of melody and chords. Fripp reserves “the right to be boring” and that he is; crisp studio-dubbed solos over the basic, minimalistic tapes (recorded at Berkeley concerts last summer) would have made *Tico Red Scorer*, *Queen* and *1983* more than forgettable drones.

The side devoted to Discotronics (Frippertronics plus other instruments in a funk setting) is nearly as somnolent a listening experience as the solo bagatelles. Fripp doesn't know any more about disco than does Art Pepper, and *Signified*, with rockers Duskin and Jones awkwardly imitating disco, is dull funk à la Fripp. Only the ultra-neurotic singing by Talking Heads' David Byrne, on *Manners*, warrants full attention—he sword-swallows a list of theological and political words, calls on a Fripp seraph (“Remain in hell/without despair/O Urizel”), and adds some true excitement to an otherwise tedious record. All told, *Queen/Manners* is Borotronics.

As for Hall, RCA kept his *Sacred Songs* hidden in the vault for two years, initially dismissing it as “strange” before an influx of mail from piqued fans changed its strategy. Hall's record is a charming collection of Fripp-produced songs, some blast-furnace hot, others tenderly cool.

Hall has never written such arresting material nor sung with so much vitality

(Fripp having insisted on using the first takes). His tenor is often raw and frantic, imbued with the hysteria that has marked the best rock singing. Hall's melodies are posh and instantly likeable; they're surprisingly clever foils to the offbeat vocal digressions. And he isn't singing about theologies, solar bibles or wood nymphs; rather his lyrics are cagey observations on love and its ties to his songwriting.

Fripp first utilized his guitar/tape system in a rock context on *Sacred Songs*, thus setting a precedent for the imaginative configurations on *Exposure*, *Peter Gabriel* and *The Roches* albums. What a glorious production/playing he has accomplished: slipping a lovely loop behind a pensive Hall in *Farther Away*, musically describing “the clouds drifting away” for *Babs And Babs*, supplying gorgeous string-like textures on *Survival*, and machine-gunning chords off the drums with NYCNY. Fripp and Hall aren't playing at uncommonly intriguing music, they are playing it. —hadley

McCOY TYNER

HORIZON—Milestone M-9094: *Horizon; Woman Of Tomorrow; Motherland; One For Honor; Just Feelin'*.

Personnel: Tyner, piano; John Blake, violin; Joe Ford, flute, soprano and alto saxes; George Adams, flute, tenor sax; Charles Fambrough, bass; Al Foster, drums; Guilherme Franco, congas, percussion.

* * *

Tyner dominates this album less than he did *The Greeting*, the previous recording by this group (in which Foster replaced Sonship, and Blake has been added). The pianist-leader's playing could be felt throughout the

13 months-earlier album, wherein four of the five tunes were his own compositions (the fifth was by Coltrane).

Only two tunes on *Horizon* are by Tyner, with Blake also contributing two (*Woman* and *Motherland*) and Fambrough penning *Honor*. This helps make *Horizon* a more varied album in terms of overall feeling and mood, but it lacks the excitement of *The Greeting*, although I felt that album—which was all boiling intensity except for the solo excursion on *Naima*—needed more variety.

On *The Greeting* one could immediately feel the electricity in the air. There was response not just between the group and the audience (it was a live recording), but also between group members.

There is almost none of that here. This is more a grouping of solos than a group performance. Even Tyner does not embroil himself in the proceedings.

Honor is a trio outing with Tyner typically breaking his rushing lines with pounding left hand chords, but he does not take the piece far. *Woman* is mostly a solo vehicle for Blake. Tyner takes the only other solo on this warm, pleasant ballad, while Ford and Adams provide support on flutes.

Blake's other composition, *Motherland*, with its pulsating feel, is stronger. Adams contributes some excitement and the horn voicing at the end kicks things along, but it all never builds to the feverish intensity for which it calls. And Blake here, as on much of the album, sounds like warmed over Jean-Luc Ponty of a decade ago. (Heard with the group in concert four months after this recording, Ponty cooked with everyone else,

Now appearing at bookstores

MAX GORDON

Introduction by Nat Hentoff

LIVE AT THE VILLAGE VANGUARD



“An endearing portrait of a funny, hip club owner and the jazz artists who drove him fondly crazy.”—Studs Terkel

“Reading LIVE AT THE VILLAGE VANGUARD is just like sitting in the kitchen and talking with Max....I enjoyed the hell out of it.”—Zoot Sims

160 pages plus 32 pages of photos • \$12.95 at bookstores or direct from

St. Martin's 175 Fifth Ave., NY 10010



Earth Wind & Fire
and LP... Partners in Greatness



Ralph Johnson

Fred White

Phillip Bailey

Come to Where the Heavies Are!

Trust the leader!
LATIN PERCUSSION
180 BELMONT AVENUE • GARFIELD, NEW JERSEY 07038

The first and only comprehensive listeners' guide to jazz "This is the book I wish had been around when I began collecting jazz albums," writes award-winning jazz critic Len Lyons. It provides a general introduction to jazz, fascinating biographies of the major figures, as well as an in-depth look at the essential recordings available. Lively and informative accounts of each era and style—Ragtime, New Orleans, Swing, Bebop and Modern, Fusion, and Free Jazz—make this an indispensable guide to jazz listening.



With photographs, appendices, bibliography and discography, 480 pages. A Morrow Quill Paperback, \$9.95, hardcover, \$17.95 Book-of-the-Month Club Alternate

A HISTORY OF JAZZ ON RECORDS
LEN LYONS

At bookstores or direct from

William Morrow 
 105 Madison Avenue New York, N.Y. 10016

playing lines that led into solos.)

The title tune is a light swinger, pleasant enough, but the solos are routine and the piece is never really developed. There is no flow; the piece keeps abruptly returning to the short theme, making it all a tiring 12 minutes.

Tyner's other composition, *Just Feelin'*, is the only track that makes use of the instrumentation, displaying moving interplay as the line alternates between soprano and violin voiced together—with the two sometimes parting—and tenor, the three joining together for the bridge. Here with Adams' energetic, wailing tenor, Ford's lively but melancholy flowing soprano, Tyner's throbbing, feverish piano, and the frequent shifts in musical directions, the piece builds up the intensity that normally characterizes this group and Tyner's work. But these eight minutes come 31 minutes too late. —*de muth*

AL HAIG, DUKE JORDAN, JOHN LEWIS, SADIK HAKIM, WALTER BISHOP JR., BARRY HARRIS, TOMMY FLANAGAN and JIMMIE ROWLES

I REMEMBER BEBOP—Columbia C2 35381: *A Night In Tunisia; Con Alma; Be-Bop; Salt Peanuts; Lady Bird; Cashah; Afternoon In Paris; Django; Sacha's March; Mirjana Of My Heart; Yardbird Suite; My Little Suede Shoes; Now's The Time; Star Eyes; Au Privave; Ornithology; Epistrophe; In Walked Bud; 52nd Street Theme; Rub, My Dear; Strictly Confidential; Dance Of The Infidels; Bouncing With Bud; I'll Keep Loving You; Jere; Venus De Milo; Godchild.*

Personnel: Haig, piano (cuts 1-4); Jordan, piano (5-6); Lewis, piano (7-10); Hakim, piano; Errol Walters, bass; Al Foster, drums (11-13); Bishop, piano; Bob Cranshaw, bass; Foster, drums (14-16); Harris, piano (17-20); William Lee, bass; Leroy Williams, drums (17-19); Flanagan, piano; Ken Betts, bass (21-24); Rowles, piano; Rufus Reid, bass; Mickey Roker, drums (25-27).

★ ★ ★ ★

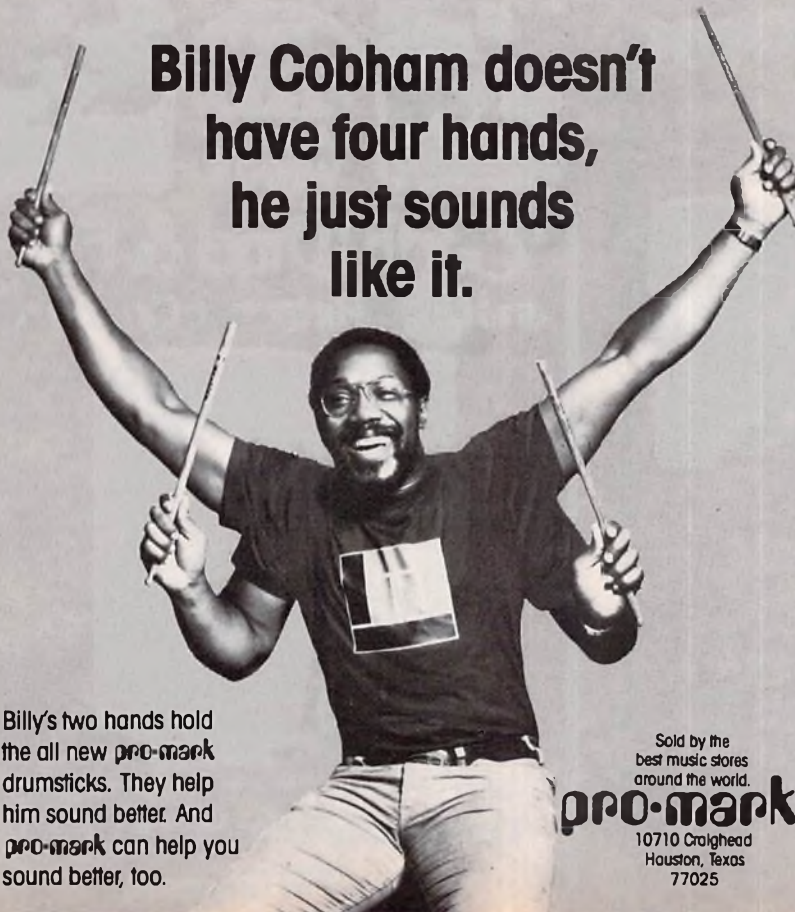
Herein eight pianists, all rooted in one or another facet of bebop, pay individual tribute to the work of nine bop composer/instrumentalists and to that short lived cool school aggregation, the Miles Davis Nonet.

Most curious are the solo piano offerings of Haig, Jordan and Lewis. Bop, with the exception of unaccompanied outings by Monk and Powell, was only tangentially a solo piano medium. The pianist's left hand, stripped of its complex swing era architecture, was left to function without the aid of this vital solo piano resource. To fill in the gaps, Haig opts for a kind of rhythmic sleight of hand, making extensive use of implied bass lines and counter rhythms on such Gilliespiana as *Night In Tunisia*. He then gently weaves inner voicings through *Con Alma*, and volleys dazzling Powellian runs on *Be-Bop*.

Jordan, addressing himself to Tadd Dameron's music, adopts an extremely vertical approach, spinning sharply articulated lines from solid, if not terribly interesting, left hand structures. But the most enigmatic of these solo players is Lewis, who elects to perform his own compositions, none of which has much to do with the mainstream bop present on this two-fer's other cuts. Instead, we're given an oblique *Afternoon In Paris*, free variations on *Django*, whose theme appears as an afterthought at the end, and *Mirjana*, a Chopinesque funeral piece.

A refreshing change from Lewis' studied

Billy Cobham doesn't have four hands, he just sounds like it.



Billy's two hands hold the all new **pro-mark** drumsticks. They help him sound better. And **pro-mark** can help you sound better, too.

Sold by the best music stores around the world.

pro-mark

10710 Craighead
 Houston, Texas
 77025

Buddy Childers, Bob McCoy,
Bobby Shew, and Walt Johnson.
Making and breaking tradition.



You can either follow tradition or you can make it. Yamaha and the top trumpet players you see here are doing both. With a new line of trumpets that does away with traditional problems. And sets a new pace.

It's a line of trumpets for the bold, the daring. For Buddy Childers, Bob McCoy, Bobby Shew and Walt Johnson. And maybe for you, too.

For more information, write: Yamaha Musical Products, A Division of Yamaha International Corp., Box 7271, Grand Rapids, MI 49510.



ONLY 27¢ A SESSION!

Get Dozens Of Sessions With The Pros

Here's your opportunity to meet with the top pros every month. A full year of **down beat** gives you dozens and dozens of sessions with the top professionals for only 27¢ a session.

Only **down beat** keeps you current and well-informed about every aspect of contemporary music.

Every monthly issue is fact-filled with Pro Sessions with the world's top professionals... interviews with the world's outstanding musicians who share their knowledge and experience with you... the most useful information about contemporary music available anywhere.

Plus: in every issue you'll get record reviews, business of music news, caughts, new equipment reviews, profiles, blindfold tests, city scene, transcriptions... and a great deal more.

down beat is for all players—any level, any instrument.

Don't miss any of the exciting and informative sessions coming up.

SUBSCRIBE TODAY

and start your sessions with the Pros
FOR ONLY 27¢ A SESSION!

down beat/subs

222 W. Adams St. • Chicago, IL 60606

I want to stay informed and get my sessions with the pros. Start my subscription for one year (12 issues), only \$13.00.

payment enclosed new renew

\$13.00 1-year—U.S.A.

\$15.50 1-year—Foreign & Canada

CHARGE MY

VISA MASTER CHARGE

CARD NO. _____

EXP. DATE _____

CARDHOLDER
SIGNATURE _____

PLEASE PRINT

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Maier Publications, Inc.

self indulgence comes with Hakim's selection of three Charlie Parker tunes. Kicked along by Walters and Foster, Hakim looks to bop's bright side, romping through *Yardbird Suite* with elongated, facile lines, getting off some nonstop blowing on *Suede Shoes*, and rendering a marcato version of *Now's The Time*. Bishop digs even more forcefully into Parker's canon. Backed by Foster and Cranshaw, he swings through *Star Eyes*, punctuating his dancing, intertwining lines with percussive clumps in the bass register. *Au Privave*, one of Bird's most durable blues, captures the best of bop's frantic invention in taut, high velocity runs. *Ornithology* is similarly breakneck.

Thelonious Monk, that bopper unto himself, receives due tribute from Harris, Lee and Williams. *Epistrophy* captures Monk's sparse, disjointed feel, and there's gliding, melodic momentum on *In Walked Bud*. On *52nd Street Theme* Harris gets a good deal of melodic mileage from an insubstantial composition, and he concludes by running through a bittersweet, if literal, reading of *Ruby My Dear*.

It's left to Tommy Flanagan, joined by Betts, to take on the most formidable of the bop pianists, Bud Powell. On *Strictly Confidential* he captures Powell's mixture of tight chordal blocks and aggressive right hand lines. *Bouncing With Bud* likewise evokes Powell's most vivacious melodic inventions.

Finally, Rowles, supported by bassist Reid and Roker's crisp brushes, renders three "impressions" of the Davis nine. *Jeru* is filled with Rowles' imaginative use of space and irregular phrase lengths. A second Gerry Mulligan composition, *Venus de Milo*, moves in appropriately light voicings. Equally introspective is George Wallington's *Godchild*, as a witty piano/bass unison head leads into Rowles' softly cushioned solo.

It's a long way from Rowles to Bishop to Haig, and this anthology is worthwhile not only for its generally judiciously selected compositions and its felt—often inspired—solos, but also as a reminder of the diverse musical spectrum that bop did, and does, represent. —*ballerav*

DANNY STILES/ BILL WATROUS

IN TANDEM INTO THE '80s—Famous Door HL 126: *Cocktails For Two; I'll Never Stop Loving You; Cheryl; Drew's In The Closet; Shiny Stockings; La Zorra*.

Personnel: Stiles, trumpet; Watrous, trombone; Derek Smith, piano; Michael Moore, bass; Bob Rosengarden, Butch Miles (cut 6), drums.

*** 1/2

GEORGE MASSO

CHOICE NYC BONE—Famous Door HL 129: *The One I Love; Don't Take Your Love From Me; Sposin'; No Blues For Lou; Sometimes I'm Happy; I'm Beginning To See The Light*.

Personnel: Masso, trombone; Al Klink, tenor; John Bunch, piano; Milt Hinton, bass; Butch Miles, drums.

Two trombones, two musical generations, two idioms. Not a lot of basis for any particularly meaningful comparisons between Messrs. Masso and Watrous, perhaps, except that each has come up with a fine, swinging, unpretentious representation of his craft under the laissez faire sponsorship of producer Harry Lim.

Craftmanship is the best word to describe *In Tandem*. It is a well balanced blend of technique and taste, no small achievement

where the temptations of Watrous' monumental musical prestidigitation are concerned. But the grandstanding that characterized the likes of Frank Rosolino's work is well under control in the direct, uncluttered, nicely paced choruses of Watrous. Danny Stiles' playing, while often dazzling, stands out less for its individuality than its precision and strength—characteristics associated more with lead players than soloists, although Stiles is a fine soloist.

Everybody swings hard on *Cocktails*. Together the two horns navigate some fragile interplay on *Never Stop Loving You* and then blend into some ensembles of icy rectitude. *Closet* is a nice snappy blues with Derek Smith demonstrating a particularly determined power in his right hand. Mike Moore's bass has an alert urgency to it, especially behind Smith's second bridge on *Cocktails*.

For all the energy and intelligence of the playing, however, there is little in the way of sweat or surface emotion to confront us. Two bossa nova cuts, *Zorra* and *Cheryl*, have a mechanical, almost metallic, quality about them. One admires how the gears all fit together, but doesn't care much one way or the other.

The George Masso session is more traditional, without being "trad." The textures of the music are soft and warm. Vibratos abound. Al Klink's tenor fits one's sensibilities like an old pair of cotton pajama bottoms. His attack is relaxed; he rarely pushes. Masso is a middle range player. His tone has some of the crusty strut and swagger of the old J.C. Higginbotham school, but his lip is quick enough to deal with a rhythmic freedom more characteristic of the post-swing period.

The tunes are all standards and have been worked up into nice little small band arrangements. There is enough detail for a sense of design and structure, but it never gets in the way of the playing. John Bunch is a journeyman ensemble man and soloist all the way, although he's played with more power and inspiration on other occasions. The rhythm section is discreetly tucked away most of the time. A good, comfortable set that won't set the world on fire but may warm an ear or two. —*mcdonough*

SON SEALS

CHICAGO FIRE—Alligator AL 4720: *Buzzard Luck; I'm Not Tired; Leaving Home; Landlord At My Door; Gentleman From The Windy City; Goodbye Little Girl; Watching Every Move You Make; Crying Time Again; Nobody Wants A Lover*.

Personnel: Seals, guitar, vocals; Mark Weaver, guitar; King Solomon, keyboards; Harry "Snapper" Mitchum, electric bass; David D. Anderson, drums; Bill McFarland, trombone, arranger; Paul Howard or Ken Cooper, trumpet; Henri Ford, alto, baritone sax; Jerry Wilson, tenor sax (cuts 1-7).

The gruff and gutsy bluesman from Osceola, Arkansas has hammered out his third Alligator album in seven years, forged on Chicago cynicism, hope and mother wit. Son Seals sings with a steely urgency; even on *Goodbye*, Son wields the tenderness of a blunt instrument, while on *Watching* he's downright menacing. His guitar, more whining and plangent, leaner and hungrier than Albert King's (with whom Son drummed in the '60s), is hardly more tractable. His compositions dwell on hard luck and bum times and often have tricky little quirks in the bar lengths; before he was a teenager, Seals played in his father's club regularly with individualist rural bluesmen.

This album has a somewhat richer blend of horns than *Midnight Son* (1976), albeit no less distant: the horns, though they add punch, are decidedly backup. Sou plays with a lot of presence and soul. Even in the studio, he gets under the skin of his songs. He doesn't use fades. He has a habit of chuckling at the damndest times while singing, and perhaps he's a little too crazy about a certain tag on slow blues (incorporated almost compositionally in *Leaving Home*.) His pinging solos come through best on *Landlord* and *Crying*. Among the sidemen, King Solomon stands out, with joyously pounded thirds over sliding horn figures on *Wilson Pickett's Tired*, nice electric piano on *City*, rolling acoustic keyboards on *Goodbye*. My favorite tracks, for performance as well as lyrics, are *Buzzard* (weird hovering intro, rumbustious rhythm, famished lyrics: "Ah can't kill nothin', boy, an' won't nothin' die") and *Windy City*, a long, sinewy tune with hoarse, steppin' out lyrics and sassy horn figures. I'm sure Son Seals is even more powerful live, but this will do till he gets around your way again. —bouchard

DICK JOHNSON

DICK JOHNSON PLAYS—Concord Jazz CJ-107: Medley: *All The Things You Are/I'm Old Fashioned*; *Donna Lee*; *The Star Crossed Lovers*; *Kelly Green*; *When The World Was Young*; *Who Cares*; *Kelly Blue*; *In A Sentimental Mood*.

