

MARCH 9, 1978

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music magazine

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COREA**

**PATRICE
RUSHEN**

**JACK
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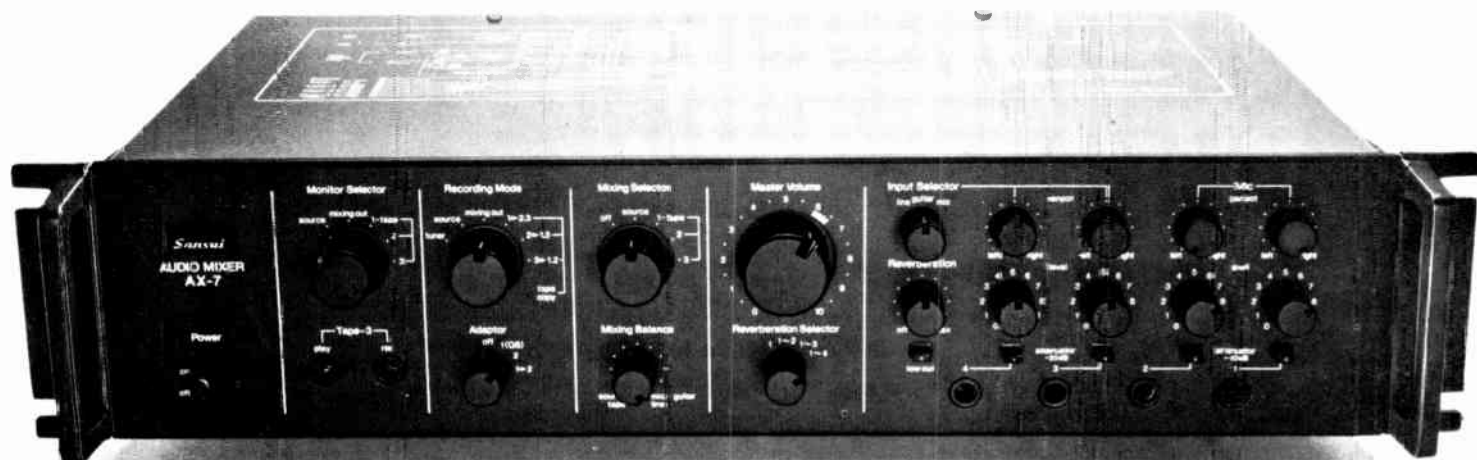
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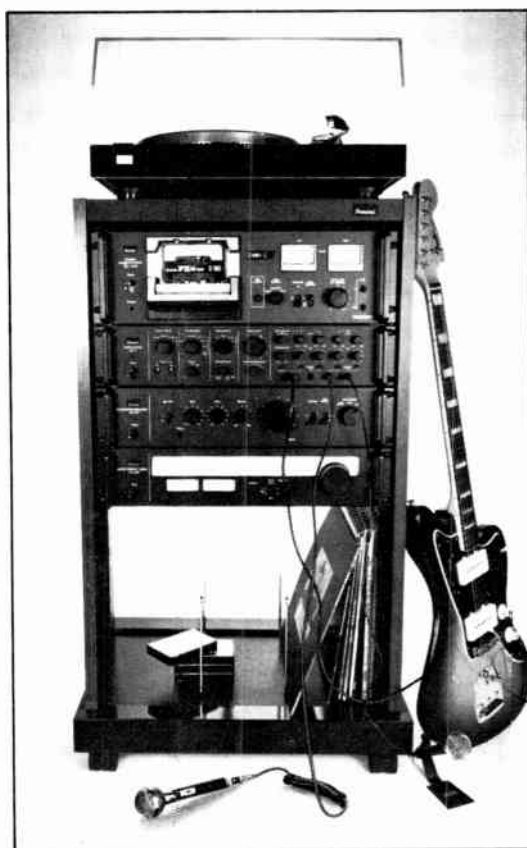
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beat**

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- Cover Art: Kelly/Robertson
Cover Photo: Charles T. Bainbridge's Sons

MARCH 9, 1978
VOLUME 45, NO. 5
(on sale February 23, 1978)

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MAHER PUBLICATIONS: **down beat**, MUSIC handbook '78, **down beat** daily.

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

POSTMASTER: Send Form 3379 to **down beat**, 222 W. Adams Street, Chicago, Illinois 60606.

CABLE ADDRESS: **downbeat**



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Patrice Rushen. If she did any more with a Rhodes, she'd be Wonder Woman.



Patrice, you've played with people like Jean-Luc Ponty, Stanley Turrentine, Lee Ritenour and Flora Purim for some time. You wrote, arranged, produced, played and sang on your new Prestige album, *Shout It Out*. And you're studying film scoring?

Yes, and I just finished arranging the strings and horn tracks for a real talented singer here in L.A. And oh yes, I play a little Fender® bass.

That's a lot for someone so young.

Well, I started early. My folks enrolled me in a pre-school music program at the University of Southern California called "Eurythmics." I started piano—classical—at five. But I didn't get into jazz until I joined the Jazz Ensemble at Locke Junior High. I sat on pillows to reach the keys.

When did you get your first Rhodes?

In high school, a Suitcase 73. Going from piano to Rhodes was easy because the feel is so similar. I still compose on my 73 and take my Suitcase 88 on the road. That's all my gear because Rhodes has a very special color and texture to its sound and blends so well whether I'm playing traditional jazz or jazz-funk like in *Shout It Out*.

Do you customize?

No, I get any effect I want with just the vibrato. Of course, the instrument is so adjustable you might say it can be customized for any player by the dealer when he sets it up. Both of mine were adjusted for the timbre and touch dynamics I like. They feel natural and comfortable. When I need a change, the switch from standard to stretch tuning is a snap. The sound is something else.

What does the future hold for Patrice Rushen?

A lot, I hope. After all, I'm only twenty-two!



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by Marian McPartland

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

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the first chorus

BY CHARLES SUBER

Last issue, it was guitars. This issue it is keyboards—pianos, synthesizers, Clavinets and the like—as played and discussed by Chick Corea, Patrice Rushen, Jack Wilson, and George Cables. They and Rene McLean and Maynard Ferguson and Doc Fowler also discuss such things as business-and-creativity, money-and-pure jazz, and other paradoxes.

Chick Corea shows no sign of coming down from his high plateau of stardom and real accomplishment. Corea's career is at the enviable stage where he can choose where, when, and how much. He can talk about the future as if it is his. After his current duo acoustic piano tour with Herbie Hancock, featuring a repertory of Bela Bartok, Miles Davis, and Corea originals, comes a 13-piece group with Stanley Clarke and a string quartet, etc. Then Corea will "find the time to write a (piano) concerto" and perform same with symphony orchestras. After that... anything he wants.

It is obvious in this interview that Corea finds that composing and other creative pursuits come so easy to him that he is able to devote a good deal of his time and effort to the business of marketing his creativity. And he's good at that too.

Patrice Rushen is from a new breed of pragmatic musicians. She believes that honest commercial gigs will get her the money and reputation—some time in the future—to play anything, without being tagged with labels.

If Rushen pulls this off, she will be the first contemporary musician to escape commercial categorization. The difficulty lies not with musicians but with the protectors of their respective faiths—the critics, the marketers, the speciality media. The classical music establishment is practically egalitarian compared to the rock and "pure jazz" sachems. Even at this stage of her young career, Rushen's music is suspect to the "pure jazz" critic who can't abide "his" music being infiltrated, and thus destroyed, by a Trojan rocking horse. The rock and soul media and record execs similarly can't abide the thought that jazz might rival "their" music for love or money.

Jack Wilson, who makes a very decent living from music, has a different viewpoint than Patrice Rushen's: "Pure jazz is a jealous mistress, who will not tolerate young involvement in too many non-jazz situations."

George Cables, who also earns good money playing and writing jazz, says that "the reason I started playing this music in the first place was not to make money, but for the love of it."

Last chance: Tapes or discs entered in the "deebee" Student Recording Awards competition must be in our Chicago office by March 3. If you do not yet have the Official Application, use the coupon on page 45, and hurry! Individual winners earn a "deebee"; each winning school receives a 24-carat gold plated Shure mike. There will be some scholarships as well. Winners will be announced in the May 18 **down beat**, out May 4.

Next issue features Chuck Mangione, Brother Yusef Lateef, and Al Jarreau (#1 Male Vocalist, 1977 **db** Readers Poll; plus profiles of Jack Walrath and Fred Buda. George Benson is Blindfold Test-ed. **db**

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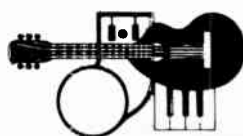
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CHORDS AND DISCORDS

Magical Pathos

In your recent review of Billy Cobham's *Magic* album, the reviewer referred to "Wagnerian weltschmerz" when describing Pete Maunu's guitar playing. It's perhaps pathos that he meant, but not weltschmerz. I think that only German-speaking people really understand what weltschmerz means because of the close relationship between language and thoughts, both being mutually conditioned.

Pete Maunu's playing has nothing to do in common with what I understand as weltschmerz.

Klaus Huber

Paris, France

Enigmatic Ears

I was very upset when I read the record re-

view of Jean-Luc Ponty's album *Enigmatic Ocean* in your 1/26 issue. I love *db*, but this guy Russell Shaw doesn't know what he's talking about!

I recently attended one of Jean-Luc's concerts and it was fantastic! Shaw obviously listened to this album with his ears closed.

Phyllis Troy

Temple, Tex.

Advice And Praise

First of all, let me say that I find Russell Shaw's *Blindfold Test* one of the best articles in the mag. It gives an unusual approach to understanding great artists, by seeing their understanding of different jazz mediums—via new artists, and old.

I must take offense to Jan Hammer's interpretation of *The Juggler*, on *Heavy Weather*, in the January 12, 1978, issue. Although I have many of Mr. Hammer's albums, and appreciate his concepts immensely, I must object to his summations in the *Blindfold Test*.

First, I believe the "teaming" of Weather Report and Jaco was inevitable—"Ears alike play alike."

Secondly, I think if Mr. Hammer examines closely, I think he will realize that *no* band plays quite like Weather Report, even "Miles" or the other 39 bands.

Lastly, I can't believe Mr. Hammer says that W. R.'s philosophy doesn't include soloing. I personally feel that W. R. has reached true contemporary heights with their ability to blend solos, tonal voicings and wide-ranging rhythms to expressive capabilities, "not yet conceived."

I suggest Mr. Hammer spend some time with several W. R. albums—it may expand his capabilities.

Terry Zabransky

Evanston, Ill.

Trailblazing Getz

Finally, at long last you have presented a comprehensive article on Stan Getz (1/12). This man has been my favorite musician of all time and I have been around for a long time. I calculate my jazz-digging days as going back to the early 1930s.

As your article points out, Stan Getz has been a trailblazer, never content to rest on his considerable laurels, always experimenting with new groups and sounds. Thanks for bringing us up to date on one of the very greatest musicians of all time.

Jerry Savesky

Danville, Ill.

Heartfelt Thanks

I would like to take this opportunity to thank all of the friends, fans and musicians who responded so warmly with cards, letters, telegrams, offers of assistance and support after Rahsaan's passing. A special thanks to radio station WRVR in New York, for their co-operation in the announcements before the funeral, and their efforts in assisting with trying to locate the register that somehow disappeared from St. Peter's Church during Rahsaan's funeral. If the person who has it should read this article and still not return it, I hope you will be able to live with your conscience, if you have one.

Thanks to all of you: Michael, Hilton, Steve, Phil and Sonny Brown for your dedication, co-operation and assistance. (For those who are now aware, these were the current members of Rahsaan's group, The Vibration Society.) I certainly hope you can continue to carry on the message that Rahsaan so diligently tried to convey, though I realize it isn't easy. My gratitude to Jack Whittemore, who constantly proved to be a friend as well as an agent.

Rahsaan dedicated his life to the music and lived the music in spite of all the obstacles; he had many from time to time. He has left a lot of music and inspiration, and I hope it can be a motivating force in your lives. Don't let his efforts be in vain. He was an incredibly strong-willed person, always stood up for what he felt was right, and would not deviate from his principals no matter what the consequences, nor for anyone. He gave of himself altruistically to the end.

There is a non-profit organization formed by fans of Rahsaan's called The Vibration Society, and will be kept active. Anyone interested can contact: Bob Drinkwater, P.O. Box 234, Boston, MA 02123.

Space does not permit me to thank everyone by name who has been so dedicated and helpful over the years; however, you know who you are, and I thank you.

Dorthaan Kirk

New York, N.Y.

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NEWS

COBHAM SPARKS CLINIC



ARNOLD JAY SMITH

NEW YORK—Drummer Billy Cobham demonstrated a set of new drum accoutrements at a clinic co-sponsored here recently by Tama Drums and Sam Ash Music Stores.

The Octobans, a set of tuned, elongated tom-toms made of clear vinyl, were part of a complete set of drums from the Tama company.

But the clinic was not to demonstrate the drums or talents of the famed performer. Sam Ash Stores holds these clinics from time to time to "demonstrate the amazing potential of the performer to communicate with youngsters," owner Paul Ash said. And Billy is among the finest communicators in the business.

First Cobham posed some questions. Then he proceeded to demonstrate the answers quite graphically. Of course, the questions began to flow from the audience, which, on this night at the Holiday Inn at LaGuardia Airport in Queens, was jammed to overflowing. He talked about breathing, the length of time one "should" practice, grips, movements, French style, German style, single rolls, syncopation and everything else eager young people have a hunger to know.

"It's not often we get someone who is as facile on mike as he is on his instrument," Ash said later.

Ellington Blvd. Opens

NEW YORK—A long-sought after dream recently became a reality when West 106th Street between West End Avenue and Upper Riverside Drive was renamed Duke Ellington Boulevard with various festivities.

It was a bitterly cold day with breezes wafting up from the nearby Hudson River making it even colder. Immediate past president of the Duke Ellington Society (New York Chapter), John R. Randolph, removed the wraps from the newly-installed sign and the great Duke's name was forever emblazoned.

Speakers on the occasion were greeted as warmly as possible under the circumstances, albeit with glove-muffled applause. Among them were the workers who helped push through the legislation that made DEB a reality—Congressmen Charles Wangel and Theodore S. Weiss; Councilmen Fred Samuel; Henry Berger, present

DES prexy; John H. Joyce; Rev. Dr. John Garcia Gensel, pastor to the jazz community; Father Kerr, of Cathedral Church St. John The Divine; and Rev. Dr. James R. Games, former director of the Helping Hand Mission International. McHenry Boatright sang *The Lord's Prayer*, a cappella.

Later, at Duke's home at 333 Riverside Drive, just around the corner from the dedication spot, Ruth Ellington, Duke's sister, hosted a gathering with a band made up of Ellis Larkins, piano; Harold Ashby and Norris Turney, altos; Aaron Bell, bass; John Parker, trumpet; and Sonny Greer, leader, on drums.

As former DES president Randolph pointed out, "The public designation . . . is, indeed, an historical event in which we should be very proud." Postage stamps commemorating both Ellington and the late Louis Armstrong are being considered.

POTPOURRI

As this issue goes to press, we are saddened by the sudden death of **Chicago** lead guitarist **Terry Kath**. A Final Bar will appear next issue.

ASCAP recently saluted piano great **Fats Waller** with a celebration at the **Cotton Club** in Harlem. Performers included **Eubie Blake**, **Don Shirley**, **Billy Taylor** and **Claude Hopkins**.

A tribute to arranger/bandleader **Nelson Riddle** was recently held in Los Angeles. Longtime Riddle collaborator **Frank Sinatra** headlined the entertainment.

Buffalo's recent jazz hot spot has closed its doors. The **Downtown Room** of the **Statler-Hilton** chucked it in following a **Chuck Mangione** engagement in mid-February. Plans are for the Downtown Room to be converted into a restaurant. Lagging attendance is said to be responsible for the shuttering.

Ira Sullivan and **Red Garland** have both signed recent deals with **Fantasy**. New albums are expected in the near future.

Leonard Feather and **Sandy Shire** have co-produced an upcoming disc that highlights vocalist **Lorraine Feather** and keyboardist **Joanne Grauer**. The album is slated to be released on **MPS**.

Concord Jazz honcho **Carl Jefferson** has been busy recently, cutting new LPs by a slew of artists including **Cal Collins**, **Scott Hamilton**, **Jake Hanna**,

Bill Berry and **Bob Brookmeyer**.

Pitt jazz professor and saxophonist **Nathan Davis** has recently completed work on a new album for **Tomorrow International**. Davis augments his quartet, featuring **Vince Genova** with a large orchestra. Look for a release by June.

The **Notre Dame Collegiate Jazz Festival** will occur on the weekend of April 7-8. Judges for the competition include **Hubert Laws**, **Louie Bellson**, **Lou Tabackin**, **Larry Ridley**, and a keyboards player to be announced.

Competition this spring begins on Friday night, April 7, and concludes that night with a judges' jam. There will be an afternoon and an evening competition Saturday, April 8, and the festival will close that night with the presentation of awards.

Trumpeter **Woody Shaw** has joined the stampede to **Columbia**. An album produced by **Michael Cuscuna**, should appear in the near future.

Stanley Clarke's latest recording session was lent considerable support by the presence of **Jeff Beck**.

English club owner **Ronnie Scott** has launched his own record label. The initial releases will highlight **Carmen McRae**, **Sarah Vaughan** and Scott's own quintet.

Swedish guitarist **George Wadenius**, remembered for his fine work with **Blood, Sweat & Tears**, has recorded a solo album in his native Stockholm. db

VIRGINIA SUNSHINE

NORFOLK—This spring's All-Eastern Clinic here will be bigger and better than ever. Additional clinics, workshops and clinicians have added an entire day to the 22nd Annual All-Eastern Band and Instrumental Clinic hosted by the Armed Forces School of Music. The clinic will run from March 29-April 1.

New music reading sessions have been returned to the agenda for both concert and lab bands. During the new music session for concert band, held in the Amphibious Ease theater, the Navy Band Commodores will host workshops in the School Of Music building for reeds, brass and rhythm.

Guest bands will include the Naval Academy Band; the Atlantic Fleet Navy Showband; the Ocean Express combo from

Navy Band San Francisco; the Naval Academy's stageband, the Next Wave; the Commodores of the United States Navy Band in Washington, D.C.; Virginia Beach's Kellam High School Wind Ensemble; the United States Navy Band of Washington, D.C.; and the United States Army Studio Band, the Soldiers Of Sound, from Fort Meade, Maryland.

Clinicians include Dr. Frederick Fennell, appearing through the courtesy of Ludwig Industries; Roy Burns, courtesy of Rogers Drums, CBS Musical Instruments; Bill Watrous, courtesy of Selmer Company; and Allan Dean (principal trumpet with the New York Brass Quintet), courtesy of C.G. Conn, Ltd. More clinicians, clinics and workshops are pending.

March 9 □ 9

NEWS

BIG BAND NEWS

NEW YORK—Two interesting sidelights to the band business in the Apple developed recently.

The Buddy Rich Band has signed with Mecca Artists's Abby Hoffer as booking agent. Hoffer, formerly the agent for the Thad Jones-Mel Lewis Orchestra, looks for some "interesting venues" for the Rich band. "They are no longer strictly a jazz band," Hoffer stated. "We would like to book them on the same bill with some of our rock and pop artists. We think it would mean something more for Buddy as well as the other act."

The Jones-Lewis organization is now in its Bar Mitzvah (13th) year at the Village Vanguard. Arranger and multi-horn-leader, Thaddeus Joseph, has concluded a contracted four months with the Danish Radio Big Band in Copenhagen.

While Thad was away (October-November and February-March) co-leader/drummer Mel Lewis handled the band with his usual deft aplomb. They never missed a Monday night at the Vanguard and the reports to **db** were that "everything's just fine."

Interviewed on his break between Danish sessions, as well as in Copenhagen, Jones stated that his desire to go to Denmark was prompted by "their offer (for me) to work with new ideas . . . theirs." In truth, the band attached to the DR is filled with Danish residents and visiting and expatriate Americans. Some of the names in the band include Richard Boone, Idrees Sulieman and Niels-Henning Ørsted Pedersen. "They are great to work with and getting to understand the arrangements of people like Ole Kock Hansen and others like him was very rewarding," Jones said.

"The whole idea that I was not going to return for some time was blown 'way out of proportion. Someone should have asked me," Jones said. Apparently no one did and it was mistakenly reported, both in print and verbally, that Jones was taking a longer-tenured position in Copenhagen. "One was offered, but it does not appear likely that I'll take it. The musicians back here swing too much. Besides, I've got commitments to the people in the band here, moral commitments."

The allusion there was to the fact that the new band, a group of firebreathers if there ever was one, have forsaken other gigs to stay with the Monday nighters and tours that have been organized. "The Willard Alexander office is now booking the band," Lewis informed us. "We've got a tour booked for the spring (when Thad returns full time) that includes a whole bunch of cities."

So far the bookings include venues in Kentucky, Texas, Arizona, California, Oregon, British Columbia, Washington, Colorado and a cruise to Nassau and Bermuda aboard the H.M.S. Rotterdam leaving May 27.

Back to Rich for a moment: Word is out that the new Rich album, a direct-to-disc affair, is among the best this new band has done. An expected follow-up will feature Mel Torme with the band, recorded live—that is, all together in the same studio at the same time! Will wonders never cease?

GOODMAN GOES GEICO

NEW YORK—Clarinetist Benny Goodman, in celebration of the 40th anniversary of the famed Carnegie Hall Concert, and GEICO, the insurance company, have jointly announced that Mr. Goodman will be the on-camera and print ad face plus the radio and TV voice for the company's new ad campaign.

"Benny Goodman was chosen as our spokesman because he represents quality and because he appeals to the type of solid citizen we want for our customer," said T. N. Exarhakis,

GEICO marketing and communications v.p. GEICO has chosen the tune *Jersey Bounce*, with new lyrics, as its theme.

Goodman quipped at a press party at "21" that "after 59 years of diligently practicing and playing I have made it, the American dream—commercials."

It is hoped that Bobby Plater, Tiny Bradshaw and the Messers Johnson & Wright, the composers and lyricists of *Jersey Bounce*, will receive their royalties, too.

