

MAY 18, 1978

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music magazine

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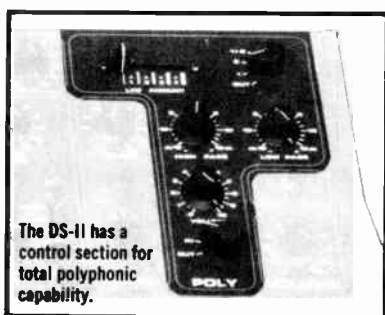
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DRUM BEAT!

■ **Spotlight on Ed Thigpen** One of the major influences of many drummers today has been the creative approach to the drum set through Ed Thigpen. Often remembered for his association with Oscar Peterson and Ella Fitzgerald, Ed has embarked on many new projects since moving to Copenhagen, Denmark five years ago. He is the creator of the Malmo Percussion Ensemble comprised of his students at the Music Conservatory of Malmo, Denmark. Ed is also teaching at the Jazz Institute in Malmo as well as his own studio. Since his move to Denmark, Ed has done extensive freelance studio engagements, albums and back up appearances with top solo artists touring throughout Europe. His own group "Action-Reaction", is a contemporary jazz ensemble featuring multiple percussion.



■ **Thigpen "On The Road"** Most of Ed's on-the-road activity is directed educationally through a recent month-long U.S. tour of the Malmo Percussion Ensemble. Seminars and work shops are already scheduled for an extensive tour throughout Europe this fall. These workshops will feature a multiple drum set ensemble consisting of Ed and two students. Ed plans to renew his activity in the U.S. drum scene by returning on U.S. tours at least twice a year. We welcome him back.

■ **"On The Record" with Thigpen** One of Ed's recent albums with Rune Gustavsen "Move", was awarded 1977 Swedish "Jazz Record of the Year". Ed can also be heard on previous Toots Thielman/Sven Asmussen recordings as well as Johnny Griffin and Horace Parlan releases. Many original Thigpen compositions can be heard with his own group on their album "Action-Reaction".

■ **Percussion Work Shop No. 5** Ed Thigpen devotes much of his time and energy towards educational specialization for drum set. He emphasizes tasteful interpretation of musical rhythms utilizing tonality and color patterns on the set. Equal direction of study should be employed for developing creative improvisation by the drummer for both solo and back-up performance. Much of this development is explored in his latest book available in multiple languages "Rhythm Analysis and Basic Coordination". Ed has experienced the demands of today's drummer in both the U.S. and Europe. It is his belief that a creative technical drummer can adapt to these changing demands regardless of what continent he performs from.

Drum Beat is brought to you by Ludwig to keep you up-to-date on the world of percussion. Comments, articles, questions, anything? Write to Drum Beat.

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BY CHARLES SUBER

Frank Zappa is something else. He is something more than a gifted and original composer, more than a good guitar player, more than a social satirist, more than a shrewd, show business man. He's more than most people credit or comprehend. He's also a hell of a phrase maker. Following are some Zappa originals lifted from a fine interview by Tim Schneekloth in this issue.

On the packaging of music: "Americans hate music, but they love entertainment. The reason they hate music is that they've never stopped to listen what the musical content is because they're so befuddled by the packaging and merchandising that surround the musical material they've been induced to buy."

On acid on rock: "There was so much acid during the '60s that it was very easy for large numbers of people to think they had seen God as soon as the Beatles went boom, boom, boom . . ."

On electric vs. humanity: "... I think the guys that say 'this makes it less human' aren't really talking about the feel of the music, they're talking about something that's going to get in the way of the audience understanding how swell they are."

On disco: "Disco music makes it possible for mellow, laid-back, boring kinds of people to meet each other and reproduce."

On jazz: "The whole jazz syndrome is smothered in *garni du jour*. People who really have very little to say on their instrument and have built their reputations on one or more albums have wound up forming and reforming into supergroups to produce jam session albums of little merit other than very fast pentatonic performance . . ."

On fusion: "It's whank music."

On life styles and such: "... Part of the problem is the way in which consumers use music to reinforce their idea of what their life-style is. People who think of themselves as young moderns, upwardly mobile, go for the fusion or disco—that slick, cleaned up, precise, mechanical kind of music. And they tend to dislike everything else because it doesn't have its hair combed."

On getting it right: "With the band that I've had on the road for the past two tours, we spent three months, five days a week, six hours a day memorizing it and getting it right . . . \$13,250 a week for rehearsals with full equipment, full crew, and a soundstage."

On sideman qualifications: "I need somebody who understands polyrhythms, has good enough execution on the instrument to play all kinds of styles, understands staging, understands rhythm and blues, and understands how a lot of different compositional techniques function."

On media: "Written music is to real music as a recipe is to real food. You can't listen to music on a piece of paper and you can't eat a recipe . . ."

We wish to salute the winners of the first annual **down beat** Student Recording Awards (page 13). The high school and college winners, and those honorably mentioned, demon-

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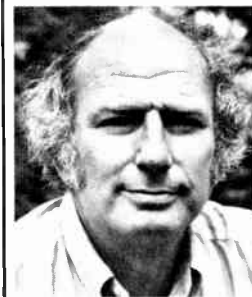
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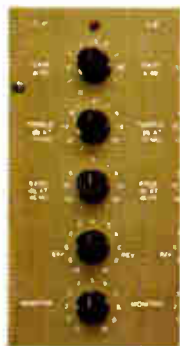
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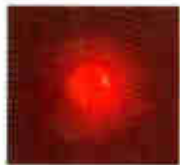


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CHORDS AND DISCORDS

Otis Supporter

Johnny Otis' new LP, *Back To Jazz*, received such adjectives as "bland" and "reactionary" in its recent review (4/6). Is this *db's* standard policy for handling older musicians who stay with their origins instead of latching on to current pop fads? If this attitude were to extend to all performers who are proud of their roots, Supersax would be forced to turn in its Bird charts for Stevie Wonder's greatest hits. It's amazing that a band with a heavy blues base could be criticized for lacking "contemporaneity." When did blues cease to be a valid jazz form?

Obviously, Otis is a musician of the Basie generation (as well as having been his drummer at one point), so some Basie-like elements are a natural part of his work, as elements of Coltrane or Coleman are apt to turn up in the music of many younger players. If he can still excite audiences—which he does—there should be no question as to his relevance, but from the review, one would think he is trying to recreate Paul Whiteman.

I can think of many people who perform bland, faceless music today. These mechanical disco technicians and sterile fusion scientists should only learn to be as reactionary as Johnny Otis!

Susan Winson

Bronx, N.Y.

Gibberish Attacked

I take great exception to the remarks attributed to me in Arnold Jay Smith's jazz in Europe article of 2/9, primarily because I never made them. Indeed, far from finding playing with a quartet or with others as a side man "quite a simple task, actually", I find playing the saxophone in any context a very difficult task, actually. And so far as my "off-handedly" saying "it's all music to me. I favour jazz, but there's so much good talent in London that I haven't done all that much sitting around to make a comparison"—this is sheer gibberish.

And whilst Mr. Smith seems to be quite adept in writing in this vein, I find it a very difficult task to speak it, actually.

Ronnie Scott

London, Eng.

Interstellar Scales

A scale player grows into a technical wizard with chromatic trademarks beyond his control. Such are the likes of the two greatest guitarists the world has ever known (Lydian) Larry Coryell and (Aeolian) Al DiMeola. Perhaps in the future, with the help of such excellent scale training camps as Berklee, North Texas, etc., we will see a phasing out of a type of playing wherein the players just play silly little ideas off the top of their heads, such as Charlie Christian, Wes Montgomery, Joe Pass, Barney Kessel.

One day we won't refer to players as modern, bop, rock, fusion, etc. Rather they will be categorized according to the modes they predominantly use—Lydian, Locrian, Dorian, etc.

The future is as wide as the chromatic Egyp-

tian Neopolitan augmented minor scale. Lydian Larry and Aeolian Al, with their dazzling techniques, are propelling us toward uncharted galaxies of scales.

Bill Davis

Oklahoma City, Okla.

Clarinet Delight

I have been delighted in the last few months to see articles in your pages on Benny Goodman, Woody Herman, Robert Rockwell and Perry Robinson. I would like to see more in the future on clarinetists, that instrument having been pretty thoroughly ignored by the music press these last few years.

I've been privileged to see Benny Goodman in concert twice, and it may sound like a cliché to say so, but he truly is getting better all the time. He practices and it shows in his playing, which defies age.

Woody Herman has kept the big-band faith alive (with only a handful of others) through the years, and deserves any accolades bestowed him.

I am glad, too, to see the letter from Laird Halling (*Clarinet Crusader*) in the same issue. However, I disagree on his conclusions as to the reasons for the clarinet's omission from national attention as a contemporary instrument. It was so popular with big bands and before them, that when that era waned the clarinet was thought of as a relic from that time.

It is good to see confirmation in print of the fact that I am not alone—clarinetists under 30 do exist in jazz. We just don't get the press. I hope that Mr. Halling is correct in his conclusion that we will soon see a "reemergence into the mainstream of jazz" for the clarinet.

Doug Carleton

Lansing, Mich.

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NEWS

CARTER JOINS COLLECTIVE



PHIL BRAY

NEW YORK—The Collective Black Artists has been performing a series of stellar concerts at Town Hall here. Under the musical direction of Slide Hampton, their recent concert starring Ron Carter was a gem.

Hampton, who arranged for a 1950s version of the Maynard Ferguson band and most recently for Dexter Gordon and Woody Shaw, began the show with his charts of *Freedom Jazz Dance*, *All Blues* and *Impressions*. In the Eddie Harris *Freedom* song, solos were by Frank Strozier on alto, Janice Robinson on trombone, John Hicks, piano, and Buster Williams, bass.

It was in the modal *All Blues* that Billy Hart showed how important a figure he is in jazz. His powerhouse kicking held the 13-piece ensemble in a fine groove. Hicks was up again, but the feature was some high note trumpet work by the section, which included Virgil Jones, who soloed on fluegelhorn, Cecil Bridgewater

and Earl Gardner. Interesting enough, all of them share experience with Thad Jones and Mel Lewis, Gardner being in that spot currently.

John Coltrane's *Impressions* was given a Ravel-esque treatment by Hampton. Ensemble passages broke up the solo spots, which were by Steve Turre, trombone, Seldon Powell, tenor, Bridgewater and Hart.

It was in the Carter segment that inspirational writing was even more evident. Ron was on acoustic bass throughout, not having brought the piccolo variety with him. The drum chair was taken over by Louis Hayes.

Da Samba is Carter's latest warhorse and Hampton transformed that one into a trip to Spain. With its full-blown intro (flutes on top) to the Carter a cappella solo, the chart was the highlight of the evening.

Collective Black Artists is presenting five of these concerts this season.

Marathon Success

BOSTON—Much wailing but no yawning recently occurred in the Church Of The Covenant as the Jazz Coalition held its Ninth Annual Jazz All Night Concert. The venture reaped an unprecedented turnout: by 9 p.m. of the 12-hour vigil, all pews and aisles were jammed with the faithful, over 1500 of Boston's growing jazz community.

Directors Rev. Mark Harvey (trumpeter) and Ronnie Gili (singer) held key interviews on radio and received excellent advance press. The record-breaking attendance signals good winds of change in the Hub's

evolving jazz consciousness.

Significantly, this year's guest was not a big New York figure, but rather a native son who has gone on to fame with Mercer Ellington and Charles Mingus—tenor saxophonist Ricky Ford.

Local participants, in order of appearance, were Tiger's Baku; the James Williams Sextet with Bill Thompson and Bill Pierce; Ronnie Gill; guitarist Gray Sargent; Stan Strickland's Sundance; Baird Hersey and Year Of The Ear; Semanya McCord; Search; Fringe; and Elegua. The many MCs were culled from the ranks of jazz hosts at WBUR-FM.

POTPOURRI

Don't be surprised if ECM suddenly pacts a new distribution deal with one of the hottest record industry giants.

Quincy Jones has completed his latest album, with help from such notables as Herbie Hancock, the Brothers Johnson, Chaka Khan, Ashford and Simpson and Hubert Laws.

Billy Cobham's new band consists of Alvin Battiste, clarinet; Ray Mouton and Charles Singleton, guitars; Randy Jackson, bass; and Mark Soskin, keyboards.

Pianist Dollar Brand has changed his name. He will henceforth be known as Abdullah Ibrahim.

Italy has been a hotbed of jazz activity of late with such American stars as Woody Shaw, Harry Edison, Lockjaw Davis and Charles Tolliver touring extensively.

Norman Connors has turned producer, with his latest project being a new disc by the group Vitamin E.

Chick Corea made a surprise appearance at a recent high school concert headlining Woody Herman and the Herd.

Steely Dan has completed the score for the upcoming movie *FM*. The soundtrack features the fluid sax of *Tonight Show* alumnus Pete Christlieb, who spiced up *Aja* as well as several Tom Waits efforts.

New Orleans' Professor Longhair knocked 'em dead at a New London Theater concert in the city by the Thames. Fess also has a new record out (at last!) on English Harvest, tagged *Live On Queen Mary*. Hopefully, Capitol will see fit to release it stateside.

Sarah Vaughan and Ella Fitzgerald appeared with Count Basie's 18-piece unit at a benefit on Grand Bahama Island, where the Count makes his home. Tickets went for \$50 and up.

A jazz version of the Norwegian national anthem has been banned in Norway. The improvising culprit is Swedish pianist Bengt Hallberg.

The Brecker Brothers have overdubbed some horn work for an upcoming rock opera that was penned by a trio of Frenchmen.

Milan, Italy was the scene of a smashing jazz festival success. Performers included Illinois Jacquet, Monty Alexander with Toots Thielemans, the Don Pullen Quartet with Fred Hopkins, Chico Freeman and Bobby Battle, Dizzy Gillespie and a drum duel between Art Blakey and Kenny Clarke.

J. B. Monterose has returned to the States after a ten-year self-exile in Europe. The vet saxman's new combo includes Delores Mancuso, vocals; Rick Montelbano, piano; Otto Gardner, bass; and Jim Wormworth, drums.

Reggae star Bob Marley begins an American tour this week in Tampa, Florida. Marley, whose new *Kaya* album promises to be a huge seller, winds up his Stateside journey on June 18.

Supersax just finished an extensive tour of Denmark, Austria and Germany, where they were met with resounding acclaim.

Japan was a hotbed of jazz activity of late with tours by such American stars as George Benson, the Crusaders, the Jim Hall-Art Farmer Quartet, Astrud Gilberto, Tom Waits and Art Pepper.

Reedman Turk Mauro, formerly with the Buddy Rich band on tenor and baritone sax, has made his debut recording as a leader. Mauro has recorded for Jazzcraft Records with Hugh Lawson, piano; Bob Cranshaw, bass; and Ben Riley, drums. Al Cohn is also a guest on the release.

Ray Mantilla, the Latin percussionist who in 1977, was among the first musicians to re-enter Cuba after 17 years, has recorded his premier album as a leader. Jeremy Steig produced and plays flute, with help from Karl Ratzer, guitar; Eddie Gomez, bass; and Joe Chambers, drums and piano.

Ray Pizzi will perform with the Los Angeles Philharmonic Orchestra on May 21. Pizzi's current unit consists of Tom Garvin, keyboards; Dave Parlotta, bass; and Ralph Humphrey, drums. The May concert is set for the Ojai Music Festival, which is one of California's oldest festivals.

NEWS

Lande And daagnim

DALLAS—Pianist Art Lande, known for his work with Norwegian saxmaster Jan Garbarek and for work with his own group, Rubisa Patrol, has introduced this city to progressive sounds via a series of solo performances at the King's Club. Lande amazed clubgoers with his eclectic style. Even the uninitiated were pleased with his barrage of impressionistic and avant garde interpretations of both standards and original material.

The highlight of Lande's three-day stay occurred when he held a jazz improvisation workshop, in which listening techniques and use of the entire instrument were stressed. The workshop ended with the formation of a collective group of improvising musicians. Dubbing themselves "daagnim" (dallas association for avant garde and neo-impressionistic music), the unit is led by Dallas musician Dennis Gonzalez. Gonzalez plans to bring more avant gardists to this Texas city.

Deems Deemed Giant

CHICAGO—Drummer Barrett Deems was handsomely saluted at a 65th birthday party that also served to mark his 50th year as a musician. Hundreds of musicians and friends dropped by Flaming Sally's in the Sheraton Blackstone Hotel (where Deems plays regularly with the Jim Beebe band) to make the party a memorable one.

Deems is best known for the many records and appearances he made with Louis Armstrong's All-Stars from March 1954 to early 1958. During those four years he toured the world with Armstrong (including the famous European and African tours that resulted in the *Ambassador Satch* LP on Columbia and the Ed Murrow documentary film re-

spectively), played on the now-classic *Louis Armstrong Plays W. C. Handy* album, and appeared with Bing Crosby and Louis in the film *High Society*.

Since he left the All-Stars, Deems has worked consistently in Chicago with his own groups and others. In 1976 Benny Goodman tapped him for a European tour that took the Goodman Sextet behind the Iron Curtain. And when he's not performing with the Beebe band, he is featured at Rick's Cafe Americain. There he's played with Buck Clayton, Scott Hamilton, Roy Eldridge and Joe Venuti, among others. He played with Venuti's big band from 1938 to '44.

At 65, he remains in the pantheon on percussionists.

New Directions Unleashed

NEW YORK—How long this aggregation will remain together is a mystery, but an all-star band has been assembled by Jack DeJohnette and is currently working under the name of his former group, Directions.

The band recently played the Public Theatre Cabaret, a new club in lower Manhattan which offers some of the finest in "new" jazz, as it is billed.

The group, led by drummer/pianist/tenor saxman DeJohnette, included John Abercrombie, guitar; Eddie Gomez, bass; Lester Bowie, trumpet; Arthur Blythe, alto sax; and Peter Warren, cello.

The first set opened with DeJohnette on tenor and Bowie on trumpet. Gently, other members entered, until there was a cohesiveness that pervaded the remainder of the piece.

Blythe's solos were electric throughout, biting yet warm. Abercrombie, having difficulty with a buzz in the treble areas of his amp, romped through some mainstream runs with ease. Bowie was content to do one fiery solo, while remaining more or less in the background or making sucking sounds after they had ceased to be amusing. His work with the Art Ensemble during the opening week of the Public Cabaret was far more exciting.

It's hard to believe that this group will become a permanent touring one, but it was nevertheless gratifying to catch them.

12 □ down beat

Wilber Feted On 50th

PHOENIX—Jazz saxophonist Bob Wilber was surprised with a six foot by six foot birthday cake at the end of the final set of the two day Paradise Valley Jazz Party which was held in Paradise Valley here. Wilber was on the stage with the other 15 musicians who had knocked out the 300 guests at this first edition of the party when the "cake" (which was inscribed "Happy Birthday Bobby. . . . Do-Ah, . . . Do-Ah, . . . Do-Ah") was rolled in. As birthday wishes flashed on an overhead projection screen and the band played *Happy Birthday*, Wilber's musician partner, vocalist Pug Horton, decked out in a Playboy bunny costume, popped out of the cake into the startled Wilber's arms.

This birthday celebration was

the finale to two days of the finest jazz ever heard in the Phoenix area. Paradise Valley jazz buffs Don and Sue Miller underwrote the first of what they hope will be a long run of Paradise Valley jazz parties at the posh Scottsdale Conference Resort, which is located just north of Scottsdale in the Valley of the Sun.

Musicians included Dick Hyman and Roland Hanna on piano; Bobby Rosengarden and Jake Hanna on drums; Milt Hinton and Major Holley on bass; Herb Ellis on guitar; Joe Newman, Pee Wee Erwin and Danny Stiles on trumpet; Carl Fontana and Bill Watrous on trombone; Peanuts Hucko on clarinet; and Ken Davern, Flip Phillips and Wilber on sax.

LATIN ROOTS EXHIBIT

NEW YORK—NBC-TV news journalist Felipe Luciano, musicologist Joe Conzo, and musicians Charlie Palmieri and Andy Gonzalez have announced the beginning of the first Latin Roots Musical Exhibit.

The exhibit, made possible by the National Endowment For The Arts and Schlitz Brewery, will take place at Lincoln Center's Library from June 23rd through Labor Day. George Wein, of the Newport Jazz Festival, is also supporting the exhibit in view of Latin music's contribution to jazz. The expectation is that there will be a permanent home for the museum in the near future.

The name "Latin Roots" was also the name of Luciano's radio show on WRVR-FM a few years ago. He was also instrumental, through that show and others, in

the recognition of Latin music by the National Academy of Recording Arts & Sciences, the Grammy people.

Conzo is the proud possessor of virtually every recording by the most famous names in Latin music, most notably Tito Puente and Machito. His knowledge of these two giants has been committed to memory.

The exhibit will consist of musical instruments, memorabilia, costumes and anything that pertains to Latin music's heritage in New York. Puente's first timbales, Machito's scrapbook and other objects of Latino art will be displayed for the first time. All items are on loan for the duration of the exhibit. Contributions of exhibits are being accepted. Call 212 868 3793 for further details.

FINAL BAR

Louis Cottrell, Jr., veteran dixieland clarinetist/bandleader, died recently in New Orleans. He was 67.

A native of the Crescent City, Cottrell studied music under Lorenzo Tio, tutor of many dixieland greats. His father was a drummer, famous for being the founder of the Onward Brass Band, one of the city's most notable marching groups.

In the 1920s, Cottrell performed with the Young Tuxedo Orchestra and the Golden Rule Band. The '30s saw Louis leaving New Orleans, touring extensively with Don Albert's unit. He returned during the next decade and performed with Kid Howard's Brass Band, among others. The clarinetist was featured with Peter Bocage's Creole Serenaders in the '50s, eventually becoming the leader of the Heritage Hall Jazz Band.

Cottrell was one of the few clarinetists to employ the Albert-system clarinet, an instrument that uses a different fingering system and which produces a more fluid sound than the conventional clarinet.

Cottrell was active right up until his death, having given his final performance at a local Sunday brunch the day before his sudden death.

Presenting the Winners: The First Annual down beat Student Recording Awards

The results of the first annual down beat Student Recording Awards are in.

The stated purpose of the contest is to "honor the accomplishments of U.S. and Canadian high school and college students in the recording arts and sciences." Loosely patterned after the NARAS Grammy Awards, the first deebee competition drew hundreds of entries from all over both countries.

The judges' criteria were demanding: "five-star" musicianship, creativity and technique were the essential considerations in the selection of winners. Since in several instances (high school engineering, vocal solo performance, album notes) no entries met the judges' standards, "no contest" was declared for those categories.

The winners are:

For Best Jazz Performance by a Big Band—High School Division: Hall High School Concert Jazz Band, West Hartford, CT. Honorable Mention: Eagle Rock High School Jazz Band, Los Angeles, CA.

For Best Jazz Performance by a Big Band—College Division: Ohio State University Jazz Ensemble, Columbus, OH. Honorable Mention: University of Miami Jazz Band II, Coral Gables, FL.

For Best Jazz Performance by a Group—High School Division: St. Joe's Jazz Lab (Septet and Quintet), St. Joseph's Collegiate Institute, Buffalo, NY. Honorable Mention: Interlochen Student Jazz Quintet, Interlochen Arts Academy, Interlochen, MI.

For Best Jazz Performance by a Group—College Division: Macar Bros. Music Co. (Quartet), University of South Florida, Tampa, FL.

For Best Jazz Instrumental Solo Performance—High School Division: Chris Forbes, piano, Northfield Senior High School, Northfield, MN. Honorable Mentions: Ted Nash, alto sax, Reseda High School, Reseda, CA; Jeff Carano, electric bass, Spackenkill High School, Poughkeepsie, NY.

For Best Jazz Instrumental Solo Performance—College Division: Tod Dickow, tenor sax, College of San Mateo, San Mateo, CA. Honorable Mentions: Rod Kokolj, soprano sax, Chaffey Community College, Alta Loma, CA; Steve Hillis, piano, University of Iowa, Iowa City, IA.

For Best Vocal Solo Performance: no contest in either division.

For Best Original Composition—High School Division: *Future Spirit* Dave Sharp, Lincoln High School, Lincoln, NE.

For Best Original Composition—College Division: *Funky Ducky* by Ned Ginsburg, Eastman School of Music, Rochester, NY.

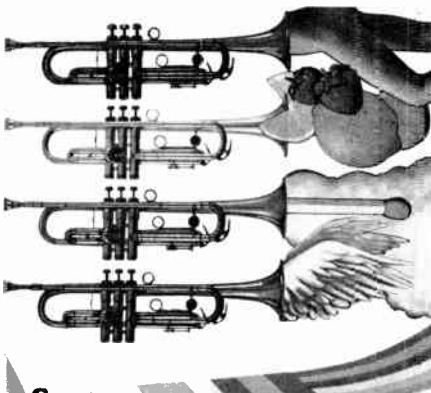
For Best Jazz Instrumental Arrangement—High School Division: *Survival of the Hippest*, composed and arranged by Mike Paulsen, Minnetonka High School, Minnetonka, MN.

For Best Jazz Instrumental Arrangement—College Division: *Walk Soft*, arranged by John Basile, New England Conservatory of Music, Boston, MA.

For Best Engineered Studio Recording—High School Division: no contest.



Best Album Jacket Design — High School



Spectrum
MAYNARD FERGUSON
Best Album Jacket Design — College



The Shure Gold Microphone Award

For Best Engineered Studio Recording—College Division: *Greg Kos Sextet*, engineered by Terry Douds, Jeffrey Kaercher, Don Strayer and Bob Valentine, Ohio State Univ. (Electrical Engineering Dept.), Columbus, OH.

For Best Engineered Live Recording—High School Division: no contest.

For Best Engineered Live Recording—College Division: *Passage*, engineered by Calvin

D. Rose, Northern Illinois University (Dept. of Physics), DeKalb, IL.

For Best Album Jacket Design—High School Division: *The Penn Yan Academy Jazz Ensemble*, album jacket designed by Joe Houston, Penn Yan Academy, Penn Yan, NY. Honorable mention: *In S'cool Suspension*, back cover album jacket designed by Nick Betzold and Hank Guaglianone, Rolling Meadows High School, Rolling Meadows, IL.

For Best Album Jacket Design—College Division: *Spectrum*, album jacket designed by S. L. Dooky, Texas A&M University, College Station, TX.

For Best Album Notes: no contest in either division.

Eligibility was limited to students registered in a U.S. or Canadian high school or college at the time of the performance or execution of entries. Approval of faculty advisers was required for all entries.

Prizes include a deebee trophy for each winning school and deebee pins for all participants in each winning project. Shure Bros. of Evanston, IL is awarding its Gold Microphone Award to the student or faculty leaders of the first-place ensembles, as well as winning soloists, engineers, composers and arrangers.

The Berklee College of Music is awarding \$1,000 scholarships to the high school division winners in the solo, composition, and arranging categories. The scholarships may be used for either summer or school-year study.

Awards will be presented individually to recipients by representatives of down beat, sometime prior to the end of May.

Details of the second annual down beat Student Recording Awards will be announced in the December 7, 1978 issue of down beat, on sale November 16. Eligibility will be limited to student recordings made after January 1, 1978. Deadline for receipt of entries: March 2, 1979.

About The Winners

The Hall High School Concert Jazz Band is an extremely professional-sounding unit directed by William Stanley. The band members include: Larry Dvorin on alto, soprano, and clarinet; Jeff Lubka on alto, Andrea Marks and David Salvin on tenor; T. D. Ellis on baritone; Bill Wasserman on trumpet and valve trombone; Jeff Desmarais, John Hill, Jeff Mills, Dan Kahn and Bruce Raisner on trumpets; Phil Danaher, Barry Landau and Mike Benson on trombones; Larry Cohn on keyboards; Scott Hiltzik on miscellaneous percussion; Sam Sherry on electric bass; Joe Grasso on drums; Don Bassette on vibes and miscellaneous percussion; Laurie Handman and Barbara Heubner on flutes; Hinda Ofstein on french horn; and Andy Lerner on tuba.

