

JUNE 3, 1976

the contemporary
music magazine

down beat

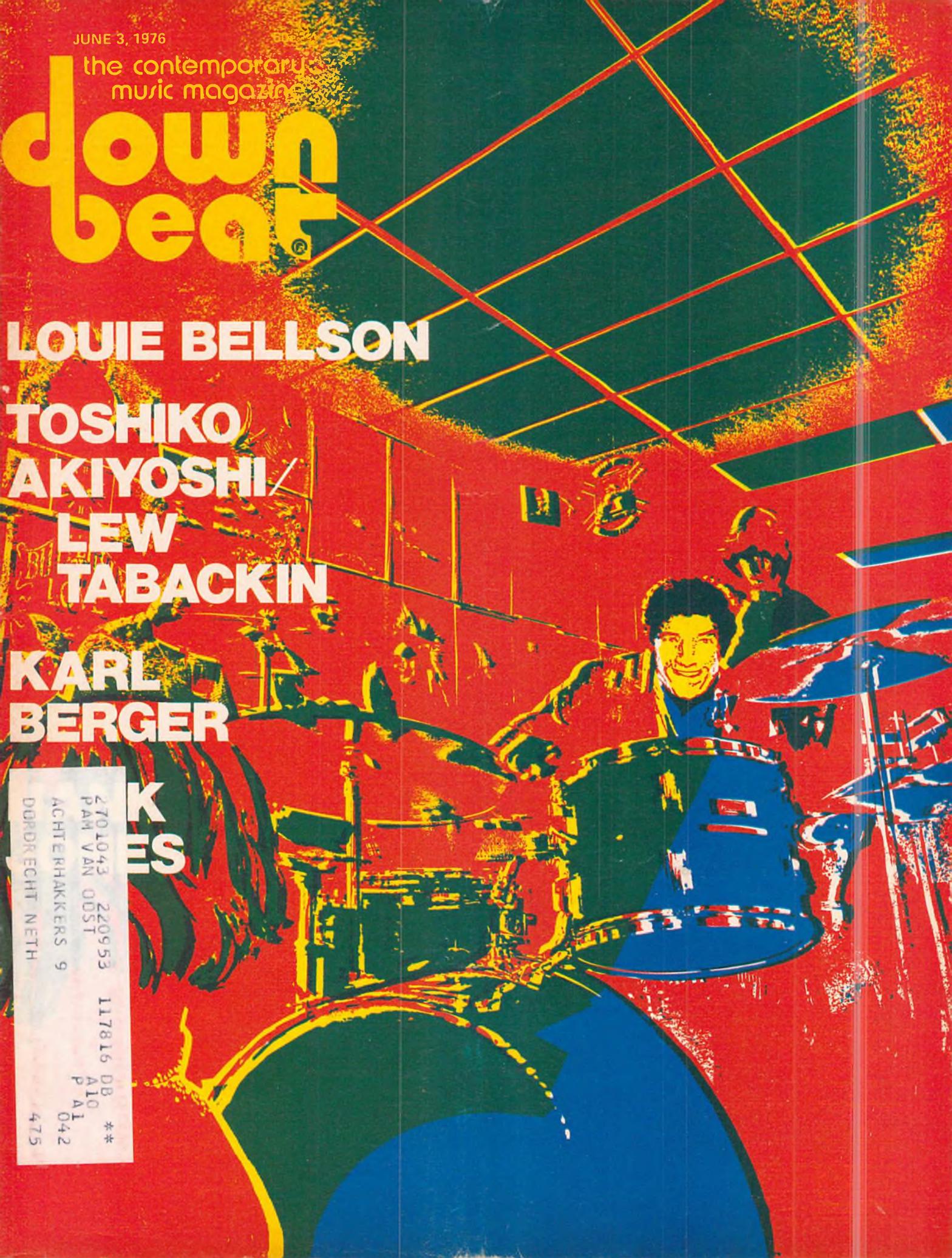
LOUIE BELLSON

**TOSHIKO
AKIYOSHI/
LEW
TABACKIN**

**KARL
BERGER**

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DRUM BEAT!

●**Rim Shots** The Percussive Arts Society is planning its National Convention for October 16 and 17. This event will be hosted by John Beck of Eastman School of Music and N. Y. State Chapter of P.A.S.

●**The Spotlight Clinician** Bobby Christian is scheduled to participate at the three day percussion clinic/symposium in conjunction with the 10th Annual Montreux International Jazz Festival in Montreux, Switzerland. Clinics are planned for July 9 through July 11.

Ron Keezer, multi-percussion clinician, will be the percussion instructor at the three one-week stage band clinics scheduled at Indianhead Center, Shell Lake, Wisconsin. Students as well as educators are invited to attend. Details obtained by writing: Indianhead Center, Shell Lake Wisconsin 54871.

●**Trappings**—Duane Thamm
The interpretation of a jazz drum part is a common problem to beginning students. Try to play longer notes on longer sustaining instruments like cymbals: quarter, half and tied notes. Always accompany a cymbal crash or accent with a bass drum note. This adds "body" to the crash impact. Snare rolls should sound the same at all tempos. The player must develop the ability to play rolls in eighth, sixteenth and triplet patterns, or independent of all meter.

●**Pro's Forum Clinicians:** Al Ipri, Friedman/Samuels Mallet Duo.

Q. Is it a good idea to divide my practice between the pad and drum set?

A. Yes, I recommend using a variety of exercises daily on the pad. Begin slowly, increasing speed as you warm-up. Once you are warmed up and relaxed, go directly to the set.

Q. What are the advantages to holding four mallets all the time when playing a keyboard mallet instrument?

A. Aside from the obvious advantage of being able to play 3 and 4 note chords, large intervals can be executed more easily by distributing the notes among all four mallets. This also avoids the excessive motion from one end of the keyboard to the other.

Q. What would be the best size, weight and type of cymbal to achieve the fastest crash response along with the quickest release of sound?

A. I use a 16" medium crash cymbal. You might also try a thin weight for a higher pitched crash.

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editor Jack Maher	associate editors Marv Hohman Charles Mitchell	production manager Gloria Baldwin	circulation manager Deborah Kelly
publisher Charles Suber		education editor Dr. William Fowler	
contributors: Leonard Feather, John Litweiler, Len Lyons, Howard Mandel, Herb Nolan, Robert Palmer, A. J. Smith, Lee Underwood, Herb Wong.			

Address all correspondence to Executive Office: 222 W. Adams St., Chicago, Ill., 60606. Phone: (312) 346-7811

Advertising Sales Offices: East Coast: A. J. Smith, 224 Sullivan St., New York, N.Y. 10012 Phone: (212) 679-5241
West Coast: Frank Garlock, 6311 Yucca St., Hollywood, CA. 90028. Phone: (213) 769-4144.

Record reviewers: Bill Adler, Chuck Berg, Lars Gabel, Mikal Gilmore, Alan Heineman, John Litweiler, Leonard Mallin, Howard Mandel, John McDonough, Dan Morgenstern, Herb Nolan, James Pettigrew, Russell Shaw, Ira Steingroot, Neil Tesser, Pete Welding.

Correspondents:
Baltimore/Washington, Fred Douglass; Boston, Fred Bouchard; Buffalo, John Hunt; Cleveland, C. A. Colombi; Detroit, Bob Archer; Kansas City, Carol Comer; Los Angeles, Gary Vercelli; Miami/Ft. Lauderdale, Don Goldie; Minneapolis/St. Paul, Bob Prozman; Nashville, Edward Carney; New Orleans, John Simon; New York, Arnold Jay Smith; Northwest, Bob Cozzetti; Philadelphia, Sandy Davis; St. Louis, Gregory J. Marshall; San Francisco, Harry C. Duncan; Southwest, Bob Henschen; Montreal, Ron Sweetman; Toronto, Mark Miller; Argentina, Alisha Krynsky; Australia, Trevor Graham; Central Europe, Eric T. Vogel; Denmark, Birger Jorgenson; France, Jean-Louis Genibre; Germany, Claus Schreiner; Great Britain, Brian Priestly; Italy, Ruggero Silassi; Japan, Shoich Yui; Netherlands, Jaap Ludeke; Norway, Randi Hultin; Poland, Roman Waschko; Sweden, Lars Lystedt.

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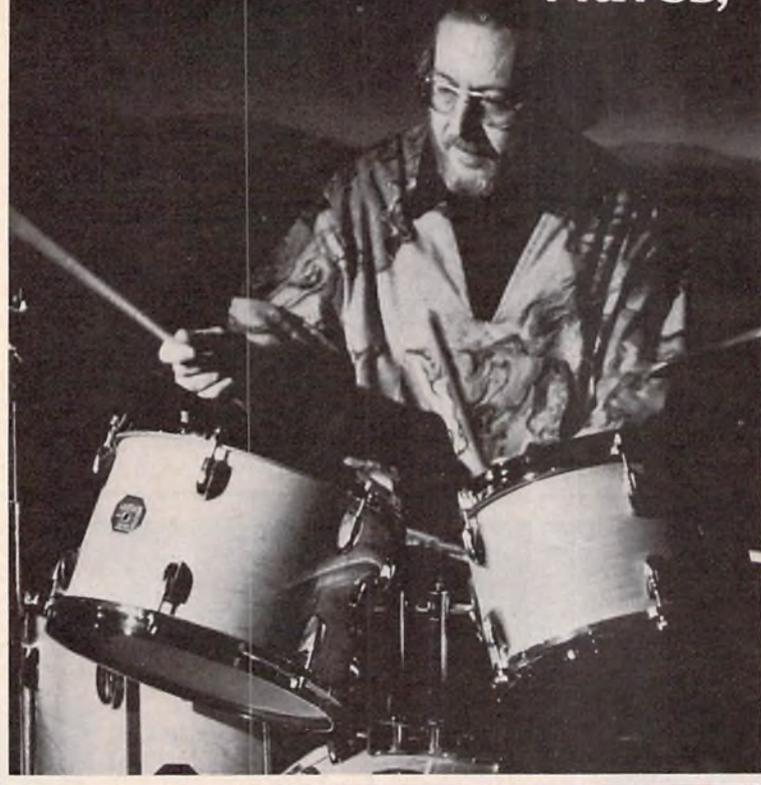
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the first chorus

By Charles Suber

"He is the nicest guy I've ever met." This quote, or similar paraphrase, can be attributed to anyone who comes into contact with Louie Bellson. The man has a rare something that makes you smile and feel good all over. He's also a tremendous musician, an established fact that sometimes is obscured by his enthusiastic affability.

In this issue, Bellson explains eloquently—he talks directly to you with his face and body all in graceful motion—about some of his enthusiasms, which are wondrously interrelated. He enthuses about how tap dancing helps a drummer keep and respect time . . . how Aikido allows him to maximally fuse mental and physical energy . . . how to play backgrounds for singers . . . the positive value of humming . . . techniques of tune writing . . . the proficiency and potential of today's young musicians . . . and how he intends to keep in simultaneous and musical motion, his new drum set—17 drums, including three bass drums! And I bet it will swing, Louie always does.

Speaking of amiability, talent, and fierce determination, we proudly present Toshiko Akiyoshi. As Leonard Feather reminds us, Toshiko is the first female composer-arranger in the history of jazz to write her own library and then organize a successful band to perform it. After many frustrating and lean years, she has broken out of her self-imposed bondage to Bud Powell. Toshiko today is a composer-arranger of first rank whose admiration for Duke Ellington encouraged her to be proud of her race and roots; and inspired her to write "something suitable" for a superior musician, in this case her husband and co-leader, Lew Tabackin, a gifted flutist and tenor saxophonist.

After too long an absence from these pages, we have Hank Jones who, for my money, is the peerless pianist. Jones is splendidly qualified to discourse, as he does, on techniques-and-ideas . . . variations on the theme of improviser-composer . . . the art of accompanying singers . . . piano solos and solo piano . . . and contemporary pianists, such as Basie, Mozart, Marian McPartland, Roland Hanna, and Keith Jarrett. ("Compared to Oscar Peterson, Keith is not a jazz pianist . . . he has an hypnotic influence on you. You are compelled to listen.")

Pianist-vibist Karl Berger discourses on the nature of the piano and the vibes . . . his theory of actually-heard harmonics . . . how to resolve the differences between players to make a commonly understood music . . . and the ambitions he has for the Creative Music Studio.

Ed Soph, like Bellson and other complete drummers, deals with a certain precious quality called "taste" which enhances any kind of ensemble. Also like Bellson, Soph has the ability to communicate with young musicians, and has constructive comments to make about education. Note his comments on the inadequate training given to music educators. Notice, too, that he and Lew Tabackin both credit another nice guy, Clark Terry, with getting them into the New York jazz scene. Thank you, C. T.

Next issue: The Crusaders, Asleep At The Wheel, Tom Waits, Brian Torff, the Fowler Brothers, and Sarah Vaughan. **db**

The Rap Session



PHIL WILSON ON THE CONN 6H TROMBONE

Phil Wilson's always on. Whether he's playing the Big Apple—Manhattan, N.Y., or the Little Apple—Manhattan, Kansas. And he's always got a lot to say. This time with some random thoughts about himself and some things any trombonist would want to know.

ON HIS MUSIC...

"It reflects my personality. My humor... Long slurs, buzzes, whatever you call it... I wanted to play trumpet like Louis Armstrong with his half valve slurs... But the trombone was there so I do on trombone what I wanted to do on trumpet... It's not the slide that does it, it's the lips. Center position but moving the bottom lip down and away. Letting it buzz against the mouth-piece bottom...



"Like the first title tune from my new album 'Sound of the Wasp' where that buzz is superimposed on top of a 12 bar blues with all those triads... Start with a principal note — low B flat—sing the 5th and the 10th comes out in sympathetic vibrations. As the vibration changes you get a variety of effects. You can play entire chorals in fact—

singing and playing, even in falsetto. Here are some excerpts from the cadenza of my newest 'Sound of the Wasp.' What do you think?"



ON THE 6H...

"There's a special Conn horn sound—the openness... The secret may be the bell section... There's a difference between manufacturers... Sometimes very subtle but fascinating if you've got the ear... I've stayed with the 6H for 23 years... The 6H gives me that more compact sound I want as a soloist... But, more important, it gives easier articulation... It's more flexible so I don't have to fill up a large space to get a groovy line out."



ON ELECTRONIC EFFECTS...

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ON WHERE TROMBONE'S GOING...

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ON RECORD—"SPECIAL OFFER"...

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Communication Breakdown

Your article on Return To Forever (db, 3/25) makes me wonder. With quotes like, "It's hard to balance the intentions we have to communicate and to maintain a personal kind of musical satisfaction," what is one to think?

Communicating is not what's important. It's what you are communicating. Coltrane didn't have to sacrifice his musical satisfaction to achieve communication, because what he was playing was really him. I can't help but get the feeling that Corea is more concerned with selling tickets than making music.

Thank God for men like Monk, Sun Ra, Big Walter, and Cecil Taylor, who still have the artistic integrity to communicate truth and nothing but the truth.
Kirby Tolliver Catskill, N.Y.

If you ask me, Chick Corea is not "communicating" as much as he is pandering to the basest desire of the masses. It won't be long before you see him on Johnny Carson, communicating to the bedpan minds of the late night TV voyeurs.
Arthur Hillford San Francisco, Cal.

Road Sensitive

Dear Ronnie Laws:

So "driving is outdated," huh? Poor baby had to drive the back roads from L.A. all the way to San Diego and then couldn't turn in a good performance because he was too tired? I wonder how Duke Ellington would have sustained a writing and performing career of over a half-century if he'd had that attitude.

This man tapped the lifeblood of America while driving in cars with Harry Carney and riding on trains and buses. Sure it was tough and tiring, but out of the blood, sweat, and tears came pure art.

Now some young punk with a horn, allergic to dues and who has to pay a hot dog guitarist to French kiss his guitar to get a reaction out of his audience, comes along and bitches because he can't turn in a hot show unless he gets flown (and chauffeured, no doubt) to the gig. If you ask me, Ronnie-snookums, you're a little too "pressure sensitive" to make it in the rough and beautiful world of jazz.
Richie "Fatso" Callahan Miami Beach, Fla.

Shades Of '84

Please, please. Revisionist geography, even in a music magazine, just won't do. On the contents page of the April 8 issue, you try to tell us that Scotland is a "tiny isle." Please check your atlas.

Will Powers Hollywood, Cal.
(Ed.—Sorry there, Prof., we must have been looking at Greenland.)

Machito Deflated

Concerning your recent issue on salsa and Latin music (db, 4/22), I feel I must criticize some of these younger musicians and leaders.

I have been in this city since the very early '30s, and though not a musician, I have always been among them. The "great Machito" talks a lot, without giving credit to other pioneers, the real ones, the cats who paved the way for all the new ones. . . . What about Machin, who

introduced *El Manisero* (*Peanut Vendor*) in the late '20s with Azpiazu's band? What about Mario Bauza, trumpeter extraordinaire, veteran of Chick Webb and Cab Calloway's bands, musical director of Machito's orchestra through all these years? I could go on and on, but what's the use? Machito was and is the greatest, according to him—for me he was, and is, for the birds. . . .

As for Puente and Barretto, they are mere children in the woods. Palmieri, thank God, seems to know where his roots are.
Rolando Lopez Woodhaven, N.Y.

Despairing Scream

Recently I picked up Maynard Ferguson's latest album, *Primal Scream*. Now I'm a big fan of his, but what happened? I was shocked to hear this! Is this what the public has waited a year and a half for?

First of all, the title cut would be nice if only M.F. played. Talk about repeating a passage, this is ridiculous! And what in the world is *Swamp*? Can that actually be Ferguson?

I need not comment on the violins and voices. . . . I don't know much about Bob James as a producer, but where is Teo Macero when we need him? More important, where is M.F. when we buy him?
Kevin Hooper Westlake, Oh.

The hero of my youth has become another dinosaur, artistically extinct, drowned by nothingness and choking on his "Primal Scream."
Jerald Cohen Cambridge, Mass.

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Missouri Fireworks

ST. LOUIS—With the help of private donations, state, local, and national grants amounting to three-quarters of a million dollars, The St. Louis Spirit of '76 has put together a monstrous three-week fine-arts festival called The Bicentennial Horizons of American Music and the Performing Arts—BHAM for short.

The festival, which is meant to encompass 200 years of American artistic growth—with an emphasis on the contemporary, will include theatre, dance, opera, film, poetry, prose, and various multi-media presentations, as well as several concerts of almost every imaginable type of American music.

BHAM will take place from June 13 to July 4 at almost 30 varied locations—in auditoriums, theatres, cathedrals, parks, shopping centers, at the planetarium, the Gateway Arch, the Muny Opera, and the entire downtown St. Louis area—even on a Bicentennial riverboat which will sail down the Mississippi to New Orleans.

Performers and composers include some of the best St. Louis has for the offering, plus Chuck Mangione, the Chicago Symphony, the Gregg Smith Singers, Leonard Bernstein conducting the New York Philharmonic Orchestra, Benny Goodman, Al Hirt, Pete Fountain, Grace Bumbry, Felicia Weathers, the Preservation Hall Jazz Band, the Julliard String Quartet and the

United States Army Military Academy Band at West Point. Trumpeter Clark Terry and former *db* editor Dan Morgenstern will conduct a symposium on jazz.

The one field of music which seems to be best represented is classical, particularly more contemporary. This is not surprising when considering that BHAM's National Advisory Board consists of Pierre Boulez, Steve Reich, Easley Blackwood, William Shuman, Allan Strange, Elliot Schwartz, and Allan Sapp. The latter four composers are only a few of close to a hundred who are being represented in BHAM performances. An abbreviated list: George Crumb, Elliot Carter, Milton Babbitt, Lukas Foss, Roger Sessions, Samuel Barber, Edgard Varese, Aaron Copland, Virgil Thompson, George Gershwin, Charles Ives, Ben Franklin, Alan Hovhaness, Jerome Kern, Stephen Foster, Gunther Schuller, and Lejaren Hiller.

Hiller's composition will accompany BHAM's grand finale carnival which will be nationally televised by both NBC and ABC-TV at midnight July 3-4. For this piece, a 20 block area of downtown St. Louis will be roped off to traffic and mounted with large speakers 200 feet apart. Hiller's electronic sounds will jump from one speaker to the next, bounce off the buildings and move through the streets and alleyways like audio wind.

Bastille To Barkan



Bastille Owner Barkan

HOUSTON—Houston's famous jazz landmark, La Bastille, for ten years a mecca in the Southwest for big-name jazz and concert attractions, was recently sold to noted West Coast jazz impresario Todd Barkan and Robert L. Runnals of Houston.

Barkan is owner of The Keystone Korner in San Francisco and head of his own jazz booking agency.

The cabaret, located in a subterranean brick basement of a 100-year-old building in Houston's birthplace, Old Market Square, operated over the past decade under the ownership of Toni Renee, a Belgian-born chanteuse, and her husband, Ernie Criezis, a former New York adman.

The 400-seat nitery, purchased for an undisclosed amount, brought to its high stage

many of the legendary names in the realm of jazz and blues.

With the acquisition of La Bastille, Barkan becomes owner of two major jazz rooms, and he says, he has future acquisitions in mind. "Since the age of 12, I have been fascinated and awed by this original American music form and now am devoting my entire life to perpetuating its solidity and growth in major U.S. markets," Barkan said.

He said his plans call for reopening La Bastille sometime in June with an all-star lineup of contemporary jazz artists.

Criezis and his wife said they have had numerous bids to sell the Bastille previously, but were interested in passing on the ownership only to someone who would agree to continue the big-name jazz policy they started a decade ago.

potpourri

Two Chicago area colleges walked away with most of the awards at the recent **Notre Dame Collegiate Jazz Festival**. The **Governors State U.** big band, led by **Warrick Carter**, was judged No. 1 and its sidemen won several individual awards.

Changes, from **Chicago State U.**, was voted the No. 1 Combo, three members winning individual awards.

CSU celebrated its victory at a jazz concert featuring Chicago area jazzmen. **Bunky Green**, head of the CSU jazz studies program, played alto; **Frank Gordon**, trumpet; **Billy Howell**, trombone; **Von Freeman** and **Joe Daly**, tenor saxophones; **Jody Christian** and **Muhai Richard Abrams**, piano; **Rufus Reid**, bass; and **Wilbur Campbell**, drums.

Commercials are getting better all the time even though products may not be. **Miller High Life Beer** recently filmed a spot at Staten Island's St. George movie house, with **Clark Terry**, **Stanley Turrentine**, **Frank**

Owens, **Jimmy Johnson** and **Richard Davis** running through a multiplicity of takes for a television spot on the National Basketball Association playoffs.

Swedish keyboarder **Wlodek Gulowski** has an album coming out on **Polydor**, with backing from **Steve Gadd** and **Anthony Jackson**.

The German city of **Hamburg** and that country's **Phono-Academie** will celebrate the U.S. Bicentennial with a May-June jazz fest. Five programs will explore the different aspects of jazz: soul, cool, swing & funky, classic, and traditional. Participants scheduled thus far include **Les McCann**, **James Taylor**, **Gerry Mulligan**, **Chico Hamilton**, **Lionel Hampton**, **Milt Jackson**, **Wolfgang Schluter**, **Teddy Wilson**, **Benny Goodman**, **Buck Clayton**, **Zoot Sims**, **Professor Longhair**, **Jack Dupree**, **Art Hodes**, **Joshua Rifkin**, **Turk Murphy**, **Ikey Robinson**, **Wild Bill Davison**, **Jazz Lips**, **Abbi Hubner's Low Down Wizards**, and the **Old Merrytale Jazz Band**.

The **Banff Centre School of Fine Arts** in beautiful Alberta, Canada will host a jazz workshop August 2-13. Clinicians and instructors include **Clark Terry**, **Paul Horn**, **Phil Nimmons**, and **Big Miller**.

The 1976 **Bix Beiderbecke Festival** is slated for July 30-31. Write 2225 West 17th St., Davenport, Iowa, 52804 for information.

The **New Jazz Piano Quartet** played a winter concert in Paris, and we're just hearing about it. The foursome lists **Andrew Hill**, **Paul Bley**, **Ran Blake**, and **Michael Smith**.

Monk Montgomery and the **Las Vegas Jazz Society** gave a free jazz concert during the height of the entertainment mecca's paralyzing strike. Flown in for the Paradise Park occasion were **Blue Mitchell**, **Hampton Hawes**, **Harold Land**, **Leroy Vinnegar**, and **Santo Savino**. *db*

K. C. Jazz Report

KANSAS CITY—A less-than-capacity crowd was nonetheless enthusiastic in its reception to the 13th annual Kansas City Jazz Festival held here recently. An early coup was scored by two amateur aggregations: the Sumner High School Jazz Band, directed by Leon Brady; and the Winnetonka High School Jazz Band, directed by Steve Lenhart.

One of the Brady bunch, a 'bone picker named Karita Baskins, blew the walls down on that musty myth about the instrumental inferiority of the female. Sumner kicked off with *Oh So Nice* and later exploded on *Hey Jude*, done aisle-style by the trumpet section.

Not to be outdone, the Winnetonka tribe sailed through Don Ellis' *Good Feelin'*, negotiating everything with amazing proficiency. Trumpet soloist Bryan Puttroff proved to be a smart-brass who bears watching.

Clark Terry, KCJF's perennial fave, appeared, displaying the precise interpolation for which he's noted.