NEW RELEASES

Newcomers from **Columbia** include *I'm Ready*, *Muddy Waters*; *Rub Down*, *Joe Tex*; *Infinity*, *Journey*; and *Safety In Numbers*, *Crack The Sky*.

Inner City adds include *Don't Look Back*, the **Nat Adderley** *Septet*; *Techniques Douces*, **Francois Jeanneau**; *Urbaniak*, **Michal Urbaniak**; and *The Jeff Lorber Fusion*.

The latest batch of ten from **New World Records** consists of *Loxidonta Africana*, **Ricky Ford**; *Choral Works By Randall Thompson*, **Elliott Carter** and *Seymour Shifrin*; *Praise The Lord And Pass*

The Ammunition, various artists; *Works Of Carpenter*, **Gilbert Weiss** and **Powell**; *Works By Paul Chihara*, **Chou Wen-Chung**, **Earl Kim** and **Roger Reynolds**; *Cuttin' The Boogie*—*Piano Blues And Boogie Woogie 1926-1941*, various artists; *Old-Country Music In A New Land*, various artists; *Introspection: Neglected Jazz Figures Of The 1950s And 1960s*, various artists; *Song Of The Shepherd: Songs Of The Slavic Americans*, various artists; and *When Malindy Sings: Jazz Vocalists 1938-1961*, various artists.

Alligator has released *I Hear Some Blues Downstairs* by guitarist **Fenton Robinson**.

FINAL BAR

Hal C. Davis, American Federation Of Musicians president, died here recently. He was 63.

Coming from his local affiliate in Pittsburgh, Mr. Davis was vice president of AFM before becoming its president. He was also a vice president of the AFL-CIO and member of the National Council On The Arts.

Recent strikes, and a stauncher stand against symphony orchestras caused the union to come under fire from the public and press. For the first time, symphony orchestras struck in various cities in an attempt to get improved contracts. A strike was narrowly averted against the Metropolitan Opera Co. in N.Y., Local 802. The local AFM would certainly have caused the downfall of the Met as they are still in dire financial straits.

Mr. Davis was a member of the executive council of the AFL-CIO, general v.p. of the federation's department for professional employees and chairman of its arts, entertainment and media industries committee.

Since 1974 he served as president of the Inter-American Federation Of Entertainment Workers, which represents all union activities in entertainment, recording, broadcasting and movies in the Western Hemisphere. In addition, he was a member of the executive committee of the International Secretariat Of Entertainment Trade Unions.

The husky, plain-spoken Davis was head of the Pittsburgh local for 22 years and was for many years a director of the American Council For The Arts, being appointed two years ago to the National Council.

He attended Duquesne University and was the son of a musician. He played percussion and served on the staff at KDKA and WCAE radio in Pittsburgh.

Among his many honors was the 1975 Democratic Heritage Award of the American Jewish Committee. He was a founding member and vociferous supporter of the ill-fated World Jazz Organization.

He is survived by his wife, two daughters, a sister, a brother and a granddaughter.

Popsie Randolph, jazz photographer and former road manager for the bands of Woody Herman and Benny Goodman, recently died of cancer. He was 57.

Born William Seezanais in New York City, Randolph began as a band boy for Ina Ray Hutton's orchestra. Later he served in the same position for Goodman and became his manager on the road. Seven years later he was with Herman in the same capacity.

He took the name Randolph after having tired of spelling his real name for hotel managers across the country. It occurred while in Chicago registering at one of those hotels on Randolph Street.

All the while he was with Goodman he was avidly taking pictures. So when he told Goodman that he wanted to go into photography full time, Benny and his wife staked him to his first business. He became a prolific photographer of jazz musicians, signing his work "Popsie."

He is survived by a brother, sister and three children.

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Armando In Wonderland

BY LEE UNDERWOOD



“**R**eally? I haven’t seen that yet. Lemme take a look.”

Chick Corea opened an advance copy of the **down beat** Readers Poll issue (12/15/77). His name had been circled 12 times in 11 different categories.

He raised his eyebrows and smiled. Just as he had done in 1974, 1975 and 1976, he placed first in the Composer division. He also topped the list in the Electric Piano category. Return To Forever placed second (to Weather Report) for the Jazz Group awards; RTF also placed in the unlikely category of Rock/Blues Group. Two albums—*My Spanish Heart* and *Music Magic*—appeared in the Jazz Album of the Year listings. Chick’s name was circled in six other categories as well: Synthesizer, Acoustic Piano, Hall Of Fame, Jazz Man Of The Year, Arranger, and Rock/Blues musician.

His new album, *The Mad Hatter*, at that time unreleased, spun on the turntable in his Hollywood Hills office. Overall, the music was far more muscular and varied than *Leprechaun* or *Music Magic*, and although it incorporated some of the Latin elements of *Spanish Heart*, its concept was much broader.

Based on characters and incidents from *Alice In Wonderland*, *The Mad Hatter* touched all of the bases: Bartok, operatic singing (by Gayle Moran), string quartets, choral sections, straightahead bop (showcasing tenor

saxophonist Joe Farrell and bassist Eddie Gomez). Latin, rock and classical rhythms, and a wealth of acoustic and electric instruments.

“I don’t feel stuck in any one style of music,” he said. “My attitude is real open, and I like to have fun with all of the different kinds of music. I like to compose in various ways: I like to improvise; I like electric instruments; I like acoustic instruments. I love it all, so that’s how it comes out.

“In the past, I usually wrote the music first. The music was then followed by images and ideas. *Leprechaun*, for example. This is the first record for which I decided to begin with a concept—in this case the character of the Mad Hatter and the book *Alice In Wonderland*.

“There’s a kind of nonsensical logic that runs through *Alice*. Remember when the Mad Hatter, the March Hare and the Dormouse were outdoors in the woods having tea?

“There is a huge table out there in a clearing in the woods, and it’s covered with tea cups. When Alice sees the Hatter, Hare and Dormouse, she wants to get invited to tea.

“‘No,’ they say, ‘there’s not enough room.’

“‘What do you mean?’ she protests, ‘You’ve got a ginormous table here!’

“They say, ‘The reason we have this huge table is because after we finish tea out of these cups here, we have to move to these other cups

down there, because we don’t have time to wash our cups.’

“‘Why don’t you have time to wash your cups?’

“‘Because it’s always six o’clock.’

“‘Why is it always six o’clock?’

“‘Because my watch is broken. It’s always six o’clock. So it’s always tea time.’

“Besides enjoying that delightful kind of logic, there were also some personal implications to the title *The Mad Hatter*. The subject of ‘hatting’ has to do with the process of instructing someone in a role. If you’re hiring a new secretary, she will be wearing the ‘hat’ of ‘secretary.’ To ‘hat’ her means to instruct her about the job of being a secretary. As the leader of a band, you ‘hat’ someone to be the drummer. So *The Mad Hatter* has that kind of an implication too.

“For the album, I took several characters out of *Alice In Wonderland*. After *The Woods* comes *Tweedle Dee*, a very short piece for piano and string quartet, directly inspired by Bartok’s early works, which go back to 1902.

“I bought the early works on record, and I bought some of his music. I listened and grooved on his music, which I love, and I read a book on the last five years of his life, and just got into him.

“I’ve always liked him, but this time something happened. Beyond just listening and enjoying, I hit the level where I really began to



understand fully what the guy is all about and what he's doing, above and beyond the notes. Then, at the level right above that, I got it. That's what he's all about.

"After *Tweedle Dee* comes *The Trial—Who Stole The Tarts*. If you recall, the King and the Queen held a trial to find out who stole the tarts. The Queen was very angry that the tarts had been stolen, and the trial is crazy-fun; right 'out' there. It's a complex piece, featuring Gayle doing some operatic singing.

"After *The Trial* there is *Humpty Dumpty*, a bop thing, followed by the orchestral *Prelude To Falling Alice* and *Falling Alice*, with lyrics by Gayle Moran.

"Side two is *Tweedle Dum*, then *Dear Alice*, which is someone writing to Alice and Alice's reply, and the final piece, *The Mad Hatter Rhapsody*, a Latin-oriented tune with a piano solo by Herbie Hancock. It has a story line explained in the liner notes. That's the background and story direction of the album, which is my favorite so far."

While some composers might spend a year or more writing music of the quality, complexity and variety heard on *Hatter*, Chick took only three weeks.

"I took a week of what I call research. I listened to music. I played and improvised. I taped some stuff. I hung out and looked at the night sky. You know—like 'being an artist.' The next two weeks, I sat down with my scores and wrote it.

"When I compose for a record, I work 18-20 hours a day. I eat and sleep very little, and I feel fantastically good! I have my busi-

ness people leave, and I don't take phone calls or have visitors. I isolate myself, and get that creative flow going. Once it starts, it's like a snowball, you know? It's not frantic at all, but relaxed. When I finally sit down with my score, I'm there with it for a lot of hours.

"I don't drink anything, nor do I take any drugs at all, not even aspirin. I gave up those ways of getting high about ten years ago. Drugs are poisons. My mind works at its best and clearest when I don't put poisons in my body. You can take any poison, just enough to get your body a little crazy, and it creates effects. People love these effects, but in reality they actually numb a person.

"If a guy is at x-level of potential and he takes some drugs, he cuts his potential way down, maybe halves it. That is actually an acknowledgement of the basic power, strength and bigness that people have. There have been many great artists who have done that to themselves and yet have created some incredible masterpieces.

"So I've said to myself, 'What might have happened if they had gotten their heads crystal clear?' I found out that what gets me real high is the act of producing a fully realized piece of music, or having a good communication with someone, or making someone feel good, or fixing the house up, you know? That's how I get high. It's things like that that make me feel good."

Just as all of us did, Chick Corea dreamed vivid dreams as a child. He wanted to work with Miles Davis. He did, recording *In A Silent Way*, *Bitches Brew*, *Live At the Fillmore*,

and one LP released in Japan, *Black Beauty*. He wanted to write his own music for his own band. He formed Return To Forever. He wanted to compose and orchestrate music that existed independently of the personalities of the musicians who played it. He wrote *Leprechaun*, *My Spanish Heart* and *The Mad Hatter*.

"Working with Herbie Hancock was another childhood dream, one of my favorites. When I was learning music and coming to New York, Herbie was one of the teacher-types for me. I'd go listen to him, learn from him, and then I got to be his friend. Both of us have been talking about doing a duo acoustic piano concert tour.

"So now we're going to do it: we're going to put two pianos on stage and then play our butts off. Just two pianos, all-acoustic, no accompaniment.

"We've rehearsed a little bit, and will rehearse more. The general scheme of things is sectional. We'll put together either singly or in medley some of my stuff and some of Herbie's stuff. We're also going to find a couple of pieces that represent our feelings about Miles, perhaps *Green Dolphin Street*. We'll also play some classical music. We've been looking at some Bartok, music for two pianos. Then there will be another section where we play music especially composed for this two-piano tour. We will do 25 concerts, in London, Paris, Germany, Tokyo and the U.S.

"After that, Stanley and I will rejoin in a 13-piece group that will include a string quartet, four brass, a sax/flute, bass, drums, and Gayle Moran. We'll be playing music from *No*

ord's out!' That was the extent of my involvement with that whole scene.

"Anytime I see someone complaining about something without giving solutions, I know there is something that guy is not taking responsibility for. So if I find myself saying, 'Ehhhhh, record companies,' I ask myself, 'What am I not taking responsibility for?'

"I decided that I was not getting involved enough with my records after they were recorded. I was avoiding the responsibilities of coming up with ideas about how to actually get it through all of the machinery that's put together out there—how to get it through marketing people, PR people, radio programmers, etc.—and without altering or changing the music, never making the music less than what it truly is.

"Today, I've learned that multi-track recording is an art form. I've learned about the effects different microphones have, what to do to get the music down on 24-track tape, and how to mix—the use of echo, the use of out-board equipment, limiters, digital delays, notch filters, etc. Then, once you mix the 24 tracks down to a two-track stereo tape, you transfer it all to a master disk—the art form of mastering. Then you take the master and make pressings from it off of a lathe, a process I've not yet studied."

Chick is careful to point out that his "going out of agreement" with certain aspects of the recording industry does not mean "rebellion, or going out of communication." "I'm just talking about getting involved with all of the considerations it takes to make a successful

"When I compose for a record, I work 18-20 hours a day. I eat and sleep very little, and I feel fantastically good! I have my business people leave, and I don't take phone calls or have visitors. I isolate myself and get that creative flow going."

record, what the business people think listeners need or want, what is acceptable, what a record company will market, how much they spend and so forth.

"There is an incredible paradox, for example, between creative imagination and the kind of logical, analytical reasoning that holds the physical world and the world of industry together.

"Industry thinking is the kind of thinking you do when you balance your budget. You've got x amount of money; therefore, you can't spend y amount. That kind of thinking: two and two has to equal four. Basically, it's logic. There is nothing wrong with logic. Logic is needed to survive, but it is nevertheless a lower level of thinking, a functional tool.

"Creative thinking is on a much higher level—you don't need reason. You don't need to balance this with that. This conclusion does not necessarily come out of that body of data. Just because Bach and Chopin and Duke Ellington and Louis Armstrong and John Coltrane did that, I don't have to go and do the same thing. Two and two do *not* always equal four. When I create, I just want to create. I just want to have fun and make my music. My consideration is not what the past was or what the machinery around me agrees about.

"For example, in the record industry there is a lot of agreement that if you make a side of a record longer than 20 minutes or so, you start to lose recording quality.

"Technically, the space on a 12-inch LP doesn't change. The more grooves you put on a side, the less room there is. The more deci-

When I recorded my first album under my own name, *Tones For Joan's Bones*, back in 1966, I had no interest whatsoever in recording techniques. I'd go into the studio, record everything in one take and leave. Next thing I knew, somebody would say, 'Hey, your rec-

For Corea, the actual creating of the music has been easy, "because all you do is create." He has discovered that the business aspects of being a professional musician are complex.

"Once the music is composed and recorded, the next step involves helping your music become of some value to society. The first step in doing that is in making it available to them.

"That end was weak for me, so for the last five years or so, I've been taking responsibility for the business part of music as well as the musical part. I have been going out of agreement with a lot of things many other people agree about in the music industry.

"When I recorded my first album under my own name, *Tones For Joan's Bones*, back in 1966, I had no interest whatsoever in recording techniques. I'd go into the studio, record everything in one take and leave. Next thing I knew, somebody would say, 'Hey, your rec-

PATRICE RUSHEN

Rushen To The Top

BY
MICHAEL
ZIPKIN



TOM COPI

Imagine you're a 17-year-old piano student, classically trained since the age of three but exposed to the whole spectrum of music, "from Beethoven to Ray Charles" by some very encouraging parents. Your recent interests have been more in the direction of the latter than the former, stemming from your involvement in a high school workshop geared towards jazz playing, composing and arranging. Your own combo, an outgrowth of the Misingi ("root" or "foundation") workshop, has just won the All-Star High School Competition at the Monterey Jazz Festival, and you are suddenly besieged by more record contract offers than you can shake your virtuoso fingers at. One particularly attractive offer comes from Prestige Records, long known for its uncompromising, straightahead jazz catalogue. It would seem your next move in this scenario would be readily apparent and exciting beyond your wildest dreams.

"I was no more interested in signing a contract then than you probably are right now," a very mature 23-year-old Patrice Rushen told *down beat* from her home in Los Angeles. "I didn't feel I was ready, so I said no a lot. I've always considered myself as the 'observing participant': I offer myself challenges, but I don't step so far into the dark that if I make a mistake I can't come back."

It was two years later—after working with Melba Liston, Abbey Lincoln and the Sylvers—that Rushen finally signed with Prestige. Since then she has recorded three albums for the Berkeley-based label; appeared on numerous record sessions with artists like Jean-Luc Ponty, Bennie Maupin and Sonny Rollins; and has worked in the studio for television and film. At present, Ms. Rushen is working on material for her debut on Elektra-

Asylum Records, a branch of the massive WEA group.

Patrice Rushen is among the new breed of young artists with their gaze focused as much on the business end of the industry as on the strictly musical end. She has taken critical chastisement for her forays into the netherworld of pop and electric funk following the mid-'60s, Hancock-influenced *Prelude*, her first on Prestige, featuring Joe Henderson and Hadley Caliman. Yet the pragmatic, even-minded keyboardist sees her increasingly commercial ventures as means to a more creatively open end: "compromises to enable me to elevate myself to a level where I can go from one end of the musical spectrum to the other, without commercial boundaries." One is impressed with such foresight and awareness of the obstacles between survival and total artistic freedom.

Zipkin: How did you find dealing with a record company at such a young age?

Rushen: I was approached by Fantasy with, "Hey, just come on in and check it out." My producer at the time, Reggie Andrews, who had also been my high school teacher, said, "Look, you can get your feet wet, enjoy yourself and learn some things. And when you get ready to make that major move you'll be a lot more secure within yourself." I used those first albums as an experiment—I'd never really been in the studio before. My biggest concern was to make a good record, or try to play well, or to hear this composition back that I'd never before heard played by professionals. I think each album reflects a little more of my certainty about who I am, what I want to do, and how I want to approach it.

Zipkin: Having come from a strong educational background—always having a teacher

around to help guide you—did working in the studio make you define your music more sharply?

Rushen: When I was doing the first albums, I felt like I was doing it for *me*, and if people could get into it, wonderful; and if they couldn't, well, I'll try harder next time. But now, because I realize that the music industry is a money-making entity, I'm starting to think in terms of focusing the albums on a particular concept. You have to look at each step along the way, especially if you're looking at it from the standpoint of a career.

My goals are not necessarily to *just* make records. I want to be able to do *many* things in the music industry: different *types* of music, and different *aspects* of the music—arranging, composing, producing, at some point maybe doing film scoring. So at this time my albums have to be focused in order to achieve whatever popularity or acceptance, or clout if you will, I need to get me to the level where I can do what I want without the restrictions of being called a "jazz artist" or a "pop artist" or an "r&b artist."

Zipkin: It's somehow ironic that in order to get that kind of freedom, you have to put aside your immediate vision, or at least temper it.

Rushen: That's very true but . . .

Zipkin: There's that danger of getting stuck in a very comfortable but not particularly creative situation.

Rushen: A lot of journalists—well, let me put it in a nutshell—critics sometimes forget that you have to have a plan, because the music industry has changed so much. You have to make decisions about what your goals are, and try to find ways to get to those goals. You can be a tremendous musician, but be doing it at home if you don't try to utilize the industry to your advantage. You need to get your music into the hands of the public.

If I get ready to do a symphonic work in three years, I'm sure there'd be a lot more people who'd want to hear it if I had had success somewhere else in the music industry, whether in the form of a gold album, or some type of television situation, or whatever. But you see, those things don't come unless you're in front of the people who are the businessmen and who are making the decisions.

It's all hooked up—the record, your performance, the record company and what it does, your management and what they're able to do to keep the record company on the straight and narrow, your lawyers to watch that stuff and help you police it, the concert promoters. . . . I sure would rather be trying to learn that system and profit from it at this age, when my eyes and ears and everything are open enough so I can acknowledge things. I'm not in a hurry to do it, but if by the time I'm 30 or 40 I wanted to stop doing everything and stay at home to just write, hopefully I'd have the means to do it and still be young enough to really delve into it and give it my all.

I sometimes look at musicians who in the last five or ten years have made more money than they've ever made—the Donald Byrds, the George Bensons, the Herbies, and people like that. These people should have been able to do that with the music they were doing before. But the situation didn't allow it.

Zipkin: It's strange that people will get down on George Benson for going "commercial," when, with the addition of some singing, he's making essentially the same music he's been making for more than ten years.

Rushen: And probably better, because he's

not hungry no more. It's funny you should mention that, because George came by the Baked Potato last night when I was playing with Lee Ritenour there. Man, he looked great. He still goes to hear people play and all. I'm sure that he doesn't feel really constricted doing what he's doing. And, if anything, it's allowed his emotional and mental state of being to become more stable, and make him a happier person.

To me that is more important than playing the fastest lick, or being the baddest keyboard player, or whatever. If I'm happy doing what I'm doing, and what I'm doing is making others happy, and it's at a quality level . . . if it's doing all of that and making my life better and drawing more people into the music, then I'm all for it. There's a lot more people hip to George Benson now than ever before, and the people are going to be able to better relate to the next generation of guitar players because of whatever small mark the George Bensons or the Wes Montgomerys made in getting the music to more folks.

Zipkin: But there's that danger of getting the public used to what some would call "watered down" jazz, and when that public hears an Oliver Lake or a Cecil Taylor, they're not at all ready for it.

Rushen: Even if it's like that at the time, I look at it as being positive, because at least people are going just because it says "jazz" on it. If jazz is what's hip now, even if it sounds a little watered down to us, to somebody who was never into it, it's new.

When an artist decides to go into a more commercial avenue, how well it comes off de-

that function is dependent upon what that project is. If it's a movie or television date, most everything is notated for you and you're there to play those parts as accurately as possible as fast as possible. It's restricting in terms of your creativity, but there are other things that you utilize, like your sight-reading ability and your ability to make the music come off the page and reflect whatever mood the composer wants. You animate that scene aurally.

I've also been involved in a number of album projects, and they usually call you for you, to inject your style and personality into their thing. That's nice, because you get a chance to create, within some boundaries, and make suggestions and really be a part of the whole. You're all creating together.

If I don't like what's happening at a session, it just makes me say, "Well, when I do that, I think I'll approach it differently." And it teaches me how to get what I need from the musicians on my own sessions: when to be really restrictive with a person, and when to lay back and let them do their thing.

Zipkin: On the subject of the studio, what kind of equipment are you now using? Are you able to utilize all of it in a live setting?

Rushen: My live equipment is not that different from my studio equipment. In the studio, I use a Rhodes—I have an old 72 and an 88, one of the newer models. I like the older one more, but they've modified the pre-amp on the new models so it's not so quick to break up. I've had some special work done on mine. Other than that I use the Hohner Clavinet. I've also had some shielding work done on

can use the synthesizers live because they're really easy to understand, and they give me the basis for the larger machines, too.

The only difference in the live thing is in what I use to help project the sound. With the Rhodes piano in a live setting, I'll use the Satellite speakers. With the aid of a Kustom mixer, I can mix the keyboards and run everything through the Satellites.

Zipkin: What about the instrument that's gotten so much publicity as of late, the Yamaha electric grand piano?