The aggressive sounds of the Ohio State University Jazz Ensemble are conjured up by faculty leader Tom Battenberg. The ensemble consists of: Jim Gallagher and Dean Roubicek on alto; Randy Mather and Dan Hurlow on tenor; Dave Williams on baritone; Frank Hilligas, Tony Greenwald, Bab Larson,

continued on page 51

In this year's winner's circle— *Slingerland*



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FRANK ZAPPA

GARNI DU JOUR, LIZARD KING POETRY and SLIME BY TIM SCHNECKLOTH

In the last 15 years, the boundaries between various musical genres have all but dissolved. And somewhere along the line, people began realizing that "serious" music doesn't have to be dealt with as a sacred entity—it can be approached with a sense of fun and irreverence; it can be juxtaposed with other, "less valid" kinds of music to create startlingly original statements.

Frank Zappa seems to have had this kind of vision all along. From the early days of the Mothers Of Invention in the mid-'60s, Zappa's composing, arranging and performing have embraced any number of styles. And the question of the "legitimacy" or "illegitimacy" of the sources doesn't seem to apply in Zappa's case. Everything fits into his unique artistic perspective.

After a long spell between releases, Zappa recently presented his public with *Zappa In New York*. Recorded live in late '76, the album features a number of instrumental works that show off the talents of Randy and Mike Brecker, Ronnie Cuber, Tom Malone, Lou Marini and David Samuels, as well as Zappa's '76 touring unit.

For his most recent road trips, Zappa's band has consisted of Zappa and Adrian Belew on guitars, percussionists Terry Bozzio and Ed Mann, bassist Patrick O'Hearn, and Peter Wolf and Tommy Mars on keyboards. As might be expected from the presence of two keyboardists in the band, synthesizers have a lot to do with defining Zappa's current sound. The following interview focuses on that instrument, as well as observations on the state of contemporary music.

Schneckloth: What are you up to now?

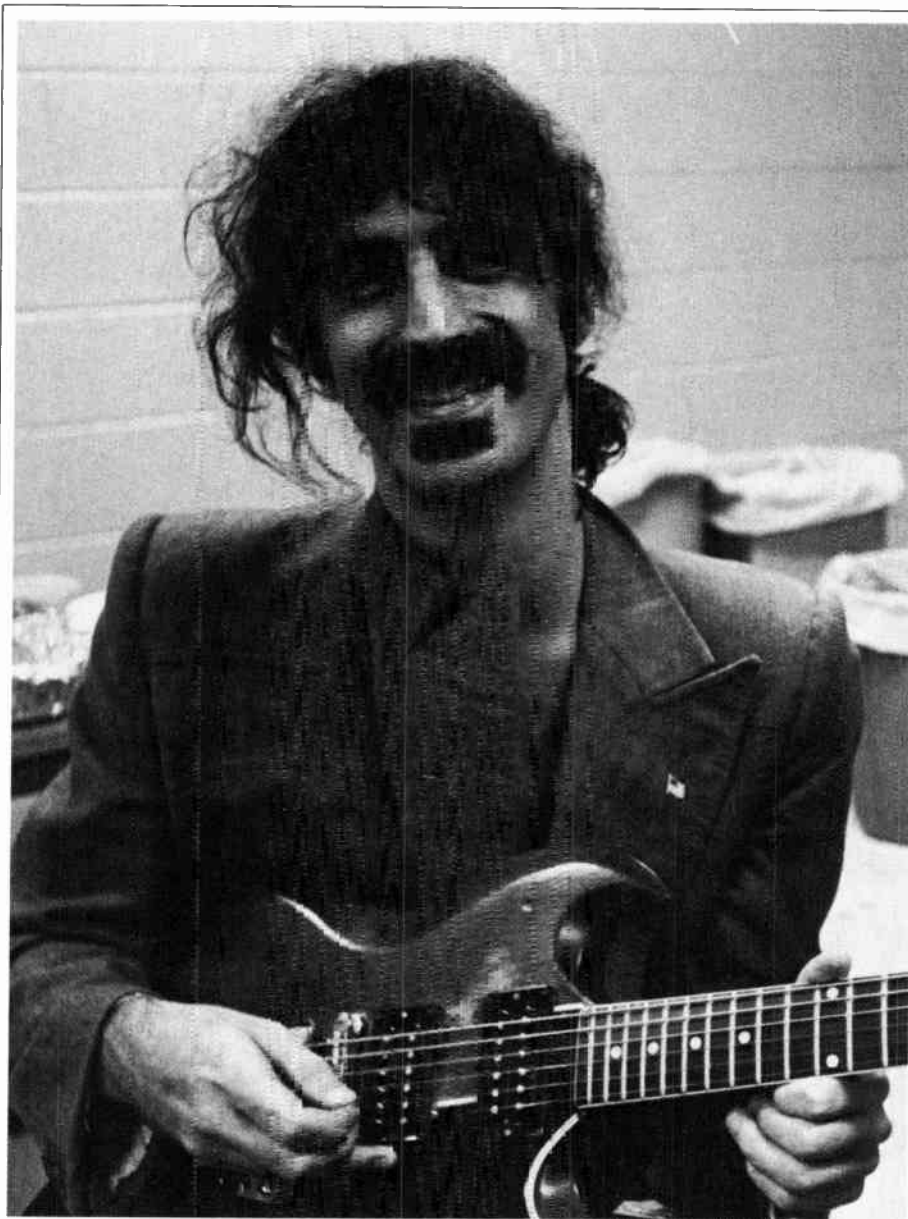
Zappa: I've been in the studio doing overdubs on some live material. I like that process because you can get rhythm tracks with live excitement. Then you can go in and add orchestration to them.

Schneckloth: It seems like you've done a lot of live albums over the years.

Zappa: Some of them have been totally live, some have had orchestration added on. *Fillmore East* was about 90% pure live; *Just Another Band From L.A.* was 100%. That was a four-track recording right off the p.a. *Roxy And Elsewhere* had some things that were live, some were overdubbed.

Schneckloth: In the last few years, it seems you've been going away from larger orchestrated things back to a fairly basic rock band format. Is there a conscious reason for that?

Zappa: No, I do whatever I feel like doing. See, all you know about what I've done is what's been released on records. And all you know about that is what you've listened to. Right now, I think there are about 45 albums out that I've made over the last 14 years. Chances are you haven't heard all of that, and that's maybe 50% of what's actually available to be released. I've got orchestra stuff that's been recorded, more elaborate compositions that haven't been released yet. They're just sit-



ting around waiting for a home.

Schneckloth: Do you anticipate releasing it all someday?

Zappa: Oh yeah, I hope so. It's very difficult to do because record companies, in order to protect their investment, try to avoid putting out more than two albums per year on an artist because they want to milk the sales on each release as thoroughly as possible. I think that's a fantasy in my case because we sell so much in catalog. Whether the album becomes a hit when it's first released is irrelevant, because the stuff just keeps selling. People hear about it by word of mouth.

Schneckloth: That's true. Looking through record stores, I notice most of your stuff is

still there, even going back to the Verve things. That's unusual.

Zappa: Maybe it's because some of the things that were said on those early albums are things that still remain true today, and there are young people who want to hear that stuff being said. I don't need to repeat myself. If I've already done it once on an album, I don't need to go back and do it again.

Schneckloth: There's a lot of talk about the mellowed-out '70s—how the world's falling asleep. Do you miss anything about the '60s? Was there an urgency to making music then that doesn't exist now?

Zappa: I don't miss the '60s at all. I don't miss anything.

ART FEIN

Schneckloth: Things haven't changed that much?

Zappa: Well, they do change, but I feel those changes are external to the way I do things.

Schneckloth: What about your audiences?

Zappa: Oh, they change. They change every season.

Schneckloth: What about your audiences now? Are they more jaded? Do they demand more in the way of entertainment?

Zappa: They're more enthusiastic. They're more alert because there's less acid being used—which is not to say they don't use other things. But the type of drug that is popular with the audience has some bearing on the way in which they perceive things. There was so much acid during the '60s that it was very easy for large numbers of people to think they had seen God as soon as the Beatles went boom, boom, boom, you know? So that particular chemical made a lot of really peculiar things possible in terms of musical sales. And since the status of that drug has been wearing off, and other things are taking its place—notably wine and beer—you have a different kind of audience mentality.

Schneckloth: I would think you've kept a lot of your original audience—people who are around 30 now.

Zappa: Some of them still come to the concerts. But usually they don't, because now that they have wives, kids, mortgages, day jobs and all the rest of that stuff, they don't want to stand around in a hockey rink and be puked on by some 16-year-old who's full of reds.

ly harder to sustain interest with long things. Maybe it's all caught up in the disco thing—people have to hear things that are concise.

Zappa: I don't care about that stuff. I figure that a person that's buying my record is interested in what I'm doing, okay? And I do him a favor by doing what I *feel* like doing, because then he hears who I am at that moment in time. If they like it, fine. If they don't, they can go out and buy another record, I don't care. I don't claim to be a universal entertainer, a man for all seasons. . . . I don't want to run the whole show.

Schneckloth: What are the ramifications of Discomania?

Zappa: Disco music makes it possible to have disco entertainment centers. Disco entertainment centers make it possible for mellow, laid-back, boring kinds of people to meet each other and reproduce.

Schneckloth: Driving around Los Angeles listening to the AM radio, everything somehow seems more appropriate; it seems to *fit* better than in other places—disco, Tom Scott sax solos, country-rock. . . .

Zappa: Tragic, isn't it? I'm not too much for that laid-back syndrome. That's the kind of music that, if you had to have something piddling away in the background while you did your job, country-rock would be better than a clarinet and an accordion and a trombone playing *Anniversary Waltz*. It's superior to that kind of music for that function. But as a musical statement, it doesn't get me too much.

Schneckloth: You're well known as a satirist of many facets of pop music—things like long,

That's really not right. First of all, he has a good sense of humor. Second, he really enjoyed doing that. And thirdly, he actually came to the concerts we played in New York after the show and performed with us live on stage. See, Pardo's never seen on screen on that show. He's never been seen. The man has been working there for 30 years and nobody knows what he looks like. So I thought, fantastic, let's bring Don Pardo live out on stage and let the world see him. We got him a white tuxedo; he did some narration for some of the songs we were doing; we brought him out to sing *I'm The Slime*. And the audience loved him . . . the highlight of his career. He's a nice guy; I really like him. And I don't think it was debasing at all. It was giving him an opportunity to expand into *other realms*.

Schneckloth: I was using the term. . . .

Zappa: Facetiously? Facetiousness hardly ever translates onto print.

Schneckloth: How do your bands come together? Is there an element of accident?

Zappa: Well, I've found a lot of people just by going into bars and seeing bar bands. I'll find one guy out of a band that sounds good to me, get his name and address, and when I have an opening for that instrument, I'll get in touch with him, bring him to California and have him audition. Sometimes they make it, sometimes they don't.

Schneckloth: What kinds of things do you look for?

Zappa: A combination of skill and attitude.

Schneckloth: Does a person have to know how to read to be in your band?

“ . . . There are so many things you can make with normal instruments, and in a diatonic context. There are so many people who are dashing away from diatonic music in order to give the appearance of being modern—which I think is a waste of time.”

So consequently, our audience gets younger and younger. We've picked up a larger number of female audience participants and there's been an increase in black attendance.

Schneckloth: How do European audiences react to your music?

Zappa: The audience in London is very similar to the audience in L.A.—which is to say, singularly boring and jaded. The audiences in some of the smaller places in Germany are more like East Coast or Midwest audiences—they have a good sense of humor, they like to make a lot of noise, but they're not obnoxious. And then you have your pseudo-intellectual audiences like in Denmark. Paris is a pretty good audience; I'd have to give Paris like a San Francisco rating.

Schneckloth: Maybe one of these days the State Department will ask you to go to the Soviet Union or something.

Zappa: I don't think the State Department is ever going to seek my services. And if I go to the Soviet Union, it won't be for a long time, I'll tell you. I'm not a communist enthusiast.

Schneckloth: As a rock musician, it seems you're carrying on a tradition that you don't hear that much of any more—the long, blues-based guitar solo. Nowadays you don't hear much that's over three minutes.

Zappa: Well, a reason for that is because you only have a certain number of minutes to deal with on an album side and it's a big risk to fill up album grooves with a lengthy solo because they don't all sustain interest.

Schneckloth: It may be getting progressive-

overwritten rock “poetry.” You used to call it Lizard King poetry. Does that kind of comedy writing come easy for you?

Zappa: Oh yeah, you can crank it out by the yards, man. There's so much negative stimuli to make it happen.

Schneckloth: Do you think you'd make a good gag writer for somebody like Johnny Carson?

Zappa: Gee, do you think he'd stay on TV if I was writing gags for him?

Only let's face it, there *are* a lot of things to laugh at. I mean, Lizard King poetry is only scratching the surface. And there are plenty of proponents of pseudo-Lizard King poetry today. I've always felt that poets who decided to pick up a musical instrument and get into the World Of Rock were really not good. There's hardly anybody around that qualifies for the title “poet” anyway. And when they take it to the extreme of playing an instrument badly and having simplified monotone background so they can recite their dreck over it—I think it's too fake for my taste.

But if hearing that kind of music or Lizard King poetry reaffirms your belief in life itself, well, then you're entitled to hear it. I'm glad that it's available for all the people in the world who need it.

Schneckloth: Speaking of humor, I saw you on *Saturday Night Live* a while back. How did you get Don Pardo to debase himself like that? [NBC announcer Pardo had assumed the title role in a spirited rendition of Zappa's *I'm The Slime*.]

Zappa: Debase himself? That's not right.

Zappa: It always helps. The main thing a person has to have is very fast pattern recognition and information storage capability. That's because we play like a two, two-and-a-half hour show non-stop with everything organized. There are solos, and those are improvised. But the sequence of events is planned out so that the show is tight and the audience doesn't have to sit around and wait for something to happen. So it requires a lot of memorization—fast memorization. You can't spend a year teaching somebody a show. With the band that I've had on the road for the past two tours, we spent three months, five days a week, six hours a day memorizing it and getting it just right. Now that's a very expensive investment, because it's \$13,250 a week for rehearsals—we rehearse with full equipment, full crew and a soundstage. So I prefer people who learn fast.

Schneckloth: There was a time when you had to adjust your writing to the capabilities of your players.

Zappa: I still do.

Schneckloth: You mean there are times when you'd like to write some things that are so complex that you can't get anybody to play them on tour?

Zappa: Every day. I'll tell you, the kind of musicians I need for the bands that I have doesn't exist. I need somebody who understands polyrhythms, has good enough execution on the instrument to play all kinds of styles, understands staging, understands rhythm and blues, and understands how a lot of different compositional techniques func-

tion. When I give him a part, he should know how it works in the mix with all the other parts. You'd be surprised how many people who have chops in one department are completely deficient in others.

Schneckloth: Maybe one of the difficulties with performing your music is the surprise factor—different sounds, different instrumentations, different rhythms come at the listener in abrupt shifts.

Zappa: See, that's only unusual if you're accustomed to music that's boring and bland and all the same color. That's not the way music should be, I feel. What to you is an abrupt shift is functional orchestration to me. If you change the color of the instrumentation that's playing a certain part of a line, it changes the emotional value of the line; it changes its relative importance.

Schneckloth: Leading into the subject of synthesizers, does it get harder to find sounds that will surprise, sounds that aren't bland?

Zappa: Absolutely not. That surface hasn't even been scratched yet. Without even touching a synthesizer, there are so many things you can make with normal instruments, and in a diatonic context. There are so many people who are dashing away from diatonic music in order to give the appearance of being modern—which I think is a waste of time.

Schneckloth: Do you write specifically with synthesizers in mind?

Zappa: I have. I've developed different types of notation that accommodate the different things that synthesizers can do—like parallel chord tracking and things like that. There are ways of indicating what kind of parallel chord the thing is going to track. Then you can just add a little inscription at the head of the bar, kind of like a key signature. Next, you write a single line, and, if the guy sets his synthesizer up right, that single line will yield parallel chords tracking around. So it saves you a lot of writing on paper.

Schneckloth: How do you arrive at the synthesizer sounds you want?

Zappa: Well, obviously the best way to deal with music is according to your own ear and your own personal taste. And since most synthesizers that people work with are production models off the assembly line, and there are slight differences in the way the settings of the knobs respond, if you're a composer and you're writing out a complete description of what all the knobs are supposed to be set at, chances are that you won't get the exact same result each time from instrument to instrument. It's just because of different things about the parts.

So the first thing you have to know is how to talk to the synthesizer player. If you're a composer or arranger and you want to use the synthesizer, you have to know all the basic language of what the instrument is dealing with. You have to know what an oscillator is; you have to know what a filter is; you have to know what an envelope is, and all the rest of that stuff. So when you tell the guy, "No, that's wrong, I want more of *this*," you're not telling him in romantic terms, you're saying, "Give me more frequency modulation" or "Open your filter up to make it brighter." Just so you can communicate with the people who play the instruments.

The way I learned was by buying an ARP 2600, getting the manual, and just sitting around and piddling with it. Then I got a mini-Moog and a lot of other kinds of synthesizers and got my own hands on them, even

though I'm not a keyboard player. I was just familiarizing myself with them.

Schneckloth: I understand the percussionists in your band are using drum synthesizers.

Zappa: That's very true. Not only do we use them as drums, we use them as synthesizers. We started doing something on the last tour that I think Pollard [manufacturer of the Syndrum] is going to be pretty thrilled about when he hears it. Terry Bozzio got to be very good with the Syndrum—he can control them fantastically well and still be playing his set. He can reach over and change the settings and still keep time.

For some of the things we were doing, if you put the sustain on the Syndrum up to a very long time, you can hit it and get like a constant pitch coming out. And if you move the little knob, you can play tunes on it. So I had chorales between the two keyboard players and the two Syndrums and the bass. All I did was conduct a downbeat, and anybody could hit any note they wanted on that downbeat. And every time I'd conduct a beat, they'd pick another note. The results were fantastic.

Schneckloth: How about the guitar synthesizers? Have you tried those?

Zappa: Yeah. The problem with guitar synthesizers, versus me, is the way I play. There's so much left hand business going on, and the synthesizer is more interested in what's happening with the pick. In order for the synthesizer to track what you're playing, it prefers to see one string, with nothing else being held or rattling, neatly picked so that the note just comes right out. Then the synthesizer can make up its mind and play the note for you. But the faster you play, and the more pull-off, hammer-on stuff you do with the left hand, the harder it is for the synthesizer to track you. . . . It requires a more legitimate guitar technique. . . .

I'm not adverse to guitar synthesizers. I think the idea is good, but, to me, it's not going to be a practical musical thing to deal with until the synthesizer will play exactly what you're playing and not just give you a hint of it—so that the synthesizer won't get in the way of your style. Right now, it's kind of like the tail wagging the dog, because you have to slow yourself down and play in a different way in order to make the thing work.

Schneckloth: Have you ever used a really large synthesizer setup in the studio?

Zappa: I've got one, but I've never used it in the studio. It's an Eu, and it's about a \$50,000 system. It's got a computer and all that stuff. I don't have it set up; it's in storage. Stevie Wonder called the office the other day wanting to rent it.

Schneckloth: How much work is involved in setting it up?

Zappa: It requires a technician. It's fairly easy to set it up and plug it all together. It's portable; it was designed to be taken on the road. But there's so many modules and stuff built into it that I prefer to have someone who is conversant with the electronic ins and outs of it set it up for me and tell the keyboard player what to do with it. I have enough to worry about with the console without having to worry about the synthesizer. It's got 14 oscillators or something like that.

Schneckloth: What other kinds of keyboard synthesizers do you tour with?

Zappa: For the last U.S. tour we had a very elaborate set up. We had two players and each guy had about eight instruments. Peter Wolf was playing a Rhodes, an Electrocomp, a mini-Moog, the Eu, a Clavinet, an ARP 2600

and a Yamaha Electric Grand. Tommy Mars had a Hammond, a Yamaha Electric Grand, an Electrocomp, an ARP String Synthesizer, a Clavinet and a Roland.

Schneckloth: When you get all that stuff together, it seems the arranging problems would be really complex.

Zappa: It doesn't make the problems complex, no. It gives you more latitude. But it makes the performance a little bit more difficult. The more things there are to stick your hands on, the more wires there are to get out of whack when you set it up every day.

Schneckloth: There are those who take a somewhat snobbish view of synthesizer playing. They feel that a person really has to know exactly what's happening electronically with the instrument in order to be a truly good synthesizer player.

Zappa: A guy's got to start somewhere. You've got to mess around with it. Even if you think you know how they work, there's always a chance that you'll come up with something new just by doing a dumb experiment. Remember: dumbness is the American way. Dumbness has created more progress for this country—just from people saying, "Well, I really don't know what's going on here, but let's try this." And then they come up with something great. The best example of that is Thomas Edison. You know about the filament in the electric light bulb, don't you? He'd tried everything until he finally said, "I'd be willing to try a piece of dental floss with some cheese on it if I thought it would work."

Schneckloth: What about those who feel that synthesizers, and electric instruments in general, somehow detract from the "humanity" of the music being played?

Zappa: Let me tell you something about that kind of thinking. People who worry about that are worried about their own image as a person performing on the instrument. In other words, the instrument is merely a subterfuge in order for the musician to communicate his own personal, succulent grandeur to the audience—which to me is a disservice to music as an art form. It's the ego of the performer transcending the instrument.

Now when you start talking about "humanity"—who cares about that? If you're going to play music, I think the music is important. And I think the guys that say "this makes it less human" aren't really talking about the feel of the music, they're talking about something that's going to get in the way of the audience understanding how swell they are. You've seen soloists get up there—they're not playing music, they're playing their egos out. And there are whole bands of people who get together to do nothing but explain to the audience through their instruments how fabulous they are. Well, who gives a shit?

I don't want to go and see somebody's deep inner hurt in a live performance. I don't want to hear their personal turmoil on a record, either. I like the music.

Schneckloth: Can't it be a moving thing to hear somebody express his soul through, say, a very sad-sounding trumpet solo?

Zappa: I don't care about souls; that's the Maharishi's department. See, I take a real cold view about that stuff. I think that music works because of psycho-acoustical things—like the way in which a line will interact with the harmonic climate that's backing it up. And all the rest of it is subjective on behalf of the listener. Maybe you *wanted* to hear a sad trumpet solo, but it wouldn't be sad unless the notes he was playing were interacting in a cer-

DAVE HOLLAND

DIVERSE AND DEDICATED

BY BRET PRIMACK

Dave Holland, highly respected among peers and listeners alike, first turned heads when Miles imported him from England in 1968. Since then, the bassist has worked the spectrum—from bluegrass to totally free music—Stan Getz and Sam Rivers, Anthony Braxton and Vassar Clements, Betty Carter and Joe Henderson. “I’ve been very lucky, in terms of my situation. Getting exposure with Miles early, and since then, working with some excellent musicians who’ve all felt very sincerely about the music they’ve done.”

Relaxing in his SoHo loft after a six week tour with Sam Rivers’ trio, Holland felt enthusiastic about his current musical whereabouts. “This group is very unique in the sense that it plays purely improvised music. It’s the most challenging situation I’ve ever been in. It has the most ups and downs because it’s quite often a drain. If you’re on the road for a number of weeks, playing every night, like we play sets two hours in length very often, it’s a great challenge to keep coming up with fresh material all the time and inject new ideas. There are times when I feel it would be great to have some written structure to fall back on, but at the same time I realize that would reduce the challenge.”

How does the free music Rivers’ trio plays communicate to an audience?

“It depends in part on the degree to which they’ve been exposed to it. We played in Norman, Oklahoma on this tour and in Norman, they’d never heard a group like this before. The people that came, by the end of the night were falling off their chairs in excitement. Everywhere we played the connection happened and the degree to which it was able to happen depended on how much people had been exposed to the music.

“I don’t expect this music to ever fill ten thousand seat auditoriums; I’m not in that frame of mind about it. I don’t think it’s even supposed to be in that position. I would just like to connect with a number of people I know are out there who would like to hear it and would feel very good listening to it. The thing I do notice is that there’s an emotional response that comes out of hearing it that seems to be the same everywhere. That’s because of the communication that’s going on between the musicians. That can be felt, whether you’re aware of the technicalities of the music or not. If musicians are together, that can be expected. That can be felt. And of course we do try to reach out to the audience, to bring them in and involve them. It’s our intention to communicate. We don’t try and play obscure music and be remote. We try and bring them into our world and introduce them to our world of music.”

Dave Holland’s world began on October 1, 1946 in Wolverhampton, England. At the age of ten, he started picking out pop tunes on the guitar. Then he switched to Fender bass. Fi-



RAYMOND ROSS

nally at 15, he got his first acoustic bass. He spent a summer playing stock arrangements in a dance band and doing a lot of woodshedding, but Holland realized factory-filled Wolverhampton was no place to be somebody. He moved to London where his first gig was in a Greek restaurant, playing Greek music and Art Van Danime charts. And in the music mecca of Great Britain, he began his first classical studies, with James Meritt at the Guildhall School. A scholarship enabled him to attend the school full time. By ’68, Holland was busy—he was working in five different bands at once. He played with big bands and did a “trad” gig or two. And he played with London scene regulars John Surman, Chris MacGregor, Tubby Hayes, Kenny Wheeler and Ronnie Scott, at whose London club Holland first impressed a certain Mr. Davis.

“One night I was working at the Scott club.

Miles came in and heard me playing. He left a message to call him the next day but when I called him, he wasn’t there. A week later I heard from his agent. He said to come over as soon as possible. Miles wanted to hire me.

“At first I didn’t believe it because Miles didn’t say it to me personally. My first reaction was that it was a joke but then when I saw it was serious, I immediately took it seriously.

“I thought a lot about taking the job, whether I was ready to do it. I didn’t want to blow my chance, you know the thing of going to a gig and not being ready to deal with it. I thought about moving to America and what I’d have to deal with in doing that. I thought about leaving the people I was already working with. But of course it quickly dawned on me that this was the chance of a lifetime! To come to America and be working with the number one group that was working at a very

high creative level all the time. So I did everything I could to get here as quickly as possible."

Holland arrived in New York City on a steaming August afternoon in '68. He was 21. Dave Holland remembers that first day in New York. "There was a giant thunderstorm happening and it was 90 degrees. I was sitting in a pool of sweat. There was every kind of race, creed and color out in the street. There was music happening. There was noise. There was dancing. It was the most amazing street festival that I'd ever witnessed. I think the energy was the most impressive thing, coupled with the thunderstorm and the impact of the streets in the summer.

"That evening I went by Herbie's house and we played two or three tunes, *Nefertiti* and a couple of Wayne's tunes and one of Herbie's, *Paraphernalia*, maybe. But we really didn't get anything together. It was just a sketchy kind of thing. Then the next night I was on the stand with the band."

No rehearsal to play with Miles Davis?

"I had already listened to the music. I think it's a generally accepted thing that before you join a band, you learn the music. All Miles' groups have been like that. I don't think he's ever rehearsed any of his bands. It's been a question of before you join, you've researched the stuff and found out what material the band is doing. I had gotten all the recent records and checked them out.

"At that time, he had Herbie and Wayne and Tony. Miles was playing a mixture of all his music. It was a historic kind of thing—the early blues tunes he recorded, *Stella*, *Round Midnight*, and then the more recent things of Wayne's and Herbie's."

But did Miles ever tell you what to play?

"Miles would say little asides, little comments about the music. But he never said, 'Look, this is what I want from you. I want you to do this and do that.' He would set up the situation, and it was up to you to respond to it the way you could deal with best. I think that's why his groups always sounded like they did. Because it had that thing of everybody really having their own space in the music. The form that Miles would give the group would hold it together."

During Holland's tenure with the Prince of Darkness, the music went through some radical changes, changes that were to affect jazz history. Remember jazz before *Bitches Brew*? Remember when jazz-rock was a dirty word?

"The music was changing all the time,

house and look over a few ideas that he had and then we'd go to the studio the next day and do a completely different set of things. We wouldn't even see the stuff we did the night before. We'd start working on something and Miles would piece it together. He'd say, 'Okay, let's have this section now.' We'd play for five minutes or so and he'd stop us and say, 'Well okay, let's try this.' We'd move along and sometimes you wouldn't even be aware that you were recording. You wouldn't know if the light was on or not. Then the session was over. We did a number of sessions just like that, where he had a number of things to do, pieces, and we recorded them one by one. A lot of the records were pieced together later."

Like *Bitches Brew*, *Big Fun* and parts of *Live-Evil*. But how did the previously all-acoustic Holland feel about this new electric music?

"It was interesting. I wanted to get into it



RAYMOND ROSS

taking with all the vamps; it was more rock oriented. In the last year, I was ready to move into something that was more personal.