Personnel: Johnson, alto and soprano saxes, flute, clarinet; Dave McKenna, piano; Bob Maize, bass; Jake Hanna, drums.

★ ★ ★ ★

To do his many talents full justice, Dick Johnson would need a lot more space than any single record, no matter how thoughtfully produced, could hope to offer.

Not that there is anything skimpy about the 40 odd varied minutes presented here, but the glimpse shown of his multiple talents remain just that—a tantalizing tug in the direction of even greater exposure.

Of course, many reed players today, for reasons of either commercial necessity or creative curiosity, boast huge arsenals of instruments. But few of even the best can play each of their horns with equal authority and independence. Most favor one horn, upon which they tend to develop their jazz conceptions. Instrument lingering patterns being more the rule than the exception, the majority of reed doublers are really playing the same things all the time—only in different ranges and registers and to different timbral effect.

Since there is nothing very exceptional these days about such so called versatility, why does Dick Johnson need more space than the others? Quite simply, he has that much more to say musically, and he says it very differently each time he picks up another horn. In effect, it is almost like tuning in on four discrete personalities, each with a unique conception and approach to his instrument, but all linked by the commonality of shared experience.

On this debut date as leader, Johnson plays flute on *Kelly Green*, *When The World Was Young* and *Kelly Blue*. His alto is featured on the medley and *Star Crossed Lovers*, his soprano on *Who Cares* and *Sentimental Mood*, and his clarinet on, of all things, *Donna Lee*. Part of an original suite, the two *Kellys* are, variously, a lyrical bossa and a swinging blues, while the offbeat Johnny Mercer standard is treated to an ingenious multitempoed arrangement

that probably caused near-terminal fits during runthrough. Results, however, will more than satisfy, for in none of the three cuts can there be found even a hint of fusion folderol; moreover, Johnson's flute is as impeccable as any around. His clean rubato alto opens the album with the bridge and last eight of *All The Things*, then proceeds into a medium swing reading of *I'm Old Fashioned*, with his round sound and deft digital control devoted primarily to a reflection on ornithological matters. After a chorus of McKenna's perennially pertinent piano, the altoman goes out the way he came in. *Star Crossed*, an Ellington/Strayhorn gem, finds Johnson now in a Hodges bag. But not even his most Birdlike barrages on *Old Fashioned* would have been alien, so well does he separate and integrate these two disparate influences.

Johnson's soprano is as sonorous and well intoned as his alto, a rare thing in itself, and one which should be seriously noted by all aspiring reedmen. In his mind, there is no confusion between his instrument and those of the double reed family; so, the sound he lavishes upon the imaginatively designed *Who Cares* and the bluesy *Mood* should be eminently pleasing to all those touched by quality of performance. Sadly, though, his virtuosic clarinet is restricted to only one bloodcurdling track, Charlie Parker's knuckle bending *Donna Lee*. But with so much transmitted ease does he course through this harrowing ground that respect mounts with each passing bar. With nary a cliché nor even a cursory nod in the direction of his fathers, Dick Johnson scores yet another triumph. But that all goes to show how much more exposure he needs. This is simply not enough. —solmer

Imagine these in full vibrant colour!

the first annual 1981 DR. JAZZ CALENDAR

13 full colour art portraits of the greatest names in jazz history created by one of Canada's leading artists. Every day covers important events in jazz history. Back cover is a brilliant full colour graph of jazz chronology.

SUPERBLY DESIGNED FOR MOUNTING AS A COLLECTOR SET.

ONLY \$5.95

(includes postage and handling)
Ontario residents add 40¢

THE PERFECT CHRISTMAS GIFT.

11" x 18"

Sent by air express.

Send cheque or money order to:

DR. JAZZ CALENDAR
77 Maclaren St., Ottawa,
Canada K2P 0K5



fact: the PRO MASTER™ system is built to withstand road abuse

Shure's reputation for quality and dependability is no accident. We earn it every day.



To maintain Shure's pace-setting Reliability Assurance standards, we take representative PRO MASTER Power Consoles right off the line and deliberately drop them on a hard concrete floor. Randomly selected consoles are also mounted to heavy-duty industrial shaker tables and must endure punishing vibration for 30 minutes in each of three different directions... and not only survive, but meet or exceed all published specifications. We subject them to extremes of temperature and humidity. We run them at full power with punishing loads, and more! Then we test the consoles to make certain they still work perfectly. PRO MASTER speakers get similar treatment... with similar results. This ensures that your system will perform as well at the last stop on a long road tour as it did before you left home.

We don't expect you to abuse such fine products, but accidents do happen. Isn't it good to know that you're backed by the proven reliability that comes from this kind of torture testing?

Send for Brochure AL581B
for all the facts.



Model 700 Console

Model 701
Loudspeaker

The Sound of the Professionals



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204

In Canada: A. C. Smmonds & Sons Limited

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

BLINDFOLD TEST



LEROY JENKINS

BY LEE JESKE

Leroy Jenkins, 38, began playing violin at age eight. After study with Capt. Walter Dyett at Chicago's DuSable High School and receiving a degree in music from Florida A&M, Jenkins began teaching string instruments in the Mobile, Alabama school district.

A mid '60s move back to his native Chicago put him in touch with the Association for the Advancement of Creative Musicians, which he joined. He was a member, along with Muhal Richard Abrams, Anthony Braxton, Leo Smith and Steve McCall, of the Creative Construction Company (with two records on Muse). In New York City he founded The Revolutionary Ensemble (along with Jerome Cooper and Sirone) which recorded for several adventurous labels. Jenkins has conducted the Jazz Composers Orchestra, explored solo performance, and recorded such exploratory works as *Space Minds*, *New Worlds* (on Tomato). He was given no information about the records played in this, his first Blindfold Test.

1. RAY NANCE. *Lullaby Of The Leaves* (from *Jazz For A Sunday Afternoon, Vol. 1*, Solid State). Nance, violin, recorded at live jam session, Village Vanguard.

It's probably Ray Nance in an in-person scene. He was really leaping out there, really going out, more than I ever heard him. On most of the stuff he did with Duke he didn't get a chance to stretch that I remember.

That gets five stars, because he was doing what the music was about. I can't tell by this record what his tone was . . . As to intonation, improvisation is about that—scuffling up there right on the front line action.

This music that we know as jazz is mostly piano, trumpet or saxophone music, and not too many violinists were able to set the pace or the format for what was going down. Violinists are at a disadvantage right away, because of the way the chords and music go—it's not easy, due to the way the violin's built. You know, it's a concert instrument. But I thought Nance was really cooking.

2. ORNETTE COLEMAN. *We Now Interrupt For A Commercial* (from *New York Is Now*, Blue Note). Coleman, violin, composer; Dewey Redman, tenor.

I hate to say turn it off, but I have to; I think that's terrible! I don't know who it is—It's that kind of thing that people get confused with some of the newer forms of the music.

It's very frantic—the music is out of control, it doesn't resolve, plus they're joking in there. That's zero to me. I couldn't hear the violin player that well, but he sounded like a chirper. No music was going on—anybody could play like that. I have no idea who that was, but they shouldn't have put that out.

(Later: That was Ornette? With who? When? Goddamn—did I goof. That has to be the worst record he ever recorded.)

3. PINCHAS ZUCKERMAN. *Caprice* (from *Suite For Violin And Jazz Piano*, Columbia). Zuckerman, violin; Claude Bolling, piano, composer.

That sounds like Bolling and Zuckerman and that concerto written for jazz piano and violin. I have never heard this. Whoever it is, it's a well trained violinist, you can tell. He's got a fine violin, too—good tone and all that kind of stuff. It's got to be one of the well known classical violinists. I'm not sure who, because I don't get much of a chance to listen to those guys. It just doesn't sound like jazz or anything, unless that's somebody's idea of it.

4. JOE VENUTI. *I'll Never Be The Same* (from *Venupelli Blues*, BYG). Venuti, violin. Stephane Grappelli, piano.

I think that's Joe Venuti. I might say it's Eddie South 'cause Eddie South used to do stuff like that in the '20s. But I would say Joe Venuti.

This is really nice. His technique was very refined, he could do whatever he wanted. And he had an American sound. You could tell that he got his training over here.

Who could that piano player be? It was probably an old piano player, too—I don't know who—or his style was imitative. He played well, but that wasn't really his thing. But that's the best. Five stars.

5. VASSAR CLEMENTS. *Little Rock Getaway* (from *Hillbilly Jazz*, Flying Fish). Clements, violin; David Bromberg, guitar.

This guy is big time, but I can't think of his name. Every time I read about bluegrass he's there. That's not like Grand Ole Opry stuff, it's modern, kind of new. I never heard this record either.

This is fine; it's a way of expression. I wish I could play that—it's a certain section of life, happy stuff.

This guy's been taught the violin and he's got his own sound. What he does comes out and that's the most important thing—how a person brings his thing out.

I like it, but I don't think it was the best. Four stars.

6. STRING TRIO OF NEW YORK. *Subway Ride With Guiseppi Logan* (from *First String*, Black Saint). Billy Bang, violin, composer; James Emery, guitar; John Lindberg, bass.

It's Billy Bang. It's a young effort to me. Since they've done that they might sound a little better. It's a little on the stiff side. Unfortunately, it doesn't come off as a record. It doesn't have enough prominence and I think it's badly recorded. The violin sounds flat and very weak. But these guys are out there doing their thing and they're going to come up with some stuff.

Billy's a good player and he has a good sound. He's trying to search and find his way. In the meantime it's a gawky existence. The instrumentation has a lot of potential. They're working on some brand new formats, so it's going to take a lot of improvising and thinking to get that together.

All the people I'm supposed to be digging are getting put down. Four stars for effort.

7. STEPHANE GRAPPELLI/YEHUDI MENUHIN. *Our Love Is Here To Stay* (from *Jalousie*, Angel). Grappelli, Menuhin, violins.

That was probably Grappelli playing the solo, and the guy playing under it could have been Stuff Smith, but I hate to say it because it didn't sound that much like him.

I didn't think that was all that good. One of the violinists was slipping and sliding—there was this much difference between the two of them; it was sloppy in a sense. To have one violinist play one style, sliding, and then have one violinist technically together, just gave too much vibration between the two.

And that was a little too syrupy for me. The violinist who played the solo had a lot of technique and was dealing, playing the changes and everything, but it just wasn't in there. And the other violinist, all he did was accompany. Three stars. I suspect it's a great violinist playing, but he was having a bad day.

Jeske: That was Stephane Grappelli and Yehudi Menuhin.

Jenkins: Oh wow, no wonder. Yehudi was back there slipping and sliding. Tsk, tsk. Out of his league, terrible, out of tune and sliding up to the note about a quarter tone.

8. DIDIER LOCKWOOD. *Zbiggy* (dedicated to Zbigniew Seifert, from *New World*, PA/USA). Lockwood, violin, composer; Tony Williams, drums; Niels-Henning Orsted Pedersen, bass.

Is it Seifert? Or it could be Michal Urbaniak. 'Cause it's got that Polish type flavor. Say Seifert, because it may be a bit less mature than Urbaniak. This cat must have an American drummer, and that bass player has got to be Anthony Jackson.

I don't like this kind of thing; he wasn't really playing jazz, he was playing his native thing jazzed up. The way he plays, I can feel right away he wasn't American. This guy is improvising on his roots, but because he's trying to bring it off as jazz, he gets strong jazz players to play behind him.

Three stars, because I particularly don't like the mixture. He plays very well—good technique.

9. CLAUDE WILLIAMS. *Fiddler's Dream* (from *Fiddler's Dream*, Classic Jazz). Williams, violin; Jay McShann, piano.

Mmmm. This is the baddest record you've played so far. This cat has got his shit together. He took his time—it's a guy with a relaxed swing. My guess is that's Claude Williams and Jay McShann.

That gets five stars; that's the best one you played. It has everything going for it. Good tone; he knew exactly what he wanted to do and was doing it. Plus the accompanist was a boss blues player.

The way Claude was playing wasn't frantic—that's what I always have to fight not to do. On the violin, you don't have to huff and puff. This guy was taking his breath. That space was so essential.

Now that's a good record, that's top stuff.

PROFILE

BOB STEWART

BY LEE JESKE

It is time now for tuba players to come out of the closet.

The tuba has suffered terribly in the course of this century. In the early New Orleans marching bands, the tuba was the anchor of the rhythm section, since the upright bass could only "walk" in the musical sense. Players like Eddie Jackson, Joe Howard, Alphonse Vache and Bobo Lewis would play the tuba or sousaphone through the streets. Since the early '20s, when the marching bands came indoors and hired bassists, the tuba has been a miscellaneous instrument. Its use at the hands of Miles Davis, Gil Evans, Stan Kenton and others was occasional and varied; it made dabs and smears of sound in some ensembles.

More often, it was the subject of ridicule: the instrument handed to the fat kid in the school and the subject of such forgettable ditties as *When Yuba Plays The Rhumba On His Tuba*.

This treatment lasted until the arrival of Howard Johnson on the New York scene. Johnson gave us tuba solos, tuba quintets and tuba ensembles. Soon tuba players were forsaking brass bands and garter-around-the-arm dixieland bands and beginning to wear

the large horn proudly. Players like Joe Daley, Rich Matteson, Jack Jeffers, Dave Bargeron and, most notably, Bob Stewart.

Bob Stewart, born in 1945 in Sioux Falls, South Dakota, went to the Philadelphia College of the Performing Arts on a trumpet scholarship. Embouchure problems led him to the tuba, which he admits he "didn't love for awhile."

"I was in school to get a teaching degree, but my emphasis was on being a good musician. I was playing classical music in school and I hadn't thought about playing jazz as such. The opportunity arose by the time I finished school. I got my first playing gig at Your Father's Mustache in Philadelphia, one night a week. That was my first jazz experience, and it was very positive in terms of getting me in touch with chord changes and how to go from one change to the other. It was also my first step to getting into New York. I got a job playing weekends at Your Father's Mustache in Greenwich Village. I used to come into New York for the Friday and Saturday shows and the Sunday matinee, then drive back to Philly to teach.

"I met Howard Johnson there—he was also playing at the Mustache. Basically I was playing two-beat bass lines and learning the whole science. Howard introduced me to it being a solo instrument. He'd have a gig on Saturday night and I'd be working at Mustache. We'd meet around 3:30 in the morning, and go over to Warren Smith's loft and play 'til

six or seven. That was my initiation into the thing.

"I moved to New York in the summer of '68. I began teaching at a junior high school right away. I still do it—I'm the band director.

"At the time, it was all I could do to play dixieland. Around that time, Howard created what was called Substructure—a tuba ensemble which was either a quartet, quintet or sextet. At the time I didn't particularly have a high range, so he put me on the bottom part. This gave me an insight on the possibilities of the bottom of the tuba, which led into big band playing. Being next to the bass player and the drummer gave me an insight into what that whole rhythm section thing was about. I joined the Collective Black Artists ensemble back in '71, and putting accents back along with the drummer and doing little da-da-da kind of things introduced me to what that spectrum of tuba playing was about.

Through the early '70s, Bob Stewart played whatever tuba gigs he could get—Frank Foster's big band, Paul Jeffrey's octet, the pit band of "Dr. Jazz," Freddie Hubbard's ensemble and Taj Mahal's four-tuba horn section.

In the second half of the decade, Bob found himself working with three musicians who opened up even more possibilities for the tuba—Gil Evans, Carla Bley and Arthur Blythe.

"Most writers write the tuba parallel to the bass saxophone, but Gil hears the voice of the tuba. He picks it up high and blends it with the trombones in a french horn kind of thing, or he'll drop it down and have it play a melody in the inside. He'll write in three or four different registers for the instrument. Really fantastic. I had an idea that the variety was there, but Gil's textures taught me the variety the tuba could present. If Gil plays something on the piano, he'll hear the textures of what he plays. Then he takes an oboe and a bassoon and a french horn, for example, and has those instruments create textures.

"Carla wrote very melodic things for the tuba. She had me playing the melodies in a lot of pieces. The way she would voice the tuba in certain ensembles would really give the instrument a chance to sing. She loved french horn, she loved tuba. It was a lot of fun. We had a lot of good music to play and the ensemble was a lot of fun to play with. Playing that music was musically expanding for me."

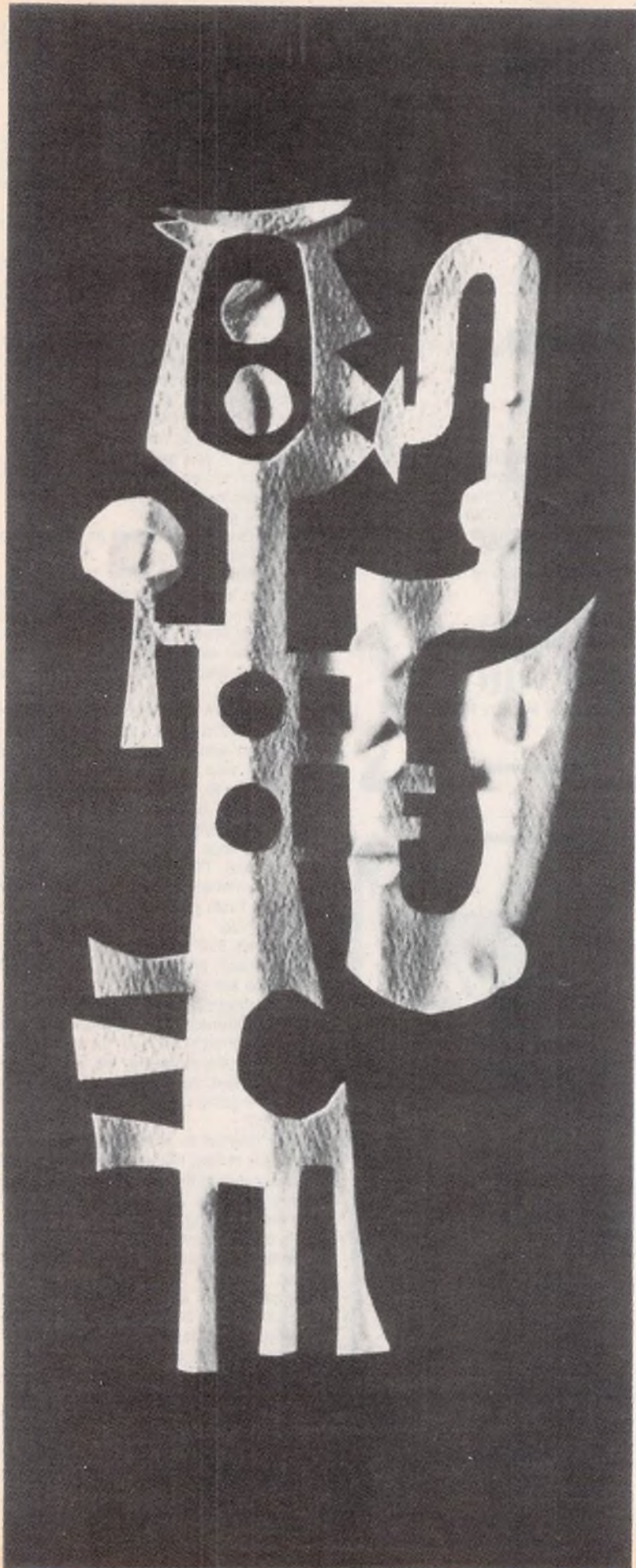
But it was Arthur Blythe who was to give Bob Stewart the showcase he felt his instrument deserved. Blythe's experiments with various unconventional combinations led to such albums as *Bush Baby*, featuring only alto sax, tuba and congas. Following his work with Blythe, the down beat critics voted Bob Stewart the 1979 Talent Deserving Wider Recognition, Miscellaneous Instrument award.