Rushen: The Yamaha works very well in the funk or the rock thing because it's like an acoustic piano in sound and touch, but it will cut through the funk, or thicker rhythmic patterns. In recording it's excellent, because since you can record it directly, you can play your acoustic-type solos live in the studio without worrying about drum leakage and all that. And it's nice in the live situation, because if you need an acoustic sound, you don't have to worry about the house providing an acoustic piano.

Zipkin: So this is a touch-sensitive keyboard with hammers, and strings each of which have a pickup? Sort of like with an electric guitar?

Rushen: Yeah, exactly. It's an excellent instrument, and right on time as far as I'm concerned.

Zipkin: It's right in-between acoustic and electric. It seems as the musics come together, the technology responds accordingly.

Rushen: Right. And then of course I still play the acoustic piano, and my preference at the moment is Yamaha, because they're really

"... my albums have to be focused in order to achieve ... popularity or acceptance ... to get me to the level where I can do what I want without the restrictions of being called a 'jazz artist' or a 'pop artist' or an 'r&b artist.'"

pends on what values they have in terms of their own musicianship and its presentation. Some artists may feel, "Well, I'll just superimpose my jazz chops on a backbeat." You still have to decide what works best, if the bridge needs this or that, and so on.

Also, a lot of people don't know how to listen to the funk and things like that. The values and virtues of funk are different from what they are for mainstream straightahead jazz. I wouldn't go to a ballet and listen to the music with the same value system that I would over here at the Lighthouse or Concerts By The Sea.

Zipkin: Some people who liked your first album for its jazz sound may have been turned off by the more funk-oriented works that followed, and say that they don't like Patrice Rushen anymore because she's copped out. What is your response to that?

Rushen: I don't mind if somebody says "I don't like this tune or I don't like that tune," but don't tell me I did it insincerely. Don't tell me I didn't work as hard to do that funk album as I did to do my first album. There's a completely different set of obstacles to deal with from project to project.

Zipkin: You've done an awful lot of studio dates for other artists in the past few years. How do you remain Patrice Rushen through them all, as opposed to some faceless, nameless cog in the LA studio wheel? Is it even always desirable?

Rushen: Each time you do a studio session for somebody other than yourself, you're fulfilling a function. The level at which you are able to inject your personality into fulfilling

that so it doesn't make as much noise. Synthesizerwise, I'm using the mini-Moog and the ARP Odyssey mostly. I haven't, on record anyway, done a lot of synthesizer work that wasn't for coloristic devices in the music. I

SELECTED RUSHEN DISCOGRAPHY

as a leader

SHOUT IT OUT—Prestige P-10101
BEFORE THE DAWN—Prestige P-10098
PRELUSSION—Prestige P-10089

as a sideperson

with the Blackbyrds
CITY LIFE—Fantasy F 9490

with Eddie Henderson
COMIN' THROUGH—Capitol ST-11671
HERITAGE—Blue Note BN-LA 636-G

with Alphonso Johnson
YESTERDAY'S DREAMS—Columbia PE 34364

with Azar Lawrence
PEOPLE MOVING—Prestige P-10099

with Harvey Mason
EARTH MOVER—Arista AL 4096

with Bennie Maupin
SLOW TRAFFIC TO THE RIGHT—
Mercury SRM-1-1148

with Flora Purim
NOTHING WILL BE AS IT WAS . . . TOMORROW—
Warner Bros. BS 2985

with Lee Ritenour
CAPTAIN FINGERS—Epic 34426
FIRST COURSE—Epic PE 33947

with Sonny Rollins
THE WAY I FEEL—Milestone M-9074

with Jean-Luc Ponty
AURORA—Atlantic SD 18163
UPON THE WINGS OF MUSIC—
Atlantic SD 18138

with Stanley Turrentine
HAVE YOU EVER SEEN THE RAIN?—
Fantasy F-9493

consistent; I haven't played a bad one yet.

Zipkin: On *Shout it Out*, we're also introduced to a singing and a bass playing Patrice Rushen. Do you plan to do more of this in the future?

Rushen: Probably a little bit more. That's something I never really developed consciously, but I'm approaching it very seriously. I'm going to start taking voice lessons, and I practice it every day like I practice piano. I don't really call myself a singer, and I don't really call myself a bass player, but I'm able to do some of those things. They're going to help me bring out the emotional impact of the music by me doing it rather than hiring someone else to do it for me.

Zipkin: Your approach to the many aspects of the music covers a lot of ground. Your progress seems to have been pretty steady all along the way.

Rushen: It's been really good. I've been extremely fortunate, because even those things that were not really good were not things that have affected the overall situation for me. They were just plateaus. It's been a consistent, steady, slow upward progress; I haven't had any backtracks at all. Everything has always been on the move, and if there was one element that was at a standstill, there would always be something else that would be moving up.

Like when my career as a performer wasn't really happening, because I didn't get the type of tour support I would have liked, I just didn't go. But by staying here, the studio thing went ffffff! (Her hand describes a rapidly climbing arc.) Shot right up. I had the chance

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JACK WILSON

Ivory Innovator

BY GARY G. VERCELLI

It has been nearly a decade since pianist Jack Wilson recorded three classic albums as a leader for Blue Note records. Few jazz lovers have trouble recalling Jack's timeless original compositions, such as *Nirvana* in the *East-erly Winds* collection, or *Harbor Freeway 5 P.M.* on the *Something Personal* album. While on Blue Note, Jack was afforded the opportunity to record in a setting entirely free of commercial clichés, with several prestigious musicians, including the late Lee Morgan, Ray Brown, Roy Ayers, Billy Higgins, and Jackie McLean. Jack was the last artist Alfred Lion signed to the budding, independent all-jazz label, before the small company was sold to larger business interests.

Curiously, many jazz audiophiles are not aware that Jack, even before joining the Blue Note roster, had already documented two respectable efforts for Atlantic and three LPs for Vault. Wilson was also active as a sideman on a number of West Coast dates, and attracted the attention of numerous jazz critics with a highly personal sound and his warm, uncluttered approach to the acoustic keyboard. In Leonard Feather's *Encyclopedia Of Jazz In The Sixties*, the author noted, "Wilson's experience and diversity have made him one of the most important pianists on the West Coast."

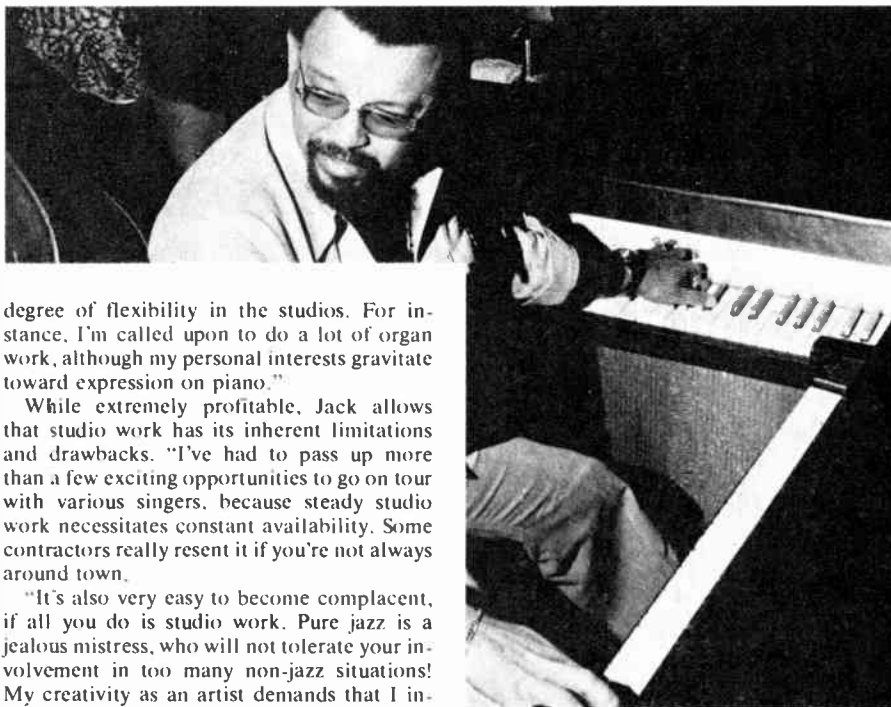
Although his Blue Note albums met with resounding critical acclaim, they sold only moderately well. It soon became increasingly apparent to Jack that his musical interests and those of the company he was recording for were no longer compatible. Thus, after an amicable parting from Blue Note circa 1970, Wilson vanished from the recording scene, leaving people outside of Los Angeles (where Wilson has lived since 1962) wondering what became of him.

Even though Jack has kept his distance from record companies for a good while, he has been busy during the past seven years. He has been approached by a few producers, but rather than record material that would represent interests other than his own, Wilson has committed himself to serious woodshedding, numerous club dates, and an abundance of studio work.

Jack's television and film credits include instrumental contributions to diverse settings. He has worked for all the major motion picture studios and has been called upon to enhance the soundtracks of various television projects, from *Peyton Place* and *Alfred Hitchcock* to the all too short lived *KNBC Jazz Show*.

Jack openly admits to working as much as he's needed. "I do as many dates as I can, providing I feel compatible with the musical environment. Over the years, I've found it's important to develop and maintain a certain

18 □ down beat



Gary G. Vercelli

degree of flexibility in the studios. For instance, I'm called upon to do a lot of organ work, although my personal interests gravitate toward expression on piano."

While extremely profitable, Jack allows that studio work has its inherent limitations and drawbacks. "I've had to pass up more than a few exciting opportunities to go on tour with various singers, because steady studio work necessitates constant availability. Some contractors really resent it if you're not always around town."

"It's also very easy to become complacent, if all you do is studio work. Pure jazz is a jealous mistress, who will not tolerate your involvement in too many non-jazz situations! My creativity as an artist demands that I involve myself in other areas besides the studios."

Over the past few years, Jack has sketched out nearly 25 compositions, many of which were lying dormant in his piano bench when producer Dennis Smith approached Wilson with the idea of recording for Albert Marx's recently reactivated Discovery jazz label. Jack chose to re-enter the recording studio with bassist Allen Jackson and drummer Clarence Johnston. The players interact in a sensitive manner, and the group has moved beyond the conventional trio sound, with Wilson playing both electric and acoustic piano, often simultaneously. His innovative approach to using two keyboards at once led to the album's title, *Jack Wilson/Innovations*.

Since the album's release, the Wilson aggregation has also been captured live on tape at The Lighthouse in Hermosa Beach, California, for National Public Radio's *Jazz Alive* series. And so, in 1977, Jack Wilson's career continues to evolve, and Wilson seems pleased with his present circumstances.

Jack Wilson was born in Chicago, Illinois, in 1936. He began playing piano at age seven, after his family had moved to Fort Wayne, Indiana. Jack developed an early interest in sports, but then heard a George Shearing recording of *I Remember April*, and so decided to exercise his fingers on the keyboard more, and his legs on the basketball court less. Jack

joined the Fort Wayne musicians' union at age 15, and soon after organized a quintet made up of local musicians, all of whom were at least 20 years his senior.

"When I chose to attend Indiana University," Jack said with a broad smile, "my parents were delighted that I wanted to go to a four year school. Little did they know that my main motivation for going to school there was not to study formally, but to gig in sessions with David Baker, Slide Hampton, and Jerry Coker." Jack preferred the practical education of these informal sessions to the ambience of the ivied halls. He left school after two years of study to move on to Columbus, Ohio, where he worked with Rahsaan Roland Kirk, Don Patterson, and the non-yet-famous Nancy Wilson.

Wilson then journeyed to the East Coast where, at the age of 20, he joined Dinah Washington in 1957. Jack spent two invaluable years with Dinah before being drafted into the army, only to rejoin her for a year following his 1961 discharge.

Jack remembers Dinah as a peerless professional with few, if any, limitations. "Dinah could do it all," recalls Jack. "She was comfortable singing ballads, up-tempo pieces, the blues, whatever. She had flawless intonation, perfect time, and she could really swing."

"I was frightened as hell, and really felt that I didn't deserve to be with Dinah, playing in New York and touring Europe at such a young age. It was a hell of an education for me, though. Dinah would continually cast me into challenging roles, as an accompanist, a conductor, and a soloist. If she believed in someone, she'd push you into a situation, and would expect you to justify her faith in you. I always felt I was in over my head, but those kinds of challenges really helped me develop as a musician."

Wilson wandered west in 1962 and settled in Los Angeles, where he busied himself with club dates, studio work, and plenty of practice. By this time Jack, through his association with Dinah, had established himself a solid reputation as quite a formidable accompanist. Some of the world's greatest jazz, blues, and

Continued on page 42

SELECTED WILSON DISCOGRAPHY

as a leader

JACK WILSON/INNOVATIONS—Discovery 777
SONG FOR MY DAUGHTER—Blue Note 84328
EASTERLY WINDS—Blue Note 84270
SOMETHING PERSONAL—Blue Note 84251
TWO SIDES OF JACK WILSON—Atlantic 1427
JACK WILSON QUARTET—Atlantic 1406
BRAZILIAN MANCINI—Vault 1001
RAMBLIN'—Vault 9002

with Gerald Wilson Orchestra

THE GOLDEN SWORD—Pacific Jazz 20111
FEELIN' KINDA BLUES—Pacific Jazz 20099
ON STAGE—Pacific Jazz 88
PORTRAITS—Pacific Jazz 80
MOMENT OF TRUTH—Pacific Jazz 61

with Ike Isaacs

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and systems interface jacks for using the Omni-2 in conjunction with other Arps.

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RECORD REVIEWS

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

MONTREUX '77

RAY BRYANT—Pablo 2308 201: *Take The A Train; Georgia On My Mind; Jungle Town Jubilee; If I Could Just Make It To Heaven; Django; Blues No. 6; Satin Doll; Sometimes I Feel Like A Motherless Child; St. Louis Blues; Things Ain't What They Used To Be.*
Personnel: Bryant, piano.

TOMMY FLANAGAN 3—Pablo 2308 202: *Barbados; Some Other Spring; Easy Living; Star Crossed Lovers; Jump For Joy; Woody'n' You; Blue Bossa.*
Personnel: Flanagan, piano; Keter Betts, bass; Bobby Durham, drums.

ROY ELDRIDGE 4—Pablo 2308 203: *Devil And The Deep Blue Sea; Gofor; I Surrender Dear; Joie De Roy; Perdido; Bye Bye Blackbird.*
Personnel: Eldridge, trumpet; Oscar Peterson, piano; Niels Pedersen, bass; Bobby Durham, drums.

BENNY CARTER 4—Pablo 2308 204: *Three Little Words; In A Mellow Tone; Wave; Undecided; Body And Soul; Green Dolphin Street; Here's That Rainy Day.*
Personnel: Carter, alto sax, trumpet; Ray Bryant, piano; Niels Pedersen, bass; Jimmie Smith, drums.

EDDIE "LOCKJAW" DAVIS 4—Pablo 2308 214: *This Can't Be Love; I Wish'd On The Moon; The Breeze And I; Angel Eyes; Telegraph; Land Of Dreams; Blue Lou.*
Personnel: Davis, tenor sax; Oscar Peterson, piano; Niels Pedersen, bass; Jimmie Smith, drums.

ELLA FITZGERALD WITH THE TOMMY FLANAGAN TRIO—Pablo 2308 206: *Too Close For Comfort; I Ain't Got Nothin' But The Blues; My Man; Come Rain Or Come Shine; Day By Day; Ordinary Fool; One Note Samba; I Let A Song Go Out Of My Heart; Billie's Bounce; You Are The Sunshine Of My Life.*
Personnel: Fitzgerald, vocals; Flanagan, piano; Keter Betts, bass; Bobby Durham, drums.

COUNT BASIE BIG BAND—Pablo 2308 207: *Heat's On; Freckle Face; Splanky; The More I See You; Night In Tunisia; Hittin' In; Bag Of Dreams; Things Ain't What They Used To Be; I Needs To Be With You.*
Personnel: Waymon Reed, Lyn Biviano, Sonny Cohn, Bobby Mitchell, trumpets; Bill Hughes, Al Grey, Dennis Wilson, Mel Wanzo, trombones; Jimmy Forrest, Eric Dixon, Danny Turner, Bobby Plater, Charlie Fowkes, reeds; Basie, piano; John Duke, bass; Freddie Green, guitar; Butch Miles, drums.

JOE PASS—Pablo 2308 212: *Blues For Yano San; Blues For Stiges; Blues For Val; Wait Till You See Her; She's Funny That Way; Blues For Martin; Masquerade.*
Personnel: Pass, guitar.

OSCAR PETERSON JAM—Pablo 2308 208: *Ali And Frazier; If I Were A Bell; Things Ain't What They Used To Be; Just In Time.*
Personnel: Dizzy Gillespie, Clark Terry, trumpet; Eddie Davis, tenor sax; Peterson, piano; Niels Pedersen, bass; Bobby Durham, drums.

COUNT BASIE JAM—Pablo 2308 209: *Bookie Blues; She's Funny That Way; These Foolish Things; Kidney Stew; Trio Blues; I Got It Bad; Jumpin' At The Woodside.*
Personnel: Roy Eldridge, trumpet; Benny Carter, Zoot Sims, alto sax; Vic Dickenson, Al Grey, trombones; Basie, piano; Ray Brown, bass; Jimmie Smith, drums.

DIZZY GILLESPIE JAM—Pablo 2308 211: *Girl Of My Dreams; Get Happy; One In A While; But Beautiful; Here's That Rainy Day; The Champ.*

Personnel: Gillespie, Jon Faddis, trumpet; Milt Jackson, vibes; Monty Alexander, piano; Ray Brown, bass; Jimmie Smith, drums.

MILT JACKSON/RAY BROWN JAM—Pablo 2308 205: *Slippery; A Beautiful Friendship; Mean To Me; You Are My Sunshine; C.M.J.*

Personnel: Clark Terry, trumpet, fluegelhorn; Eddie Davis, tenor sax; Jackson, vibes; Monty Alexander, piano; Brown, bass; Jimmie Smith, drums.

OSCAR PETERSON AND THE BASSISTS—Pablo 2308 213: *No Greater Love; You Look Good To Me; People; Reunion Blues; Teach Me Tonight; Sweet Georgia Brown; Soft Winds.*

Personnel: Peterson, piano; Ray Brown, Niels Pedersen, bass.

PABLO ALL-STARS JAM—Pablo 2308 210: *Cote D'Azur; Pennies From Heaven; Samba De Orfeu; God Bless This Child.*

Personnel: Clark Terry, trumpet; Ronnie Scott, tenor sax; Milt Jackson, vibes; Oscar Peterson, piano; Joe Pass, guitar; Niels Pedersen, bass; Bobby Durham, drums.

THE JAM SESSIONS—Pablo 2620 105: *Perdido; Bye Bye Blues; Mack The Knife; Red Top; That's The Way It Is; Here 'Tis; Freepart Jump; Sweethearts On Parade; Donna Lee.*

Personnel: Oscar Peterson Jam (tracks 1-3); Milt Jackson/Ray Brown Jam (tracks 4-5); Dizzy Gillespie Jam (track 6); Count Basie Jam (track 7); Pablo All Stars (tracks 8-9).

Here are 16 LPs covering 15 albums, making this the most recorded single festival by one label in history. The only person to approach Norman Granz's sweeping documentation of such a concert series was, of course, Norman Granz, who put out about a dozen albums on the Newport Festival in 1957. In addition to the 15 individual records, Montreux '77 is also available in two box sets of eight LPs each: *The Art Of The Jam Session* (Pablo 2620 106); and *The Montreux '77 Collection* (Pablo 2620 107). Each box set is specially priced and includes Granz's brief annotations for each record, collected into an attractive booklet featuring a variety of photos not available on the individual LPs.

One could say that this is a rather indiscriminate assemblage of music, since evidently everything that was played is included. Surely, some performers are better than others, and not everything is worth preserving on LP. On the other hand Granz's repertory company is a heavyweight team. Each member is capable of occasional brilliance, and none seems prone to failure. Each has such a complete mastery of his own idiom that the playing of jazz, either together or in solo, seems to come as second nature, like driving a car or walking down the street. It's a form of craftsmanship that never prevents spontaneous inspiration from working in an artist's favor, but certainly assures that lack of it will never

work against him. Whatever one may find in this music, it is craftsmanship of the highest order.

Some months ago Ray Bryant came out with a remarkable Pablo album called *Solo Flight* (2310 798), which contained a tour de force treatment of *Take The A Train* in boogie woogie. It offered an original and delightful point of view on the Strayhorn tune, and is one of the high points of this Bryant set. *Things Ain't* also gets a rousing boogie treatment. Bryant covers such a vast range of feelings and periods that this album makes it on sheer diversity. Add to that one of the most powerful left hands extant and a feeling for gospel and blues of the first order, and you have a piano recital as compelling as it is unusual. Bryant's work is rich with octaves, chords and tremolos. The dynamics of *Django* rise and fall as if Bryant were conducting an orchestra. There is an odd juxtaposition of sophistication and purity running through much of this set. Only *Satin Doll* fails to make its mark, despite the percussive oomph Bryant musters. But even in the best hands *Duke's Doll* tends to resist improvisation.

In striking contrast to the very orchestral Bryant stands Tommy Flanagan, whose lean, graceful swing and relaxed urgency carry the traditions of bop into the present. Flanagan doesn't suffer in the least from traditionalism; whatever bop's drawbacks may be as a style today, it doesn't yet sound old-fashioned. But there is an air of skillful conventionalism about this record that makes the contents somewhat passive. The rhythm section, although together for several years as the accompanying pulse of Ella Fitzgerald, serves Flanagan effectively, but without high style.