"When *Bitches Brew* took off, that was the beginning of another level of audiences to play to. The concerts were much bigger and we started playing less and less clubs. We were doing more one nighters. I remember a string of gigs where we just were playing for 35 minutes. And then we'd move on to the next town. It was in the festival kind of situation. I was very frustrated with that because very often the sound wasn't right, you couldn't hear anything and the music would only begin to get developed and then we'd have to move on. So I was getting a little frustrated and then we'd have to move on. It was a frustrating period."

The search for greater freedom and flexibility led Holland and rhythm section mate Chick Corea to accept a trio gig with drummer Barry Altschul. After the trio played a week at the Village Vanguard, they met saxophonist Anthony Braxton. Circle was born. But the group only stayed together for two years.

"It was just a group that had so much diversity in it, that in a way it couldn't hold together. There was a wide variety of musical styles, taste and imagination in the group. To keep it all going in the same direction was hard. We used to talk it through a lot of the time; we'd talk about the music, about the situation and how to develop it. We worked very hard at the group and it was a very satisfying experience for everybody. But Chick really wanted to go in another direction that whole time. He's since told me that was really his feeling, that he wanted to shape the music in a more predictable way. That was something he talked about a lot. Making it more predictable. And more arranged. I didn't feel that was a good direction in terms of the basis of the group. The idea of the group was an improvising group for me. And a lot of the joy that I had with the group came from the magical things that would happen spontaneously. I felt that to overarrange would stop it from happening.

"We used to reach into some corners with the group. We felt very strongly about it and it was quite a shock when it stopped functioning. But I can understand it now. I'm happy with the ways things have developed since, when I look at everybody's life. I can see everybody has done more or less what they wanted. Anthony is certainly getting his music out there now, Chick is too. He's got a lot of

"I see no limits to bass playing. I see no limits to ideas, and I hope I have a lifetime of work ahead of me in that respect. I don't think you ever reach the end of the road."

right from the first day. Chick joined the band right after I did. Then the electric piano came in the group. Gradually the music evolved and evolved and I started playing bass guitar because the music seemed to require it, the medium was moving towards it. Then Jack came in the band about a year later. That was another major change. The music took another direction there."

Many feel the turnaround came with *In A Silent Way*. How did the landmark session transpire?

"It was one of a number of sessions we did. It didn't have any special significance to any of us at the time because we were doing a lot of material of that nature. The way it was usually set up, the night before we'd go to Miles'

and develop it. You know Miles has always been very involved in his music. He's always been 100% music. He's got a fantastic thirst for it and enthusiasm when he's working on a project. And that fires you up, gets you involved. It helped me get into that music, to find ways to play the vamps that were interesting to me. But I saw I wasn't developing in a way that I wanted to, I didn't have the freedom or space to.

"The thing that hurt me the most was I wasn't playing acoustic bass enough, especially towards the end of my three-year stay with Miles. The acoustic bass has always been my major instrument, my major involvement. The direction I personally felt I was developing in wasn't at all the direction Miles' music was

success doing what he wants to do. Barry and myself are very happy working together still, playing with Sam."

But diverse Dave didn't think twice about taking a chordal gig when the opportunity arose. In '73, he joined Stan Getz for two years. "I enjoyed that period. Playing with some very fine players—like Albert Dailey, Billy Hart and Richie Bierach—and working in an area of music that I hadn't worked in for a while, playing chordal music, that idiom. I'd really been exploring the outer fringes more.

"I've always been involved in a lot of different kinds of music, ever since I started playing. I've always enjoyed playing in a lot of different situations, that presented different periods of the music. I worked in a lot of areas.

I've played in bebop bands, swing bands and dixieland. Those are all parts of the history of the music and I still enjoy recreating that history, playing my perspective on it. Although it may not be the contemporary form I'm involved in, it's like re-performing Bach, performing some traditional aspect of the history.

"I've always appeared on a diverse number of records. These are all things I enjoy working on. I think it's a legitimate thing for a musician to be involved in the exposition of his art, in all the ways he can find to express it. Variety is a beautiful thing. I think the main thing is honesty and quality. If it's really played on a high level and if it's played honestly, that's what really counts for me. But I've played chordal, very free, even country-western."

Country and western? That's right, Dave Holland has played bluegrass too. Some years back, he did an album with pickers who included Norman Blake, Vassar Clements and Jethro Burns. A Philadelphia country enthusiast, putting together a country festival, remembered Holland's playing and hired him. "You can imagine me on the stage with five fiddles, six banjos, ten guitars, mandolins and slide guitars. It was a beautiful string sound." The concert was so successful that a followup record was done in Nashville.

How did jazz-oriented Holland prepare for the country date?

"I didn't. I just went and joined in. I knew what the chords were and I played what I thought was appropriate for that medium, but at the same time something that I could enjoy playing and something that was creative. I didn't prepare by studying the music. I'd heard the music on the radio. I knew generally the feeling and the form of the pieces and I just went from there."

But would Holland do a disco album?

"Of course not. No. The opportunities come up many a time to do something like that. My answer's always been the same. Like I said, I'm in it for the music. I can't sell my music short. I can't sell the people short who listen to my music. If I made a disco record, I'm going to have to be playing disco music for the rest of my life and I don't want to get hooked into that. I want to contribute what I have and I don't take second place as far as that's concerned."

"It would be simple to make a disco record. That's not the problem. The problem is getting out the music I work on 24 hours a day. I'm not about to go out and do anything else behind that. You don't work all your life for one thing and then go out and sell another. It doesn't make any sense to you anymore. What would I have? What purpose would my shit be if I did that?"

"I find disco music a sort of sign of the times. Popular music usually reflects some kind of psychological need of the people or need of expression. Like in the '20s, you had the Lindy Hop. That was a sign of extrovert expression which hadn't gone down before; everybody had been dancing very cool. Then came the jitterbug, the twist and rock and roll. They've all expressed a certain emotional feeling. Now the disco thing, it's sort of like a hypnotizing situation. You have the lights going on and off, strobes so that everybody is kind of moving in a strange way. And the music is very insistent and very drone-like. It's almost like a 1984 Psychological Therapy Box: you can imagine going in there to get a quick zip and then going out there to deal with the whole mess that's outside. It's like a way to go

right into your subconscious. I can see the whole purpose of it. I've nothing against popular music, disco, or any kind of music. My only object or protest is about my music, our music, the music that's not supported enough and is subjected to the rigors of commercialism and therefore doesn't have the chance it should."

Holland's first album as a leader, *Conference Of The Birds*, featuring Sam Rivers and Anthony Braxton, continues to be well received. "Everybody performed beautifully on the date. It came at a special time. We all wanted to record. There was an energy to make an album like that on all our parts. We had all played together and there was a very positive feeling about doing it. I think anytime

SELECTED HOLLAND DISCOGRAPHY

as a leader

EMERALD TEARS—ECM 1109

CONFERENCE OF THE BIRDS—ECM 1027

MUSIC FROM TWO BASSES—ECM 1011

with Circle

A.R.C.—ECM 1009

PARIS CONCERT—ECM 1018/1019

with Chick Corea

CIRCLING IN—Blue Note BN-LA 472-H2

SONG OF SINGING—Blue Note BST-84353

with Anthony Braxton

MONTREUX-BERLIN—Arista AL 5002

FIVE PIECES—1975—Arista AL 4064

NEW YORK-FALL 1974—Arista AL 4032

CREATIVE MUSIC ORCHESTRA—Arista AL 4080

COMPLETE—1971—Arista-Freedom 1902

with Gateway

GATEWAY—ECM 1061

GATEWAY 2—ECM 1105

with Barry Altschul

YOU CAN'T NAME YOUR OWN TUNE—Muse

MSR-5124

with Karl Berger

ALL KINDS OF TIME—Sackville 3010

with Lee Konitz

SATORI—Milestone M-9060

with various artists

DAVID HOLLAND, SAM BUSH, TUT TAYLOR, NORMAN BLAKE, JETHRO BURNS, VASSAR CLEMENTS, BUTCH ROBBINS—Flying Fish—HDS-701

with Sam Rivers

QUEST—Red Records VPA-106

PARAGON—Fluid Records 101

DUO—IAI 373843-Volume 1; 373848-Volume 2

SIZZLE—Impulse ASD-9316

with Collin Walcott

CLOUD DANCE—ECM 1062

with Kenny Wheeler

GNU HIGH—ECM 1069

with Tomasz Stanko

BALLADYNA—ECM 1071

that's happening, it comes across on the record and people feel it. If you give people something positive, they'll definitely enjoy it."

Holland's new album, a side of solo bass playing, *Emerald Tears*, is scheduled for imminent release by ECM. It contains six of Holland's own compositions as well as one each by Braxton and Miles. An advance pressing reveals this album must be heard to be believed. For this third outing on ECM (Holland also did a bass duo album with Barre Phillips), Holland once again worked with producer Manfred Eicher. "He knows what he's doing in the control room! He knows how to record anything from solo to a symphony orchestra, and can record it well. For me, he's the perfect example of what is required of a

producer in terms of talent, having somebody there who can do something instead of just writing down the titles of the tunes as they go by, something you often find is the case."

Considering the popularity of overdubbing in today's music, would Holland consider a move in this direction?

"Not really. I've always been sort of a traditionalist in terms of wanting to keep my art a performing one whereby I could perform as I recorded or vice versa. I always recorded as I performed. With computers and synthesizers you can get a lot of versatility with electronics. But you still cannot be as versatile with an electronic instrument as you can with an acoustic instrument and that's always been one of my primary concerns—to be flexible in the playing of the music. And also not to complicate it. I enjoy simplicity."

Since '72, Holland's been passing the tradition on. He takes students at all levels, whether they be beginner or expert. "I'm more interested in their enthusiasm than where they're at, at the moment. I'd rather have a very enthusiastic beginner than a bored experienced player because you have some energy to work with which can make something happen."

And what does he get from teaching?

"I get a fresh approach to the music. Every time I go over the basics, it teaches me something new, it tunes me into the basics again. I think the act of externalizing your ideas is a very good one. Making the subconscious the conscious is very good—it makes you more aware of what possibilities are available."

For young players seeking to develop their own individual sound, Holland offered this advice: "You have to hear the sound before you play it. And so the sound is very much in your concept, your awareness. In the beginning, I think you have to listen to great players who have their own individual sounds and try and use them as models. Out of that, try and develop your own awareness of sound too. It's not something you can force, it's something you develop by working and playing. It's something that comes out of a feeling more than thinking like, 'Well, what sound do I want? Do I want this or that?' It's more of how you feel, trying to put your feelings into your instrument, and out of that will come your sound. I remember hearing Jimmy Garrison and Ron Carter play the same bass one night in a concert and sound totally different. Totally different. That impressed me very much. It's really totally to do with yourself and your own feeling."

Holland's first bass influences were Ray Brown, Charles Mingus and Scott La Faro. "I still love their playing. I still listen to their records. There's something about Ray Brown's sound and time feel, his sureness of tone. And Mingus' feeling and imagination."

Holland plays a Tyrolean bass, dating back more than 200 years. It's undergone extensive renovations by Sam Kolstein, noted New York area bass maker and repair man. "I've got two ebony adjusters on the feet of my bridge instead of the normal metal ones, because this makes sure you keep wood on the bridge rather than metal. That helps keep the tone of the instrument. The metal robs the instrument of the sound."

For strings, Holland uses Thomastic Spriochords. "They're favored by a lot of jazz players because they're a good string for bowing, but they're a very alive string for pizzicato playing."

"Amplifying the bass is a problem. Repro-

NICK BRIGNOLA

The Upstate Burner

BY CHUCK BERG

Nick Brignola has finally found a place in the sun as a prime mover in the groups of trumpeter Ted Curson. A straightahead bebop burner, baritonist Brignola inspires praise whenever he gets a chance to play. His tours with Curson back in the late '60s, for instance, helped propel him to the top baritone spot in the Talent Deserving Wider Recognition category of the 1970 *db* International Critics Poll.

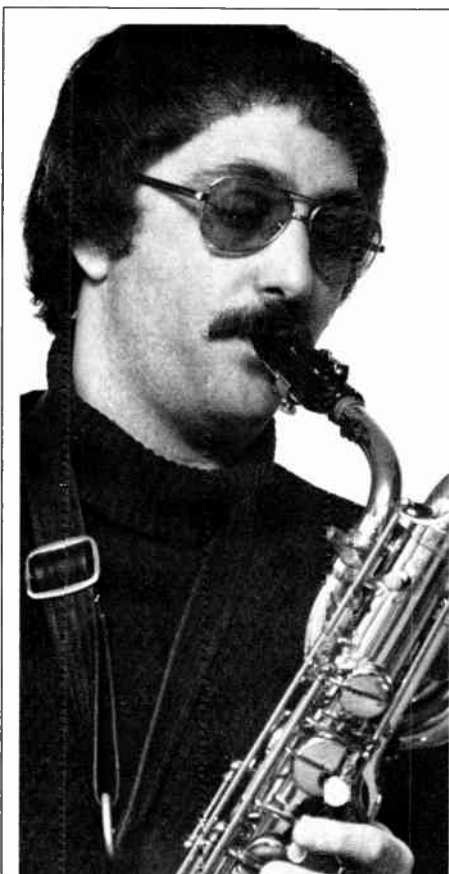
Before Curson, there were other promising opportunities for the 41-year-old native of Troy, New York, with leaders like Sal Salvador, Cal Tjader and Woody Herman. But as Brignola puts it: "I was born on July 17, 1936. I'm a Cancer, a homebody. In a way, I've done everything backwards. I have a beautiful wife, three wonderful kids and a nice home. Normally, a musician is supposed to go out and scuffle and then maybe get the rewards. I was lucky to be able to get those first. Now my kids are grown up to the point where I can take off and be a musician. That's one of the good things about music. You're not like an athlete who's washed up at 30. Duke and Louis, you know, went on and on, so I feel it's not too late."

Brignola is certainly well prepared for his assault on the summit of the contemporary scene. As a sideman, he has appeared with such varied artists as Elvin Jones, Miles Davis, Clark Terry, Wes Montgomery, Paul Horn, Chet Baker, Buddy Rich, Kenny Burrell, Bill Watrous, Doc Cheatham, Red Allen, Muddy Waters and Cat Stevens. As a leader, he has worked with such currently established players as Herbie Hancock, Chuck Mangione, Don Ellis, Bob James, Dick Berk, Don Friedman and Attila Zoller. Brignola is also a highly regarded teacher and clinician. He has hosted jazz radio shows and writes a jazz column for an Albany newspaper. Intense and articulate, Brignola poured forth his experiences and views in a free-wheeling backstage conversation at Rigmore Newman's Storyville in New York, where Curson's group had just completed another successful run.

Berg: How did you get involved with music?

Brignola: As you know, I was born in Troy. None of us in the family were trained musicians except for my grandfather who came from the old country, that is Italy. He played tuba and even had a few gigs with John Philip Sousa's band. I really dug him. He used to march in all the Italian parades and play for all the big feasts. There was always lots of music in the family.

My father was a self-taught guitar player who put himself through school just playing by ear and jamming with people. I remember that when I was about four or five, I started listening to my father's records of Benny



KEN SALZMANN

"I'm very proud of the fact that I'm basically a bebop player. That's because for me the music of people like Charlie Parker—bebop—was and still is the Mount Everest."

Goodman, Harry James and all those big bands. He took me to hear my first live jazz when I was about nine. It was Rex Stewart.

I was awed by the whole thing, but I felt that I could do it. I really wasn't into music at that point, but I said, "Gee, I just know I can do that." I could hear things that I tried to play on an old clarinet, but I didn't know what I was doing. So my father decided to give me some lessons on clarinet.

Berg: So clarinet was your first instrument?

Brignola: Yes. I guess it was because I had an uncle who played clarinet. The lessons, however, were really terrible. I took from an old Italian fellow who used to hit me on the wrists, you know, the old school. That lasted for about six or eight months and was really the extent of my formal training. I've never studied since then. I couldn't read music for years. When I got on the bandstand, some of the cats would yell out changes, but I didn't

know what they were talking about. When I heard the chord, I could really play on it. But I didn't know what I was doing. It was all by ear.

I came from an area that had virtually no live jazz. I remember having to wait weeks just to get a Paul Desmond record. That was in the early '50s when a Brubeck record was the whole jazz section in the record store. So I was starved for jazz. I made a couple of trips to New York and heard Charlie Parker and George Shearing. That was when I decided I was going to be a musician. That was it.

Berg: Didn't you go to Berklee?

Brignola: Yeah. In fact, I won the first scholarship to Berklee. Joe Zawinul was second but only stayed several months before going with Maynard's band. They gave me four years of tuition, room, board, and all of that. I stayed for only a year because I saw the hand-writing on the wall.

I mean, to be a player you've got to go out and play. If I had really wanted to get into the writing aspect, it might have paid off to stay there and use the bands that would have been at my disposal. But I wanted to be a player. So I got out and jumped into the pool.

Berg: What were your first important playing experiences?

Brignola: The biggest one happened before I went to Berklee. I was at Ithaca College because I thought I was going to be a music teacher. There was a pianist there by the name of Reese Markowitz, who is now a practicing psychiatrist here in New York. Reese had heard about me and asked if I wanted to do some playing. That was fine with me so we went to the campus radio station and made a tape. Ronnie Zito was playing drums so it was a good group. Unknown to me, Reese submitted the tape to one of the first college contests, one that **down beat** was involved in. Well, they were looking for the best college jazz group and as it turned out we won it.

The first prize was an appearance at the Randall's Island Jazz Festival and a two week gig at the Cafe Bohemia. The festival was incredible. Everybody loved us. I'll never forget Paul Desmond, who was one of my earliest idols. I was playing and looked down and saw Paul Desmond with his arms on the bandstand

looking up at me and nodding. I couldn't believe it!

The Cafe Bohemia gig really started a lot of things. The first week we were opposite Buddy Rich, the second week Randy Weston. But they liked us so well that we kept coming back. So every weekend during vacation we ran down from Ithaca to play at the Bohemia. I didn't realize it at the time, but my name was starting to circulate around New York.

The next big thing was when I started to play with Sal Salvador's rehearsal band, one of the first of its kind. People like Joe Farrell, Charlie Mariano and Eddie Gomez were in the band. We were all young guys, basically the same age. We played a few gigs and cut a few albums. Only one was released but I was featured on *All The Things You Are*. A lot of people heard that, which was good for me.

Berg: When did the stint with Woody come along?

Brignola: That was in 1963. My buddy Sal Nistico got me on the band. But I didn't stay long because it was a depressing period for me. When we recorded the album that was released as *Woody Herman: 1964*, it was the day Kennedy got killed. Also, my second daughter was born and there were complications due to a blood problem. And I really didn't feel that I was getting to play enough on the band. I didn't enjoy sitting there reading parts all night. I was anxious. I had to get out. So I came back to New York and just played a few gigs here and there. Jazz was on the decline, so I was around Troy until Ted called in 1967 to go to Europe with him, just the two of us.

Berg: How did Ted know about you?

Brignola: We had a mutual friend in Dick Berk, the drummer. Dick is an old buddy who was in my wedding and so on. Anyway, when he was playing with Ted, he kept telling him, "Get Nick Brignola; get Nick Brignola." So one day Ted called and that was really the big beginning, you know. In fact, every time I turned around, Ted Curson entered my life. We have a real good rapport as far as playing goes. And we're really good friends. Everything just worked out right. So that's about it as far as the big time goes.

What's funny though, and a real turnaround, is that a lot of guys who are now really making it have gone through my groups, people like Chuck Mangione, Don Ellis, Dave Pike, Herbie Hancock, Bob James, who was in my wedding. . . .

Berg: Is Bob from your part of the country?

Brignola: No, Bob's from Michigan. We met at Berklee and were roommates. Bob played summers with me in Albany. In a *down beat* article a while back Bob didn't mention it, but I'm sure that's where the son of a gun learned to play. Let me see, Gary McFarland was with me, and Glen Moore before he went with Oregon. So there have been a lot of cats who have gone on to bigger and better things while I sort of fell prey to my self-imposed exile. But now I think it's my turn. I'm really going to go all out on it this time.

Berg: What about influences?

Brignola: Well, as I said, the guy who first attracted me to the saxophone was Paul Desmond. I really dug Desmond for his lyricism. Then I got into Lee Konitz. Then Cannonball, Bird, Sonny Rollins, Sonny Stitt and all those cats who play in that hard-swinging bebop style. I wanted to get the ethereal side like Konitz, but I wanted to really cook and swing like Bird. I still feel that way in many respects. It was really an inside/outside bebop sort of thing.

Back in the '50s, there wasn't really an outside dimension except for someone like Charlie Mariano. I haven't heard him play in years, but he was a great influence on me as far as projection into the horn goes. I loved the soulful way he played. But really, it's hard to pinpoint one person. There are just so many. Tenor players like Ben Webster, Dexter Gordon and Don Byas have been important. There have also been a bunch of alto players.

As for baritone players, as usual, there just aren't that many great ones. But there are a few. Bruce Johnstone is one of my favorites. Ronnie Cuber, who's about my age, has always been a favorite. There's a lot of mutual respect between Ronnie and myself. Then there's Pepper Adams, who came on the scene at about the time I did. But Pepper is like a computer, you know. He's just so damned perfect. He's got a lot of chops and runs those changes, but he didn't really appeal to me.

Later I started listening to Harry Carney. I met him many times and he even mentions me in the book about Duke Ellington that Stanley Dance wrote. Of course there was Gerry Mulligan. I didn't like Mulligan at first but after I got over the initial impact of him not swinging like I wanted to swing, I got into his thing. He plays very lyrically, melodically, and you have to give him credit for that.

But basically, I feel that I'm one of the pioneers as far as baritone saxophonists are concerned because there weren't many West Coast people. But really, Pepper was the only other hard player on the scene. Also, I've been expanding the range of the baritone by going up almost another octave.

Berg: Do you mean through the use of harmonics?

Brignola: Yeah. I can go up to a high D which would be a concert F on the baritone. I just keep trying to stretch it a little bit and that gives the horn a lot more range.

Berg: Nick, what about the other woodwinds?

Brignola: Well, I feel equally comfortable on alto and tenor, but I sound like a lot of other people. On baritone, I have a chance to maybe be my own voice. Anyway, I'm having a love affair with it right now so I'm going to stay with it and hit it with all I have. When I get to the point where I feel I've made my

SELECTED BRIGNOLA DISCOGRAPHY

As a leader

THIS IS IT—Priam 101

As a sideman

WOODY HERMAN: 1964—Phillips PHM 200-118

JAZZ IN THE CLASSROOM—Berklee Vol. II

JUBILANT POWER (Ted Curson)—

Inner City IC 1017

YOU AIN'T HEARD NOTHIN' YET!

(Sal Salvador)—Audio Fidelity 6307

REESE MARKEWICH QUINTET—Modernage 134

JAZZ AM RHEIN: COLOGNE JAZZ FESTIVAL

—Columbia SMC 74334

mark and received some kind of recognition, then I'll relax a little bit and start playing all the other axes.

Another thing that will help stretch things out is playing on other people's records. I just did a flute track for David Friesen's new album with Ralph Towner, Bobby Moses and Paul McCandless. I'd also like to do some bass clarinet work. That's another axe I really dig. So recording should help open up some things for me.

Berg: I know you play all the saxophones, flutes and clarinets. What's involved in switching from one to another?

Brignola: First of all, each instrument has its own set of tonal colors. So it depends to a large extent on the tunes I choose to play. Certain tunes lend themselves to the baritone. Others to the soprano. So that's why I switch back and forth.

I've never had difficulty in switching. I know that for some reed players it is a problem. But switching never bothered me because I just never thought about it. I think that some players build up a mental block to switching, say, from baritone to soprano. But it doesn't bother me at all.

When I front my own group, which is seldom now because of all the work I'm doing with Ted, I usually wind up setting up seven or eight horns. Aside from the different tone colors, I do a wide range of music with my own group which requires all those instruments.

Berg: My impression of your music is that it's basically coming from bebop.

Brignola: Yes. I'm very proud of the fact that I'm basically a bebop player. That's because for me the music of people like Charlie Parker—bebop—was and still is the Mount Everest. To be a good bebop player you've got to have good time, and you've got to have a broad knowledge of chords.

Berg: And a lot of technique.

Brignola: Right. I think the demands of bebop make you a strong musician and make you better prepared to tackle any other kind of music that you might come into. Today I have students who come to me who only know D minor 7ths because so much of the music is like that. It amazes them that I can play a lot of different changes. I just tell them that I was lucky to have been brought up at a time when you couldn't fake it. If you didn't play the chord changes or weren't able to get up on the stand and swing and do everything else you were supposed to do, you got killed.

Those old cutting sessions were valuable. I don't mean cutting viciously, but musically. I got kicked around plenty of times, and I'm sure I did the same thing to a lot of other people. But mastering that music makes you more self-reliant. For example, there have been times when I've had to carry a whole band on my back. I was proud at the end of the night that I was able to do it because I know a lot of players that couldn't pull it off. So I think bebop's a self-strengthening thing.

I really feel that kids today are getting kind of short-changed. Therefore, I try to first expose all my students to bebop so that they can start getting the basics down. You know, a good bebop player can stand up with no drums and just solo away so that you can hear the time, the changes, the melodic continuity, everything. You've got to go back to the roots.

Berg: What kind of teaching situations have you recently been involved with?

Brignola: Well, I've been teaching jazz history and improvisation courses at Albany State University and at a college in Troy called Russell Sage. With the history course, which I really enjoy teaching, I get a chance to take people who have never really been exposed to jazz and introduce them to the whole spectrum. With the other courses, I have a chance to get musicians who are interested in jazz into playing situations. We get into changes and get the rhythm sections to start playing together. In general, I'm sort of indoctrinating them to the jazz techniques that I've learned. So far, I've had amazing results. It's incredible to see how far things open up when a player realizes what's possible with changes, substitutions and scales. I also do a lot of private teaching.

Berg: Returning to your career as a player, I would guess that being with Ted has been good as far as exposure is concerned.

Brignola: Oh, unbelievable, unbelievable. Let me say this about the band. I think it's a breath of fresh air since so many of the current groups are into electronics. I know something about that because in the late '60s I had one of the first electronic groups. It was local, around Troy, but I had people like Dave Holland, Glen Moore and Frank Tusa in the band at various points. I had a record deal that unfortunately never came off. If it had, I think there would have been some recognition because this band was before Weather Report and a lot of the others that have come on the scene over the past several years.



A JOURNAL PUBLISHED BY UNI-SYNC, INC., THE PROFESSIONAL PRODUCTS DIVISION OF BSR.

Deciding on a Mixer

The variety of mixing systems on the market makes it difficult to judge which is best for you. Features blend together forming a mirage of switches, controls and pots; all looking alike. Therefore, we've come up with the *sound artist's guide to mixing buys*. It will give you independence when it comes to buying a mixer. The following is an abbreviated version of *the guide*, which you can send for free of charge. We hope it serves you well and would appreciate hearing from you.

The Sound Artist's Guide to Mixing Buys

What is a sound artist? We've come to realize the existence of a new category of performer. This is the person who creates, through the use of various tools a sound that appeals to the audience; therefore the sound artist. How well the information communicates is left to the talented ears of this individual, and the manner in which these tools are utilized. The sound artist, with today's technology, has become an instrumental part of the performance.



Mixer is the Basic Tool

The basic tool of the sound artist is the mixing board; with it he can create a myriad of sounds from his fingertips. It not only has to sound good, be reliable and versatile, as well as having excellent specifications, but has to have just the right touch. For the person mixing relies upon his hands as much as he does his ears.

DESIGNED ON THE ROAD

It is for this reason that Uni-Sync, in designing the Trouper Series is extremely innovative in the choice of front panel controls. Michael V. Ragsdale, president of Uni-Sync as well as chief designer of the Trouper Series, has built, serviced and most of all, operated sound systems prior to forming Uni-Sync. The Trouper Series was designed on the road, the true proving ground of sound

reinforcement equipment, from a practical viewpoint. For example, the use of slide faders as opposed to rotary pots was an extremely important decision based on ease of operation as well as visual and tactile indication of position. Rotary pots are hard to read under the dimly lit conditions of sound reinforcement, whereas a slide pot gives instantaneous recognition.