Currently, besides teaching, Bob is a member of the Globe Unity Orchestra and co-leader of the John Clark/Bob Stewart Quartet, which features the unusual pairing of a french horn player and a tuba player as leaders.

"I am trying to bridge the gap between 1923 and now by bringing the tuba back as part of the rhythm section, as well as using it as a horn available for melodic lines and soloing. For awhile I was getting discouraged because as I played, the sound of the drums and piano would get to me late. I felt maybe the instrument couldn't play four. I was slowing down and getting tired, trying to push hard to keep the time and the sound up so I could hear it. Finally I took a mike, wrapped it in foam and taped it to the bell. I ran that directly into an



DARRYL PITTENCORE



Jazz Giants of our Time license their music through BMI

Zawinul, Bley, Braxton, Jarrett, Mangione, Shorter, Khan, Shaw, Evans, Axelrod, Sun Ra, Gordon and innumerable other composers who make jazz an expression of emotion and imagination have elected to license their music through BMI.

We pay tribute to them and to the many other poll-winning composers whose talent brings credit to us and to thousands of their fellow affiliated composers in all fields of music. All the worlds of music for all of today's audience.



Broadcast Music Incorporated

The world's largest
performing rights organization.

**STUDY WITH SOME
GREAT NAMES
IN JAZZ.
EARN A DEGREE
FROM A
GREAT NAME
IN MUSICAL EDUCATION.**

**Afro-American Studies Faculty
Graduate and Undergraduate Divisions**

W. Thomas McKinley, Chairman
Piano, Composition
Joseph Allard, Woodwinds
Jaki Byard, Piano
Frederick Buda, Percussion
Jimmy Guiffre, Woodwinds
Mick Goodrick, Guitar
Patrick Hollenbeck, Ensembles
Charles Lewis, Brass
John McNeil, Trumpet
Roswell Rudd, Trombone
George Russell, Composition, Piano
Roger Ryan, Percussion
Miroslav Vitous, Bass

New England Conservatory of Music, located in dynamic Boston, offers Bachelor of Music and Master of Music Degree programs in Afro-American Studies and Afro-American Composition. For audition information contact: The Office of Admissions (617) 262-1120.

New England Conservatory
290 Huntington Ave., Boston, MA

amplifier by my side which allowed me to play in proportion to what's going on so I don't overblow my chops by the end of the first set. I said, 'That's great, the tuba can play in the rhythm section.' It was a hump I had to get over.

"There are a lot of things I want to do on tuba as far as the bass function is concerned. Mottown, things like Stevie Wonder—I'd like to do that kind of work.

"My concept of the tuba is that it is a bass instrument, just by virtue of its size and the notes it plays. When I play a solo, I think in terms of bass and melody, so I start from the bottom playing open intervals, and work up so that it evolves into the upper section of the instrument. Once I get up there, the bottom will have been in the audience's and the ensemble's ears, so that when I get up on the melody, it's still there kind of in the air somewhere. You're still hearing that bass thing.

"An audience is not used to hearing the instrument. If you give them something they can hold on to, they're with you. Because they always want to know, 'What is he going to do, what is he going to do?'"

Stewart's unique methods on the tuba reach over into his teaching.

"It's difficult for a child to start on an instrument and continue to play when you're giving them scales. Their projection in junior high school doesn't go past the next couple of weeks—they want it to happen now, so you have to try and give it to them to a certain degree.

"I make them interested. What they all have is a fantasy. They see a Chuck Mangione or a Herb Alpert, and they see themselves onstage playing a solo. If you can give them that fantasy, they're interested. And it isn't really difficult to do, because a lot of things those people are playing isn't that hard. There's not much difference, to me, in playing a scale and playing *Rise*. Playing it fulfills a fantasy for them that immediately grabs their interest. At that point I can give them Mozart to play and they eat it up."

Bob feels that his teaching extends beyond the classroom and into the jazz clubs, where audiences are still wary of the tuba.

"It's a process just like the education which makes Coltrane's music sound less strange than it once did. The more tuba players there are playing, the more they will be educated to the instrument, so the first question won't be 'what is he going to play?', but 'how is he going to play it?'"

"I've listened to some older tuba players, like Major Holley. His concept is coming from that bass part of the tuba, where you can hear history in what he plays: dixieland, New Orleans marching bands.

"In order to make any kind of intelligent statement, you have to be aware of the past. In music, you have to know what these people have come from and why, and try and make your playing to be an extension of them. I listened to people like Johnny Hartman and his approach to just producing a note, the sound that he produces—it's gorgeous, magnificent. Or the style of a Miles or the way Freddie Hubbard moves around his instrument. Again, all that helps me. I assume role models—you know, they're all tuba players."

Thanks to players like Bob Stewart, young tuba players now realize that there is more to the instrument than oom-pah-pah.

"What I'd like to see is the tuba move out of Miscellaneous Instrument into a category by itself. But I'm sure it will come in time." db

Bobby
DUKOFF

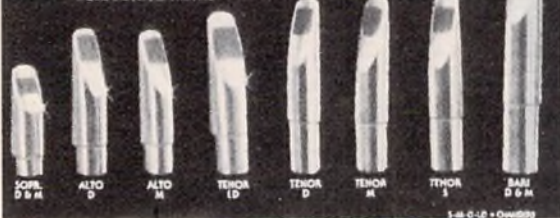
"HAND CRAFTED"
SUPER POWER CHAMBER
SAX MOUTHPIECES

**250%
more**

NEW!

NEW!

THE "SUPER POWER" CHAMBERS
—SILVERITE METAL



—PREFERRED BY PLAYERS AROUND THE WORLD—

NOW #



WORLDWIDE INQUIRIES INVITED



- 250% more volume
- Bright rich sound
- Ease of blowing
- Responsive harmonics
- Faster technique
- Less reed problems
- With cap and ligature

SEE YOUR LOCAL DEALER
OR WRITE FOR FREE BROCHURE
BOBBY DUKOFF MOUTHPIECES
P.O. Box 561002
Kendall, Florida 33156
(305) 238-0553

VAUGHN CRAFT WOOD BLOCKS



SEND \$1 FOR CATALOG
PO BOX 22728 NASHVILLE, TENNESSEE 37202

**FINE HANDCRAFTED
SAXOPHONE CASES**

Used and endorsed by Phil Woods

Delaware Box Werks
501 Laurel St., Santa Cruz CA 95060
(408) 426-6222

CAUGHT!

CHICAGO JAZZ FESTIVAL

GRANT PARK
CHICAGO

Seven nights, 35 groups, 30 hours of music for free in the big bandshell block by the downtown lakefront—the listener emerges at the end exhausted, in a state of euphoria in which the ordinary course of life, such as the up-down state of jazz in America's third largest metropolitan area (more downs than ups), seems unreal.

This festival was even better than the first Chicago Jazz Festival, in 1979: vastly better sound reproduction, superior emceeing (including, on Tuesday, down beat's Charles Suber), better scheduling that permitted more stretching out, and even superior music, perhaps as a result of the mild scheduling relaxation. On the first six nights, Monday through Saturday, after Grant Park's 11 p.m. curfew, there was an Underground Jazz Festival on a second floor a mile down Michigan Avenue. Bandleader-drummer Kahil El 'Zabar, one of the organizers, told *db* that in a hall seating 226 people, the crowds averaged 230. If you heard the main festival's three nights on NPR, you're familiar with the high quality of the music. This review will only mention highlights, omitting any number of events—Jimmy Rowles, Kenny Burrell, Ahmad Jamal, and so on—that in a less eventful occasion would merit discussion, too.

The best music I heard all week was on the night I attended the Underground affair. The quartet of Mwata Bowden (baritone sax, clarinets) and Rita Warford (vocals) is problematic because the two leaders' rhythmic senses are so different, even at times conflicting. This time trumpeter Lester Bowie joined them, stretching out at length and reconciling the ensemble. Without satire or quirkiness, Bowie's vast senses of expression and contrast breathed warmth and lyricism into free ensembles. He rode a fast 3.2.3 tempo with vivid angular melodies, then in the swinging medium tempo of *Kahari's Riff* crafted a neoclassical work with bop phrasing that swelled into a summarizing judgment. His unusually extensive involvement with direct melody made this one of Bowie's most generous and rewarding performances, a singular event in an already remarkable career.

At the main festival, there were surprisingly few disappointments despite the number and diversity of the acts. One bummer was the Wolverine Classic Jazz Orchestra, which began promisingly with Don Redman's *The Way I Feel Today*, then descended to Lambert Hendricks & Ross, *Perry Mason* and a chart of *Moten Swing* by, of all people, Ernie Wilkins—is this revivalism or a trivia game? There were no gospel performances (however, Grant Park had been the scene of a huge gospel evening back in June) and only three blues acts, of which the best was a bangup set by high voltage singer-guitarist Son Seals and his swinging band. None of the bands on the program repeated from last year's show,

despite some familiar performers, and a few players were quite new to the Chicago scene. Among these were the Grilly Brothers Quintet, unique in their having played both south side and near north clubs (as a rule, the two Chicago circuits are separate and distinct). Their set might be filed away under Young Romantics except for flashes of mainstream inspiration in an *I Mean You* solo by tenorist David Grilly.

Duke Ellington Night, the seventh such in the Windy City, opened the festival, with John Neely's big band playing *Don't Get Around Much Any More*, then, surprise, *Main Stem* and *Harlem Air Shaft*, two of the greatest jazz

scores. With Neely himself sick that evening, Eddie Johnson took the tenor solos, suggesting a restrained Paul Gonsalves in *Blue Rose*. Johnson is at heart a Kansas City stylist, drawing ideas from the well that nourished Lester Young, Ben Webster, Dick Wilson and the rest. It was Johnson's driving swing and his emotive *I Got It Bad* that led the Rhythmakers sextet through a rewarding set. The Ellington Alumni All-Stars closed the show raggedly. Louis Metcalf, whom many had looked forward to hearing for the first time, soloed on only two choruses of *C Jam Blues*. The all too brief tapdance show by Honi Coles and four Al Hibbler vocals provided a center of order to the set's general disorganization. Otherwise, altoist Ernie Royal strained at recovering Johnny Hodges' style and trombonist Britt Woodman brought elegance and imagination to his *Sophisticated Lady* feature, the set's only real taste of Ellington.

In the Billy Band, altoist Bill Perry was



Roy Eldridge



Rhythmakers: Bobby Lewis, John DeFauw, Truck Parham, Eddie Johnson

stubbornly earthbound, with broken phrases manacled to the beat, while trumpeter Bill Brimfield, whose lines were equally broken, soared, circled and flip flopped over the modal rhythm section with often whimsical turns and hard bop ideas. Anthony Braxton was one of the week's two outstanding successes. His groups over the years have been among the most stimulating in jazz, and this new quintet may be the best yet: drummer Thurman Barker, the toughminded Mark Helias, bass, and the dazzling Ray Anderson soloing at length on trombone, with the kind of fast, slashing virtuosity that delights the listener with its exuberance. Trumpeter Hugh Regon is a real discovery who incorporates precise pitch and lyric distance into the heat of fast energy music—already an original stylist. Braxton himself explored the tenor sax, mounting passages of multiphonics over a distinctive, spontaneous frame. His first alto solo was a refinement of the young Braxton's breathless, furiously paced neo Coltrane explorations, and his final alto solo was a long song, funky phrasing extended into a bright lyric statement.

Charlie Parker's 60th Birthday Party, Friday, would have been the week's best single night of music even if only the four rhythm sections had played. Pianist Jay McShann's relaxed swing relieved the intensity of the two opening bop quintets, which had pianists John Young and Chris Anderson sustaining a fierce level of creativity; Walter Bishop Jr. was outstanding, too. Tenorist Von Freeman was by far the evening's best sax player (the others: Ira Sullivan, alto; Budd Johnson and James Moody, tenors; Cecil Payne, bari); fiddler Claude Williams was pleasing, and the show's excitement was in the rivalry of trumpeters.

The edgy Paul Serrano began with an unmistakable challenge, and an excited Red Rodney then sustained a sparkling set; when Sullivan joined in trumpet battle, the two burned up *Let's Cool One*. A disassociated Dizzy Gillespie blurred out a quirky *Confirmation* with the Parker Memorial All-Stars, but the sextet's real power came from Bishop and an absolutely raging Max Roach. At evening's end, 40,000 beboppers refused to leave until the All-Stars returned to the stage to lead us in singing *Happy Birthday Dear Yardbird*.

The fine set by Douglas Ewart's Inventions calls for special attention. Much of it was uniquely intimate music (with tablas, gong, bamboo flute) for the merry throngs of picnickers, yet the quartet improvised freely on three original pieces. Mwata Bowden reappeared with this group, contributing a particularly intense, detailed clarinet solo to *Reservation Roundup*, followed by Ewart's long but thoughtfully developed alto sax work. One of the festival's goals was to introduce a wide variety of music to the large audience; thus the popular enthusiasm for this mainstream—"outside" performance fulfilled an important objective.

There were four satisfying homecoming sets by former Chicagoans. The superb tenorist Bud Freeman, announcing his decision to move back to Chicago this fall, had a fine rhythm section (cheers for Steve Behr, piano) and the bright trumpeter Norm Murphy joining his own big sound, gigantic vibrato, and swaggering adventures with ballads and standards. Trumpeter Wild Bill Davison led the festival's only dixieland set, in his most Armstrong-like mood; trombonist Jim Beebe played Jack Teagarden to his lead, and the set was quite charming, without a hint of idiomatic

grotesquerie (but clarinetist Chuck Hedges was a bit superfluous). In the middle, Art Hodes (piano) and Truck Parham (bass) played two of their intimate blues. Roy Eldridge joined Barrett Deems' big band in old Krupa and Shaw charts. From the opening *Rocking Chair* onward, the trumpeter's expansive solos lifted the band into an intense, exciting performance—or was it an illusion, since Eldridge *did* stretch out? I did wish for a song or two with just trumpet and rhythm, more frosting on the cake.

Earl Hines' Grand Terrace Band was a '30s Chicago institution, and Hines' old arranger Budd Johnson revived five charts for a festival big band. There was studied ugliness by altoist Eric Schneider, but otherwise the Hines set was a wonderful delight. There's a kind of loony excess about such stuff as *G.T. Stomp* and *Number 19*, and the exuberant band sounded like a million dollars. Hines even sang *I Can't Believe You're In Love With Me*, and was also in a mellow mood in one piano solo after another, though he showcased tenorman Johnson in *Yesterdays* and bassist Jim Cox in *Tricotism*. Like the Braxton set, this was a thoroughly rewarding performance.

On Sunday night, the final night, the raucous pop jazz of Alejo Poveda's Four Or More opened, followed by a happy, high powered set by the Art Ensemble of Chicago. As the Art Ensemble played a five man percussion piece, lightning began over Lake Michigan, getting closer during a pleasant Stan Getz performance and Muddy Waters' heller skelter star turn. Lionel Hampton's band, full of screeches and disco rhythms, closed the festival, staying on well past the curfew and eventually playing five(!) encores. After the last, *Flying Home*, suddenly the



New D'Addario XL Guitar String Sets

- XL110w—.010, .013, .018w, .026, .036, .046
- XL115w—.011, .014, .021w, .028, .038, .049
- XL115—.011, .014, .018p, .028, .038, .049

D'Addario
E. Farmingdale, NY 11735

**In as little as one evening ...
PLAY FASTER, CLEANER
AND EASIER WITH THE
MIN'D PICK.**

PAT MARTINO world renowned guitarist & artist, uses the Min'd Pick because he only uses the Best.



Use the incredible **STONE** pick.

You'll notice the difference immediately.

It's larger and heavier than the common pick. And for a good reason — This larger pick gives you greater control. It feels different but in one evening's play you'll be amazed at how it can actually improve your sound and technique.

You'll play better ... fuller, richer chords ...

brighter cleaner lines ... more power ... greater versatility ... accuracy ... increased speed.

The MIN'D PICK won't wear out — ever

Available now at leading music stores.

Just ask for the **MIN'D PICK**.



Created and distributed by Dougherty-Miller, Inc., 1219

Glenside Ave., Wilmington, Delaware 19803



CHORUS... AND MORE

It has taken two years of engineering refinement to deliver THE CLONE THEORY with the widest band multiplying effect and the lowest cost of any chorus device. While other manufacturers have added severe filtering to their products to remove noise generated by the delay line, Electro-Harmonix has instead designed THE CLONE THEORY with inherently quiet circuitry, leaving the higher harmonics which give a chorus its fullness. Of course, the delay modulation extends continuously from subdued chorusing to extreme vibrato. Vibraflange, a unique, pulsating style of flanging, is the plus.

The POLY-CHORUS is the ultimate chorus plus flange in an accessory-style device. Superior even to some rackmounting units in its noiseless operation—achieved through state-of-the-art companding circuitry rather than filtering. Add Filter Matrix and Double Track modes and you've got the broadest range of delay effects available at a modest price. And all switching is electronically buffered and therefore silent.

Now on special sale for under \$100 at many leading music stores, the MEMORY MAN ECHO/CHORUS puts the full breadth of echo enhancement in your hands, as well as a rich, musical chorus, for little more than you would expect to pay for a chorus alone. Its widely flexible delay, repeat, and blending features yield infinitely cycling arpeggios, slapback echo, hard reverb, and more. The noise design philosophy is the same as that of THE CLONE THEORY: quiet circuitry and no heavy filtering for a clean yet sparkling tone.

The MEMORY MAN DELUXE ECHO/CHORUS/VIBRATO is simply the finest of all analog delay devices even distantly within its price range. Its specifications for noise, distortion, and bandwidth are by far superior. The chorus or vibrato effects can be superimposed on the echo for a versatility of sound not to be had in any other single device. Companding circuitry and input level control (with associated indicator) assist in achieving the unit's immaculately clean sound.

ON SALE AT WHOLESALE PRICES AT LEADING MUSIC STORES THROUGHOUT THE WORLD • SHOP AROUND

ELECTRO  HARMONIX
 HALL OF SCIENCE 150 W 48 STREET NYC

For automatic demonstrations call 212-741-1797

Finally, a student cymbal that's
**HARD
TO BEAT**

Introducing (STUDIO 200)
exclusively from Drums Unlimited, Inc.

**ALL THE COLOR, TONE AND RESPONSE OF THE
FINEST PROFESSIONAL CYMBALS. AT HALF THE PRICE.**

Unlike his "brass" and "woodwind" band compatriots, the student percussionist has traditionally had a most extreme decision to make when purchasing cymbals: an excessively-steep price or a totally inadequate sound. There has simply been no "middle" alternative.

Now, Drums Unlimited, through an exclusive arrangement with the world's largest manufacturer of quality cymbals and gongs, has developed a student-priced, professional-quality cymbal that produces the same fast, explosive sound and feel previously available only with

the most expensive brands. Truly, the only characteristic lacking the STUDIO 200 SERIES is the potential for the highest volume levels required by the adult professional.

When price must be considered, the STUDIO 200 SERIES offers a lower priced alternative without sacrificing the quality of sound.

Available as Drum Set and Suspended Crash and Ride cymbals; Hi-Hat and Concert pairs. Write or call for complete availability and pricing information. Retailer/Jobber/Wholesale Inquiry Invited.



Drums unlimited® inc.

Since 1962, Percussion Merchants to the World
4928 St. Elmo Ave., Bethesda, Md. 20014 (301) 654-2719
Send today for your copy of the PERCUSSION PUBLICATIONS CATALOG . . . the most complete, up-to-date listing of percussion music and methods available. Send \$2.50 for the PERCUSSION PUBLICATIONS CATALOG . . . refundable on your first \$10 order.

*A Tradition
of Excellence*



Wm. S. Haynes, Co. Inc.

12 PIEDMONT STREET, BOSTON, MASS. 02116
617-482-7457

The Saxophone Shop, Ltd.