It is a special occasion indeed when a major artist performs at a level beyond what his most devoted followers dare to expect. Such is the case in this extraordinary Montreux set by Roy Eldridge. If you are one who's given up on Roy, this is a must. It surely reestablishes him as a primary trumpet voice of the 1970s. Roy's sense of time and overall feeling have rarely failed him, but in recent years his capacity to bring it all into perfect balance on the most difficult of instruments has frequently been spotty. Here, however, he is triumphant from first note to last. It is certainly his finest Pablo album yet. And his best record at least since *Nifty Cat* for MJR in 1970. In a way it's better, since here he's the only horn. He carries it all. His tone is rich, firm and packs tremendous snap. There is hardly a trace of feebleness. He soars at high speed on *Gofor*. The rhythm section follows him like a shadow, attentive to his every nuance. Pedersen's bass is as intense as Eldridge himself. Somehow everybody manages to come to a stop on *Gofor* more or less together, despite the terrific momentum it gathers. Roy borrows a trick from his 1940 Commodore record of *Body And Soul* with Chu Berry when he takes a stabbing break on *I Surrender Dear* and kicks the tempo to double time. *Perdido* and *Bye Bye* are further gems. Roy cracks his phrases like a whip, and launches the third chorus of the latter with a white hot note that could shatter glass if it didn't melt it first. Sometimes the proceedings even seem to catch the players by surprise, as when a sudden rhythm drop-out nearly brings *Perdido* to a dead stop. But Peterson quickly recovers momentum in some of his best playing of the festival. This is a major jazz LP of the year. It should not be forgotten at Grammy time.

Benny Carter's third featured album for Pablo is among his better recorded efforts. The uncluttered drumming of Jimmie Smith and the down-to-earth piano of Ray Bryant serve to keep Carter very much in a swinging and gloriously raucous groove on *Three Little Words*. He tiptoes through a first chorus of *Undecided*, and then proceeds to break into a high-spirited gallop, although at a slightly slower tempo than the version he did with Art Tatum (2310 732). *Green Dolphin Street*, *Wave* and the riffing on *Mellow Tone* all attest to the fact that Carter is still on top of the game in all departments. The supreme stylist of the alto, however, is a somewhat me-too journeyman on trumpet, which he plays on *Body And Soul* and *Mellow Tone*. What sounds so naturally elegant on alto tends to come off as forced when it materializes at all on the brass side of Carter's personality. One is probably impressed with his instrumental virtuosity, to be sure. But it's the alto that truly dazzles and moves the listener.

If Carter embraces and squeezes and massages his notes into ingenious phrases, Eddie Lockjaw Davis flies across them, barely brushing up against their edges. His control of such tiny fragments of sound is only slightly less remarkable than his flair for turning them into such intensely swinging stories. This is a typical Davis set, showing off both his talent with fast tempos and his lush romanticism on items like *Wished On The Moon* (at a nice middle of the road pace) and *Angel Eyes*. He lacks the talent for broad melodrama that Jimmy Forrest can splash about with such authority. But he has a subtle touch that is in a class by itself today among tenor players. This is a fine record by an exceptional breed of artist.

The same thing could be said about Ella Fitzgerald, who is in excellent voice in a program of generally blue chip standards. *My Man* is built with the mastery of a great actress. *Billie's Bounce* is a solid scat line from beginning to end. It makes you realize what a fearsome presence Ella might have been had she taken up sax, clarinet or piano. No complaints about her present instrument, however. The voice sounds as strong and commanding as ever. No exceptional peaks are struck, but this is satisfying Ella on stage. *I Let A Song* is taken a bit too slow to make the most of its bright lilt. That's my only reservation.

The Count Basie set reprises fragments of the Basie past from the beginning to the present. A couple of cuts duplicate material from a recent Pablo album that wasn't very good to begin with (*Heat's On*, *Freckle Face*). A lively *Woodside* featuring Jimmy Forrest and *One O'Clock Jump* are evergreens from the original band. *Splanky* and *Darlin'* are familiar staples from the Neal Hefti days of the '50s. *Night In Tunisia* is a refreshing big band blow-up of the be-bop classic, featuring either Waymon Reed or Bobby Mitchell on trumpet. Unfortunately, John Duke's bass all but overwhelms the reed section in parts. Forrest does his ballad thing on *Dreams*, which is a study in emotional tension and release that becomes self-indulgent only in the final obligatory coda. All in all, standard Basie concertizing.

If you buy the box set version of the Montreux '77 collection, the Joe Pass solo set will be number eight of eight. It is, of course, a marvelous study in taste, skill and harmonic probing. Pass is an elegant player, who performs music as Duke Ellington used to sign his name, and with much of the same apparent effortlessness. Yet there is a lack of aural va-

riety to the solo format that allows the ear to drift. Sheer intrigue is not quite enough to sustain an entire record. There is also a heavy emphasis on original blues lines; four of the seven titles fall into this domain, although *Blues For Val*, with its generous helpings from *Soft Winds*, is hardly original.

The first of the *Jam Sessions* gets underway with an Oscar Peterson-led group. *If I Were A Bell* and *Just In Time*, two tunes not normally treated in jazz ensembles, receive routine though lively performances. *Ali* is a fast original that finds Peterson ending his choruses in percussive determination. Pedersen phrases on bass with the same blazing speed that Davis has perfected on tenor. The best track is *Things Ain't*. Oscar's lace-embroidered funkiness is a delight. Davis pumps convincing passion into his choruses, particularly as he builds against Peterson's chords and Pedersen's walking bass line. Dizzy is inspired, perhaps drawn into the rhythmic intensity that has accumulated during the others' work, but without racing the tempo.

The Milt Jackson-Ray Brown team score roughly equal hits and misses. *Slippery* is a sleepy opener in which nothing goes terribly wrong, of course, but little of consequence occurs. Things spring to life, however, as Monty Alexander leads the group into a rocking *Beautiful Friendship* that manages to develop some good old-fashioned JATP punch. *You Are My Sunshine* is interesting mainly as a chance to hear this impressive lineup work its way through the catchy country and western changes. A strong rhythmic signature imposes a kind of continuous shape over the players' solos. Terry and Jackson have a good-natured vocal duet on *CJM*. It's perhaps obvious but worth noting the close relationship between Terry's vocal and instrumental phrasing. Alexander and Brown get into an exciting chase on *CJM*, which is perhaps the most compelling part of the number. Perhaps what this and other jam sessions in this series lack most—for all the fine work of the soloists—is a sense of cohesion and togetherness. On those rare occasions when a jam session really does jell, the total should be more than the sum of its parts. That's what one misses from this and other ad hoc groups in *Montreux '77*.

The Dizzy Gillespie jam squares Dizzy off against his stylistic protege Jon Faddis. The two are difficult to tell apart, it is said. But it's really not all that difficult. Faddis sounds like Gillespie sounded 20 years ago. It's simple. But that is not to take anything away from Diz, who plays very well here. The centerpiece is *The Champ*. All but Ray Brown drop out as Dizzy starts his muted solo, and the two make stirring music together, quietly. Contrast is the striking element in the interlude, however. Its success here hopefully will not inspire a series of albums from trumpet-bass duos. As the rhythm section reenters, Monty Alexander's interplay with Diz is perceptive. Faddis and Gillespie make an excellent team. It's too bad they don't get a chance to try some extended chase work. The hints provided at the end of *Champ* are promising. The exchanges among the musicians at the close of *Girl Of My Dreams*, however, are too spread out and lackadaisical.

The Basie jam is the best of the group in many ways. It is, first of all, a jam session in the truest spirit of the phrase. Hear how the band snaps at Zoot Sims' heels with biting little riffs on *Bookie Blues*, or behind Vic Dickenson, Benny Carter and the other soloists.

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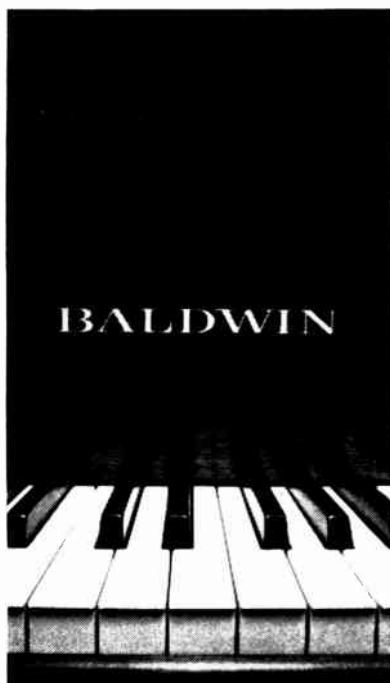
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This one cut has a power and drive lacking practically everywhere else in the Montreux series, save perhaps the Jackson/Brown *Beautiful Friendship*. Roy Eldridge is ferocious and accurate to boot. Coming off Carter, the rhythm section holds on a single chord for 16 bars adding an undertone of suspense and tension to his first chorus. *She's Funny* features Basie, Sims and Eldridge in faultless fashion. Everyone takes a helping of *Kidney Stew*, a number Roy does regularly on his own. Al Grey and Vic Dickenson play with power and grace, respectively. Basie turns *Trio Blues* into good fun with some witty quotations and tempo shifts toward the end. You can almost picture that wise old grin as you listen. The set closes with a concise but mighty *Jumpin' At The Woodside*, sparked by Eldridge at his hardest. No doubt about it. *Basie Jam* is a kick.

The last of the full scale jam sessions is that of the Pablo All Stars. Terry's silky fluegelhorn is the lead voice and sings a clarion song on *Pennies From Heaven*, *Samba* and *God Bless This Child*. His even-handed phrasing and cool emotionalism are hypnotic as always, punctuated occasionally by a violent run or blast. He starts each of his three *Pennies* choruses with the same idea, but carries it off in different directions each time. It is, overall, a group balanced for relaxed, easy-going playing. Jackson, Peterson and the rhythm section all perform pleasantly. Joe Pass, it can be happily pointed out, contributes some of his most scintillating and swinging playing on *Samba*. Ronnie Scott, who since 1959 has operated the jazz club in London that bears his name, fits in nicely with a tenor sound reminiscent of early '60s Sonny Rollins. As in most of the jam sessions from *Montreux '77*, the pieces are skillfully crafted, but insufficiently assembled.

Finally there is *Oscar Peterson And The Bassists*, not really a jam session but part of the jam session box set if you go that route. I approached this one with the greatest reservation, and was rewarded with a most pleasant surprise. The two bass team is not at all cluttered, and the bass solos, which can be as boring as drum solos when carried on too long (more so, in fact; at least a drummer puts on a good show), are held to tolerable durations and usually separated by a chorus or two of Peterson. *Sweet Georgia* is played too fast for anyone to do much more than stay on top of the changes. *People* is close to cocktail piano. But *No Greater Love*, *You Look Good To Me*, *Reunion* and *Soft Winds* are delightful Peterson. It would have been an improvement if a good rhythm guitar had been recruited to balance the rhythm section. But this is still a rewarding set for Oscar.

There are portions of each jam session that were not included on the respective single albums. These odds and ends (a term I use only for lack of a better one) have been collected on a two record set called *The Jam Sessions*. It telescopes the various groups into a diverse and manageable package. All the ups and downs of the other LPs are here in microcosm. As a sampler of interest and substance, it is highly recommended. The Pablo All Stars are well-showcased in *Sweethearts On Parade* and Charlie Parker's variation on *Indiana* and *Donna Lee*. *Perdido* by the Peterson group is something of a fruitless experiment in tempo tampering, bringing this traditional jumper almost to a standstill. Most of the material, however, is representative of the larger LPs.

—mcdonough

JONI MITCHELL

DON JUAN'S RECKLESS DAUGHTER—Asylum BB-701; *Overture—Cotton Avenue; Talk To Me; Jericho; Paprika Plains; Otis And Marlena; The Tenth World; Dreamland; Don Juan's Reckless Daughter; Off Night Backstreet; The Silky Veils Of Ardor.*

Personnel: Mitchell, guitar, piano and vocal; Jaco Pastorius, bass and percussion; John Guerin, drums; Alejandro Acuna, percussion (tracks 6, 7, 8); Airtio, surdo (tracks 6, 7); Don Alias, percussion (tracks 3, 6, 7, 8); Manolo Badrena, percussion and vocal (tracks 6, 7); Larry Carlton, electric guitar (track 5); Michel Colombier, piano (track 5); Glenn Frey, vocal (track 8); Michael Gibbs, orchestration (tracks 4, 8); Chaka Khan, vocal (tracks 6, 7); Wayne Shorter, soprano sax (tracks 3, 4); J. D. Souther, vocal (track 8).

★ ★ ★ ★ ½

We have come to expect a lot from Joni Mitchell. We expect her music and lyrics to be substantial, neither compromising the other. Her arrangements should be tasteful and innovative, and her performances nearly flawless. Although her music is enjoyable, it is supposed to illuminate and challenge. In spite of these high expectations, this double album does not disappoint.

On sides two and three Mitchell charts new directions, idiomatic as always. The material is fresh and unforeseeable if not always successful. *Paprika Plains* is an ambitious but flawed work which occupies all of side two. It is a song about Mitchell's childhood; a large section of the song describes a dream. The lyrics of this segment are printed on the jacket with the other lyrics but are never sung. Rather, they provide a program for a long orchestral passage. Unfortunately, the music does not match the marvelous text. The Coplandesque score meanders monotonously and fails to capture the vivid images of the silent text.

The trio of cuts on side three have ominous political overtones. *Otis And Marlena* describes Miami, going on its unreal way "while Muslims stick up Washington." *Dreamland* hints that the future belongs to the Third World, as North Americans "push the recline buttons down." These two songs are connected by *The Tenth World*, an instrumental of Afro-Brazilian percussion, intricate with polyrhythms and interlocking parts. This music is unexpected but not incongruous. The growing popularity of Latin American music, Mitchell seems to say, anticipates a political change. Together, sides two and three present a vast panorama of musical thought: from the orchestral plains of an aging America to the percussive rain forest of a nascent South America.

Sides one and four are less daring. They consist primarily of love songs, filled with intricate, careful imagery. Musically, these songs are closely related to Mitchell's past three albums. The primary difference is the increased importance of Jaco Pastorius. Pastorius performed on several cuts of Mitchell's last album, *Hejira*, but his role here is much more vital. From his first dramatic entry in the *Overture*, Pastorius's presence is felt as an integral part of each song; a lower and more percussive voice balancing Mitchell's soaring vocal flights. (This is one of many dualities embodied on the album. It is a worthy anthropological study!)

The title of the album's first cut, *Overture*, leads one to expect a unified work. This is not the case. While sides two and three have a broad cohesiveness, sides one and four are a collection of loose, if brilliant, ends. The album is in fact two separate creatures (another duality)—one accomplished and assured, the

other more experimental and, alas, more forced. —clark

ELVIN JONES

TIME CAPSULE—Vanguard VSD 79389: *Frost Bite*; *Digital Display*; *Moon Dance*; *Time Capsule*; *Spacing*.

Personnel: Jones, drums; Bunky Green, alto sax; Kenny Barron, electric piano; Angel Allende, percussion; Ryo Kawasaki, guitar; Frank Wess, flute (tracks 1, 2); Milt Hinton, bass (tracks 1, 2); Frank Foster, soprano sax (track 2); George Coleman, tenor sax; Joony Booth, bass.

★ ★ ★ ½

Elvin in mid-career is already an old master in the tradition of Roach and Blakey. Partaking in the retrospective spirit of today, he has fashioned this farrago of Latin, bop and modal musics in a mellow blend; contemporary in feeling, it reflects the Caribbean cool flavor of Horace Silver, whose early "fusion" approach lies at the root of much of the current laid-back sound.

The searing intensity of his work behind Coltrane and his reputation as a "free drummer" have tended to obscure Elvin's extraordinary command of more traditional tempi. Here in an easy listening format he displays his consummate mastery of the art of trap drumming. From feathery accompaniment to full driving gallop he remains loose and in control without ever sounding labored. Even at maximum velocity the rhythms flow in pulsating waves like a telegraph operator doing the hula.

Ryo Kawasaki's needle-spore guitar is featured on his own composition, *Frost Bite*, with strong support from Frank Wess, Frank Foster and George Coleman of a Latinate beat. *Digital Display* showcases Kenny Barron

on piano behind a low-keyed dialogue for reeds, punctuated by Elvin at his crisp, sure-handed best in the final driving vamp. *Moon Dance* takes on a Brazilian coloration with help from percussionist Angel Allende and the rapid fire strains of Kawasaki's guitar as the musicians again trade fours.

Side two is given over to the compositions of Bunky Green, who along with Elvin must be considered the star of the album. After laboring in Bird's shadow for many years he has at last come up and out of the woodshed to become a first class artist. The last tune, *Spacing*, is an open blowing vehicle which amply demonstrates the cohesion and communication between the players. The title track, and the album as well, is indeed a time capsule; doubtless it will be better appreciated ten years from now than it could be today, and I confess that my own appreciation is dulled by the plethora of similar though inferior product presently on the market. Suffice it to say that this is what contemporary "mainstream music" should be about. —birnbaum

BLIND JOHN DAVIS

STOMPING ON A SATURDAY NIGHT—Alligator 4709: *Jim Town Blues*; *When I Lost My Baby*; *Limehouse Blues*; *Got The World On A String*; *It's My Boogie*; *Summertime*; *Kansas City*; *Everyday I Have The Blues*; *Cow Cow Boogie*; *St. James Infirmary*; *Dippermouth Blues*; *Moanin'*; *The Blues*; *Pinetop's Boogie Woogie*; *Goodnight My Friends*.

Personnel: Davis, piano and vocals.

★ ★ ★ ½

Blind John is fearless—he recently tamed an audience awaiting the Ramones with a set much like the one here, which was originally released on the German Chrischaa label, but recorded live before an apparently American

crowd. Davis, an imposing cigar smoker who doesn't treat the keyboard with any undue delicacy, banters with his cheering listeners, tossing off witty musical quotes as well as wisecracks—but he doesn't silence them. I've seldom enjoyed hearing others enjoying what I'm enjoying unless I'm right there with them.

But the applause, even the whistling and uninvited singing along, is not so distracting. Blind John's steady left hand, eccentric, rolling right and no-nonsense interpretation of well-known lyrics shine through the party noise. He's not a bombastic entertainer like Roosevelt Sykes, nor a polished technician like the late, obscure Speckled Red, but John Davis has the blues background, and the speakeasy and studio session experience, to keep a room full of music all night long. Though his program is familiar, he melds Tin Pan Alley embellishments and classically effective chords into his own style, as certain of his rhythm as of his pounding right foot. The feeling in Blind John's music is obvious: friendly, funny and very seldom sad. With such gregarious keepers of the flame active, the boogie piano tradition need not fear extinction. —mandel

BOZ SCAGGS

DOWN TWO THEN LEFT—Columbia JC 34729: *Still Falling For You*; *Hard Times*; *A Chue*; *Whatcha Gonna Tell Your Man*; *We're Waiting*; *Hollywood*; *Then She Walked Away*; *Gimme The Goods*; *1993*; *Tomorrow Never Came*; *Tomorrow Never Came* (reprise).

Personnel: Scaggs, vocals, guitar; Jeff Porcaro, timbales, drums; Michael Omartian, keyboards, orchestration; Scott Edwards, bass; Jay Graydon, Ray Parker Jr., Steve Lukather (tracks 3, 9), guitars; Bobbie Hall, congas, bongos (tracks 1, 8); David Hungate, bass (track 1); Victor Feldman, claves, vibra-

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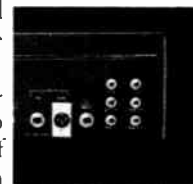
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phone (tracks 2, 6); Jai Winding, piano (track 4); Alan Estes, congas (track 4); Chuck Findley, flugelhorn (track 5); Chuck Findley, Steve Madaio, Ernie Watts, Fred Selden, Don Menza, David Duke, Dana Hughes, Barbara Korn, horns; Carolyn Willis, Jim Gilstrap, Zedric Turnbough, John Lehman, Venetta Fields, Phyllis St. James, Roy Galloway, Eldridge King, Terry Evans, Myrna Matthews, Julia Tilman Waters, James Haas, Stan Farber, background vocals.

* *

The transmutation of Boz Scaggs from the unsung hero of raw country-blues guitar to glamorous and urbane r&b balladeer has seemed a fitting image for the jaded, yet romantic spirit of the middle '70s. Boz was a survivor.

But where *Silk Degrees* (and, to a lesser extent, *Slow Dancer*) proved a happy triumph of style over substance, this latest album merely recapitulates tried and true practices—eight songs in search of a melodic hook and coming up near empty-handed.

Most of the tunes here are collaboratively-penned by Boz and arranger Michael Omar-tian and all are noticeably lacking in the sure and easy touch that made *Silk Degrees* an almost universally appreciated pop delight. *Hollywood* tries to bounce like *Lido Shuffle* but thuds heavier than a cement footprint at Graumann's Chinese Theatre. On side one, the standout is the mellow *Watcha Gonna Tell Your Man*, which lifts off with a short but inspired guitar solo by Boz—who otherwise seems to have all-but-abandoned his axe. But the only real departure from form on *Down Two Then Left* is the quirky, yet riveting, *Gimme The Goods*, an offbeat send-up of gangster film-noir, reminiscent of Steely Dan's more cryptic lyrical efforts.

The rest of the songs are all smoothy listenable, but nonetheless wooden by comparison with the flashy *Silk Degrees*. Even by current pop-disco standards, the energy level registers perilously low. "Monday's romance is Tuesday's sad affair," sings Boz, for the moment sounding woefully burned out. —simon

CHARLIE MARIANO

HELEN 12 TREES—BASF G22941: *Helen Twelvetimes*; *Parvati's Dance*; *Sleep, My Love*; *Thorn Of A White Rose*; *Neverglades Pixie*; *Charlotte*; *Avoid The Year Of The Monkey*.

Personnel: Mariano, soprano sax, alto sax, flute, nagaswaram; Zbigniew Seifert, violin; Jan Hammer, keyboards; Jack Bruce, bass guitar; John Marshall, drums; Nippy Noya, percussion.

* * * *

Charlie Mariano has been a strong, positive musical force for practically three decades. The Boston-born reedman (November 12, 1923) first made his mark in the early '50s as a member of the big bands of Stan Kenton, Herb Pomeroy and Shelly Manne. His energies were then brought into sharper focus through recordings and performances with Toshiko Akiyoshi, Jerry Dodgion, Charles Mingus, Elvin Jones and McCoy Tyner.

Over the last ten-year stretch, Mariano became something of a musical jet-setter. In 1966-67, he taught improvisation to members of the State Radio Orchestra in Malaysia under the auspices of USIA. After that, he returned to the U.S. to form Osmosis, a pioneer jazz-rock group. In 1971, Holland was the home base for Ambush, his then current unit. He visited Switzerland in 1973 for an extended run of a special production of Peter Brook's play, *Murat/Sade*. There were also fruitful periods in England, Finland and Germany. Throughout, Mariano made frequent returns to Boston to teach at the Berklee School of Music.