Live or Recording

One of the most important decisions to make is where your mixer will see the most use. Is it for a "Home Studio" or to be run live. Live boards have different gain and level structures. In a studio, you are dealing with a controlled environment, but live sound is just that; live and wide open. To handle that kind of sound you need to have a mixer that has been specifically designed for that purpose. This is the Trouper Series, designed and built for the road or permanent installation for mixing live sound... it is a live music mixing system.



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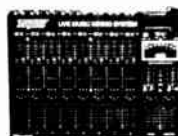
Next on our list of important decisions, is to determine how many and what type of inputs you need. Mixers come in various configurations, application determines the

need. The Trouper I, for example, has on each channel: low Z balanced and high Z inputs, and an in/out jack. This allows for maximum flexibility.

Now, how many inputs do you need? Most mixers come in fixed quantities; for example, six, twelve, or sixteen. Once you grow out of it, you have to buy a new board. Not so with the Trouper Series. The basic mixer is an eight input/output control module that is expandable through the addition of a ten input expander module, that simply plugs in. You never grow out of a Trouper.

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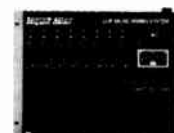
If you had the freedom or ability to build a mixing board perfectly suited for your needs, what would you put in it, how big would it be? The Trouper Series gives you this freedom at an affordable price. Our mixers are big boards in little packages, giving you the opportunity to custom design a system that is tailored for your specific needs. You build what you want, not what someone else thinks you need.



Dollars Per Input

An excellent way of determining the value of the mixing board being considered, is to divide the cost of the board by its total number of inputs. This gives you an objective analysis of the mixer, and by comparing and contrasting features per dollars, you can arrive at a decision. For instance, the mixer at \$100 per input may have

far greater features than the one at \$85, and would be a more valuable purchase.



Mono or Stereo

The Mono/Stereo issue is one of the most controversial at hand today in the retail sales of mixers. Most installations and gigs are best handled in Mono. But many groups today, want the added flexibility of a Stereo board. We are presently introducing the Trouper I Stereo, which is probably the most flexible and versatile mixer on the market for its price. At \$898 (suggested price), each channel features a house pan pot along with an echo pan pot enabling you to pan the echo to or away from the house signal. A little imagination can create some very interesting effects.

The choice for Mono or Stereo is based on budget and application. Practically speaking, Mono will satisfy most of your needs.

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Thanks,
Larry Jaffe
Marketing Manager

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RECORD REVIEWS

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

CHICK COREA

THE MAD HATTER—Polydor PD 1-6130: *The Woods*; *Tweedle Dee*; *The Trial*; *Humpty Dumpty*; *Falling Alice*; *Tweedle Dum*; *Dear Alice*; *The Mad Hatter Rhapsody*.

Personnel: Corea, acoustic piano, Rhodes piano, mini-Moog, polyMoog, Moog 15, Moog Sample and Hold, ARP Odyssey, Oberheim 8 Voice, MXR Digital Delay, Eventide Harmonizer, marimba, finger cymbals, African shaker, cowbell; Herbie Hancock, Rhodes piano; Gayle Moran, vocals; Steve Gadd, drums; Eddie Gomez, acoustic bass; Joe Farrell, flute, piccolo, tenor sax; John Thomas, lead trumpet; Stuart Blumberg, John Rosenberg, trumpets; Ron Moss, trombone; Charles Veal, first violin; Kenneth Yerke, violin; Denyse Buffum, Michael Nowack, viola; Dennis Karmazyn, cello; Jamie Faunt, acoustic bass; Harvey Mason, drums (tracks 3, 5).

You could call this album *Digital Delay Meets Lewis Carroll*, or better yet, *Perpetually Questing Musician Orchestrates Novel*. And at face value, it sounds like the stuff vinylized tomfoolery is made of: burnt out, gadget-obsessed cosmic noodler encounters thematic brainstorm.

But you know something? This works! Something in the multi-dimensional milquetoast of *Alice In Wonderland* has prompted Chick to make like Walter Carlos. *The Woods* is annotated by Corea as (get this) "... inhabited by many different kinds of beings. . . . It's midnight and the moon is full. It's extremely warm this night and the water is running at its normal pace (helped along by no less than nine synthesizers or reasonable facsimiles thereof). The little winged spirit with his flute (read mini-Moog) encourages the others into harmonious games from above and through the trees. An impassioned soliloquy unites all the beings together (with a little help from the sound board at Kendun Recorders, Burbank, Cal.) to chant about their ancient homeland."

If all this sounds like a passage out of *Vermont Life*, fear not, for the creative and imagistic use of mechanical babbling brooks, chirping birds and wind recalls the classic *Spring* cut on Carlos' *Sonic Seasonings*.

It would be fortunate if the rest of the record were as imaginistically parallel to the story line. No, there's absolutely nothing wrong with the music, yet when folks like Joe Farrell and Harvey Mason are brought in, the flow is less along the plot and more like a blowing jam session. Joe's tenor on (get this) *Humpty Dumpty* and flute on *Dear Alice* cook with an intensity absent from some of his recent efforts, yet bear no resemblance to the tale. Even worse, *Mad Hatter Rhapsody* is just an excuse for a run-through of familiar Latin modes. The jacket notes strain to relate the track to Carroll: "Then they both go by Senor Mouse's dance party where a famous trio from the Cuban Woods are performing. . . ."

So why the high rating? Well, we're not postulating on the mutual commonality here be-

tween music and literature; if that were our governing criterion, then Lionel Barrymore's classic string-backed *Peter And The Wolf* would get five stars. However, there is enough straightahead playing here to tap your feet to, even though the theme is the most jive gimmickry this side of Rick Wakeman. —shaw

JOHN COLTRANE

FIRST MEDITATIONS—ABC Impulse AS 9332: *Love*; *Compassion*; *Joy*; *Consequences*; *Serenity*.

Personnel: Coltrane, tenor sax; Jimmy Garrison, bass; Elvin Jones, drums; McCoy Tyner, piano.

John Coltrane's recording legacy is unique in the annals of jazz: Not only have so few artists recorded so prolifically or prodigiously—roughly 40 albums worth of material in ten years—but even fewer have created a body of unissued work that could withstand scrutiny and exploitation as fruitfully as Coltrane's. New collections of "previously unreleased material" (accounting for some 20 more albums) have been gracing the record racks with unabated regularity since the saxophonist's death ten years ago, almost as if death were a portal to a realm where musical consciousness could still be tapped and transcribed. But death, for whatever other liabilities it may or may not boast, imposes an ineffable silence, and this whole business of posthumous issuing is a risky, if not altogether questionable, one. Who's to say that those in control of the residual artifacts of a person's artistry have his true intentions at heart when they package and sell work the artist likely deemed unsuitable in the first place? Somehow, a lot of those Jimi Hendrix and Charlie Parker postmortem editions only served to dilute the impact of what had come before.

But the Coltrane series of the last decade—particularly the Impulse effort—has proved a vibrant and protean exception. Such was the intensity of his quest, and the devotion of his producers, that he recorded ceaselessly, as though any session or hour might yield epiphany, and its testament should not go unpreserved. In truth, however, as *First Meditations* documents, Coltrane composed themes, movements and structures quite meticulously, and then nurtured and transmogrified them until they seemed to coalesce and voice his vision. It was simply his wont to record as many stages of their development as possible.

Now, with most of those unfinished projects edited and released in some form or another, producer-writer Michael Cuscuna has set about combing through the remaining Impulse tapes for worthy seminal and alternate versions of some of Coltrane's more ambitious undertakings. *First Meditations* is a skeletal edition of the 1966 *Meditations*, arguably Coltrane's best expanded ensemble recording. Recorded only a season earlier (in September

1965), *First Meditations* is one of the last recordings of the Coltrane Quartet—just before Coltrane enlisted his wife, Pharoah Sanders and Rashied Ali—and it differs dramatically in both scope and temperament from the latter version. *Meditations* was an aural affidavit of the triumph of spirit over cacophony, where a seemingly inchoate form redeemed itself by the purity and clarity of its simple will to transcend. In spite of its turbulent design, some of the most dissonant passages had a certain calming effect: the dynamism of a tireless tumult, after all, can be as narcotizing and alluring as an opiate.

First Meditations, though, is both rougher—in thematic development—and at the same time more lyrical, offering Coltrane in a more introspective voice and a looser context. Instead of the lengthy *The Father And The Son And The Holy Ghost* section that keynoted the original release, *First Meditations* opens with *Love*, a graceful performance similar in melody and mood to *Welcome*, with Tyner's echoic, expansive patterns trailing and filling the spaces behind Coltrane's supplicating lead.

In this and the other four tracks, Coltrane founds his explorations on the variations of simple motivic patterns: twisting, reordering, dividing and stretching a phrase until it assumes a melodic contour. He defines it further by modulating his voice throughout—often in the span of a single interval—from the yodeling, squealing staccatos of *Compassion* to the lacerating, splintered line of *Joy*. Jones, Garrison and Tyner embellish his spiritual fervor with a vibrant melodic-percussive framework, much like a seascape defining the course of a sailing ship.

Indeed, probably above all other considerations, *First Meditations* assumes a life of its own as simply an eloquent document of one of jazz music's finest ensembles at the height of its powers and the end of its history. Few other units have been able to convert notions as abstract as humanity and spirituality into such cogent and palpable form. Both *Meditations*, like nearly everything Coltrane recorded after 1957, remain as startling and essential now as when they were first given voice. Some things, it seems, death and time cannot alter. —gilmore

MIROSLAV VITOUS

MIROSLAV—Arista-Freedom AF 1040: *Watching The Sunset Run*; *Bassamba*; *Tiger In The Rain*; *Concerto In E Minor*; *Pictures From Moravia*; *Sonata For A Dream*.

Personnel: Vitous, acoustic bass, keyboards; Don Alias, Armen Halburian, percussion.

Miroslav Vitous is one of today's young bass masters. Born in Prague, Czechoslovakia (December 6, 1947), Vitous came to the U.S. in 1966 to study at Berklee. After a brief stay in Boston, he became a featured member of groups led by Art Farmer, Freddie Hubbard, Bobby Brookmeyer-Clark Terry, Miles Davis, Stan Getz and Herbie Mann. Vitous, along with Joe Zawinul and Wayne Shorter, helped found Weather Report in 1971. Since his departure in 1973, Vitous has made infrequent appearances and recordings. The issuing of *Miroslav*, therefore, is something of an event.

Unfortunately, it's a disappointing event. The problems are several. First, and most serious, the music has a pervading sameness that is absolutely dulling. Like too many others, Vitous has succumbed to the "I am a com-

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poser / producer / multi-instrumentalist / orchestra" syndrome.

His "compositions" are open-ended, freely-formed soundscapes built from overlaid bass and keyboard tracks. Lacking a firm structure or inner musical vision, the music rambles on without appreciable power, intensity or focus.

The overdubbing procedure is probably the basic cause of the album's energy shortage. Instead of inspired interplay among several musicians pushing each other, there is a between-the-grooves cerebration where it seems that Vitous-the-bassist is *thinking* about what Vitous-the-keyboardist will be doing on the next taping. The playing, therefore, tends to be somewhat inhibited.

Another shortcoming is Vitous's use of the electronic string ensemble. In attempting to add orchestral relief, Vitous has applied the instrument's stringy ooze like Absorbine Junior to a sore spot. (The malady, however, lingers on.)

While one can argue for the artist's right to control all aspects of his work, there is an equally compelling case to be made for control by a producer of mature musical judgment. Vitous is an excellent case in point. Left to his own devices, he has produced a series of rather forgettable romantic-impressionistic doodlings. He obviously needs someone else to help bring his considerable talents to full realization.

As a result, the bassist's best effort remains his recording debut in 1970. Produced by Herbie Mann, the date features Joe Henderson, John McLaughlin, Herbie Hancock and Jack DeJohnette (*Infinite Search*—Embryo SD 524). —berg

LITTLE FEAT

WAITING FOR COLUMBUS—Warner Brothers 3140: *Join The Band; Fat Man In The Bathtub; All That You Dream; Oh Atlanta; Old Folk's Boogie; Time Loves A Hero; Day Or Night; Mercenary Territory; Spanish Moon; Dixie Chicken; Tripe Face Boogie; Rocker In My Pocket; Willin'; Don't Bogart That Joint; A Political Blues; Sailin' Shoes; Feats Don't Fail Me Now.*

Personnel: Kenny Gradney, bass; Lowell George, guitar; Bill Payne, keyboards; Sam Clayton, conga, percussion; Richie Hayward, drums; Paul Barrere, guitar; Mick Taylor, guitar (track 15); Lenny Pickett, tenor sax, alto sax; Emilio Castillo, tenor sax; Steve Kupka, baritone sax; Mick Gillette, trumpet, trombone; Greg Adams, trumpet.

★ ★ ★ ★ ★

The rise of Little Feat from cult-band status to that of a major record-selling act has been marked with several impressive milestones. Jimmy Page's praise of the group, the triumphant Warner Brothers' European tour, and the dubious title of the best rock and roll band in the world all have added flame to the mystic surrounding this Hollywood-based outfit. In this two record set recorded live in London and Washington, D.C., Little Feat prove themselves to be a versatile musical unit capable of rendering everything from a country-tinged trucker's lament to a hard-charging rocker to a slow blues involving Chairman Mao and personal apathy.

Most of the criticisms made by musical elitists about rock n roll seem to fall apart when applied to Little Feat. First, they know more than three chords; secondly, they are able to execute complex tempo changes with relative ease; and thirdly, their lyrics employ imagery which dates from pre-war blues to contemporary politics.

Basically, Little Feat's format provides for a rhythm section, quite adept at following complex harmonic and rhythmic changes,

supporting the extended solos of the keyboards and guitars. Although certainly there is some deviation, especially in this LP which includes the Tower Of Power horns, the arrangements call for the guitars and keyboards to take the majority of the solos.

Typical of a lot of Southern-influenced music, the beat in several tunes is often slightly slow or dragged. This frees the soloists from the hard 4/4 downbeats that is so restricting in so much conventional rock music. Furthermore, the entire group, both in ensemble and solo passages, utilize this concept resulting in a unique sound that at first seems confused. Repeated listenings help to make the band's cohesiveness clear. The musicians at times play around the basic beats weaving a tune that resolves itself only to again unravel during solos.

Fat Man In The Bathtub and *Dixie Chicken* are examples of this highly structured disunity. Haywood provides a shuffle beat in each and then slightly drags the accents. On the latter, supported by congas, guitar, drums and bass, the rhythm section flows through changes provided by Bill Payne's barrelhouse piano solo and a dixieland-sounding horn break.

The entire Tower Of Power horns shine throughout this album, especially Lenny Pickett with his outstanding solos. Perhaps the best tune for the horns is *Spanish Moon*. Opening with congas and drums, the band falls in quickly, laying a foundation over which the TOP horns play the melody. Highly adaptable to the rhythm shifts, they are the ideal choice for a Little Feat horn section.

Lowell George's vocals are among the most immediately recognizable in rock music. Even without the support of his guitar work, most notably his slide technique, he is definitely the focal point for the group. His voice at first seems too rough on high energy rockers like *Tripe Face Boogie* and *Feats Don't Fail Me Now* to effectively render a slow number. He proves otherwise on his compositions *Sailin' Shoes*, the new national anthem of the cocaine generation, and *Willin'*, a sad trucker's lament.

As a performing unit, Little Feat couples George's unique vocal interpretations with superb musicianship. This LP offers an excellent sampling of the music that has caused the group to be occasionally dubbed the best rock and roll band in the world. —less

LARRY CORYELL/ STEVE KHAN

TWO FOR THE ROAD—Arista AB 4156: *Spain; Bouquet; Son Of Stiff Neck; Juju; St. Gallen; Footprints; General Moto's Well Laid Plan.*

Personnel: Coryell, Khan, acoustic guitars.

★ ★

When tender encyclicals are buried in whirlwinds of rapid, flashy technique, the emotive lines of the composer are often lost, to be replaced by indulgent struttings of hyperactive speed.

What we have here is not one, but two guitar players intent on placing chops over feeling. Not that their stance is intentional, but their frequently clashing, clinical approaches and rote readings turn an attempted fretboard summit of bop and fusion motifs into little more than a cultured version of a backwoods picking session.

Both of these players have never been strong in the area of thematic development. Coryell, one of the most unoriginal musicians

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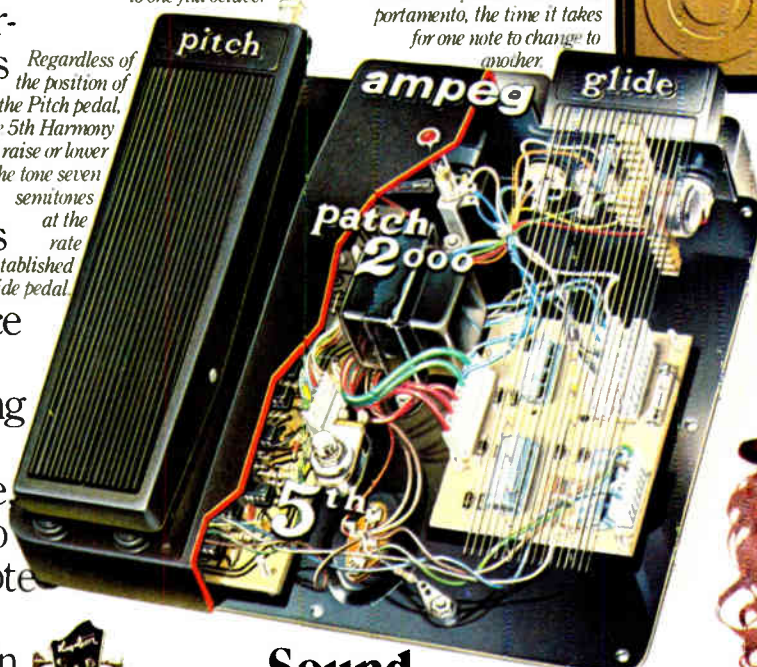
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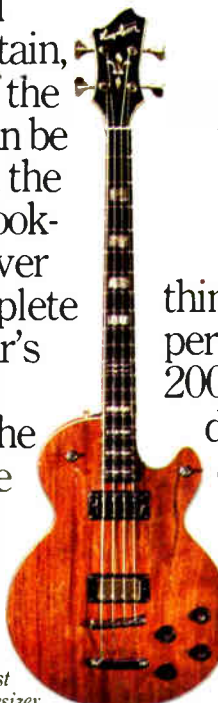
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ever to plunk a plectrum, has over the course of his career, vacillated between reified, minor-key spiritualistic questings, blinding swarms of mindless, formless notes and plagiaristic classical motifs. When combined on one album (like most of his Eleventh House stuff) the impression was that of a musically vagrant Whitman sampler.

Khan is hardly better, having been one of the prime architects of the clinically ballsless fusion tripe of the Brecker Brothers. Yet if it is true that "birds of a feather flock together," then this summit of sorts is no surprise.

Coryell is like a raging, virtually uncontrollable wild beast who knows little about pacing, subtlety and taste. The Gato Barbieri of the guitar, his scale-riding clanging is most annoying. Miraculously, Ralph Towner, like a wild animal keeper armed with a powerful sedative gun, kept him quiet during Larry's last acoustic collaboration, *The Restful Mind*. Yet as Larry's fresh partner in crime, Khan does nothing but double the abrasiveness.

On Chick Corea's *Spain*, both Larry and Steve are simply too busy. All technique and no soul, their timing is considerably faster than on the original. Even worse is Bobby Hutcherson's *Bouquet*. It oozes with an irremovable prettiness, yet the bartered lead lines and chordal support occasionally clash in tones of inappropriate dissonance.

The originals are scarcely better. Coryell's *St. Gallen* bristles with latent fire, yet the constructional buildup of tension is absent until the end. Only the Khan/Coryell *Son Of Stiff Neck*, despite its undeniable recommendation as a laboratory exercise, works, mainly due to its clever balance of latent flamencoisms and recycled Django licks.

Recorded live, this set gets the crowd "ooo-ing." Yet in light of the masses' confusion of flair for substance, this is quite understandable. How any knowledgeable auditor could view the bop stylings of Wayne Shorter's *Footprints* as being legitimately rendered by these frantic purveyors of cliché and subterfuge is beyond me. —shaw

JACK WILKINS

MERGE—Chiaroscuro CR 156: *Fum; Papa, Daddy And Me; Brown, Warm And Wintry; Buds; Falling In Love With Love; 500 Miles High*.

Personnel: Wilkins, guitars; Randy Brecker, fluegelhorn; Eddie Gomez, acoustic bass; Jack DeJohnette, drums, piano (tracks 2 and 3).

Merge is a perfect title for this extraordinary album. A coming together of four gifted contemporary voices, the music vibrates with lyric intensity, technical virtuosity and vigorous inventiveness. As such, it is destined to add further luster to the already distinguished careers of Wilkins, Brecker, DeJohnette and Gomez.

More than a blowing date, the music is a culmination of sessions nurtured in the warm environs of Sweet Basil, an intimate Greenwich Village nitery rapidly becoming one of the landmarks on the current club scene. Wilkins and Gomez first worked there as a duo on Monday nights. When Wilkins was asked to bring in a quartet, the guitarist called on Brecker and DeJohnette. In *Merge*, the magic of those live performances is not only caught, it is amplified.

As a mainstream melodist, Wilkins stands second to none. His mellow woody sound, nimble fingerings and constantly fresh improvisations are outstanding. His biting yet 30 □ down beat

flowing attack is best exemplified in the samba flavored *Fum* and the boppish *Pappa, Daddy And Me*. For timbral variety, Wilkins makes effective use of steel string acoustic guitar in his impressionistic duo with DeJohnette on piano, *Brown, Warm And Wintry*.

The biggest surprise of the album is Randy Brecker's superb efforts on fluegelhorn. Discarding the mannerisms of the disco-funk crossover bag, Brecker proves himself a brass singer of passion and grace. His solos on the brisk *Falling In Love With Love* and the Latin-accented *Buds* are faultless.

Gomez, of course, is one of today's most persuasive bassists. His percolating pizzicato work in *Falling In Love* and arco exhibition on *500 Miles High* are masterpieces. DeJohnette is equally effective. His supercharged timekeeping energizes and colors. DeJohnette's pungent piano stylings are shown to advantage in *Pappa, Daddy And Me* and *Brown, Warm And Wintry*.

The empathic interplay among the four young giants is consistently breathtaking. That makes *Merge* one of this year's musical musts. —berg

CACHAO

CACHAO Y SU DESCARGA "77" VOL. 1—Salsoul SAL-4111: *La Trompeta Y La Flauta; A Ti No Falta Nada; Se Va El Mantancero; La Bayamesa*.

Personnel: Israel "Cachao" Lopez, acoustic bass, baby bass, school bell, piano; Gonzalo Fernandez, wooden flute; Rolando Valdez, guiro, coro; Alfredo "Chocolate" Armenteros, trumpet (tracks 1, 2); Julito Collazo, percussion, conga (1, 2); Lino Frias, piano (1, 2); Virgilio Marti, percussion, conga (1, 2); Mario "Papa" Muñoz, percussion, pilas (1, 2); Carlos "Potato" Valdez, conga (1, 2); Alejandro "El Negro" Vivar, trumpet (1, 2); Eugenio "Totico" Arango, lead vocal (1, 2); Rafael "Felo" Barrios, Marcelino Guerra, Roberto Torres, vocals (1, 2); Julian Cabrera, conga (3, 4); Osvaldo "Chiguagua" Martinez, timbales (3, 4); Charlie Palmieri, piano (3, 4); Felix "Pupi" Legarreta, Eddie Drennon, Alfredo De La Fe, Yoko Matsuo, Carl Ector, violins (3, 4); Patricia Dixon, cello (3, 4); Andy Gonzalez, acoustic bass (5); Manny Oquendo, bongos (5).

Israel Lopez, known as Cachao, has been one of the colossal figures in Latin music for the past 40 years, striding the entire range of Cuban popular tradition from the hot and brassy style of the *conjunto* to the refined yet swinging mode of the flute-and-fiddle *charanga*. A classically trained bassist, he first came to prominence in the late '30s when his innovations transformed the string orchestras of Cuban high-society by the addition, for the first time, of the conga drum. In an entirely different vein he recorded a number of jam sessions or *descargas* in the late '50s, featuring top Cuban instrumentalists in a jazz-like improvisational setting. For these and other contributions, all of what has come to be known as salsa is heavily in his debt. It is thus more than fitting that after a decade of affluent obscurity as a pit musician in Las Vegas he has returned to the studio once again, under the aegis of producers Rene Lopez and Andy Kaufman.

Cachao's original *descargas* were instrumental in reviving the improvisational tradition latent in the tightly arranged dance forms that had evolved from Afro-Cuban antecedents. *La Trompeta Y La Flauta* recreates the feeling of those sessions with flutist Gonzalo Fernandez and trumpeter "Chocolate" Armenteros trading choruses over a hot rumba beat. Cachao harks back to the roots with *A Ti No Falta Nada*, a classic guaguanco, improvised in the studio around the African-inflected vocals of Eugenio "Totico" Arrango.

The musicians on these selections are among the finest interpreters of pure Afro-Cuban music in the U.S.

On side two, Cachao presents two of his original danzones composed in 1938. Presently experiencing a mini-revival among N.Y. salsa groups, the *danzon* is a venerable dance form tracing back to seventeenth century England. Cachao revolutionized the Cuban danzon when he appended to its stately strains an uptempo coda which became known as the *mambo* section (after the title of a 1940 composition by Cachao's brother). Quite unlike their more strident descendants, these danzon-mambos swing with gossamer delicacy as performed here by some of the leading exponents of the modern charanga. The album closes with a stark and moving rendition of *La Bayamesa*, a patriotic song from the time of the Spanish-American war, dubbed by Cachao on two bowed basses. —birnbaum

HERB ALPERT/HUGH MASEKELA

HERB ALPERT/HUGH MASEKELA—Horizon SP728: *Skokiaan; Moonza; Ring Bell; Happy Hanna; Lobo; African Summer; I'll Be There For You*.

Personnel: Alpert, fluegelhorn and trumpet; Masekela, fluegelhorn; James Gadsen, drums; Chuck Domanico, bass; Lee Ritenour, Freddie Harris, guitar; Hotep Cecil Barnard, piano; Paulinho da Costa, percussion; Caiphus Semanya, piano; Ian Underwood, synthesizers; Louis Johnson, bass (track 1); Craig Hindley, synthesizer, (track 4); Carlos Vega, drums (track 5); Tommy Tedesco, acoustic guitar (track 5); Michael Doddicker, synthesizer (track 6); Spider Webb, drums (track 6); Arthur Adams, guitar (track 7); Donald W. Cooke, George Bohanon, trombone; Maurice Spears, bass trombone; Sidney Isaac Muldrow, Marilyn L. Robinson, french horn.

Imagine if the president of *your* company invited *you* to a policy-making meeting. You'd go, wouldn't you?

A&M prexy Herb Alpert, unlike his brethren at other multicompany holding companies, is at least as comfortable with an axe as with a balance sheet. And, if the rigors of label management are a bit overbearing at times, he always has the option of getting his yah-yahs out on the bugle.

At initial glance, this combination is anything but natural; a melodic, lyrical player versus an emotively intense honker. Yet upon closer examination, the styles are a good deal more compatible than that. Alpert, for one, established his initial rep via a series of truncated, short-lived quarter and eighth notes, while Hugh, scarcely the Woody Shaw of South Africa, relied on the same timings, if indeed his colorations were a bit bluer.

While accommodation is more one of crafted convenience than the quiet fire of true creative ecumenism, enough pleasing moments thrust through to make this a most attractive package. Dealing in a series of nonadventurous, staccato timbres, both players stick within their rather limited technical resources, opting for a sense of harmonically limited, rhythmic propulsion rather than aiming at a mad jam session.

The result is soothing fodder for the Lester Bowie haters of the world. Just about everything charms with a latently monotonous, yet oozingly snappy grace. *Skokiaan*, a toe-tapping chant, and *Moonza*, a fevered merging of styles, typify this approach, as does *Ring Bell*, a melange of high-flying Masekela fluegelhorn and Alpert trumpet lines.

Several of these tunes are, in fact, chants. On occasion, tedium bubbles just underneath

After long months of hard work, Jimmy Smith's "Unfinished Business" is finally finished.