Classical & jazz mouthpieces
Expert, guaranteed repair
New & used saxophones
Music & accessories

918 Noyes, Evanston, Illinois, 60201 (312) 491-0075

Send for our **FREE CATALOG!**

thunderstorm struck with a terrific electrical display and violent downpour. Unlike the Grant Park Symphony, which annually has a fireworks display after its Fourth of July concert, the jazz festival had the forces of nature on its side to provide a fabulous conclusion to a wonderful week.
—John Litweiler

MAL WALDRON TRIO

SWEET BASIL
NEW YORK CITY

Personnel: Waldron, piano; Calvin Hill, bass; Horacee Arnold, drums

Mal Waldron isn't quite a recluse, but his rare appearances in the U.S. are still cause for excitement to those who have followed the pianist since he accompanied the last years of Billie Holiday's career. A newcomer may have trouble fathoming this musician. His music has little humor, and it really doesn't swing much; instead, it grips a listener with a sense of urgency, anxiety, relentlessness.

Waldron has become a freer player in the decade since he left the States for Copenhagen. He relies less on 32 and 12 bar constructions, and even when he does write in standard forms, the actual performances pay little heed to the theme.

During a break, he said that he is freer both personally and musically these days, yet one would think he is carrying a heavy weight. While playing, he resolutely cast his eyes on the piano keys. When he broke for solos by the other musicians, he rested his elbows on the piano, lit cigarettes, and seemingly bore holes through the bass or the drums with piercing stares.

With the three tunes the trio played this night, the second set of a midweek show, Waldron featured something older, something newer, and something out-er. Recent was *Hooray For Herbie*, dedicated to Nichols and Hancock. It's a 16 bar composition, but Waldron quickly cast off the theme, punching out quick, terse variations. Gently wrapped around his bass, Hill sounded quite restrained behind the leader, deliberate and unhurried on his breaks. He used the entire instrument, fingering right down to within an inch of the bridge.

Arnold, on the other hand, was as restless as Waldron was pensive. He sat stiffly with hands on hips when the other musicians worked alone; when his time came, he launched into a roll, increased the tempo, then he didn't just bring the cymbal into the organization—he kidnapped it, and forced it into submission. Arnold put his shoulder into the rolls, literally fainted at the drums like a boxer, and attacked them again.

Soul Eyes, a 32 bar Waldron ballad that he recorded with John Coltrane in the late 1950s, was more deliberate. Arnold, a little uncomfortably, swished the brushes while Hill played slowly, methodically bending the strings. Waldron still quickly searched for alternatives to the theme. Even in his slowest tunes, there's a sense of urgency.

The Git Go is a two bar vamp Waldron customarily plays to close sets. Again Hill took the role of understatement while Arnold blistered into his drums and Waldron, with the freest composition of all, matched dense left hand chords with burly runs.

In the trio put together for this three day stay,

it was Hill who kept the music from becoming ponderous. The audience, sensing that this was a delicate combination of musicians, greeted the end of the set with a relieved burst of applause, as though they had borne the weight of Waldron's stare. —r. bruce dold

RED RODNEY- IRA SULLIVAN QUINTET

THE VILLAGE VANGUARD
NEW YORK CITY

Personnel: Red Rodney, trumpet, flugelhorn; Ira Sullivan, trumpet, flugelhorn, flute, alto and tenor saxophone; Gary Dial, piano; Paul Berner, bass; Tom Whaley, drums.

Red Rodney and Ira Sullivan's group was up against some stiff competition in New York recently, and easily won out. They were booked into the Village Vanguard during the 1980 Newport Jazz Festival. Sullivan and Rodney rose to the occasion, with the set I saw highlighting Sullivan's dexterity on several instruments, and Rodney demonstrating that he is a bebop trumpet player to be reckoned with.

Sullivan started out *Softly, As In A Morning Sunrise* quietly on flute, and as the sun rose, Rodney's sharp trumpet joined in, followed by Sullivan switching to alto saxophone. In *Mr. Shuttlers*, an original by Gary Dial, Rodney explored the trumpet's outer reaches while at the same time providing some pleasant, swinging bebop.

Guitarist Simon Salz' *What Can We Do?* had been brought by Sullivan from his home in Miami. It began with the two leaders on flugel-horns, with Sullivan switching to flute for the middle of the tune and returning to flugelhorn at the end.

Sullivan switched to alto sax to play Birdlike licks opposite Rodney's trumpet on *The Scene Is Clean*. The classic alto-trumpet pairing on the classic Tadd Dameron tune evoked the spirit of Charlie Parker better than most numbers at a Newport tribute to Bird earlier that week. The pair finished up their first set with a lightning fast *Hot House*, with Sullivan and Rodney jousting superbly on trumpets throughout.

While other musicians constantly switching horns throughout a set might seem a distraction, this was not the case with Sullivan. He played all the instruments so well that he made the transition from one horn to another quite naturally.

At the set's end, Rodney introduced all of the band members, finally arriving at, "The magnificent Ira Sullivan—on everything."

The only thing really disappointing about the group's last night at the Vanguard was the size of the audience. It was disturbing to see the club, usually packed to the walls, only two-thirds full. Perhaps New York jazz fans were too drained after the Newport Festival, but this band wasn't. The quintet's week at the Vanguard also marked the second recording date for their upcoming Muse album. If their playing during the set I heard was any indication, it should be a fine record.

—mitchell seidel

Check upcoming issues of *down beat* for feature stories on Sullivan and Rodney.



ACE
Shur
LOCKTM

It's new.
The guitar strap that locks.

Lock It's easy, sure, and safe. This uniquely designed end tab, locks onto virtually any strap knob. It eliminates the need for conventional, expensive strap locks. Ace Shur Lock, the high quality strap, offers you more at no extra cost.

Pull

Push

Pat. Pend.

 Ace Musical Products
4 Williams St.,
Lynbrook, New York 11563

Suggested list from \$5.50.

ITHACA

School of Music

GUITAR AND JAZZ ENSEMBLES are an integral part of the diversified programs offered at the largest private residential college in New York State.

BM/MM
Music Education and Performance
Theory, Composition
BM with outside field
MM emphasis in Suzuki, Dalcroze,
Kodaly

BA/BFA
Variety of options in the arts
BFA jazz emphasis

FOREIGN STUDY OPPORTUNITY at
Ithaca's London Center

LENOX QUARTET
ITHACA BRASS QUINTET

Scholarships available

LES BROWN (LEADER OF THE "BAND OF RENOWN") GOT HIS FIRST TRAINING AS AN ITHACA STUDENT.

For further information write Director of Admissions, Ithaca College,
Ithaca, New York 14850.

AUDITIONS 1980-81

ITHACA COLLEGE
October 25, November 22,
February 14, March 21,
April 11

WASHINGTON, D.C.
January 31

CHICAGO
December 20

BOSTON
January 24

NEW YORK CITY
December 13, 14
February 21, 22

almost 30 years ago, Mann has seen a new generation of artists emerge, among whom he singles out Hubert Laws ("A marvelous musician whose approach to the instrument is not as a jazz player, but as a classical player who improvises") and Lew Tabackin ("Lew's flute reminds me of Jean-Pierre Rampal's. It's as if he were two different people, because on saxophone he's a sensational Ben Webster-Chu Berry-Sonny Rollins jazz tenor player").

How would Mann classify himself in that kind of company? He answered without a hint either of arrogance or false modesty: "When you get right down to it, I'm just a funky jazz musician who plays flute, who grew up with blues, rhythm and blues and Latin music, then just went on to do other things.

"The bottom line in anything I play is: you have to be believable. What I've been aiming at all these years is just this: I've been trying to make sure that all those areas I've been playing in could remain as credible and musical as possible. It didn't always work, but my whole problem was I stopped being honest with myself. I'm going to make sure that will never happen again."

With the end of his Atlantic connection, Mann felt the time had come to

upgrade himself. One undertaking was a series of weekends at the Village Gate. Billed as "Flute and Percussion Theater," the act brought together several of the ethnic areas with which Mann has experimented over the years. The "Percussion" comprised Olatunji on African drums, Badal Roy on tabla, Jose Neto on Brazilian guitar, Halburian on percussion and Clouden on trap set.

"It didn't work in a theater context," Mann confided months later. "I found I

SELECTED MANN DISCOGRAPHY

GAGAKU AND BEYOND—Finnader 9014
 HERBIE MANN AT THE VILLAGE GATE—Atlantic 1380
 THE COMMON GROUND—Atlantic 1343
 MEMPHIS UNDERGROUND—Atlantic 1522
 PUSH PUSH—Embryo 532
 LONDON UNDERGROUND—Atlantic 1648
 SUPER MANN—Atlantic 19221

with Bill Evans
 NIRVANA—Atlantic 1426

could relate more with fewer people who are more sensitive. So now I've got a quartet, with Halburian on percussion, Frank Gravis on bass and Badal Roy still on tabla.

"Flute and the blues—that's my basics. I realized that flute and percussion is fine, but I need the support of a chord instrument. The only one that could support all my needs was a bass player." Perhaps Herbie recalled the solid underpinning Ben Tucker's bass provided on his biggest hit, *Comin' Home Baby* on

the *Village Gate* LP. "I didn't want to get involved with the restrictive, self-defined roles that occur when you're with a pianist or guitarist.

"Armen, Gravis and I did several days of trio work at Sanobel Island at Florida; one night while I was playing I heard brushes behind me, and turning, found that Armen was using them on a Middle Eastern drum, the dundek. Seems he was a traps player before he became a percussionist and started concentrating on his little toys. Well, we got him a bass drum, and now he combines foot and hand elements, sometimes playing with one stick, or brushes—he's free enough that it's not restrictive. At the Village Gate, when I tried out that other combination, I got caught up in energy and the excitement level, but it didn't deepen; there were too many people around."

There were scads of players on Mann's last Atlantic releases—not that Atlantic considered over-production and multiple personnel a problem. "They simply didn't like my Brazilian music, didn't think it was salable," Mann reported. "I thought at the time of my last two albums that being on the label was the most important thing, but that was a mistake—I could have gotten another record deal then, before the industry got into such a bad state, if I'd left. I think every label wants a couple of instrumental acts that won't be much trouble and on whom they can make a couple of bucks, while they're waiting in

FRET SPANNER— the capo that works on any fingerboard



*Try one at your
dealer's today!*

- Flexible top fits any fingerboard, even 12-string guitars.
- Strings are clamped against frets for minimum tightening force, no re-tuning.
- Easy to install and remove—no alignment devices needed.
- Knob and frame set back for greater fret hand freedom.
- Position changes are faster, easier.
- Comes complete with soft felt protective bag.

Hamilton KRAUTH & BENNINGHOFFEN CO.
HAMILTON, OHIO 45012
A division of James David Mtg. Corp.

Call The Sam Ash HOT LINERS!



The Sam Ash Hot Line is your direct line to the professional advice and low discount prices that you'll get only from Sam Ash, New York's Music Department Store. Call our Hot Liners on our toll free number and you'll understand why musicians all over the world depend on them for information, price quotes or just plain advice.

There's no mystery we're the biggest in the business, with six Sam Ash stores in the New York area plus a huge warehouse. We've got a 55 year-old reputation that proves we know what our customers need. So when you need musical equipment and want to deal with a firm that you can trust with your hard earned money, use the toll free Sam Ash Hot Line. We're waiting to help you.

GUITARS • AMPS • SOUND REINFORCEMENT EQUIP •
KEYBOARDS • DRUMS • ALL INSTRUMENTS & ACCESSORIES

HOT LINE CALL TOLL FREE:
800-645-3518
IN NEW YORK STATE CALL 212-347-7757

Since 1924
Sam Ash
MUSIC STORES



301 PENINSULA BOULEVARD, HEMPSTEAD, NEW YORK 11550



the studios with the acts they're *really* interested in. The majors want instrumental groups that will help them, but basically, it's a rock and roll industry."

Such formerly popular jazz related artists as Dave Brubeck and George Shearing reasserted their artistic identities by joining smaller, independent record labels—Concord Jazz, in both those cases. Mann revealed that he, too, had approached Carl Jefferson—"I hadn't recorded in a year," he explained with anguish—"but you gotta understand, you still have to deal with the tastes of whoever owns the company. I'm convinced that you can't do what you want unless you own your own label.

"I'm going to do the whole thing, and call my label The Alternative, if that name hasn't already been snatched up. I'll record live, direct-to-disc with my current band in the studio for five nights straight. Since forming this group I've achieved the credibility I lost over four years doing disco. We've been drawing nothing but raves since the end of April, and through last August we'd done 35 one-nighters in that time.

"When I press up that d-to-d album, we'll sell it where we work. I want to avoid the record store and industry connection. I want people to know they're dealing with *me*, so I'll sign every record. People don't want to go to the big chain stores for albums—people have been 'McDon-

alded' to death. It's true all across the country. I used to say it was nice to have a song, *Hijack*, on AM radio, but that was a rationalization; since becoming a blues player again, I think the conglomerates are the enemy, and I want to fight them on equal terms.

"There are no real jazz records being made by the majors—you can stretch the point, and my feeling about what's jazz is broad—but I find I can't listen to their music. It's not really what fusion was supposed to be—it's Muzak with a groove, black elevator music. I'm listening to older records, Blue Notes; it's so nice hearing space, air . . .

"My playing has changed over the years. Now, we just go onstage and start improvising. We have tunes, but how we play them is completely free, there is no organization whatsoever"—and he laughed at his exaggeration. "The structure of the band is changed; it used to be I'd go out and float on top of their groove. Now, I'm in charge, almost for the first time, getting my tenor chops together, or setting rhythms, playing backgrounds upon my Roland Chorus Echo—it has a button to get a chorus of flutes, another button that sets echo delay, and I use that stuff for effects. It's free, but it's my kind of free; my influences have always been French impressionism music, ethnic music, jazz and blues.

"At one point, I told my agent I'd take

any job I could make \$50 on, because I have to reestablish myself with the public. It's worked. If the money's not right with the band as it is, I can go to three players. I've done solo concerts—I don't play song forms, well, maybe a ballad, taking breaks and fills ad lib, but mostly I play tone poems. And I was working for independent presidential candidate John Anderson in the fall, just getting up and playing at campaign cocktail parties.

"I'd rather not be on the road 150 nights a year, but I'm almost forced to work as much as possible, especially if I'm gonna sell my own LP. I have a feeling that the audience we're getting is the music people—the word is out. Most of the time we end up playing the blues. I have a funny feeling about the Readers Poll: unless I'm mistaken and everybody *does* buy fusion records, Hubert Laws won't win again, it'll be someone out of left field, like this young fellow who plays with the avant garde groups, James Newton. Or maybe even me. It would really be nice to win a **db** award again; it's been 15 years.

"Boy oh boy," sighed Herbie Mann, the flutist who established that instrument's popularity in jazz virtually alone. "I'll tell you, I should have read the writing on the wall instead of trying to survive the terms of a record company owned by a conglomerate. I thought it was necessary—but it's not." **db**

Recommended Reeding. Free.

(if you're as serious about your music as we are about our reeds)

RICO CORPORATION

P.O. Box 3266, North Hollywood, Ca. 91609

Please send your free 16-page booklet telling all about reeds, from cane field to concert hall.

Name _____

Address _____

City _____

State _____ Zip _____

RICO CORPORATION

P.O. Box 3266, North Hollywood, Ca. 91609

Johnny Hodges and Procope were on the bandstand, and they hit into *Tootin' Through The Roof*, and that's all that Jimmy Lunceford remembered that night. And that's the way it's supposed to be."

Panama feels strongly that his drums are the vertebrae that keep the Savoy Sultans erect.

"The original Sultans had a drummer who was one of the greatest drummers I have ever heard—Razz Mitchell. He couldn't sit down and play you a four bar drum break, but he'd swing you into bad health. And that's what the drums are all about. I can't understand why guys today feel that a drum is a melodic instrument. I

really feel that is a European way of thinking. Europeans think on melodic lines; their music is melodic. They feel that the drums should be playing melody when they're supposed to be playing rhythm. That's one of the secrets here—I don't play a solo all week sometimes. I just sit up there swinging and watch the people dance, man, that's what it's all about.

"I wish drummers today would settle down and try to play drums, not to be soloists, because everybody's not a Buddy Rich. To me, drum solos are monotonous. After a drummer plays his first drum solo, that's *it*. Then it becomes a bunch of noise. They don't stop to realize that the important thing for the drum is to

keep that band swinging and keep that time so it doesn't go up or down, it just stays there and swings.

"That's his job and, you know what—that's why you didn't have too many good drummers back in the old days. They didn't care about drum solos; when you went to join a band the man never asked you to play a drum solo. He wanted to hear how you swung the band. If you swung the band you had a job. Soloing is a copout because there are a lot of drummers who cannot play time."

Panama Francis and the Savoy Sultans are the hottest band in town. Panama's birthday is December 21—he will be 62. Social security payments will have to wait, because this man's just warming up. With a strong and able cast, headed by tenor saxophonist, chief arranger and second sultan Kelly (who, incidentally, since 1975 has led a small group at the West End Cafe called George Kelly's Jazz Sultans), Panama should have no trouble wowing any audience he meets. However, keeping nine musicians working is a task worthy of Mother Hubbard.

"If I can get things set up right, I hope to keep it together. I'll go over to Europe every year, but I would like to get something going over here. First, I'd like to get on a record label in the United States. I'd like to keep a place like the Rainbow Room as a home base, but I would still like to go and work someplace else. The only place we've played in this country, outside of New York, is the Smithsonian Institution.

"I'm going to have to buy a big station wagon or something. Two station wagons. I can get one of those small buses and a driver. We used to do it in days gone by. There were a lot of things I could do when I was young that I can't do now, but sitting in a bus isn't one of them. If Louis Armstrong was 67 years old and still doing it, I can do it."

There is one very important element in this music of the Savoy Sultans, and that is *fun*. Not paper hats and whoopee cushions, but good, solid, jumping, swinging fun. If you think it's fun to dance to Chic, you haven't given Panama Francis a chance to *Frenzy* you "into bad health." Dancing is as big today as it was in the days of the lindy hoppers. These Savoy Sultans should have no trouble making the feet of the '80s as happy as those pedal extremities of the '30s and '40s. Your dogs are going to grin when Panama Francis and the Savoy Sultans roll into town.

"I knew it when I heard the first arrangement," says the head Sultan. "I heard that first arrangement and I said, 'This is what I want.' But it's just like a man having a ball team. You can be the best manager in the world, but if you don't have the players . . . I'm not saying that we have the most outstanding players. But together, we're a bitch!" **db**



Harvey Mason. The man who can play anything, now plays Premier.

Harvey Mason is a total percussionist who looks for variety in his music. And he gets it. With James Brown, Carmen McRae, Herbie Hancock, Ray Charles, Henry Mancini, Peggy Lee—and dozens of others.

But it doesn't stop there, either.

You'll hear what we mean when you listen to *Groovin' You*, his latest critically acclaimed solo album on Arista records.

When it comes to his instrument, Harvey Mason demands nothing short of the best money can buy. He gets that, too. With Premier.

Distributed exclusively in the U.S.A. by The Selmer Co.,
P.O. Box 310, Elkhart, IN 46515

Premier
The English Drum



JAZZ AIDS by Jamey Aebersold and Others

JAZZ PLAY-A-LONG SETS by Jamey Aebersold

We're changing the way people practice!

HOW TO USE ... each volume includes a quality stereo record and a coordinated booklet with parts FOR ALL INSTRUMENTS. The volumes do not necessarily get progressively more difficult. Popularly termed *The Most Widely Used Improvisation Method On The Market!* Suggested order of study: Vol. 1, 21, 3, 5, 2 \$8.95 per set (LP & Book) (unless indicated)



VOLUME 1 "A NEW APPROACH"—Beg./Int. level. Chapters on melody, modes, Blues scale, Pentatonic scale use, ear training, articulation, blues melodies, chromaticism, etc. Required scales and chord tones written in each measure. Blues in F and Bb, Dorian minor tracks, cadences, cycle of Dom. 7ths, 11/7's, 24-measure song ... transposed parts too. This and "GETTING IT TOGETHER" will get you started on the right track!

and "GETTING IT TOGETHER" will get you started on the right track!

