

DECEMBER 7, 1978

60c

the contemporary  
music magazine

# downbeat®

## CHARLES MINGUS

HOW HE CHANGED  
THE MUSICAL LIVES  
OF DANNIE RICHMOND-  
JACKIE McLEAN- JOHN  
HANDY- TED CURSON-  
JAKI BYARD

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MANCINI



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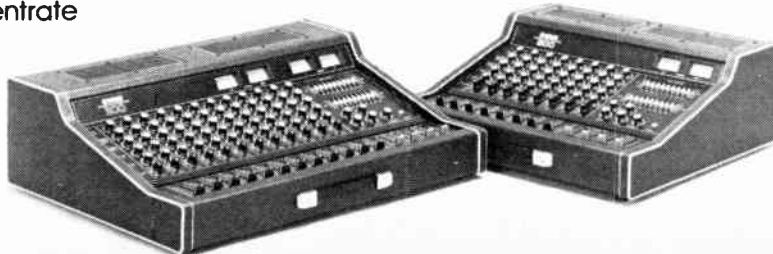
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Cover Art: Kelly/Robertson  
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December 7, 1978  
VOLUME 45, NO. 20  
(on sale November 16, 1978)

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MAHER PUBLICATIONS: down beat, MUSIC HAND-BOOK '78, Up Beat, Up Beat Daily, American Music-For-Export Buyers Guide

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# CHORDS AND DISCORDS

## Bruce Back In Town

I don't believe it! At last **down beat** recognizes one of the most honest musicians around—Bruce Springsteen. Mikal Gilmore's review of *Darkness On The Edge Of Town* (10/19/78) really tells it like it is. Just listen to the words of any Springsteen song and one can see how much he has in common with the jazzman. I suggest to anyone disgusted with the state of rock music today to pick up any one of Springsteen's albums and dig on what rock and roll is supposed to sound like. Bruce is the real thing.

Robert Saenz

Rochester, N.Y.

## Jazz in the Age of Apathy

As an aspiring jazz-creative musician, I am very much dissatisfied with the state of the music and *my* certain fate should I decide to pursue music as a career (which I undoubtedly will). My concern is this: people are too willing to accept mediocrity as greatness. This is true in all of society, but in music it is difficult to understand because there *is* some truly incredible music being presented.

In this generation of apathy (the generation that saw Vietnam and Nixon) it is difficult to find music that is a true form of expression—which is music's purest and most advanced form.

True, jazz is closely related to religion and spiritualism, while "today's jazz"—produced for airplay on jazz, disco, and Muzak stations alike—emphasizes technique and simplistic, carbon-copied arrangements.

Yet New York's one "jazz station," WRVR, claims "Jazz has never sounded better." They also imply in their ads that jazz has evolved from John Coltrane to George Benson. True, intensely spiritual music has never been considered popular and this is understandable; it is *not* for everyone. Jazz musicians are undergoing terrific pressure and many of jazz's greatest heroes have given in to the power of the almighty dollar.

I can only hope that the public will demand more quality from the music world so that people like Yusef Lateef, Sonny Rollins and Pharoah Sanders can go back to creating music and inspiring young musicians like myself.

Erik Lawrence (son of Arnie) New York City

## Defective LPs

There is an incredible lack of quality control in the records being marketed in the U.S. today. I'm not speaking of musical content, production, or recording techniques—these are separate matters. The difficulty is in the pressings themselves.

I frequently purchase discs that are warped so badly that they will not even track properly. Some LPs have the spindle hole punched so far off-center that the subsequent pitch oscillation renders the record unlistenable. And it's not uncommon to buy a new record which has surface "pops" that are louder than the music. One source of the surface noise is the

fact that new records are now made of  $\frac{1}{3}$  recycled and  $\frac{2}{3}$  virgin vinyl. This recycled vinyl comes from melted down, returned albums.

The only way I have found to escape the miserable quality of most of today's records is to buy used LPs from mail order dealers. If these LPs are in "new" condition, and are older out-of-print pressings, the vinyl is always heavier and the disc is far superior to anything on the market today. But why must consumers be forced to avoid new releases because the pressings are defective?

Anyone who is as disgusted as I am should contact me to get some action on cleaning up this mess. Who has information on responsible parties to contact? I want to hear from *all* of you—musicians, recording technicians, record companies, retailers, distributors, auction dealers, record collectors, and consumers. Write: 15010 Madison Ave., Cleveland, Ohio 44107.