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the surface; the calls and responses of *African Summer* are hardly as incendiary as *Ummmmmmmm* by the Art Ensemble Of Chicago. Yet this is as close to the fire as most feet are willing to tread, and given the delectable snippets of melodic profile (highlighted by an elegant Tommy Tedesco guitar ride on *Lobo*) the offering is, as a whole, a good deal more palatable than your average summit meeting. —shaw

LEW TABACKIN

TABACKIN—Inner City IC 1038: *Come Rain Or Come Shine*; *Morning*; *How Deep Is The Ocean*; *Bye Bye Blues*; *Soliloquy*; *Let The Tape Roll*; *A Ghost Of A Chance*.

Personnel: Tabackin, tenor sax, flute; Bob Daugherty, acoustic bass; Bill Goodwin, drums.

★★★★★

PROPOSITION #1: Nobody plays better tenor than Lew Tabackin. PROOF: *Tabackin* (e.g., *Come Rain Or Come Shine*). PROPOSITION #2: Nobody plays better flute than Lew Tabackin. PROOF: *Tabackin* (e.g., *Morning*). This amazing album builds on Tabackin's substantial accomplishments with the Toshiko-Tabackin big band and firmly places him at the summits of both tenor and flute pantheons.

Eschewing the lexicon of Trane in favor of the vocabulary forged by Hawkins, Gordon and Rollins, Tabackin has evolved an intense and unique voice distinguished by a giant sound, a fistful of techniques, a supple rhythmic attack and a limitless supply of inventive energy. In the trio, rounded out by the excellent Bob Daugherty on bass and Bill Goodwin on drums, Tabackin charges relentlessly forward with commanding authority.

On tenor, Tabackin's robust full-bodied sound is the aural equivalent of dark double-roasted Columbian coffee. It stimulates with caffeine-like effect. On flute, Tabackin's tone projects with laser potency and penetrates with searing force.

Tabackin generally commences with a dynamically charged rubato solo. The choruses then tumble out with an exuberant, driving lyricism. As an improviser, Lew refracts imaginative variations from the tune's prime melodic, harmonic and rhythmic elements. After restating the head, he balances his overall structure with an open-ended, out-of-time summary and conclusion. Tabackin, whether on tenor or flute, works his format with abandon and energy.

Stars and superlatives are inadequate for the music of *Tabackin*. However, let me point out his biting attack on *Come Rain Or Come Shine*, forceful flute intro for *Morning*, bottom register control in *How Deep Is The Ocean*, steam-roller drive through *Bye Bye Blues* and romantic big tone tenoring in *A Ghost Of A Chance*.

Tabackin is the kind of singular achievement that deserves to be placed with Sonny Rollins' *The Bridge*, John Coltrane's *Ballads* and Stan Getz's *Focus*. As such, it is the capstone cementing Tabackin's position at the top level of his profession. —berg

BILL SUMMERS

FEEL THE HEAT—Prestige P-10102: *Just A Matter Of Time*; *Come Into My Life*; *People Know*; *No One*; *Brazilian Skies*; *Check It Out*; *Que Sabroso*; *Drum Suite*.

Personnel: Summers, congas, bongos, agogo, atabaque, axatse, pandeira, tambourine, sasara, chuchalo, bata, hindewhu, shekere, cowbell, log drum; Mark Soskin, electric piano; Skip Scarborough, synthesizer, acoustic piano (tracks 2 and 4); Ray Obiedo, electric

guitar, tres guitar; Paul Jackson, electric bass; Charles Meeks, electric bass (track 3), vocal (tracks 2 and 4); Alphonse Mouzon, drums; Julian Priester, trombone; Fred Berry, trumpet; Myron Mu, french horn; Hadley Caliman, tenor sax; Jose Hernandez, alto sax; Roger Glenn, flute; C. K. Ladzekpo, atamp, donno, vocal (track 8); Zak Diouf, djembe, vocal (track 8); Jose Lorenzo, whistle, reco-reco, agogo, atabaque (track 8); Baba Duru, Maddy Perry, bata, agogo (track 8); Mikki Morris, Deborah Thomas, Diane Reeves, Sigidi, Pete Escovedo, Sheila Escovedo, vocals.

★★★★★

BILL SUMMERS AND SUMMER HEAT

CAYENNE—Prestige P-10103: *What's This Mess*; *Magic*; *Latican Space Mambo*; *Don't Fade Away*; *House Party*; *Try A Little Tenderness*; *I've Been Around*; *Djembe de Fanta*; *Flying*.

Personnel: Summers, congas, agogo, axatse, pandeira, tambourine, sasara, chuchalo, bata, hindewhu, shekere, cowbell, log drum, coro, vocals; Leo Miller, Carla Vaughn, lead vocals, background vocals; Hadley Caliman, tenor sax, flute; George Spenser, trumpet, fluegelhorn, background vocals; Ray Obiedo, guitar, background vocals; Rodney Franklin, keyboards; Fred Washington, bass; James Levi, drums, bongos; Munyungo Darryl Jackson, timbales, percussion, background vocals; Zane Woodworth, Fred Berry, trumpet, fluegelhorn; Julian Priester, trombone, bass trombone; Curtis Shaw, trombone; Bob Ferreira, Mel Martin, reeds; Dawilli Gongga, Oberheim synthesizer, mini-Moog (tracks 3 and 9); Jack Perry, mini-Moog, background vocals (tracks 3, 4 and 5); Marilyn Anna Greer, Eva E. Jeffrey, Willette Wells Hutcherson, background vocals.

★★★★★

On his two albums as a leader, Bill Summers demonstrates the versatility that has made him a much sought after studio musician. *Feel The Heat* is essentially a mixed bag of styles ranging from African drum music to hard-edged soul. Overall, it is more satisfying than *Cayenne*, although Summers now seems headed in a more definite direction.

As to be expected, both records are highly percussive but not overbearingly so. The combination of Summers/Mouzon on the first LP is less cluttered than the trio of drummers on *Cayenne*, although both work well in terms of percussion. *Djembe de Fanta* is a showcase for the percussionists which, despite isolated moments, generally does not maintain interest. Unlike *Drum Suite*, the five section percussion septet from *Feel The Heat*, there is no strong cohesive factor. The relative success of *Drum Suite* is based on the variety of instruments and styles (African and South American) within the piece.

While the first LP leans more toward ethnic music, especially African and Brazilian, on *Cayenne* Summers emphasizes his group's ability to play soul music. *Feel The Heat* has its share of soul tunes but they are scattered between pieces like *Brazilian Skies*, a Latin composition that is reminiscent of Chick Corea's original Return To Forever band, and *Que Sabroso*, a South American arrangement complete with blaring horns and surprisingly good vocals by Pete Escovedo.

Cayenne, still not quite a soul album, breaks things up with a series of jazz/rock instrumentals that, with the exception of *Flying*, head nowhere. *Flying's* arrangement features the percussionists at probably their best and includes very lyrical solos by Hadley Caliman on flute and Fred Berry's fluegelhorn.

On both albums, the best material is the soul tunes. *Just A Matter Of Time* (from the first album) is a better-than average song instrumentally, but Diane Reeves' searing vocal makes it a standout. *People Know* features the singing talents of Sigidi and is the best piece vocally on the album.

Neither of these outstanding singers remained with Summers on his second LP but their absence is compensated for by the talents of Leo Miller and Carla Vaughn. *What's This Mess* spotlights the two in a duet setting with a Stevie Wonder feel to the horns and a well-executed melodic percussion break. *House Party* features Leo Miller, who growls and shouts throughout, establishing himself as a singer of great promise. His voice is strong, distinctive and pleasant. Carla Vaughn, who has the lead on *Try A Little Tenderness*, occasionally tries too hard for her upper register notes, sacrificing her potentially strong voice in an attempt to broaden her range. She is a fine vocalist in the Chaka Khan style who probably suffers here from poor material rather than lack of talent.

—less

FENTON ROBINSON

I HEAR SOME BLUES DOWNSTAIRS—Alligator AL 4710: *I Hear Some Blues Downstairs*; *Just A Little Bit*; *West Side Baby*; *I'm So Tired*; *I Wish For You*; *Tell Me What's The Reason*; *Going West*; *Killing Floor*; *As The Years Go Passing By*.

Personnel: Robinson, guitar, vocals; Steve Ditzell, guitar; Bill Heid, keyboards; Larry Exum, bass; Ashward Gates, drums; Bill Brimfield, trumpet; Earl Crossley, tenor sax; Bill MacFarland, trombone.

★ ★ ★ ★

You'd best ignore this album's cover, which can most charitably be described as surreal. But on the inside, where it counts, Robinson shows his strength and growth with music of a professional and highly consistent quality.

Everything on this record bears the leader's original, personal stamp. As could be expected, Robinson's voice and guitar dominate in terms of soloing—only keyboard man Bill Heid, an excellent colorist, gets a chance in the spotlight, and not for very long. But Robinson has plenty to say with voice and axe.

The keynote is mellowness. His vocals are delivered calmly and deliberately throughout, the occasional falsetto is unstrained, and the guitar work under tight control. Although there is no shortage of ideas, it would be nice if Robinson cut loose and did some burning. He is known to do this in live performances, yet the producers (Fenton, Bruce Iglauer and Richard McLeese) have eliminated all rough edges. The producers have not fallen prey to that chief hobgoblin of overproduction, however; the horns are not heard on every cut, and when they appear they are tastefully (unobtrusively) arranged and right in line with the prevailing mood of the song. *I'm So Tired* is probably the best example of this, the horns complementing the leader's expressions quite effectively.

The title cut is one of four Robinson originals. The lyrics (illustrated on the cover) tell Fenton's dilemma: to stay upstairs with his woman or to go downstairs and play the blues. Although not all details of this struggle will be revealed here, but he's back upstairs at the end of the tune. Except for this song, the lyrics deal with typical blues themes.

Among the more familiar items are Howlin Wolf's *Killing Floor* and Albert King's *As The Years Go Passing By*. Both tunes are reworked. Instead of Wolf's nasty raunch and King's anguish, the songs reflect Robinson's determined, low-key emotional approach. Like fellow Chicagoan Otis Rush, Robinson seems to have listened to players like Wes Montgomery and Kenny Burrell. Add dashes of thoughtfulness and self-restraint, and the results are impressive.

The songs are quite diverse, as are Robin-

son's guitar stylings. Overtones of *Tell Me What's The Reason* suggest that Robinson could have fit in creditably with Bob Wills. The overall variety and polish reaffirm Robinson's place in the front rank of progressive bluesmen.

—carman

LENNY WHITE

THE ADVENTURES OF ASTRAL PIRATES—Elektra 6E 121: *Prelude: Theme For Astral Pirates*; *Pursuit*; *Mandarin Warlords*; *The Great Pyramid*; *Universal Love*; *Remembering*; *Revelation*; *Stew*; *Cabbage And Galactic Beans*; *Heavy Metal Monster*; *Assault*; *Climax: Theme For Astral Pirates*.

Personnel: White, drums, Syndrum, Eu Synthesizer, percussion; Don Blackman, organ, acoustic and electric piano, synthesizers, vocals; Nick Moroch, lead guitar; Jeff Sigman, rhythm guitar; Patrick Gleeson, synthesizer programming.

★ ★

Are you ready for yet another Flash Gordon space epic orchestrated with the lumbering tones of disco-fusion sophistifunk? Or worse yet, are you prepared to labor through a stilted, ambiguous story line which was seemingly created to Hawkwindingly choreograph the latest in warmed over jazz-rock clichés?

As the comic strip liner notes fuzzily explain, the Astral Pirates are on a mission of mercy to the planet Zeroid, which houses a civilization on the verge of self-destruction. Their cure-all for peace (and harmony) is something called the Thalin Matter Converter, a device which turns grumpy, feuding forces into galactic flower children.

The random element is the Mandarin Warlords, also bound for Zeroid. Not possessed of altruistic aims, these beasts are rivals of the Pirates, until they meet a common enemy, a totally evil rogue named Fornax, whose dream is to blow up the universe. The mutual foe precipitates an alliance 'twixt the two warring factions, which culminates in a series of shared sexual encounters, and ultimately, a common alliance, which defeats the dastardly Fornax.

What we have here is a question of credibility. Are such funky organ rides as *Stew*, *Cabbage And Galactic Beans* the translator or precipitator of the story line? Are the minor key guitar mutations of Nick Moroch during *The Great Pyramid* manifestations of the plot's mystery, or was the subplot written to con-

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form to the musical dialogue?

All throughout, there seems to be a lack of translatable connection between the musical progression and the story line. If this is a trend, White is not alone; tales have been written about music for eons. However, given White's propensity for callous shuck, one cannot help but think of this whole, rather stilted tale as a cornball attempt at legitimizing some rather stock tonal formulae. It's not enough to let a four minute jive alternation of paradiddle and accelerated high-hat be, without rationalizing it as "homeless phantoms leap from the gates of the Terran church, while the agents of random chaos . . . attack from a thousand corners. . . ." This is just what the jazz world needs in these pallid times—a slapdash combination of George Lucas, Alphonse Mouzon and Rick Wakeman.

—shaw

WAXING ON . . .

Earl Hines continues to ignore the law of supply and demand with four fresh LPs, mostly on the label of his most consistent affiliation over the last few years, Chiaroscuro. There are two solo piano albums in this group, one done live at the New School in New York, the other in a New Orleans studio.

There is a complex and erratic power in Hines' solo work. His left and right hands hurl fistfuls of notes at each other that weave into splashy plaids right in mid air. It is the sort of intricacy that cannot be contrived for effect. It's simply second nature with a lifetime of accumulated craftsmanship underpinning it. His left hand works as hard as his right. Sometimes it drops percussive accents between the tiny spaces of time not occupied by his right. But other times it becomes the lead instrument. His slide into *Honeysuckle Rose* (on the New School album) is dazzling, starting with a shimmering tremolo on the chords of the bridge and followed by a bass statement of the tune itself. Occasionally the tremolo effect is carried on a bit too long (as on *St. Louis Blues*), but it's still a virtuoso recital. Daring arpeggios swoop about one minute and suddenly alight squarely on a beat and turn into pure swing. Ideas go crashing into each other with disciplined chaos. It's fascinating to hear Hines paint himself into corner after corner. Sometimes he leaps blithely across to the dry areas of order and symmetry. Other times he simply crashes through the wall into another room altogether.

The studio performances of the New Orleans album are the most complicated and subjective. And also the most difficult. In conversation with himself, Hines can be an artist of almost impenetrable perplexity and depth. He builds music like the Gothics built cathedrals. The performances before the audiences of the New School are more powerful, more direct, more swinging, but only slightly less complex.

There are two other Hines LPs in this latest batch. A third on Chiaroscuro (CR 169) is less impressive than the solo sets, not necessarily because he has a rhythm section here but because it's taken from a typical Hines floor show. Even with vocals and other gim-

micks removed, there is still a sense of the commonplace about this one. Tiny Grimes, a guitarist who emerged in the early '40s from the Charlie Christian cocoon, is heard in a jazz/rock version of *Watermelon Man*. Hines himself offers few surprises. It's a coasting combo.

Fairmont Records provides still another solo set. This one is relatively tame compared to the first two specimens. A preponderance of ballads tends to hold tempos a bit too rigid throughout the record. Moreover, Hines' playing is less daring, perhaps more listenable and accessible, but in the final analysis not his most striking work. His vocal on *So Can I* is uncomfortably intimate. Hines is a poor singer on records and it makes no sense to feature him that way.

There are writers who have said that Jess Stacy came out of Hines. This is an observation the logic of which has always escaped me, since the orderliness of Stacy's playing has always been very pat and easy. This record is his first solo LP in memory, perhaps his first solo album. He did a session for Chiaroscuro last year with Bud Freeman. It was good but he sounded a bit uncertain in spots, understandable for a musician who hasn't worked professionally since 1959. Stacy sounds much more sure of himself here. But on the other hand, the scope of the performance is much more limited. The tempos are virtually identical on each tune. And the coloration is based almost entirely on octaves and soft tremolos. It's all gentle, relaxing but less than charismatic.

Dave McKenna is a player who is neither relaxing nor gentle. The erratic power of Hines is smoothed out in McKenna's approach into a simple, pulsating drive of indescribable force. He eschews frilly phrases (in the manner of Hines, Peterson and Tatum) preferring to concentrate on rhythmic power and clarity of line. He knows and practices a very simple musical guideline: simplicity is the heart of swing. Another musician who practices the same ethic is Joe Venuti. He's practiced it since his days as the violin star with Paul Whiteman's band in the '20s, and today he offers strong evidence that it's not obsolete. The two create a string of powerful and effective duets here that never let up. Although both are strong personalities and great musicians, the album seems to me to belong to McKenna, perhaps because piano playing of such sheer muscle, strength and direction is so rare today.

Chiaroscuro seems to like duets. Perhaps this is a consequence of financing, but the label often makes the most of its limitation. A couple of years ago I reviewed a Columbia LP of James P. Johnson tunes played by various combinations led by Dick Hyman. One of them was *If I Could Be With You*, with Hyman on organ and Ruby Braff on trumpet. It was the most beautiful cut on the album, and one of the most extraordinary Braff performances I'd ever heard. *Heavenly Jive* expands on this duo idea, using a batch of tunes recorded by Fats Waller on organ as its point of departure. Although Waller provides the theme, however, Braff provides the record's most ringing glories. Hyman's organ offers a velvety, cloud-like pillow that blends perfectly with Braff's translucent tone. But it is Ruby's record from the start. The heights reached on the Columbia outing are touched only occasionally here, in the almost ethereal interludes Braff creates on *I Believe In Miracles* and *I Ain't Got Nobody*. But in his fragile, cobweb-like con-

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structions, he offers a sensitivity and beauty that transcends all eras.

John's Other Bunch spotlights two of the most extraordinary young musicians to hit the scene in a last couple of years. Both have been seen around the country as part of the current Benny Goodman sextet, and the group Bunch has assembled for this Famous Door release is actually the Goodman sextet without B. G. Warren Vache is a cornetist who's been compared to Braff, and it's not a bad comparison, although it is an incomplete one. Vache possesses a similar feel and an occasional likeness of phrase, but he has yet to carve out an approach as distinctive as Braff's. He is, however, a musician of exceptional fluency and makes a fine lead horn on this set. The other young star aboard here is Scott Hamilton, who seems well on the way to cornering the market on mainstream tenor as the giants of the swing period die off one by one. 30 years ago, Hamilton would have been just another rising young tenor and the competition he faced would have been keen. Like Vache, though, Scott is a true individualist. And that gives him a clear advantage in a market place marked by overproduction of Coltrane-style players. He is perhaps the only player under 25 today playing in a classic tenor style. Even that wouldn't be so impressive, save for the fact that he plays it so well. Famous Door has caught them both, Hamilton and Vache, in a bright, swinging small group session comfortably supported by pianist Bunch, drummer Connie Kay and bassist Mike Moore. The material has been sorted out into simple head arrangements that leave plenty of room for some fine playing. This is not the sort of record that will set the world on fire, but it will warm some hearts anyway.

About the time this last record came out, two other Hamilton LPs appeared. The *Good Wind* session on Concord has the same instrumentation but a different character. This time Hamilton is the lead horn and the format is looser. Trumpeter Bill Berry is less interesting than Vache but the rhythm section is sharper. Nat Pierce's Basie-like piano is a delight, and Hamilton's playing is more forceful, not so much because he plays any better here but because the sound quality has greater presence. The session has a fresh, after-hours informality about it, almost as if it was recorded as an afterthought. The tunes are generally jazz standards—*Indiana*, *Stuffy*, *Exactly Like You*, *Broadway* and four others.

The idea of putting Hamilton together with another great contemporary reedman—Bob Wilber—is a sound one indeed. But the results here are not quite what they might be. Actually, the format here has Wilber sitting in with Hamilton's regular quartet. And therein lies the problem. It would be unfair to judge bassist Phil Flanagan on this evidence, since he is over-recorded. But whomever or whatever the culprit is, he throws the group out of balance. His rigid four-four time sometimes sounds plodding. Chris Flory's guitar, although played with polish and skill, has a twangy, country-road accent. It's not a good jazz sound, in this swing style context, at least. Perhaps the problem is a simple one—Flory is too low and plays too close to the bass. This is especially apparent when Flory blends with the bass as a rhythm player. The two become lost in one another, making a light, springy bass-guitar sound impossible. It's too bad because Wilber contributed at least five great riff-based originals really built to swing.

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As for Hamilton, he plays well throughout, certainly well enough to make a lot of new friends. But based on these three LPs at least, he has yet to be captured at the top of his enormous form. I heard him recently at Rick's Cafe in Chicago, and there were times he practically lifted the entire room into orbit. One day soon we'll hear him do it on record. That's something to look forward to.

In contrast to the lumpy rhythm section of the Wilber-Hamilton date, the team on Wilber's own *Crazy Rhythm* Soprano Summit LP with colleague Ken Davern is a dream. The session is light, graceful, pulsating, driving, a spitfire. The balance between bassist George Duvivier and guitarist Marty Grosz simply leaves no room for improvement. As for Wilber and Davern, their interplay continues to be one of the most exciting, spine-tingling sounds around. On *Wequasett Wail*, an extract of *Limehouse Blues* on *Crazy Rhythm* or *Prince Of Wails*, the electricity bristles to perfection. Soprano Summit has another winner.

Among the most expensive projects Chiaroscuro has undertaken in recent years have been the Buck Clayton jam sessions. Three have been issued, and to help pay the bills, a fourth one is now upon us that contains unissued sides from the 1974 and '75 sessions. *Jay Hawk*, the title cut, is a medium tempo 32-bar framework that generates little pop or excitement, only bland competence. This is in spite of players like Gus Johnson, Earl Hines, Urbie Green, Zoot Sims, Joe Newman and an all star lineup. More interesting—or at least prettier—is *Glassboro*, a blues taken nice and easy with lots of glowing sax riffs floating through. Vic Dickenson on trombone flares up very nicely indeed over the reeds. Budd Johnson and Joe Newman also build solid momentum. Lee Konitz, Sal Nistico, Earl Warren and Mel Lewis are among the other players. Very nice.

Buck doesn't play on the jam sessions, but he does on *Eddie Condon In Japan*, a concert performance recorded back in 1964. This is pure Condon. Pee Wee Russell, Bud Freeman, Dick Cary, Cliff Leeman, and Vic Dickenson join Clayton for some delightful sparring. It's particularly good to hear Clayton in top form. The sound is of excellent concert-hall quality.

—mcdonough

Earl Hines In New Orleans, Chiaroscuro CR 200: **** 1/2

Earl Hines At The New School, Chiaroscuro CR 157: *****

Earl Hines Quartet, Chiaroscuro CR 169: ** 1/2

Earl Hines At Saralee's, Fairmont 1011: ***

Jess Stacy, Stacy Still Swinging, Chiaroscuro CR 177: ***

Dave McKenna/Joe Venuti, At The Palace, Chiaroscuro CR 160: **** 1/2

Ruby Braff/Dick Hyman, Heavenly Jive, Chiaroscuro CR 162: **** 1/2

John Bunch, John's Other Bunch, Famous Door HL 114: *****

Scott Hamilton, A Good Wind Who Is Blowing Us No Ill, Concord CJ 42: *** 1/2

Bob Wilber and the Scott Hamilton Quartet, Chiaroscuro CR 171: ***

Soprano Summit, Crazy Rhythm, Chiaroscuro CR 178: **** 1/2

Buck Clayton Jam Session, Vol. 4, Jay Hawk, Chiaroscuro CR 163: ***

Eddie Condon In Japan, Chiaroscuro 154: *****

BLINDFOLD TEST



Lenny White

BY LEE UNDERWOOD

When the electric Return To Forever broke up in 1976, pianist Chick Corea, guitarist Al Di Meola, bassist Stanley Clarke and drummer Lenny White went their separate ways.

White had come to the group with a major credit under his belt: in 1969, as a lad of only 19, he had played with Miles Davis on *Bitches Brew*. Shortly before leaving RTF, he recorded his first solo LP, *Venusian Summer*; shortly after leaving, he released his second, *Big City*.

He has also recorded with numerous other rock and jazz artists, including Gato Barbieri, Santana, Jaco Pastorius, Jimmy Smith, Woody Shaw, Pharoah Sanders, George Benson and John Klemmer.

His third solo album is a "progressive, heavy-metal-oriented" brand of rock, structured around a sci-fi fairy tale he has been dreaming and occasionally writing for years. *The Adventures Of Astral Pirates* is his first effort for Elektra/Asylum's recently formed jazz/fusion division under the direction of Don Mizell.

This was Lenny's second Blindfold Test. He was given no prior information about the records played.

1. MAHAVISHNU ORCHESTRA. *Hope* (from *Birds Of Fire*, Columbia). John McLaughlin, guitar, composer; Jerry Goodman, violin; Jan Hammer, keyboards; Billy Cobham, drums.

That's John McLaughlin, but I'm not sure whether that is the group with Billy Cobham or with Michael Narada Walden.

That was only a small theme. I've always liked Mahavishnu. When he first came on the scene, he had something new. And when Billy Cobham played with that group, it was really great. All those guys were great.

On this tune, which was in an odd-time signature, the drummer basically played in and around the theme. A lot of times when guys play odd-time signatures like this, they jerk. But this flowed well.

The sound on this cut was very full. It was probably more than Jerry Goodman on violin there. They probably overdubbed several times. Whether they did or not, it was hot.

I liked it and would like to have heard more. I'd give this one three stars. For me, three is really good. Five has to be a classic.

2. ELVIN JONES. *Destiny* (from *On The Mountain*, PM). Jones, drums; Jan Hammer, keyboards; Gene Perla, bass.

That was great! Most of the things Elvin Jones does are fine, fine things. I think Jan Hammer did a great job in recording Elvin on this one. They didn't give Gene Perla much space to play on this tune, but I like the tune, the concept of it. Elvin and Jan sounded great. Four stars.

This is more swing-oriented than the Mahavishnu cut, two different approaches to music. Of course, Elvin is a major influence on Billy's drumming, as he is on mine. It's a totally different kind of playing. The album was called *On The Mountain*, but I don't remember the name of the tune.

3. DAVE BRUBECK QUARTET. *Sounds Of The Loop* (from *Jazz Impressions Of The USA*, Columbia). Brubeck, piano; Paul Desmond, alto sax; Norman Bates, bass; Joe Morello, drums.

That was one of my early influences. I used to listen to the Dave Brubeck Quartet and especially to Joe Morello when I first started playing, back when they did *Take Five*.

The album was recorded so well that the cymbals were crystal clean and clear. Those are Ludwig drums. There's a special sound they have.

That was Brubeck on piano, of course, and Paul Desmond on alto. Was that Eugene Wright on bass? No?

That was a great drum solo, but I'd rather listen to Philly Joe Jones or Max Roach playing the same tune, with the time in mind, but building something else around it. I'd rate this one three stars.

4. BUDDY RICH. *Ya Gotta Try* (from *Buddy Rich Plays And Plays And Plays*, RCA). Bob Mintzer, tenor; Steve Marcus, tenor; Barry Kiener, piano; Rich, drums; Sam Nestico, arranger.

That's not fair! He was playing with all them horns and everything! Okay, he's a big band cat. If I could identify the band, then I could identify the drummer. I don't think it was Buddy Rich, but it might have been. There was only one bass drum, so I know it wasn't Louis Bellson.

The piano player listened to Count Basie, I'll tell you that. Other than that, it was a standard big band chart, lots of rhythmic licks you hear in every big band. I honestly don't know who it was.

A small group is freer, more open, whereas here, the drummer has to follow the charts, catch the licks, lead into the licks and act as a foil to make the licks happen. The drummer here did it great. He was clean and strong. In the solos, he loosened

things up, and I liked it. Three stars.

5. PAUL MOTIAN. *Tuesday Ends Saturday* (from *Tribute*, ECM). Carlos Ward, alto sax; Sam Brown, guitar; Paul Metzke, guitar; Charlie Haden, bass; Motian, percussion.

I didn't like that at all. It sounded like rambling, like nobody knew what was happening, no focus. Was that Gabor Szabo? Larry Coryell? Then I don't know who it was. It just sounded like rambling, primarily because of the bass player, I guess. There was no anchor, and the drummer was playing—I don't know. It just sounded like clouds. There was nothing there to talk about. They had one feel, and every man for himself. A lot of energy exerted, but no music. No rating.