KATHY SLOANE

downbeat NEWS

SALSA HITS SCREEN

NEW YORK—The Fania All-Stars are just that: a gathering of the stable musicians of that record company. They rehearse somewhat, give concerts and generally have a ball. *Salsa* is a movie about one such party. In addition to the All-Stars, Ray Barretto, Willie Colon, Larry Harlow, Johnny Pacheco and the others, the movie also highlights Billy Cobham, Mongo Santamaria, Celia Cruz and Manu Dibango. Dibango's one-chord vamp, *Soul Makossa*, is offered twice, once with his own group and once with the Stars, sandwiched around some inane commentary about how *salsa* came from Africa. (It did, but Manu is hardly the one to tell us about it.)

The commentator is Geraldo Rivera, who has mercifully little to do on camera or off. There is, however, some fine camera work. The opening introductions are handled by Symphony Sid and Izzy Sanabria as the band members run in from the side-

lines (the concert was held at Yankee Stadium), in the manner of a football game.

Celia Cruz is a joy to behold and listen to. Her tunes are always lively and the voice is ample enough to fill any hall or stadium. Hers was the musical highlight segment of the concert and film.

Producer Jerry Masucci, who is also President of Fania Records, is an astute promoter. The conception of the All-Stars is his baby, and he handles that job well. Pairing Santamaria and Barretto was as natural as the tying-in of Geraldo and Dibango was forced.

The final scene features a frantic Alex Masucci (brother to the above), waving at Pacheco to conclude his pulsating rhythmic segment, as the crowd storms the stage, ruining the infield. He finally throws his hands up, turns away painfully, muttering for all to lip read, "Aw, ---- it!"

BERKLEE CENTER OPENS

BOSTON—The Berklee Performance Center celebrated its Dedication and Grand Opening last month. The Center, on Mass. Ave., is part of the Berklee College of Music complex, and is already used by many touring groups, such as Chuck Mangione who regards it as a "superb cert hall."

The dedication ceremonies included briefly fitting remarks by Lawrence Berk, President and

founder of Berklee; Michael S. Dukakis, Governor of Mass.; and Frank Pepi, the Center architect who described some of the difficulties in transforming a 60 year old "movie palace" into a 1200-seat music auditorium.

The principal part of the program was a concert, "Jazz 1776-1976," narration written by Larry Monroe, spoken by Ray Copeland. The faculty band was directed by Tony Teixeira.

Horn Warfare On Muse

NEW YORK—Muse Records is preparing a live recording called, *The Battle*. It stars Eric Kloss and Richie Cole, altos; Rick Laird, bass; Eddie Gladden, drums; Mickey Tucker, piano; and Eddie Jefferson, voice.

"It is a concept LP," producer Joe Fields told **db**. "The under 35 crowd, to pick an arbitrary age, has not really been exposed to a true battle of horns. The ones

they may have heard have all been studio produced or, in some other way, contrived."

This one is anything but contrived. Kloss and Cole have two pairs of the finest ears in the business and the chops to match. In a live date at The Tin Palace, the two traded choruses, pecking at each other with ease and aplomb. The album is scheduled for fall release.

FINAL BAR



VERYL OAKLAND

James Emory "Jimmy" Garrison, the bassist that solidified the world-reknowned John Coltrane Quartet, recently died of lung cancer in New York. He was 42.

"He was like a pivot in the group," pianist McCoy Tyner told **db**. "He had excellent time, good supportive work, knew the function of the bass." He was a strummer on the instrument in that he would work with his thumb across the strings like a guitar. Tyner called him an innovator in that area. "He and Elvin played well together. They had a good feeling for the rhythmic elements."

The drummer of that most famous of Coltrane groups was Elvin Jones, with whom Garrison eventually played from January, 1968 thru March, 1969 and again in September, 1973.

"He (Jimmy) was the turning point of the group (Coltrane Quartet) after his arrival. His aggressiveness, his attitude toward the instrument gave us all a lift," Jones stated.

The Elvin Jones trio included Joe Farrell, who, along with Ryo Kawasaki and David Williams, played two of Jimmy's tunes at the funeral. The service was held at St. Peter's, celebrated at Central Presbyterian, Reverend John Garcia Gensel presiding.

"It's not the length of our life, but the depth," Pastor Gensel said in his meditation. "We are all terminal, after all."

Jimmy's manner of playing started a new methodology on the string bass. He started playing before bridge pickups were in vogue and had to really put out or be drowned out.

"He didn't want to get caught up in the Scott LaFaro style," Mrs. Roberta Garrison remembered. "He liked long, elastic, loping statements of notes. He was not into rushing; he was melodically inclined. His composing was for the bass and not the piano. That's probably why his pieces did not become more popular."

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Roberta and Jimmy were married twice, the second time occurring just 20 hours before his death. Their second honeymoon was spent touring the streets of Harlem. "He loved the sounds of the city," Pastor Gensel recalled, "His timing was good up until the end," Roberta remarked.

Garrison began gigging around his native Philadelphia with the likes of Bobby Timmons and Al Heath. In 1958 Philly Joe Jones brought him to New York where he eventually played with Lennie Tristano, Benny Golson, Tony Scott, Curtis Fuller, Kenny Durham and Bill Evans, as well as Philly Joe. But it wasn't until he appeared with Ornette Coleman's group that he was really heard.

"Ornette prepared him for John (Coltrane)," Roberta went on. "It was at the Five Spot in New York that Trane sat in with Ornette and picked Jimmy to go with the group saying to him, 'I've never felt like this with a bass player before.'"

J. C. Thomas, author of the book *Chasin' The Trane*, named for a tune on that Village Vanguard date, saw Jimmy as one who "would rather have stayed backstage rather than up front. He was an unobtrusive element in the quartet. Coltrane wanted it that way."

Jimmy's final act was to put together a benefit concert for Greenwich House at the Top Of The Gate. The all-star bash paired Dewey Redman and Archie Shepp with each other for the first time. Jimmy never saw it; he was too sick to leave his apartment.

Rube Bloom, writer of hits such as *Give Me The Simple Life*, *Penthouse Serenade*, *Don't Worry About Me*, *Fools Rush In* and *Day In-Day Out*, died in New York recently at the age of 73.

Originally a jazz composer (his first money came from a \$5000 competition for his *Song Of The Bayou*), Bloom was a self-taught pianist. On piano he made recordings with Bix Beiderbecke, Miff Mole, Frank Trumbauer, Tommy and Jimmy Dorsey, Red Nichols, Ethel Waters and Noble Sissle. His group, appropriately called The Bayou Boys, recorded and played radio broadcasts.

He also wrote for Cotton Club revues and was one of several composers for Lew Leslie's *Blackbirds Of 1939*. His collaborators were among the best, including Johnny Mercer, Harry Ruby, Ted Koehler, Sammy Gallop, Harry Woods and Mitchell Parrish.

In an interview in 1928, Rube predicted that a style of music would evolve making the United States "the musical center of the world."

"In the years to come there will arise a distinctive American music," he said. "Now it is in the embryonic stage. Music in the truly American idiom is 'blues,' which, of course, is Negroid in origin. Negro spirituals and 'blues' are practically all our worthwhile folk music."

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LOUIE BELLSON

KEY (KI)-ED IN TO THE ARTS OF PERCUSSIVE TAPDANCE

by Patricia Willard

The 19-year-old drummer's rapt gaze had been fixed on Louie Bellson for more than an hour. As Louie climaxed his demonstration-lecture on the midwestern campus with an exhilarating solo, students crowded around him to examine his Pearl drums and ask questions.

"How long have you been using a two-bass drum set-up like Ginger Baker's?" the young man asked admiringly.

"Oh, quite a while now," Louie smiled ingenuously, adding "Ginger Baker certainly is a fine drummer."

The "quite a while" that Louie neglects to delineate is 33 years and involves a story amazing in today's fertile musical environment of experimentation and development.

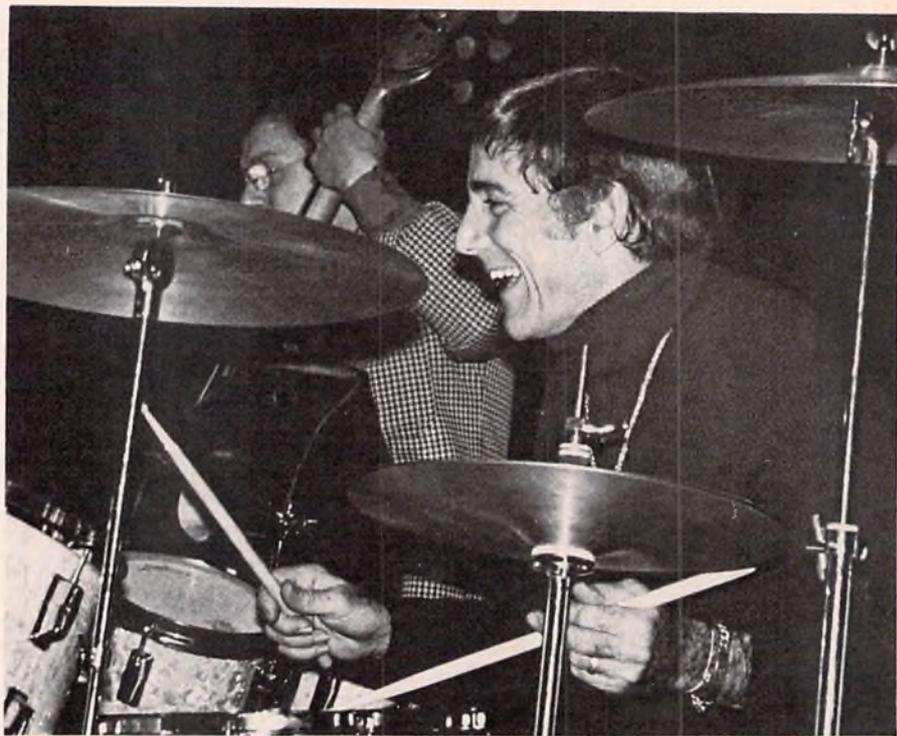
In 1939, when Louie was 15, he decided that the only way he could produce the big sound he wanted was with twin bass drums. His detailed sketch of the set-up earned him an "A" in his high school art class and the encouragement of his art teacher and his father, who ran the local music store in Moline, Ill. Louie saved his money for a year and offered to pay Slingerland to make the drum set he had drawn.

"The people at the Slingerland factory in Chicago acted like I was off my rocker," Louie relates ruefully. "They handed me back my sketches and told me, 'Look, kid, there's nobody in the world who would play with two feet. Go back home and just read Buck Rogers; don't try to be like him!'"

"I kept approaching drum companies, and finally, in 1943, Gretsch agreed to make my drums. It took a long time because they were dealing with something nobody had ever done. I had to keep making trips to the factory in Brooklyn. The first set they turned out was huge . . . a 26x18 tom-tom in the middle, two drums on either side—five drums in front—and the two 20x20 bass drums and all the cymbals . . . a lot like drum sets today. First time I used them with a big band was in 1946 with Ted FioRito, just before I joined Tommy Dorsey. Tommy really dug them; partly, I think, because they were attention-getters, and Tommy was a flamboyant leader."

At the 35 or more clinics he conducts each year at schools, music stores, and union halls, Louie draws upon more than three decades' experience as chief propellant for most of America's greatest big bands—Duke Ellington, Count Basie, Benny Goodman, Harry James, the Dorsey Brothers, Doc Severinsen and his own exciting band, the Louie Bellson Explosion, which often participates in the clinics.

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PATRICIA WILLARD

"When I play a long drum solo at a clinic, I always emphasize to the students that soloing is secondary," Louie reports. "What's really important is being able to play time and being able to really move that band . . . orchestra . . . whatever you're playing in."

"Mel Lewis is the greatest example of a drummer who doesn't take long solos. He doesn't need to because what he does in his band is so beautiful and rhythmical that he is doing his big job right there. If you can do that, and then have the chops to be a soloist too—and you want to—great; but I think that to do what Mel does in the Thad Jones/Mel Lewis band is . . . well, that's it!"

"And look at Gus Johnson. He's one of the greatest players Basie ever had, and he doesn't play more than a four or an eight-bar solo, but, look what he did with that band when he was in it. He made that rhythm section the most beautiful Basie had since early Jo Jones."

"By placing him in the driver's seat, he could be the loudest guy in the band, and if his tempo is not right . . . if he's not jelling, the band is going to sound bad. If the drummer is just adequate, you're going to hear a just-adequate band. The drummer makes the difference. I think that the success Buddy Rich and I have with our bands is because we know the tempos we want, and we set them. Gene Krupa always was a great leader for the same reason. A drummer-leader not only is logical and an asset. It's ideal."

"Like with Thad and Mel—even though Thad's out in front, I'm sure they have some signals so that Thad knows, 'Hey, Mel's got this, and I'm gonna follow what he's doing there.' Duke and I used to communicate on the stand by an exchange of energies."

"Singers, too, depend very heavily on their drummers. I've worked with Ella Fitzgerald, Pearl (Bailey), Billy Eckstine, Sammy Davis, Lena Horne, Steve Lawrence and Eydie Gorme, Frank Sinatra, Tony Bennett, Peggy Lee, Sarah Vaughan, and Joe Williams. The most important thing is to watch them and really be in accompaniment. It takes a lot of experience to make it come off right. With

singers, as with dancers, each has his own conception of time.

"I've learned not to play right on top of the beat for Lena, or she will tell me, 'It sounds like it's rushing. Lay back a little bit.' That does not necessarily mean that it's slowing down, but more that the initial timing is not on top of the beat. There are varying degrees. Sarah and Tony prefer extremely slow ballads, which are difficult to play because it requires a lot of concentration and dexterity from each player in the rhythm section."

"Frank and Pearl and Sammy don't like their ballads too slow. They put an edge on the tempo. You have to learn each one's likes and dislikes. Frank, for instance, wants to hear certain things with a closed hi-hat at the beginning of a tune and then eventually go to the open cymbal, the big, suspended cymbal as you get into it, and he likes a good, strong, two-and-four afterbeat, like boom-BAM-toom. It's an old-fashioned beat, but it's that good swing beat of Basie and Ellington, and that's what he relies on when the thing gets really jumping. Pearl's the same way, but Tony and Sarah like to vary it some."

"Sam is a stickler for dynamics. When that music says 'pianissimo,' he wants to hear it pianissimo, and when the graduation of the crescendo comes into a double F, he wants to hear that double F. Peggy is like Sarah in that the tempos never get really fast or on top of the beat . . . very relaxed. Peggy's into a lot of semi-rock and bossa nova, and she loves Latin tempos. Sarah and Peggy both are musicians, and their textures are very much alike. Carmen's almost in that bag. And she's another good musician."

"The music students I've met on the campuses during the past five years are interested in and knowledgeable about every phase of our music. At 19 and 20, they have grown so musically that they not only know Billy Cobham and Herbie Hancock and Chick Corea but they also know who Dizzy is, what Yardbird did; they know chord structures and the blues and can play rock, jazz and samba tempos. They ask me to show them how Jo Jones

“The drummer makes the difference. I think that the success Buddy Rich and I have with our bands is because we know the tempos we want, and we set them. Gene Krupa was always a great leader for the same reason. A drummer-leader not only is logical and an asset. It’s ideal.”

uses brushes, and whether I had a book to read from when I was in Duke’s band. When I tell them I didn’t, they want to know exactly how I figured out what to play. I tell them I had to listen and memorize everything. Duke made you feel complete because he made a good soloist out of you as well as making you a prominent member of the rhythm section.

“Some of the kids in the schools think I’m putting them on when I recommend tapdancing as great basic training for a drummer. I’m serious. Buddy Rich and I both are tapdancers, and it’s the greatest coordination conditioning I know. Ask Cal Tjader, he was a tapdancer. All the great hoofers have that perfect sense of timing. They all play good drums—Sammy Davis, Teddy Hall, Baby Laurence, and Pearl’s brother, Bill Bailey. Tapdancing and drumming may have been inevitable for me. I was born ambidextrous. I write with either hand, kick a football with either foot, and I’m a switch hitter in baseball. I had to have two bass drums.

“Musicians who hum along as they play actually are exhibiting good coordination, whether audiences realize it or not.” Bellson advises. “It drives recording engineers up the wall, I know, but those noises are sonic manifestations of the rhythmic and melodic thinking going on inside, which sometimes just has to come out. Duke used to sing like mad while he was conducting, in and out of the recording studio. I sing constantly when I play, but I’m not alone. I’d like to put together a band with Erroll Garner on piano, Lionel Hampton on vibes, Slim Gaillard on bass, and me on drums. You would hear no instrumental music at all—just a lot of metric mutterings.

“Perfect coordination is more than just physical. It’s happening when the player actually plays something and thinks it at the same time. You cannot anticipate with your mind or your body; both have to work simultaneously on the split second or the coordination is going to be off. When I’m involved in an extended drum solo, there’s no way I can start thinking ahead even one stroke, or I’d be into the other scene already. I hit a cymbal crash and go right into a tempo. There are so many things happening I don’t have time to think of it first and then play it. Sometimes, a drummer’s expression will acknowledge that he has not played what he intended to. It’s often a case of his mind knowing but his body not responding to what he was thinking, possibly because of lack of technique. Or a player may have great technical facility but nothing much happening in his head.

“Art Tatum was a great example of the mind and body structure functioning as one. I’ve seen it happen with Joe Morello, Buddy, Jo, Oscar Peterson, Dizzy, Charlie Parker . . . Maestro—Duke—did it. I used to watch him. He’d go to the piano, and all of a sudden he’d play something. He’d even startle himself. You could see his delight: ‘Wow, I came up with something there!’ His mind and his fingers reacted at the same time, and he came up with four bars of a melody. Then he’d elaborate on that and get himself a tune. I’ve seen him do that many times.

“I get asked how many years a musician has

to play before he is accomplished, and I have to reply that the answer is not in years. Some players who have been at it 40 years still don’t play very well, and some have become great in five years. The advice I give the young players is that they must study and practice every day. Today, players are more intense than ever before. They are expected to be proficient in every aspect of music. You have to be able to read, play contemporary sounds, play in a big band or a small band, know how to swing, and keep your eyes and ears open to everything that’s going on all the time. My father played all the instruments, and he used to tell me, ‘Hey, if you don’t sweat and practice, that means nothing’s happening. The sweat is good for you. It means something’s happening.’

“My practice session, ever since I was a kid, has been divided into three sections. First, I practice all the scales of drumming—the rudiments. When I was in school, I used to do that one to two hours a day. Then I’d get all the drum books that were written—and in those days, there weren’t very many—and I’d sight read the notations for at least an hour. I would even write things out myself and play them. I’d play in front of a mirror to be sure that I looked at ease and wasn’t awkward. You want to excite others with your intensity, not evoke their sympathy. And finally, I’d play along with Ellington and Basie records. I still follow just about that same routine.

“Correct breathing is essential for drummers. If you don’t think so, just try to play a fast, single-stroke roll and hold your breath for two minutes. You’ll drop over dead! Drummers have to breathe in phrases just like trumpeters and saxophonists. I used to watch Jo Jones. If he was playing a long, fast tempo with Basie, and they were getting ready to go

SELECTED LOUIS BELLSON DISCOGRAPHY

JUST JAZZ ALL STARS FEATURING LOUIS BELLSON—Capitol H 348 (with Willie Smith, Harry Carney, Wardell Gray, Juan Tizol, Clark Terry, Billy Strayhorn, John Graas and Wendell Marshall)
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THE EXCITING LOUIS BELLSON, AND HIS BIG BAND—Norgran MGN-14
ELLINGTON UPTOWN—Columbia ML 4639
BASIE IN SWEDEN FEATURING LOUIS BELLSON ON DRUMS—Roulette Birdland R 52099
HI-FI DRUMS—Capitol T926
THE MIGHTY TWO: LOUIS BELLSON & GENE KRUPA—Roulette Birdland R 52098
LOUIS BELLSON SWINGS JULE STYNE—Verve MG V 2131
LOUIE BELLSON: BREAKTHROUGH!—Project 3PR 5029SD
LOUIS BELLSON, THUNDERBIRD—Impulse! A-9107
SOUL ON TOP: JAMES BROWN WITH THE LOUIE BELLSON ORCHESTRA—King KS1100
ZOOT AT EASE: ZOOT SIMS QUARTET WITH LOUIS BELLSON AND HANK JONES—Famous Door HL-2000
LOUIE IN LONDON—Pye NSPL 18349
LOUIE RIDES AGAIN! LOUIE BELLSON AND HIS BIG BAND—Percussion Power 2310 715
THE LOUIS BELLSON EXPLOSION—Pablo 2310-755
. . . and various trios, quartets, etc. for Pablo.

into what we call the out-chorus or the shout-chorus, I’d see Jo, just with a body motion, suddenly take a deep breath and gauge his body so that he knew that the out-chorus is coming. He gets himself ready by breathing correctly. He’ll take that one crucial breath where he needs it in order to get the energies coming from down deep, and he’s ready with the extra energy when the time comes.

“Until I went to Japan in 1965, I never completely understood the relationship between breathing and energy and why a player who apparently was technically correct in his approach to his instrument sometimes did not communicate,” Louie explains. “Then I discovered the martial art of *Aikido*, originated by the late Morihei Uyeshiba, a very peaceful man. The *ki* (pronounced ‘key’) in *Aikido* is the positive force of mental inner strength, which can be used physically, too. It is vital in music or in any art or profession or vocation. Jack Arnold, one of the fine percussionists who plays in our band, has reached Second Degree, Black Belt, in *Aikido* and is now an instructor. The great pantomimist Marcel Marceau uses it, too.

“I was playing in Doc Severinsen’s band when Marceau was on the *Tonight Show*. He told Johnny Carson, I’ve learned to think positively. I use the *ki* . . . there’s so much strength in my body. I’ve been doing it all my life but now that I realize what it is I am doing, it is suddenly even more powerful.” He demonstrated by explaining that he was going to concentrate with all the power he had to feel glued or nailed to the floor of the studio at NBC and then asked John to try to lift or move him. Well, John is a lot bigger man than Marceau, and he struggled like mad, and he couldn’t move the little guy.

“There’s a book, *Aikido In Daily Life* by Koichi Tohei, which explains in the first 30 or 40 pages all about the universe and the *ki* and the structure and all the wonderful energies that come from the body and the mind working together. I tell the students at all the clinics, ‘Go get that book!’ because I believe the message is so important. The *ki* has worked with all great musicians. With Duke, it worked all the time. Often I could even see the vibrations coming from his body. I could feel it, and I could see it. Many of the kids I meet at clinics never had the opportunity to see Duke in person. I use him as a prime example because this man always was thinking. He had positive thoughts about being able to continue what he was doing, what he believed in, and he made it all come to life with positive thinking. He didn’t want the violence thing to get in because he didn’t believe that way. What really disturbed him in later years was all the violence in the world. He never could figure out why people had to resort to that when there were so many beautiful reasons to be positive.

“If I ever decide to teach some day, *Aikido* is going to be a big part of the curriculum. It’s the difference, for example, in approaching a basic rudiment with ‘Oh, man, not that dumb rudiment again that we used to do way back in junior high school’ as against ‘Yeah, that’s one of the scales of drumming, and I really want to

THE IMPECCABLE HANK JONES

by arnold jay smith

To begin to list the achievements of Hank Jones as a sideman would take more space than we have in a single issue. He has accompanied singers in all idioms, most notably Ella Fitzgerald for four years. He has been on studio dates almost from birth and his name on records has caused WRVR-FM jazz historian Ed Beach to dub him "The Impeccable One." That is not to say that Hank never makes a mistake. Beach is referring to Hank's taste. Jones is equipped with the most fluent style of pianistics to the leeward side of Carmen Cavallero. His comping lends immeasurable stability to any session and his solos are always inventive.

Hank has been in demand in New York studios for as long as anyone can remember. He chose that route to security after stints on the road as accompanist and sideman for Benny Goodman, Coleman Hawkins, Howard McGhee and the Jazz At The Philharmonic troupe. He has played with his younger brothers Elvin and Thad, having been the initial pianist with the Thad Jones-Mel Lewis unit.

His club appearances are so rare that it took some digging to find out that he was recently doing the cocktail/dinner bit at a cafe attached to the Sherry Netherland Hotel in New York. What surprised most of us even more was that he was playing no-compromise piano while the folks clanked knives and forks.

Hank was last interviewed in these pages in 1948, on a railroad platform during one of the

JATP tours. Like his brothers, Hank centers his attention on one instrument, in his case, the piano.

Jones: I started out to learn how to play the piano. I'm still learning how to play the piano. The people I listened to were the people I most wanted to play like, Fats Waller, Art Tatum. I wanted to be a soloist, not primarily an accompanist. There may never be anyone to replace Tatum, even though Oscar Peterson comes close.

Ideas involve a certain amount of technique. If the ideas are complicated then certainly the technique has to be proportionately involved. Listen to Earl Hines, who employs a different kind of technique than Art Tatum did. They take the technique necessary to express the idea. I'm not even sure which comes first. I think the idea does. When it's the other way around, and technique dominates, you may end up with classical piano because they don't have the feeling to express the ideas.

Smith: What about the pianists who came from technique to jazz, such as Andre Previn, Freidrich Gulda and Denny Zeitlin.

Jones: Yes, and Bernard Peiffer. I didn't mean to say that the ideas wouldn't be there. What I meant was that to become a great jazz pianist the ideas *have* to be there, while to become a great classical pianist the original ideas don't have to be there. People like Mozart and Chopin used to play improvisational concerts, but the ideas were theirs and they composed them. In those cases, the ideas *and* the technique were there.