26 □ down beat

In *Helen 12 Trees* one hears an amalgam of Mariano's varied experiences—the bop inflections of the Parker school, the Indian/Asian overtones and the driving pulse of rock. Because of Mariano's unifying and uncompromising musical vision, the synthesis works well. Also in Mariano's favor is his fine supporting cast: Seifert, Hammer, Bruce, Marshall and Noya bring a compelling elan and vigor.

The title track is an exotic concoction of shifting colors, textures and intensities. Hammer's opening chordal displacements, Marshall's pastel-shaded drum break, Hammer's fluid synthesizer lines and Mariano's frenzied upward alto quests are the high points. *Parvati's Dance* mixes an Eastern drone and a slow deliberate rock vamp to form a shimmering meditative backdrop. Against this are taut unison doublings of the slippery melody and impassioned solo turns by Hammer, Seifert and Mariano on nagaswaram. Fusing the nasal reediness of bagpipes and the range of soprano, the challenging nagaswaram gives Mariano a vibrant new set of coloristic potentials.

Sleep My Love is a frenzied free form chase between Mariano's charged flute and Seifert's dark brooding violin which evolves to a haunting dreamlike state. *Thorn Of A Wild Rose* juxtaposes driving rock-based and leisurely reflective episodes. Here, as in the other tracks, the mixing induces an overly warm, rounded-off sonic texture. By clipping off the players' high energy peaks, the music's dynamics are leveled to a rather flat contour.

Neverglades Pixie has a light puckish surface over which sweep Seifert, Hammer and Mariano on soprano. (While Mariano's reputation was made as an altoist, and while he continues to be one of the instrument's foremost practitioners, his bravura soprano playing has become, perhaps, his strongest suit.) Mariano's intense soprano returns to define the stark romantic outlines of *Charlotte* within a frame shaped by Hammer's sensitive acoustic piano. *Avoid The Year Of The Monkey* is a tightly wound jazz-rock that bounces muted electric pings like pinballs cavorting on the horizon at sunset. —berg

DAVE "SNAKER" RAY

KID-MAN—Mountain Railroad 52780: *Rappahannock*; 32-20; *Two Trains*; *Arthur's Boogie*; *Lonesome Road*; *Kid Man*; *Used To Be Beautiful*; *Devil Got My Woman*; *New New Someday*.

Personnel: Ray, vocal, guitar.

* * *

With guitarist John Koerner and harmonica player Tony Glover, Ray comprised one of the first groups of young white interpreters of traditional black blues to gain national prominence during the palmy days of the "blues revival" almost a decade and a half ago. As a working unit Koerner, Ray and Glover performed widely in folk clubs, at concerts and festivals, and recorded several albums; since the group's dissolution each of its members has recorded a number of solo albums—this is, I think, Ray's third such, and he also led and recorded with the blues-rock group Bam-boo, as well as having been involved in the "discovery" of, and production of Bonnie Raitt's first album.

As in much of his earlier work, *Kid-Man* consists of Ray's enthusiastic versions of a number of country blues recordings: *Rappahannock* is William Moore's *Old Country Rock*, the title song and *New New Someday* de-

rive from Sleepy John Estes, *Two Trains* from Muddy Waters, 32-20 stems from Big Maceo, *Arthur's Boogie* from Big Boy Crudup, *Devil Got My Woman* from Skip James and *Lonesome Road* from Sticks McGhee, while *Used To Be Beautiful* is based on Forest City Joe's *She Lived Her Life Too Fast*. In these "live" recordings Ray's guitar work is generally crisp and idiomatic, hewing closely to that of his various models, and his singing is functional in the purposefully gritty manner favored by most interpreters of this music. The set's greatest asset is its eclecticism; Ray's mastery of a fairly wide range of stylistic disciplines is impressive. On the debit side, though, is his failure to do anything more than present fairly literal readings of his recorded sources, to which he adds little in the way of originality or individuality of expression, save for the occasional (and not always successful) slight elaborations he offers in his solos. As a re-creator, however, he's fine. —welding

MIKE MAINIERI

LOVE PLAY—Arista 4133: *High Life*; *Magic Carpet*; *Latin Lover*; *I'm Sorry*; *Silkworm*; *Easy To Please*; *Sara Smile*; *Love Play*.

Personnel: Mainieri, vibes, marimba, synthesizer, percussion; Mike Brecker (track 4), David Sanborn (track 7), saxes; Leon Pendarvis (tracks 2, 4), Don Grolnick (tracks 1, 3, 6), Warren Bernhardt (tracks 5, 8), keyboards; David Spinozza (tracks 1-6, 8), John Tropea (tracks 1-2, 6), Hugh McCracken (track 7), guitars; Steve Gadd (tracks 1-5, 7-8), Ruebens Bassini (track 1), Mike Holmes (track 1), Arthur Jenkins (tracks 2-4, 6, 8), Rick Marotta (track 6), drums, percussion; Will Lee (tracks 1-4, 7), Tony Levin (tracks 5-6, 8) bass; Leata Galloway (tracks 1, 3, 6), Carolyn Capola (tracks 3, 6), David Lasley (tracks 3, 6), Arnold McCuller (tracks 3, 6), vocals.

* * *

The pursuit of fame and fortune via fusion rolls on. The latest to jump aboard is vibist Mike Mainieri. Working with the *crème de la crème* of the New York studio scene, Mainieri has fashioned a commercially viable album providing slick jazz-textured backgrounds for disco devotees seeking a pause that refreshes.

Though the music makes no serious demands, there are interesting moments. Mainieri, for example, powers his *Magic Carpet* with something called a synthvibe which allows him to mallet his way through the transistors and oscillators. Though a potential plus for generating new sounds, here it merely seems like one more keyboard synthesizer. A much fresher sound emerges from *Love Play*, where Mainieri's vibes take on the timber of steel drums.

Other highlights include *High Life*, which features vocalist Leata Galloway. Her five octave range, rich interpretive powers and impeccable musicianship inspire hopes that she will soon have a recording opportunity of her own. Mike Brecker's touchingly sad sound and beautifully crafted solo on *I'm Sorry* are further reminders that he is now the hottest of the hot New York tenors. Whether jazz, funk or blues, Brecker's got it covered. Another strong moment is David Sanborn's tracing of *Sara Smile*. With his hauntingly poignant sound suggesting tenderness and vulnerability, Sanborn has become the James Dean of the alto saxophone. —berg

PELÉ/SERGIO MENDES

PELÉ, ORIGINAL MOTION PICTURE SOUNDTRACK—Atlantic 18231: *O Coracao Do Rei (The King's Heart)*; *Meu Mundo E Uma Bola, Main Theme (My World Is A Ball)*; *Memorias (Memories)*; *Nascimento (Birth)*; *Volando A Bauru (Back To*

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Bauru); *Cidade Grande, Instrumental* (Big City);
Cidade Grande, Vocal; *Alma Latina* (Latin Soul Main
Theme); *A Tristeza Do Adeus* (The Sadness Of Good-
bye); *Na Bahia* (In Bahia); *Amor E Agressao* (Love
And Aggression); *Meu Mundo E Uma Bola*.

Personnel: Pele, vocals (tracks 2 and 7); Gracinha
Leporace, vocals (tracks 2, 7 and 12); Gerry Mulli-
gan, baritone and soprano saxes; Oscar Castro Neves,
guitar; Chico Spider, keyboards; Jimmy Keltner,
drums; Bill Dickinson, bass; Steve Forman, percus-
sion; Chacal, percussion; Laudir De Oliveira, percus-
sion; Carol Rogers, vocals.

★ ★ ★

Sergio's soundtrack treats the internation-
ally charismatic soccer star with warm respect,
couching him in gentle South American poly-
rhythms and pretty, simple yet worldly melo-
dies. The Man sings like a sleepy bear, but
then, he's no pro and he doesn't sing long.
Mulligan, however, matches his masculine
baritone and fluid soprano to the gentle
strength Pelé represents, and guitarist Neves
works his acoustic instrument with Brazilian
soulfulness and subtlety.

Though the solo work, the deft arrange-
ments, and even the worldless vocal chorus
are winning, the stars of this pleasant if slight
album are the percussionists. An electric key-
board insinuates itself on *Latin Soul* between
the plinking of a marimba or steel drum and a
referee's whistle; on *Bahai and Memories*, a
jungle of percussion is stirred as though by a
breeze and bird calls emerge. *Love And Ag-
gression* auralizes a soccer match, with tense,
triptime bottom and purposeful, striding
bass over the fingerpopping.

Like Pelé himself, this album is refreshingly
honest and charming. Neither Mulligan nor
Mendes have abused their talents or their sub-
ject. Though I'm no great soccer fan, this
soundtrack suggests I'd enjoy the movie.

—mandel

ALBERT KING

KING ALBERT—Tomato 6002: *Love Shock*; *You
Upset Me, Baby*; *Chump Change*; *Let Me Rock You
Easy*; *Boot Lace*; *Love Mechanic*; *Call My Job*; *Good
Time Charlie*.

Personnel: King, vocal, guitar; Aaron Willis, Ray
Tini, James McCarthy, Eddie Willis, Dennis Rob-
bins, Glen Goins, guitars; Ruby Robinson, key-
boards; Anthony Willis or John Fraga, bass; Dwayne
Lomax or John Badanjek, drums; Fred Wesley and
the Horny Horns, horns; Barbara Huby, Larry Fra-
tangelo, percussion; Brandye, background vocals.

★ ★ ★

King's first Tomato release finds the singer-
guitarist, under producer Don Davis' knowing
guidance, mining a fairly straightforward funk
groove, with a small dose of blues leavening
the more pop-oriented fare. While he's easily
more comfortable with the latter type of
material, King generally acquits himself
nicely if unspectacularly on the more com-
mercial items, largely because this material
was chosen with an awareness of his limita-
tions as well as his strengths as a singer. Since
it is this aspect of his talents rather than his
guitar playing that is the focus of the album,
its success derives almost entirely from how
well or ill the king projects vocally. The
answer to that is only middling well.

Love Shock, basically an updating of Willie
John's *Fever*, the whimsical *Chump Change*,
Let Me Rock You Easy (fairly nice), *Boot Lace*
and, to a degree, the too one-dimensional
Love Mechanic provide sufficient grist to his
blues-strong mill, and on them he comes
across with moderate effectiveness, although a
bit too tentatively for total success. Too much
control and not enough passion prevents their
ever taking wing the way they should, as *Good
Time Charlie* comes closest to doing. King

seems more confidently at ease on this
piece, undoubtedly as a result of its familiar
nature; he's had a chance to get inside it and,
accordingly, brings greater persuasiveness and
power to its performance. He's not as emo-
tionally distanced from it as he appears to be
on the other selections. For all his perform-
ing strengths, King is not noted for being a
quick study in the studio; he needs time to be-
come familiar with and come to grips with his
material. I don't believe he was given it here,
and it shows. His performances are much too
subdued and, as a result, the material rarely
comes to life.

Strangely enough, this holds true of the two
blues performances as well. The remake of
B. B. King's *You Upset Me, Baby* is much too
stolid, deliberate sounding, primarily as a re-
sult of the rhythmic treatment anchoring it,
while Detroit Jr.'s *Call My Job* lacks the bite
and drive necessary to put it across with maxi-
mum effectiveness. Both performances are too
sluggish, something I thought I'd never have
occasion to say about an Albert King blues
treatment.

—welding

PAT LaBARBERA

PASS IT ON—PMR-009: *Pass It On*; *Princess
Road*; *Up Loose*; *Little Lady*; *Cellar Muse*; *Aurobindo*.
Personnel: LaBarbera, tenor and soprano saxes,
flute; Richard Beirach (tracks 1-3), Don Thompson
(tracks 4, 6) acoustic piano; Gene Perla, acoustic
bass; Joe LaBarbera, drums.

★ ★ ★ ★

Pat LaBarbera is the kind of young player
who continues to earn respect from peers,
press and public. He first gained a reputation
as a hot big band tenor during a six-year stint
with Buddy Rich. Since then, he has devel-
oped a broader soloistic persona due in part
to his productive association with Elvin Jones.
Now, *Pass It On* should help spread the word
that LaBarbera has arrived as one of today's
most solid reed players.

LaBarbera's basic improvisatory approach
is rooted in the grammar and syntax of early
'60s Coltrane. In contrast to his earlier work,
though, LaBarbera emerges here as a more
thoughtful and lyrical soloist. This aspect is
most evident in his fluid flute work on *Princess
Road* and in his flowing soprano lines for *Lit-
tle Lady*.

There are also mellow dimensions to La-
Barbera's vigorous tenor outings on the title
track and *Up Loose*. Even though streams of
notes tumble from the bell of his horn, the
cascades trace graceful trajectories. This
melodic quality is accentuated by his warm
roundish sound.

LaBarbera's efforts are effectively sup-
ported by two fine rhythm sections. On side
one, the brilliant Richard Beirach is heard on
piano. Tapping the marrow of each tune's
structural and dramatic essence, Beirach's es-
says startle and amaze. On side two, Canadian
pianist Don Thompson reflects the meditative
approach of Bill Evans. Anchoring both ses-
sions are bassist Gene Perla and drummer Joe
LaBarbera, two pros who handle their respec-
tive chores with taste and zest.

Perhaps the most personal expression of the
album is *Cellar Muse*, an open-ended dialogue
between the two LaBarbera brothers. On the
jacket, Pat thanks Joe "For all those years in
the basement, and for being an inspiration at
times when I needed it." The music, therefore,
is more than an exploration of the free ap-
proach. It is a warm evocation of brotherly af-
fection and fondly recalled memories. —berg



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"The Leblanc has a fat sound."



Leblanc Duet No. 4, featuring Pete Fountain

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

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

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

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Fountain:

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

time somebody plays his clarinet."

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

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BLINDFOLD TEST



HERB NOLAN

Maynard Ferguson

BY LEONARD FEATHER

The gradual rise of Maynard Ferguson to his present eminence has been one of the most extraordinary success stories in the annals of big band jazz.

There have been three notable transitions during the past four years: one from British residency to a home in Ojai, Cal.; one from an all British group to an international band to his present American personnel; and a third from moderate success to a mass acceptance that has brought him to the upper echelons not only of the jazz charts but also of the pop listings.

Primal Scream, his most recent LP at the time of his previous *Blindfold Test* (db, 9/9/76), was the band's most broadly accepted album up to that point, but it was nothing compared to what followed with *Conquistador*, which of course included the theme from *Rocky*. At this writing the *New Vintage* LP, opening with the *Star Wars* main title theme, seems likely to equal or even overtake its predecessor.

Maynard takes delight in the fact that audiences who respond to these commercial hits are no less receptive when the band plays Sonny Rollins' *Airegin*. As usual, the test reflected his strongly felt personal tastes. He was given no information about the records played.

1. MILES DAVIS. *Water Babies* (from *Water Babies*, Columbia). Davis, trumpet; Wayne Shorter, tenor sax, composer; Herbie Hancock, piano.

I assume that was Miles; if it isn't Miles then it's somebody else who's certainly playing very lovely. I kind of liked the loose, free rhythm section thing and the feeling of it.

I must say I don't know the tenor player. Going back in the years I could say it was Coltrane, but that would be a very subdued Coltrane. The piano was very tasty. I really liked it very much. That's the type of thing that I have very seldom been involved in myself, even though when I have, or very rare occasions, I always really enjoyed it. I have a feeling that would not be my favorite track on the album, but the word came up "lovely"—I think it was lovely. A really nice jazz feeling throughout the whole thing.

I'd go for, gosh, it's one to five, right? Let's say four stars.

2. FREDDIE HUBBARD. *Crisis* (from *High Energy*, Columbia). Hubbard, trumpet, composer; Junior Cook, tenor sax.

First of all, I loved the head on it and I felt like I know it. It has a really funky feeling to the ensemble playing, and even though I used a lot of those techniques in recent albums, there were times when I would have preferred less of the, what would you call it, studio technique in the background thing—the sweetening, like either the Moog or the strings, whichever they were using there, because it was so distant I would have rather heard it up front more; but there I go talking like an associate producer instead of doing your blindfold test.

I loved the vibrato the trumpet player uses when he's playing lead, which appears to be the same trumpet player who played the jazz solo, but I may

be wrong. But when he's doing the ensemble part, I love it within the context of the small group, when the instrumentalists change moods. In other words, he played the release with a lovely vibrato, whereas he's a hard-core bebopper, almost a Horace Silverish funk approach on the bass line, and when he gets to the release he gets romantic, which I thought was lovely.

Maybe because I just finished playing with him at Montreux and loved him, I thought that might be Woody Shaw. But that's like really throwing the ball up there. I thought about Freddie Hubbard. Freddie normally does all those incredible runs and things a little bit more than what I heard, but maybe I'm wrong.

About ten bars into the solo he hit a note he didn't mean to hit and makes it sound just glorious by what he did with it, and with any jazz instrument that's the mark of a great jazz player. It's like the adventure game. So I thought it was a great trumpet solo.

I had the feeling that the tenor player hadn't played the tune as often as the trumpet player. I'm very slow at new tunes so I relate to myself in that critique, if it be a critique. I felt the tenor player was a really hot tenor player, playing some changes that he's not too familiar with. I could say Dexter.

Anyway, if we're talking about the feel throughout, I'd give the trumpet solo five stars. Let's give this one four and a half stars.

On the changes thing, it's also possible that a good set of changes that feels great to one guy is not necessarily a favorite set of changes to another guy. It sounded like a great tenor player who perhaps didn't like the changes on that tune.

3. DONALD BYRD. *I Remember Clifford* (from *Early Byrd*, Columbia). Byrd, trumpet; Benny Golson, composer.

First of all, it's *I Remember Clifford*. The trumpet player sounds very nice and I think every trumpet player would try to sound very nice because there would be a tendency for you to think of Clifford Brown. Basically I'm a high velocity trumpet player, and high velocity trumpet players like myself need a few hours to themselves before they play a moody ballad with a very loose, even slightly out-of-tune background. It's curious that I do not find that offensive.

This particular trumpet player, the way he sounded to me here, I would like to have heard like a fuller background—I'm not talking about loud—so that he would have been more comfortable. But I thought the thing was played very lovely. That's just about all I have to say, because we all certainly love Clifford—it is Benny Golson's tune, right?

I'd have enjoyed maybe a little bit better mix, because it is a trumpet vehicle. The background didn't complement like I would have liked to have heard. Because of that, gosh, three and a half stars.

4. DON ELLIS. *Conquistador* (from *Conquest*, Columbia). Ellis, trumpet; K. Reid, G. Brooker, composers; Hank Levy, arranger.

This was pretty hard for me to judge because I've been doing so much on my own new album—I've been very involved in the sound... and I'm listening consciously to sound, and I guess intonation, very heavily.... On this one—gee, I hate to offend people, but I felt it was a bad recording. I don't mean that I didn't like the music but I thought it could have been recorded more up front. In other words, the brass seemed to be really hot and really rhythmically... all kinds of good brass work was going on that was being interfered with by the electronics.

The electronics should be thought of as just another lovely instrument, if it's being played lovely and recorded lovely. It seemed to me the engineer was really into electronics more than he was into brass, and that's the way the mix went. Me being a brass player, perhaps I'm prejudiced.

As long as any and all forms of electronics—the synthesizers and all that—when they're used to complement what they're on the record with... and I thought that the trumpet with pedal, or whatever device that was—now that was a good solo if it had just been brought out more. I thought there was a lot of originality in it, so for that I'd give it three and a half stars.

Feather: You might be interested to know that was Don Ellis playing a composition called *Conquistador*.

Ferguson: Hah!! *Conquistador*? No kidding! I never knew he did a tune called *Conquistador*. Isn't that fantastic. I never knew that!

5. DIZZY GILLESPIE'S ORCHESTRA. *Manteca Theme* (from *Afro-Cuban Jazz*, Verve). Gillespie, trumpet, composer; Chico O'Farrell, arranger; Lou Hackney, Robert Rodriguez, basses; various percussionists. (Recorded 3/24/54.)

First of all, let me tell you that Dizzy's always been one of my all-time favorites and just for the record I think he's one of the most creative musicians ever and a lovely person. Then I'll say that that band was... one of the worst things that could happen to jazz was that that band didn't continue, because it was really a fantastic band. That was the Chano Pozo band and all those incredible guys—I guess it was Ray Brown... the 1946 band anyway... and of course *Manteca*.

There's many versions but that was really a ten-star trumpet solo. I'll tell you what... Dizzy was the first guy to play "wrong" notes because he really meant it.

And once again, I know I'm an incurable romantic so I like to hear romance in jazz music, and you really hear romance if you go back and listen to when he plays the release the first time through.

If you had six stars I'd give it six stars. That was certainly a great musical era. db

PROFILE

GEORGE CABLES

BY LEONARD FEATHER

Over six years have passed since the name of George Andrew Cables first impinged substantially on the jazz audience's consciousness. His tenure with Freddie Hubbard began late in 1971 and ended some five years later. There were other important prior credits, and several even more significant developments lately, but the Hubbard years were those that established Cables as a keyboard soloist and composer of notable promise and fast developing originality.

Brooklyn-born, Cables began studying in his nursery school days, gaining some early knowledge from his mother. "She was a public school teacher; I got my first inspiration from hearing her play the *Moonlight Sonata*. My father, on the other hand, used to play piano with one finger, and he'd tell me, 'George, whatever you do, I got you beat, because it takes you ten fingers and I can do it with just one!'"

His studies continued at Mannes College, where he spent two years, "but because of my previous training I was able to finish three years of most of the subjects. This was the time I was trying to get into jazz, in my late teens, and there was a lot of snobbery about this at Mannes. I'd be playing in a practice room and a teacher would stick his head in the door and say 'Do you study that here?' Meaning, of course, you don't, so don't play it. So I started listening to records and discovering things for myself. I'd try to figure out the principle the artist was using and why it worked, then do something of my own using those same principles.