VOLUME 21 "GETTING IT TOGETHER"—NEW!! For all musicians regardless of ability and for jazz players in particular. Use for daily warm-ups, scale/chord practice, etc. Don't overlook this disciplined, comprehensive (but exciting) method of practicing or improvising in all major, minor and Dom. 7th keys, as well as slow blues in Bb and F. Makes you "get your chops together" 2-LP Set \$9.95.



VOLUME 2 "NOTHIN' BUT BLUES"—Beg./Int. level. 11 different Blues in various keys and tempos. This volume is truly fun to play with Rhythm section on LP grooves! Scales and chord tones are written

VOLUME 3 "THE 11/7/1 PROGRESSION"—Int. level. Probably the most important musical sequence in modern jazz. A must for all jazz players! Supplement includes 11 pages of 11/7/1 exercises to be applied with LP 8 tracks to improvise with and practice in all keys.

VOLUME 4 "MOVIN' ON"—Int./Adv. level. A challenging collection of Aebersold & Dan Haerle tunes. Book contains melodies and needed scales/chords for all instruments.

VOLUME 5 "TIME TO PLAY MUSIC"—Int. level. Similar to Vol. 4 except the songs are much easier. *Modal Voyage, Killer Pete, Groovin'is*, etc. Next logical Vol. after Vol. 3. Lots of variety.

VOLUME 6 "ALL BIRD"—Adv. level. 10 songs written by Charlie Parker. Ron Carter, bass; Kenny Barron, piano; Ben Riley on drums. Record has excellent bebop feel! Best way to learn these famous tunes.

VOLUME 7 "MILES DAVIS"—Int./Adv. level. Eight classics written by Miles Davis. Unique way to learn 8 of Miles' most popular songs

VOLUME 8 "SONNY ROLLINS"—Int./Adv. level. Nine classic jazz originals written by Sonny Rollins. Contains 8 of Rollins' most famous tunes, in their original keys

VOLUME 9 "WOODY SHAW"—Int./Adv. level. Eight jazz originals written by Woody Shaw. *Little Red's Fantasy, Blues for Wood, Moontrane, Tomorrow's Destiny, Beyond All Limits*, etc.

VOLUME 10 "DAVID BAKER"—Int./Adv. level. Eight beautiful originals by David Baker. One of the most prolific composers in jazz today. Tunes offer a wide variety of styles and tempos.

VOLUME 11 "HERBIE HANCOCK"—Beg./Int. level. Eight of Herbie's greatest songs. *Maiden Voyage, Cantaloupe Island, Watermelon Man, Dolphin Dance, Jessica*, etc.

VOLUME 12 "DUKE ELLINGTON"—Int. level. Nine all time favorites. *Satin Doll, Perdido, Solitude, Prelude to A Kiss, Sophisticated Lady, Mood Indigo, I Let A Song Go Out of My Heart, In A Sentimental Mood, "A" Train*.

VOLUME 13 "CANNONBALL ADDERLEY"—Eight songs made famous by Cannonball: *Work Song, Del Sasser, Unit 7, Jeannine, This Here, Scotch & Water, Saudade, Sack of Woe*.

VOLUME 14 "BENNY GOLSON"—Int./Adv. level. *Killer Joe, Along Came Betty, Are You Real, Whisper Not, I Remember Clifford, Stablemates, Blues March and Ease Away Walk*.

VOLUME 15 "PAYIN' DUES"—Int./Adv. level. Nine familiar chord progressions every dues-paying jazz great has played ... part and parcel of the jazz repertoire

VOLUME 16 "TURNAROUNDS, CYCLES & 11/7'S"—Int./Adv. level. A 2-record set continuation of Vol. 3, but much more in depth. Covers all keys, most playing situations and common harmonic formulae \$12.95

VOLUME 17 "HORACE SILVER"—Eight songs. *Song for My Father, The Preacher, Sister Sadie, Rudy Grino, Peace, Nutville, Silver's Serenade, Gregory is Here*. Joydim set. Like Vol. 18.

VOLUME 18 "HORACE SILVER"—Int./Adv. level. Eight songs. *Strollin', Room 608, Nica's Dream, Mayreh, Ecaroh, Etc.* R. Carter, K. Barron, Al Foster

VOLUME 19 "DAVID LIEBMAN"—Int. level. *Brite Piece, Lookout Farm, Slumber, Oasis* and others. Rhythm section: Richard Bierach, Frank Tusa, Al Foster

VOLUME 20 "JIMMY RANEY"—Int. Level \$9.95 Contains special LP recording of Jimmy playing solos. Chord progressions to ten standards. Great bebop study.

ADVANCED IMPROVISATION 3 vols. complete by David Baker. Special price \$40.00

COMPOSING for the JAZZ ORCHESTRA by Wm Russo & Reid Hyams. Textbook, workbook & cassette of examples \$16.95

RAY BROWN BASS BOOK \$9.50

CARMINE CARUSO musical calisthenics for brass. Clinical approach to a brass instrument \$9.95

CHARLIE PARKER 2 LP ALBUMS. Contains 30 songs, 22 of which are in the OMNIBOOK! Savoy 2201 \$7.95

JOHN COLTRANE SOLOS in Bb key. *Blue Train, M. Notice, Lazy Bird* & 5 others. \$4.95

JAZZ SOLOS by D. Baker correlated to Vol. 5 & 6 play-a-long records. Excellent sightreading. Use with Lps.

Concert, Eb, Bass, eac. \$4.95

JIMMY HEATH—31 compositions \$4.95

ORNETTE COLEMAN 26 tunes \$5.00

JAZZ RIFFS for BASS by Rick Laird \$3.95

THE BEBOP ERA by D. Baker. Treble or Bass Vol. 1 \$6.95; Vol. 2 \$4.95; Vol. 3 \$4.95

WEATHER REPORT 8:30 12 Songs \$7.95

Mr. Gone—Weather Report book. Concert key & Bb parts \$6.95

WEATHER REPORT book. Contains *BIRDLAND, HARLEQUIN, HAVONA, THE JUGGLER, PALLADIUM, A REMARK YOU MADE, RUMBA MAMA & TEEN TOWN*. Concert key and tenor/soprano part \$6.95

THE RUSS GARCIA PROFESSIONAL ARR-COMPOSER BOOK 2. Long awaited volume with 33 1/3 EP record \$14.95

HI-HAT INTEGRATION by Jan Prins. Excellent book for hi-hat independence. \$6.95

NU-ART technique exercises Treble clef Bass clef \$3.50

LISTENING TO JAZZ by Jerry Coker. New paperback \$3.45

CANNONBALL ADDERLEY'S COMPLETE JAZZ FAKE BOOK. 152 songs made famous by Cannonball. C key \$6.95

PATTERNS for IMPROVISATION by Oliver Nelson. Treble clef book of 81 different patterns & songs \$8.00

ENCYCLOPEDIA of IMPROVISATIONAL RHYTHMS & PATTERNS. Treble clef \$15; Bass clef \$12.50

JAZZ IMPROVISING for the ROCK/BLUES GUITARIST by Paul Lucas. Melodic jazz soloing book \$5.95

LOOKOUT FARM. A case study of improvisation for small jazz groups. By Dave Liebman & group. Two sound sheets and transcribed solos. Excellent book! \$9.95

THE BRECKER BROS. 18 tunes in sketch score form—concert key. *Skunk Funk & Sneakin' Up*, and others \$6.95

CHUCK MANGIONE 2 tunes in sketch score form and 6 piano score—concert key. Bellavia, Chase Clouds \$5.95

TEXTBOOK of DRUM SET EXERCISES. 25 charts of different phases of jazz drumming. Complete notation \$3.95

A MUSIC NOTATION PRIMER—MUSIC CALLIGRAPHY by Glen Rosecrans. Shows how to copy music \$4.00

TECHNIQUES & THEORY for POP KEYBOARD PLAYERS by Preston Keys. Thorough book. Int/Adv. \$5.95

TAKE THE LEAD by Stan Seckler. A basic manual for Lead Altoist in jazz band. \$5.00

THESAURUS of SCALES & MELODIC PATTERNS by N. Slonimsky. 243 pages. Treble & bass clef exercises \$27.50

INTERPRETING POPULAR MUSIC at the KEYBOARD by Jeri Southern. Excellent book, spiral bound \$9.95

NEW CONCEPTS in LINEAR IMPROVISATION by Ray Riker. Textbook study of scales/chords. Treble clef \$7.95

WORKBOOK for NEW CONCEPTS in LINEAR IMPROVISATION w/ cassette practice tape. Workbook has chord progressions in concert key for the practice tape \$9.95

ED THIGPEN—RHYTHM ANALYSIS & BASIC COORDINATION for DRUMS. Good primer book \$4.95

AUTOBIOGRAPHY of a YOGI by Paramahansa Yoganada. Paperback of life as it really is \$1.95

IMPROVISING JAZZ by Jerry Coker (paperback). Excellent introduction to jazz theory \$3.45

THE JAZZ IDIOM by Jerry Coker (paperback). A must for teachers! \$2.95

PATTERNS for JAZZ by Jerry Coker et al. Excellent book for daily practice. Treble clef. Teaches you to play in all keys and really helps develop your ears! Can be used with Vol. 21 Treble clef; Bass Clef \$16.00

SCALES for JAZZ IMPROVISATION by Dan Haerle. 21 scales in all twelve keys in treble & bass clef \$6.95

JAZZ TRUMPET TECHNIQUES by John McNeil. Special book designed to help solve certain problem areas of jazz trumpet playing. A much needed book \$2.95

PENTATONIC SCALES for JAZZ IMPROVISATION by Ray Ricker. Study of Pentatonic scales in modern jazz with many exercises and licks. Portions of solos by Corea, Hancock, Farrell, Henderson, Jarrett, and Shorter \$7.95

TECHNIQUE DEVELOPMENT in FOURTHS by Ray Ricker. An advanced book of the treatment of fourths. \$6.95

LYDIAN CHROMATIC CONCEPT by George Russell. An advanced book dealing with the application of scales & melodic concepts used by the jazz masters \$30.00

THE ART of MUSIC COPYING by Clinton Roemer. The music copyist Bible for composer, arranger, student, teacher. Large paperback \$12.95

STANDARDIZED CHORD SYMBOL NOTATION by C. Roemer & C. Brandt. Uniform system for musicians \$4.25

THE PROFESSIONAL ARRANGER & COMPOSER by Russ Garcia. Standard text for big band writing \$9.95

THE JAZZ CLINICIANS QUARTET "PLAY for YOU" featuring Jamey Aebersold, alto and tenor; Dan Haerle, piano; Rufus Reid, bass and Charlie Craig, drums. Chord progressions and two solos provided \$5.95

COMBO CHARTS by J. Aebersold, David Baker, Horace Silver, Dan Haerle & SUPERSAX. Write for catalog \$24.95

BRUSH ARTISTRY by Philly Jo Jones \$4.00

IT'S TIME FOR THE BIG BAND DRUMMER by Mel Lewis and Clem DeRosa \$9.50

HOW TO CREATE JAZZ CHORD PROGRESSIONS by Chuck Marohnic \$4.95

WOODY SHAW SOLOS from latest records. 16 solos for Bb instruments. BRAND NEW! \$6.95

CONTEMPORARY PATTERNS by D. Baker \$9.95

SAX SOUND MIRROR by Ploeger. Makes sound bounce back to ears \$17.00

PIANO BOOKS

THE JAZZ STYLES of CHICK COREA 10 songs \$5.95

JAZZ IMPROV. for KEYBOARD PLAYERS by Dan Haerle. Creating melodies—use of left hand—soloing and much more \$6.95

Basic Concepts \$3.95; Inter. \$2.95; Adv. \$3.95; 3 Vol. complete—Spiral bound \$9.95

CHICK COREA: 16 tunes including Spain, 500 Miles High, La Fiesta and You're Everything \$6.95

BILL EVANS #1 6 transcribed songs—Interplay, Time Remembered, Very Early, etc. \$3.95

BILL EVANS #2 5 transcribed solos and 1 song—Funny Man, Orbit, etc. \$3.95

BILL EVANS #3 5 transcribed solos and 15 songs of off records—Peri's Scope, Elsa, Peace Piece, etc. \$3.95

HERBIE HANCOCK—19 jazz tunes written for piano. Includes several transcribed solos \$7.95

HERBIE HANCOCK: Over 45 of his greatest hits such as Cantaloupe Island, Maiden Voyage, Toys, etc. \$7.50

HORACE SILVER: 53 transcribed songs exactly as recorded by Horace ... S. Sadie, N. Dream, etc. \$6.95

THE ERROLL GARNER SONGBOOK 21 songs based on recorded versions. Just like Erroll plays—two hands \$6.95

JAZZ ROCK VOICINGS for the CONTEMPORARY KEYBOARD PLAYER by Dan Haerle. A must for any keyboard player who needs new voicings! \$4.95

A STUDY in FOURTHS by Walter Bishop, Jr. \$4.50

JAZZ SOLOS—TRANSCRIPTIONS

DEXTER GORDON sax solos in Bb key. 22 solos with Bb & concert chord symbols. Taken off record \$6.95

C. PARKER—14 solos Concert Eb ea. \$5.95

CHARLIE PARKER OMNIBOOK of 60 transcribed solos. Concert clef; Eb instrument ea. \$9.95

CHARLIE PARKER SOLOS for Bb and C keys. 9 solos transcribed off records w/piano accompaniment \$3.95

PAUL DESMOND—20 solos with chords \$6.95

WES MONTGOMERY GUITAR BOOK by Steve Khan. Improvisations & interpretations of 17 of Wes' solos \$5.95

WES MONTGOMERY JAZZ GUITAR SOLOS off record \$2.22 transcribed solos \$5.95

THE ARTISTRY of JOHN COLTRANE 8 solos Blue Train, Lazy Bird, Moment's Notice, etc. \$4.95

THE ARTISTRY of JOE HENDERSON. 7 original songs and transcribed solos in Bb key \$4.95

MILES DAVIS—11 solos Concert Bb ea. \$5.95

T. MONK—8 tunes & solos (concert key) \$5.95

DIANGO REINHARDT—16 solos (great book!) \$5.95

BUD POWELL—6 transcribed solos \$5.95

C. CHRISTIAN—transcribed solos, concert key \$5.95

20 of WORLDS GREATEST JAZZ SOLOS: Books for

SAX TRPT BONE GUITAR PIANO FLUTE. Excellent for sight reading. Solos fit into range ea. bk. \$5.95

28 MODERN JAZZ TRUMPET SOLOS transcribed by Ken Stone and edited by Jamey Aebersold. Solos are in Bb key with chord symbols. Bk #1; Bk #2 ea. \$5.95

DIZZY GILLESPIE SOLOS for Bb and C keys. 14 transcribed solos off records by Dizzy with piano accomp. \$4.95

LOUIS ARMSTRONG SOLOS in Bb key only. 20 beautiful solos by Louie exactly as on records \$3.95

JAZZ STYLES & ANALYSIS for GUITAR transcribed & annotated by Jack Petersen. 74 solos from 64 guitarists \$9.95

JAZZ STYLES & ANALYSIS for TROMBONE by David Baker. History of the trombone via trans. solos, 157 solos in bass clef off records by known trombonists \$15.00

JAZZ STYLES & ANALYSIS for ALTO SAX by Harry Miedma and David Baker. 125 transcribed and annotated solos by 103 famous alto saxophonists \$12.50

DIFFERENT DRUMMERS by B. Mintz w/record \$6.95

BASS BOOKS

RON CARTER BASS LINES off Vol. 6 record of play-a-long series, w/chord symbols. A must for bassists! \$3.95

MONK MONTGOMERY ELECTRIC BASS METHOD edited by David Baker. Bass line construction \$16.00

THE EVOLVING BASSIST by Rufus Reid. An indispensable aid to developing a total musical concept for jazz and symphonic bass players. Spiral bound \$14.50

EVOLVING UPWARD—Bass Book II by Rufus Reid—BRAND NEW! Shows how to approach and execute in-thumb position for acoustic bass \$7.50

NO NONSENSE ELECTRIC BASS by Joe Cacibauda. This book is a beginning method book \$4.95

BIG BAND BASS by John Clayton \$7.95

THE IMPROVISOR'S BASS METHOD by C. Sher. Endorsed by E. Gomez, R. Reid, etc. 217 pg w/44pg of transcribed lines & solos by master bassists \$14.00

DAVID BAKER BOOKS

JAZZ PEDAGOGY by DAVID BAKER. A comprehensive method of JAZZ EDUCATION for teacher & student \$17.00

D. BAKER'S MODERN JAZZ DUETS, Vol. 1. Cookin', Treble Bass; Vol. 2, Smokin', Treble Bass ea. \$3.95

DAVE BAKER ADVANCED EAR TRAINING BK w/ Cassette \$12.00

J. J. JOHNSON MONOGRAPH by David Baker. In-depth study of J. J.'s style. Transcribed solos, too. \$5.95

C. PARKER MONOGRAPH by D. Baker. In depth study of "Bird" includes 4 transcriptions \$5.95

JAZZ IMPROVISATION by David Baker. A practical theory book aimed at performance. Comprehensive method of study for jazz players. Spiral bound \$15.00

ARRANGING & COMPOSING for the SMALL ENSEMBLE by David Baker. Shows how to arrange & compose for jazz, rhythm & blues & rock for the combo \$15.00

JAZZ IMPROVISATION for STRINGS VOL. 1 by D. Baker. Comprehensive jazz study for Violin & Viola \$12.50

JAZZ IMPROVISATION for STRINGS VOL. 2 by D. Baker. Same as above. For Cello & Bass \$12.50

EAR TRAINING for JAZZ MUSICIANS book with 2 cassettes by D. Baker. Designed to aid the jazz player in improving his hearing & his recall. A MUST! Spiral bound \$20.00

CONTEMPORARY TECHNIQUES for TROMBONE by D. Baker. An excellent method of study for any trombonist \$25.00

THE BLUES—HOW TO PLAY. D. Baker \$9.95

TO ORDER: Send check or money order. Free postage in the USA for 4 or more items, add 95¢ postage for 1 to 3 items. Canada add \$2.25 per LP/BK/set. Foreign add \$2.50 for one LP/BK/set; 60¢ each additional set. NO C.O.D. USA FUNDS ONLY. VISA & MASTER CHARGE welcome. DEALER INQUIRIES WELCOME. Send to:

JAMEY AEBERSOLD

1211-D AEBERSOLD DRIVE NEW ALBANY, IN 47150 USA

FOR JAZZ TEXTS IT'S STUDIO P/R.

NEW!

THE JAZZ LANGUAGE

A theory text for jazz
composition and improvisation
by DAN HAERLE \$5.95



All of the materials commonly used by the jazz musician, presented in logical order of need and complexity: construction of scales and chords and their application; eartraining exercises; keyboard exercises to help all players and writers use the piano as a basic tool. The ideal new text for individual or group jazz theory instruction.

STANDARD JAZZ TEXTS

PATTERNS FOR JAZZ by Jerry Coker, Jimmy Casale, Gary Campbell and Jerry Greene. World-wide, the most famous program for improvisation.

Treble Clef \$16.00
Bass Clef \$16.00

SCALES FOR JAZZ IMPROVISATION by Dan Haerle \$6.95

A NEW APPROACH TO EARTRAINING FOR JAZZ MUSICIANS by David Baker Textbook and 2 Cassettes \$20.00

ADVANCED EAR TRAINING FOR THE JAZZ MUSICIAN by David Baker Textbook and Cassette \$12.00

HOW TO CREATE JAZZ CHORD PROGRESSIONS by Chuck Marohnic \$4.95

JAZZ IMPROVISATION FOR KEYBOARD PLAYERS by Dan Haerle Complete Edition \$9.95

JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY KEYBOARD PLAYER by Dan Haerle \$4.95

PENTATONIC SCALES FOR JAZZ IMPROVISATION by Ramon Ricker \$7.95

TECHNIQUE DEVELOPMENT IN FOURTHS FOR JAZZ IMPROVISATION by Ramon Ricker \$6.95

NEW CONCEPTS IN LINEAR IMPROVISATION by Ramon Ricker Textbook \$7.95
Workbook and Cassette \$9.95

THE EVOLVING BASSIST by Rufus Reid \$14.50

SCORING FOR FILMS by Earle Hagen \$20.00

TO ORDER THESE JAZZ TEXTS

Send check or money order to:



Studio P/R, Inc.
P.O. Box 746
Lebanon, IN 46052 U.S.A.