Smith: Do you think that if there was such a thing as jazz in Mozart's time that he would have been a jazz pianist?

Jones: Very likely he would have. He was a creative artist. Most creative artists' creativity expands to encompass all fields. One example of that is Aaron Copland, who writes ballets, etc., and incorporates jazz ideas into his works. There are so many contemporary composers that do the same thing almost instinctively. I'm not a composer, so it's not that easy to say.

Smith: It's interesting that you should say that you are not a composer, when a moment ago you stated that Mozart might not have been one if he hadn't improvised. What do you call what all jazz musicians do, if they don't compose as they improvise?

Jones: That's true not only for jazz. Any player who improvises is composing, but you are not able to write it down as you are doing it. I was referring to a large work which I would someday like to do.

Smith: Do you place yourself in any area of the spectrum as far as your playing is concerned? You have done it all from ragtime



through contemporary.

Jones: It would be so easy to say "contemporary" because that's a nice umbrella to be under. I played ragtime many years before I achieved the popularity it has today. When I was doing it, I loved it. When I was a swing pianist I loved that. Same with bebop. Modern jazz was just an extension of bebop, so, naturally, I loved that. I love playing; the fact that I have played in all of those idioms has kept me fresh and has made the challenge of playing with all those different folks exciting.

I don't think I'd like to be a ragtime pianist, because there is nothing I could add to what already had been done. Here we go again. I can play what has been composed by Joplin, Scott, Lamb, Blake. But can I be creative? Can I make a contribution? I can make a contribution in variations on a theme, so to speak. Expand on what a Tatum has done, Teddy Wilson, or what Oscar Peterson forgot.

Smith: How about what Keith Jarrett does. Would you consider that "variations" or "creativity?"

Jones: I just got through listening to some of Keith's solo works and I got the feeling that I don't know what he is trying to express. What comes out is, to me, very close to classical style. I even hear folk, some jazz, in a rhythmic thing going on. It depends on what your concept of jazz is. Compared to Oscar Peterson, Keith is not a jazz pianist. It's your frame of reference. He is definitely a creative artist and it is improvisational. You can be improvisatory without

with a very simple melodic line and he develops it into a most beautiful kind of involved harmonic pattern that is almost symphonic.

Dick Hyman also does it all. I can't say more than that.

(*Ed Note:* Hank played with the aforementioned trio on one album called *Let It Happen* (RCA CPL1-0680). They billed themselves as the *Jazz Piano Quartet*, with Hyman as leader and arranger. The styles are so diverse that each carried his or her identity throughout the recording without losing the overall feeling of the quartet.)

Smith: Is it easier to work with a singer who knows his or her music?

Jones: Sometimes working with a singer who doesn't know music can be very rewarding. That person can have a very good ear. There are those singers who don't read well; they hear things as good as those who do read. Sometimes that feeling is more important, transcending the notes on the sheets.

By and large, though, it is better to work with singers who read, because they understand chords, they understand what to do with the written music. And if they happen to be creative along with it, they can do things with the melody. They do things with harmony. Sarah Vaughan, as Jimmy Jones can probably tell you, does fantastic things with melody. Ella does things like that, too. Ella loves to sing ballads, but she is also a great jazz singer. She is very chord-conscious. When I worked with her I was very conscious of playing proper chord progres-

might be, is not quite as easy. There's always a difference as far as the chord structure is concerned. Unless everything is written out, it's rare that you can play eight bars the exact same way. If you don't play it the exact same way there's going to be a harmonic clash. If you don't both agree on chord selection, which inversion you're going to use, the harmonics differ.

Smith: Is that the reason Peterson gave up the guitar?

Jones: I'm not sure about that. But he gave up the drums, also, didn't he?

Smith: And often the bass . . .

Jones: Which brings us back to solos, again. Pianists just find that in some point in time they would like to explore more avenues and have perfect freedom in doing so. What you're doing is conducting an orchestra, because that's what the piano is.

Smith: You have played in groups as well as big bands. Which do you prefer to play in? To lead?

Jones: Small groups, without a doubt. You have more room for expression, more room to stretch out. When all the bands were recording out of Webster Hall in New York City, I would be on a lot of the dates. Living on eight bars is not my idea of expression.

Smith: What piano do you own?

Jones: I own a Baldwin and it is the only good piano I have ever owned. It's a five foot grand. I wish I could get a nine footer into my house, but I would have to live in the garage. I like the Steinway, the Beckstein, or the Mason-Hamlin.

"What solo playing does for me is get me more involved. You can play without running the risk of clashing with any other instrument. You have a lot more freedom to deal with chordal and time changes; you are not inhibited by tempo or modulations."

playing jazz. I have heard pianists sit down at the piano and improvise on classical things. I know a man by the name of Robert Crumb who does just that. It's not jazz, but it is improvisational. You sit there, for Jarrett, spellbound; he has hypnotic influence on you. You are *compelled* to listen.

Hank Jones has played with as many great ones as you can count, many of them fellow pianists. In fact, he probably holds the record for performing with other keyboardists. They include Roland Hanna, Marian McPartland, Dick Hyman, Jaki Byard, Bernie Leighton, Moe Wechsler, Dick Marx, Eddie Costa, and Count Basie.

Jones: I remember the date with Basie. He was on organ, but I was on piano. He came in about halfway through and as soon as he sat down, the date started to swing. He has the uncanny ability to pick the exact tempo intuitively. Benny Goodman does that, too.

I am scheduled to do a tour with Marian. She has all of those things we spoke of earlier: originality, technique, inventiveness, whatever, she's got it. She has the unique ability to play a contrapuntal line and improvise in a Bach vein. She thinks very logically.

Roland is another of those classically-trained pianists who is also into jazz. In addition to his creativity, he has this amazing vitality and a way of expressive balance. He does a solo on Thad's *A Child Is Born* (on *Perugia*, Arista) starting out

sions, giving her a full, harmonic chordal background.

Some singers like you to play a single line accompaniment. Sarah likes that, although she likes the harmonic things too. Ella doesn't. You just learn to play the style of piano that they prefer. It's not easier or harder for one than the other. They like you to play the right notes.

Smith: Do you think singers today are listening more to their bass players than their piano players?

Jones: No, I don't think so, with the possible exception of rock singers. I never gave that much thought. I think the piano is still essential. They lose a lot harmonically if they work with just a bass. It has a good deal to do with what is contemporary, what the current repertoire consists of.

Smith: To bring up Mr. Jarrett once more, he has certainly ushered in a neo-mono-instrumental age. Not only has he remade the piano in his own image, but he has rekindled interest in a *cappella* instrumentals from Ron Carter through Anthony Braxton. Has this put pressure on you to play more solo piano?

Jones: Pressure? Not really. What he has done is made all of us aware and perhaps a little bit self-conscious that we haven't done more of it in the past. What solo playing does for me is get me more involved. You can play without running the risk of clashing with any other instrument. You have a lot more freedom to deal with chord and time changes; you are not inhibited by tempo or modulations.

It's easy to work with a bass player, but playing with a guitarist, no matter how great he

There are four popular pianos and any one of them is good.

I also have the Baldwin electronic harpsichord. It's not a pure electronic instrument. It is electrically amplified, but it is still plucked. That's the extent of what I own electrically. I have played the Rhodes on dates, and without getting into it, I would disagree with those that feel it is an end in itself. I don't feel it should be the basic instrument. It should be used for color as an adjunct to acoustic.

Smith: Are you among those musicians who practice only when they play, since you are such a busy studio man?

Jones: I try to put in a couple of hours a day, which is about all I have time for. Sometimes I only practice the things I am playing. Other times I'll practice scales, exercises. Getting back into those Schirmer or Hannan books helps sometimes. It never hurts to do some Chopin, or whatever. Unless you have already developed an extensive classical repertoire, it's very difficult to devote the time necessary to do that. You have too many other things to do. So you try to sightread some things through.

I don't have a variety of composers that I play. I like Chopin and Bach for various reasons. Chopin helps me with technique, as well as melodic things. Bach's fugues help me. But you have to play the music that you work. You can't divorce yourself from that. At some point you have to sit down and play *Body And Soul*, for example. I don't suggest that pianists do only that, nor do I suggest that they don't practice at all. I can't get by with simply playing and calling that practice. db

East Meets West, or Never The Twain Shall Cease

TOSHIKO AKIYOSHI & LEW TABACKIN

by Leonard Feather



LEONARD FEATHER

The interest generated during the past year by the Toshiko Akiyoshi-Lew Tabackin Big Band marks the culmination of many years' effort on Toshiko's part to establish her credentials as a composer/arranger, and on Lew's part to gain overdue recognition as a magisterial flutist and tenor saxophonist.

Though the two had worked together off and on since 1967—and had taken a quartet to Expo '70 in Japan—it was not until March of 1973 (seven months after they settled in North Hollywood) that they organized their orchestra. Like Jones/Lewis in New York, it had a dual leadership, and was composed mainly of studio jazz musicians looking for an opportunity to express themselves.

Tabackin had (and has) a regular gig with Doc Severinsen, both on the *Tonight* show and in Severinsen's touring group. Toshiko, who in her New York years had often played clubs with a trio, now concentrates on writing and raising her daughter Michiru Mariano (she was married for several years to reedman Charlie Mariano).

The band's first break was an offer to record, in Hollywood, for the Japanese RCA company. The first LP, *Kogun*, was released in Japan only to tremendous commercial success; the second, *Long Yellow Road*, was issued domestically in March. Meanwhile, the band has been increasingly in demand for college concerts and festivals, was a great success at Monterey last year, and recently returned from a triumphant Japanese tour.

The following conversation is a composite

of a series of interviews in which Akiyoshi and Tabackin told the story of their partnership.

Feather: Let me ask you something, Toshiko, and maybe Lew can fill in some of the details. How, actually, did the idea of your having a big band together come into existence? What previous experience did you have writing for big bands yourself?

Akiyoshi: Well, I had very little experience when I was in school at Berklee in Boston. Most of the time, I was writing for my own small groups, a trio and later a quartet. But when I was living in New York, every once in a while I just felt like writing, and not particularly for a certain orchestra, because I didn't have an orchestra. A few ideas popped out at that time. In 1967, I decided to have a concert at Town Hall and that actually was the first big band concert I had, just playing my own music.

Feather: Did that concert lead to formation of a band in New York, or did that not happen until you came to California?

Akiyoshi: No. I really wanted to; but in New York you have to rent a studio. I used to rent a studio to rehearse small groups, which cost us somewhere between \$19 and \$23—a discount—so for a big band I would have to assume around \$30 a week to rehearse. Once you start it, you have to keep going. That meant that it was over \$1000 a year for expense and I just couldn't afford to do that.

But I came to the point where I started doubting about my meaning of existence as a jazz musician. I was a jazz musician when I

was 16 years old, and that has always been my life. I had the belief that I should try to create something from my heritage, something unique enough that I could maybe . . . return something *into* jazz, in my own way, not just reap the benefits of American jazz. That was in my mind for quite some time.

Feather: In other words, combine some of the qualities of the two cultures?

Akiyoshi: Yes, in a way. But the thing is, when I listen to jazz, I listen for certain things. I can't really explain what it is, but there's a certain essence about jazz music which is important not to lose when infusing jazz with other ethnic music. I think this is the main problem, and I think it's something worthwhile to spend my life doing.

Anyway, when I moved to Los Angeles, Lew told me about a studio that we could rent for 50 cents; now it's a dollar.

Feather: Lew, what is your own big band background?

Tabackin: It's a very strange thing. Before I came to New York, I never played in any big bands and had no desire to play in them. I came from a small group background. And when I came to New York, all of a sudden—especially since I'm a white player—I found myself in big bands, although I couldn't even read a chart. So I started out in the traditional way, playing with commercial bands like Les Elgart, Larry Elgart. I played with Maynard Ferguson, and Cab Calloway's band. And Phil Woods introduced me to Clark Terry and I started playing in his band, and then Duke

Pearson started a band, and Chuck Israels started a band, and I used to play quite a bit with Thad and Mel. So I was playing with maybe five or six bands at the same time, which became quite hectic.

Feather: That's almost like it is out here, where band personnels overlap so much.

Tabackin: It's strange, because you figure like here or in New York, there's so many players, but you find so many duplications in the bands. It's kind of interesting.

Feather: Did you find, after you became more and more experienced with these orchestras, that you did have an affinity for the big band playing?

Tabackin: Well, it took a while, but I came to assume a new attitude about playing in a big band. I found that I would make an attempt to grow out of whatever music I was playing. I feel very strongly about coming *out* of the music, not imposing myself on the music. It was a unique experience. It helped me to grow a little bit. I started to investigate what some of the classic players were playing—you know, the featured soloists with big bands—and I learned how to approach big band playing.

Feather: It seems to me, Lew, that more than most tenor players of your generation, you have really spent some time studying and admiring work of men like Ben Webster, Paul Gonsalves, Don Byas, and Coleman Hawkins, using them as a source of inspiration.

Tabackin: It's a strange thing, but it seems like the older I get, the more empathy I have towards that kind of playing. It's more like a reaction to what they were doing—not exactly the notes that they played, but playing with the kind of values that they held. There's a certain kind of musical integrity there that maybe some contemporary players don't have—an emphasis on sound and warmth, which is something that's kind of leaving the scene. I'd like to try to contribute something in that direction.

Feather: There's an interesting contrast between your styles on tenor and flute. I'm wondering if you can explain it.

Tabackin: I did play the flute in school. Then I became interested in jazz and started to play the saxophone. I got a scholarship to the Philadelphia Conservatory, where I majored in flute because they had no saxophone program. Jazz was a dirty word. In those days, a stage band program wasn't in existence yet. I studied flute, but I was basically striving to develop myself as a jazz musician and just kind of fluffing off my flute studies. When my ears opened up to music in general, I became a little more interested in flute. I started working basically on my own; and since people learn to play jazz by listening to records, I started listening to flute players—like Julie Baker, William Kincaid, and Jean-Pierre Rampal—and became attracted to that concept of playing flute. I have to be very careful about material that I choose for my flute playing, and Toshiko is very careful to write music with that in mind.

I have a feeling for the flute as an instrument by itself, not as a double. Most reed players play the flute—usually fairly well—but not with quite the same feeling for the instrument as I do.

Feather: Most of them started on saxophone.

Tabackin: Or clarinet. It might be an illusion, but when I play the flute I try to feel that I am a *flute* player, and forget about the saxophone.

From a technical point of view, I said I basi-

cally use a more "legit" technique. I think the basic difference is in the sound quality and maybe the use of vibrato. It's much different than you usually hear. And sometimes I have to make use of overtones, especially on some of the music that Toshiko writes in Japanese aspects. I am forced to come up with different devices to try to perform her music. Sometimes she presents problems that I have to overcome. I might have to employ certain techniques, like using the overtone series in a different manner and some quarter-tone effects. They're basically techniques that most contemporary flute players are aware of, and I try to make use of them in our music in a natural way. I try not to be too pretentious.

Feather: But you don't approach your instrument the way a typical jazz-oriented player might.

Tabackin: For some reason, I can't relate to that style of playing. The flute, to me, is another means of expression that I can't achieve on the saxophone. The tenor, to me, is a real jazz instrument.

Feather: Toshiko, you don't play piano as much as I would like to hear. I know we've gone into that before and I don't want to embarrass you, but I'm going to ask that question again anyway. Is it just because you're too busy concentrating on the writing?

Akiyoshi: I think there are two things: first, playing an instrument is a full-time job and writing music, for me, is a full-time job because I write very slowly. I just can't seem to write fast; so that means, naturally, that I neglect the piano. I don't feel it's fair to impose on the audience my lack of practice on the piano. Another thing is that we have a limited time to play a concert and we have to program very carefully. If I play solo, then that means I'm taking another person's part.

Feather: You mentioned that you have tried to combine two cultures. But there are certain things in your writing that reflect American influences, some of the studying you have done—possibly at Berklee, or some of the studying you've done on your own since then. I wonder if you can analyze some of the qualities that make your writing so individual—in addition to the fact that there is this Oriental influence.

Akiyoshi: When I went to school in Japan, from kindergarten to grammar school, high school, and so on . . . all association I had with musical schooling was Westernized. It happens with all my generation and younger. Western music is not really foreign, and on top of that I was studying piano since I was six, so that added more to it.

The only relationship I had with Japanese music was from my sister. She was a student of Japanese traditional dance, and she was quite good at it. I used to hear the music when she was studying, so I was familiar with the music in that relationship. Also, my father was a student of Noh, the Noh play.

I am a firm believer that jazz music was born in this country and it's a mixture of African rhythm with the Western melodic and harmonic part. It's unique in its own right, so when I first got into jazz, it was a kind of foreign—but not quite as foreign as Japanese Kabuki music would be to Americans listening for the first time.

Feather: Were there any individuals, that you feel, either consciously or subconsciously, affected the way you harmonize or orchestrate? Ellington? Strayhorn? Gil Evans maybe?

Akiyoshi: As a player, my main influence

was Bud Powell. He has a very unique conception. His left hand has a lot of strong force.

Feather: An effect on your writing as well as your playing?

Akiyoshi: Yes, definitely. This is one technical part of it—my reason, conception, whatever—I have a lot of, I think, that in main root there. Spiritually, since I started writing for big band, my main influence is Duke Ellington. One of the reasons that I truly admire and respect him—aside from his being a great writer—is that his music was deeply rooted in his race and he was proud of his race. That encouraged me to draw some heritage from *my* roots. Through my experience and roots, perhaps people can hear it.

I have used some Japanese instruments, but that's a very obvious infusion. If people listen very closely to my writing, they can hear a lot of more subtle infusion. For instance, take the trumpets: from first trumpet to second trumpet, I'll move the interval a whole step. Then I will go a minor third down to the third trumpet; from there to fourth trumpet, it will be a whole tone down. That kind of thing. It's not done much in Western writing, but it's sometimes very effective. Often, I'll have the trumpets very close. It has nothing to do with a Japanese influence, but perhaps it's different from some other writing. I seldom double note saxophones. I always use a five part harmony, so it sounds very heavy and sounds very big. But I like a big bottom, and I like blend, especially in the ensemble. It sounds really gorgeous to me.

Feather: If there were one thing that I would characterize as what might be called the Akiyoshi sound, I would say it possibly has to do with the way you use flutes, and incorporate them with the saxes.

Akiyoshi: Well, I think it's just like anything else. Now I don't think it exists too much in classical music, but in the old days, if a super musician came up and was so extraordinary in his capabilities, the writer would come up with something suitable to this particular artist. I think this relation exists in the jazz field now more than the "legit" field . . .

Feather: That was Ellington's way.

Akiyoshi: Precisely. But I think there's a lot of jazzmen today who have really lost this. It's an unfortunate thing to see. But Lew is such a great flutist, so he gets to play the lead and we have a very rich woodwind section, which I don't think many bands have.

Feather: I mentioned, in the notes for *Long Yellow Road*, that on *Quadrille, Anyone?*, you have a sequence where Bill Perkins is playing baritone and suddenly you hear a piccolo coming in. I think that's a fairly typical example of the way you use unusual effects and tonal contrasts.

Akiyoshi: It's a very fortunate thing that Lew knows what I like, my musical direction, or color, or whatever you might call it. It's very good to have someone who can understand the writer well enough to gather the musicians who are suitable for the work.

Feather: Can you work away from the piano?

Akiyoshi: Well, most of the time you can hear better away from the piano. I can hear sound and also overall composition: how I'd like to start, how I'd like to develop it, then finally how I'd like to end it. That kind of thing I do away from the piano. Often, I do that while I'm driving.

Tabackin: It's a wonder you haven't gotten more tickets.

Feather: Toshiko, you are the first female

KARL BERGER

Music Universe c/o Woodstock, N.Y.

by Peter Occhiogrosso

From the first time I sat down to an evening of Karl Berger's playing, in a refurbished loft-gallery on lower Broadway called Museum, I've always associated his music with a sense of magical, almost dreamlike sound—not in the tone so much, as might be the case with a Bobby Hutcherson, but in Berger's dynamics, in his use of space, and particularly in his extremely flexible, propulsive rhythmic contours. Berger's a great pure player: without getting into stylistic pigeonholes and without any amplification, he delivers a constantly satisfying mixture of colorative nuances and straight ahead swing. Whatever the structural complexities and theoretic principles underlying his work, there's no doubt that Karl Berger is one of the most thoroughly swinging vibists alive today.

And yet, though Karl does play some piano at his concerts, most listeners are probably not aware that he is, in fact, a converted pianist. Vibes are his second instrument, one that he acquired purely by chance.

"I started out as a student of classical piano, age ten, in Heidelberg. By the age of 19, I was in some kind of master class trying to play 18th and 19th century music. I was very much involved in Bach's music: that's something that is very close to me. But I had a lot of trouble with the way it was being played because there was always this 19th century approach to it. In the meantime, I had started listening to a lot of jazz, especially Bud Powell and Thelonious of the early '50s. When I heard jazz musicians play, that sounded much closer to the 18th century European music than 19th century European music did. I found a lot of similarity in the playing of the jazz people to the writing of Bach.

"Rhythmically, the approach to the time feeling would have much more detail in the phrasing; the phrasing in Bach's music is made up of eighth notes that can be phrased in different ways. Once you get involved in his phrasing, it almost sounds like some kinds of oriental style, or Moroccan music. In that sense, Bach's music is much more of a music universe than 19th century music, which was more into harmonic patterns and trying to create a musical image, a 'picture' kind of thing, or what was later called *Tonkunst*, with

18 □ down beat

Wagner. I was very interested in linear playing, detailing the music as much as possible in an eighth note feeling. Jazz was doing that, or at least players like Bud Powell.

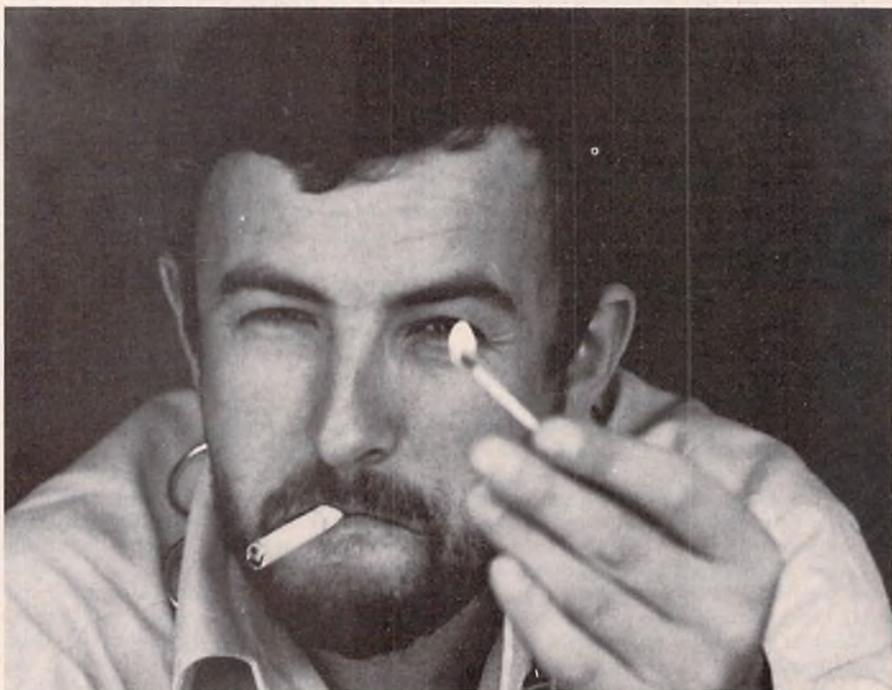
"When a jazz club opened in Heidelberg, they offered me a job because they couldn't afford to pay anyone who was better. People like Leo Wright and Cedar Walton and Lcx Humphries would be there a lot. They were in the Army bands in the American bases around Heidelberg. There was a lot of jamming every night and I played piano, but in a way I felt frustrated: what I learned in school was in my way as far as improvising went.

"A vibraphone player down there left his instrument around all the time, so I started playing it just for kicks. It was new and I didn't have as much trouble improvising, because I didn't have to worry about all the key-

of the Ornette Coleman lineage.' He always referred to me as a piano player for some reason. And I've only now begun to understand what he was talking about. He was talking in terms of feeling out the harmonics rather than worrying about a certain chord progression that derives from the system.

"I never believed in choices anyway—this against that, or the idea of someone saying that 'free' is only a certain kind of material. If you can't play a simple song, how free are you?

"I joined Don Cherry's band (a group that included Gato Barbieri) in 1965 in Paris. We played a club called the Chat Qui Peche for many months, and we traveled all over Europe. In August of 1966, we came to New York. Ed Blackwell joined the band and Henry Grimes came in; Pharoah Sanders played



M. LUDICKE

board clichés I had learned.

"When I got to Paris, I found the instrument I'm playing now, custom built by a man by the name of Bergerault. This instrument is so extraordinary in sound quality—from the moment I heard it, I was really in love with playing the vibraphone. Also, it gave me the opportunity of forgetting about the piano for a while, so I could get away from the classical licks. I could stand up and move; I could dance. That gave me a freer feeling. And metal has one of the most intricate overtone ranges. I happen to hear very high in the overtone range, and my particular instrument has a very high range because of the metal Bergerault uses. There's a lot of flexibility and you can almost play it like a horn.