6. BILLY COBHAM. *Magic* (from *Magic*, Columbia). Joachim Kuhn, piano; Pete Mannu, guitars; Randy Jackson, bass; Mark Soskin, Oberheim Synthesizer; Cobham, drums.

That was William. It sounded like two compositions in there. I'm a culprit in doing the same thing, composing these pieces that jump around in different places. I know it was one tune, the first movement, but the shuffle part could have been a whole other tune. I would like to hear the shuffle part taken out and made a separate piece altogether.

I love the way Billy Cobham plays, in spite of the fact that he lacks the degree of finesse that I like. It's as if he plays as many notes as possible, but he does it all the time. Too much. Gangbusters.

As far as I'm concerned, the best he ever played was when he was with John McLaughlin. True, there were certain gymnastics involved with that Mahavishnu Orchestra, but the music demanded that. The gymnastics came out of the music, rather than laying on top of it. The music called for it.

Now, however, Billy's gymnastics are written into the music, which doesn't always warrant that kind of playing. With the kind of linear music Billy's playing, more straightforward funk, the gymnastics sound kind of artificial. Funk doesn't have anything to do with gymnastics, although that particular piece wasn't funk. Anyway he does it, Billy's great. Three stars.

7. TONY WILLIAMS. *Million Dollar Legs* (from *Million Dollar Legs*, Columbia). Allan Holdsworth, guitar; Alan Pasqua, keyboards; Tony Newton, bass and vocals; Williams, drums, composer.

That was Anthony Tillman Williams! He's gonna hate me for saying his name in public!

I don't think Tony wrote this tune. I'm not sure, but here he played what the tune warranted. In this case, he didn't play a whole lot of stuff.

Funk drumming, or whatever we want to call it, doesn't have anything to do with theatrics and flash. Funk is pure groove. It's unadulterated, locked-in rhythm, so you can't play a lot of nonsense around it and still have it funky.

As far as drummers are concerned, nobody's had real great, great success as a leader. I mean the kind of success guitar or piano players have had, people like Carlos Santana or Chick Corea. Buddy Rich is successful, but not to the degree Santana is.

So the way a drummer can succeed is by building music around the way he plays, not taking it too far out, either. It has to be a band, not a drum-band. The drummer can't be playing solos all night. Drummers will go see that, but nobody else will. In order to be taken seriously as a musician, a drummer has to create a total band, and one that reaches the people as a band.

On this cut, Tony had the whole band cooking. There was depth there, not just a funk band. From this cut, you can tell that he has another knowledge, although he has the ability and the selflessness to play things that don't stamp his brand on it to the exclusion of the overall concept. It takes a lot to do that, and I think he did it well here. Three stars.

PROFILE



BERNIE SEMENSKY

STUART BROOMER

BY MARK MILLER

"What I'm working towards in my modifications of the piano is the idea of an acoustic synthesizer."

For the past ten years, not all of them in the public eye, Stuart Broomer—30-year-old Toronto pianist and composer—has been exploring the concept first employed to effect by John Cage in the 1940s of "preparing" a piano by placing on or between its strings objects which alter the instrument's timbral qualities. In his notes to the record *Conversation Pieces* (Onari 002), made in 1976 with saxophonist Bill Smith, Broomer writes of "the idea of piano and that of anti-piano."

"By anti-piano I was referring specifically to the alteration of overtones, of characteristic timbres and of fixed pitches to create out of the piano an instrument—a temporary new instrument—that doesn't share the characteristics of a piano."

Broomer employs various items in the preparation of the instrument, especially aluminum pie plates, plastic tape reels and the like, which vibrate with and off the piano strings to augment and distort the natural sound. The result often brings to mind the Eastern European folk instrument the *cymbalom*, or the Persian *santir*.

"The actual sound that greets the ear is of course primary, but the relationships between the sounds is to me the subject for analysis... the fact that the things I put on the piano are not fixed introduces to solo performance the element of 'Cage-Duchamp' chance."

Broomer began developing his "prepared-piano methodology" in 1967, just as the first and rather precocious phase of his performing career was drawing to a close. At the time leader-composer-bassist-pianist of the Kinetic Ensemble, he had been on the Toronto scene for two years, stirring up controversy as one of the pioneers of free jazz in Canada. He was still in his teens.

"I took piano lessons when I was about six, but I never developed a great fluency or persisted at it. Most of my lessons were taken on other instru-

ments—at one time three (guitar, trumpet and bass) at once. I was very lucky, I had really interesting teachers. I had this trumpet teacher, Edward Smeale, who at the time was in his 80s. He played with the Toronto Symphony; in fact he played with John Philip Sousa 60 years before. The guitar teacher I had, Geoffrey Townend, a very good jazz guitarist, played with Bing Crosby in the '30s. The reason I stuck with them for awhile was because of what I was learning from them as musicians, as much as specifically about trumpet and guitar.

"I heard a fair amount of jazz, for one reason or another, when I was young. I remember a piece by Leroy Jones in the September 1961 *Metronome* which got me really interested. The first records I heard, other than *Sketches Of Spain*, *Kind Of Blue* and maybe some Thelonius Monk, were Ornette Coleman's *Free Jazz* and *Ornette* in 1961. early '62. When I heard Ornette, it seemed so right!"

String bass, which Broomer had taken up in high school, was the first instrument he played professionally. "Actually it was probably due to its applicability to what I was interested in doing. See, by the time I was 13 or 14, I was trying to play free jazz, trying to figure out what it was and what instrument had the greatest expressive possibilities. The only way I could do it on guitar was to play like John Lee Hooker.

"Playing bass permitted me some kind of entrance, so by early 1966 I had chances to sit in occasionally for a concert in Toronto or Detroit with Andrew Hill, Burton Greene... I played with Sunny Murray, Charles Tyler, Perry Robinson... once or twice." Broomer's involvement with the Toronto New Music Ensemble began at about the same time. "The Toronto New Music Ensemble first performed in early '66 as a trio—myself, Jim Falconbridge playing soprano saxophone, Ron Sullivan playing drums. That group evolved into a quintet with Doug Pringle (alto sax) and Harvey Brodhecker (valve trombone). We did several performances in the summer of 1966 as Michael Snow and the Toronto New Music Ensemble, with Michael on trumpet. That group was falling apart, getting back together, falling apart, so for all of the '67 concerts it became the Stuart Broomer Kinetic Ensemble, a group that varied from three to eight players." Both bands existed outside the Toronto jazz scene, instead aligning themselves with the local art world and in fact participating in several mixed-media events.

"The public response to the Kinetic Ensemble

was vile, to say the least... totally hostile, totally reactionary. As far as I was concerned the music was perfectly logical; in fact it was almost conservative. It seemed like a rational extension of everything from New Orleans funeral music, Albert Ayler, Sun Ra, Jelly Roll Morton—the whole spectrum of jazz—and the whole spectrum of Western art in the 20th century."

The end of 1967 marked the beginning of a five-year period of apparent inactivity. Certainly Broomer was not heard again publicly until 1973, although he remained active in music. He continued his studies of electronic music with Sam Dolin at the Royal Conservatory of Music in Toronto, worked for a time in music education and "practiced a lot, got my piano technique together."

In 1973 he played prepared piano on a morning TV talk show, and in March 1974 he performed a short set at a Toronto benefit for Ed Blackwell. He has given a few solo concerts since then, and has appeared with greater frequency with various permutations of Toronto's free players—among them saxophonists Bill Smith and Maury Coles, drummers Larry Dubin and John Mars, guitarist Lloyd Garber and Michael Snow—under such collective names as the Avant Garde Jazz Revival Band and the All-Time Sound Effects Orchestra. His association with Smith, the editor of *Coda* (which was one of the few voices of support Broomer heard in his early years) has been the most constant, as evidenced by several concerts as a duo, including a CBC "Jazz Radio-Canada" broadcast (see Caught, db August 12, 1976) which was released later as the album *Conversation Pieces*.

"Most of my work in the last few years has been getting my act together. To the point where I have an act. Now I have an act." As described by the pianist, that "act" is, to say the least, unique.

"I'm certainly cognizant of jazz history and methodology, but the other influences on what I do are every bit as significant, and those are the ones that tend to go unnoticed. For instance, I think Henry Cowell is as significant an influence on what I've done as Cecil Taylor, perhaps more so. The European folkloric element (in Cowell's music) and the transformation of the piano's timbral vocabulary—those things were central influences around 1965, '66."

Nevertheless comparisons with Cecil Taylor abound. "I think anyone listening to me and to Cecil Taylor and finding some incredible similarities is doing us both a disservice. In terms of how our musical vocabularies are formed—harmonically, melodically, rhythmically, mechanically, structurally—we're totally dissimilar. In terms of jazz, Albert Ayler and Ornette are in some ways more central influences than Taylor. In terms of piano technique I've been influenced by saxophonists, Ayler in particular. Also structurally—simplicity of melodic materials—I've been influenced by Ayler. But that comes from Harry Partch as well.

"Methodologically I've been influenced by a lot of writers and painters. There's a strong comedic, programmatic element in what I do... the idea of music as a language. A lot of what I do is based on forming a false aesthetic and seeing it through to its inevitably-absurd conclusion."

Reflecting Broomer's self-confessed programmatic inclinations, his compositions for piano take a variety of inspirations. To name but three: *Bel-lerophon*, *Bridler* is based on a Greek myth; *On The Trail Of The Lost Jockey* on a Rene Magritte painting "The Lost Jockey" in which a collage is made of scraps of sheet music; and *Imagine A Moresque* on a 16th-century May Pole dance. Another work, *This Will Teach You*, one of several theatrically-oriented "lessons for musical instruments, their players and their auditors" takes its text from descriptive phrases which have appeared in reviews of the pianist's performances—"Heavy-handed love for sale, with pie plates, in the shadow of Cecil Taylor (as played by someone else's)."

"Regardless of what forms of notation I use—and I use conventional forms normally—they're manipulations and juxtapositions of found materials in a way that I consider to be musical composition."

Broomer plans this year to record several of his compositions for piano or prepared piano on a double album to be entitled *Object, Anthem And Epic* for an as-yet-undetermined label. 1978 will also see performances of other Broomer works in which his programmatic interests have led him into musical theater—both the short pieces which he calls "portable operas", and a longer creation, *The Conquest Of Winnipeg*, due to be premiered in May.

As Broomer declares, with some finality, "this is my year to go public." **db**

MIKE MIGLIORE

BY ARNOLD JAY SMITH

It's getting more difficult to judge the Maynard Ferguson band these days. The great chops seem to fly endlessly and effortlessly through every tune the band plays. Ferguson's choice of material includes more of the "older" things, such as a spanking new *Maria*, all done up in disco, Slide Hampton's chart of *Stella By Starlight*, and, of course, Mike Abene's arrangement of *Airegin*. But when he gets the young audience crying for those tunes, he gives them the back of his hand with, "I see bebop lives out there," and proceeds to play *Gonna Fly Now* or some other inanity from his bag of tricks.

For all his pyrotechniques and deep-knee-bending preludes to high notes, Fergy remains the great progenitor of talent. When reedman Mark Colby left and was replaced by Eric Traub, much of the "jazz" solo work went to Mike Migliore. This alto/soprano player is so hellbent to play that on days off he goes back to his native Buffalo and plays bebop. "That's what I play with small groups," Migliore explains.

"I take all the tunes I can gather and bring them back to Buffalo and stretch out."

Migliore's aim is to move to New York City, "to get the vibes," as he calls the fast-paced existence. "I have been getting the reputation of being a big band player as well as a bebopper. I like that. I have been getting to do more soloing in the band, especially on tunes like *Stella* where I get the alto coda." It's called getting out there, and Mike enjoys the popularity.

Mike was with a group called the New Wave (still extant), playing in Buffalo, when he first attracted the attention of Ferguson. "He liked what he heard and he hired me. But let me start at the beginning. It's easier.

"I started playing alto sax after I played the C-Melody awhile, mainly because the alto was only \$2.50 a week for the lesson and the rental. That was after I tried drums (but couldn't have them in my apartment) and guitar, which sat there untouched. I had an uncle who played saxophone and everybody thought that was a nice instrument to play, so I played saxophone."

It was some four years later that interest in the instrument gelled enough for Mike to do some serious practicing.

"I listened to AM radio and heard Stan Getz, borrowed a neighbor's record and that started me off. I am a product of records, including liner notes, where I learned a lot about the artists and the music. From liner notes I learned names and other recordings which I bought. Before long I was spending my allowance on records by the artists who appeared on the other albums, until I had records by all of the artists who interested me at the time.

"I had gotten together with a good bebop alto player named Tony Carere, who was my first jazz inspiration. In addition to the sax lesson, every week he'd make me listen to one Bird number, or some other bebop head. He encouraged me to improvise. When I was 15 I was transcribing things like Parker's *Just Friends*. I was playing all the while, so I could match the hot licks I was putting together with the practical side of it."

His first band was sax, drums and bass, and was totally free for that time. "We had no idea what we were doing, total emotion, no tunes, just go, and two hours later we'd stop, exhausted. We were capturing the essence of the music."

When Carere got too busy he sent Mike to John Sedola, under whom Ferguson band sectionmate Bobby Militello also studied. "It was learning to play all over again. Where Carere was bebop, Sedola was a methodical, strict Italian; I learned everything by rote, played everything over and over, all basic things. I didn't realize it then, but he was excellent and just what I needed at that time."

Buffalo has a reputation for sax players. Militello also comes from that city as do Traub and many of Fergy's past reedmen. "Sedola has had his hand on most of them, and he's still doing it. When he ran out of things to show me he urged me to play clarinet, so I studied that for three more years.

Playing clarinet is not easy. "You cover the

holes with your fingers, thereby making them act as keys. There's a certain firmness that has to be there. Your fingers are like hammers and that helped my saxophone technique. It also has a much smaller mouthpiece, making for a tighter embouchure. That, too, helped me develop my chops more for the sax—developing facial muscles by playing long tones, holding notes for as long as you can. I did that for half an hour when I practiced. Maynard will tell you that he never practiced long tones, but he played a lot of ballads, and they have a lot of sustained notes in them. The benefit is the same.

"I taught awhile before coming on the band, and I taught my 25 or so students (all private) just what I had been taught. That's all I knew."

While in high school, Mike was part of an 11-piece rock band that was into the same things as were Chicago and Blood, Sweat and Tears. "It's important to get out and play, and that was my way

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ARNOLD JAY SMITH

of doing it. Before I got there (college), I was playing tenor with the Buffalo State College Jazz Ensemble and we went to Sweden."

Never liking competitions, Migliore entered a local contest and "although I was 'anti-everything' in high school, I ended up playing with the New York State High School Stage Band as lead alto. I just wanted to play and I knew that Buddy Rich or Maynard Ferguson were not going to ask to see a degree as I auditioned, so I studied more saxophone technique, piano and composition, all pri-

vately."

When the time came and Migliore was tapped for the spot he now holds, he didn't know if he was ready. "Boy, am I ever glad I took it. It's been even more of a learning experience just being around a not band where nobody's a slouch.

"I've been lucky to be the youngest guy in every band I have ever worked in. That's not bragging because as time passes more younger people play up a storm.

"It's important for them to know what the goals

are. If you just play saxophone you may find it limiting. If you want to be a studio musician you've got to play all the reeds from piccolo to bassoon. Any one of those instruments is worthy of a lifetime of study, so it's not easy to set goals. If I had to tell someone where to start, I would recommend piano. You are confronted right from the start with harmonic structures; it's great for your ears."

The road does not lend itself to practicing piano, but Mike wants to do more of that on his many breaks in the schedule. "Now that the band has some hits, we don't have to grind out as many one-nighters as before. Maybe it just feels easier because I'm used to it. Anyways, I feel that I am doing the right thing by playing my saxophone.

"I don't know what I'll do next. As long as I am loyal to my own goals and beliefs, what I put into it will come back at me."

As Tyner began playing some "echoes of a friend" in the background, it reminded Mike of his influences. "I used to carry **down beat** under my arm in high school; I read that thing religiously. Liner notes we spoke about . . . and there was Coltrane. Everyone was quoting Trane. Now I use him as an inspiration. He was so dedicated.

"I enjoy playing more now than ever before. That has to be a result of being on this band. Knowing that people are coming to see you play is exciting. 'They are here to hear you on purpose,' I tell myself. To be working with Maynard as the leader is tremendous because he is fun-loving and he passes that on to the rest of us. But we are as tight a band as we have ever been. That's a testament to his leadership, too.

"Bird's philosophy was that music is a reflection of your total life experience. The way you are as a person is going to come out when you play. I know something about a saxophonist (or other musician) when I hear him play that I couldn't possibly know from talking to him. That is more important than anything I could learn from mere conversation." **db**

CAUGHT!

JIMMY LYONS QUARTET/ RAPHE MALIK QUARTET

LOWER MANHATTAN OCEAN CLUB
NEW YORK CITY

Personnel: Lyons, alto sax; Karen Borca, bassoon; Hayes Burnett, bass; Henry Letcher, drums.

Personnel: Malik, trumpet; Billy Bang, violin; William Parker, bass; Steve McCall, drums.

This was probably the first jazz concert ever held at this restaurant-bar near City Hall; they're trying their luck with Sunday matinees that have been successful at other clubs recently. Cecil Taylor sidemen Lyons and Malik attracted a very large, attentive crowd to the big room.

Trumpeter Malik's quartet led off the afternoon event with such authority and force that Lyons' performance, which began after a very short intermission, turned out to be somewhat anticlimactic. Malik's music was very melodic and engagingly rhythmic—mostly blues or bop-based in the written parts, although the improvisations were freer. Malik himself has a refreshingly uncommon approach to his instrument, often utilizing a hoarse, growling tone that makes one think of the trombonist Roswell Rudd. He also can swing crazily, and has an excellent harmonic ear.

40 □ down beat

It is good to see a young musician like Billy Bang helping to continue the historical lineage of the violin in jazz. While his playing at this stage of his development lacks the distinctiveness of a Grappelli, Ponty or Jenkins, he is nevertheless an absorbing soloist with much vitality. He sounded a great deal like Mike White, but one senses that his present style will be a stepping stone to more personal (and better) things.

But what made the group really tick was the superb rhythm team of Parker and McCall. Parker was the quintessential bassist, his booming lines and astonishing bowed bass solos drawing shouts of approval from both the audience and his cohorts. McCall, who substituted for the scheduled Don Moye, was his usual attentively busy self, propelling and accenting appropriately throughout the set. He is quite simply one of the best drummers around today.

This particular Lyons ensemble surfaces every few months in New York. Always worth hearing, tonight it left something to be desired after Malik's explosive quartet. Lyons and Borca were the primary soloists, and while Lyons never failed to hold attention, Borca had that problem. The bassoon's tonal variety and range are limited, and its generally gloomy sound harmed the effectiveness of her improvisations. Also, it seemed that after playing any extended legato passage, she would have to coast a bit to regain her breath, thus hindering the continuity of a solo. In addition, when playing themes along with

Lyons' alto, Borca's instrument was difficult to distinguish clearly. This is not to say that her playing lacked interest, but the bassoon's inherent limitations in turn set restrictions on the group as a whole.

Lyons' fluent "neo-bop" playing was delightful as always, his solos built with fleet lines that he expanded upon subtly until he was a self-propelled, undulating whirlwind. Unfortunately, the intensity and quality of the music flagged when Lyons was not playing. Borca, Burnett and Letcher just weren't in his class on this occasion.

—scott albin

RAN BLAKE/ RAY BRYANT TRIO

THE PAINTED BRIDE
PHILADELPHIA

Personnel: Blake, solo acoustic piano.

Personnel: Bryant, acoustic piano; Jerome Hunter, acoustic bass; Jual Curtis, drums.

Ran Blake's concert was an interesting one, so interesting that it was positively claustrophobic. Blake plays "pieces" which are announced on a printed program, accompanied by a written "statement." He takes "intermissions" (not breaks), during which latecomers are seated. He starts on time. More revealing: he finishes on time. He bows stiffly, hand on the piano. All of this is the paraphernalia of a classical recital and Blake, as an avowed "third stream" musician, inevitably invites judgement in those demanding terms.

So be it. Classical technique, among other things, calls for a good deal of shading and tone color, and Blake simply does not have it.



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What he does have is basically loud, medium and soft. His limits are often glaring during the course of an evening, because the inner voicings he so obviously cherishes get in the way of his dominating lines too often for comfort. And a performance like tonight's *A Man And A Woman* makes one wonder about other technical issues—when he crosses his hands in order to play the melody in the lower register is it because he is unable to turn off his habits long enough to play melody with his left hand and accompaniment with his right? Well, he may have his reasons.

If so, he is guarding them. He played tonight with the piano turned around so that he faced the audience, hiding the keyboard like a national secret. When the 90 minutes of tonight's concert were over, the major lesson was that being interesting in jazz is no great shakes. Indeed, Blake showed that "interest" can be the occasion for as many formulas as, say, being funky.

The necessary devices are discovered sooner or later by most young improvising pianists, but Blake has elevated them into a style. On unfamiliar material—mostly his own compositions—he uses tone clusters, jagged rhythms, unusual scales, surprisingly predictable dissonances, sudden and extreme register changes, and the annoying trick of attacking a note and pedal in such a way as to emphasize that note's overtones. (He uses this last trick so much that one cannot help suspecting that he sees himself as the Christopher Columbus of the overtone.) By 1977, these devices should not sound unusual. They are almost clichés in the language of modern classical piano: in Mussorgsky, in Debussy, in Cowell, in Ives, in Messiaen, in Crumb, in . . .

Blake's tricks are more transparent in familiar material like the ever-elusive *Laura*, *Nefertiti* or *Volare*. (Yes, that's right, *Volare*.) In these pieces, when he knows we've got something to hang our ear on, he expands his arsenal of tricks, often with wit as the goal. He has no shame at oozing a melody out, giving only one of its notes to a bar—a bizarre effect, and wearisome. He'll alter chords, attempting to surprise us with the unsurprising fact that chromatic harmonic lines often "fit" an unexpected array of melodic patterns. He'll jolt with a startling ending. It is a good thing he is playing solo, because his almost surreal elaborations of familiar material could not take the weight of added instrumentation.

It is to his credit that his solo piano work sounds like it is the result of a consideration of what solo piano work needs. But still, he

acts as though jazz improvisation (and it is very difficult to tell how much of what he plays is in fact improvised) aims at disguise and secrecy rather than amplification and generosity.

On the other hand, his tone can be quite full and beautiful when he steps aside and lets it be. And he has the rare gift of appreciating the limitations of his style, for he has made brevity one of its cornerstones—a very welcome attribute at a time when many less serious artists have no qualms about barraging the faithful with week-long solos. He never falters; though his devices may be tentative, he never is. Blake is ruthlessly honest, and could never be accused of pandering. He was best tonight on a paralyzingly slow version of *Epistrophy*, played with a Basie sparseness, showing off his odd, sullen notes and moody overtones.

Two nights later the Painted Bride presented the Ray Bryant Trio. If Blake's concert was a lecture, Bryant's was a party. Playing for an audience that included his mother and many other members of his family, he was shameless, loveable, and powerful in two warmly received sets. Unlike Blake, he is a finger player, with all of his technique seeming to emanate from below his wrists. He has no pretensions to classical technique—he will take a chorus on *Bugs' Groove*, for example, and play it with merely his extended right index finger, much as I am typing right now, and not feel too bad about it. His audience doesn't feel too bad about it either. And he can also trot out clichés with the best of them, in his case those of gospel piano. But they are clichés only because they are guaranteed to be affecting in the right hands.

An evening with Bryant has its drawbacks. For one thing, one must love the key of C major, or learn to love it. More disturbing is an issue similar to that raised by Blake: How much is improvised? Tonight, Bryant played *After Hours* in a note-for-note copy of the way he played it on the *Dizzy, Rollins and Stitt* album on Verve some fifteen years ago. Was it written then? Or worse. Has he transcribed and memorized his own solo, as if it were an archeological classic? It was fine blues piano indeed, but it is odd to hear it petrified in this way. Similarly, Bryant concluded each set tonight with a gospelish blues (in C, of course) that was, note-for-note, the same both times. The hall had been cleared at the break, so the few of us that snuck through both sets were faced with the strange fact that some of the freest sounding pieces of the evening were the most mechanical. One could not help wonder-

ing about the others.

Between Blake and Bryant, there is no doubt about which one is swinging—or which one wants to. But are they playing jazz or sheet music?
—david hollenberg

LOUIS HAYES QUARTET

RONNIE SCOTT'S
LONDON, ENGLAND

Personnel: Hayes, drums; Harold Mabern, piano; Stafford James, bass; Frank Strozier, alto sax, flute.

Finally: a group of Hayes' that is worthy of his talents. No egos stepping all over each other for solo space. Each musician complements the others by observing and respecting the others' contributions.

In the midst of a European tour, the quartet settled into Ronnie Scott's for a fortnight. I visited them for three nights and the house was packed each time. The audience respected the performers, responding with appropriate applause, and sitting in relative quiet during their performances.

Twice the closing tune was Coltrane's *Impressions*. Each solo was different each night, with hardly a phrase repeated. It appeared to be a demonic attempt at perfection and beyond. Strozier's head was a map of veins and his temples pulsed. The vibrations in his wind column extended from his horn to his face, the latter glowing red and warm.

Staff was as straightforward as I've ever known him to be—the rock on which soloists long to work. In solo passages he was vibrant and inventive. He has perfected the one-finger bass method.

Mabern can turn a simple AABA into a mode in a trice. He did it on *Invitation*, where he laid on the opening chord of the main theme and improvised around it.

Hayes concentrates on kicking ass and supporting his fellows. What he may lack in extended solo space he more than makes up in rhythmic drive. No question as to who was in charge. Hayes is a leader in much the same manner as Art Blakey.

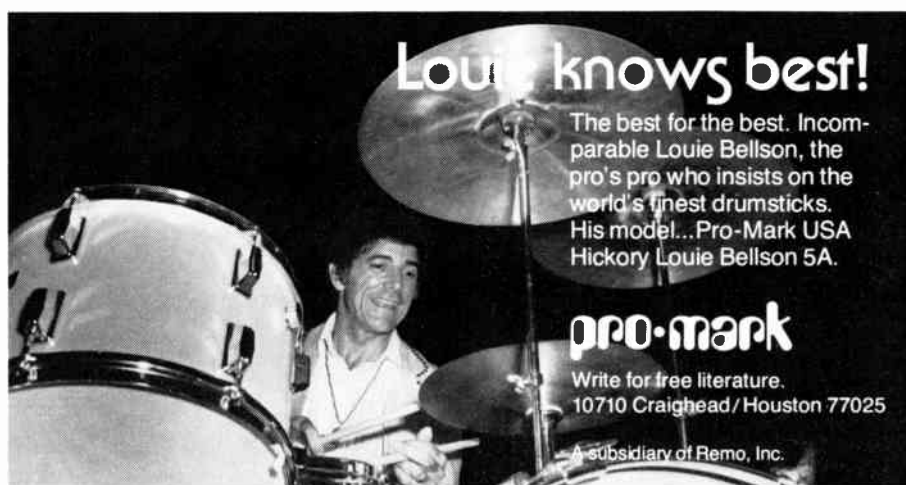
Each man contributes with pen as well as axe. Mabern's *The Chief* was featured in one set; Hayes' *Nisha*, in another; Strozier's, *Remember Me* in yet another and James' *City Of Dreams* in another.

Strozier was also featured on *Star Dust*, which broke up the audience each time it was played. If Frank takes up circular breathing he'll be downright dangerous. Now he's merely frightening. The man has been so overlooked that to say he's underrated would be gross understatement. Formerly prominently featured with the George Coleman Octet, hopefully he's got a new home with Hayes.

Frank moved from extended runs into the closing theme of *Invitation* with a subtle suddenness that belied the effort he'd put into it. With hardly a catch-up breath he moved into a coda on top of it. Each time he took the coda he brought the crowd up with him.

Perfectionist James remained on stage after closing night "to work some things out." He felt he hadn't succeeded at one particular phrase. The other members of the quartet feel as strongly about the music as Hayes does. And music is what Louis Hayes is about.

—arnold jay smith



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continued from page 17

tain way against the background. The best test is: if it was a 24-track recording, take the same trumpet solo, change the chord progression behind it, and see if it sounds sad any more.