"Billy Cobham was one of the first people I played jazz with. We had a little neighborhood band, the Jazz Samaritans, who won a competition staged by Jazz Interactions. Steve Grossman was part of another band at the contest, and Lenny White was in another, but soon we all got together. Through the competition, the Samaritans worked at the Top of the Gate in 1967, with Billy, Johnny Coles, Chris White and Eddie Daniels."

Cables names Monk as his first idol, someone he admired but never tried to emulate. His first strong influence was Herbie Hancock, whose harmonic principles he checked out thoroughly. Another source of early inspiration to him was Art Blakey's *Drum Suite* album. By a happy coincidence, through the influence of his good friend Woody Shaw, he landed his first name band job with Blakey. "I worked with Art maybe eight months, came out to California with Sonny Rollins in '69, then did some more work with Art. He wasn't on a label at that time so I didn't get to record with him."

Valuable experience also was an association with Joe Henderson that began with rehearsals late in 1969, continuing with gigs through September of 1971. It was at that point that Lenny White, a good friend of Freddie Hubbard, recommended him for a job with the latter.

"I think it was during all those tours with Freddie that I really started to come out and develop an individual style. However, we took things to a point where we couldn't really develop any more. Freddie was getting into the commercial trip—I think he was really concerned about how to get to a wider audience. But it was a good experience for me. I played a lot of different keyboards with him, and was really able to explore, find out things for myself and do some writing.

"But there were a lot of things I was writing that

we weren't doing in the band, and I started to feel as though the time had come to get away. Freddie has a strong personality that pervades the whole band, and I needed to just be my own man for a while. Still, I really liked the way he played my tunes."

Cables' best known composer credits with Hubbard were *Ebony Moonbeams*, *Lost Dreams* and *Camel Rise*. Another of his originals, *Think On Me*, was recorded by Woody Shaw in the album *Blackstone Legacy*, and was also covered by Woody Herman. Bobby Hutcherson recorded his *Love Song* as well as *Camel Rise*.

Part of his success as a writer is attributable to a part of his life when he was writing for the East Harlem Protestant Parish Choir. "I had about 15 young people who didn't read music, and it was probably better that way, because sometimes they didn't know how difficult a certain passage was supposed to be. I'd just say 'sing this,' and they'd sing it. I'd get the words from the hymnal and compose a new tune. They'd rehearse Wednesday night and sing it Sunday morning. That went on every week, and culminated when we did an updated version of *Midsummer's Night Dream*. A great experience."



Since he left Hubbard to settle down in Hollywood, there have been occasional bookings with his own trio, which he calls Cable Car. As heard at Donte's about a year ago, the group included two other Hubbard alumni, Tony Dumas on bass and Carl Burnett on drums, along with saxophonist Rudolph Johnson. Part cerebral, part soulful, the music was more contemporary than the traditional post-bop diet so often dished up at the club.

Bookings, however, have been scarce, a situation Cables blames on the fact that he has no record deal. Ironically, as has been increasingly the case in jazz during the last couple of years, he has recorded as a leader only for the Japanese market. During a reunion with Blakey he was heard on the Prestige album *Child's Dance*; another LP credit was Joe Chambers' *The Almoravid*.

To sustain himself in the early part of the post-Hubbard era, Cables worked with Gabor Szabo, Art Pepper, Bobby Hutcherson and others. "I found myself doing a lot of work in San Francisco at the Keystone Korner—some solo and some trio things, and now and then the trio would back up Larry Coryell or whoever would come in. I guess that brings me up to Dexter Gordon.

"I think it was Todd Barkan of Keystone Korner who hooked us up. Dexter represents the type of thing I really love, and he enabled me to find myself more completely than ever before. When I

started Cable Car I had a general idea of where I wanted to go, but I still didn't know exactly. I was using electric piano a lot. Dexter came to Los Angeles in December of 1976, worked the Lighthouse, and took me to San Francisco to work there in a quintet with Eddie Henderson on trumpet. That was New Year's week and that's how I started a very wonderful year; in fact, 1977 was the best year of my entire life. I can't tell you how happy I am.

"Among other things, I came back to acoustic piano almost full time and this was like coming back to an old love. I think I have my direction pretty much locked in now, although I don't want to stay completely rigid—I'd like to leave some leeway. I still play electric occasionally with other people, and maybe I'd play it on my own, but I kind of doubt it, because playing with Dexter made me aware of the history of the music and where I'd like to fit in in terms of that history."

Asked what kind of pianos he preferred, Cables said, "As far as electric is concerned, just the Fender Rhodes. As for acoustic, the one I have at home is a brand X—I don't even know what it's called. It's an old piano; I have to get a new one. What I'd like ideally is a Boesendorfer. I played one in Paris, and it really seemed like it played itself. Marvelous.

"Of the three major brands—Steinway, Baldwin and Yamaha—I think the Yamaha's are the most bright and consistent; they feel good and I might lean toward them. I've also played some Baldwins that really felt good, because it's a very mellow piano. As for Steinways, the good ones are excellent, but some of the others are too thin at the bottom."

Summing up his philosophy, Cables said: "The reason I started playing this music in the first place was not to make money, but for the love of it. It's a kind of music that's always changing, yet there are certain essential values that always stay the same. The joy of playing with Dexter, plus the feeling of knowing myself, being myself and doing what I feel I can do best, really helped me to make up my mind."

After the original San Francisco gigs, Cables worked with Dex on two tours. The first was about five weeks long; then came the record date for which the group was enlarged to eleven pieces, with Slide Hampton's arrangements, which Cables found especially stimulating. Toward the end of the year there was another tour that lasted two and a half months. Aside from the musical stimulation, these tours brought Cables a degree of exposure he had rarely enjoyed before, with the purer, non-crossover jazz public.

"I'd like to continue the relationship I've established with Dexter. Certainly I want to do my own thing too, but I'd like to be able to play with him while he's in this country, because it works fine for both of us. I'm kind of a loyal person who appreciates people who help me, and Dexter has showed me so much, just by being himself."

Would George consider going to Europe to work with the Copenhagen-based Gordon? "Yes, if it were for a short period. I was in Europe with Art Blakey once and with Freddie twice. On one tour we did 20 different concerts in 20 cities in 21 days. Then finally two weeks in London.

In addition to Monk and Hancock, Cables names Wynton Kelly, Buddy Montgomery, and, later, McCoy Tyner as having had a strong impact on his development. His principal non-pianistic influences were Miles and Coltrane, according to an interview he gave a couple of years ago. Asked if he would like to make any additions to the list, he said, "I think I should add Chick Corea. Is Oscar Peterson on there? If not, he should be, because he had a very strong, early effect on me. I did a lot of listening to his records, especially the *Canadiana Suite* and some of the other albums from that period.

"I guess most pianists listen fundamentally to pianists. I do too, but I can get just as much or more by simply listening to musicians in general. That's why I named Trane and Miles, because when you come right down to it, as important as it is to be a good pianist, the most important thing of all is to be a good musician."

RENE McLEAN

BY BRET PRIMACK

Rene McLean was lucky. His first saxophone teacher was his father, Jackie McLean. "Music was around all the time. It was part of the daily life-style of the house. And different people would come by the house from time to time to practice. I always listened to music." When Rene was ten, Jackie gave him the alto in pieces. First the reed, then the mouthpiece, the neck, etc. until the horn was complete. "I studied with him but it was more or less when I felt I wanted a lesson. Music was never thrust on me. 'Dad, show me how to do this.' It wasn't like every Tuesday we're going to sit down—nothing like that."

As he grew older, Rene studied more formally with Frank Foster, George Coleman and Sonny Rollins ("Just being in his presence is a lesson!"), and at the New York College of Music. "I was an education major. In '68, I decided to leave because I wasn't getting what I anticipated from a university musical setting. It was very frustrating. I anticipated learning more about the area of music I'd concentrated my studies in, but that was an area they didn't have. The staff was very classically oriented. This was prior to the time universities started black studies programs, incorporating Afro-American music into the curriculum. Anybody who played or was interested in that area of music was frowned upon. Eventually, I just left."

Running parallel with Rene's studies were gigs—another type of education. "I've always wanted to have my own group and I've done that since I've been playing, but at the same time I've worked with other people 'cause you need that experience. I've worked in a lot of different groups over the years and it's almost like on-the-job training—you're gigging but you're still learning. You never stop learning. I've done every type of gig: weddings, bar mitzvahs, graduation dances, Latin bands. . . ."

"I spent three years with Tito Puente's band. When I joined the band, I played baritone for a year because at the time I really needed the gig, and I always liked Tito's music, coming up in New York and whatnot. I learned a lot in that band. When the lead alto player left, I played alto. That way, I learned how to play in a section—the bottom, the middle and the top."

"I've learned something from all the groups I've worked with, whether it was about the music business and what goes on, or the changes you go through being out on the road. Some of them have been negative experiences but they've had a positive effect on me. I try to utilize whatever happens to me in a positive way. I may not feel good about it at the time, it may be a drag, but I use it as a learning experience."

"No matter who I've played with, in whatever musical setting, I've always been able to keep my sights set on what I wanted to do, and, at the same time, be as creative as I could in that musical context without going outside of it. In order to really be free and understand freedom, you have to understand discipline."

In addition to his work with Tito, Rene has played with Doug Carn, Lionel Hampton, Sam Rivers, Woody Shaw and Jackie McLean. At the same time, the idea of his own band grows. "I've been working on putting a group together. It's hard because in the groups that I've had, I hear a certain person. A lot of groups never get off the ground because the personnel is always changing. It's not about getting some gigs and then calling five different musicians each week. I don't want that. You can usually get five musicians together, but I want a group where everybody contributes. That's what's made groups like the MJQ, Duke Ellington's band and Miles so successful. They heard and wrote for everybody. It wasn't just that they happened to call five guys together to play a gig. It's a little deeper than that. I want a group where every-



Peter Nero

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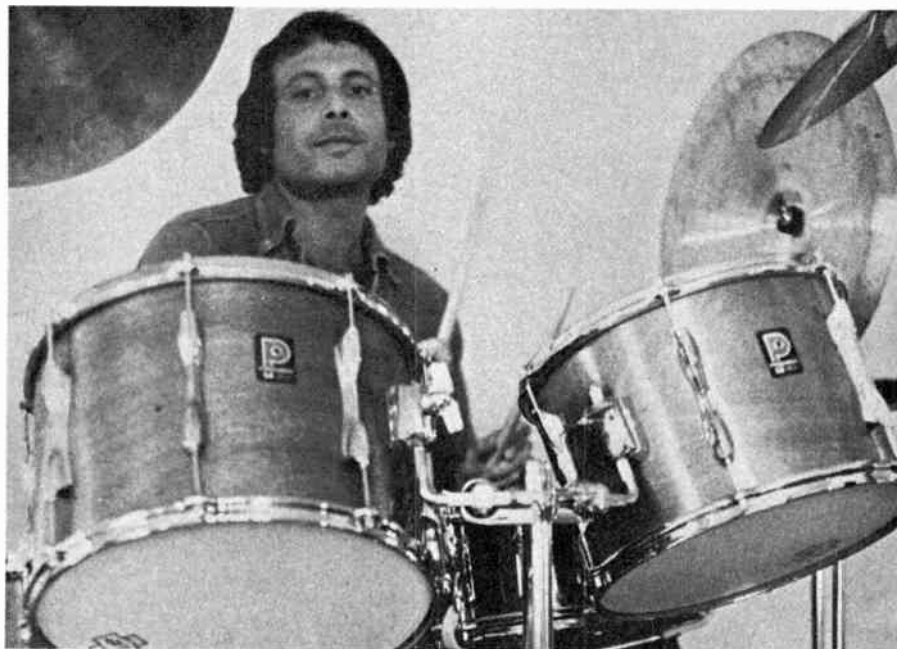
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body can benefit musically and monetarily. That's the ideal setting. A group can stay together and be happy if everybody has a fair share in what's happening."

In '75, Rene recorded his first album as a leader, *Watch Out*, for Steeplechase (released in this country by Inner City). He's also featured on Doug Carn's *Revelation*, Woody Shaw's *Love Dance*, and on an album *New York Calling* by The Cosmic Brotherhood, a group he co-leads with his father.

"In 1970, I played my first gig with my father. I used to go and sit in with him now and then but I never had the nerve to gig. He wouldn't ask me to come up and sit in, I'd just come up and play on things I knew. The first gig was frightening for a number of reasons. For one, to stand up on the bandstand with a master such as he. Just the feeling I got standing in front of the audience, feeling a little apprehensive, not knowing how they were going to react. I was very nervous. People tried to draw comparisons at that time; but where my playing was at, I couldn't see anybody really having to do that. Everybody knows who Jackie McLean is. You can't compare us."

Since 1970, the Cosmic Brotherhood has worked gigs whenever Jackie chooses to take time out from his teaching duties at the University of Hartford (where he heads up the Afro-American Music Department), and his work with the Artists Collective, an inner city arts education program Jackie helped to initiate. "Working with my father is a lot of pressure. Sometimes people say to me, 'Can't it be a drag, your father's famous.' I don't think so. I can deal with it. It doesn't bother me. It's just made me realize that I had to work harder to come up with certain musical standards. And it made me want to."

Working with the now defunct Woody Shaw/Louis Hayes Quintet also put demands on Rene. "That was a great experience. Very inspiring. Very demanding. It put me under a lot of pressure because Woody's a master. Everybody in the band was. The group had been intact for about a year or so when I joined and when you're a new person in a situation like that, you're under a lot of pressure. I just had to rise to the occasion or get out of the way. It was a lot of pressure but I can work under pressure. I enjoyed it. I think I do my best under pressure—that's all you can do. It was very demanding standing up there next to Woody every night. It opened my head to some other things. It made me strong!"

While pursuing his musical career, Rene has also maintained strong ties to the community. In high school, he took part in a black culture program funded by the government, HARYOU. He has also worked for Mobilization for Youth, another federally funded program on the Lower East Side of New York City. "It's satisfying to work with kids. Give them a direction, get them interested and expose them to things they wouldn't normally be exposed to. Like art and various aspects of life they may later take an interest in. I grew up on the Lower East Side and I know that before a kid could get himself together, he was doomed in a sense. There were a lot of gangs and drugs. I feel fortunate that I came up in a strong family setting. I think unless there's an alternative for a kid, with the school systems being what they are in such areas, a kid can get frustrated."

"I'm very interested in getting the music back to the communities, the black communities, by doing concerts in the schools and concerts open to the public in certain areas. At some point, I'd also like to do some teaching, dealing with the history of the music. At one time, the place to hear music was Harlem. Now there are hardly any clubs up-town at all. The situation is the same across the country. I feel black people are being programmed to buy and listen to a certain type of music. As artists, we have to motivate, get to the youth and open up their heads, expose them to their roots, where the music comes from. . . .

"You know, if you're a creative person and you like to be in a creative situation musically, all the time, it can be very frustrating. There's never enough work, there's business problems, all sorts of things can effect you. But you pay your dues



more or less. If you want to be a totally creative artist, you have to be strong and willing to starve a little.

"But I can deal with that. I don't allow it to change my lifestyle. I'm into being healthy. To me, life is the most important thing. At one time it was music but as I've gotten older and learned about things, living a healthy life is most important. That's how I keep myself together."

Rene McLean's life includes a beautiful wife and two young sons. At the McLean residence in Manhattan Plaza, a newly completed artists' highrise on Manhattan's West Side, a distinct aura of calm prevails, fueled by Rene's dedication to the Islamic faith. Also an amateur herpetologist, he keeps snakes and frogs in his 34th floor apartment. "I think it's important for people living in the city to have a knowledge of other life forms. I'm very much into nature even though I live in the city. I have a little of it in the house 'cause the buildings will get to you. I don't think all that concrete's healthy. A lot of people say, why snakes? Same reason people keep dogs and cats. Snakes don't make any noise and they don't need any extraordinary attention."

Rene McLean. Just turned 31-years-old. Son of a master. He plays alto, soprano, tenor and flute. Watch out! db

CAUGHT!

EDDIE JEFFERSON AND RICHIE COLE'S ALTO MADNESS

ST. MARK'S CHURCH
NEW YORK CITY

Personnel: Jefferson, vocals; Cole, alto sax; Dave Lalama, piano; Tom Marvel, bass; Harold White, drums.

It was fitting that the pioneer of setting lyrics to improvised jazz solos, Eddie Jefferson, should perform at a church and site with a history going back to the first Dutch colonial pioneers. Peter Stuyvesant owned a farm on this spot in the 17th century. An enthusiastic SRO crowd packed the parish house to hear

Jefferson at the top of his form.

Altoist Cole led his fine band through three introductory tunes each set to pave the way for Jefferson, and Alto Madness is an apt name for what he is about. Possessing a brilliant tone and prodigious technique, Cole is a strictly serious, no-holds-barred bebopper, who has performed with Ted Curson and recorded with Jefferson and Eric Kloss. His playing is reminiscent of Phil Woods', but his tone is warmer and he appears to play with more feeling and spontaneity, especially on blues tunes, where hints of the recently departed, wonderful Sonny Criss occasionally surface. Cole excelled on his own blues, *Theme From Big Bo's Paradise*, his engaging tune *Harold's House Of Jazz*, and in his long, magnetic solo on *Stormy Weather*, which had some of the feel of Eric Dolphy's alto solo with Mingus on that same composition.

Jefferson came out to sing the final chorus of his *Last Time I Saw Jeannine*, and one could tell right off that he was in superb voice and in the mood to use it. He took the band into *Lady Be Good* and sang several blistering choruses, the lyrics here set to Charlie Parker's famous JATP solo. *Parker's Mood* followed, another of Bird's master improvisations, which Jefferson delineated lovingly, with an added piercing solo by Cole. Jefferson went on to sing "lyricized solos" to *So What* (based on Miles Davis' solo), *Keep Walkin'* (Arnette Cobb's great Fifties solo), *I Cover The Waterfront* and *Moody's Mood For Love* (James Moody improvisations), and *Now the Time* (Bird's solo). The audience gave him a standing ovation, and he encored with a tribute to John Coltrane, trying to split notes vocally in the manner of Trane.

The second set gave us more of the same, such as *Night In Tunisia* and *Ornithology* (Bird solos, of course), Coleman Hawkins' immortal *Body And Soul*, and even Eddie Harris's *Freedom Jazz Dance*, as well as two more encores. Jefferson's is a minor art, but an essential one. The lyrics (both by Jefferson and others) often border on the inane, but the skill with which Jefferson can evoke the memory of a great solo long past is in the grandest tradition of jazz. He makes us look again, from another angle, at the wide expanse and variety of the improvisational American folk music, jazz.

—scott albin

PAT METHENY QUARTET

JEWISH COMMUNITY CENTER
KANSAS CITY, MISSOURI

Personnel: Metheny, guitar; Lyle Mays, piano; Mark Egan, bass; Dan Gottlieb, drums.

The quartet opened this Friends of Jazz-sponsored event with a Mays/Metheny mind-bender, *Phase Dancer*. The tonal excursion, with polytonal side trips, characterizes Metheny's brilliant brand of jazz, and the four-some's high energy execution makes the journey that much more appealing.

His solo on *April Joy* afforded bassist Mark Egan an opportunity to display the Pastorius-like concept Pat prefers (Jacó was featured on Metheny's first album, *Bright Size Life*). The obvious advantage of experience notwithstanding, Egan's more inquisitive approach

seems even better suited to the group's ever-expanding development.

A hometown inspiration, *Unity Village*, was a pretty, churchy piece—appropriately so since its namesake is a worldwide religious organization headquartered here. Metheny's extraordinary a cappella solo was replete with unsuspecting accidentals and rapid runs, the former fast becoming a trademark. Pat's solos are always a variegated tapestry of sound, with a dab of c&w here and a splash of classical there. The free form conversation between Metheny and drummer Dan Gottlieb built beautifully; both players were refreshingly magnanimous during the tandem tradeoff.

Pat gave us a taste of one of his six specially-tuned 12-strings (this one raised a fifth,

with pairs tuned in fifths) on *San Lorenzo*, another fascinating Mays/Metheny composition introducing what might be described as a futuristic Latin concept and cadence—a sort of bossa nouveau. After a ten-minute spellbinding impressionistic solo spot, the ensemble regrouped for an untitled original, joined by Pat's brother, Mike, a gifted flugelhorn player.

Mike Metheny follows in the family tradition of bold, definitive pursuit, his Mangione tone soon mellowing out into more imaginative figures and less commercial feats of deriding-do. The brothers Metheny exhibited a warm musical rapport, each anticipating and augmenting the other's ideas, and each was obviously proud of the other's contribution.



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Having made a prodigious impact on the jazz scene while still at North Texas State, Lyle Mays continues to sustain his reputation for genius. He exulted every tune, his flawless technical facility an imperative for the incredible inventions he alternately teased and terrorized from the ebony grand. He was particularly impressive on the Coryell/Burton closer, *Wrong Is Right*, and one awe-struck fan was moved to remark, "He should change his name to Lyle Amazing!"

A boisterous standing ovation followed and the quartet encored with a contemporary variation of the good old 12-bar blues. It was a fitting finale, a sort of tribute to Kansas City for so warmly welcoming back its latest contribution to jazz stardom, the remarkable Pat Metheny.

—carol comer

SUPERSAX

DONTE'S
LOS ANGELES

Personnel: Med Flory and Lanny Morgan, alto; Don Menza and Jay Migliori, tenor; Jack Nimitz, baritone; Conte Candoli, trumpet; Lou Levy, piano; Fred Atwood, bass; John Dentz, drums.

SuperSax, the nine-piece, fast-fingering phenomenon, has been "chasin' the bird" since 1973, and caught a Grammy Award for Best Jazz Performance by a Group with their first recording on Capitol in 1974, *SuperSax Plays Bird*.

At an invitational to the press, hosted by Capitol Records, distributors of the group's newest LP, *Chasin' The Bird* on the German label MPS, SuperSax performed on a Friday night at Donte's, where they've been regulars since the chase began.

Well-rehearsed, the five saxes play more notes than can comfortably fit on a line with drill-team precision, and at Donte's they gave one of their best performances to date, keeping good company with golden-toned line-topper Conte Candoli on trumpet and a rhythm section which complemented Parker's genius on a made-to-order level.

The concept on which SuperSax is based is to treat Parker's recorded solos as if they were compositions in their own right. Throughout the evening, the crowd had a chance to witness the individuality of each player as well.