"In this way, I can find a lot of ways to be expressive rather than just following a key that's always the same. I never believed that there was such a thing as an A. There can only be an A as related to something else. There can only be harmony, never a single note. Wherever you hear the A in relation to an overtone series, *that's* what it is. When I started playing with Don Cherry, he said you could do the same thing on the trumpet. And he got that from Ornette—it's all one school. Cherry always said, 'You are the piano player

also saxophone for awhile.

"Cherry left again, but I decided I wanted to stay here rather than go back to Europe and play all the same places over again. I wanted to stay on and cut through a little further. I was able to keep playing my music for school audiences for several years. I played in Roswell Rudd's group with Horace Arnold and Robin Kenyatta. Later, Sam Rivers came in and Reggie Workman was on bass, and we just played two schools a morning for four years. It was great."

Berger's work as a vibraphonist has been integral in exposing and expanding the possibilities of vibes sound. He favors an unamplified sound, pared down to the purest, most characteristic plane of the instrument. At the same time, he is anxious to preserve an appreciation of older standards and techniques in the playing and even the construction of the vibraphone itself.

"The vibraphone is a funny instrument to me. I think metal has such a high sensitivity. You know how they used to make those big church bells—they used to take years just to make *one*. I don't know how many vibra-

"The whole idea of the Creative Music Studio is to make an education that doesn't go towards 'style,' but rather towards a more detailed definition of someone's capacity as a player."

phones they now turn out every day, but most of the instruments that I hear in the stores or the clubs sound out of tune. They tune them mechanically, with a frequency meter, and metal doesn't work that way. Metal has a very intrinsic quality when it comes to mixing the sounds: if you don't have the keys really in tune, they won't mix. If you use two keys that aren't tuned right and you hit them together, you will get a lot of discrepancy. Many of those instruments are not right to me, they're not done with enough care, and it's really a matter of luck to get a good one.

"In Lionel Hampton's time, the vibraphone was a rare thing, so they probably worked on it for a couple of months and made it sound right before putting it out. That's why he had really high quality instruments to work with. Today a vibraphone player has a hard time finding a good instrument. And of course, once you amplify it, you have a totally different instrument. If you amplify metal too much, then the highest overtone ranges—the ones that really make the difference—are lost. But nobody is making them one at a time like this guy Bergerault used to. Now even *he* has people working for him.

"Hampton apparently has an ear for very high overtone quality in the metal sound, because the way he touches the metal really brings that out. He's *drawing* the sound out of the instrument—touching it just very lightly—and is still very decisive. Instead of hitting the keys, the idea is to take the mallet away as quickly as possible so you can *ring* it. The longer you leave it there, the more you kill the sound."

There's been plenty of talk in recent years about the percussive nature of the piano, from Cecil and McCoy on down. Of course, the vibes are often thought of as a percussion instrument (a quick look at its sister instruments from other cultures, such as the marimba, gamelan and balophon readily confirms these origins.) From his unique vantage point as pianist turned vibist, Karl has one of the more lucid views on the subject.

"The piano is the same thing as the vibraphone, in the sense that percussion and touch play a large part. Looking at it from the keyboard, it's a rather strange instrument, very superficial in a way. Someone just made up the idea of the white and black keys, where they sit, and how they repeat. But you can get a whole harmonic feeling out of the piano anyway; it's like having ten mallets. That's why I like playing upright piano: you can get the sound right into your face. A good upright is unbelievable, you just sort of dive right into the sound, you live in it.

"But to me, harmony and percussive touch are the same thing. Harmony is nothing else but harmonics. I had to forget what I learned about harmony before I could get to the real harmony, the harmony that you can *hear*. That's what a lot of players don't understand. They think that if you have the harmonic system (changes, and so on) together you don't have to worry about touch. I know players

making an unbelievable amount of notes with a thousand mallets at once. But they don't even hit the keys in the right place. The keys have to be hit right in the middle, otherwise the overtone qualities can't even come out. You've got to hit those keys in the right place if you want to control the sound, which is what I mainly work on. On the vibraphone that's almost forgotten now, because everyone is so fascinated by the idea of playing piano on the vibraphone, in the sense of harmonic progressions."

Although Karl usually forgoes the complex technical discussions of harmonics, quarter-tones, and obscure scales that many musicians love to throw around, he does have a singular ability to relate complicated notions to rather simple overall designs. Most of his analyses center, significantly, on the aspect of rhythm and its implications.

"The principle of this planet is the balance of odd and even. That's why you could define all rhythms—and hence practically any music being played anywhere on the earth—in terms of time feelings that have different attitudes towards combining odd and even. For study purposes, you can take the principles of odd and even and try to go the other way: to see the *common* basis of the musics, rather than their differences.

"If you practice the common base—or balance of odd and even—regardless of style, then when you play with other musicians you can play exactly what you want to and still relate to who you're playing with. You don't have to relate in terms of style; you can relate on a more basic level.

"There is always some kind of rhythm going on. If you detail it enough, you can relate to almost every approach towards music without having to give up your own. Harmonics are nothing but the vertical counterpart of the rhythm. In other words, you can practice harmonics, or overtone series, the same way you practice rhythm.

"And then you can relate to various styles of tuning, for example, that weren't relating to each other before again because of stylistic

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MARZETTE & COMPANY (Marzette Watts)—ESP-1044

differences. One has to realize that they are merely different kinds of details, aspects of the same whole. It doesn't matter whether you're playing a pentatonic scale or a whole-tone scale. Different tunings, used in different places on the planet, have to do with the same feelings, existing under different external circumstances. What we can do now is to get the idea of the *same* feeling, and see the difference in the detail."

To teach the practical implementation of these and other theories, Karl began the Creative Music Studio in the fall of 1972 in Woodstock, N.Y. Originally co-founded with Ornette Coleman—following talks with John Cage, George Russell, Gil Evans and Gunther Schuller—it has been undertaken as an active teaching and performing system mainly by Karl himself. Other teacher-performers in the Studio, however, include Anthony Braxton, Jack DeJohnette, Sam Rivers, Lee Konitz and Dave Holland. Since the CMS operations in Woodstock and New York were so successful, Karl expanded the Studio's physical bounds by carrying workshop programs to Mexico and Colorado.

"The whole idea of the Creative Music Studio is to make an education that doesn't go towards 'style,' but rather towards a more detailed definition of someone's capacity as a player. If someone comes to you and plays some kind of phrase, he'll be playing his own stuff already; no matter how much he's imitating someone else, there will be a sound to his stuff different from what he's imitating. Instead of turning his attention towards what he's imitating, you can turn it towards this difference, towards what *he* probably thinks is a mistake. And you tell him that *this*, now, is his material. This is where *his* shit starts. Whatever he does wrong in copying—that's the beginning of his own music.

"So that's what I mean by 'style.' You go *through* a style and use it to show a student what he's *not* doing like that. Then one can play in that style or not; it has nothing to do with style anymore. You can say that something is 'jazz,' or 'blues,' or 'bop,' but that doesn't really mean anything. All these things are there, and are all good material. But one shouldn't think of using it as a 'style.' You should think of using these things as they develop inside of you out, instead of the other way around.

"For instance, Johnny (McLaughlin) had, in his Orchestra, a string quartet, and a brass section, and rock 'n' roll, and this and that all lumped together. That's thinking outward in. Because you're supposed to get to that point from your own development. It's nice, it's the right idea, but the approach is backwards. In fact, the *idea* is perfect—it's the idea behind Music Universe, really: to have all concepts there available at once, so that anything can happen at a given time. But not in an artificially imposed way.

"In material terms, the Creative Music Studio only lost a few thousand dollars in 1975, which is really an improvement. So far, out of private sources, we owe about ten grand to banks and different people. But I feel that this is the turning point right now. We're getting letters from everywhere in this country—as well as Canada, Europe, and Japan—from people who want to come in, so we should soon be in a very solid situation. We've also been spending a lot of time working on fund

RECORD REVIEWS

Ratings are:

***** excellent, **** very good,
*** good, ** fair, * poor

FLORA PURIM

OPEN YOUR EYES YOU CAN FLY—Milestone 9065: *Open Your Eyes You Can Fly; Time's Lie; Sometime Ago; San Francisco River; Andei (I Walked); Ina's Song (Trip To Bahia); Conversation; White Wing/Black Wing.*

Personnel: Purim, lead vocals, background vocals; Airtó, percussion, vocal (track 5); George Duke, electric piano, synthesizer, Clavinet, background vocal (track 1); David Amaro, electric and acoustic guitar, background vocal (track 1); Alphonso Johnson, electric and acoustic bass; Ndugu, drums (tracks 1, 2, and 3); Hermeto Pascoal, flute, electric piano, harpsichord, background vocal (track 1); Egberto Gismonti, acoustic guitar (tracks 4 and 8); Roberto Silva, drums (tracks 4 and 5), berimbau (tracks 5 and 8), percussion (tracks 6 and 8); Ron Carter, acoustic bass (tracks 4 and 8); Laudir de Oliveira, congas (tracks 3 and 6).

Flora Purim has emerged from her imprisonment with a renewed vision, an undaunted resolve, and an unblemished voice. Whatever bitterness she may understandably harbor over the major setback inflicted upon her career, not to mention the disruption of her private life, Flora has chosen to resume her mission post-haste and free of indignation. *Open Your Eyes You Can Fly* is proclaimed as her "freedom album." Given the surfeit of symbolism permeating the lyrical imagery, Flora is apparently a transformed bird in flight, more cognizant of her wings and more thankful for the skyways than ever before.

If that whole metaphor seems a bit too obvious or overworn at this stage (at least we are spared a seagull on the cover), the music justifies its use. In other words, this album flies, soars even. All involved sought to make it Flora's strongest entry to date, and it is just that, a remarkably cohesive, impressively passionate set of performances. The arrangements, shaped largely by Flora, Airtó, Hermeto, and Duke, sharply freshen the delivery of the songs, effectively varying the dynamics, tempo, and voicing.

The first side, particularly the three Chick Corea/Neville Potter compositions, has more initial impact and, frankly, greater commercial appeal than the second. From the moment Alphonso Johnson's winging, careening bass line breaks the title track open, we know the flight is electric. David Amaro's stunning guitar solos (*Open Your Eyes* and *Sometime Ago*) are undisguisedly rooted in rock (Jimi Hendrix, Larry Carlton), although a bit richer in tone, looser in phrasing, and less biting in attack than is customary. Flora shines throughout, trading blistering lines with Amaro and bouncing wildly off the imaginative rhythm section during the breaks. In the verses and choruses, she is a charming, disciplined chanteuse, capable of inveigling astonishing nuances from a lyric with her unique command and unaffected romance for English. Her recreation of *Sometime Ago* is

20 □ downbeat

both more touching and meaningful than the original in light of recent events.

Hermeto Pascoal good-naturedly dominates most of the remaining material; while he is a gifted pianist and supple melodocist, he often crowds an arrangement to its bursting point. Still, he offers a distinctive drift to the album's personality and classic material to Flora's repertoire. Unfortunately, nobody thought to prompt Flora to undertake a simple piano-vocal or guitar-vocal duet, but there will be other opportunities. For Flora Purim has become a major innovative voice in a relatively short span of time. —gilmore

RAHSAAN ROLAND KIRK

THE RETURN OF THE 5000 LB. MAN—Warner Bros. BS 2918: *Theme For The Eulipions; Sweet Georgia Brown; I'll Be Seeing You; Loving You; Goodbye Pork Pie Hat; There Will Never Be Another You; Giant Steps.*

Personnel: Kirk, tenor sax, flute, harmonica, stritchaphone, vocals; Hilton Ruiz, piano, celeste; Hank Jones, piano (track 2); Milt Hinton, bass (track 2); Mattathias Pearson, bass (tracks 5, 6); Buster Williams, bass (tracks 1, 6, 7); Bill Carney, drums (track 3); Jerry Griffin, drums (tracks 4, 5); Charles Persip, drums (tracks 1, 6, 7); Fred Moore, washboard (track 2); Habao Texidor, percussion; Warren Smith, percussion (tracks 4, 5); Trudy Pitts, organ (track 3); William Butler, guitar (tracks 2, 3, 6); Arthur Jenkins, keyboards (tracks 4, 5); Romeo Penque, baritone sax, oboe (tracks 1, 6, 7); Howard Johnson, tuba (tracks 1, 6, 7); William Eaton, whistler (track 2); Betty Neal, recitation (track 1); Maeretha Stewart (solos), Hilda Harris, Adrienne Albert, Francine Carroll, Milton Grayson, Randy Peyton, Arthur Williams, vocal chorus (tracks 1, 6, 7).

** 1/2

In his notes, Kirk makes a reference to "the visually aware people who were hip enough to get into this audio awareness and what has been happening on the last couple of records." I find this a significant remark in the light of some of the studio directions Rahsaan has lately been taking. In his periodic quests to establish an aural "scene"—a strong visual impression evoked in the listener's mind through the music and occasional attendant effects—he often comes up with music of clever programmatic strength but a disproportionate amount of purely musical value in and of itself.

Sweet Georgia Brown is a prime example. Despite formidable tenor pyrotechnics in the Coleman Hawkins-Chu Berry tradition (duly acknowledged in Rahsaan's generally informative liner copy), the performance as a whole just pops along glibly, evoking—as Rahsaan intends—images of the dextrous basketball and football players to whom the piece is dedicated, but little else. The depth we have come to expect from even Kirk's humorous pieces is not present. Slickness abounds.

Similarly, *I'll Be Seeing You* is late-night lounge jazz (organ-guitar-tenor-drums) with some sweet swing, post-Pres in manner. But it's not until Kirk's wonderful, vocally-inflected coda that the musical layers underneath the image-evoking surface of the tune are probed.

Perhaps the strongest reservation the listener will have about this LP, however, is the highly polished vocal chorus present on three of the tunes. On *Another You*, Rahsaan is his usual formidable self on stritchaphone, but the studied precision of the vocals sets a tension of the most unpleasant sort, sounding absolutely corny against Kirk's open blowing. The following *Giant Steps* has interesting lyrics by Betty Neals and a delightful duet introduction by Rahsaan and Hilton Ruiz; but

again the singers intrude, smoothly incongruous. The effect is not unlike a Juicy Fruit gum commercial sung to Trane's changes.

An exception to all of the above is *Eulipions*, where the vocal role is reduced in importance, becoming merely a matter of taste. This attractive mood piece (thematically reminiscent of *Harlem Nocturne*) is framed by a Betty Neals poem about "journey agents" recited in a bluesy airport setting that is established by some subtly placed sound effects and Rahsaan's harmonica trying out the theme. There's another lovely tenor solo to top it off.

Rahsaan sticks close to the tenor throughout, the exceptions being *Another You* and a limp flute performance of Minnie Riperton's overrated *Loving You*. His tenor work is virtually flawless throughout, invariably transcending the one-dimensionality of the settings. Kirk is a comprehensive mainstream stylist who profiles the major figures of the horn without imitating. His unique tone and varied methods of improvisatory phrasing reveal his own place in the mainstream while summoning forth fond impressions of his fellow masters.

In the end, however, the total performance concept of the disc demands attention, because Rahsaan is a total performer. In this respect, *5,000 Lb. Man* is a rare disappointment, an LP where overall musical depth takes a back seat to the sensuous, temporarily intriguing, aural "image." Lest Rahsaan's fans think that some snotty critic has decided to put him down just because it's time for a bum rap (this is the lowest-rated Kirk LP in some time), let me state that Rahsaan himself has set the high standards by which this album must be judged, in performances like Lime-light's decade old *Rip, Rig, And Panic*, with Jaki Byard, Richard Davis, and Elvin Jones, and 1974's *Bright Moments*, the definitive '70s Rahsaan. On these discs, one can have it both ways: evocative, theatrical, image-inducing program music and exuberant, meaty ensemble performances deeply revelatory of the timeless essence of Black Classical Music.

—mitchell

DIZZY GILLESPIE

BAHIANA—Pablo 2625-708: *Carnival; Samba; Barcelona, Land Of The Living Dead; Behind The Moonbeam; The Truth; Pele; Olinga.*

Personnel: Gillespie, trumpet; Roger Glenn, flute, vibes; Al Gafa, Mike Howell, guitar; Earl May, bass; Mickey Roker, drums; Paulo de Costa, percussion.

A couple of years ago Gillespie was chatting with a young Chicago vocalist called Bonnie Eisele, who was planning to study music in Brazil. She asked him about the extent to which Brazilian music was affecting American jazz, and he told her that the rhythmic patterns of Brazil would be a major influence on American musicians in the coming decade.

This double LP set is Gillespie's effort to help make his prediction a self-fulfilling prophecy.

The results constitute a respectable entry in the Gillespie discography. Dizzy plays with the easy sense of control of one who knows precisely what he's doing and is in complete and unchallenged command. But perhaps it's the lack of challenge in the musical environment that also contributes to the relatively routine nature of the overall album. Gillespie fashions some cleverly intricate splashes of invention, but they're little more than dabs of

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color on a generally monochromatic canvas. Supporting musicians Glenn, Gafa and Howell provide compatible balance without becoming an opposing center of musical gravity. Roker and de Costa are firm but predictable.

If the set is not especially memorable, it's still undiluted Gillespie. Such music has a long and honorable tradition in his career, and it's performed here on his terms—not Airt-o's or Flora Purim's, whose success might tempt a lesser artist to imitation. This album is not a cheap shot, commercially, but an honest effort partially successfully.

—mcdonough

CHICK COREA

THE LEPRECHAUN—Polydor PD 6062: *Imp's Welcome; Lenore; Reverie; Looking At The World; Nite Sprite; Soft And Gentle; Pixiland Rag; Leprechaun's Dream.*

Personnel: Corea, all keyboards and synthesizers, miscellaneous percussion, bells and bell tree; Gayle Moran, vocals; Steve Gadd, drums; Joe Farrell, soprano sax, flute and english horn (tracks 5 and 8); Anthony Jackson, bass (tracks 4, 5, and 8); Eddie Gomez, acoustic bass (tracks 6 and 8); Bill Millikan, and John Gatchell, trumpets; Fred Sherry, cello; Ida and Annie Kavalian, violins; Louise Schulman, viola.

For a period longer than is reasonably healthy, Chick Corea has not issued any music under his own name unless through the auspices of Return To Forever. Necessarily, that means Corea has limited his options, both as a shaper of music and as a participant in the ensemble experience. In the last year, however, his mates have been establishing their own creative identities through a carefully staggered and artistically successful series of solo projects. That this movement would culminate in Corea's own album (his first since *Solo Improvisations* of three years ago), and then a group effort, seemed a predictable and plausible development.

But the predictability stops there. *The Leprechaun* is a dramatic departure for Corea from his previous Return To Forever style of composition, more expansive, more ambitious, and more concordant. (Although maybe we should have expected it; Corea's sense of classical phrasing, like his sense of rock phrasing, closely resembles McLaughlin's, and Chick undeniably draws great inspiration from John's imagination.) How interesting, then, that of all the recent solo efforts, Corea's alone most faithfully forecast the temper and scope of RTF's newest work. The boys may have grown to stand on their own, but when the family is together, nobody mistakes who is daddy.

Corea purports *The Leprechaun* as a concept album, a series of musical sketches (and two songs) built around the daily exploits of a leprechaun, his fairy queen, minstrels, sprites, and imp-in-attendance, a scheme that neither effectively enhances nor lessens its listenability. From the start, with all of the overdubs and punch-ins, Corea displays more interest in a controlled, composed framework than an improvisatory, malleable one. *Imp's World*, *Looking At The World*, *Soft And Gentle*, and even *Lenore*, with Corea's spirited piano-synthesizer exchanges and Steve Gadd's subtle and propulsive drumming, are carefully plotted, obviously the product of a single, far-ranging mind. Only on *Nite Sprite*, and *Leprechaun's Dream* (the album's tour de force, a splendid, vividly sustained statement of classical proportions) does Chick surrender the role of omnipresent soloist. In particular, his

banding with Joe Farrell is a delight.

With *The Leprechaun*, Chick Corea has at long last flexed his protean imagination. His combined senses of melodicism, affability, and intelligence are unparalleled in modern music. He belongs on top, and he'll probably continue to surprise us for the rest of his life.

—gilmore

NEW YORK MARY

NEW YORK MARY—Arista-Freedom AL 1019: *New York Mary; South Philly Willy; Hip City Slicker; Feet First; Sunrise; Shooby.*

Personnel: Bruce Johnstone, baritone, alto and soprano saxes; Rick Petrone, bass; Joe Corsello, drums and percussion; Allan Zavod, keyboards; Donald Hahn, trumpet; Tim Breen, electric guitar.

Everyone is playing his tail off on this disc. Petrone and Johnstone, alumni of Maynard Ferguson U., have learned their lessons well, gliding through some mean numbers with clockwork timing. Johnstone's perpetual growl is an outgrowth of those blasting brass charts in which Maynard's lead lines were seconded by a whole chorus of saxes. Petrone, of course, provides the underpinning; transmitted to a more rock-type smaller aggregation, he pushes a precise, funky beat. His solo on *Hip City Slicker* is brief, yet to the point.

Why only three stars? Simply, the toots and bleats of Johnstone and Hahn are a cursory encapsulation of all that a brass-dominated uptempo ensemble should do. Obviously trying for a Brecker Brothers sound, these gentlemen succeed in nothing better than the creation of a choreographed, formulated race to nowhere, a cooking yet tiresome rehash of all the cliches you might expect. All the licks are there, including showboat upper register squealing by Johnstone, and an awesome display of breath control as well. Yet no new musical vistas whatsoever are explored.

You can tap your feet to it. It swings. Even some college "jazz" bands (especially those that view anything more way out than Woody Herman as heathen) may transcribe and adapt these charts to their curricula. That in essence is what's wrong; New York Mary sounds like a well-schooled bunch of cats who wail to impress the prof at the senior recital, get high grades, and then set out to conquer the world. Maybe in time, Mary will give us something original; meanwhile let's give them the benefit of the doubt and assume their boring, derivative first effort is but a part of the learning process.

—shaw

CARLOS GARNETT

LET THIS MELODY RING ON—Muse MR 5079: *Good Shepherd; Panama Roots; Ghetto Jungle; Senor Tranc; Samba Serenade; Let This Melody Ring On.*

Personnel: Garnett, tenor and baritone saxes, flute, ukulele, vocals; Kiane Zawadi, trombone, euphonium; Olu Dara, trumpet; Hubert Eaves, keyboards; Reggie Lucas, guitar; Anthony Jackson, electric bass, guitar, contrabass guitar; Howard King, drums; Neil Clarke, percussion; Prema, vocals; Carlos Chambers and Carlos Jordan, ukuleles (track 3); James (Fish) Benjamin, bass (tracks 1 and 4); John Blake, Howard Hall, Joe Singer, Richard Locker, Charles Dalton, Diedre Murray, strings.

***** 1/2

When Carlos Garnett was associated with drummer Norman Connors on projects like *Love From The Sun* and *Dark Of Light*, his maturing abilities as a writer and arranger were very much in evidence. On this, Garnett's third album, there are echoes of the Connors period in overall concept and feeling, but beyond that Carlos has established himself as a

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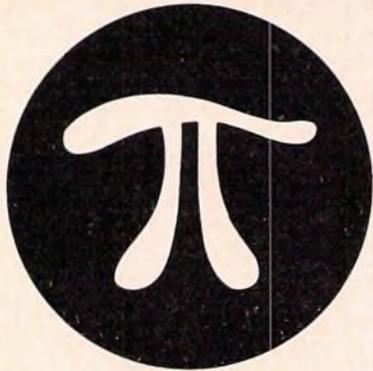
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fresh and exhilarating talent.

His music, which is anchored firmly to African and Latin influences, has an engaging spirit and melodic exuberance that captures one's attention instantly. His writing for strings is lean and intelligent, and his ensemble voicings set against a sometimes elaborate percussion backdrop provide a fullness in color and textures that is always bright. Garnett also weaves in contemporary sounds and feelings without being trapped by clichés—there is no formula funk here.

Garnett's tenor playing, like so many of his peers, is an extension of the Coltrane influence, but his overall concept with its fluid driving swing incorporates much of the broad jazz saxophone heritage. He sounds relaxed and in complete control of the instrument on this recording.

The musicians assembled for the date are all superb, but of special interest are Eaves, Lucas, Dara and vocalist Prema.

Prema, who is heard on *Serenade* and *Let This Melody Ring On*, is a singer with tremendous range whose rich vocal sound is similar to Dee Dee Bridgewater and Jean Carn. Garnett sings on *Jungle*, a tune that employs ukuleles with great success. It is the most folk-African of the six compositions on the album, sounding a bit like an early Hugh Masekela. The lyrics, though sincere and personal, are somewhat awkward and prosaic.

Garnett has made a happy, spirited album that makes no concessions to musical trends. But then he is a musician who would have it no other way. —nolan

KAI WINDING

DANISH BLUE—Glendale 6003: *You Are The Sunshine Of My Life; Everything Happens To Me; Land Of Make Believe; The Preacher; Say It Isn't So; Danish Blue.*

Personnel: Winding, trombone; Frank Strazzeri, piano, trombonium; Clint Houston, bass; Doug Sides, drums.