People see and hear what they want to see and hear. If you're in the mood, or have a deep, personal need for sad music or soul-searching or sensitivity in that stuff, you'll find it wherever it is. You'll go into an art gallery and be totally amazed by the things you see, whereas I might go into the gallery and go "hah?"

This is a gross example, but say a person buys a Kiss album and listens to it and has a moving experience from it. I mean, are they wrong?

Schneckloth: Well, people go crazy at their concerts, and that may be understandable.

Zappa: I'm not talking about their concerts. Take the fire bombs away, take the blood capsules and the rest of that stuff away. Just listen to the record. There are people who listen to the records and get off on them.

Schneckloth: Speaking of that band, you once said, "Americans hate music, but they love entertainment."

Zappa: You want me to explain that to you?

Schneckloth: Yeah, if you would.

Zappa: Sure. The reason they hate music is that they've never stopped to listen to what the musical content is because they're so befuddled by the packaging and merchandising that surround the musical material they've been induced to buy. There's so much peripheral stuff that helps them make their analysis of what the music is.

Here's the simplest example: Take any record, stick it in a white jacket and hand it to somebody and let him listen to it. The next day, hand him the same record with a real album cover—with a picture and some type on the back that gives him some key to what the music is. The results are completely different.

The way in which the material is presented is equally important as what's on the record. It's the *garni du jour* way of life.

You go buy a hamburger. If somebody gives you a hamburger on a dish, it means one thing. If somebody gives you a hamburger on a dish with a piece of green stuff and a wrinkled carrot and a radish—even though you don't eat that stuff—it's a Deluxe Hamburger. It's the same piece of dog meat on the inside, but one's got the *garni du jour*. Americans have become accustomed to having a *garni du jour* on everything. . . .

Maybe the world is moving too fast for this now, but in the old days, you used to be able to go to a record store and listen to the record before you bought it. You can't do that now, and that's been one of the major factors in the type of merchandising we have in music today.

Schneckloth: Over the years you've managed to turn the system to your advantage. To what do you attribute your longevity in the music business?

Zappa: What do you attribute Stravinsky's longevity in the music business to? He didn't want to stop composing. I'm just using that as an example: I'm not comparing myself to Stravinsky in any other way. I'm just saying that if a person wants to write music, he's going to do it whether he's getting performances or not, and that's the attitude I take. I started off putting a band together because I wrote music and I wanted to hear it and nobody else would play it.

Schneckloth: On the subject of performing, you've always been underrated as a rock guitar player. I guess you'd call it a blues-based style, but it's very original and distinctive.

Zappa: The basis of that kind of music is derived just as much from Eastern music as it is from the blues.

Schneckloth: Where does it come from?

Zappa: I think it's just natural to me. Part of the Eastern influence is like Greek, Turkish, Bulgarian kinds of sounds as well as Indian sounds.

Schneckloth: Have the various composers who have influenced your writing had any effect on your guitar style?

Zappa: Well, I think that if there's anything from the composers I like that's incorporated in my guitar playing, it's Stravinsky's idea of economy of means, because I'll take just a few notes and change the rhythm. If you want to look at it in purely scientific terms, you have a chord that tells you where your harmonic climate is—where the event is taking place. The chord is like the establishing shot in a movie—where you see the exterior of the building, or the alley with the garbage cans. It tells you where it's happening. Then the action takes place.

So you have a chord, and you have three notes that provide certain types of emotional activity versus the chord. And that emotional activity is redefined every time you change the order of the notes and the space in between the notes. That's the kind of stuff I'm dealing with.

When you listen to the thing in continuity, it sounds like there's a line going on and there's something happening. But what's really happening in the solo is this: for each harmonic climate that's presented, there are experiments being conducted, in real time, with different notes and weights and measures of those different notes, versus the climate. And every time you change the position of the note, it has a different impact. That's especially true of bent notes.

Schneckloth: Do you still get an exhilaration from playing live? Does it make the whole thing worthwhile?

Zappa: It's the greatest thing there is. As a matter of fact, it is the *only* thing that makes it worthwhile. Some of the drudgery you have to go through on the road is so boring. And once you get a chance to do that. . . . I wouldn't even care if there wasn't an audience there. It's just that you've got all the equipment set up, the musicians are there and paid for, the lights are on, it's just the right temperature, the stage is the right color, it's the right mood. And then you play, and you can create things right there. And fortunately, there are cassettes of it so you have a chance to hear it back later and see if your experiments were successful or what. That's one of the prime reasons for me going out on the road and touring.

Schneckloth: Do you think of yourself primarily as a guitar player then?

Zappa: No, I think of myself as a composer who happens to have the guitar as his main instrument. Most composers used to play the piano. Well, I'm not a piano player, so obviously, because of the technical limitations of the guitar versus the piano—in terms of multiple notes and so on—the stuff I write is determined by my interest in the guitar.

And consequently, it provides difficulties for other instruments. If I hear something in my head that's guitar based—bends, and stuff

like that—a lot of times, those things can't be executed on other instruments. So it provides a slight element of frustration when you hear your lines played on instruments other than what they were intended to be played on.

Schneckloth: As far as the technical limitations of the guitar are concerned, with the electric guitar today, it seems you can do almost anything—legato stuff and so on.

Zappa: With feedback and sustain you can do some really beautiful legato stuff which wasn't possible before heavy amplification. In the earliest days of electric guitar playing, first you had the advantage of being heard at the same volume as the saxophone player. Then came fuzz, which gave you a chance to add a different emotional slant to your notes. In other words, a C note played clean is different from a C note played with a fuzztone. It means two different things. One of them is wearing little white gloves and the other one has brass knuckles on.

Schneckloth: When you visualize it, it's the difference between a thin straight line and a thick, jagged one.

Zappa: Yes, it occupies more air space. And when you get right down to it, what is music, really? Did you ever stop to think about what's really going on?

Here's my theory. First of all, music functions in the time domain—there's decor and the time domain. That's the canvas you paint on when you're working with music.

Another distinction: written music is to real music as a recipe is to real food. You can't listen to music on a piece of paper and you can't eat a recipe, so I put them both into the same category.

And once the music comes off the paper and goes into the air, what you're literally doing is making a sculpture with the air, because your ear is detecting the perturbations in the air. It's decoding the way the air has been shaken by the different instruments.

So the duration of your piece occupies a space of time—that's your canvas. And the medium you're working in is the air. So no matter what you play, you have to be consciously aware that it is not just a note. It is an impulse which is going to alter the shape of the air space, which in turn is going to be detected by the human ear.

Now, you compound the misery when you start dealing with recorded material, because usually the material, if you're doing it in a studio, is being recorded in a very unimpressive air space. It's blank, dead, uninteresting. All the reverberation is being added electronically.

Furthermore, the person who finally listens to the piece is going to be listening to it on equipment that is not quite as spectacular as the stuff in the studio. So you have to rely on the efficiency of the home speaker to create your air sculpture live in person for the listener.

Schneckloth: That must get frustrating.

Zappa: Well, you know that the guy sitting in his house is never going to hear the sculpture the way it was designed, because most home units can't reproduce the top and bottom end the way they're supposed to be. All you're giving them is the mid-range. And there are also problems with disc recording. Discs can't reproduce everything you can get on a tape. And neither disc nor tape can give the listener the dynamic range you get in a live performance. I mean, you can turn the record up so it's loud, turn the bass up so it's beating

on your chest, but it's not the same thing as sitting in a hockey rink and listening to an immense mass of air being shaped and moved around by heavy amplification. So what if there's a lot of echo? I like to play in hockey rinks.

Schneckloth: Don't they present a lot of problems?

Zappa: The problem about playing hockey rinks is that sometimes it's hard to hear the words. If you're word oriented, okay, that's tough. But that air space you have in there is such a great thing to work with—it's this huge tonnage of air. And when you go "wham" and hit a big chord, you've taken *all that* and spewed it over 15,000 people.

Schneckloth: That must be quite a feeling of power.

Zappa: It's not just a feeling of power. If you want to play really soft, think how soft one note is diluted in the air space of a 15,000 seat hockey rink. That's *really soft*. And one note played really loud is *really loud*. So the dynamic range in a place like that—softest note versus the loudest note, the top to bottom of your sculpture—with the right equipment, gives you a chance to do a more interesting and complicated sound event. Forget about whether it's a song or a drum beat or a scream on the microphone or whatever it is—those are sounds that are moving air around. Taken in the purest abstract sense, the opportunities in a large, enclosed, resonant place like that are very interesting.

Schneckloth: People still complain about those places though. I don't know if they're looking for "intimacy," or what.

Zappa: That's because people have different desires when they go to a concert. The prime

desire of the concert-goer is to see the person that they bought the ticket for reproduce the record they have at home. In other words, they want a human juke box; they want that replica. And they're never going to get it, not in a place like that, anyhow.

Schneckloth: Do you think the high amplification thing can be overdone?

Zappa: No, I think it's necessary, it really is. It's not just because it makes it louder, but if you have all that wattage, you don't have to run the thing at full blast, which gives you more head room and you get cleaner sound.

Schneckloth: How much work is involved in moving all that sound reinforcement equipment around?

Zappa: In the U.S. we use two 45-foot trucks and a 22. In Europe we were using two 40s. For every person on stage playing an instrument, there are two other guys in the crew. There's seven people in the band, 21 total traveling. And they all work. There are no traveling hangers-on. It's not like a Grateful Dead tour or something like that.

Schneckloth: I've seen you take your sound checks right up to the performance. The audience is already being seated, and you're still working away at getting the sound right.

Zappa: Sometimes the trucks get held up and you can't have it all set up and waiting when the audience gets there. So you have to make a choice—are you going to be a star or are you going to play music? Some groups don't even do a sound check. We do one every day.

Schneckloth: Getting back to performing, how conscious are you of the "outrageousness" factor in your music?

Zappa: Wait a minute, let's examine what

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"outrageous" is. That means something that deviates so far from the normal contemporary accepted standard that it appears "outrageous." Well, after Watergate—finding out that the President of the United States may be a crook . . . I mean, what's outrageous? Is it outrageous to go on stage in a funny costume and spit foaming blood capsules all over the stage? Well, that's what people think is outrageous.

Schneckloth: It's all entertainment anyway.

Zappa: So you have to assume that Watergate was the finest entertainment America had to offer.

I think the President we have now is not exactly of Watergate stature but will ultimately provide a certain amount of entertainment for the history books. The thing that marketed him in was the more-wholesome-than-thou attitude, and I don't believe people like that exist. . . . You have this desire among the American people to find something "nice." So anybody that is personally clean-looking and smiles a lot can get away with murder. It's the *garni du jour*.

It's equally true of the jazz world. The whole jazz syndrome is smothered in *garni du jour*. People who really have very little to say on their instrument and have built their reputations on one or two albums have wound up forming and reforming into supergroups to produce jam session albums of little merit other than very fast pentatonic performance. . . .

Schneckloth: The whole "fusion" thing—is that a dead end?

Zappa: Well, first of all, in order to be "fusion," in order to match that marketing concept of what people think of as "fusion"—it has to *sound* "fusion." This has little to do with whether or not it's actually fusing anything together. It just means that the keyboard player has to sound like Jan Hammer, the guitar player, drummer and bass player all have to play in a certain vein. And after each guy has molded himself into that certain syndrome, then the whole musical event that they perform has to be further molded into the syndrome. So what have you got? Nothing. It's whank music.

The problem is that people then start looking down their noses at three-chord music or one-chord music or two-chord music. And with fusion music, what do you have? Some of it is three-chord music, it's just that the chords have more partials in them. Instead of being one, four, five, they're playing one to flat seven or some other simple progression that allows them to run a series of easily recognizable patterns over it. It's all mechanical.

See, part of the problem is the way in which consumers use music to reinforce their idea of what their lifestyle is. People who think of themselves as young moderns, upwardly mobile, go for the fusion or disco—that slick, cleaned-up, precise, mechanical kind of music. And they tend to dislike everything else because it doesn't have its hair combed. Three-chord fuzztone music is not exactly the kind of thing that you'd expect a young executive to be interested in. He wants something that sounds like it might be really good to listen to riding around in a red Maserati.

So ultimately, that cheapens the music and whatever the musicians have done. . . . But like I said, it's a good thing that all that music is there for all those people. Because without it, their lifestyle would lack something. **db**

46 □ down beat

I had an Echoplex unit and wah-wah pedals going in 1969. That was when all of that stuff first came out. I had a ball doing it. It gave me a whole new dimension because I was primarily a bop player prior to that. But then I got sick and tired of the whole thing. For one thing, the record companies kept saying we were a little bit ahead of our time. When they asked if we couldn't commercialize it more, I really got disgusted. Also, I felt I had to be an electrician to run all the equipment. And I got bugged because I felt my music was suffering. So I got rid of most of the equipment.

You know, electronic instruments can be a hazard in the hands of a person who doesn't know what to do with them. Of course, a really creative person can take an electronic instrument and do something with it. But I feel there are too many charlatans now using those electronic devices.

Also, the record companies get a chance to neutralize you. If you plug in, you're going to sound like everyone else. Years ago, when you listened to Coleman Hawkins, you knew it was Coleman Hawkins. That's hard to do now, even with someone who has a distinct style. It's the sound. In fact, it's often hard to pick out what instrument is playing. I think the whole thing is a drag because it suppresses individuality. And I don't think that's a good thing, especially in art. It just neutralizes everybody. Maybe this Orwell 1984 business is really happening so that we'll all look alike, sound alike, play alike. But that won't be the case with me if I've got anything to do with it.

Berg: Nick, what do you see for the future?

Brignola: Well, right now playing with Ted is the only thing on the agenda. I would love to record. There have been offers, but I've really held out. A comfortable arrangement has just never come about. I'm still looking for the kind of offer where I can do what I really want. I'm too old to throw in everything I've worked for to do something that I don't really feel. So I'm holding out for the right situation.

Eventually I would like to have my own group. It would be somewhat unusual in that it would be hard to pigeonhole because I play all kinds of music. This relates to another problem connected with the recording situation. Record companies wind up dominating a lot of the music because they want a certain sound. They expect you to play a certain way. But I really enjoy all kinds of music. I like the different styles and I feel comfortable playing them. Of course, a lot would depend on the people that would be with me. For example, if you don't have dixieland players, a dixieland tune just doesn't sound right. But, ideally, I'd like to do it all.

As for the old issue of "where is jazz going," I don't really know. But I'll tell you this. I think it's returning to musicianship, which really gets back to the bebop thing. All of the best players, including the ones like Chick Corea and Herbie Hancock who are getting all the attention, are great bop players. They have a real depth that comes from being schooled in the bop tradition.

As for lifting things up, education and exposure are the best hopes. They will help make the whole scene better in the long run. And in the process, we'll get rid of the charlatans in the business.

Berg: One last thing. Earlier tonight you mentioned "the upstate burn." I'd like to hear your explanation.

Brignola: Ah ha. Well, it really refers to all the Italian cats from upstate New York. From the Albany area there's Sal Nistico and J. R. Monterose. The Mangiones are from the mid-section. Sam Noto and Don Menza are from Buffalo. I remember when I first heard Sal Nistico in Albany with the Mangione brothers, I said, "Yeah, that's it!" Then when Sal heard me, he said, "Yeah, that's it!" J. R. was around at that time and we got into this thing where we just naturally played with the same kind of intensity. Oh, Joe Romano is another guy.

When I was with Woody's band, half the band was Italian. Even Bill Chase was Italian, something that a lot of people didn't know. There was Paul Fontaine in the trumpet section, and then Carmen Leggio, Sal and myself in the sax section. Maybe it's our Italian roots. But I don't know. I think it's just a love for swinging. It's hard, intense. There's that thing of not interrupting the melodic line. You just keep playing and playing until you run out of breath. Then you take a breath and jump right in again. Maybe it's overkill. I once kiddingly said to Sal that we Italians got it from the St. Valentine's Day Massacre with the machine gun. "Like a machine gun," that's the way they used to say we played.

It was Sammy Noto who referred to the whole thing as "the upstate burn." I think it's an apt description because if you're from upstate New York, that's the way you're going to play. There're so many great cats who have come from the region. It would really be a gas to make an album someday with all those guys. . . . Wow, *The Upstate Burn!* **db**

HOLLAND

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ducing the wood sound of the instrument is very difficult. The electronic equipment I use is a Polytone pickup and I use it through a Barcus-Berry preamp when necessary, if it needs an extra boost. And basically, I put it through a Polytone Mini-Brute 3, which is a new amp Polytone has brought out. They work very well. I've played big concert halls with this particular group, the Sam Rivers Trio, and it's worked well on all occasions. For a very heavy kind of rock group, perhaps it wouldn't be so good. For a small ensemble or acoustic big band, it works fine.

"When I'm recording, I use a mixture of the acoustic mikes and the Polytone contact mike that's on the bridge. And so when we mix the final record, we take some of each, depending on what's required. Recording with the Polytone pickup gives a nice presence to the sound and if the group is a little loud, it keeps the bass in the picture. But for my solo album, I just used acoustic mikes."

Does Dave Holland still practice?

"Of course. There are really two ways of practicing for me. One is like a technical practice, which is like learning to play every note on your instrument and learning where it is, learning to articulate it, pizzicato, arco, all the things it entails. Plus practicing for your ideas, to allow your flow of ideas to be realized on the instrument. That's the other form. I'm still very much involved in both. I see no limits to bass playing. I see no limits to ideas, and I hope I have a lifetime of work ahead of me in that respect. I don't think you ever reach the end of the road. There is no end to that road. There's only an end to your desire to move along that road." **db**



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World Radio History

Jazz Society Roundup

To help readers keep up with the burgeoning activities of jazz societies around the world, we are introducing the first installment of this occasional column. Jazz societies are urged to send press release and other information about their activities to: **down beat**, Jazz Society Editor, 222 W. Adams, Chicago, IL 60606.

- The **Mobile Jazz Society** has been going since 1972. It grew out of the Mobile Jazz Festival, a high school clinic-type event.

The Society puts on nine monthly jazz concerts per year during the September-May period. Performers include a variety of dixieland bands as well as college jazz ensembles and name attractions.

For membership info write: Mobile Jazz Society, 2411 First National Bank Building, Mobile, AL 36602.

- The **Jazz Society of Oregon** presented the Otter Crest '78 Jazz Weekend in March, featuring Carl Fontana, Art Pepper, Blue Mitchell, Plas Johnson and several others. The event took place at the Inn At Otter Crest, a resort overlooking the Pacific. Write Jazz Society of Oregon, P.O. Box 148, Salem, OR 97308 for information about future activities.

- The **Hartford Jazz Society**, one of the longest-lived jazz organizations (founded in 1960), is maintaining a level of intense activity. Their efforts include performances in public schools and the state prison, as well as an extensive concert series (14 last year).

Their most popular event is the annual Riverboat Cruise, an eight-hour junket down the Connecticut River into Long Island Sound. The trip attracts over 700 enthusiasts from several different states.

People interested in membership should write: Hartford Jazz Society, Inc. 73 Lebanon St., Hartford, CN 06112.

- The **Las Vegas Jazz Society** continues its good work in the Southwest. Society President Monk Montgomery and his crew of jazz evangelists stand ready to assist fledgling jazz societies and welcome new members. The LVJS address is: Las Vegas Jazz Society, 3459 N. Nakona Lane, Las Vegas, Nevada 89109.

- The **Lincoln (Neb.) Jazz Society** did its part to liven things up during the winter months. The society recently sponsored a concert of local acts, as well as bringing the Woody Shaw Quintet to town in February.

The Lincoln Jazz Society also puts out a brief but well-written and informative newsletter. To join write: Lincoln Jazz Society, 217 No. 11th, Lincoln, NE 68508.

- In an effort to raise jazz consciousness in the Portland, Maine area, a group of local fans have launched **Jazz, Inc.**, a non-profit organization. The board of directors includes Herb Snitzer, former associate editor of *Metronome*.

Jazz, Inc.'s stated goals are to "bring to Portland a viable and sustaining jazz program featuring performing artists, lecturers, critics, symposiums, workshops and TV productions, through which the people of Portland and surrounding communities can hear great music and meet the people who make and write this exciting musical form." People interested in participating in this ambitious project should write: Jazz, Inc., 111 Two Lights Road, Cape Elizabeth, ME 04107.

48 □ down beat

HOW TO

BUILD BACKGROUNDS

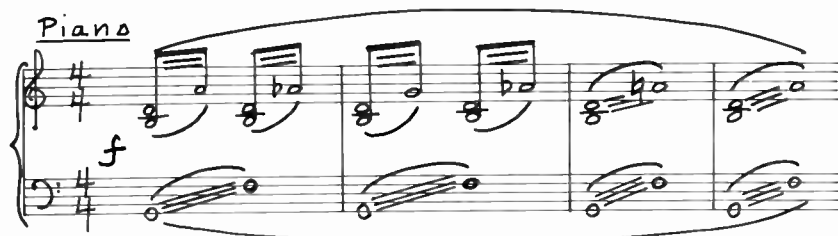
PART II

BY DR. WILLIAM L. FOWLER

Part I of this article (db, May 4) discussed ways in which background motion and harmony can affect melodic line, how they enliven, how they lull, how they stabilize the melodies they accompany. Part I also compared the wide resources of arrangers, who can draw on multiple instrumental and vocal effects, to the narrower resources of individual accompanists, who must stay within the technical limits of their particular instruments. It should be pointed out, though, that technical limitations do not necessarily constitute corresponding musical limitations. Although a single clarinet, for instance, must restrict itself to playing one note at a time (or at best some triads via multiphonic blowing), running along chord arpeggios will outline any harmonic progression:



And although piano sound automatically dies away, continuous chord-rolling will sustain it indefinitely:



Doing what is most natural on instruments, of course, makes players comfortable and confident. Quite often, though, accompanists can serve better by putting the background requirements of a melody ahead of the ordinary uses of their particular instruments. A tune identified with Scottish clans, for example, gains authenticity when a bagpipe drone accompanies it. To accomplish such an effect, a guitarist would have to shun the customary guitar-role of chording or comping or single-string soloing, playing instead nothing more than a repeated parallel-fifth one-fret glissando:



BACKGROUND BALANCE

Maintaining a proper balance between a melody and its background lies in the hands of the accompanists: in performing groups, they normally outnumber a soloist at least three to one. In purely acoustic performance (no mikes, no amps), powerful melodic instruments such as the trumpet have no problem cutting through even a dense background. But vibes or low flutes or violins or other such soft-sounders require relatively sparse backgrounds. The solo mike, of course, solves most balance problems. Even then, however, electric bassists, electric guitarists or electric keyboardists who crank their volume up can make balance impossible.

Too loud and too thick—these are the dual background dangers to a weaker melody. And though electronics might help balance dynamics, no mixing board can transform background mud into sparkling water. Music, like rivers, gets muddiest at the bottom. To keep the harmonic stream flowing clear, then, accompanists should leave the very-lows entirely to the bass line by keeping the rest of the harmony at or above the upper bass clef:

continued on page 51

Harmony:

Intervallic space: 10th 10th 10th 10th 16th 17th 14th

Bass Line:

The amount of sound below middle C any melody can tolerate diminishes as melodic delicacy increases.

BACKGROUND TEXTURES

Joy to the World

When a melody and its background move in identical rhythmic motion, as in the above example, pure and simple block-chord texture results. Using the twin weights of massive timbre and full volume, this texture by itself can deliver musical sledgehammer blows, like the choral force in Handel's *Hallelujah*. And in the form of repeated sectional riffs whose syncopated figures contrast against a steady rhythm section beat, the block-chord texture can intensify instrumental rhythmic flow, as big bands have been proving for many years. Repeated block-chord patterns also prove effective as stabilizers against rhythmically-contrasting melody, however erratic it might be:

Arpeggiated versions of the block-chord texture thin out the background while still furnishing rhythmic stability. They're a dependable way to enhance melodic delicacy:

Flute

Guitar (sounds 8vs lower)

When melody by itself outlines a chord progression or when melody by itself defines the underlying beat and meter, the need for background harmony or background rhythm diminishes. Such melodic construction makes feasible the monophonic texture, in which the background duplicates the melody in different pitch registers. In the monophonic texture, loading up the bass pitch area doesn't detract from the tune: it contributes power; it reinforces; it underlines melodic features. And because it consists totally of melody, it contrasts totally with those textures which feature background harmony and background rhythm. When used for comparatively short time spans, the monophonic texture refreshes the ear's interest in accompaniment harmony and rhythm:

Monophonic texture

ff marcato

(To be continued in the next issue)



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books

THE WORLD OF EARL HINES

THE WORLD OF EARL HINES, by Stanley Dance. (Charles Scribner's Sons) 324 pp., \$14.95 cloth, \$7.95 paperbound.

Stanley Dance has produced several books in recent years which he has called "oral histories." First there was *The World Of Duke Ellington*. Then *The World Of Swing*. And now *The World Of Earl Hines*. Oral history has become popular. The concept is not new, of course. Any eyewitness account is oral history, so long as there is someone there to faithfully transcribe the testimony. There is, of course, no oral history without a grand inquisitor to conduct the examination. He is the historian. Ideally, he should know his subject and his topic thoroughly, so as to be able to ask all the right questions. But in the final analysis, he is the silent partner of the final product. He is a catalyst who guides his subject without leading him too much. He must draw out what he thinks is there without contaminating the memoir with his own point of view. He is not a historian so much as an interviewer.

It's an honorable tradition. John and Alan Lomax spent WPA money in the 1930s tracking largely isolated and ignored subcultures through the American South and Southwest in order to record their music and describe their lives. It all went into the Library Of Congress. Jelly Roll Morton was a noted subject. So were Woody Guthrie and Huddie Ledbetter. (You can hear the original field interviews on Elektra EKL 271/272 and EKL 301/2). The emphasis was often more anthropological than musical, but a lot of music that might otherwise have perished survived. Today Martin Williams of the Smithsonian Institute is channeling public money into an oral history project specifically oriented toward jazz. Some of the purest and most popular oral histories of late have come from Studs Terkel, a jazz and blues buff whose *Division Street America*, *Hard Times* and *Working* have become classics of their kind. (To hear Studs in action, consult his conversation with Big Bill Broonzy, Folkways FG 3586.)

Oral history, though, is not settled and orderly. It is inclined to be glorified gossip, often purveying trivia. It ignores the rules of evidence because of its total reliance on the subjective, on the individual. It is often difficult or impossible to effectively check facts except to compare one interview to another. Oral history has traditionally been fashionable in times of reaction against elitism. Conventional history is, of course, the well educated talking to the well educated about various third parties. Every democracy has mixed feelings about its "experts," who sometimes can sound terribly undemocratic in their elegant dialogues on the silent little man. But in the very reform-minded depression decade of the '30s, the "little man" became a very big hero indeed. Similarly, in the '60s and '70s, the idea of the individual became a major force in America's thinking about itself. Oral history,

in such times, has been a way in which the less articulate can assert themselves against (or in cooperation with) the expert. Their contributions are, of course, not the last word. As it all accumulates, it becomes really a body of primary resource material to which experts yet unborn will one day come. History is always written by winners, never losers.

Dance's oral histories have provided present and future historians with much to consider. Certainly the anecdotes Dance has mined will be woven into books and articles for years to come. His collection of material related to Earl Hines is no exception. It is the undoctored testimony of those who were there and made the music. There are the famous: Teddy Wilson, Milt Hinton, Dizzy Gillespie, Dicky Wells, Billy Eckstine, Jimmy Mundy. And the less prominent but still vital secondary figures: Willie Randall, George Dixon, Irene Kitchings, Freddie Goodman, Charlie Carpenter, and more. If it is rich in first-person substance, however, it is just as poor in style and readability. Dance has eliminated such things as thought fragments and



JAN PERSSON

run-on sentences, to be sure. But it still remains for the reader (or some future biographer) to assemble this wealth of fact and point of view into an absorbing narrative. But nearly half of this book is not so much oral history as it is conventional and sometimes rather remarkable autobiography. Hines' own account of Hines has measures of insight, sophistication, perception and occasional surprise. It runs 130 pages and is a very credible memoir indeed.