Orders sent postage free

PRO-SESSION HOW TO

BY DR. WILLIAM L. FOWLER

READILY RECOGNIZE WRITTEN INTERVALS PART 1

But isn't aural recognition enough? Certainly, for playing by ear. Then how does visual recognition help musicianship?

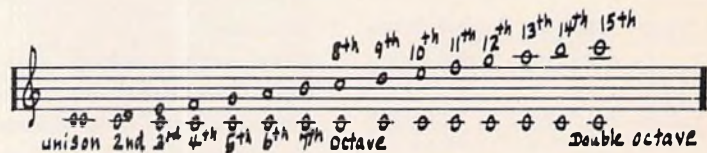
When a natural ear coordinates with a trained eye, the brain develops a dual ability to hear what is seen and to see what is heard.

Dr. Fowler is
Professor of Music
at the University of
Colorado
at Denver.

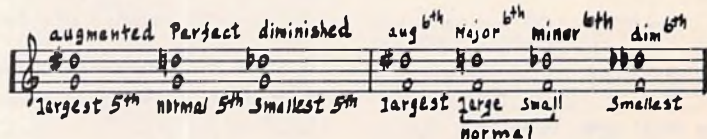


Except for the unison, that exact repetition of the same pitch, and the octave, that relocated repetition of the same letter name, every interval identification requires a qualifying adjective plus a number.

The number indicates how many staff lines and spaces an interval encompasses, including those occupied by the two notes forming it. Each interval larger than an octave (compound interval) matches its two letter names with some interval smaller than an octave (simple interval). In the following, for example, both the compound 9th and the simple 2nd consist of C and D, both the 10th and the 3rd consist of C and E, both the 11th and 4th of C and F, and so on:

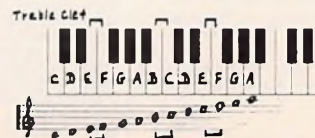
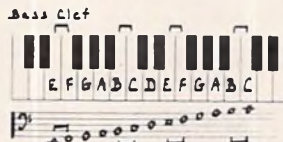


The adjective, or some abbreviation for it, specifies one of several exact sizes each number can assume:



Intervallic Imbalance Within the Staff

To reach an octave up the lines and spaces on the staff requires seven steps. To reach that same octave up the chromatic scale, though, requires twelve steps. Five surplus chromatic notes therefore must be inserted somewhere between five of those seven staff steps, leaving two staff steps with nothing between them. Since the staff itself fails to indicate where these two hidden half steps lie, their location must be memorized for the calculation of intervals. A simple way to memorize their various locations within the various clefs would be to match the lines and spaces in each clef with their equivalent white piano keys:

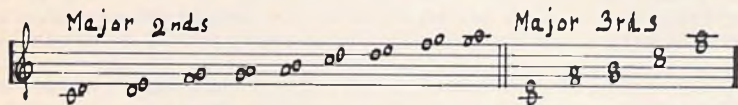


Intervals Without Accidentals

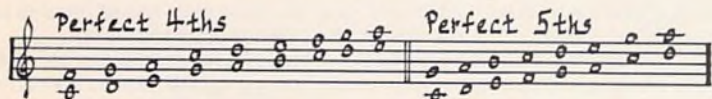
When both notes of an interval are natural, the internal presence or non-presence of hidden half steps determines whether the interval is Major, minor, Perfect, augmented, or diminished. Seconds and thirds containing either the B-C or the E-F half step will sound minor:



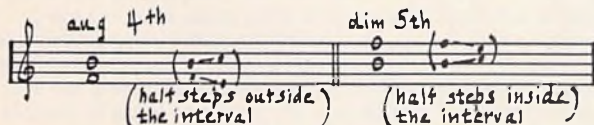
Seconds and thirds containing neither will sound Major:



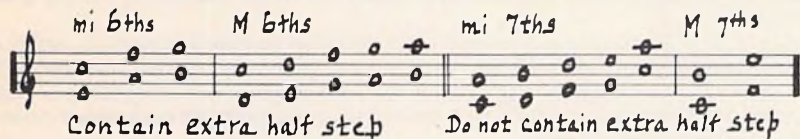
Fourths and fifths containing either will sound Perfect:



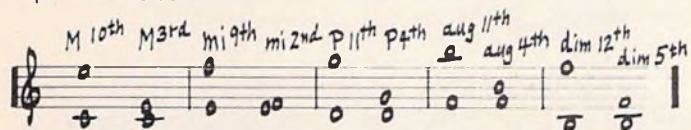
When both notes are natural, only the fourth from F up to B and the fifth from B up to F will not sound Perfect. The F-B fourth (tritone) contains neither half step and therefore sounds augmented, a semitone larger than Perfect, while the B-F fifth contains both half steps, and therefore sounds diminished, a semitone smaller than Perfect:



Because intervals larger than a Perfect fifth automatically contain its inherent half step, the difference between minor and Major in sixths and sevenths depends on whether or not they contain an extra half step. If they do, they sound minor. If they don't, they sound Major:



Compound intervals sound Major, minor, Perfect, augmented, or diminished exactly as their equivalent simple intervals do:



(To be continued.)

db

PRO-SESSION TENOR SAX SOLO

Transcribed by David Wild

Dexter Gordon Plays The Blues—"Backstairs"

Author-pianist David Wild, db's Detroit correspondent, compiled Ornette Coleman and John Coltrane discographies (to be reviewed in a forthcoming db), edits disc'ribe, and contributes these comments with his transcription:

Dexter Gordon's *Backstairs* is the blues in B flat, a classic launching pad for jazz soloists. With over thirty years as a part of jazz history, Gordon can make potent use of all the blues traditions of emotion and experimentation. He possesses an acute sense of form and structure, and the ability to combine simple elements into a complex yet coherent whole—as we hear in this solo.

The simple three note blues phrase which Dexter uses to begin (pickups to letter A) can be traced as a unifying device throughout the solo. In its first appearance the phrase is stated in long note values; the first repetition is shorter, and in the next two the phrase becomes a still shorter triplet eighth/quarter note figure (measures A3, A4). The phrase is repeated again (measure A7) with an added note, and then (A8) returns with a major third, avoiding overreliance on the blues tonality (and making a satisfying emotional shift from minor to major). The second chorus (letter B) is mostly "chorus phrase," although the minor/major thirds at measure B7 contain the germ of a motive which will appear later.

The opening motive is echoed at measure C9 (a fifth higher) in a variation that also will reappear. Then a flow of bop lines ends at measures E2-4, with a repetition of the opening motive (combined with the seventh phrase used at measure C9) in another traditional blues lick. Note the classic phrase (echoing the minor/major thirds of B7) at F2-5, which leads to a bopish flatted fifth blues lick (F6-7). At the end of this chorus Dexter winds up to uncoil into another flowing chorus of diatonic lines (echoing the minor/major thirds at measures G1-G3). The motive reappears at H3, leading to a long line (H8-12).

DRUM INSTRUCTION



I'm Stanley Spector, and I can improve your drumming within six weeks. The musicians you play with will notice the difference. My students are among the most successful drummers in America. My revolutionary method is taught in Manhattan or through a tape recorded home study course.

For information and proof of success (including a 20-minute recording), send \$2 to the:

STANLEY SPECTOR SCHOOL OF DRUMMING
200 West 58th Street, Dept. 463
New York, NY 10019 Phone: (212) 246-5661

THE CREATIVE MUSIC STUDIO

IS PROUD TO ANNOUNCE

THE 1980/1981

NEW YEAR'S
INTENSIVE

SAM RIVERS
DAVE HOLLAND
AND SPECIAL GUESTS

FOR FURTHER INFORMATION WRITE
OR CALL THE CREATIVE MUSIC
STUDIO, P.O. BOX 671, WOODSTOCK,
N.Y. 12498, (914) 338-7640

"LITTLE SHAVER"

— YOUR PERSONAL REED MACHINE —



THE BIG REED SAVER

- shaves reed scientifically and accurately
- makes most reeds play properly
- restores your old reeds—just clip, shave and play
- shaves hard reeds to desired strength
- machine adjusts to desired amount to be shaved
- lifetime hardened steel blade
- shaves cane or plastic reeds, professionally
- does what sanding and scraping can't do

by DUKOFF

(305) 238-0553

WRITE FOR FREE BROCHURE
BODDY DUKOFF MOUTHPIECES
P.O. Box 561002
Kendall, Florida 33156

We're # 1 . . .
and getting better!

Why settle for less than the best? Write today for information on 1981 clinics:
23rd annual BIG BAND Clinics
9th annual COMBO / IMPROVISATION Clinics

SUMMER JAZZ CLINICS 12
P.O. BOX 221, SOUTH BEND, IN 46624

Please send me free brochure with full details on 1981 Summer Jazz Clinics

Name _____

Street _____

City _____ State _____ Zip _____

Instrument _____ Age _____



New! Contemporary Drum Solos

by Joey Herrick

Transcriptions of the works of nine artists who represent the state of the art of modern drumming—BUDDY RICH, LOUIS BELLSON, BILLY COBHAM, ED SHAUGNESSY, SHELLY MANNE, JOHN GUERIN, HARVEY MASON, LENNY WHITE, ALPHONSE MOUZON

Through in-depth analysis of these transcriptions the student can "get inside the head" of the masters and appreciate the intricacies of their playing, thus enhancing his own style.

Price \$4.95
plus \$1.00
postage & handl.
Send check or
money order to:

ORDER YOURS TODAY!

**HAL LEONARD
PUBLISHING
CORPORATION**

8112 W. Bluemound Rd. • Milwaukee, WI 53213 • Dept. DB

70050493

AMERICA'S OLDEST AND LARGEST EXCLUSIVE PERCUSSION CENTER



Complete stock of famous name brand percussion instruments and accessories

Owned and operated by Maurie Lishon
18 Years staff percussional CBS-WBBM Chicago

226 S. Wabash Ave. Chicago, Ill. 60605
922-8761 922-1300

concept tape study system

Private or correspondence
lessons by DWID GROSS

Each lesson is prepared
specially for you

"Jazz phrases"
improvisational
techniques
tapes of rhythm
sections

free brochure:

CONCEPT TAPE STUDY SYSTEM
1472 Broadway RM 621
New York, N.Y. 10036

212-221-1127



SOPRANO SAXES—\$249

Bb Straight Imperial Special. Top players like it!

Tiny Jazz Trumpet—\$179

Bb 9 inches long! Use your mouthpiece. Big Sound

FLUGELHORNS—\$189

Free Cases & mp. All new! Money back guarantee
IMPERIAL, Box 66-DB, N.Y., N.Y. 10022

ADOLPH SANDOLE—Jazz instruction

A masterpiece, the definitive book!
THE CRAFT OF JAZZ I 368 pages \$19.95
120 lessons, 451 examples, for all instruments
JAZZ IMPROVISATION II 232 pages \$14.95
related dominants, cycle-of-fifths, all modes, substitutions,
appoggiatura chords, plus more
JAZZ TUNES 64 pages \$4.95
JAZZ PIANO LEFT HAND, best seller! 40 pages \$3.95
Add 10% mailing, allow 30 days for check clearance & delivery, or
send MO instead of check, to

ADOLPH SANDOLE

1619 Broadway room 605 New York NY 10019

At J, Dexter announces the bride, immediately spawning a remarkably inventive passage. As before, he starts with a simple phrase (two triads, in J5 and J6), stated in long note values, repeating the idea in progressively shorter groupings. At the same time, however, Dexter alters the phrase by elision, dropping first the C and then the E flat to leave two angular quarter notes (J9). After a "call" (J11), the now-compressed phrase spawns a second phrase (K1), which fills the space between the earlier phrase's remaining quarter notes with a turn. The phrase becomes more and more convoluted (K5-6) until the tension is finally released with a movement stepwise to the tonic (K8). An earlier variation of the C9 motive is restated at K9-12, but it begins two beats later.

With another "winding up" phrase (measures L8-12) Dexter unleashes a further flow of smooth bop. At M9 the motive is restated, to set the first of several riffs. This one (N1-3) is not fully worked out, however. Note the phrase at N9, echoing those of B8 and G1; a classic blues lick, this phrase logically gives birth to the propulsive riff which Dexter lets loose at D. This riff (note its similarity to the phrase at B7) is to build emotional tension and intensify drive and swing.

The riff at O provides the melodic kernel for the chorus at P, in which Dexter shows how many different ways he can play those minor/major thirds. The arpeggiated phrase from K1 reappears at R8; the fourth that ends the phrase (R12) sets the gutbucket riff at Q. A line centered on the fifth of the key (Q8) makes the transition to five measures of propulsive diatonic melody.

The three note blues motive recurs twice more—first at letter V, where Dexter masterfully turns it into an extended trill (stretching the motive over two measures while combining it with the minor/major third idea). Finally, the blues motive ends the solo, in Y8, where the phrase (its descent mimicking the concurrent release of tension) leads down to a low G. Preceded by two final thirds, Dexter's tonic ends the solo and sets the stage for trumpeter Woody Shaw's entrance.

Concentrating on Dexter's motivic development should not distract from his other devices. For example, note the building of tension which parallels his gradual ascent into the altissimo register (from R8). This climb peaks at T7 with six high C's, but Dexter evidently decided he had more to say. Tension is relaxed somewhat by the series of trills which follow. They tend to float over the rhythm, and at V6 Dexter begins to reassert drive with a repeated pentatonic blues scale fragment (which itself builds tension by ignoring the passing chord changes). The final, gradual reascent to that high C from a long held tonic (with some timbral alterations), starting at W8, is magnificent.

Such a close analysis can make the solo seem merely an exercise in cleverness, when in fact it unfolds naturally, with considerable emotional impact. Dexter's characteristic quotations (*Dinah*, letter C; *Here Comes the Bride*, at J; *Chicago* at L) are antidotes to overseriousness. Note his wide range (low C to high C, spanning a full three octaves), his feeling for balance and proportion, and his surefooted sense of time.

The solo has been transposed to the saxophone's key (to better reflect how Gordon heard it); actual pitch is a major ninth lower. This *Backstairs* (recorded Dec. 11 or 12, 1976) is on Columbia PG 34650, *Homecoming*.

The image shows a page of musical notation for a jazz piece. It consists of 18 staves of music, each with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Chord markings are placed above the staves at various points: F, E, H, I, J, K, L, M, N, O, and P. The music is written in a single melodic line, likely for a saxophone or trumpet.

Enter Now!

1981 deebee Awards

Applications are now being accepted for the 4th annual **down beat** Student Recording Awards competition. The 1981 **deebee** Awards are offered in two divisions—High School and College—in each of the following 15 categories:

BEST JAZZ INSTRUMENTALISTS

1. Soloists 2. Groups 3. Big Bands

BEST JAZZ VOCALISTS

4. Soloists 5. Groups 6. Choirs

BEST CLASSICAL INSTRUMENTALISTS

7. Soloists 8. Chamber Music Groups
9. Bands/Orchestras

BEST BLUES/POP/ROCK INSTRUMENTALISTS

10. Soloists 11. Groups

12. BEST ORIGINAL COMPOSITION

13. BEST JAZZ ARRANGEMENT

14. BEST ENGINEERED LIVE RECORDING

15. BEST ENGINEERED STUDIO RECORDING

Eligibility: Any U.S. or Canadian high school or college student recorded performance (10 to 20 minutes) made after Jan. 1st, 1980.

Free tape bonus for use on recording your deebee entry. Upon the receipt of each completed Official Application, **down beat** will mail you a free C-60 cassette tape (UD-XL II) or a 7-inch open reel tape (UD-XL-50) made by Maxell, a deebee award co-sponsor and one of the great names in professional recording tapes. (Categories #1-#13 receive a free cassette; engineering categories #14-#15 receive a free open reel.)

Awards & Prizes: Shure Golden Microphones, Berklee College of Music Scholarships, deebee plaques, pins, and certificates—awarded for winning and "outstanding" performances by individuals, ensembles, schools and faculty advisors.

Deadline: All entries must be in **down beat's** Chicago office by Feb. 6, 1981. Winners and "Outstanding Performances" will be announced in May '81 issue of **down beat**.

How to Enter: Pick up **deebee** brochure and Official Application at your local music store or use coupon below.

deebee Awards c/o down beat
222 West Adams St.
Chicago, IL 60606

Please send me _____ copies of the 1981 **deebee** Awards brochure and Official Application.

(I understand that my free Maxell C-60 cassette or 7-inch open reel will be mailed as soon as my completed Official Application is received by **down beat**.)

Your Name _____

Mailing Address _____

City _____

State/zip _____

Name of School _____

City _____

MUSICIANS!

SICK OF HIGH PRICES?

WE CAN SEND YOU THESE BRAND NAMES & MANY MORE AT THE LOWEST PRICES ANYWHERE

GIBSON	LUDWIG	AKG	BACH
GUILD	ROGERS	MXR	KING
MARTIN	FENDER	MORLEY	BENGE
ALVAREZ	PEAVEY	ZILDJIAN	GETZEN
ELECTRA	SUNN	CONN	BUFFET
YAIRI	ALTEC	ARTLEY	PAISTE
MOSSMAN	SHURE	SELMER	

PLEASE SEND \$1.00 FOR CATALOG
FEE REFUNDED ON 1st ORDER

FARONE MUSICAL WAREHOUSE
1600 WILMINGTON ROAD
NEW CASTLE, PA. 16105
412-652-5221

JAZZ PLAYERS—ALL INSTRUMENTS

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

- The Cycle of Fifths \$3.00
- The 11b7 Progression \$5.00
- The Blues Scale \$4.00
- The Lydian Mode \$4.00
- The Tritone Cycle \$4.00
- The Dorian Mode \$4.00
- The Mixolydian Mode \$4.00
- The Byzantine Scale \$4.00
- The Ionian Mode \$4.00
- The Diminished Scale \$4.00
- The Aeolian Mode \$4.00
- The Polytonal Guitar \$2.50



IMPROVE Your Playing 1200%!!

Send check or money order to:

EDC PUBLISHING DEPT. DB-231

1611 Kennedy Blvd. North Bergen, N.J. 07047

Foreign Orders ADD \$1.00 PER Book FOR Air MAIL

1000'S OF CHORDS & SCALES IN YOUR POCKET!

RAPID TRANSPOSER AND HARMONY ANALYZER TOO

... an important musical innovation. "

—David Artram

Send for Free brochure

Musifax BOX 647-DB NYC 10023

SAX HELP

Through the Master Teacher's eye Facts about Playing the Saxophone! Chapters on EMBOUCHURE, Intonation, Vibrato, Tonguing Excellent for self help or reference Direct To the Point. PRACTICAL! Order "Guide to the Saxophone" by Sax Clinician, Ernie Northway Send \$7.50. (+\$1.50 shipping) to NC&A PUBLICATIONS, Dept. D 1946 E. 4675 S., Salt Lake City, UT 84117 Tel. (801) 272 3158

SUBSCRIBERS!

SUBSCRIBERS!

SUBSCRIBERS!

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

CHANGE OF ADDRESS

Please let us know six weeks before you move.

send to **Subscribers Service**
down beat
222 W Adams Street
Chicago, Ill. 60606

PRO SESSION

SOUND-ON-SOUND VS. PING-PONG by Larry Blakely

In the June, '80 db we looked into the process of multi-track tape recording, the method you can use to record separate parts of a musical ensemble at different times, then later re-record, combining all parts into a single performance. You'll recall that to record with a standard stereo tape recorder, all of the musical parts must be performed at the same time—"real time". Multi-track tape recorders will have a minimum of four tape recording tracks; typically, they can have up to 24. These special machines have a "sync" feature which the standard stereo and other common types of tape recorders don't have. With the "sync", the multi-track recorder can tape one musical part onto one track; then you can listen to it on headphones while recording on an additional tape track or tracks. The previously recorded track remains in synchronization with the newly recorded tracks because the record head can act as *both* a record or play head: the multi-track machine can record and play

back simultaneously.