Salt Peanuts brought show-stopping tenor soloist Don Menza to his feet. The fans quickly leaped to theirs in appreciation of his exciting conviction.

Lou Levy opened *Embraceable You* with a solo that proved even 150 people, while eating, drinking and talking, do listen. Like the person who has learned to speak softly, Lou is a master of velvet-hammering into an electrified atmosphere with romantic tranquility. The air stood still for 32 bars of his rubato, as he changed not only the melody, but also the harmonies. In Lou's hands, *Embraceable You* became a new and complex composition.

Jay Migliori and Don Menza soloed and duod on the crowd-pleasing *Ko Ko*, followed by *Be Bop*, on which Jay demonstrated his ability to weave his personal, colorful tapestry around Bird's complex musical soul. Med

Flory's solos on *All The Things You Are* and *Star Eyes* reflected humor and serious insight into Bird himself.

Fred Atwood, who always does something special, did it even more so on *Night In Tunisia*, which also featured Candoli. Conte is capable of whatever is called for—from the excitement in this tune, to the melodic beauty expressed in *All The Things You Are*. John Dentz, an excellent and stimulating drummer, took a few solos—not too long, and never boring.

Although the music of SuperSax is committed to Charlie Parker, a spark of variety surfaced when two finger-busting tunes penned by the legendary pianist Bud Powell were introduced—*Tempus Fugit* and *The Fruit*, but neither was quite as proficiently arranged as

the Parker charts.

The second set loosed no-nonsense alto man Lanny Morgan on one of his driving, intensely building solos during *Oop Bop Sh'Bam*, a fast, fun tune like *Salt Peanuts*, that invited the audience to sing along. Lanny and Jack Nimitz showed what empathy exists between the two as they alternated solos on *Moose The Mooch*, peaking to full fire together during the last chorus. Jack's sound is huge and robust. He expanded the basic material into a total production when he soloed.

SuperSax is comprised of sax players who came out of the Bird era, plus contemporaries who speak the same language. And, be it intuition or the fact that everyone is always listening to everyone else, the chase goes on.

—marty morgan



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COREA

continued from page 15

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"What happens is, to get your music out to people, you put your records on an AM or FM radio station. The disc jockey sets his volume at a certain level. He then plays the records. The producers therefore think, 'If we cut our record louder than the other guy's record, it's going to hit the public harder.' That is like saying, 'I'm going to make a better impression on you if I punch you out.' It's the equation of using force to communicate. That is not where it's at.

"What I did was cut a 27-minute side, because that's the way the music came out. We mastered it, and it sounds beautifully clear and clean. Just out of curiosity, I compared the 27-minute side with a Rick Derringer rock record, which is cut short and loud. To get my record to sound as loud as Rick's, the difference on the amplifier is probably the difference between 11:30 and 12:00 on your volume knob.

"In another area—live performance—people said I couldn't get the kind of sound reproduction system that I wanted. I want to be able to reproduce in live performance what we were able to play effectively in the studio using 24-track machines. I want the string quartet to burn and to blend at the same time with the brass section, but without using monitors (which sound terrible), orthodox pickups (which change the sound of the instrument), or conventional microphones (which usually feed back).

"It was a problem, but Mark Levinsen, a bassist friend of mine from years back, designed a very expensive microphone that gives the sound of the real instrument without feeding back. He also designed some choice, choice components. Now the strings and brass blend perfectly on stage, with none of the problems and hassles ordinary systems create.

"Radio stations have become another area of concern for me. For the most part—there are always exceptions—radio stations have set programs. They have people who pay money to sponsor and advertise. They have a certain audience built up as a result of the kind of music they play. And the feeling is that if they throw something in there that is different from the things they normally program, they will lose the listener and will lose the support of the money from the sponsor. It's a logic, but it's a money logic.

"So I'm doing a different kind of a thing. I'm trying to work with radio stations and record companies to take a product I make, and help come up with bright ideas about how to get it out there. By the same token, I'm not letting that kind of thinking influence how I compose and play my music on record. I'm just making my music. Blending the two worlds of music and business without hurting either is hard work, but it's very fulfilling. I sleep easy at night. I'm proud of what I do and I'm happy."

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pop interpreters have called upon the talents of Mr. Wilson, including Lou Rawls, Johnny Hartman, Nancy Wilson, Jimmy Rushing, Sarah Vaughan, Jimmy Witherspoon, Julie London, Esther Phillips, O. C. Smith, Lorez Alexandria, and Arthur Prysock.

During the mid-'60s, Jack also proved his competence at working in a big band setting. He worked quite steadily with Gerald Wilson's orchestra, recording *Moment Of Truth* and *Portraits* with Wilson bands that included such jazz luminaries as Bud Shank, Teddy Edwards, Carmel Jones, Mel Lewis, and Joe Pass. Further work with Harold Land, Curtis Amy, and others too numerous to mention, preceded Jack's formation of his own group, which featured Roy Ayers, in 1965.

Jack's present innovative approach to playing the electric and acoustic keyboards simultaneously came about as a result of his four-year association with vibist Ayers. "After Roy left us to form his own group, a lot of people still requested material that we had performed while Roy was still with us. I was able to use Bobby Hutcherson for a short time, but he was also busy with his own band. Since there weren't many other capable vibists available at the time, I found that I could simulate the effect of vibes and piano by incorporating the two-piano approach into a trio setting, thereby filling the void that Roy's departure had created. I've had to alter voicings because of the obvious limitations imposed by playing two pianos at once, but the years I've devoted to experimenting with this approach have enabled me to develop a quasi-ensemble sound for our trio."

On Jack's new album, he uses the electric piano to enhance the sound of and provide a framework for his highly technical, yet sensitive, acoustic work. "Often I lay down a lush chordal undergrowth on the electric piano, which serves as a background for the melodic delineations of the acoustic piano," explains Jack. "But there are a number of other possibilities. Another way to approach the situation is to play single line melodies on both keyboards at the same time. Occasionally, I'll even cross hands and play the melody on electric keyboard, while chording on the acoustic."

"We've found that we've been able to depart from the path explored in a traditional trio setting. Playing two pianos opens up entire new dimensions in sound and texture."

On certain standards and original compositions, Jack still gravitates toward exclusive use of the acoustic piano. "I find the acoustic best serves my needs on certain modal pieces. The electric piano definitely has its limitations: for one thing, you can't play it at a very high velocity... the notes just don't come out fast enough. There are also dynamic limitations: the acoustic piano offers much more flexibility when I'm stating specific melodies."

All his experimentation on two pianos hasn't detracted from Jack's ability to make time for pensive moments at home, his "place of solace." Wilson is quite vocal about his personal taste in music and the musical situations that displease him. He's particularly concerned with the commercialized state of contemporary American music and the prospects for young jazz players.

Jack feels the educational process, while good in many respects, doesn't always equip the aspiring professional with the proper improvisational skills needed in the competitive music business. "There just seems to be too much emphasis on collective playing, in large ensembles, at the college level," says Jack. "A lot of younger players can read well because of this, and that's important, but it's not going to serve them as improvisors, when it's time to blow."

"Jam sessions are quickly becoming a thing of the past, and that's really unfortunate. The constructive criticism of other musicians really helped me when I was coming up. Today, young players don't always get exposed to the naked truth of criticism in a classroom situation. Perhaps it would be valuable to simulate recording sessions in the schools. Then you could listen to the playbacks, and analyze what went wrong... ask, for instance, what happened to the time here, why do you always play the same licks when you reach this point, and so on."

Upon the release of his first album for Blue Note, in 1966, Jack told Leonard Feather, "Eventually, I hope to be able to divide my year into, say, three months of night clubs, three months of writing and playing in the studios, three months working on record dates, and the other three months just taking it easy." An examination of Jack's present super-busy schedule reveals that he's recently been able to fully realize all but the last of these noble aspirations. "I've found that when I'm not playing, I'm like a fish out of water," confesses Jack. "I've come to realize that jazz is not only my means of making a living, but also one of my main reasons for living."

Although carving out a livelihood playing music has led Jack Wilson into many quasi-jazz situations and settings, Jack's never lost sight of his belief that pure jazz is a sacred idiom.

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HOW TO

IMPROVE YOUR IMPROV PART I (ALONG MELODIC LINES)

BY DR. WILLIAM L. FOWLER

Interviewer: "What, Mr. Famous Jazz Musician, is improvisation?"
Stock answer: "Improvisation is instant composition."

Given that truism, one can conclude that improvisation and notated composition share raw musical materials—scales, rhythms, chords, tone colors, and the like—and therefore that the quality of an improvisation stems from the application of those materials exactly as does the quality of a written composition. A composer, though, can take time to search, to reject, to polish, where an improviser cannot: a composer can exercise care, where an improviser must dare—merely lifting someone else's licks or copying someone else's choruses or running up and down everyone else's scales might qualify as instant recall, but hardly as instant composition. Fresh relationships among musical materials mark genuine improvisation just as they mark genuine composition. Because no time for testing exists during improvisation itself, the materials of music must lie in the improviser's mind and body, always ready for instant alteration as well as instant application. The first steps toward improvability, therefore, are to gain control of an instrument (the means) and to gain mental command of abstract musical components (the function).

Private lessons plus daily practice and theory schooling plus open-eared listening will help eliminate first-step stumbles. Once on the road to proficiency, though, no improv-skill seeker should overlook the self-help aid available in manuals by the Aebersolds, the Bakers, the Cokers, the Russells, the Tremblays, and other such concept-revealers.

To supplement the above sources of improvisational skill, here are some ways an improviser can develop variety while maintaining consistency:

Dynamic contrast

1. While holding a sustained note (pianists take a break), steadily increase volume level (Cootie Williams, *Ring Den Bells*, RCA-Victor LPM-2318).
2. Reverse the above (pianos do this automatically).
3. Gradually build volume level, then suddenly drop it (this is one of Beethoven's most exciting orchestral effects).
4. Gradually decrease volume level, then suddenly attack with power (Tchaikowsky, *Pathétique Symphony*, Movement I).
5. Drop volume level upon repetition of a phrase (Clark Terry, *On The Trail*, Vanguard VSD 79365).
6. Reverse the above.
7. During straight-ahead continuous-note passages, intermittently accent single notes. Clark Terry demonstrates this common practice exceptionally well during *Take The A Train* on his *Big Bad Band* album (Etoile Records). A typical accent pattern might look something like this:

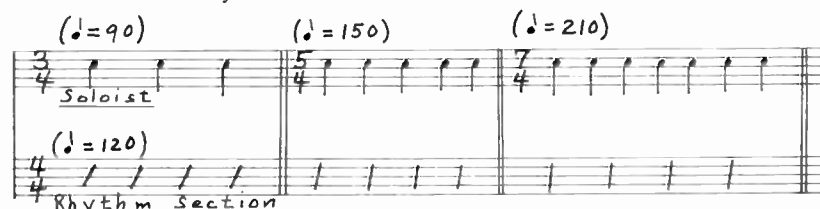


No musical effect proves more striking than a sudden change in dynamics. For a full course in dynamic contrast on one chart, this writer recommends Billy May's *Autumn Leaves* (Pickwick PC-3010 [Mono] or SPC-3010 [Stereo]).

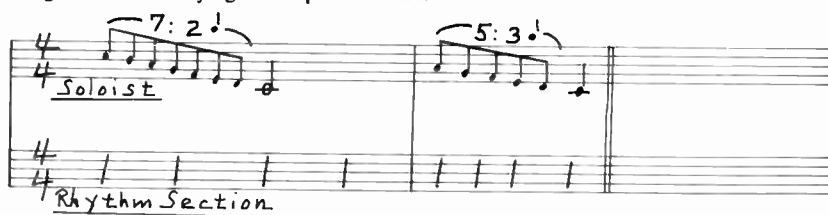
Meter contrast

Meter is the number of beats (not notes) in a measure. In jazz, that number historically has been four or two. In the more recent jazz waltz, though, it's three, and such uneven numbers as five or seven or eleven no longer seem unusual. Further recent metric developments in jazz have been to alternate measures in different meters and to interrupt a steady metric flow by inserting an odd measure from time to time. Oliver Nelson's *Complex City* (Verve V6-8731) starts and ends in four, but goes through three, five, seven, six, and two in the process. And Don Ellis manages to make a metric mix of four, three, seven, and six sound rhythmically natural in his *Salvatore Sam* (Columbia G 30243).

Improvisors, of course, must fit their solos into the time-span of the underlying metric flow, whatever it might be. But they can superimpose contrasting meters against that flow. Suppose, for example, a rhythm section plays four beats in a given measure and during exactly the same elapsed time, the soloist plays (or implies) three or five or seven evenly-spaced beats. The result would be meter contrast by the soloist:



The superimposed-meter principle also can apply to any group of beats within a meter, say seven eighth notes (or their equivalent) in the elapsed time for two quarter notes, or five eighth notes against an underlying three quarter notes:



Frank Zappa regularly writes meter contrast into his composed melodic lines, the unison passages, for example, in his *Be-Bop Tango* (Discreet 2DS 2202). In the same piece, Bruce Fowler's trombone solo illustrates improvised meter contrast. And Oscar Peterson's solo on *Yours Is My Heart Alone* (Verve V-8516) at one point gradually slows tempo and changes meter while Ray Brown and Ed Thigpen continue racing along the original tempo and meter.

To gain control of such metric superimposition, an improviser must develop a double sense of time, the ability to retain an underlying meter while actually playing another. Setting a metronome to a given meter, then practicing various superimposed meters in repeated even notes (say five quarter notes against an underlying four-four time) will help. So will practicing against any metrically clear recording, or even counting superimposed meters in the head against foot-beats while walking.

Pitch contrast

After centuries of experimentation in pitch relationships, music finally found the exact pitches which sound most in tune with one another in all keys. Consequently, keyboard instruments tune to that recognized standard, the tempered scale. Instruments of non-fixed pitch and the voice, however, often deviate from the tempered scale, thereby causing either goose-bumps and spine-tingles (from pitch inflection) or irritation (from out-of-tune playing). Inflection shifts pitch to or through or from in-tune notes, thus including them in the process: out-of-tune playing simply avoids them. Improvisors who sprinkle pitch inflections throughout their solos can expect therefore to stimulate emotion in listeners without irritating them.

Because within pitch-inflection the rate, the distance, and the direction of pitch-change all may vary, an individual name for each of the infinite possibilities is not feasible. A few categorical names, though, identify groups having generally similar motion-characteristics:

Scoops start slightly below a note, then slide up to it (Jimmy Lunceford, *Chopin's Prelude No. 7*, Columbia CL 634 or many Billy May discs).

Falloffs start on a note, then slide down from it (Ron Carter's pizzicato cello on *Antiqua*, Blue Note LA 014G).

Bends and smears alter pitch slightly during the course of a note (Ray Pizzi, *Conception*, Pablo 2310-795).

Vibratos alternate slight pitch changes at a regular rate above and below a held note (Joe Williams, *Rusty Dusty Blues*, Roulette R 52093).

Glissandos slide pitch either a short or long intervallic distance from one note to another (Sarah Vaughan, *Smoke Gets In Your Eyes*, Mercury MG 20441; Duke Ellington, *Rhapsody In Blue*, Reprise 6168; Phil Wilson, *What Wasp?* ASI Records 203).

The particular recordings listed clearly demonstrate the effect indicated. When one is not available, others by the same artist probably will contain that same effect as a component of the artist's style. Many of the indicated recordings also illustrate more effects than the reference indicates. Ray Pizzi's *Conception*, for example, also contains scoops, fall-offs, and combinations of several pitch-inflection devices, and Oliver Nelson's soprano sax solo on *The Shadow Of Your Smile* (Flying Dutchman) is nothing less than a pitch-inflection encyclopedia.

To gain control of pitch-inflection, whatever shape it might assume, a singer, a blower, a bowler, and in some instances a picker, might try the following practice routine:

1. **Scoops:** Vary the pitch-distance up to a half-step and the elapsed time up to at least two seconds.

2. **Fall-offs:** Vary the pitch distance as far as desired and the elapsed time up to several seconds.

3. **Bends and smears:** While sustaining a note, successively vary its pitch up to a half-step and the elapsed time up to several seconds.

4. **Vibratos:** Hold a steady note, then add vibrato, gradually widening its pitch variance until a half-step on each side of the original pitch is reached. Hold a steady vibrato, then gradually increase its rate until it seems offensive. Hold a steady note, then add vibrato, gradually widening its pitch variance and increasing its rate. Begin a note with a vibrato of wide pitch variance and fast rate, then gradually decrease both until a steady note is reached.

Part II of this article will treat pitch register, tone-color, rhythm, motivic development, phrasing, and form. It will be in the March 23, 1978 issue, on sale March 9.

Calendar of School Jazz Festivals

On page 46 is a partial, chronological list of School Jazz Festivals as reported to *down beat*. Additional festivals will be listed in future issues.

Each listing includes the following information: date, name, location, and mailing address of the festival; the director and his office phone number; the sponsor(s), and registration fees.

The nature of each festival is indicated by either *Competition* (when a "best" ensemble is chosen), or *Limited Competition* (when "outstanding" ensembles are chosen), or *For Comment*

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3-9-78

to work with a lot of people with whom I might not have been able to work had I had to concentrate on myself. And now that I'm involved in more live performing, I'll be doing my music in a situation where I'll have more say-so in terms of how it's being presented.

Zipkin: To totally diverge for a moment, have you seen *Close Encounters Of The Third Kind*? What was your reaction to the concept of communicating with the extraterrestrials via electronic music?

Rushen: Man, I dug it! For the music to have been the medium, in terms of the language: boy, that was heavy. And you know, I believe that it is possible. I was in Japan recently, and was around a lot of people who could not understand a word I said, and vice versa. But when it was about the music, we hooked up. We were making music together. For us to be able to communicate on the level of the music was an exciting experience.

Zipkin: Do you remember the expression on the face of the synthesizer player?

Rushen: Oh, yeah. Every now and then I'll be playing and I'll really feel that I'm at one with the instrument. I'd like to develop that aspect more—the mental, physical or spiritual phenomenon—when you're *on* and you don't even have to think about it. The more in tune I become with that, the closer I get to being able to turn that feeling on and off. That's what we're going for, and that's what we practice for, and that's what we're trying to get ready for. db

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Only" (when there is no competition, just evaluation)—followed by the estimated number of participating bands, combos, and jazz choirs; and the nature of the *Awards*, ensemble and individual. The names of the *Judges*, *Clinicians*, and guest *Performers* are indicated when known, as well as the admission charged to the public for the afternoon or evening concerts. ("tba" = to be announced.)

We urge all learning musicians, in or out of school, to attend as many festivals as they can. There's no better way to see what the more than half a million jazz-in-the-school musicians are about—and to understand the continuum of American music. It's the best antidote we know against punk, hype, and schlock. And besides, you're bound to learn something.

(Note: correspondence concerning school jazz festivals should be addressed to Charles Suber, down beat, 222 West Adams St., Chicago, IL 60606.)

March 4: 9th Southern Pennsylvania State Band Festival at Hanover Senior High School, 401 Moul Ave.; Hanover, PA 17331. *Director:* Charles Brodie (717/637-6684). *Sponsor:* Menchey Music Service (Hanover, PA). *Registration:* none. *Competition:* 6 h.s. bands. *Awards:* "Winning" bands, "Outstanding" soloist. *Judges/Clinicians/Performers:* (tba). *Evening Concert:* \$1.50 adult; \$1.00 student.

March 4: 7th Washington Jazz Festival at Washington High School, 313 South 4th Ave., Washington, IA 52353. *Director:* Rob Sheperd (319/653-2143). *Sponsor:* WHS Jazz Band. *Registration:* \$35 per band. *Competition:* 30 h.s. and 6 jr.h.s. bands. *Awards:* "Winning" bands from each class and individual NAJE citations. *Judges/Clinicians:* (tba). *Performers:* Marvin Stamm with WHS Jazz Band. *Evening Concert:* \$2.25 adults, \$1.50 students.

March 9-11: 9th Loyola University Jazz Ensemble Festival at Loyola University, 6363 St. Charles Ave., New Orleans, LA 70118. *Director:* Joseph Hebert (504/865-3748). *Sponsor:* LU Dept. of Bands. *Registration:* \$2.50 per musician. *Limited Competition:* 43 h.s. and 3 jr.h.s. bands; 5 h.s. combos. *Awards:* "Outstanding" ensembles and musicians. *Judges:* Matt Betton, Clem DeRosa, Johnny Helms, Joe Carley. *Clinician:* Phil Woods. *Performers:* LU Jazz Faculty, and on Sat. aft., March 11, Phil Woods and the LU Jazz Band. *Afternoon Concert:* \$3.

March 9-11: 17th Reno International Jazz Festival (Instrumental Division) at Pioneer Theatre Auditorium, Reno, NV 89513. *Director:* John Lee Carrico, Jr.; P.O. Box 6585; Reno, NV 89513. *Sponsor:* Youth Music Foundation, Ltd. *Registration:* \$60 per band, \$15 per combo. *Competition* or "For Comment Only": bands—6 college, 15 jr. college, 150 h.s., 25 jr.h.s.; combos—5 college, 5 jr. college, 20 h.s., 5 jr.h.s.; (combos—see Vocal Division, April 7-8). *Awards:* "Winning" ensembles and "Outstanding" musicians. *Judges:* Al Michalek, Herb Wong, (and tba). *Clinicians/Performers:* Suisse Romande Group Instrumental, Van's Bros. (and tba). *Evening Concert:* \$5.

March 10: 20th Milwaukee Jazz Festival at Milwaukee Area Technical College, 1015 North 6th St., Milwaukee, WI 53202. *Director:* Gene Morrisette (414/278-6592). *Sponsor:* MATC. *Registration:* \$30 per band. *Competition:* 15 h.s. and 12 jr.h.s. bands (Wisconsin schools only). *Awards:* "Winning" bands in each division and money awards totalling \$1,000 for individual musicians. *Judges:* Paul Mazzacano, Todd Coopman, (and tba). *Clinicians/Performers:* none. *Evening Concert:* none.