*** 1/2

FRANK STRAZZERI

FRAMES—Glendale 6002: *Injun-Jo; Ballad Of The Matador; Jo Gee; La Mosca; Frames; Evening In Madrid.*

Personnel: Gary Barone, trumpet; Frank Rosolino, trombone; Don Menza, tenor, soprano saxes, flute; Strazzeri, piano; Gene Cherico, bass; Steve Schaeffer, drums; Allen Cecchi, Chuck Piscitello, percussion.

*** 1/2

Aside from their release on the same label, the common denominators in these two sets are pianist Strazzeri and the air of mature sobriety that infuses them. Both old but hardly hoary hands, Winding and Strazzeri value moderation, balance and control, so while there's swagger and fire to their respective albums there's also more than a measure of restraint and always a firm insistence on the proven virtues of competence, consistency, craft and, above all, communication.

Winding's set was recorded "live" at Phoenix's Doubletree Inn and finds the wily trombonist in typically fine fettle, playing with plenty of the easy, relaxed fluency and knowing economy that come only with time and lots of experience. His tone is full and handsome as ever and he demonstrates time and again chops and ideas in abundance, though his tendency nowadays is to strive for a more immediately accessible kind of music that stresses the lyrical and decorative. Call it "easy listening" jazz if you will, but Winding does it supremely well and still manages to strike sparks, giving the impression he could

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at any time burst those self-imposed bonds and all but overwhelm the listener.

Coworkers Strazzeri, Houston and Sides support Winding firmly, and the quartet projects a big, well-integrated sound. The pianist sizzles just about every time he solos, even turning Stevie Wonder's *Sunshine* to personal, interesting ends. On *Make Believe* and *Danish Blue*, Strazzeri switches to trombone and he and Winding nicely evoke the old Jay and Kai sound, so effectively in fact that one wonders why these two pieces were not more prominently placed on the album's sides.

There's a curious focus to the sound mix: on Winding's trombone entrances the sound level, instead of increasing in volume as you might expect, seems actually to decrease, giving the music a strange, disconcerting dynamic feel.

Strazzeri's album, for which he wrote and arranged all the music, is in many respects a "hipper" set of performances. The use of electric piano and bass, wind chimes, ostinato vamps and all the rest notwithstanding, he like Winding remains committed to bop and allied disciplines and most of his attempts at updating the character of his writing cannot disguise its fundamental basis in bebop. Much of the horn writing here is rooted in orchestration practices of the middle and late 1950s, several of the charts recalling Horace Silver's or Benny Golson's work of that period.

Strazzeri's compositions are not imitative so much as that they partake of certain broad conventions of usage that have been drawn upon by many writers and orchestrators over the years. However attractive they might individually be, the pieces offer no strikingly original handling of those familiar, conventional modes. Rather they reaffirm the strength and viability of those conventions. Strazzeri expresses himself clearly and articulately in a widely known and understood musical language but, here at least, just doesn't seem to have much that is compelling or terribly original on his mind.

Everyone—Strazzeri, Barone, Rosolino and Menza no less than Cherico and Schaeffer—acquit themselves commendably throughout this very pleasing program. And Glendale Records can take pride in fostering this worthy endeavor, which deserves our support and encouragement. It is, after all, well-written and played music of great warmth and feeling.

—welding

ROY AYERS UBIQUITY

MYSTIC VOYAGE—Polydor PD 6057: *Brother Green (The Disco King)*; *Mystic Voyage*; *A Wee Bit*; *Take All The Time You Need*; *Evolution*; *Life Is Just A Moment, Pt. I*; *Life Is Just A Moment, Pt. II*; *Funky Motion*; *Spirit Of Doo Do*; *The Black Five*.

Personnel: Ayers, vibes, lead vocals, Arp synthesizer, electric piano, Clavinet, percussion, background vocals; Chicas, lead vocals, background vocals; Calvin Brown, guitar, vocals; Chano O'Ferral, congas, bongos; Ricky Lawson, drums; Byron Miller, bass, background vocals; Willie Michael, percussion; Joe Brazil, soprano sax; P. Craig Turner, Arp programming; Edwin Birdsong, vocals.

★ 1/2

Ubiquity. It's just another word that gets tossed around in the regrettable, amoral marriage of metaphysical imagery with so many jazz artists' hopelessly egotistical posture as egoless creators. Ubiquity means omnipresence, that which makes its presence known in all places and at all times. And, however innocent or well-meaning Roy Ayers' choice of a group name might have been, it couldn't have been more deadly accurate.

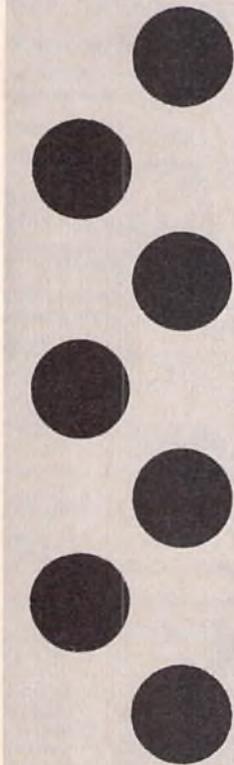
This music is ubiquitous; it floats someplace in a great wasteland of space filler, and is interchangeable with any other riff-set of the collective funk unconscious. Somehow, soul acts—such as Earth, Wind and Fire, Kool And The Gang, and the Ohio Players—can approximate a vision of jazz with greater results than jazz artists yield when they copy soul. In the former's case, it involves risk and extension; in the latter's, it comprises concession and recession. So life is better at imitating art, after all. Somebody should give Ayers (and a hundred other sheep in the ubiquitous fold) the word.

Roy, alone and undiluted, is an agile and affable vibist, with a natural, bluesy inclination. He knows his way around a soft melody, but he lacks the kind of colorful imagination that would grace his rendition of a ballad as

the "definitive" one. He never shows enough attention to the simple phrases, nor does he use available blues notes to appreciable effect. On *Mystic Voyage*, Ayers wheels out the vibes on few occasions, preferring to flex his fingers on Arp, Clavinet, and electric piano. Whatever authority he may possess for those instruments remains a mystery. His playing, like the rest of *Mystic Voyage's* performances, resembles the droning of a funk machine left in automatic gear; it lacks the focus of any unique temperament or personality.

And what is it with all these cryptic, mystical bromides? The title tune, *Life Is Just A Moment*, and *Evolution*, all amount to either quasi-metaphysical mush, or Darwinian disco metaphor, whichever you prefer. I prefer neither. On the corporal side, we get *A Wee Bit* (a moving paean to tits and ass) and *Funky*

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Motion: "She's got funky motion . . . I got funky motion." All god's children got funky motion. How mystical. The most revealing line of the album is "I believe in the Spirit of Doo Do." Doo Do? Isn't that something like shit?
—gilmore

CHARLES TOLLIVER

THE RINGER—Arista-Freedom AL 1017: *Plight; On The Nile; The Ringer; Mother Wit; Spur.*

Personnel: Tolliver, trumpet; Stanley Cowell, piano; Steve Novosel, bass; Jimmy Hopps, drums.

★ ★ ★ ★ ★

Charles Tolliver is quoted in the liner notes as saying, "I feel, as Charlie Parker felt, that jazz is meant to swing and pretty notes be played. Otherwise the beautiful and fruitful legacy that he and others created, the legacy which even allows us to call ourselves jazz musicians, is destroyed."

These words succinctly and accurately describe the core of Tolliver's music on his debut album. For hard *swing*, listen to the high energy momentum established in *Plight* and *The Ringer*. For a more lilting and relaxed *swing*, listen to *Spur* and the double-time sections of *Mother Wit*. As for the *pretty notes*, listen to the balladic episodes in *Mother Wit* and the warm, lyrical moments of *On The Nile*.

In this 1969 performance of originals, Tolliver communicates an energetic enthusiasm that reveals a poise and maturity that is surprising for an emerging young talent, until one recalls that Tolliver had already enjoyed productive associations with such masters as Jackie McLean, Horace Silver, Art Blakey, Sonny Rollins, Gerald Wilson, McCoy Tyner and Max Roach. Throughout, Tolliver is superbly supported by his co-equal and inventive rhythmic colleagues, who provide an incredibly rich, kaleidoscopic texture. In addition, there is a fine series of provocative solos from Cowell.

In the hands of Tolliver, Cowell, Novosel and Hopps, the legacy of Bird and Trane is transmitted with respect, freshness and vitality. This is, in other words, uncompromising music of the highest integrity.

Hopefully, Tolliver's musical output of 1975 will reach us sooner than did his work of 1969. We need the strength and honesty of his personal musical vision.
—berg

KRAFTWERK

RADIOACTIVITY—Capitol ST 11457: *Geiger Counter; Radioactivity; Radioland; Airwaves; Intermision; News; The Voice Of Energy; Antenna; Radio Stars; Uranium; Transistor; Ohm Sweet Ohm.*

Personnel: Ralf Hutter, Florian Schneider, voice and electronics; Karl Bartos, Wolfgang Flur, electronic percussion.

★ ★ ★

Composers like Subotnick and Stockhausen conceive their purpose as electromagnetic tone-poem synthesis. Modulating through wave fluctuations rather than recognizable key and pitch, their computerized soundings puzzle most minds. To the uninitiated, 40 minutes of beep and hum may seem at worst, frivolously nonsensical, and at best, cruelly impersonal, the victory of the androids.

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nick discs might sell a thousand copies, Kraftwerk's last album, *Autobahn*, battled Olivia Newton-John for the consumer dollar. Vox populi? Most definitely, although this is another example of art, in an adopted, transposed form, filtering down to the masses. We've seen Elmore James starve and Johnny Winter make a million; ditto countless other juxtapositions.

The question is then: How loyal to the faith are the synthesized vibrations of this talented German quartet? Are unforgivable desecrations being committed? Or should we delay the judgment and view the band on its own merits?

Perhaps the latter question is more germane (no pun intended). There is definite movement in a more artistic direction. *Autobahn* showed only traces of an identity that differentiated them from the metallic drang of kindred German ensembles. Yet in summary, that record stunk, mostly because focus was still blurry, and sounds were not tied together with the bounds of continuity so necessary for aesthetic appreciation.

On *Radio-Activity*, Herrs Hutter, Schneider and Co. show definite improvement as thematic organizers, attempting to discipline their Morse code musings around one central format. Yet what is the message? Ostensibly it is the phenomenon of radio waves in their various personifications, from *Airwaves* to *Radioactivity* to quasars (*Radio Stars*). Unfortunately, the segue is somewhat convoluted, a mildly haphazard pastiche of high-pitched warble and grade-school poetry. "Radioactivity, is for you and me, Radioactivity, discovered by Madame Curie?" Really.

However, there are occasional flashes of innovative electronic musings and a hushed, synthesized sense of percussion, especially on *Ohm Sweet Ohm*. Not to be a plebian snob, but this is as close to the real thing as most people will get. And taking both *Radioactivity's* homogenization and purpose into consideration, it's not a bad substitute. —shaw

HAMPTON HAWES

LIVE AT THE MONTMARTRE—Arista-Freedom AL 1020: *This Guy's In Love With You*; *South Hampton*; *The Camel*; *Little Miss Laurie*; *Hamp's Broad Blue Acres*.

Personnel: Hawes, acoustic piano; Henry Franklin, bass; Michael Carvin, drums.

★★★★ 1/2

The last Hampton Hawes album that was this good was *Spanish Steps*, also recorded in Europe and which I praised in these pages last year. Do jazz musicians have to go to Europe to make good albums? It's not just the recording quality either, but a different energy on the part of the musicians.

There are only a few things to add to Mike Cuscuna's liner notes. What comes across when Hampton plays piano is his genuineness. And as this record indicates, he is still vital and changing. He has not created his own language in jazz, but he is a native and fluent speaker of the music. All three of these players are. They recorded these five numbers in 1971 at Copenhagen's Cafe Montmartre and most of it sounds like a conversation in rhythm and melody between three friends. The influence of Coltrane and especially McCoy Tyner is present, but not in a mimicking way. Some of what Hampton was attempting then on acoustic piano oddly presages what he was soon to implement on the Rhodes.

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Hampton hears the song and explains it to Franklin and Carvin. They help him to tell it and they give part of it back to him. To do this they have to play the piece in many tempos, simply and elaborately, and through a beautifully developed blues section. Intuitive shifts in rhythm and space occur constantly.

South Hampton continues the conversation as the players put on and take off the masks of different jazz rhythms and functions, now commenting, then silent: sometimes the hero, maybe the best pal.

Camel has a Coltrane drone bass with a mixture of chromaticism and bluesy single note lines on the piano. The final two numbers return Hawes to lower stations on the mountain where he relaxes from exploring in his original dialect. He is strong and confident on both the lyrical *Laurie*, a natural for Hampton with its samba beat, and the medium-fast blues *Acres*. All in all, an example of real jazz and we get it in America only five years after it was played in Europe.

—steingroot

BUCK CLAYTON

BUCK CLAYTON JAM SESSION, VOL. 2—Chiaroscuro CR 143: *Sidekick*; *Change For A Buck*; *The Duke*.

Personnel: Money Johnson, Joe Newman, trumpets; George Masso, Vic Dickenson, trombone; Earle Warren, Budd Johnson, Buddy Tate, Sal Nestico, Lee Konitz, saxes; Tommy Flanagan, piano; Milt Hinton, bass; Mel Lewis, drums.

★ ★ ★ ★

Buck Clayton, although still benched as a player, continues to lend his services as arranger-organizer-conductor to a superior brand of jam session.

His second date for Chiaroscuro presents several contrasts to the first, some welcome, some not so welcome. Mel Lewis, a fine although rather routine drummer, replaces Gus Johnson as the centerpiece of the rhythm section. Thus is this vital area allowed to slip into the commonplace, when it might just as easily have soared to the heights. Jo Jones is undoubtedly the finest drummer in jazz today for a swing gig. It hurts to see uncommon opportunities as this wasted on lesser figures, particularly in that most crucial of all elements—the rhythm section.

On the other hand, Clayton's writing is uncommonly brisk here. A five man reed section gives him an opportunity to pen some engaging, if not particularly original, sax figures. They make a mellow (if slightly uncertain) blend on *Sidekick* (based on *Somebody Loves Me*) and *Duke*. And they become soft and fluffy pillows under the various soloists. All charts are middle to up tempo and generally mask familiar standards. *Change* recycles the changes of *Honeysuckle Rose*.

Newman, Johnson, Dickenson and Konitz are the key soloists. Masso, Tate and Money Johnson also fit in comfortably. The trombone section could use a stronger personality, however—perhaps Bill Watrous, who set a recent jam session at Loeb Center, New York, on fire. Perhaps on the next one, which the liner notes assure us is being "merrily planned." Meanwhile, this one makes merry listening.

—mcdonough

RAICES

RAICES—Nemperor NE 434: *Lenguas*; *Karmanalia*; *Bamboo*; *Parallax*; *Parata Gua Gua*; *El Tropical*; *After Sunrise*; *Bluegarian Funk Dance*.

Personnel: Juan Melendez, flute, soprano sax, percussion, vocal; Amaury Lopez, keyboards, percussion, vocal; Carlos (Kiko) Melendez, guitars, vocal; Roberto Puras, bass; Gonchi Sifre, drums, percus-

sion, harmonica; Rafael Cruz, percussion; Sammy Figueroa, vocals, percussion.

★ ★ ★ ½

What a delightful surprise. Raices (which means roots) is a tightly-knit, Latin-flavored jazz ensemble with an exciting, individual approach. Favoring a bright, bouncy attack reflecting the exuberance and buoyancy of youth, the band provocatively shifts moods, textures and tempos.

The dominant voices are those of Juan Melendez, Amaury Lopez and Carlos (Kiko) Melendez. Juan is a fine soprano saxophonist, as evidenced by his work on *Bamboo*. His energetic flute work, while promising, is, however, much too careless, especially in *Parata Gua Gua*. Amaury is a solid musician with full command over his battery of keyboards. Carlos' acoustic lines with unison vocal accompaniment on *Lenguas* and his hard, rocky electric essay on *Parata Gua Gua*, are indicators of his importance to Raices.

Bassist Roberto Puras and drummer Gonchi Sifre combine with the percussive counterpoint of Rafael Cruz and Sammy Figueroa to form a firm but kaleidoscopic bedrock. Their bubbling, effervescent work is effectively showcased in *Bamboo*. In addition, Figueroa has a nice vocal on *Parallax*.

In sum, Raices is a lively new enterprise embracing a healthy eclecticism and a stimulating variety of original material. The considerable accomplishments of their debut album make Raices a group well worth watching.

—berg

WAXING ON

One reason why the big band is still a ubiquitous sound in music is Stan Kenton, whose vigorous performing schedule is buttressed by a prodigious output of new and reissued LPs.

Among the recent reissues is *Road Show*, a two volume concert featuring Kenton's 1959 band in a typical program of pomp and circumstance. But the pomp is only circumstantial. Platitudes pose as revelations. Even a warhorse like *Stompin' At The Savoy* fails to swing. Joining Kenton are the Four Freshmen, probably the most immensely talented and musically self-contained act in music. And as a group, a major influence on the Beach Boys. But for all their talent, the Freshmen are still a lounge act, with all the plasticized patter found off the main rooms in Vegas. Chris Connor reunites with the band for several fine numbers, the best being the least affected—*Bewitched*.

The Romantic Approach catches Kenton in 1961 in a program of mood music. The tunes are well-chosen standards, the arrangements are Kenton's. Or more accurately the arrangement. A basic routine is established in the first number—soft reeds and trombones, an interlude of cocktail piano, and a final welling up of brass—and then is recycled through the other 11 cuts as if by a well-programmed IBM machine. It's pleasant if rather uninteresting music, just as the title suggests. And no pretense.

Probably Kenton's most jumping band was this mid-'40s group heard on the Sunbeam LP. Anita O'Day not only established the style in which June Christy and Miss Connor followed less successfully, but she practically marked the way for every other girl jazz singer to come along in the '40s and '50s. Eddie Sofran-

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ski's bass reflects Blanton, as does Gene Englund's on *5 O'Clock Drag*. *Southern Scandal*, *Painted Rhythm* (with Vido Musso) and *Artistry Jumps* are all fairly standard late swing era pieces.

As Kenton began reaching his largest audiences in the late '40s, Benny Goodman seemed to flounder amidst commonplace bands. The 1946 group (on *Jazz Society*) is bloodless and drab compared to earlier bands, even though Mel Powell and Louis Bellson are on hand. Best tracks are *Great Day* and *Oh Baby*. The 1948-49 edition of the BG band is even more disappointing (*Swing Treasury*). Nondescript writing conjures only the illusion of bop, and Goodman's solos (relatively few as BG LPs go) substitute bizarre flourishes for ideas. *Air Mail Special* is the lone uplifting exception. Wardell Gray provides the only real muscle in this flat sounding collection of air shots.

Despite uneven sound and a familiar repertoire, *Charlie Christian And The Benny Goodman Sextet* is loaded with surprises. Although it brings us no new horizons on Christian's art, it does bring us greater detail. His basic vocabulary is familiar, but his capacity for casting fresh ideas from it is vast. Benny is extraordinary, often overshadowing Christian with violent, unexpected eruptions of energy. On *Benny's Bugle*, *Dinah*, and *Draft*, Goodman proves himself the ultimate jazz master, always fresh, always responding to the moment. Hampton and Cootie Williams run with the leaders.

Issuing complete broadcasts has its virtues, but selectivity isn't one of them. Many recent Goodman's on Sunbeam are cases in point. But SB 149 offers a fine—and selective—collection of BG's original band that the generalist can savor. Generally just the cream here, thank you, including *Mudhouse*, *Ida*, *Found A New Baby* (with soaring Harry James), *Once In A While* (meticulous Wilson) and a beautiful *Sometimes I'm Happy* with Bunny Berrigan reworking one of his classic solos. Only *Sugarfoot*, *Powerhouse* and a tongue in cheek *Rose Room* are ringers.

Roughly contemporary with the Goodman band of the prewar period was the Will Bradley-Ray McKinley band, heard in two broadcasts on Aircheck 15. The writing is standard middle-swing era, but the band plays it with a lot of snap and drive, due largely to McKinley's sensitive and propulsive drumming. He was (and still is) one of the best drummers around. The repertoire has all the drawbacks of "complete broadcastitis" (see above), but charts like *South Carolina*, *Song Of The Islands*, *Hallelujah*, *'S Wonderful* and *Little Icky* really jump out and grab you. Peanuts Hucko is a major soloist.

McKinley fared better in the postwar years than Goodman (artistically if not commercially), due largely to the fact that he had Eddie Sauter, BG's finest arranger of the early '40s, building his book. The Hep album is transcription material from 1949. The sound is excellent and the band jumps nicely. But it's not an outstanding set given the totality of what the band was doing. *Lullaby In Rhythm*, *Jiminy Crickets* and *How High The Moon* (with a brief quote from *Benny Rides Again*) are Sauter's best. *Borderline* sounds like early '40s Juan Tizol. The rest is intelligent but uneventful playing.

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come to the Barnet-Herman meeting documented on Joyce. But this impressive combination suffers from swollen expectations, too much talk about how exciting it all is, and routine repertoire. Barnet was the "house" modernist at Capitol Records during Kenton's sabbatical. His band here (with Doc Severinsen and Maynard Ferguson) is full of speed and emphasis but not a lot of substance. Herman fares better with his Four Brothers band (Gene Ammons, Chaloff, Pettiford, Shelly Manne, et al). *Early Autumn* sounds fine, and *Four Brothers, That's Right and Lollypop* are pure late '40s Herman madness. *Ornithology* (not *More Moon*) is the battle of the bands track, but never achieves any blend or synthesis, as if anyone really cared or should expect it to.

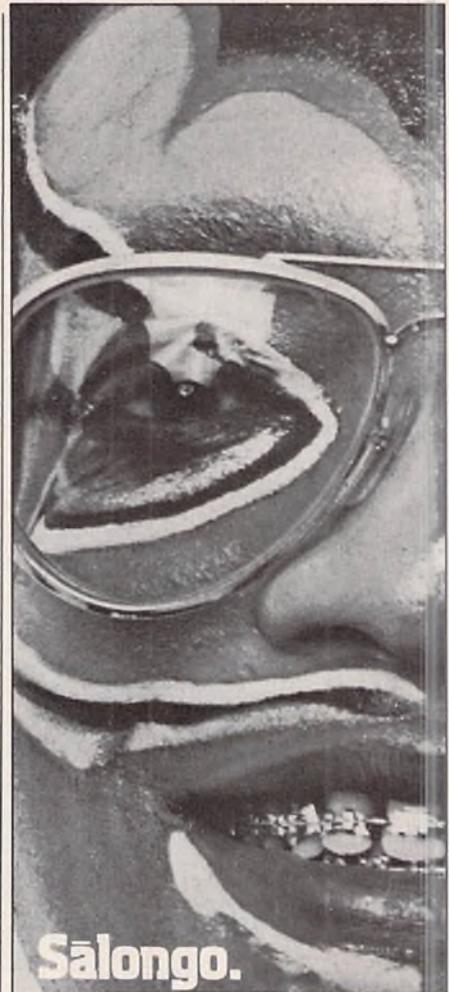
Some bands functioned as orchestral units while others were simply ballast for a soloist. The band Roy Eldridge led in Chicago in 1937 was an inferior one by nearly any standard of the day. The rhythm section (Zutty Singleton and Truck Parham's slapped bass) sounded five years behind its time. The charts were more elementary than Fletcher Henderson's. And the band had no style. But it had Roy, and Roy didn't need anything. There are eight studio transcription cuts on JA 24, all sounding fairly conservative. This may be vintage Roy from the definitive period. But it ain't definitive Roy. On *Heckler's Hop* our ears stand braced for a second soul-shattering trumpet chorus that never comes. For the real Roy, we are left with a few murky airshots that sound absolutely dreadful in an impressively historic way. Nevertheless, they can't blot out the savage virtuosity of *Exactly Like You* or *Rhythm*. This is Eldridge functioning at an incredible peak. But for the real story, consult the previously issued Arcadia Ballroom set (Jazz Archives 14). You'll get a full five stars worth there.

No band becomes a great band without a great drummer. And Buddy Rich turned Artie Shaw's polite 1938 crew into one of the major swing forces of 1939. It's all delightfully evident on side one of *Aircheck 11*. Rich was like a coiled spring of power, stabbing and spearing the ensembles with devastating finesse. He lifts the whole band on *Carioca*, *One Night Stand*, *Chant* and *Mars*, where Bernie Previn quotes from Armstrong's *Skeleton In The Closet*. Side two is less consistently stimulating with three cuts from the '40 band. *Shoot The Linker* is the only clinker.

Drummers added immeasurably to small groups as well, and Sid Catlett is a textbook case study on the *B Flat Swing* album. This was Teddy Wilson's working band at Cafe Society. It was a smoothly-swinging, restrained band with a three-horn front line. Edmond Hall's napalm clarinet is a searing contrast to the rich liquidity of Benny Morton. Emmett Berry is a satisfactory lead trumpet and routine soloist.

A younger and less striking Ed Hall is heard on the Claude Hopkins orchestra LP, which offers little of interest to contemporary listeners. Its light textures and even-handed attack were tailored for dancing. Solo strength is minor save for Hopkins, whose virtuosity exceeds his originality. Its quaint swing has little of the power of Henderson, the surprise of Hines, and none of the writing innovation of Benny Carter or Ellington. Its pleasantly dated sound is strictly for specialists of Harlem, 1935.