On a conventional three-head stereo tape recorder, if one track is in play and the other in record, there's a very momentary time difference between the recorded signals on the two tracks—due to the space between the record and the playback head. So tape recordings made with this system will be out of synchronization.

How does multi-track differ from sound-on-sound? Sound-on-sound is a common feature on many stereo tape recorders. It allows you to record onto track 1 and play it back while adding a newly recorded part, placing both on track 2. So the first recorded signal has been taped twice and the second musical part has been recorded once. If you record a third musical part, the two recorded signals on track 2 will be added to the new signal, and all will be recorded back onto track 1. On it goes, moving all from track 1 to track 2, and back and forth each time a new part is added to the total.

Does it matter how many times these parts are re-recorded on tape? Certainly! Every time a tape recording is re-recorded, noise is added. In fact, every time the number of re-recordings (tape generations) is doubled the noise will increase by some 3 dB. When many parts are recorded sound-on-sound, the earlier recorded parts will sound like they were recorded in a rain storm because of the added tape noise.

A second disadvantage to sound-on-sound recording is that the musical parts must be balanced (mixed) quite precisely every time. This is difficult to do because in a sense you have to mix in advance. For example, you must mix parts one and two without exactly knowing what will exist on parts three and four.

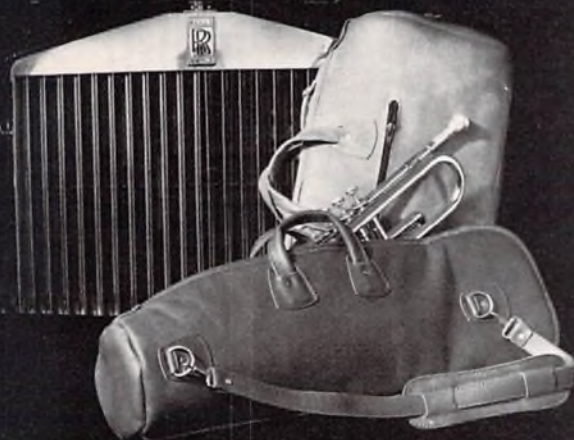
Now, here's the rub: after you add the third musical part, if you find that the second part was re-recorded too loudly, you must go back and record *all* of the parts over again. It cannot be fixed!! Imagine how you'd feel if you had recorded six parts, then found out that the third part was too loud or soft, out of musical balance with the other parts. Would you go back and do the entire thing over again, or would you wrap your axe around the nearest telephone pole?

Or imagine that you're pleased with the musical balance of all the parts you've recorded, and don't even mind the added noise too much. But then you realize that the fourth musical part would fit better in the composition if it were played a little differently. Well, back to square one! "But all of the *other* musical parts were exactly the way we wanted—we can't afford to lose them." I'm sorry, you either take the finished tape the way it is, or throw it all away and start again from scratch.

Obviously, then, sound-on-sound is not an ideal recording method for creative musicians. The multi-track tape recorder offers distinct advantages. Here is what can happen when you use a four track machine. The first musical part goes onto track 1, and remains there. When you add the second part, you can listen to the signal on track #1 (in sync) and record the second part on track 2. You listen to the combined signals of tracks 1 and 2 while you record the third part on track 3, then add the fourth part on track 4 while listening to the first three tracks. When all of the musical parts are recorded on the four tape tracks, the four output signals can be connected to a mixing console, to be combined or mixed to a stereo signal, then recorded onto a stereo tape recorder.

continued on page 68

There's no difference in the quality..



...and the highest quality leather cases for your equipment come from



For a complete catalog & dealer list send two dollars to

475 Valencia St., S.F., CA 94103

You'll Blow 'em All Away!!!

Our reed is flat-out superior. It gives you:

- Superb evenness of scale
- Loud or subtone
- Unbeatable ease & intonation
- Ideal solo & sectional playing
- Unsurpassed control & response

Outlasts cane 200 to 1!

Used and endorsed by these artists.

Mike Brecker	Lee Konitz
Jay Corre	Dave Liebman
Artie Drelinger	Cecil Payne
Jimmy Forrest	Abe Most
Frank Foster	Sonny Stitt
Peanuts Hucko	Frank Strozier



Chris Vadala

SATISFACTION OR FULL REFUND ON MAIL ORDERS ONLY

See your dealer. If not available, write direct—free brochure.

BARI ASSOCIATES, INC.

1000 S. Dixie Highway • Pompano Beach, Florida 33060

Circle Item: Clar Soprano Alto Tenor Bass Cl. Baritone
Check Strength: Soft Medium Hard (\$10.00/reed + .75 post.)

Name _____

Address _____

City _____ State _____ Zip _____

(Please Print) Dealer Inquiries Invited

congratulations
Toshiko

! ! ! ! ! ! ! ! !
1980 READERS POLL

TOSHIKO AKIYOSHI

- #1 Composer
- #1 Arranger
- #1 Big Band

i i i i i i i i i i

Toshiko's recorded big band charts are published exclusively by Kendor & are available from your local music dealer.

- HANGIN' LOOSE
- I AIN'T GONNA ASK NO MORE
- LONG YELLOW ROAD
- MARCH OF THE TADPOLES
- NOTORIOUS TOURIST FROM THE EAST
- ROAD TIME SHUFFLE
- STRIVE FOR JIVE
- STUDIO "J"
- TUNING UP
- YELLOW IS MELLOW

and many more . . .

Write us for a free copy of our new Jazz Catalog!!



Kendor Music, Inc.

Main & Grove Sts.
Delewan, New York 14042

CHORDS

continued from page 9

Arthur Blythe, David Murray, Jack DeJohnette, Bobby Battle, Don Pullen, Steve McCall, Billy Hart, etc., has profoundly altered the musical consciousness of those of us who possess open minds but empty wallets (and thus are unlikely consumers of radio advertisers' wares).

WRVR and its listeners deserved what they got. The bottom line remains a steady supply of paychecks for consumers and producers. On the other hand, I have done little to deserve the musical offerings of the musical geniuses mentioned above. Neither has anyone else. The musicians' only payment, for now, is the support and encouragement of a very small minority. In the spirit of capitalism, let's offer them what they don't deserve: a chance to be heard and supported by all. WRVR was incapable of that task, anyway. Let it rest in peace.

Paul Arcomano Huntington, New York

This letter is no doubt only one of many about the recent change of New York City's WRVR-FM from their former progressive and traditional jazz programming to a country format. As a dedicated member of the New York jazz audience, I find this switch disheartening, inconsiderate and totally uncalled for. WRVR abandoned the audience it had captivated for years. That WRVR was the only NYC jazz station makes the blow significantly more harmful and intimidating.

Gregory A. Toppo Port Chester, New York

Ed note: Maybe WRVR's owners took our Merle Haggard cover story too seriously. But WRVR is not the only NYC-area jazz station.

Although pop jazz fans won't be satisfied, WBGO, 88 FM, in Newark, now offers almost 24 hours of mainstream jazz a day. You can receive the station in all five boroughs, but not well on Long Island.

Columbia University's WKCR, 88.9 FM, offers 66 hours of jazz per week (5-9 a.m., noon-3 p.m., 6-9 p.m., and Sat. and Sun. evenings). WKCR features frequent specials, particularly on musicians' birthdays, and claims a 60 mile radius. Both stations are commercial free.

Spelling it like it is

Thanks to Ms. Frankie Nemko-Graham for her generous praise of my playing in her review of the two Ray Pizzi albums in the August **down beat**. Unfortunately, my name is spelled wrong. Mark Levin is a different musician who, I think, lives in Paris. Mark Levine, the real piano player with Pizzi, lives in San Francisco.

As they say, "Print anything you want about me, but please spell my name right."

Thanks again for the nice comments.
Mark Levine San Francisco, California

Thanks to db and especially Mr. Roger Riggins for the fascinating four record review of my music in the October issue. I found all of the observations and comments quite useful, but most importantly, I appreciate the enthusiasm and serious listening involved. The wide latitude of the ratings should provide ample food for thought for anyone investigating the music to make clear decisions as to what is or is not happening with the music. This, for me, is the desired result of a "good" review.

I would like to make two factual corrections. The correct spelling of the synthesist's name is John Snyder: I owe him much for his friendship and inspiration. Second, in recognition of

the kind people who invited me there, *Variations On A Blue Line* Round Midnight was recorded in Rouen, France, not Paris. Thanks for listening.

Joe McPhee Poughkeepsie, New York

David Knight's Charlie Parker article (db 8/80) was great, but he, too, is wrong about Bird's first record date. I'm saying "too" because I've had that same date for years in all the different editions of my *Jazz Book*. Maybe it was I who spread the wrong info; however, the wonderful record, *Charlie Parker First Recordings* (Onyx) makes clear that Bird's first recorded performances were on November 30, 1940, with the Jay McShann Orchestra. The tunes were *I Found A New Baby* and *Body And Soul*. Too bad it was not *Confessing The Blues*, as Knight and I wrote. It would have made so much sense.

Joachim E. Berendt Baden-Baden, Germany

db's *Music '80* says Norman Schwartz is my personal manager and Shirley Selzer and Ted Kurland are my booking agents. Norman Schwartz has not been my manager for years; Shirley and Ted have never been my booking agents. Jack Whittemore does the Phil Woods Quartet booking. We manage our own persons.

Phil Woods Delaware Water Gap, Pennsylvania

Keeping up with the DiMeolas

Robin Tolleson, in a **down beat** record review of Al DiMeola's *Splendido Hotel* (10/80), speculates that the guitarist plays an acoustic duet with himself because, "It is entirely possible there wasn't a guitarist in town who could keep up with him to play the second part."

Mr. Tolleson is apparently new to the Western Hemisphere, and doesn't realize that there is nothing unique about guitarists who can play fast runs. Here is a brief, very incomplete list of some of the hundreds of guitarists who could not only "keep up with" Al DiMeola, but could also show him a few things about intricate chord progressions, playing various patterns and variations on a melody, and playing from more than one scale at a time—in a word, improvisation: John Abercrombie, Jan Akkerman, Phillip Catherine, Larry Coryell, Herb Ellis, Tal Farlow, Robert Fripp, Alan Holdsworth, Steve Howe, Barney Kessel, Pat Martino, John McLaughlin, Mark O'Connor, Tony Rice, John Scofield, Ralph Towner, Frank Zappa; also Terje Rypdal who, while not a fast guitar player, says more with three notes than DiMeola says in two hours of running up and down the E minor scale.

Tom Harper Petaluma, California

Newport report retort

If the Newport Jazz Festival is truly the "grandpa" of festivals, spanning ten days, 38 events and nine locations, how can db hope to cover it with only one correspondent (Oct. '80). I was at Saratoga and the music merited more than the single phrase contained in the article. At \$20 for the best seats, the music there cost less than two dollars an hour. My compliments to George Wein.

down beat, if you're going to cover "grandpa," don't leave his feet sticking out. Cover him all the way.

Chris M. Chacona Susquehanna, Pennsylvania



PRO SHOP

A feature devoted to new instruments, products and innovations of interest to musicians, students and listeners:

SOUND MODIFICATION AND SYNTHESIZERS



The **Solus** keyboard synthesizer from **ARP** (Lexington, MA) is a three octave electronic music box with its own traveling case. The envelope generator offers control of attack, decay, sustain, and release, and the Solus is powered by two oscillators. A four pole filter fattens the Solus' sound, and this "budget" instrument includes many of the same circuits that are on the familiar ARP Axxe and Odyssey models—incidentally, there are jacks for interface with other ARPs, and a filter pedal input jack for pedal control is optional. Other extras, and these are included (not optional), are a ring modulator, phase synchronized oscillators, a voltage controlled amplifier, master vibrato, and sharp/flat pitch bend.

ACCESSORIES



Does your fog smell nasty? The new pink **Fog Juice** from **Rocronics Entertainment Lighting** (Pembroke, MA) makes vanilla clouds when you pour it into your Fogger (Pro Shop, Dec. '79), and that's much better than the stinky old green juice that's made of mineral oil and kerosene. This newly invented vanilla scented juice comes in gallon bottles, and that's about a month's supply for normal use (on stages with your band, for example).

STUDY AIDS

Among the eight new **Berklee Publications** study methods (from **G. Schirmer**, New York, NY) are *Modal Studies For Saxophone* by Andy McGhee, designed to improve improvisational skills, and *Four-Way Fusion For The Modern Drummer*, published on November 15. *Rock Guitar Styles* by Michael Ihde illustrates the progression of rock styles for the amateur or professional lead or rhythm guitarist. It will be available on January 15, as will *Chord Studies For Electric Bass* by Rich Appleman and Joe Viola, and a four part collection of *Rhythm Selection Studies For Guitar, Keyboards, Bass and Drums*. All the authors are Berklee College of Music faculty members.

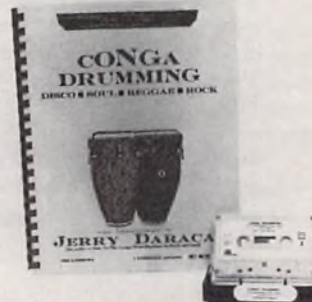
Berklee Press also offers ten new graded arrangements for school jazz ensembles, geared for beginning to intermediate level performers. They were created by Ted Pease, Larry Monroe and Mike Gibbs, and include such selections as *One More Time*, *Ensueno*, and *Scuffle Shuffle*. Materials in the Berklee Publications catalog range from the basics of ear training for beginners to study methods for individual instruments, volumes on composition, arranging, improvisation and ensemble techniques, as well as professional handbooks.

KEYBOARDS

Pianists who would like to sound like the Modern Jazz Quartet all wailing at once will be glad to know that the **Crumar Rody** electronic piano (from **Music Technology Inc.**, Long Island City, NY) can simulate a mallet vibes sound with variable tremolo and rate. The Rody also has a bass sound with additional sustain, and three separate piano sounds that can be mixed in any combination and played in the bass, treble, or across the keyboard. It becomes a one instrument band when you blend all of the three voices at once while patting your feet to simulate drums. It has three output channels so you can separate the sounds. The Rody is a five octave instrument, and it only weighs 30 pounds.

SOUND EQUIPMENT

Way way back in the early days of recording, Elvis Presley had to sing in the bathtub to get that Sun Records echo, while Ella Fitzgerald had to sing at the Philharmonic to get the big reverb on her recordings. The **Space Station SST-282** from **Ursa Major** (Belmont, MA) is a digital reverberation system that does both, and also plenty more kinds of delays, doublings, multiplies, fattening, space repeats, combs, and eerie effects for recording, performing, broadcasting, and other everyday uses. They offer a cassette tape that demonstrates the Space Station and another cassette that demonstrates its broadcasting uses, to prod our imaginations.



Conga Drumming: Disco/Soul/Reggae/Rock by Jerry Daraca (from **Congeros Publications**, Ontario, CA) is a detailed discussion, with illustrations, of the conga's history in the U.S., its tuning, its sounds and how to produce them, and in general a practice guide for the big boomers, with page after page of very specific musical examples coupled with diagrams and instructions; it comes with a practice cassette. Undoubtedly the student will want to begin with the basic rhythm lessons and work through to the book's advanced drumming instructions; **db's** Pro Shop recommends careful attention to the purely technical chapters as well, for an understanding of the requisite physical skills. All in all, a thick and thorough volume.

THE HANDBOOK THAT IS A MUST!

Music Handbook '80

THE YEAR-ROUND MUSIC REFERENCE HANDBOOK

You'll get . . . **DIRECTORIES!
GUIDES! SUPPLIERS! CAREERS!
EDUCATION! '78-79 db INDEX!
AND . . .**

Into The Eighties . . . an in-depth survey of the state of jazz by Bob Blumenthal, Don DeMicheal, and John Litweiler

The Drums of Hollywood . . . Shelly Manne, Larry Bunker, John Guerin, and Steve Schaeffer tell the truth about the studio music scene

HOW TO Produce, Manufacture, and Sell A Record . . . by veteran producer Bob Koester

Plus articles on the Birth of Digital Recording, the Survival of Jazz in Today's Records Business . . .

AND . . . The Jazz Soloists' Hall of Fame: transcriptions of solos by twelve greats from Louis Armstrong to Ornette Coleman

You'll get revised directories of artists, managers, booking agents, and record companies . . . Guides to music careers, and college jazz/commercial music studies . . . Musical instruments and supplies . . . Buyers Guide . . . Musical Organizations . . . and other valuable information to use and refer to all year.

Send for your copy of
Music Handbook '80 today!

Only \$195

FILL OUT AND MAIL COUPON TODAY

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

Here's my \$1.95 for one copy of
MUSIC HANDBOOK '80. (No billing).

Please Print

Name _____

Address _____

City _____

State _____ Zip _____

State and local taxes where applicable.

BLAKELY

continued from page 65

Now we come to ping-pong. What happens if you have more than four musical parts to record? Suppose there are six parts! Suppose you have the first musical parts on tracks 1, 2 and 3; track 4 hasn't yet been used, and there are three more parts to record. Now you can route the output signals from the first three tracks to the mixer, and mix them in mono for the desired musical balance. This is the time to add equalization, reverb, or the other special effects you want. Then re-record this combined signal onto track 4—and play it back to make sure that you're satisfied with it. If you're not, just make the desired adjustments on the mixer and record the combined signal again onto track 4. After you mix track 4 to your satisfaction on track 4, you can now record the remaining three musical parts on tracks 1-3. This is the ping-pong process, and it can make your four track tape recorder into a reasonable six track recorder.

Ping-pong is commonly used in professional recording studios throughout the world. I've heard that the Beatles *Sgt. Pepper* album was recorded via ping-pong on a four track tape recorder. Mike Oldfield, of *Tubular Bells* fame, is said to have mixed some 70 tape tracks on a 24 track recorder with ping-pong.

I do wish to point out that the ping-pong process will add noise build up; it will not be appreciable if ping-pong is not overused. Multi-track is still the ideal creative recording process. This has been proven by its extensive, continued use in the professional recording industry for over two decades. **db**

FIRST CHORUS

continued from page 6

for occupying the #1 Baritone Sax spot for 28 consecutive years—that's almost as old as Al Cohn's reed . . . Other long term first chair owners are Jimmy Smith, #1 Organ for 17 years, and Gary Burton, #1 Vibes for 13 years. (Terry Gibbs has gravy stains that old.)

One-third of the 32 categories have a new number one. But that leaves 22 repeaters. Why?

Our personal hunch is that **down beat** readers didn't get the chance to hear or buy enough of the many good new jazz sides recorded this past year. The major labels, hurt by pirates, home taping, mushy pop/rock/disco sales and the economic climate, have been reluctant to advertise, or promote jazz releases. The cash squeeze is still hurting distributors and the average record retailers. They shy away from anything that isn't played on the air and doesn't sell *fast*. The number of jazz labels and good jazz sides continues to grow but the distribution process is in a state of flux that works to the disadvantage of the artist and the consumer. Demand is bigger than ever; availability could be better. Proliferation of new, small independent distributors, co-op catalogs, and selling-by-mail is starting to fill the vacuum. (**down beat** is encouraging this trend by offering special advertising rates for small labels and publishers.)

Next issue, dated January '81, on sale the week before Christmas, will feature, among others, Carlos Santana, Jay McShann, Cedar Walton and the ROVA Sax Quartet. A *deebie* extra bonus: every *deebie* entrant will receive *free* either a pro-level C-60 cassette or 7" open reel tape from Maxell, a new *deebie* award co-sponsor. The details and an entry coupon are on page 63. **db**

CITY SCENE

continued from page 70

CHICAGO

Aziza Artists Space: New music weekends, incl. *Soji Adebayo/Infinite Spirit Music, Hal Russell, Wallace McMillan*, more; 565-2802.

Arlington Park Hilton Show Lounge (Arlington Heights): Jazz Tues.-Sat., incl. *Warren Kirme Sextet, Jim Beebe/Chicago Jazz, Marshall Vente/Project 9*; 394-2000.