March 11: 1st Invitational Vocal Jazz Festival at University of Northern Colorado, Greeley, CO 80639. *Director:* Gene Aitken, School of Music (303/351-2577). *Sponsor:* UNC Program of Jazz Studies. *Registration:* none. "For Comment Only": 15 h.s. jazz choirs. *Awards:* Individual. *Judges:* Waldo King, Dave Bar-

duhn. *Clinician/Performer:* J. P. Morgan. *Evening Concert:* free.

March 11: 4th Indiana State University Jazz Festival at Indiana State University, Terre Haute, IN 47809. *Director:* Dr. John Spicknall, Dept. of Music (812/232-6311, x5385). *Sponsors:* ISU Dept. of Music and Phi Mu Alpha. *Registration:* \$55 per band. *Competition:* 15 h.s. bands. *Awards:* "Winning" bands and individuals. *Judges:* Randy Purcell, Rufus Reid, Dave Stahl. *Clinician:* Jerry Coker. *Performers:* ISU Jazz Band with Purcell, Reid, Stahl, and Coker. *Evening Concert:* \$3.

March 17-19: 11th UM-KC Mid-America Jazz Festival at University of Missouri-K.C., 4420 Warwick Blvd., Kansas City, MO 64111. *Director:* John Leisenring. *Sponsor:* UM-KC Music Dept. *Registration:* \$50 per band. *Competition:* 15 college bands. *Awards:* three unranked "Winning" bands and approx. ten "Outstanding" improvisors. *Judges/Clinicians:* Jamey Aebersold, Dan Haerle, Richard Davis (tentative). *Performers:* participants in the 1st Kansas City Woman's Jazz Festival, Sunday, March 19: Marian McPartland & Trio, Betty Carter & Trio, Mary Lou Williams & Trio, Pat Rushen & 12-piece band, Marilyn Maye & Trio; WJF All Stars (Janice Robinson, trombone; Mary Fetting Park, tenor sax; Mary Osborne, guitar; Dottie Dodgion, drums; Lynn Milano, bass; Marian McPartland, piano). Leonard Feather, M.C.

March 18: 7th Chaffey College Jazz Festival at Chaffey College, 5885 Haven, Alta Loma, CA 91701. *Director:* Jack Mason (714/987-1737, x286). *Sponsor:* CC Instrumental Music Dept. *Registration:* \$50 per band; \$30 per combo; \$20 per solo. *Competition:* bands—7 college, 9 jr. college, 64 h.s., 8 jr. h.s., 7 sixth grade-or-below; combos—10 h.s.; solos—6; dixieland groups—4. *Awards:* "Winning" ensembles and soloists. (Festival also commissions two original charts, copies of which are given to each participating band as well as a copy of the 1977 Chaffey College Jazz Ensemble #1 album.) *Judges:* Rich Matteson, Jack Peterson, John Carrico, Ashley Alexander, Rex Bonebrake, Ernie De Fante, W. A. Jeffries, Bill Kirk, Monte LaBonte, Joel Leach, Ron Logan, Herb Patnoe, John Prince, Roger Rickson, Don Simpson, Larry Sutherland, Bill Vitale, Gary Foster, (and tba). *Clinicians:* Rich Matteson, Jack Peterson, Larry Sutherland, Gary Foster, Jim Linahon, Bill Yeager. *Performers:* Chaffey College Jazz Ensemble #1 with Rich Matteson and Jack Peterson. *Evening Concert:* free.

March 18: 11th Mundelein High School Festival at Mundelein High School, 1350 West Hawley, Mundelein, IL 60060. *Director:* Charles Wrobel (312/566-8600). *Sponsor:* MHA Band Boosters and Karnes Music Co. (Des Plaines, IL). *Registration:* \$25 per band, \$15 per combo. *Limited Competition:* 21 h.s. and 2 jr. h.s. bands, 7 h.s. combos. *Awards:* each participating ensemble, four scholarships to Summer Jazz Clinics to "outstanding"

individuals. **Judges:** Chicago area professional musicians (tba). **Performers:** jazz ensembles from Northern Ill. Univ. and Northwestern Univ. **Evening Concert:** \$2.

March 18: 13th Drury College Jazz Festival at Drury College, 900 North Benton Ave., Springfield, MO 65802. **Director:** Don Verne Joseph (417/865-8731, x291) **Sponsor:** DC Jazz Department. **Registration:** \$1.75 per musician. **Competition:** 45-50 h.s. and 6-8 jr. h.s. bands, 5-6 h.s. combos. **Awards:** "Winning" ensembles in each class, "Outstanding" individuals. **Judges:** Dr. Kent Kidwell, Paul Montemurro, (and 6 tba). **Clinicians/Performers:** tba. **Evening Concert:** \$1 public, free to students.

March 22: 1st Woodstock Choral Jazz Festival at Woodstock High School, 501 West South St., Woodstock, IL 60098. **Director:** James S. Edwards (815/338-4370). **Sponsor:** WHS Quire. **Registration:** (tba). **"For Comment Only":** 1 jr. college and 6 h.s. jazz choirs. **Awards:** none. **Clinician:** Paul Mattson. **Performers:** Foothills College (Calif.) Choral Jazz Ensemble and Woodstock's Sunshine Spirit. **Evening Concert:** \$2.

March 30-31, April 1: 12th University of Portland Festival of Jazz at University of Portland, 5000 North Willamette Blvd., Portland, OR 97203. **Director:** Dr. Walter Carr (503/283-7326). **Sponsor:** UP. **Registration:** \$40 per band, \$25 per combo. **Competition** or **"For Comment Only":** bands—50 h.s. and 15 jr. h.s.; combos—10 h.s. **Awards:** "Winning" bands (sight reading required); and "Outstanding" soloists and two \$1,000 UP scholarships. **Judges/Clinicians:** Charles Dowd, Floyd

Standifer, Tommy Thompson, Don Nelson, Ashley Alexander, Dennis Costi. **Performers:** Alexander, Standifer, and Dowd with UP Studio Jazz Band, Walter Carr, Director. **Evening Concerts:** \$2.00 adults, \$1.00 students.

CITY SCENE

NEW YORK

New York University (Loeb Student Center): Highlights In Jazz presents "Jazz Legends On Film," from collection of David Chertok (3/8).

Sweet Basil: Joe Beck Quintet w/David Sanborn, Herb Bushler, Kenny Asher, Idris Mohammad (thru 2/25); Anthony Davis Quartet (2/26-7); Lee Konitz Quintet (2/28-3/4).

Jazzmania Society: "Bagel Brunch" w/Mickey Bass & The Cooperation (2/26 2PM); Annie Lawrence w/Jazzmania All Stars (2/24-5)

Brew Beards (Lindenhurst, L.I.): Mainspring (Thurs.).

The Night Club (Hicksville, L.I.): Mainspring (Sat. & Sun.).

Three Sisters (West Paterson, N.J.): Lee Konitz Quartet (2/4-5); Jerry Dodgion Quartet (3/4-5); Dave Tesar (Mon.); Frank Elmo (Tue.); Alex Kramer (Thurs.).

Blue Hawaii: Jay Clayton (Fri.-Sat.).

All's Alley: Ted Daniels Energy Big Band (Mon.); Abdullah (thru 2/25)

Exhibitionists Gallery (Jamaica, Queens): J. R. Monterose feat. Dolores Mancuso (3/4); Jackie Byard (4/1).

AxIs In SoHo (M. Elson Gallery); John Abercrombie & Larry Karush and Benny Wallace Trio feat. Eddie Gomez (2/24-5).

Avery Fisher Hall: Dave Grusin-Larry Rosen concert (2/24).

Village Gate: Universal Jazz Coalition Concerts (Mon.); name acts (weekends).

Deerpark Lodge (Cuddebackville, N.Y.): Bellissimo Jazz Colony Weekend w/Al Cohn, Charlie Rouse, Tommy and Ray Bryant, Dave Pochonet, Cavril Payne (2/24-6); call (212) 362-1251 for details.

Village Corner: Jim Roberts Jazz Septet (Sun. 2-5PM); Roberts or Lance Haywood other nights.

WNYC-FM (93.9 FM): American Popular Song w/Alec Wilder; Irene Kral sings Noel Coward & Michel Legrand (2/23); Portia Nelson sings Bart Howard (3/2); Hugh Shannon sings Saloon Songs (3/9); all at 10 PM.

WPA: Harold Danko (Tue.-Sat.); add Chuck Israels (Wed.-Thurs.); Jill McManus w/Brian Torff (Sun.); Judd Woldin (Mon.).

Cookery: Alberta Hunter (thru 2/28).

Rainbow Room: Bobby Rosengarden (thru 2/26); Lester Lanin (opens 2/28).

P.S. 77: Bucky Pizzarelli (Mon.).

Eddie Condon's: Red Balaban & Cats (Mon.-Sat.); Scott Hamilton (Sun.).

Manny's (Moonachie, N.J.): Morris Nanton Trio (Wed.).

Gulliver's (West Paterson, N.J.): Marlana ver Planck (2/24-25); Joe Cinderella (2/27); Lou Grossi Quintet w/Bob Kindred (3/1); Bill Triglia (2/23 & 3/2).

Prescott's: Jim Paynes w/Mel Ellison, Murray Weinstock, Jon Scholle (Mon.).

Bottom Line: Yvonne Elliman (2/22-23); Alessi and Karon Bihari (2/24-5); Lenny White (2/28-3/1).

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LOS ANGELES

Sound Room: Brazilian nite (Mon.); *Leila* (Tue.); *Mike Baron/Dick Spencer Quintet* (Wed.); *Jack Sheldon* (Thurs.); *Bob Brookmeyer* (2/24-25); *Lanny Morgan* (3/3-4); for further details call 761-7555.

Parisian Room: *Eddie Harris* (thru 3/12); *Yusef Lateef* (3/14-19); *Earl "Fatha" Hines* (3/21-4/2); for details call 936-0678.

Lighthouse: Name jazz regularly; for details call 376-6494.

Donte's: Name jazz regularly; for info call 769-1566.

Concerts By The Sea: *Johnny Hartman* w/(Andrew) *Simpkins*, (Joey) *Baron*, (Dave) *Mackay Trio*; *Yusef Lateef* (2/28-3/12); *Mongo Santamaria* (3/14-19); *Woody Shaw* (3/21-26); for details call 379-4998.

Univ. of Redlands (near San Bernardino): *Buddy Rich/Louis Bellson* (2/25).

Redondo Lounge: *Ray Pizzi*, *Buddy Collette*, *Don Menza*, *Thom Mason*, *Pete Christlieb* (Feb.-Mar.); for specifics call 540-1245.

Baked Potato: *Greg Mathieson & Larry Carlton* (Mon.); *Lee Ritenour* (Tue.); *Don Randi* (Wed.-Sat.); *Pias Johnson* (Sun.); for further info call 980-1615.

Rudy's Pasta House (East L.A.): *Eddie Cano* (2/9, 2/16, 2/23); *Seawind*, *John Klemmer*, *Hank Crawford* being scheduled at press time; for info call 723-0266.

Montebello Inn: *Norm Williams Trio* (Mon.-Tue.); call 722-2927.

Cafe Concert (Tarzana): Name jazz regularly; for info call 976-6620.

Little Big Horn (Pasadena): *Bobby Bradford* (Sun. 4-8 PM), sometimes w/*John Carter*; jazz (Thurs. 8 PM); call first, 681-0058.

Cellar Theatre: *Les DeMerle & Transfusion* (Mon.); weekly guest regulars include *John Klemmer*, *Milcho Leviev*, *Emmett Chapman*, *Dave Liebman*; for details call 487-0419.

Century City Playhouse (10508 W. Pico): New music regularly; call 745-8388.

Golden Bear (Huntington Beach): Occasional jazz; call (714) 536-9600.

Hong Kong Bar (Century City): Name jazz regularly; call 277-2000 for info.

Jimmy Smith's Supper Club: Jam sessions (Mon.); *Jimmy Smith* (Thurs.-Sun.); for info call 760-1444.

White House (Laguna Beach): Jazz seven nights; restaurant 24 hrs.; for info & details call (714) 494-8088/9.

White House (10303 W. Pico): Jazz weekly; for info call 277-8721.

Stage One (Pico & Redondo): *Chico Hamilton* (2/23-26); *Cal Green* (2/27); *Mayuto* (2/28, 3/1-5); *Dave Pike* (3/6-8, 3/13); *Red Garland* (3/9-12); *Shirley Scott* (3/14-19); *Pat Bass* (3/20-22); for further info call 931-5220.

PITTSBURGH

Chatham College (Rey Center): Informal coffeehouse get-together every other Friday at 9:30; entertainment includes jazz, blues, & folk (2/24, 3/10, 3/24).

University of Pittsburgh: Pitt Jazz Ensemble (3/31).

Heinz Hall for the Performing Arts: "An Evening of Rodgers & Hammerstein" (3/3, 3/5-6); *Andre Previn* conducts the Pittsburgh Symphony with guest soloist *Isaac Stern* (3/10-12); *Preservation Hall Jazz Band* (3/12).

Stanley Theater: *Harry Chapin* (3/18).

Crawford Grill: Top name jazz and r&b entertainment (Mon.-Sat.).

Crazy Quilt: Funk & jazz nightly (Mon.-Sat.).

MIAMI

Travelers Lounge: *Tony Prentice Trio* with guest stars *Buddy Tate*, *Jay Corre* (Tues.-Sun.); *Lee Scott Quartet* featuring *Mel Dancy* (Mon.).

Jazz At The Airliner: *Billy Marcus Quartet* with alternating national jazz names (Tues.-Sat.); call 871-2611 for up-to-date rundown on guest stars.

Hampshire Inn: *Mike Gillis & Co.* (Tues.-Sun.); call 279-1314.

Village Inn: *Jeff Palmer Group* (Tues.-Sun.); call 445-8721.

Checkmate Lounge: *Copeland Davis Quartet* (Tues.-Sun.); call 661-2020.

P.A.C.E. Concert Information Hot Line: (305) 887-4683, 24 hours.

PHOENIX

Scottsdale Center: *Billy Taylor Trio* (3/19).

Arizona Western College (Yuma): 5th Annual Jazz Festival; *Buddy Rich Big Band* (2/24).

ASU: *Bill Watrous* (2/27); *Ralph Towner/Eberhard Weber* (3/6); *Jazz Band II* (3/9); confirm at 965-3371.

Hyatt Regency: *Overton Berry Trio* (to 2/25).

Gammage: *Billy Taylor Trio* with *Phoenix Symphony* (3/17-18).

Tucson Community: *Waylon & Willie* (2/21); *Emerson Lake & Palmer* (2/28, tent.).

Tucson Doubletree: *B. B. King* (2/21-23).

Mesa C. Co.: *California Zephyr* (2/24).

PHILADELPHIA

Benny The Bum's: Weekend jazz, call 471-9880.

Borgia Tea Room: *Tom Lawton* (Tue.); *Andy Kahn/Vince Fay* (Wed.); *Howard Hess* (Thurs.); *Bob Cohen Trio* w/*Donna Jean* (Fri. & Sat.); *Steve Goodman/Adrien Rosen* (Sun.).

Cafe Society: *Ted Greike* (Tue.-Sat.).

The Hot Club: February piano series including *Al Haig*, *Barry Harris*, and *John Bunch*; also coming: *Eddie Jefferson*; *Lockjaw Davis*, *Sweets Edison*, *Sonny Stitt*, *Terumasa Hino*, *John Minnis Big Bone Band*, *Lex Humphries Quintet*, *John Bonnie Quartet*, *Middy Middleton*; call 545-9370 for details.

The Painted Bride: *George Coleman* (2/27); *Ron Thomas/Al Stouffer* (3/13); *Bill Lewis* (3/20); call WA5-9914.

Royal Cafe: *Hollis Floyd Combo* (Mon., Thurs., and Fri.).

Saloon: *Bunch Hammond Quartet* (Wed.-Sat.).

Second Office: *Danny Harmon Quartet* (Mon.).

Stars: Jazz on Tuesdays; call 627-8033.

WASHINGTON, D.C.

Blues Alley: *Ron Carter* (2/20-25); *Max Roach* (2/27-3/4); *Milt Jackson* (3/13-18); *Urbie Green* (3/20-25); local artists, Sunday nights.

Showboat Lounge: *Les McCann* (2/21-26); *Charlie Byrd* (2/28-3/12); *Woody Shaw* (3/14-19).

Harold's Rogue and Jar: Local artists, (Sun.-Thurs.); *Tommy Flanagan* (2/23-25); *Al Cohn* (3/3-4); *Lee Konitz* (3/10-11); *Mantwillia Nyomo* (3/17-18).

district creative space: Open (2/24-25); *Oliver Lake* (3/3-4); *Andrew White* (3/10-11); *Dollar Brand* (3/17-18); call 347-1445 for details.

Top O'Foolery: Local artists; call 333-7784 for details.

The Pig Foot: Local artists, featuring guitarist *Bill Harris*; call 635-3888 for details.

W. H. Bone & Co.: *Dick Morgan Trio*.

NORTHWEST

The Classical Joint (Vancouver, B.C.): *Grant Surpey* (Wed.); *Gavin Walker* (Thurs.).

Oregon Trail Conservatory (Olympia, Washington): *Red Kelly Big Band* (Tue.-Sat.).

Eugene Hotel (Eugene, Ore.): *Bob James* (2/21-25); *Oregon* (3/10-11).

The Place (Eugene, Ore.): Major jazz groups coming.

Beach Comer (Oswego, Ore.): Jazz (Fri.-Sun.).

SAN FRANCISCO

Keystone Korner: *Stan Getz* (2/23-26); *Life On Earth* (2/27); *Air and Marion Brown* (2/28-3/5); *Baba Tunde & Phenomena* (3/6); *Dewey Redman* w/*Beaver Harris* and *James Leary* (3/7-12); *Henry Kaiser* (3/13); *Mongo Santamaria* (3/14-19); *Ed Kelley* (3/20); *Anthony Braxton* (3/21-26).

Great American Music Hall: *Betty Carter* (3/2-4); call 885-0750.

Christo's: *Ernestine Anderson* (2/22-25); *Art Lande* (2/28); call 982-7321.

Zellerbach Auditorium (U. of C. Berkeley): *Cecil Taylor* (3/12).

JAZZLINE: 521-9336 (24 hours).

SEATTLE

Parnell's: *Herb Ellis/Barney Kessel* (2/23-26); *Jeff Lorber Fusion* (3/3-5); *Jazzin, Together* (3/10-12); *Earl Hines* (3/15-18); *Jan Stentz* (3/24-26).

The Other Side Of The Tracks (Auburn): *Barney McClure* (2/23); *Cascade* (2/27); *Frog News* (3/2); *Airbrush* (3/6); *The Cozzetti Gemmill Quartet* (3/9); *Jazzin, Together* (3/13); *Maria Miller* (3/16); *Phil Person* (3/20); *Wain Simon and The Traffic Jammers* (3/23).

Bombay Bicycle Shop: *Tropical Rainstorm* (2/23-25); *Intercity Jazz Quartet* with *Bill Smith* (2/26); *Solitaire* (2/27); *Oasis Jazz* (2/28).

Trojan Horse: *B. B. King* (2/20-25); *James Brown* (3/6-11).

Fast Eddie's (Bellingham): *The Cozzetti Gemmill Quartet* (2/24-25).

Northwest Releasing: *Crusaders* (3/30).

CHICAGO

Rick's Cafe Americain: *Marian McPartland* and trio (thru 2/25); *Johnny Hartman/Milt Hinton Trio* (2/28-3/11); *Charlie Byrd Trio* (3/14-25); *George Shearing* (3/28-4/15).

Amazingrace (Evanston): *Eberhard Weber* (2/25-26); *Bill Evans* (3/10-12); *Oregon* (3/17-20); *Carla Bley* (3/23).

Birdhouse: Jazz every Fri.-Sun.; BYO refreshments; call 878-2050 for details.

WBEZ (91.5 FM): "Jazz Forum" with *Tony Christopher* (Mon., Wed., Fri., 9 PM) and *Dick Buckley* (Tue., Thurs., Sat., 9 PM, and Sun., 1 PM).

Redford's: *Chicago Jazz* with *Tommy Ponce* (2/23); *Orpheus* with *Jo Belle* (2/24-25); *Judy Roberts* with *Brian Torff* (2/26, 3/5 & 12); *Kosbro* (2/27); *Oso & Simon* (2/28); *Phil Upchurch* (3/1-4; 3/14-18); *Gold Coast Trio* (3/6 & 13).

Wise Fools Pub: *Magic Slim Blues Band* (2/23-25); *Soda* (2/26; 3/5 & 12); *Shadow Facts* (2/28); *Mighty Joe Young Blues Band* (3/1-4); *Roger Pemberton Big Band* (Mon.).

Orphan's: *Joe Daley Quorum* (Mon.); *Ears* (Tue.); *Reification Company* (comedy, Wednesdays in March).

Colette's: *H.F.Q.* (2/23); *Fantasie* (2/24-25; 3/17-18); *Sequence* (Sun.); *Mitch Hennes* (Mon.); *Bradley Young* (2/28); *Proteus* (Wed.); *Lifeline* (Tue. in March); *Memphis Nighthawks* (3/3-4); *Orpheus w/Jo Belle* (3/10-11).

Jazz Showcase: *Joe Morello Quartet* (2/22-26); *Woody Shaw Quintet* (3/1-5); *Milt Jackson Quintet* with *Barry Harris* and *Teddy Edwards* (3/8-12) and with *Blue Mitchell* (3/15-19); *Art Blakey and Jazz Messengers* (3/22-26).

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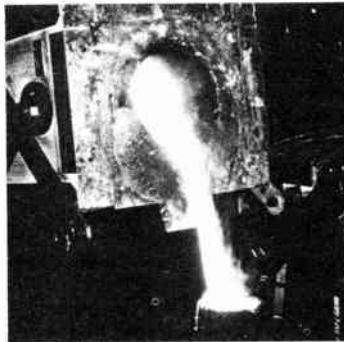
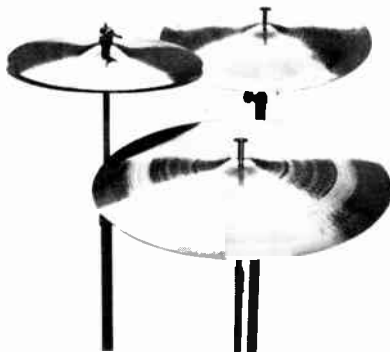
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