Hines grew up in a very middle class black family near Pittsburgh, Pa. Although he doesn't provide any detail about his parents, one suspects they had come north well before the turn of the century. Hines expresses a very characteristic middle class black resentment over the migration of rural Negroes from the Deep South into the North during World War II. "These people from the South changed the whole picture of life in Duquesne," he writes. "We didn't know what it was to lock our doors before they came." His description of the response of whites to the migration is a microcosm of patterns repeated all over the North. Although blacks made class distinctions among themselves based on education, profession and background (Negroes descended from domestic slaves were the elite; those descended from field slaves were the peasantry), the white majority did not. The result was an increasingly rigid segregation that

arbitrarily pushed the Hines family from an attractive 12-room home on Grant Avenue across the tracks into the Fourth Street ghetto.

The population changes, however, brought a new kind of night life to Pittsburgh, and Hines soon became part of it. He met trumpeter Joe Smith, who went on to accompany Bessie Smith on her Columbia records of the '20s. Don Redman, a key arranger of the Fletcher Henderson band of the late '20s, also started there. In 1924 he headed for Chicago, where he remained for better than two decades. His account of the 1924-29 period, when Chicago was the center of jazz in America, is one of the best yet written. The association with Louis Armstrong began in the lounge of Local 208 on 39th Street. After the great records were made (*West End Blues*, *Tight Like This*, *Weatherbird*). Louis went to New York and Hines began his 12 year association with Ed Fox, who fronted for the mob owners whose money built the Grand Terrace. An incredible contract made Hines virtually a piece of chattel which Fox not only owned but could will to his heirs as part of his estate. The union finally intervened to break the unprecedented arrangement.

He left the Terrace. His wartime band included Dizzy Gillespie and Charlie Parker. "He was a brilliant musician," he says of Bird. "It was too bad he got mixed up with the wrong crowd. There was nothing wrong with him when it came to his character. All the harm he did, he did to himself." He pronounces a similar judgement on drummer Sid Catlett.

Three years after the war, Hines' bandleading days limped to an end. He joined Louis Armstrong and his new All Star group at the Roxy in New York. He stayed until 1951 when his new contract didn't offer him the consideration he felt he was entitled to. He didn't want to be listed as just a sideman. He told Armstrong's manager Joe Glaser, who had brought him into the band in '48, that he would be leaving. Then there began a story familiar to several musicians who crossed swords with Glaser. Suddenly, for the first time since the early '20s, it was hard for Hines to get work. "I never knew why it was hard to get engagements," he said. But the suggestion is clear: Glaser.

The Hines renaissance began 13 years later when Dan Morgenstern and Dave Himmelfest presented him in the celebrated Little Theater concert that put him back in the spotlight for good. Today, that's where you'll still find him.

But in telling his story, Hines leaves much for future biographers and historians to seek out. Although the chronology is here, the essence of the man remains clouded. A good autobiography or biography should leave the reader an intimate confidant of the subject. Hines is apparently still too guarded a man to allow us that. As far as it goes, this is an important book. But it could have gone further. Why didn't it? Perhaps Dance's close professional relationship with Hines may be one of the culprits. It was in the Duke Ellington book, and it seems to be here, although the effect is less frustrating since Hines is not nearly as enigmatic a figure as Ellington. But in both cases, Dance fears to tread where he should be rushing in. Too often he seems more intent on protecting his subjects than in revealing them.

This is the major weakness in an otherwise valuable contribution to jazz literature.

—john mcdonough

AWARDS

continued from page 13

Jodi Gladstone and Kim Pensyl on trumpets; Steve Grugin, John Gedchock, Rick Cooper, Dale Hildebrand and Pat Lewis on trombones; John Emche on piano; Terry Douds on bass; Jim Rupp on drums; Joe Noethlich on guitar; and Pat Ankrom on percussion.

Chris Forbes is a 16-year-old modern pianist who plays with a maturity and sensitivity that belie his age. A high school junior from Northfield, Minnesota, Forbes seems to be in the process of assimilating the influences of Keith Jarrett, Cecil Taylor, and Arnold Schoenberg.

Tod Dickow, a student at the College of San Mateo, plays hard-swinging, Coltraneish tenor while working in the polished context of the CSM Jazz Band.

Dave Sharp's combo chart *Future Spirit* took honors in the high school composition category. Sharp is a student at Lincoln High School, Lincoln, Nebraska.

Funky Ducky was composed by **Ned Ginsburg**, a 21-year-old senior at the Eastman School of Music. The tune seems to be part of a suite of "duck" pieces.

Arranging awards were copped by **Mike Paulsen**, a senior at Minnetonka (MN) High School, and **John Basile**, a 22-year-old guitarist from the New England Conservatory.

St. Joe's Jazz Lab, from St. Joseph's Collegiate Institute, Buffalo, New York, scored points with strong, boppish ensemble lines and mature soloists. The group includes a septet and a quintet whose various members are: Jeff Chameli and Bill Dixon, trumpets; Mark Pinto on alto sax and flute; Mike Lillis and Mike Brucklier on drums; Martin Machniak on baritone; Derek Szabo on tenor; Tom Lillis on bass; and Kevin Foley on piano.

The Macar Bros. Music Co. is a Tampa-based jazz group with strong Latin underpinnings. The personnel is: Rich Macar, drums and percussion; Alex Macar, guitar; Bob Macar, keyboards; and Chris Waterman, bass. All are students at the University of South Florida.

The winning studio engineering entry was executed by a four-man team from Ohio State. **Terry Douds** and **Jeffrey Kaercher** are juniors in audio engineering, **Bob Valentine** an A.E. senior, and, at the time of the recording, **Don**

Strayer was a senior. Equipment included a 3M 2" 16-track recorder and an Ampex 440-B two-track 1/4" for mastering. The board was a Quantum 20x16x4 (QM 3000), and the microphones included Neumann models U-87, KM-86, and KM-85, as well as the Electro-Voice RE-15 and 666.

Passages, the winner in the live engineering category, was the project of **Calvin D. Rose**, 24, a second-year grad student in physics and audio engineering at Northern Illinois University. For the initial recording, Rose used a TEAC A2340 four-channel tape deck, a TEAC AN-300 four-channel Dolby noise reduction unit, a TEAC Model 2 six-channel mixing board, a Shure PE 68M mixer, and Sony ECM-22P electret condenser cardioid microphones.

Album jacket design winners were created by **Joe Houston**, a 15-year-old tenth grader from Penn Yan Academy, and **S. L. Dooky**, 20, a sophomore at Texas A&M.

About The Judging

The *down beat* editorial staff put the entries through a preliminary screening and judging process before turning the cream of the entries over to the guest judges. The final decisions were made by:

Composition and arranging: David Baker, author, cellist, composer and head of jazz studies, Indiana University.

Performance: Bunky Green, alto saxophonist and head of jazz studies, Chicago State University; James A. Williams, former instructor, Berklee College of Music, currently pianist and arranger with Art Blakey.

Engineering: Gary Loizzo, president of Pumpkin Recording Studios, Chicago; president of NARAS, Chicago Chapter; and chairman of NARAS-Chicago's Engineering Craft Committee for the Grammy Awards.

Art: Bob Robertson, art director, *down beat*.

Equipment used for critical listening to candidate tapes included a TEAC Model A2300SD real-to-reel tape deck with Dolby, a TEAC Model A650 cassette deck with Dolby, and two Barcus-Berry Audio-Plate Speakers.

Honorable mentions were awarded in several categories at the recommendation of the judges. **db**

JAZZ SOCIETY

continued from page 48

• Boston's **Jazz Coalition**, in conjunction with WBUR-FM and Tech Hi-Fi, continues to provide a "Boston Jazzline" (262-1300), a recorded updating of jazz-related events in the Boston area. For those interested in Jazz Coalition's activities, the address is: P.O. Box 8928, JFK Station, Boston, MA 02114.

• The **Dalla Jazz News Letter**, an informative monthly tabloid, is furnishing "a channel of inter-communication within the (Dallas) jazz community." A recent issue includes reviews, columns, and articles on what seems to be a thriving big band scene in the Texas city. The News Letter's mailing address is: Dallas Jazz News Letter, 2107 Moser #215, Dallas, TX 75206.

• The **Connecticut Traditional Jazz Club**, Inc. presents a full schedule of dixieland and trad concerts. The club's newsletter includes information on record releases, concerts, and events of interest to the traditional jazz fan. Membership information is available from:

The Connecticut Traditional Jazz Club, Inc., P.O. Box 30, Wethersfield, CN 06109.

• After an extremely active winter season, the **Jazz Institute of Chicago** swung into spring with an all-trumpet concert on March 19. The show was highlighted by a new composition from Chicago trumpeter Bobby Lewis that was written on a grant from the National Endowment for the Arts. The piece featured ten trumpets, including every member of the trumpet family—from piccolo to bass. A special trumpet workshop followed. The JIC plans to hold a similar event for woodwinds later in the spring.

One of the JIC's winter presentations was a blues concert featuring pianists Blind John Davis, Little Brother Montgomery, Sunnyland Slim and Erwin Helfer, as well as the Louis Myers Blues Band.

Those interested in joining the insitute should write: Jazz Institute of Chicago, P.O. Box 7231, Chicago, IL 60607. The JIC also maintains a 24-hour Jazz Hotline: (312) 421-6394. **db**

db workshop publications

JAZZ IMPROVISATION (A Comprehensive Method of Study for All Players) by David Baker. Tenth printing 1976, 184 pps., 8 1/2"x11" spiral bound. **MW 1 . . . \$15.00**

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TECHNIQUES OF IMPROVISATION (in four volumes) by David Baker

Vol. I, **A METHOD FOR DEVELOPING IMPROVISATIONAL TECHNIQUE** (Based on the Lydian Chromatic Concept by George Russell), eighth printing 1976, 96 pps., 8 1/2"x11", spiral bound. **MW 3 . . . \$9.00**

Vol. II, **THE 11 V7 PROGRESSIONS**, seventh printing 1976, 76 pps., 8 1/2"x11", spiral bound. **MW 4 . . . \$9.00**

Vol. III, **TURNBACKS**, second printing, 1974, 86 pps., 8 1/2"x11", spiral bound. **MW 5 . . . \$9.00**

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Creative Music Studio (Woodstock, N.Y.): Spring session (thru 5/28); for details call (914) 338-7640.

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Avery Fisher Hall: *Average White Band* (5/2); *Roy Ayers* (5/3).

LOS ANGELES

NEW CLUB: Pasquale's, 22724 Pacific Coast Highway, Malibu; 456-2007. Owner manager/bassist/band leader: *Pasquale* (Pat) *Senatore*; *Pat Senatore Trio* nightly except Mondays w/ *Frank Collett*, piano, *Roy McCurdy*, drums; weekends, *Pat Senatore Trio* plus soloist, *Ray Pizzi* being scheduled; Sunday aft. jams 4:00 pm; artists sitting in for fun have included *Carmen McRae*, *Ray Pizzi*, *Frank Rosolino*, others; relaxed, casual, overlooking the ocean; five stars.

Concerts By The Sea (Redondo Beach): *Esther Phillips* (5/2-7); *Stanley Turrentine* (5/9-14); *Dexter Gordon* (5/16-21); *Eddie Harris* (5/23-6/11); for info call 379-4998.

Stage One (Pico & Redondo): *Randy Crawford* (5/2-7); *Etta Jones w/ Houston Person* (5/10-14 & 5/17-21); *Phineas Newborn Jr.* (5/24-29); call 931-5220.

Century City Playhouse (10508 W. Pico): *Chico Freeman* (5/7); *Julius Hemphill* and *George Lewis* being scheduled; call 475-8388.

Baked Potato: *Frank Rosolino Quintet* (Sun.); *Greg Matheson & Larry Carlton* (Mon.); *Bill Mays & Ernie Watts* (Tue.); *Don Randi* (Wed.-Sat.); *Plas Johnson*, *Ray Pizzi*, *Lee Ritenour* being scheduled; call 980-1615 for info.

Lighthouse (Hermosa Beach): Name jazz regularly; call 372-6911.

Montebello Inn (Montebello): *Larry Cronin Trio* (Tue.); call 722-2927.

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

Rudy's Pasta House (E. L.A.): Name jazz regularly; for specifics call 721-1234.

Sound Room: *Bill Henderson* (5/18-20); regular guests include *Dave Frishberg*, *Dave Mackay*, *Ruth Price*, *Bill Henderson*, others; for info call 761-3555.

Onaje's Tea Room (1414 S. Redondo Blvd, near Pico & Redondo): new music regularly; for specifics call 937-9625.

Cellar Theatre: Les DeMerle Transfusion w/Eddie Harris (Mon.); guest regulars include Dave Liebman & Richie Cole (Sun.); for further info call 487-0419.

Hong Kong Bar (Century City): Regular jazz; call 277-2000.

Cafe Concert (Tarzana): Local & name jazz regularly; Kittyhawk (Mon.); call 996-6620.

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

Parisian Room: Dizzy Gillespie, Art Blakey, Carmen McRae, Joe Williams being scheduled at press time; for specifics, call 936-0678.

White House (10303 W. Pico): Jazz; call 553-9625.

White House (Laguna Beach): Name jazz weekly; call (714) 494-8088.

CHICAGO

Jazz Showcase: Thad Jones/Mel Lewis Orchestra (5/5-7); Sonny Stitt and Red Holloway (5/10-14); Harry Edison and Eddie Davis (5/17-21); Jimmy Smith (5/31-6/4 tentative); matinee shows Sun. 3-6 pm—fans of all ages encouraged to attend; call 337-1000 for details.

Rick's Cafe Americain: Teddy Wilson All Stars featuring Jerry Fuller and Don DeMicheal (thru 5/15); Benny Carter (5/16-5/27); Joe Venuti (5/30-6/10); closed Sun. & Mon.; call 943-9200.

Wise Fools Pub: Judy Roberts Band (5/3-6, 5/10-13); Luther Allison (5/28); Mighty Joe Young Blues Band (5/31-6/3); Roger Pemberton Big Band (Mon.); call 929-1510 for further information.

Biddy Mulligan's: Bob Riedy Blues Band (5/3-7); Eddy Clearwater Blues Band (5/10-14); Big Twist and the Mellow Fellows (5/17-20); Koko Taylor and her Blues Machine (5/24-27); Bob Riedy Blues Band (5/31-6/3); blues jam with Bob Riedy Band or Eddy Clearwater Band every Sun.

Just Angels (Harvey): Big Twist and the Mellow Fellows (5/12 & 13); Mighty Joe Young Blues Band (5/19 & 20).

Kingston Mines: Jimmy Rogers and Big Walter Horton (5/12 & 13); Anthony Kane Blues Band featuring Luther Tucker (Sun.); blues jam (Mon.); Dimestore Fred (Tue.); Jimmy Johnson (Wed.); Mark Hannon (Thurs.); call 525-6860.

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Park West: David Bromberg (5/4); Maria Muldaur (5/5); Herb Alpert, Hugh Masekela (5/6 & 7).

Uptown: Grateful Dead (5/16 & 17); Bob Marley and The Wailers (5/27).

Collette's: Jazz regularly; call 477-5022.

Quiet Knight: Jazz, folk, blues, rock; call 348-7100.

Ivanhoe: Name rock and some jazz; call 348-4060.

Birdhouse: Jazz Fri.-Sun.; call 878-2050.

Amazingrace (Evanston); Ron Carter (5/5-7); call 328-2489 for other top acts.

Orphan's: Joe Daley Quorum (Mon.); music nightly; call 929-2677.

Chicago Blues Line: (312) 248-0572.

Jazz Institute Hotline: (312) 421-6394.

DENVER

Bentley's BBC: Name jazz and contemporary music; call 861-7877 for info.

Blue Note (Boulder): Freddi & Henci (5/5 & 6); Herb Alpert & Hugh Masekela (5/8 & 9); Roy Ayers (5/28 & 29); call 449-2582.

Cafe Nepenthes: Jazz regularly; call 534-5423.

Club Soda: Network (5/3-7, 10-14); Lannie Garrett (5/17-21, 24-28); call 388-0848.

Club Gambu: Jazz trio (5/2-6, 9-13, 16-20, 23-27); jazz piano (5/1, 8, 15, 22, 29); call 399-8775.

Clyde's Pub: All-jazz club featuring name and local performers; call 425-1093.

Colorado Mining Company: Jazz Mon. & Sat.; call 321-6555.

Doc Weed's: Jazz Fri. & Sat.; call 573-1400.

Turn of the Century: Leslie Uggams (5/2-7); Donna Summers (5/8-14); call 758-7300.

Tulagi's (Boulder): Name jazz and contemporary music nightly; call 449-9390.

Zeno's: Queen City Jazz Band, Fri. & Sat.; call 623-2104.

KADX (105.1 FM): 24 Hour jazz with some blues; call 755-1213.

KCFR (90.1 FM): "Jazz Alive" (Sat. 8 pm-9:30 pm); Thee Harrell jazz show (9:30 pm-midnight, Sat. and 8 pm-midnight, Sun.); call 753-3437.

Select-a-Seat Concert Information: 778-0700.

SAN DIEGO

Catamaran: Stanley Turrentine (5/2-7); Les McCann (5/9-14); Eddie Harris (5/16-21); Gabor Szabo (5/23-28); Roy Ayers (5/30-6/4).

East County Performing Arts Center: George Shearing Duo (5/16).

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Sports Arena: Genesis (4/15); Star Wars Symphony (4/17); John Denver (5/14).

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Mel Tillis (5/14); *Elvis Costello* (5/31, tent.).
Over Easy: *Focal Point* (Tue.); *Tomcat Blues Band* (Fri.); *Rev. Ken & Lost Followers* (Wed.).
Jose Murphy's: *Joe Marillo Quintet* (Sun. afternoon).
L'Chaim Vegetarian Cafe: *Preston Coleman* (Fri.).
Chuck's Steak House: *Kwanzaa* (Thurs.-Sun.); *Joe Marillo Quintet* (Mon.-Wed.).
Spreckels Theater: *P.D.Q. Bach* (5/20-21).
Islands Lounge: *Travellers* (Tue.-Sat.).
Pavillion: *Merrill Moore Trio* (Tue.-Sat.).

KANSAS CITY

Alameda Plaza: *Frank Smith Trio* (Mon.-Sat.).
The New Mill: *John Lyman Quartet* (Jam session Sat., 3:30-6:30 pm).
Arrowhead: *Carol Comer* (Fri. & Sat., 8-12 pm).
Eddy's South: *Greg Meise Trio* (Mon.-Sat.).
Club Swahili: *Bill Hemmans Quartet* (Mon.-Fri. 11 am-2 pm); *Mass Transit* (Fri. & Sat. 9-1).
Jeremiah Tuttle's: *Pete Eye Trio* (Mon.-Sat.).
Boardwalk (Seville Square): *Danny Embrey Trio* (Sun., 6-10 pm).

BOSTON

Sandy's Jazz Revival (Beverly): *Woody Shaw Quintet* (5/2-6); *Zoot Sims and Jimmy Rowles* with *Frank Tate and Alan Dawson* (5/9-14); *Red Garland Trio* (5/16-21); *Bob Wilber and Dave McKenna* with singer *Pug Horton* (5/23-28); *Horace Silver Quintet* (5/30-6/3 tentative).
Michael's: *Fringe* (Mon.); *Mistral* with *Randy Rcos* (Tue.); *Jaki Byard and the Appollo Stompers* (Wed.); *Billy Thompson and friends* (Thurs.); local bands Fri. & Sat.; call 247-7262.
Pooh's Pub: *Chuck Wayne/John Basile Duo* (5/4); *Just Like Everyone Else* (5/4-6); *Earthwise* (5/8); *Breakdown Lane* (5/9); *Salut* (5/10&17); *Fringe* (5/11-13); *Buddy Aquilina and the Boston Jazz Conspiracy 4* (5/22); *Oliver Peters and friends* (5/18-20); *Ch'pau* (5/22); *Michael Stevens' Convergence* (5/25-27); *Live Music Band* (6/1-3).
Sunflower Cafe: Jazz nightly and at weekend brunches, with the bands of *George King*, *Bill Pierce*, *Billy Thompson*, *Roy Thompson*, *Shelly Isaacs*, *Boots Maleson*; call 864-8450.
1389 Club and Ryles: Jazz nightly.
Lulu White's: Name acts (Sun.); jams 6-9 (Wed.); *Tony Texeira's Sextet* nightly.
WBUR (90.9 FM), **WGBH** (89.7 FM), **WERS** (88.9 FM): Jazz radio.
Jazzline: 262-1300.

CLEVELAND

The Theatrical: *Bourbon Street Band* (thru 5/6); *Jerry Tiffe* (5/8-6/3); *Hank Kahout* (house pianist, nightly).
Peabody's Cafe (Cleve. Hts.): *Ralph Grugel and the Eagle Dixieland Jazz Band* (5/5; 5/19); *Miyako* (every Wed. night); plus name jazz acts to be announced; call 321-4072 for details.
Togo Suite: *N.Y. Stock Exchange, with Ray Ferris* (Tue.); local jazz artists regularly.

CHORUS

continued from page 6

strate an awareness of the highest professional standards. Their performances as players, writers and engineers reflect a superior level of music education for which their teachers should be equally commended. The quality of the entries from all over the U.S. and parts of Canada are another indication of the serious involvement of so many young musicians—and music educators—in jazz.

The actual awards—deebie trophies and pins, Shure Gold Microphones and Berklee

N. E. Ohio Jazz Society: Membership and information; call 429-1513 from 11 am to 8 pm
Cain's Coffee House (Cleve. Hts.): *Cleveland Jazz Co-op* (Thurs. nights); local jazz artists regularly.

Vel's New House of Jazz: *Donald Byrd and the Blackbyrds* (5/9-14); jazz regularly; call 231-9100 for details.

Sheraton Inn/Beachwood (Benji's Lounge): *Duke Jenkins Trio* (5/2-27).

The Bank (Akron): *Sonny Rollins* (5/5 & 6); jazz regularly; call 762-8237 for details.

The Agora: National jazz acts (Tue.); call 696-8333 for details.

The Nightclub (Akron): National jazz acts on weekends TBA.

House of Swing (So. Euclid): Jazz on records nightly, from beginnings to post-bop, played by request.

The Village Pump (Akron): *Roland Paolucci and the Akron Jazz Ensemble* (specific dates to be announced).

The Boardinghouse: *Bill Gidney-Chink Stevenson Duo* (Tue., Thurs., Sat. nights; *Tom Cox Quartet* (Fri. nights).

BUFFALO

Tralfamadore Cafe: Jazz Wed. thru Sun.; frequent big names; *Fresh* (Wed.); *Max Thein Trio* (Sun.); call 836-9678.

Downtown Room: Grand re-opening scheduled for mid-April; top name jazz (Tue. thru Sun.); *Woody Shaw*, *Ray Bryant* scheduled for May; call 856-1000 for details.

Main Event: *Al McLaughlin Quintet* (Fri.-Sun.).

Creative Music Studio (Woodstock): Concert and lecture series with *Don Cherry*, *Jimmy Guiffre*, *Karl Berger*, *Anthony Braxton* and others through 5/28; call (914) 338-7640 for dates and times.

Tree House (Niagara Falls): Jazz jam session Wed. with *Tom Schuman*.

Glass Onion (Rochester): Jazz Tue., Thurs., Sun.; occasional big names; *Joe Locke Quartet* (Tue.); *Quintasia* (Sun.).

Fillmore Room (U. of Buffalo): *Oregon* with *Ralph Towner* (5/5).

Central Park Grill: Open jam session with *James Clark*, *Peter Piccerilli* and *Duffy Fornes* (Mon.).

WBFO (88.7 FM): Jazz 70 hours per week plus numerous live broadcasts; call 831-5393.

WEHR (970 AM): Jazz 32 hours per week plus live broadcasts.

LAS VEGAS

Tender Trap: All-jazz policy.

Library Buttery: *Jerry Harrison* (nightly).

Harrah's Tahoe: *Checkmates Ltd.* (5/1-6/2).

Caesars Palace: *Paul Anka's Trombone Section* (5/11-17).

Blue Heaven: Jazz jams (Thurs.-Sat.).

Peyton Place: *Tony Celeste Big Band* (Sat.).

Penthouse: *Peer Marini Trio* (Mon.-Fri.).

Desert Inn: *Joe Castro* (Patio Lounge).

Sands: *Bob Sims Trio* (lounge).

Jody's Lounge: Jazz jam (Sun. afternoon).

Sparks Nuggett: *Oak Ridge Boys* (thru 5/10).

Shy Clown (Sparks): *Bob Luman* (5/1-6).

College of Music Scholarships—will be made during the first weeks of May by local music dealers representing **down beat**. We suggest that school musicians plan now for next year's entries. Deadline will be March 2, 1979 for recordings made any time after Jan. 1, 1978.

Next issue features: two composer/players, *Carla Bley* and *Joe Zawinul*; two band-leader/players, *Benny Goodman* and *Mel Lewis*; several talented, lesser known musicians; and news and views on what's happening.

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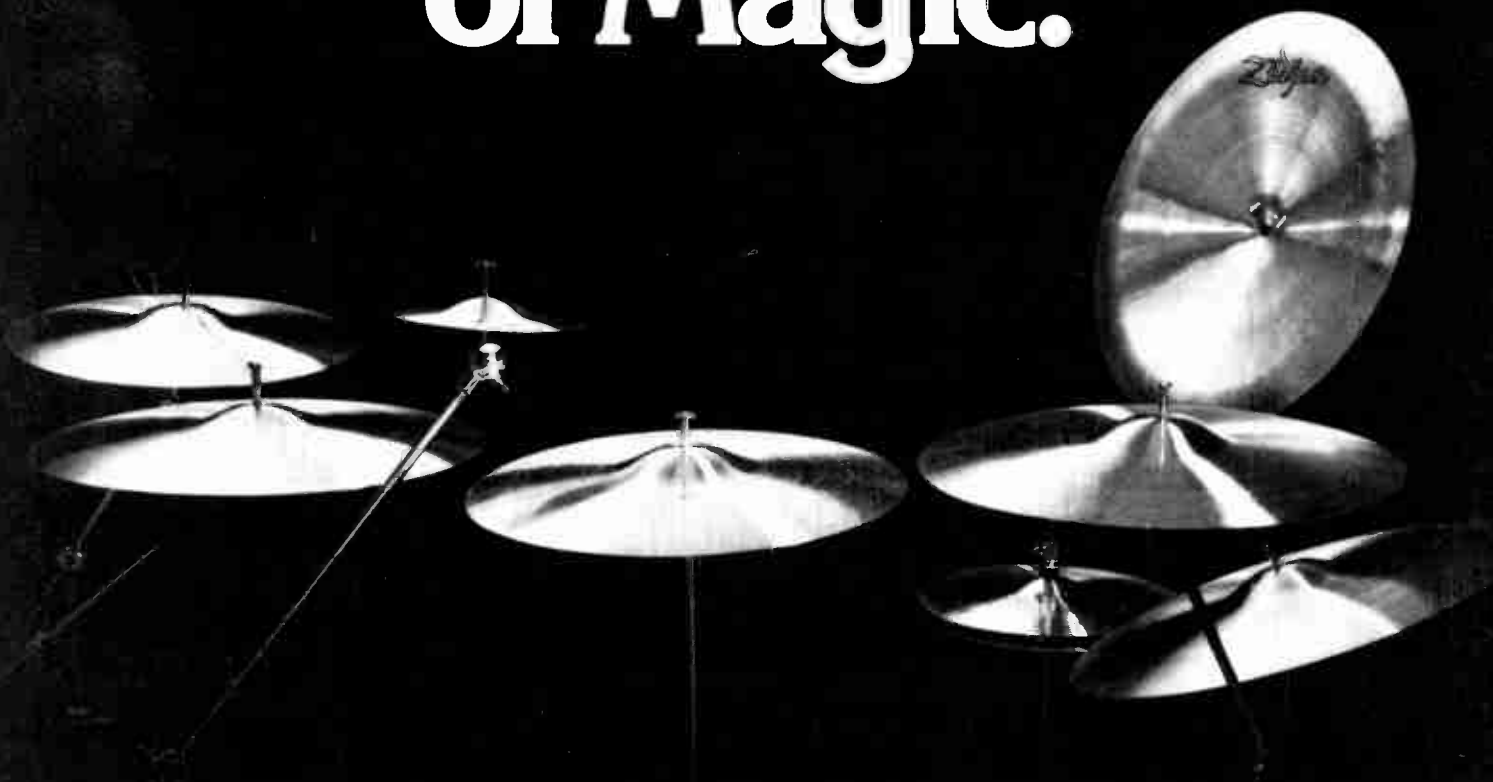
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