Biddy Mulligan's (north side): Blues Thurs.-Sun., incl. *Willie Dixon, Fenton Robinson, Carey Bell w. Lurrie Bell*, occasional national blues and jazz acts; 761-6532.

Chances R (south side): Larry Smith's Jazz Party (Sun.), w. *Robert Shy Trio, Von Freeman, Duke Payne, Bill Brimfield/Bill Perry*, others; 363-1550.

Fanny's Avenue Lounge (south side): *Paula Greer/John Young Trio/Von Freeman* (Thurs.); 288-0399.

Governors State University (Park Forest South): *Mighty Joe Young* (12/5).

North Branch Saloon: Jazz, incl. *Sparrow/Beyond The Wave, Marshall Vente/Project 9*; 281-3428.

Jazz Showcase: *Jazz Members Big Band* (Tues.); *Ahmad Jamal* (11/19-23); *James Moody* (11/26-30); DE7-1000.

Rick's Cafe Americain: *Louis Bellson Quintet* (11/18-29); *Freddie Cole Trio* (12/2-6); closed for remodeling until New Years Eve w. *Clark Terry* (12/31); 943-9200.

Theresa's (south side): Blues weekends, w. *Sammy Lawhorn*, others; AT5-2744.

Wise Fools: *Roger Pemberton Big Band* (Mon.); Chicago blues & jazz, incl. *Carey Bell, Mighty Joe Young, Von Freeman*; 929-1510.

New Apartment Lounge (south side): *Etta Jones/Houston Person* (11/28-30).

Playboy Lounge (Gary, IN): *Etta Jones/Houston Person* (11/20-22).

Jazz Hotline (Jazz Institute of Chicago): (312) 666-1881.

MILWAUKEE

Milwaukee Jazz Gallery: *George Coleman* (11/6-9); *Billy Wallace/Tommy Tipton* (11/13-15); *Marlena Shaw* (11/27-30); *Pat Metheny* (12/4-5); *Buddy Montgomery Quartet* (Thurs.-Sun.); local & Chicago jazz nightly; 263-5718.

Crown Room (Pflister Hotel): *Penny Goodwin Ensemble* (Mon.-Sat.).

Bull Ring: Local jazz-rock (Wed.-Sun.); 961-2616. **FM90 Jazzline:** 964-FM90 (964-3690).

MONTREAL

Place des Arts: *Dizzy Gillespie, Milt Jackson, Ray Brown, Philly Joe Jones* (11/24).

Rising Sun: International jazz and blues groups (Tues.-Sun.).

McGill University: *McGill Jazz Workshop Band III* (12/2); *Improvisation Classes Concert* (12/15).

Rockhead's Paradise: *Nelson Symonds* (Wed.-Mon.).

C-Note: Jazz groups (Fri.-Sat.).

Jazz Bar: *Ivan Symonds* (nightly).

Georges: *Roland Lavallée* (Tue.-Sun.).

Cock 'N' Bull: *Mountain City Jazz Band* (Sun.).

Bar Emery Chez Dumas: Jazz groups (nightly).

Le Jazzé (Québec City): *Mike Taylor* (Tue.-Sun.).

C.W.'s (Ottawa): Jazz Ottawa session (Mon.); Jazz groups (Tue.-Sat.).

Naval Association (Ottawa): *Swamp Water Jazz Band* (Thurs.).

Town House (Ottawa): *Vernon Isaac Big Band* (Thurs.).

Chez Lucien (Ottawa): *Capital City Jazz Band* (Fri.).

Brandy's (Ottawa): *Dr. Jazz* (Sat.); *Phoenix Jazz Band* (Sun.).

Scarecrow (Kingston): Toronto jazz groups (Thurs.-Sat.).

Grand Theatre (Kingston): *Jim Galloway Metro Stompers* (11/28).

Jazz Ottawa Jazz Line: (613) 232-7755

Thirteen by David Baker . . .

ALL SPIRAL BOUND

- arranging & composing** For The Small Ensemble: jazz/r&b/jazz-rock 184 pp. \$15.00
- jazz improvisation**, A comprehensive Method of Study for All Players, 184 pp. \$15.00
- advanced improvisation/revised—3 volumes**
- Vol. I, Improvisational Concepts**, 96 pp. \$11.50
- Vol. II, Rhythmic & Harmonic Concepts**, 144 pp. \$13.50
- Vol. III, Compositions For Improvisation** (For C, B Flat, and Bass Clef Instruments) 184 pp. with 90 minute play-along cassette recording \$21.50
- Techniques of Improvisation:**
- Vol. I, A Method For Developing Improvisational Technique** (Based On The Lydian Chromatic Concept by George Russell) 96 pp. \$9.00
- Vol. II, The V7 Progression**, 76 pp. \$9.00
- Vol. III, Turnbacks**, 84 pp. \$9.00
- Vol. IV, Cycles**, 125 pp. \$9.00

- Jazz Styles & Analysis: Trombone**, 144 pp. \$15.00
- Jazz Styles & Analysis: Alto Sax** by Harry Miedema edited by David Baker. 104 pp. \$12.50
- Jazz Styles & Analysis: Guitar**. Transcribed and annotated by Jack Petersen. 80 pp. \$9.95
- Jazz Pedagogy**. A comprehensive method for teaching. 206 pp. \$17.00

Jazz Improvisation Method For String Instruments:

- Vol. I, Violin & Viola**, 160 pp. \$12.50
- Vol. II, Cello & Bass**, 152 pp. \$12.50

Free Catalog—Free Postage

New Sounds in Modern Music

315 W. 53rd St., New York, NY 10019

- Delamont Modern Harmonic Technique #1** \$16.00
- Delamont Modern Harmonic Technique #2** \$22.00
- Delamont Modern Arranging Technique** \$16.00
- Delamont Modern Contrapuntal Technique** \$6.00
- Delamont Modern 12 Tone Technique** \$5.00
- Delamont Modern Melodic Technique** \$7.00
- Ricigliano Melody & Harmony in Contemporary Songwrit.** Textbk \$12.50 Wbk \$8.50 both \$20.00
- Ricigliano Popular & Jazz Harmony** \$39.95
- Stonimsky Thesaurus of Scales** \$25.00
- G Russell The Lydian Chromatic Concept** \$30.00
- Patterns for Jazz Treble** \$16.00 Bass Clef \$9.95
- Harle Jazz Improv.** for Keyboard 3 vols cpl \$8.50
- Berklee Sax Method Scale Studies, Viola** \$8.50
- Berklee Sax Method Chord Studies, Viola** \$8.50
- Berklee Sax Method Rhythm Studies, Viola** \$8.50
- Berklee Sax Method Improvisation, McGhee** all 4 above Berklee Sax Method vols for \$32.00
- Arban Complete Trumpet Method** \$10.00
- Claude Gordon Systematic Approach Tpt** \$9.95
- Carmine Caruso Musical Calisthenics, Tpt** \$12.50
- Ency. of Improvisation 6 bks Treble Clef** \$12.50
- Ency. of Improvisation 6 bks Bass Clef** \$12.50
- Ency. of Modern Jazz Piano 8 bks in 1** \$6.95
- Bop Duets Treble Clef Comp 3 bks in 1** \$7.50
- Ency. of Jazz Duets Treble 3 bks in 1** \$7.50
- Ency. of Jazz Duets Bass 4 bks in 1** \$29.50
- Berklee Mod Meth for Keyboard 4 vols for** \$8.50
- Berklee Modern Method for Bass, Curtis** \$8.50
- Berklee Chord Studies for Trumpet** \$30.00
- Sebesky The Contemp Arranger w/rec** \$9.95
- Garcia Pro Arranger/Composer #1** \$14.95
- Garcia Pro Arranger/Composer #2, rec** \$9.95
- C. Parker Omnibook 60 solos. Eb instr** \$9.95
- C. Parker Omnibook 60 solos. C instr** \$8.50
- Berklee Flute Method Chord Studies, Viola** \$8.50
- Berklee Flute Method Rhythm Studies, Viola** \$8.50
- Berklee Flute Method, Improvisation, McGhee** all 3 above Berklee Flute Method vols Cpl \$24.00
- Oliver Nelson Patterns for Improvisation** \$4.95
- Jimmy Heath Collection of 31 Compositions** \$5.00
- Ornette Coleman Coll. of 26 Compositions** \$15.00
- David Baker The Bebop Era Treble, 3 vols cpl** \$15.00
- David Baker The Bebop Era Bass, 3 vols cpl** \$9.95
- David Baker Modal & Contemp. Patt. Bass** \$9.95
- David Baker Modal & Contemp. Patt. Treble** \$9.95
- Chesky Contemp. Jazz/Rock Rhythms Treble** \$3.95
- Chesky Contemp. Jazz/Rock Rhythms Bass** \$3.95
- Chesky Adv. Jazz/Rock Rhythms Treble** \$3.95
- Chesky Adv. Jazz/Rock Rhythms Bass** \$3.95
- Chesky Contemp. Jazz Rock Patt Treble #1** \$4.95
- Chesky Contemp. Jazz Rock Patt #2 Treble** \$4.95
- Chesky Contemp. Jazz Rhythm & Patterns books** \$16.00
- Weather Report "Heavy Weather" book** \$6.95
- Weather Report "Mr. Gone" book** \$6.95
- Weather Report "8:30" book (NEW!)** \$7.95
- Bill Evans 3 vol. set of piano solos for** \$10.00
- Herbie Hancock Greatest Jazz Hits** \$7.95
- Chick Corea, The Jazz Styles of (NEW)** \$5.95

Free Catalog on Request

NEW SOUNDS IN MODERN MUSIC

315 West 53 St., New York, NY 10019 (212-581-1480)

CITY SCENE

NEW YORK

Bradley's: Name jazz pianists nightly; 228-6300.
Carlyle Hotel: Bobby Short (Tues.-Sat.); 744-1600.

Carnegie Tavern: Ellis Larkins (Mon.-Sat.); 757-9522.

Cookery: Alberta Hunter (Tues.-Sat.); 674-4450.
Fat Tuesday's: Chet Baker (11/11-16); Eddie Harris (11/18-23); McCoy Tyner (11/25-30); Zoot Sims (12/2-7); Clark Terry (12/9-14); Ahmad Jamal (12/26-28); 533-7902.

Grand Finale: Sarah Vaughan (11/11-23); 362-6079.

Gregory's: Brooks Kerr (Suns.); 371-2220.
Hanratty's: Dave McKenna (11/11-29); 749-2245.
Jazz Forum: Kenny Barron (11/21-22); Charles Rouse/Lonnie Hillyer (11/28-29); Dewey Redman (12/5-6); Art Resnick (12/12-13); Pepper Adams (12/18-20); Bob Berg/Tom Harrell (12/26-27); 477-2655.

Jimmy Ryan's: Roy Eldridge (Wed.-Sat.); Max Kaminsky (Sun.-Mon.); 664-9700.

Public Theatre: New music on weekends; 598-7100.

Seventh Ave. So.: George Adams (11/28-30); 242-2694.

Soundscape: Joe McPhee, Yutaka Saiki (11/16); Mary Ann Driscoll/Paul Murphy (11/20); Andrea Centazzo, Elliot Sharpe (11/21); Milford Graves (11/22); Peter Brotzman w. Louis Moholo (11/28); Hans Reichel (11/29); Irene Schweizer/Rudiger Carl (11/30); 581-7032.

Sweet Basil: Milt Jackson (11/18-22); Clifford Jordan w. Barry Harris (11/25-29); Ronnie Cuber (12/2-6); Slide Hampton (12/9-13); 242-1785.

Village Gate: "One Mo' Time", vaudeville revue (Tues.-Sun.); jazz after show; 475-5120.

West End: Swinging jazz nightly; 666-8750.

Church Of The Heavenly Rest: Al Cohn and Zoot Sims (12/7); 369-8040.

American Theatre Lab: Baird Hersey/Year Of The Ear (11/24-25); 924-0077.

N.Y.U. Loeb Center: "Highlights In Jazz" w. Al Cohn, Zoot Sims, Richie Cole, Benny Bailey, Jr. Mance, Walter Perkins & Bob Dorough; 598-3757.

92nd St. Y: Benny Goodman Sextet (11/23); James Moody (12/6); New York Jazz Quartet (12/21); 427-4410.

Alternative Museum: David Eyges/Byard Lancaster (12/6); 966-4444.

Jazzline: 421-3592.

KANSAS CITY

Spencer Performing Arts Center: Urbie Green & Bob Kindred (12/7); for further information, call Friends of Jazz. 361-5200.

Signboard (Crown Center): Jazz jam sessions every afternoon (4:30-7:30 pm).

The Point: Ron Roberts Duo (Mon.).

Eddy's South: S-s-slick (Mon.-Sat.).

Mark IV: Jimmy McConnell/Russ Godbey Big Band (1st and 3rd Sundays).

Hyatt Regency: Steve Miller Trio (Mon.-Sat., 4-8 pm); Frank Smith Trio (Mon.-Sat., 8:30 pm-1 am).

Mr. Putsch's: Pete Eye Jazz Jam (Sat., 2:30-5:30 pm).

Breckenridge Inn: Sylvia Bell (Mon.-Sat., 4:30-7:30 pm).

King Henry's Feast: Stan Kessler/Flat Five (Sun.).

Paul Gray's Jazz Place (Lawrence): Occasional name jazz acts; (913) 842-9458.

Lawrence Opera House: Occasional name jazz acts; (913) 842-6930.

Ernie's Catfish Hollow (Topeka): Ernie Douglas Trio (Fri.-Sat.); open jazz jam (Wed.); some name jazz acts.

LOS ANGELES

Concerts By The Sea (Redondo Beach): Ben Sidran (11/20-23); Esther Phillips (11/27-30); Seawind (12/4-7); Les McCann (12/11-24); Heath Brothers (12/18-21); Willie Bobo (12-25-28); 379-4998.

Parisian Room: Earl "Fatha" Hines Show (11/25-12/7); Abbey Lincoln w. Cedar Walton Quartet (12/9-14); Eddie Harris (12/16-21); Freda Payne (12/23-28); 936-8704.

Lighthouse (Hermosa Beach): Bud Shank, John Abercrombie, Joe Pass, others; 372-6911.

Beyond Baroque (Venice): Frank Morgan (alto sax) w. pianists George Cables, Milcho Leviev, or Ted Saunders (3-6 pm Sundays, free admission); 822-3006

Comeback Inn (Venice): First rate local jazz & fusion incl. Arco Iris, Nightflight, Fresh Air, Affirmation (nightly & Sun. afternoons); 396-7255.

Pasquale's (Malibu): Joe Farrell, John Klemmer, James Newton, Jon Hendricks, Ray Pizzi; 456-2007.

Snooky's: Jazz nightly incl. Ray Armando, Blue Guitar, Nika; 477-7155.

Donte's (North Hollywood): Grant Geissman, Joe DiOrto, Ron Eschete, Toshiko Akiyoshi, others; 769-1566.

Carmelo's (North Hollywood): Don Menza, Carmen McRae, Bob Florence Orch., Bob Brookmeyer, others; 784-3268.

Jazz Line: (312) 306-2364.

BOSTON

Michael's: The Fringe (Mon.); rotating schedule incl. Tiger Okoshi Quintet feat. Mike Stern, Jeff Stout/Tony Lada Sextet, Con Brio feat. Jerry Bergonzi, many others; 247-7262.

Ryle's Downstairs: Ed Perkins Trio (Tues.-Thurs.); Herman Johnson Quartet (Fri.-Sat.); 876-9330.

Ryle's Upstairs: Napua Davoy (11/21-22); Mike Metheny (11/26) Dellivista (11/28-29); Joan Johnson Quartet (12/5-6); Boo Bette Band (12/12-13); occasional Pat Metheny jam sessions; 876-9330.

Sandy Berman's Jazz & Blues Revival (Beverly): Sandy's Swing Stars feat. Gray Sargent, Buzzy Drootin, John Neves (Thurs.-Sat.); national jazz & blues stars midweeks; 922-7515.

Copley's: Ray Santisi Trio (Mon.-Sat.); Dick Johnson/Ray Santisi Trio (Tues.-Wed.).

Copley Plaza Bar: Dardanelle (11/1-1/81).

Ephraim's (Sudbury): Joan Steele/Ron Murray (nightly); 443-5373.

Lulu White's: Woody Shaw Quintet (12/13-16); Phil Woods Quartet (12/20-23); 423-3652

Sticky Wicket (Hopkinton): New Black Eagle Jazz Band (Thurs.); traditional jazz weekends; 435-4817.

Jonathon Swift's: James Cotton Blues Band (11/19); one nights by name acts; 661-7945.

Studio Redtop: Women's jazz groups.

Jazzline (Jazz Coalition/WBUR-FM): (617) 262-1300.

CLEVELAND

Angelo's: local jazz artists (Fri.-Sat.).

Boarding House: Jerry Sheer (Wed.), Deliverance (Fri.) Chink Stevenson Trio (Sat.); schedule, 421-8100.

Brothers' Lounge: Jazz Co. (Fri.); 226-3560 for full schedule.

Chungs': Dickie Wellstood & Larry Booty, duo pianos (7-11 pm, 11/18); Larry Booty (nightly); 333-3070.

Don's Fishmarket and Provision Co.: Mark Gridley Trio (Fri., Sat.).

Gelsha Room: including Bill Gidney, Robert Jr. Lockwood, Ernie Krivda in a rotating nightly schedule; 587-7050.

Newman Corner: Jazz Co. (Wed.); Forecast (Sat.).

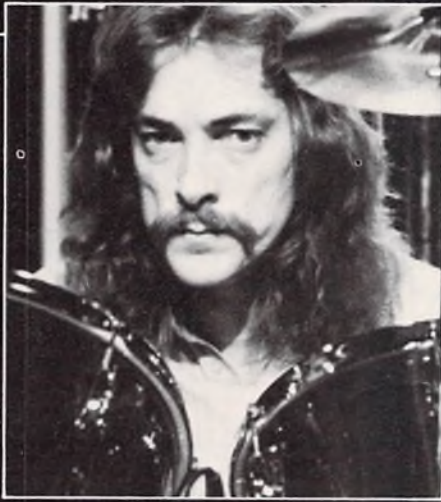
Seabody's Cafe: jazz regularly, including Gofer Broke Swing Band, Mary Martin and the Tunas, Jamie Haddad Group and others; 321-4072.

Theatrical: Duke Jenkins Trio (11/17-12/6); Glen Covington (12/8-31).

Tommy's: jazz and blues; 331-2943.

When you play Zildjians, you're playing with the best.

Neil Peart/Rush
 "When I started on drums, Zildjians were my ideal and they inspired me. 15 years later, they still do."



Liberty DeVitto/Billy Joel
 "Whatever kind of effect I'm looking for, Zildjian has the cymbal to give me what I want."



Steve Smith/Journey
 "There's power in Zildjian cymbals. They're not like anything else."



Kenny Jones/The Who
 "Try one and you'll buy one."



Carmine Appice/Rod Stewart
 "Zildjians are like an extension of my hands. The moment I feel the sound, the sound is there."

Want to see the best cymbal set-ups in the business?

Each of the drummers in this ad and over 200 more of the world's greatest performers, show you how they match up the sounds in their heads and the Zildjians under their sticks.

All the models, sizes, and set-ups of their cymbals plus photos and biographies are in the new Zildjian Set-Up Book.

It's the first cymbal set-up book to include most drummers you

know, most drummers you've heard of, and most drummers you'd like to be. And nobody could offer it



but Zildjian. Because nobody but Zildjian has so many incredible drummers performing their greatest hits on their cymbals.

This is absolutely the most unique and most complete reference book of its kind ever published. No matter what style of music you play on your drums, you've just got to have it. Send \$4.00 to cover postage and handling to Zildjian, P.O. Box 198, Dept. 3, Accord, MA 02018. Or pick one up at the Zildjian dealer nearest you.

Zildjian®

The only serious choice.

When you can afford to play anything,
you don't play just anything.



Bill Watrous plays a Bach Stradivarius trombone. Can *you* afford to play anything less?
See your Selmer dealer for a firsthand look at the world's finest brass instruments.

Vincent Bach Division of the Selmer Company, Elkhart, Indiana 46515.