Minton's, 1941, is another matter, as



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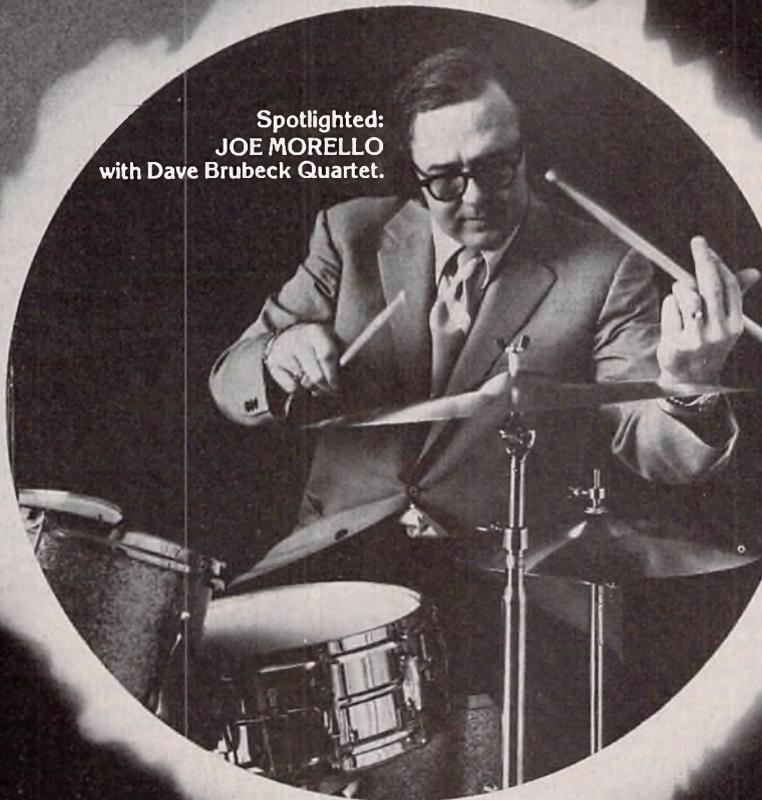
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Xanadu brings forth more finds from the Jerry Newman collection. This time it's Lips Page pitted against Eldridge student Joe Guy and other assorted sitters in.

The atmosphere is ragged, disjointed, fiercely competitive, sometimes self-indulgent, sometimes inspired, experimental, on occasion chillingly cohesive, and at all times burning with the sizzle of raw, unrestrained energy. If that's not enough, we have some of the finest, most uninhibited Page ever recorded (save for Onyx 207), the pure jazz musician and not the second rate blues shouter. Even in the can-you-top-this spirit of this free for all, Page shows an instinct for structure that brings his solos to far more logical and impressive climaxes than Guy, who seems to come upon his most brilliant moments almost by accident or providence. Charlie Christian takes two and a half pregnant choruses on one track. All things considered, including the sloppiness, there is great excitement here to feast on.

From the same Xanadu series comes additional Minton's material in *Harlem Odyssey*, a kind of multi-subject scrapbook of various odds and ends. Of passing interest are Jack Teagarden, Billie Holiday (in fine voice) and Tab Smith, none of whom shed new light on long established routines. Buddy Tate sounds fresh, if not exceptional, on *Body And Soul*. And Tatum weaves a fascinating and silky fabric over the loom of *All The Things You Are*. Side two plunges us back into the music of the "house" band—more muted, less combative this time. Guy, without an adversary, is discreet. An unnamed tenor evokes Lester Young very nicely. And Thelonious Monk draws primary attention as he emerges from his Wilsonian cocoon.

—mcdonough

Stan Kenton, June Christy, Four Freshmen: *Road Show, Vols. 1 and 2* (Creative World ST 1019, 1020): ★★★

Stan Kenton, *The Romantic Approach* (Creative World ST 1017): ★★ ½

Stan Kenton, *Artistry In Rhythm, 1944-45* (Sunbeam SB 213): ★★★

Benny Goodman: *1946* (Jazz Society AA 508): ★★ ½

Benny Goodman *In Hollywood, Vol. 2* (Swing Treasury 111): ★ ½

Charlie Christian *And The Benny Goodman Sextet* (Jazz Archives JA 23): ★★★★★

Benny Goodman, *A Jam Session, 1935-37* (Sunbeam SB 149): ★★★★★

Will Bradley *And His Orchestra Featuring Ray McKinley* (Aircheck 15): ★★★ ½

Ray McKinley, *Class Of '49* (Hep 4): ★★

Charlie Barnet, Woody Herman, *One Night Stand Battle Of The Bands* (Joyce LP 1012): ★★ ½

Roy Eldridge, *Live At The Three Duces* (Jazz Archives JA 24): ★★★★★

Artie Shaw, *On the Air* (Aircheck 11): ★★★★★

Teddy Wilson Sextet, *B Flat Swing* (Jazz Archives JA 28): ★★★★★

Claude Hopkins *And His Cotton Club Orchestra, Singin' In The Rain* (Jazz Archives JA 27): ★★

Joy Guy & Lips Page, *Trumpet Battle At Minton's* (Xanadu 107): ★★★★★ ½

Holiday/Smith/Tate/Teagarden/Tatum/Guy, *Harlem Odyssey* (Xanadu 112): ★★★

BLINDFOLD TEST



Irene Kral and Alan Broadbent

by Leonard Feather

One of the most remarkable and successful of recent vocal-instrumental blends has been that of Irene Kral and Alan Broadbent. Their empathetic collaboration was demonstrated in a recent Choice album, *Where Is Love?*

Broadbent is a db protege. He was only 19 when he won a scholarship that enabled him to attend Berklee College in Boston from 1966 to 1969. In addition to studying composition and arranging with Herb Pomeroy he took private piano lessons from Lennie Tristano.

After graduating from Berklee, Broadbent joined the Woody Herman Orchestra in November 1969, remaining until April of '72. Since leaving the band he has continued to contribute occasionally to the library; his best known works are *Variations On A Scene*, and *Children Of Lima*, performed and recorded live in concert with the Herd and the Houston Symphony.

Chicago-born Irene Kral is a greatly underrated former band singer (Woody Herman, Maynard Ferguson, Stan Kenton, Herb Pomeroy) who, for the past decade, has been living in southern California, working only occasionally until she teamed up with Broadbent in August of 1974.

This was the first blindfold test for both of them. They were given no information about the records played.

1. CARMEN McRAE. *Hey John* (from *It Takes A Whole Lot Of Human Feeling*, Groove Merchant). McRae, vocal; Blossom Dearie, composer. Arranger not credited.

Irene Kral: Well, that's my best lady friend—she's my favorite—Carmen McRae singing a Blossom Dearie tune called *Hey John*, which she wrote, I believe, for John Lennon. What can I say? She's my favorite and I just have to say—the best.

Alan Broadbent: I don't think the chart did her justice at all.

Kral: No, I could live without the chart.

Broadbent: It would be better with a trio—it's not going to add to what she's doing, or at least give her support. It just puts it into a category of "Hollywood."

Kral: Well, I've got to give Carmen five stars.

Broadbent: I'll give a half for the chart.

Kral: I'm glad you said that.

2. TOSHIKO AKIYOSHI-LEW TABACKIN BIG BAND. *Children In The Temple Ground* (from *Long Yellow Road*, RCA). Akiyoshi, piano, composer, arranger; Tabackin, flute.

Broadbent: Well, it's Toshiko Akiyoshi. The chart is excellent. I don't think I care for the effect—what was obviously an effect—of the Japanese singer in front of the chart. I guess it was a Japanese folk song. There was just no continuity between the voice and the chart itself. I could have done without it and just heard the chart.

Kral: Yeah, I kind of feel the same way. When you first put it on, I thought it was an African singer, just for a little while—someone like Letta Mbulu—but then I realized it wasn't. I agree with Alan. I thought it was very well performed and the musicianship was excellent. I enjoyed it, but I don't quite know how to rate it.

Broadbent: For the chart I would give it three; for the playing also. Combining cultures is an art in itself. You have to be very careful.

3. JACKIE & ROY. *Time & Love* (from *Time*

& Love, CTI). Jackie Cain, vocal; Roy Kral, piano; Don Sebesky, arranger; Sebesky-Danny Meehan, co-composers.

Kral: Certainly, that's my brother Roy singing (*laughter*). No, that's his lovely wife, Jackie Cain. She's another one of my favorite singers. I know it's hard to be objective with your relatives and family and all that. But I think that even if I didn't know them I would be their fans. Especially in the vocal department, Jackie is a great technician and a wonderful singer. We're sort of on the same track, Jackie and I. We came up together and had the same singing teacher and think alike in many ways, at least approach music similarly. I love that record and think it's one of their best albums, for my own personal taste.

As far as the arrangement goes—of course, I love the strings and all that. This was the first time I think I've ever heard Don Sebesky borrow from the classics to write for a jazz artist. At that time I thought it was clever and well done. Since then I've heard him do it so much that I sort of hate the whole idea.

Broadbent: Can I interject here? I plead guilty to doing that myself and in the long run, finally, I'd rather hear Bach's version, you know? I did it with *Daphnis Et Chloe* on a chart for Woody once, and I'm sorry, Ravel! So . . . so what? It's clever, and it's like an ego trip. It gets in the way.

Kral: As far as this particular track goes, I would have to say for performance and in general, I would give it four and a half stars and take a half away on behalf of Bach.

Broadbent: I'll concede.

4. DUKE ELLINGTON. *True* (from *The Afro-Eurasian Eclipse*, Fantasy). Ellington, piano, composer; Paul Gonsalves, tenor sax.

Broadbent: Gee, Leonard, it's got to be Duke. I wish you hadn't played that track, because it's not one of the better ones. Was that Paul Gonsalves?

The greatest writer ever, but I wouldn't like to comment on that throwaway track, please. It's not creative Duke, but just a vehicle for Paul to play

on. Paul sounded pretty out of it, but he warmed up towards the end. As a chart, though—I just can't comment. I can't give it less than five for Duke—let me put it that way. I just revere him. For Duke I'll give five.

Kral: Yeah, I couldn't place the band at all. It just didn't even sound like Duke to me. And then later on I could tell. But I don't think that's the best Duke either. Yet how can you pass judgement? It's just one of those things. It's not my favorite Duke Ellington—let's put it that way.

Broadbent: Maybe if heard in the context of the whole suite, because that's the beauty of Duke's writing too—not just one little cut, but the continuity of it. If there's anybody out there that can—there are thousands of Duke Ellington tracks that are out of print. Let's get those together.

5. CLEO LAINE. *Early Autumn* (from *I Am A Song*, RCA). Laine, vocal; John Dankworth or Ken Gibson, arranger.

Broadbent: I was with Woody for three years, and we played that twice a night, every night for three years. That and *Woodchoppers Ball*. Irene, why don't you talk about this.

Kral: Yes, well, of course that was Cleo Laine. I'm not really sure how I feel about Cleo still. I have mixed emotions about her in many ways. Of course she has a marvelous voice, and she's marvelously talented. For that I would immediately give her five stars. She's an exceptionally talented woman. As far as this particular track goes, I like it very much—I liked the arrangement.

Broadbent: It was very understated.

Kral: Yes, and I enjoyed it quite a bit. Other things of hers I don't enjoy quite as much. I guess it's when she heads more towards the show business than the music that I object. But you can't deny her talent. She's a wonderful singer.

Broadbent: I'll go along with Irene.

Kral: Give her five.

Broadbent: The arrangement didn't sound like John. That sounded like sweetening to me—they decided to tack on the strings . . . goose eggs. Later.

6. HORACE SILVER. *Motivation* (from *Silver 'n Wood*, Blue Note). Silver, piano, composer, arranger; Wade Marcus, orchestrator; Tom Harrell, trumpet.

Broadbent: I don't believe it, but I think I'm right. It's got to be, with the tune, it's got to be his chart, and the piano player—it's got to be Horace Silver. It's just a feeling. I don't even know . . . has he written for a big band? It sounds like one of his heads . . . just the feeling. Am I right? I have no idea who the trumpet player was. I wanted to hazard a guess that it was Blue Mitchell. But that's way offbase probably. But I loved it.

Kral: Yeah, I did too, although I don't know anything about it. I plead ignorant.

Broadbent: Yeah, the writing was superb. It's Horace . . . please!

Kral: It does sound like his writing, but that's all I can say.

Broadbent: But the thing that holds me back is that I didn't know he wrote for big bands. I'll give it four and a half.

Kral: I'll go along with that.

7. URSZULA DUDZIAK. *Butterfly* (from *Urszula*, Arista). Dudziak, vocal; Michal Urbaniak, Lyricon, composer.

Kral: Well, I really loved it, and would guess that it's Flora Purim and Airta's group. Otherwise I haven't the slightest idea, and if it is Flora, then it's the best I've ever heard of her to date.

Broadbent: The chart was fantastic. Very original.

Kral: Yeah, I loved everything about it. I loved the vocal, whoever it was, if it is Flora. She was excellent. I would give it five stars.

Broadbent: I love to hear originality in writing, and that really had some very interesting ideas. It was part of the whole thing—it wasn't just accompanying the singer. It sort of just jelled together.



Profile

DANNY KOOTCH

by frankie nemko

"I feel very lucky—playing guitar is the greatest joy in the world for me. When I get called to do a session, it's like going to a party . . . and getting paid!"

Danny Kootch/Kortchmar is perhaps best known for his role as sideman with James Taylor; however, this is just one of many hats he wears. A direct outgrowth of that alliance was the formation several years ago of The Section, comprising drummer Russ Kunkel, pianist Craig Doerge, bassist Lee Sklar and percussionist Joe Lala, all of whom also share the stage (and recording studio) with Taylor.

Danny recalls how it was being opening act for the Mahavishnu Orchestra when the latter was at its zenith. "That seems like a frightening slot, especially for me having to go out and play guitar for an audience that knows what they're going to get from John. But at the same time, it keeps you awake. Thank God he was following me! I'd hate to have to be in the reverse position. He's so devastating. Of course, he was a great influence on me, as he has been on hundreds of young guitarists—and the American musical public in general.

"When I was coming up, the way I learned was by listening to others. Years ago, however, you mostly did it by going out and watching; now it's nearly all acquired through records. I can remember listening to B. B. King and saying 'I can do that. . . . Nowadays kids dig McLaughlin and say 'I can do that' and they can. They just sit there and practice those scales and modes until the speed and fluidity are there.

It appears that Danny Kootch has been influenced by many and diverse guitar practitioners. He cites, for example, Steve Cropper, late of Booker T and the MGs. "He was great; not because of his abilities as a soloist, but as an accompanist. I really learned how to play *tunes* from Steve. All those other cats were fine to listen to, but what do you do after you've played your solo? So Steve showed me how to perform in the context of the rhythm section.

"You know, a lot of guys talk about rhythm as opposed to lead. Well, that's ridiculous! When you buy a Les Paul guitar, for instance, there's a switch that says 'rhythm/lead.' There's just no such thing as rhythm *and* lead; there's just guitar playing. The way I like to play is to have it all combined, to be able to use the whole range of colors right there in the same tune. I get the most satisfaction out of playing within the rhythm section; that's almost like functioning as a bass player. You'd have to listen to Cornell Dupree, David T. Walker, Phil Upchurch and Steve—all those guys whose basic work is rhythm section—to know what I mean. I never feel I'm selling myself short if I'm not out there taking solo after solo. Every time I play my instrument I'm expressing. It's really all a matter of how you see yourself!"

Danny's apparent maturity and total understanding of his role in music have not come without dues. "I was scuffling for five years after I arrived in L.A. I'd met Carole King while I was still in New York, and had worked with her on some demos—that was way before *Tapestry*, before she was a big star. I also knew James from those days. I'd just go out and play for free, anywhere, just so long as I was out there.

"I started guitar when I was ten; I had no formal training. There really isn't such a thing as formal training on electric guitar. It's still an illegitimate instrument, only about 40 or 50 years old. This isn't really a detriment; in fact, it's the opposite because it's wide open, you really have to invent on the instrument. It took me ten years to get a sound I

ED SOPH by michael rozek

"When I was four or five," remembers 30-year-old drummer Ed Soph, "I started taking piano, but I was also fooling around with the drums. I was lucky to have a supportive family; my father would put on his Dixieland records, tap the beat on my head, and I'd play along on my wood block.

"When I was 13, I decided I wanted to take drum lessons. I studied with an excellent teacher, Elder Mori, in Houston. At the same time, I was playing afterhours sessions in Houston with people like Jimmy Ford, Arnett Cobb, and Don Wilkerson. I also played tympani in a youth orchestra, which helped my chops. And then, in 1963, I went to North Texas State."

At this point in his narrative, Soph becomes a bit emotional, but not without an attendant strain of reason: "I didn't get anything out of the music education program at North Texas State. I guess I didn't have much discipline, because we'd be told to write a Bach chorale and I'd come in with something completely different, which the teacher would love. Then, when the reports came out, I had an F in the course. My heart wasn't in the academic aspect of the music . . . you had to take required courses and you didn't have any time for your main instrument. You had to learn how to play C major scales on the clarinet and oboe so when you got out, you could teach some poor little kid how to play, after you'd taken a half-semester course on the subject—ridiculous. I resented the fact that the whole program was built on mediocrity. I figured the only way I could excel was to concentrate; and since my first drum teacher at North Texas, Tommy Gwin, was so marvelous, I had enough of a foundation by sophomore year to change my major from Music to English. Then I concentrated on playing in the big jazz bands on campus with people like Billy Harper, Lou Marini, Mike Lawrence."

Soph graduated from North Texas State in 1968, and through Cannonball Adderley's recommendation, immediately joined (along with classmate Lou Marini) the Woody Herman band. In previous college summers, Soph had gained experience on tour with Ray McKinley—briefly—and Stan Kenton, whom he characterizes as "an angel."

Soph spent the next three years working and recording with Herman while fulfilling his military obligation as a conscientious objector. Then he returned to North Texas State as a graduate assistant, teaching drum set (with an English degree), and encountering more frustrations within jazz academia: "I had some really good students. And a good student, to me, is someone you learn from too. But the schedule was really bringing me down; if you're with a student and the hour's over, goddamn it, screw the hour. Plus, they had juries at the end of each semester; a student plays one

exercise and that's supposed to show whether or not he can play drum set.

"Late in 1971, I felt a little stagnation setting in. I figured the best place to go to get my ass kicked was New York. Well I really got it kicked—I was so shy I wanted to go up to somebody and introduce myself—and I was content to sit at home and practice. Finally I sifted through all the, "When you get to the city, call me," crap and called Clark Terry. There has been work ever since. I learn something from Clark every time I play with him; he's an entirely musical person and there's no bullshit about him. . . ."

Besides working and recording with Terry's large and small groups, Soph has backed a number of singers since coming to New York, most recently Vic Damone at the Rainbow Grill. And he appears on Bill Watrous' first Manhattan Wildlife Refuge record. He's also auditioned for Bill Evans, "a gig I didn't get. But I did a lot of playing with him, and that was just beautiful. To me, jazz is something where there's conversation going on between all members of a group, and they're all speaking the same language. Now that's falling by the wayside; leaders are saying to the drummers, 'Here's a piece of paper. We want you to play this pattern over and over and over.' I miss the rapport and the excitement.' Soph's favorite drummers, accordingly, are a host of sensitive percussionists from Baby Dodds to Elvin Jones—players who, as Soph paraphrases T. S. Eliot, "keep the thin golden thread of tension going."

Despite his critical feelings toward music education, Soph is an active clinician. "Clinics don't mean just playing a drum solo with a high school band; they're a matter of a week or two, and not just talking about music, but getting into all aspects of life and reflecting on your artistic expression or lack of it. I've done clinics where one night we'll play New Orleans style, the next bebop, and the next free form—for all the kids, not just the drummers. It's a great lesson in roots. Kids coming out of these music schools have no idea of the roots. For a young drummer right now, it's either Buddy Rich or Billy Cobham. Or maybe he'll try to play like Elvin. The student needs security around his instrument, but he also should know how the music evolved. . . ."

Soph hasn't entered the studio scene in New York. He remembers, less than fondly, his time at a Dallas "jingle mill." "I had to walk into a session and turn off all emotional responses to the music. And jazz is emotional expression. I guess guys get trapped with families—and the money sure is great—but I came to New York to play jazz. I've had to scuffle, but that's minor, since with the one life I have to live, I'm doing what I want to do."

could stand. It didn't have much to do with the kind of guitar I used. I tried all different makes, all different strings, amps, and I never did get just that perfect sound—until suddenly, it just came."

I asked Danny what was happening with The Section. "At the moment, that's an on-off situation since most of us are so busy with other commitments. However, when we go out on the road accompanying James or Crosby and Nash, we're usually at least three-fourths of The Section, although we're not billed as that.

"We'd like to keep the band together, just to play some of our own material. I've written a lot of tunes which sound good in an instrumental group. My main gigs right now are with James, Carole King, and Crosby and Nash, plus a band called Attitudes, with Jim Keltner on drums, David Foster on piano, and Paul Stallworth on bass. That's more of a funky, disco thing. Sometimes it's kind of hard to do all these things; obviously you can only be in so many groups at one time. But for me, it's an ideal situation musically, because they're all so completely different; I don't think there's one band that could do everything I want to do.

"It's really good for my music to be in that many contexts, because often I rise to heights I didn't dream possible; I even surprise myself. But you know, it's funny, when I play on sessions, I don't play but one way. I'd do the same things on a country and western date as I would on a Latin or a jazz



gig. I have one style and apparently that's what the cats I work with are looking for. I believe this is what differentiates me from studio players. If somebody calls me for a record session, they want what I do in particular. They know I'll fit in.

Danny has some pretty strong things to say about the acceptance of electric guitarists. "To this day, we're not considered essential components of music. A lot of arrangers don't understand about writing for guitar—any kind of guitar. Their charts will invariably be in Bb or Ab, the same they'd use for the horns. Then, when they don't get that nice, big, open sound, they wonder why.

"When I think about guys like Charlie Christian and the innovations he was creating... if he'd stayed around through the bebop era that would have been a whole other realm to draw from. And Django surely didn't have an electric sound. Do you know that it's only in the past few years that guitarists haven't been apologizing for their amps? So many of them were trying to get the most neutral sound possible.

"But this is an entirely new instrument, it just doesn't do the things the acoustic guitar does. On the electric you can sustain notes forever, you can change tone; there are so many variations. We've just started to explore the potential.

"You know, what attracted me most as a kid was the very nature of the jazz musician's act: wander around, play your chorus, then wander off, never looking at the audience. Real blasé. Then that started to piss me off. You gotta kill the people when you're out there onstage. I don't care what kind of music it is, I don't think there's any excuse for that super-introverted, there-is-no-audience-here attitude. When I would read articles in music magazines about jazz musicians complaining that rock 'n roll was taking over, it just burned me up. Of course it is, because those guys are playing for the audiences."

caught... Is the Garde Still Avant?

FRED ANDERSON SEXTET

Museum Of Contemporary Art, Chicago

Personnel: Anderson, tenor sax; Billy Brimfield, trumpet; Douglas Ewart, reeds; Felix Blackmon, bass; Hank Drake, drums, percussion. Group joined by Ajaramu, percussion, for second half of concert.

Jazz in museums: an idea still anathema to some diehards who feel that the spirit of the music and its creators remains best served by the slobbering drunks and competitive decibel levels offered by nightclub audiences. But MCA's "Overview of Chicago Jazz" series, which ran on Sunday afternoons in March and April—concurrently with a show of Windy City abstract art—offered the broadest possible range of this town's talent. The music was generally strong, positive and uncompromising in a variety of modern genres, and remained undiluted by its more rarefied setting.

Fred Anderson, a descendant of Dexter Gordon and Sonny Rollins who also nods in the direction of *Ornette On Tenor*, took the stage on one of these Sundays to present jazz on the hard bop/abstract interface. One of the founding fathers of the AACM movement, Anderson was joined by another longtime local reliable, trumpeter Billy Brimfield, who comes out of Booker Little much in the same way that that late hornman moved from the sonic womb of Clifford Brown. Anderson and Brimfield favor a hard, open, unclusive attack from the basics. They sounded like Chicago.

Douglas Ewart, the third member of the front line, is a resourceful and disciplined young-er reedman. His brisk soprano solo in *Three On Two* began the afternoon, running helter-skelter out of an Anderson-composed head which served as a chorus of greeting to the standing-room-only house. Felix Blackmon's acoustic bass suffered the only sound problems of the concert in solo, but meshed well with percussionist Hank Drake, who exhibited throughout the session a noteworthy ability to drive with a light touch. Despite occasional tendencies to dominate the balance of volume in more hard-swinging sections, Drake's movement was sure, confident in its variety; most of his directions were well-paced and logical.

After the ebullient kick of this opener, the obligatory Third World excursion was something of an energy letdown. It was meant, ostensibly as the intro to Brimfield's *He Who Walks Alone*. Ewart began on a long, outsized, bamboo flute, obtaining some eerily vocal sounds in the contralto register, over a tableful of Drake-exercised, tinkly, vaguely noisy small percussion. Another, smaller flute was sounded less distinctively by Ewart in funky duet with Drake's tabla drums before Blackmon made it a trio. Actually, this section did little more than to recall Yusef Lateef's early efforts in the same Afro-Oriental direction; and compared to the big-toned exuberance of the rest of the day's music, it was truly anemic.

But matters improved swiftly as Anderson and Brimfield re-entered. Ewart switched to clarinet and, with Fred, supported Brimfield

with reedy color as the trumpeter took the lead on his own piece. Billy called slowly and clearly, evoking various responses and antiphonies before the trio moved into a mournful unison. Anderson got down low to produce his huge sound in a rich, semi-accompanied solo that occasionally stepped out of its hard tenor, Dexter-drawn parameters into a tenderness not unevocative of the ballad-singing Coltrane and the mordant Lester—and there were bittersweet, gruff interpolations out of Webster's gutbucket as well. More importantly (and indescribably), the solo had the authority and ring of sad truth carried by a man whose lifestyle may have been compromised by the rigors of playing his music in this city, but whose soul has been enriched. In contrast to Fred's brawn, Brimfield was lean and sharp, shrewdly melodic on top of a modified Latin rhythm. The cadence dropped to funereal as Ewart clarinetted with a richness that would have been truly astounding had Anderson not made time stand still moments before. Nonetheless, Doug's intonation was breathtakingly clear for such a difficult axe in this context, and his work segued into the closing ensemble with utter grace.

Anderson's *Something Like Sonny* was another simple, hectic head; Drake and Blackmon (now on bass guitar) swung punchily. Ewart's alto was all over the place, his solo too crowded to be truly effective, many of the flurries lost beneath the rhythm. Anderson moved behind the hot pace, offhandedly rather than off tempo, with his lines relaxed and extended. Brimfield, the fireman, swung his ass and quoted Parker. Blackmon gave some indications here (and on a later version of Rollins' *John S.*) that he is developing a unique method of adapting bass guitar to abstract black jazz, something to listen for. Despite his right ideas, however, I found the contrast between his disjointed lines and fluid technique unsettling rather than moving.

After a short break, percussionist Ajaramu set up his traps, augmenting the quintet with a heavier bottom, and occasionally obliterating the nuances of Drake. *Little Fox Run* (Anderson's piece recorded for Delmark in the late '60s on Joseph Jarman's *Song For*), was thunderous. Anderson had the big sound required to ride over the rhythm, which had assumed juggernaut proportions. Brimfield also carried himself well, due to his brilliant attack. Ewart didn't solo, while Blackmon's upright sound was only outlined by the acoustics. Ajaramu and Drake's duet galloped past the other pieces, concluding a performance whose total sound uplifted, even if its particulars failed to inspire.

Sonny Rollins' "Bridge" tune, *John S.*, found Felix Blackmon back on bass guitar—where he belonged, given the acoustical constraints. He strummed and walked jauntily beneath the loping interpretation of the theme and a Braxtonish Ewart who also appeared to be tentatively constructing some Parkerisms amidst his squawking sound shapes. This piece was perfect for Anderson, of course, but Brimfield could have edited himself. And though the drummers worked well together, Drake is versatile enough to have done the job by himself. Blackmon finished up with a clever fingerpop-over percussive clutter, full of whimsy and

double stops.

Fred's *Dark Day* recalled *Lonely Woman* and belonged to Ewart, who must be the finest bass clarinetist since Eric Dolphy. His tone control is almost unbelievable, yet his range seems unlimited. He is certainly more flexible a soloist than, say, Ken McIntyre; and his approach is equally as methodical as Braxton while exploring many more facets of the horn. Doug delivered his solo melodically against an elegaic chorus of Brimfield and Anderson before reaching to the outer limits in duet with Ajaramu. Set in the light of this truly remarkable performance, the chances Ewart took throughout the afternoon on his other axes—as unevenly executed as they were—marked him as someone to keep an ear out for. Anderson offered his most “avant garde” solo of the concert—it was the least fettered by bop-derived linear development—and thus his most unsatisfying.

This was an afternoon of lovely contrast, where tensions between two musical styles were moved to resolution rather than left destructively charged. The warmth and Buddha-like rich wisdom of Fred Anderson was a compliment to Billy Brimfield's wiry incisiveness. Ewart's quiet testing of the limits added ether to the earth and fire of his fellow front liners; he was the fleet jester. The young, strong rhythmic flow of Drake and Blackman (and Ajaramu, who was fine if superfluous in part two) buoyed and channeled. If the Philosopher, trombonist George Lewis, rejoins this ensemble after a tour of duty with Count Basic, Chicagoans could be exposed to the most generally satisfying modern small ensemble sound in the country: a full, basic, urban music.

—charles mitchell

PHAROAH SANDERS QUARTET

The Lighthouse, Hermosa
Beach, Ca.

Personnel: Sanders, tenor saxophone, shaker, bells, chains, vocal, percussion; Hilton Ruiz, piano; Steve Neal, bass; Idris Muhammad, drums.

When you're well into spring, no one expects rain in Los Angeles. But then again, no one anticipated the four sudden showers of avant garde talent (including Cecil Taylor, Anthony Braxton, Charles Mingus, and Pharoah Sanders) that recently pelted our arid, thirsty basin. This much-needed deluge of musical purity was enough to temporarily satiate the thirst of a growing number of people in Southern California who are willing to support a music untainted by commercial concessions of any sort.

It was indeed encouraging to find people standing in line, braving the elements of a brisk night in Hermosa Beach, in order to witness what effect Pharoah's long absence from the recording scene has had on the inventive, natural, spiritual style that he pioneered from the mid-'60s until 1973. Conversations, overheard among those in line, seemed to center around whether Pharoah was still “bad.” The skeptics characterized Sanders' last visit to L.A. as tired and uninspired, as well as inconsistent from night to night.

Upon entering the club, it became immediately apparent that a benevolent musical chemistry was in the making. On *The Healing Song*, Pharoah's simple yet forceful melodies were compellingly backed by Muhammad's in-

tricate, polyrhythmic excursions. Sanders' approach on tenor suggested a sense of struggle and passion—a spiritual catharsis—followed

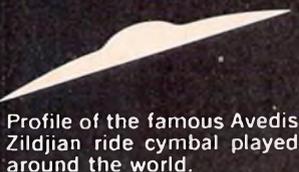


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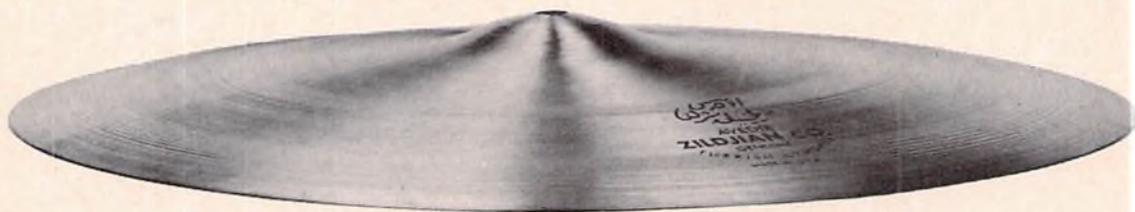
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strated that he was up for the occasion. Ruiz complemented and supported Pharoah with peaceful, repetitive phrasing on piano, gradually helping to build the tension that's so much a part of this music.

Pharoah was clearly in command of the group's energies, as he charted a multiethnic musical journey into *Upper Egypt*. As is not uncommon among men willing to take chances musically, Pharoah often seemed to be going after notes that weren't in the register. Chanting, screaming, overblowing—all of the characteristics that listeners have come to associate with Pharoah's music over the years were brought forth in this long, unremitting piece.

Ruiz's piano work, although well structured, seemed at times to lack sustained focus or depth. This may simply be due to his lack of maturity. With the passage of time, his concepts may cohere to the point where he'll be able to fill the void left by the departure of Joe Bonner. While Hilton was very busy with Monk's *Nutty*, Sanders seemed pensive as he laid out at the side of the stage.

Much of the evening was devoted to interpretations of standards; Pharoah offered nothing new compositionally all night long. While Sanders' music hasn't evolved tremendously in the past few years, his evergreen works are timeless, and seem fresh with each successive exposure.

This certainly seems like a reflective period of soul searching for an unpretentious musician, from whom we've heard far too little of late. Although we've had no recent recorded material by which to judge Pharoah's development and evolution in the past several months,

it's comforting to know that this live performance fell nothing short of five stars.

—gary g. vercelli

MILFORD GRAVES ENSEMBLE

WBAI Free Music Store,
New York City

Personnel: Graves, percussion and voice; Arthur Doyle, tenor sax, stritch, flute; Hugh Glover, alto sax.

Milford Graves is black rhythm incarnate—a percussion maniac of such force, and so communicative, that his mastery is evident even in less than perfect contexts, like this one. But credit WBAI, New York's only listener-sponsored radio station, with the wisdom to present Graves in one of their continuing series of free concerts, which they also broadcast live.

Graves seeks to play what he calls "cosmic" or "earth" music by avoiding the limitations placed on sound and rhythm by formal "rules": traditions regarding chords, scales, and tempos. All sounds can be musical, and any vehicle capable of making sound can be utilized. Graves' various vocal employments well illustrate his intentions: wordlessly chanting, moaning, yodeling, bending notes, and singing intricate patterns, he responds to (and sometimes repeats) these invocations on his drums. The effect is always musical, but it also stretches the limits that European musical principals have placed on our ears.

The idea of presenting Graves with two saxophonists was attractive and encouraging; but

Doyle and Glover eventually became tiring, their function isolated to the playing of intricate, screeching, harmonic overtones, staccato and repetitive. This was the aural framework for Graves' improvisation.

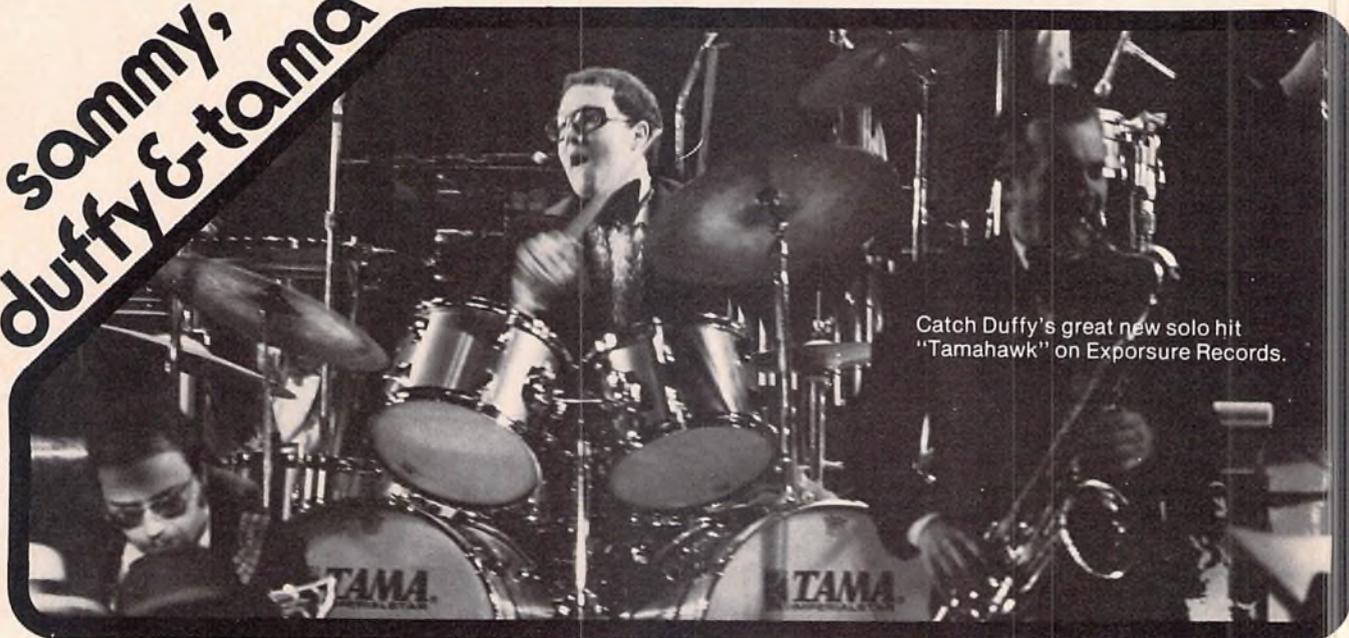
However, by limiting Doyle and Glover, Graves was indirectly limiting himself. If the horns had been allowed the same flexibility that Graves so cherishes, interplay would have deepened enormously and resulting cross-inspirations and challenges would have made for much more fulfilling music. Nonetheless, the music as presented was received enthusiastically by a majority of the audience, so this is a minority complaint. Graves' dynamism prevailed, as it always seems to do; but it would have been nice to hear him play off of another soloist for a change.

The rhythmic roots of the New York-born Graves are heavily African, with hints of the Caribbean, and, of course, large doses of Afro-American modifications. He used a basic drum kit, augmented by a conga and a bongo drum. This battery was all tuned to get a very wide variety of sounds, which Graves increased further by using his elbows and the sides of each drum, in addition to the skins. He is both highly inventive and technically capable of bringing his ideas to life, and he's so open and unpretentious that he becomes as much a part of his drum set as he is its master. One soon realizes that Graves himself is a breathing, thinking, vibrating percussion instrument who withdraws the maximum from any fellow rhythmic vehicle his hands come in contact with.

See him under any circumstances.

—scott albin

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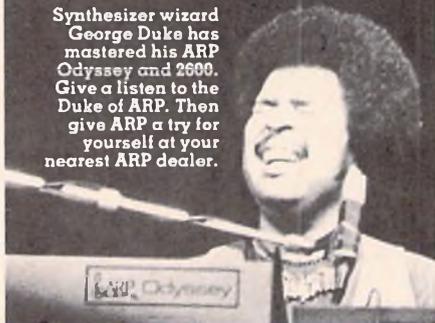
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AKIYOSHI/ TABACKIN

continued from page 17

composer-arranger in the history of jazz to write your own library and then organize a successful band to perform it. How much do you think it has helped you or hurt you to be a woman in this profession, in which there is so much apparent resistance to accepting a woman? Typically, a press release was sent out in which it was stated that Lew Tabackin writes all the music for the orchestra! I suppose they took that for granted. And I was wondering how much of that kind of thing you run into, and how much actual work you've lost from being a woman?

Akiyoshi: Well, I'm not quite sure how many jobs I lost, because so many good male players don't have the jobs, either.

Feather: Male writers, you mean?

Akiyoshi: Writers and players. I'm just thinking of my past 20 years staying in this country. I'm just figuring on that basis. Sometimes I think there is no question that jazz is very masculine music. Men don't like to see the female being too masculine.

Feather: Or too aggressive.

Akiyoshi: Yes, too aggressive. And jazz is precisely an aggressive music; it has always been that way. But I want to hear certain things every time I hear jazz, and if they're not there, then it's not my cup of tea. Masculinity is one of the essences that jazz music has to have, for my taste—you know, hard-driving. This is important. I don't think a man likes to see a female being that aggressive.

Tabackin: The category of "female piano player" seems to have a different standard and a different connotation in the jazz world, maybe even a different musical evaluation. But step out into the man's world—I think that's where the resistance comes up. I think now, writing music for a big band and being—whether she likes it or not—a bandleader, Toshiko is in a man's world. There is a certain resistance, but it will be interesting to see how it develops.

Akiyoshi: Personally, the biggest thing right now that I have to deal with is that my case is a little harder since I am not an American. Not only I am not an American, I am a minority race. I believe in seeing things the way they are, and for minorities, it's hard in this country. If I were a male American and wrote a hundred tunes, if 30 of those tunes were super and the rest mediocre, I could get by. It's possible for an American male writer. But in my case, I can't afford that. Whenever I write, each one has to be good. I really don't think I can afford to produce any music which is not up to a certain level.

Tabackin: In San Diego, we played for basically a soul audience, who could have cared less about our presence there. Had there been just another male person in front of the band, there would have been the normal kind of rejection. But somehow, seeing a woman in front of the band... maybe it encouraged them to listen more, because it was something different than you would expect to see. In some ways it can be a positive thing.

Akiyoshi: But at the same time, because of that, you can't really afford to have a flop.

Feather: I'd like to ask you to sum up briefly, between the two of you, what led up to the Japanese tour that was undoubtedly a triumphant success.

Tabackin: Well, a couple of years ago we—the band—weren't doing very much, and we felt that it would be nice to have a project. To-

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shiko spoke to some people at RCA Victor in Japan and we were able to record our first album, *Kogun*. We would have been very happy with just a moderate success, but for some reason the thing just took off and became a gigantic hit in Japan. I think it's passed the 30,000 sales point now, which is quite remarkable. It sold twice as many albums as the previous jazz frontrunner. I think McCoy Tyner sold 16,000—that was the previous top record. Consequently the next album, *Long Yellow Road*, sold quite well, and we were invited to premiere the big band, mainly on the strength of our record sales.

Feather: We all know, of course, that a tour like the one you undertook in Japan is more or less impractical in this country for various economic and logistical reasons; but I would still assume there is reason to expect that you will keep the band at least partially together, because word gets around. And now that the first album has been released in the United States . . . is that what you're planning?

Akiyoshi: Well—this is my personal feeling—the band is rehearsing every week and it is my job to keep writing music that is something worth turning out for. And we are lucky that we have a record company, they're talking about an exclusive contract, which we have to contemplate. So my main goal is the collection of a library. Therefore, the band will keep on.

As far as bookings, when a band goes around traveling and living together for several weeks at a time, you will get stronger, and even the solos get very strong with the rhythm section. You get tighter, and there's more growth, and the solos get much better. There's a very good possibility of playing in New York, and I would really like that. From my point of view, it's like a prize. . . . It's like when you have candy, and there's a prize that comes with it, you know?

Feather: Where would you like to see your careers going a few years from now? Are there any particular objectives you would like to reach?

Tabackin: Well, that's what we're in the midst of thinking and talking about, because the band seems to be growing and it seems to be at the point where it could be very successful. We have to think about how far we want to go, and how far we *can* go. In my own case, I would be very happy if I could work as a full-time creative musician. It's something that, I think, most of us dream about. Maybe through the band I'll be able to reach that. For now, we're more or less gearing ourselves towards college concerts and clinics, and important jazz festivals, and whatever. Maybe, if the band evolves in a certain way, we would take it on the road, if the demand seems big enough. That's one possibility that we might pursue.

Feather: The European market?

Tabackin: Yes, the foreign market is such a great thing for a jazz musician.

Akiyoshi: Well, my main job, I think, is to write, create, keep creating some music that will be a little different from the mainstream of American tradition. If I keep doing this enough, then we'll leave some kind of trace in jazz history—someday, hopefully. But that's my main job. As far as the band goes, we are keeping it together, rehearsing every week, and so on. I'm sure all the musicians are saying they would like to have a chance to play for other people and play for the people who we didn't play for before. I hope that will happen in the future, more and more.

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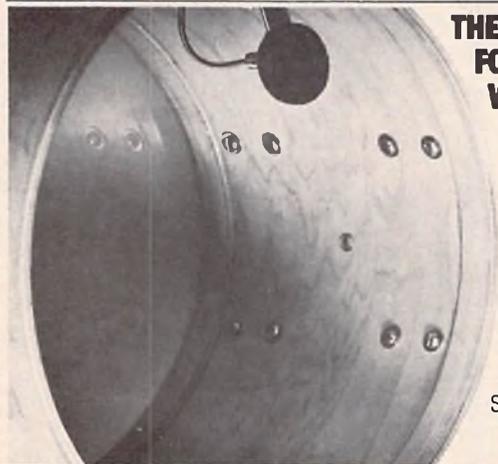
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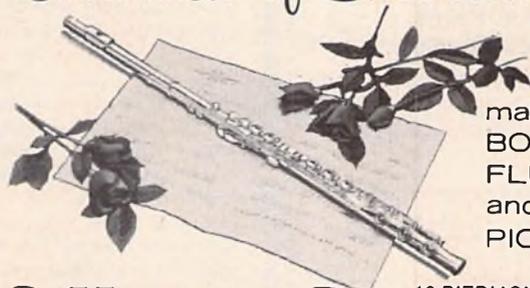
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continued from page 13

make myself so familiar with that that I can play it perfectly any time I want.'

"Aikido is the key—or *ki*—to total relaxation, too. I play with intensity but I am completely relaxed at the same time. The body vibrations are really working like mad, and I'm more relaxed at the end of a long solo than when I began it. I play from the pit of my stomach and keep the word 'Relax' going all the time, so I never get any sore muscles anywhere. I never have had what they call a 'charleyhorse' and no broken bones.

"The two questions I hear most often at clinics during the past three years are about Aikido and, from seniors, 'Where do we go from here?' I can talk for an hour about the benefits of Aikido. It's the other question that has to be solved, and I have a proposal:

"Jazz education is at a high level. I've played with those great bands Leon Breeden is turning out of North Texas State and with Woody James' great band at Los Angeles City College. And Joel Leach's players at California State University at Northridge, Calif. are so good and so close to where I live that I take my compositions over there to hear them played back to me the morning after I write them. When I went to Baylor University in March, I didn't hesitate to take four charts right out of my band's current book—high trumpet parts and all—and that band took care of business.

"It was wonderful when Woody Herman was able to pick up an entire rhythm section out of North Texas State, and all that young energy is important in making his band as great as it is. But what about the hundreds of other well-trained young musicians who are graduating and ready for the valuable and necessary experience of being on the road with a band?

"I believe that John Hammond and Teo Macero from Columbia Records, and Ken Glancy from RCA and Bob Thiele and Norman Granz and people from Atlantic and A&M and Fantasy and all the major labels and television people from NBC, CBS and ABC and the instrument companies, should get together with Leon and Joel and Woody James and Lawrence Berk and the principal jazz educators, plus Stan and Woody Herman and Count Basie and Chicago and Blood, Sweat & Tears and the handful of working bandleaders we've got. Work out a plan for the big companies to sponsor a dozen young bands—including giving each of them a recording contract and some television exposure. Why not? Those big companies have big budgets, and new blood is vital to a healthy music business.

"Basie is beautiful, but he's going to want to retire when he gets to be 80 or 90. Woody is getting older. So is Harry. Duke is gone. We need to draft about a dozen potential Ellingtons, Basies, and Hermans to give them a crack at having a band and give a little more of a shot to the musicians who are finishing school. Right now, whole bands are graduating. If Basie and Woody and Harry and Buddy and Stan are filled up, where do these young people go? The music educators have done their jobs in the schools. Now it's up to the industry to work hand-in-hand with our deserving young musicians.

"Why can't Leon Breeden say, 'Okay, I've got two graduating seniors who have all the facility for being bandleaders. They are good

arrangers and composers, make a fine appearance, and know how to speak to an audience.' We may have a couple more here in L.A. Berklee may have two or three more. Give them each a band and a chance to build a library. Now, John Hammond, give two or three of them a record contract. And let's guarantee them a TV gig to let the people know that there are 12 new bands in the world. Then book them some concerts, and I promise you the audiences will be there; and look, we've got two or three hundred more players working, and the kids still in school have someplace to aim for.

"I've talked to a few people about this, and they all say it's a great idea. But who's going to get it together? I'll call the meeting if that will get the ball rolling. Concerned industry leaders and educators can write to me in care of **down beat**. It should be a labor of love for all of us. Let's make it happen!"

Until that meeting, Louie Bellson has a busy schedule. In addition to weekends at Donte's in North Hollywood and a string of private dates, the Louie Bellson Explosion appeared in concert at the University of California at Irvine on May 8. It becomes the only big band to play Disneyland for four consecutive years, when it opens a week's engagement there on June 27. On July 24, Explosion encores its 1975 Concord Jazz Festival triumph with Tony Bennett, and Tony has invited the band to tour with him later in the summer. Extended trips both to Japan and to Europe are anticipated before the end of the year.

"Louie's band is so hot right now I don't want to quit playing at the end of the gig," fluegelhornist Bobby Shew remarked the other evening.

Their latest Pablo album, named after the band (which was named by Pablo chief Norman Granz), is selling briskly, and Louie is composing and arranging to expand the book, already rich with material by Don Menza, Pete Christlieb, Bill Holman, Oliver Nelson, Felton Sparks, the leader, and his frequent collaborator, Jack Hayes.

Hayes and Bellson may yet prove to be as intriguing and productive in partnership as Ellington and Strayhorn.

"Jack is one of the unsung giants of the music business," Louie announces appreciatively. "About eight years ago, Jack, as usual, was doing most of the arranging for the Academy Awards presentations. I was playing in John Green's orchestra that night with my regular pencil and little manuscript paper in my back pocket. Every time the band would take a break during rehearsal, I'd go over to the piano and work on this tune I was writing. I had it more than half finished when I got stuck. The rest just would not come.

"I left the paper on the piano while I went to the phone. When I came back, this pleasant fellow introduced himself, apologizing for taking the liberty of finishing my tune. He said that when he looked at it, he liked it so much that he couldn't resist. He did me a real favor. Later, Bobby Troup put beautiful lyrics to it and called it *Last Year*. Doc's played the entire arrangement on the *Tonight Show*.

"Jack will send me a composition that is half-done and I'll finish it, or he will send me a score he's started and say, 'Here, finish that!' With *Carnaby Street* (from the Pablo LP), we worked together at his house one entire day. It was total collaboration. He'll call up and say,



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'Got your pencil? Write down these notes.' He'll give me four bars and tell me to call him when I've 'tacked on' the rest of it. We've got that great, workable thing. Sometimes we can't tell his writing from mine when the piece is completed."

At the time of this interview, their latest, Four Vignettes On Percussion, was scheduled to be premiered April 17 at the Dorothy Chandler Pavilion of the Los Angeles Music Center, where Louie was to appear as guest composer and soloist with the Glendale Symphony Orchestra, Carmen Dragon conducting. The piece de resistance, however, was to be the West Coast premiere of Bittersweet, Bellson's composition for percussion and symphony orchestra, first performed by him with the Milwaukee Symphony in 1974. For the April event, part of the Glendale Symphony's Series of Bicentennial Tributes to American Composers, Louie was planning to debut two incredible drum sets.

"On Bittersweet, for the first time, I shall be using three bass drums. The Pearl Drum Co. built me this monster set perfectly to my specifications. We've come a long way since my Buck Rogers days. Altogether, I'll have 17 drums: 13 Pearl drums (three bass, three snares—all different sizes—and seven toms), four Remo Roto-Toms, seven Zildjian cymbals, and the hi-hats. You should see the pedals! I can work them manually; the middle bass drum and the other two pedals are right close by, and they're extended to the beaters. Therefore, I'll be able to tapdance on three different pedals, you see. And I have all special mallets. Besides my regular drumsticks, I have five or six different mallet set-ups which never have been used before—certain beater balls that go with the heads and the cymbals.

"Instead of a stick in each hand on Bittersweet, I'll have two mallets in each hand like a xylophone or marimba player. The mallets have long plastic handles, and some of the balls are like hollowed-out practice golf balls. I'll be playing four different sounds with my hands as well as going with my feet.

"I was trying to figure how to write the drum part for this while I was flying home from a clinic. At dusk, I saw this unbelievably beautiful sky, and I said, 'That's it! I'll do it in blues, reds, and blacks. There aren't enough spaces or lines for 17 drums, so my score has the snare drums parts in red, the tom-toms in blue, and black is for the bass drums. Bittersweet is going to sound different than it did in Milwaukee.

"Each of our Vignettes is based on a different ethnic rhythm—East Indian, African, Latin American, and American—and I'll be playing them exclusively on a Roto-Tom set-up that Remo Belli of Remo Weather-King is making for me. His first Roto-Toms had to be turned by hand to get the different pitches; but now he has pedals to control the revolutions, so your hands are free. The set-up will have seven Roto-Toms, including two bass Roto-Toms, two cymbals, and the hi-hats. I'll use both my fingers and mallets on the Toms."

Louie insists he has no intention of switching permanently to three bass drums. His standard Pearl set has two bass drums, three toms—one small and two large—and a snare, augmented by four Remo Roto-Toms, five Zildjian cymbals and a set of hi-hats. He uses a 5A, medium-weight, Pro-Mark, hickory, Louie Bellson model stick—all wood or wood

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Ovation Strings



continued on page 43



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HOW TO combine keys, Part I

by Dr. William L. Fowler

“POLYTONALITY. The use of two or more keys simultaneously, generally by superimposing chords, arpeggios, or melodies each of which unequivocally defines a different key.”—*The New College Encyclopedia of Music.*

There's little dispute about polytonality as a melodic or harmonic attention-getter, a smile-provoker, or an ear-confuser. No, the Big Argument is over this moot point: Can the ear actually separate polytonality into its component keys? Donald M. Ferguson thinks not: "The theorem of polytonality, insofar as it assumes simultaneous comprehension of discrete melodic facts, ... seems somewhat contrary to psychological common sense."

But Darius Milhaud, that super-proponent of polytonality, seemed more interested in musical effect than in psychological analysis: "... a polytonal chord when soft is more subtly sweet and when forceful is more violent than the normal kind." A sharp mind and a keen ear would tend to agree that Donald and Darius are both right.

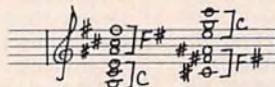
But the Big Fact about polytonality, no matter how it gets discerned, is its breadth of expression. Mozart, for example, had fun, fun, fun with polytonality in his *A Musical Joke*. Stravinsky, in keeping with his early proclivity for complexity, caused consternation at the Paris ballet by piling key upon key in *Rite of Spring*. And Milhaud, in his opera *Les Euménides*, finally rescued the audience's ears from the tonal chaos of six simultaneous keys by shedding those keys one by one on his way to a single C major.

And the Big Question of polytonality is: What keys to combine to achieve what effects?

For those not yet up on their multi-tonality, but still desiring to dabble in tonal-dualism, here is some info on bitonality, the simultaneous sounding of two different keys and the logical starting point into the multi-key maze ...

Either melody or harmony can indicate a key. Therefore, bitonality can exist between: 1) chord plus chord, 2) harmonic progression plus harmonic progression, 3) melody plus melody, or 4) harmonic progression plus melody. And these four setups can be extended; for example, putting a harmonic progression and a melody both in one key, then adding another melody, another harmonic progression, or both in some other key.

Because sound gains weight as it descends in pitch, the lower key in a bitonal setup tends to dominate as a basic key, while the upper key adds bitonal flavor. In the following bitonal arrangements of C and F#, for example, the F# over C setup sounds as if C is the tonal basis, just as the C over F# setup indicates F# as its basis, even though the key relationship in each setup is similar—augmented fourth/diminished fifth.



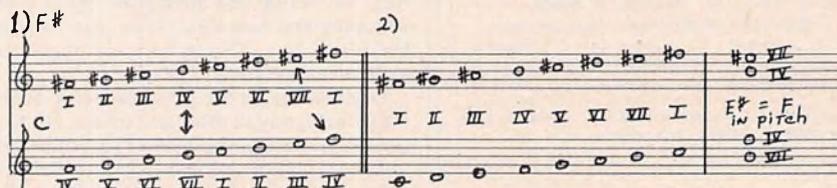
But when all six notes of the combined C and F# chords are compressed into a narrow pitch area—when neither chord is above or below the other—there doesn't seem to be any single tonal center. The following little bundle of dissonant energy, a compressed mixture of C and F#, seems to resolve its tonal conflicts equally well by progressing to F, F minor, Bb, Bb minor, B, B minor, E, or E minor:



To be heard, then, as a distinct element within a bitonal structure, each of the two components should occupy its own pitch area:



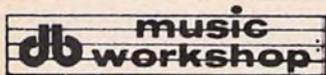
The key relationship of tonics an augmented fourth apart, like C and F#, is particularly useful in bitonality 1) because the two keys contain sufficient chromatic alteration of each other's scale tones to pique the ear and 2) because their active scale tones, degrees IV and VII (subdominant and leading tone), coincide in actual pitch. The B which is the IV in F# is the same as the VII in C; and the F which is the IV in C is the pitch equivalent of the VII (E#) in F#.



Perhaps these two satisfying bitonal factors were Stravinsky's reasons for choosing the augmented fourth tonic relationship for the most famous of bitonal examples, his *Petrouchka* ballet music. Perhaps they were the reasons Andre Previn and J. J. Johnson picked C and F# as the

keys for their harmony-versus-melody bitonality in *Mack the Knife* (Columbia CS 8541).

And perhaps the coincidence of active scale tones in the augmented fourth bitonal setup is the reason so many substitute chords have roots an augmented fourth from the chord roots they're replacing, like Db 9 (5b) substituting for G7, where the third and seventh of one chord become the seventh and third of the other. Because of the enormity of polytonality as subject matter, its full treatment will require a series of articles. In the next issue of *down beat*, Part II will deal with the scalar and harmonic effects of combined keys other than those an augmented fourth apart. db



URBIE'S SLATS

transcribed and annotated
by David Baker

Trombonist Urbie Green took this solo on *Slats* during a Joe Newman session, *I'm Still Swing-ing* (LPM 198-319). Check out Urbie's stunning command of the high register; the solo opens on a trilled double B flat and has a four-octave range. The blues scale is the main color here, and you should also be aware of the double time section at measures three and four of (B).

The musical score is written for trombone in 4/4 time with a tempo of 132. It consists of two systems of staves. The first system starts with a trill on a double B flat (marked 'A') and includes triplet figures. The second system continues the piece, featuring a double time section at measures three and four of (B). The score includes various articulations like slurs and accents, and a final double bar line.

BELLSON

continued from page 41

with a plastic head, which is especially good for cymbals.

"Billy Cobham, Joe Morello, Jo Jones, Buddy Rich, and I all use the same straight-down-the-middle, medium-weight kind of stick," Louie declares. "You can make the sound hard or soft with a normal stick. It's up to the player. I can play as loud with 5As as a guy can with a big broomstick. I don't believe some of the guys who think they have to use heavy sticks for a heavier sound."

Louie Bellson's versatility could be summed up just by listing his gigs for Norman Granz, who produced Louie's latest Pablo big band album. Granz also chose Louie for *Duke's Big Four* with Ellington, Ray Brown, and Joe Pass; *The Trio* with Count Basie and Brown; *Satch And Josh* with Basie and Oscar Peterson, Brown, and Freddie Green; Big Joe Turner

with "The Trumpet Kings": Dizzy, "Sweets" Edison, Clark Terry, and Roy Eldridge; plus the Jazz At The Philharmonic All-Star Tours and nearly every project Granz inaugurates.

"When I was a kid, the Basie rhythm section was the ultimate," Louie relates. "So at the end of the recording session with Basie and Oscar and Ray and Freddie, when Freddie smiled at me and said, 'That's it... that's where it's at,' it was better than somebody giving me a million dollars."

"The thing I like about Louie Bellson's playing," Granz will tell you, "is that he never forgets his function in relation to the horns. Too many drummers are so wrapped up in themselves and get so busy that they don't give the soloist the support he needs, which, after all, is why rhythm sections were born. Also, Louie is comfortable in small as well as in large combinations, which too many drummers are not. But, above all, is his great *time!*" db

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BERGER

continued from page 19

raising, through various foundations and industries.

"We're also in negotiation for Mt. Tremper Retreat near Woodstock, a 300-acre estate with enough buildings to house hundreds of people. This way we could have a music retreat from New York up here every weekend, and we could do all our concerts here. This, to me, is a more exciting way of being involved with music than being on the road, because it makes for a much stronger feeling musically. And I've really made progress in my own whole idea of music, composition, and group feeling since we've been located up here.

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-1776-1976- IT HAPPENED

1776—For the parties over at Thomas Jefferson's place (Monticello), chamber music groups supplied the music for graceful dancing. Mr. Jefferson himself, through his violin, helped supply the beat.

1815—The quadrille established square dancing as a favorite rural sport, thereby keeping American fiddlers busy.

1889—*The Creoles of Color, The Cotton Yardmen's Benevolent Association, The Liberty Bell Social Club, The Youngmen's Hope Junior Benevolent Association, The Determined Workers Circle, The Young and True Friends, The Golden Leaf Social Club, The Promise Social Club*, and a lot of other New Orleans societies all put on dances in hired halls, using brass bands or little dance orchestras for the music.

1893—John Robichaux, the New Orleans drummer, violinist, bassist, accordionist, put together his super-popular 8-piece dance orchestra.

1894—Robichaux suggested to his drummer, Dee Dee Chandler, that if he (Chandler) would invent a foot pedal for playing the bass drum, his (Chandler's) hands would be free to

concurrently play the trap drum. This first use of the drum set solidified Robichaux's reputation as New Orleans' number one dance band leader.

1912 to the present—An invasion of the United States by the Latin dances, spearheaded by the Argentine tango, opened a new field for country club members and country club combos.

1923—Don Redman joined up with Fletcher Henderson. This association of talent produced many of the concepts and devices which made the big jazz band ideal for supplying dance music in the large dance hall for big crowds.

1923—In Chicago, the Wolverines began the trend toward *homphony*, a style in which melodic instruments team as a rhythmic block, thus giving dancers' feet a solid, simple, clearly defined beat.

1925—The Charleston accompanied by Dixieland bands reached a peak of popularity then quickly petered out.

1935—Benny Goodman, through the clear beat of his big band, parlayed the America of widespread, paired dancing plus giant dance halls into his own Kingdom of swing.

1956—Elvis Presley, in a real hip move, showed young America how to dance while just standing there.

1976—Discotheques continue to deprive the live (musician).

CITY SCENE

NEW YORK

Madison Square Garden: *Wings* (5/24-5).
Nassau Coliseum (Uniondale, L.I.): *Wings* (5/21).

New School: Ellington showcases (6/13).
Arturo's: *Bob Mover & Masuo* duo (Wed.).
Gulliver's (West Paterson, N.J.): *Sonny Fortune Quintet* (5/21-2); *Ted Dunbar* (5/24); *Teaddi King w/ Joe Puma Trio* (5/28-9); *Dom Minasi* (5/31); *Ron Carter Quartet w/ Buster Williams, Kenny Barron & Ben Riley* (every Tues.).

Carlyle Hotel (Carlyle Bar): *Marian McPartland* (nightly).

Brooklyn College: *Donald Byrd & The Blackbyrds* (5/22).

Cowbay Cafe (Port Washington, L.I.): *Gary Gross, Jerry Rizzi, Jeff Hirshfield Trio* (Fri.-Sat.).

Richard's Lounge (Lakewood, N.J.): *Skyline* (5/20-23); *David Friedman Quartet* (5/27-31); *Zamcheck* (6/2-5).

Riverboat: *Eddie Palmieri, Orquestra Cimarron* (5/23); *Palmieri, Orquestra Sublime '76* (5/30).

Town Hall: *Yusef Lateef Quartet w/ Kenny Barron, Bob Cunningham, and Albert Heath* (5/28).

Beacon Theatre: *The New Ray Barretto Orchestra* (5/28).

Town Hall Interludes (5:45pm): *Chris Connor* (5/26).

Cookery: *Helen Humes* (from 5/24); *Dick Hyman* (Sun.); *Chuck Folds* (Sat. afternoon).

Sherry Netherlands Hotel (Le Petit Cafe): *Hank Jones* (from 7:30pm nightly).

P.S. 77: *Bucky Pizzarelli* (Mon., Thurs.-Sat.).

Bilingual Workshop (236 East 3rd St.): *Music For Cartographers: Olu Dara Trio* (5/21); *Oliver Lake Quartet* (5/22); *Sunny Murray & The Untouchable Factor* (5/28-9).

Sonny's Place (Seaford, L.I.): *Charles Davis Quartet* (5/21-2); *Frank O'Brien Trio w/ Ernie Byrd, vocals* (5/23-4, 6/1); *Annie Lawrence & Treasure Island* (5/25); *Artie Doolittle Trio* (5/26); *Ray Alexander* (5/27); *Lenny Spivak Quartet* (5/28-9); *Billy Grey Quartet* (6/2).

Three Sisters (West Paterson, N.J.): *Sonny Red Quartet w/ Buster Williams, Freddie Waits, Sharon Freeman & Diane Green, vocals* (5/21-2); *Nat Adlerley Quartet* (5/28-9).

Village Vanguard: *Sonny Rollins* (5/18-23); *Joe Farrell* (5/25-30); *Thad Jones-Mel Lewis*

Orchestra (Mon.).

Christy Skylight Garden (64 West 11th St.); **Bernard Small & Jimmy Young Duo** (Tues.-Sat.).

Eddie Condon's: Red Balaban & Cats (Mon.-Sat.); guest artist (Tues.); guest groups (Sun.); jazz luncheon (Fri.).

Gregory's: Warren Chassion Trio (Wed.-Sat.). Check club for other dates.

Jimmy Ryan's: Roy Eldridge (Mon.-Sat.); **Max Kaminsky** (Sun.).

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Tin Palace: Rene McLean (5/18-20); **Cecil McBee Sextet** (5/21-3, 5/28-30); **Hamiet Bluiett, Larry Prothro, Bobo Shaw** (5/23, 5pm); **Jeanne Lee** (5/25-7, 6/1-3); **Philip Wilson, Roscoe Mitchell** (5/30, 6/6, 5:30 pm).

Surf Maid: Jim Roberts (Sun.-Mon.); **Nina Sheldon** (Tues. & Wed.); **JoAnn Brackeen** (Thurs.-Sat.).

West End Cafe: Franc Williams Swing Four (Mon. & Tues.); **The (Earle) Warren Court** (Wed.); **Swing To Bop Quintet** (Thurs.-Sun.).

Bottom Line: Eddie Harris (5/20-3); **Tommy Bolin, Sailor** (5/24-6); **Savoy Brown** (6/1-3).

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CHICAGO

Amazingrace: Livingston Taylor (5/21-23); **Ben Sidran** (5/28-30); **Jack DeJohnette's Directions** (6/4-6); **Dave Remington Big Band** (5/26, 6/9).

Jazz Showcase: Sun Ra (5/31-6/3); **L.A. Four w/ Ray Brown, Laurindo Almeida, Shelly Manne, Bud Shank** (6/4-6); **Yusef Lateef** (6/9-13); **Phil Woods** (6/16-20); **Jimmy Smith** (6/23-27).

Backroom: Eldee Young (Sun.-Mon.); other piano trios Tues.-Sat.

Enterprise Lounge: Von Freeman (Mon.).

Orphan's: Synthesis (Mon.); **Ears w/ Cy Touff, Bobby Lewis** (Tues.); **Matrix** (Wed.).

Lurlean's: Jazz nightly.

Transitions East: Muhal Richard Abrams big band (Mon.); other Great Black Music nightly, call 723-9373 for info.

Quiet Knight: Jazz, folk, or rock nightly, call 348-7100 for details.

Ratso's: Name jazz and contemporary sounds nightly, call 935-1505 for details.

Village Tavern (Long Grove): **Chicago Rhythm Section** (Sun.).

Biddy Mulligan's: Cactus Jack (Sun.); **Windjammer** (Mon.); **Bob Reidy Blues Band** (6/2-5); **Koko Taylor** (6/9-12); **Mighty Joe Young** (6/16-19); **Jimmy Dawkins** (6/23-26); **Lonnie Brooks** (6/30-7/3).

Uptown Theatre: Shawn Phillips (5/22).

Arie Crown Theatre: Weather Report, John McLaughlin (5/21); **Pablo Jazz Festival w/ Count Basie, Oscar Peterson, Joe Pass** (6/5).

J's Place: Fred Anderson (Fri.-Sat.); occasional jazz on other nights, call 337-0434 for details.

Big Horn Jazz Festival: 5/29 at Holiday Inn, Mundelein features **Salty Dogs, Jean Kittrell, Gene Mayl, Ernie Carson**; 5/30-31 at Big Horn, corner of Routes 176 and 60-83 features original **Bobcats Yank Lawson, Bob Haggart, Ray Bauduc, Eddie Miller, also Billy Maxted, Ricky Nelson, Barrett Deems, Tommy Saunders, Chuck Hedges, Don DeMicheal, Russ Whitman, Sid Dawson, Bob Hirsch, and Soprano Summit w/ Bob Wilber, Kenny Davern, Marty Grosz, Mill Hinton, Fred Stolle.**

LOS ANGELES

Concerts By The Sea: Willie Bobo (5/18-23);

Chico Hamilton (5/25-30); **Stan Getz** (6/1-6).

Lighthouse: Joe Henderson (5/18-23).

Pasadena Civic Auditorium: Concert (5/15): Includes **Toshiko Akiyoshi-Lew Tabackin Big Band**, plus "Jazz All-Stars" (**Harold Land, Blue Mitchell, Carl Fontana, Herb Ellis, Patrice Rushen, Ray Brown, Stix Hooper**). Details at 449-9473.

Hollywood Paladium: Joe Cocker (5/25).

Shrine Auditorium: Rufus (5/22); **Bob Marley & Wailers** (5/27); **Blue Magic** (5/29).

Concerts At The Grove: Bonnie Raitt (5/28-29).

Ojai Music Festival: (5/23).

Pilgrimage Theatre: Spring jazz series (Sun-

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BALTIMORE/WASHINGTON

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- O'Henry's**: *Moon August w/ Greg Hatza* (Fri.-Sat.); *Jimmy Wells Quintet* (Sun.).
- Sportsman's Lounge**: Jam sessions (Sat., 3-7 pm).
- Four Corner's Inn**: Jazz and rock groups to be announced.
- Hollywood Palace**: Name jazz and rock to be announced.
- Playboy Club**: *Jerry Butler* (5/21-29).
- Painters Mill**: *Nancy Wilson, Spinners* (5/10-14).
- Cellar Door**: Name jazz, rock, folk nightly.
- Capital Center**: Name jazz, rock to be announced.
- Ed Murphy's Supper Club**: Name and local jazz and rock.
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PITTSBURGH

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- Encore I** (Shadyside): *New Frank Cunimonde Trio* (5/17-6/12).
- Encore II** (Downtown): *Dave Liebman* (5/25-29).
- Sonny Days Stage Door**: *Spyder & Co. w/ Eric Kloss* (5/19-6/5); *Barry Miles and Silverlight* (6/9-12).
- Carousel Club**: *Jazz Workshop Ensemble* (Mon.).
- Crawford Grill**: *Tyrone Mitchell Septet* (5/20-29).
- Ernie's Esquire Club** (McMurray): *Al Dowe Quintet w/Etta Cox* (Thurs.-Sat.).
- Gaslight Association**: *Spyder & Co. w/guest soloists* (Sun.).
- Squakers Club**: *Joe Harris Quartet* (Sun.).
- Zebra Room** (Homewood): *Carl Arter Trio w/Tiny Irwin* (Fri.-Sat.).
- Three Rivers Arts Festival** (Gateway Center): Jazz Day w/ *Eric Kloss, Eddie Jefferson, Jazz Workshop Ensemble, Duquesne University Jazz*

Band, Benny Benack's Dixieland Band (5/31).

Radio: *WDUQ (90.5 FM)*—Jazz aired Mon.-Fri. 10 pm-1 am, Sat. 7 pm-1 am, Sun. 8 pm-1 am; *WAMO (680 AM)*—Sat., 11 am-5 pm.

ST. LOUIS

- Ambassador**: *Weather Report, John McLaughlin* (5/23).
- Kiel Opera House**: *Pablo Jazz Fest w/ Basie, Pass, Peterson* (6/7).
- B. B.'s Jazz-Blues Soups**: *Expression* (5/21-22).
- Christ Church Cathedral**: *Alec Wyton* performs 20th Century music for organ and tape (6/13).
- Gateway Arch**: *St. Louis String Quartet* performs works by *Schumann, Crumb, Ives* (6/14); *St. Louis Brass Quintet* performs works by *Schuller, Wykes, etc.* (6/15).
- McDonnell Planetarium**: Video synthesis and electronic music by *Tom Hamilton* and *Rich O'Donnell* (Call for dates and times).

TWIN CITIES

- Orchestra Hall**: *Harry Belafonte* (5/20-23); *Dizzy Gillespie* (6/13).
- Longhorn Eating Emporium and Saloon**: *Gary Burton* (5/20-23); *Earl "Fatha" Hines* (6/1-5).
- The Caboose**: *Willie Dixon* (5/28-30); *Freddie Hubbard, Stanley Turrentine* (6/2).
- Blue Note** (Minneapolis): "Blue Monday" jazz and jam session.
- Harding's Stage Door** (St. Paul): *Irv Williams Trio w/ singer Roberta Davis* (Fri.-Sun.).
- Orion Room** (Minneapolis): *Manfredo Fest Trio* (Mon.-Sat.).
- Metropolitan Sports Center** (Bloomington): *Bad Company, Wet Willie* (5/28).
- St. Paul Civic Center Arena**: *Willie Nelson* (5/26).
- Minneapolis Auditorium**: *Captain & Tennille* (5/22).

PHOENIX

- El Bandido**: *Pete Magadini Quartet w/ Prince Shell* (Thurs.-Sat.); *Jerry Byrd Trio* (Sun.); big band night (Sun.).
- Boojum Tree**: *Supersax* (5/23-26); *Joel Robins Trio* (5/27-6/20); *Dizzy Gillespie* (6/21-23).
- Jed Nolan's**: *Big John and the Music Hall Madmen* (Tues.-Sat.); *Hot Jazz Society* (Sun.).
- Warehouse**: *Flavours* (Sun.).
- Century Sky Room**: *Maurice Cotton Band* (Tues.-Sun.).
- Celebrity Theater**: *Jesse Colin Young* (5/21); *Charlie Daniels Band* (5/25); *Shawn Phillips* (5/29).
- Townhouse**: *Lou Garno, Merrill Moore, and Jimmy Golini* (nightly).
- Hatch Cover**: *Charlie Lewis Sextet* (Sun.-Mon.).
- Final Score**: Jazz jam (Sunday, 3 p.m.).
- Reubens**: *Phoenix*.
- Page Four**: *Mary Kay Trio w/ Nadine Jansen* (nightly).
- Saddleback**: changes to disco.
- Scottsdale Center**: *Nitty Gritty Dirt Band* (5/27-28, tent.).

Late Flashes From The Road: *The Pointer Sisters* do the Nevada thing at Las Vegas' MGM Grand, May 27-June 9, and at Harrah's in Stateline, June 11-24 . . . The *Paul Winter Consort* appeared on the *Today Show* May 21. Up and coming are Hartford (6/4) and Storrs, Connecticut (6/24) . . . *Grover Washington, Jr.* appears in San Carlos, California from June 11-13 . . . Country rocker *J. D. Souther* at Denver's Ebbett's Field June 7-9, and the Roxy in L.A. thereafter . . . *Stanley Turrentine's* June itinerary includes dates in Minneapolis (2), Kansas City, Mo. (3), Pittsburgh (4), Detroit (6, w/*Freddie Hubbard* and *George Benson*), Boulder, Colo. (at Good Earth, 7-9), and the aforementioned San Carlos Theatre date with *Grover Washington*, June 11-13.

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