Rick Endress

Cleveland

## Bird's Limited Edition

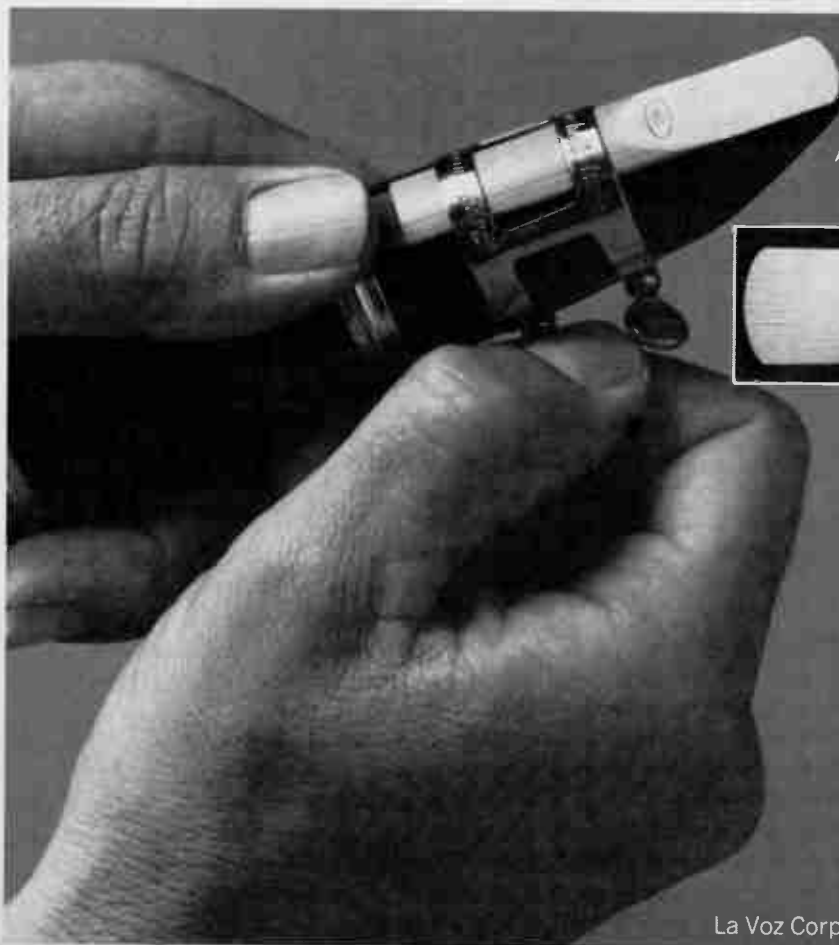
Can somebody please tell me why Warner Bros. released Charlie Parker's Dial recordings as a limited edition? These are probably the greatest records in the history of jazz, and *you can't buy them!*

They wouldn't release Beethoven or the Beatles as a limited edition, so why Charlie Parker?

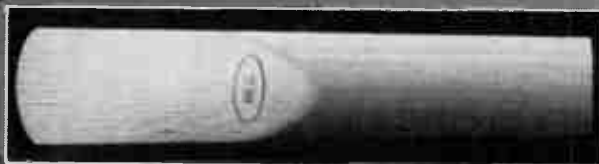
Dennis Kosterman

Address unknown

*Although appropriate WB moguls could not be reached, it was undoubtedly felt unfeasible, economically, to put out a set that would list for over \$40. The distilled two-record set was considered to contain the "essence" of the limited edition. Ed.*



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## POTPOURRI

Holy humming! Jazz Vespers, of the Community of Christ the Servant, Lombard, Ill., is offering a single prize of \$500 for the composer(s) of the winning jazz hymn, in their first attempt to compile "a body of hymns in the uniquely American style of jazz." Judges include saxophonist **Joe Daley**, Northwestern University Professor **Tom Willis**, commercial composer **Marty Rubinstein**, and church historian and "devotee of American Popular music" **Martin Marty**, a professor at University of Chicago. Write 477 E. Butterfield Rd., Lombard, Ill. 60148 for further info but hurry—deadline for entries, Dec. 31, 1978.

• **Chuck Wayne's** latest album, *Traveling*, on **Gus Stataris' Progressive** label, has been pre-nominated for a Grammy. Featured in addition to Chuck on guitar are **Ronnie Bedford**, drums, **Jay Leonhart**, bass, and **Warren Chiasson** on vibes.

Wayne told *db*, "The music is straightahead jazz. All the tunes are standards with the exception of the title track, a fast samba I wrote that would be great for an airline commercial. There are fantastic moments of simultaneous improvising. All the guys are superior musicians. This is my first Grammy nomination and it is exciting."

• **Eubie**, a musical revue of tunes penned by perennial pianist **Eubie Blake**, has opened on Broadway. The show played Philadelphia for 13 weeks before coming to New York.

The **Hines Brothers**, **Maurice** and **Gregory**, top an enthusiastic dancing, singing cast. Featured Blake-penned numbers include *I'm Just Wild About Harry*, *Shuffle Along*, and *I'm Just Simply Full Of Jazz*.

The opening night crowd gave 95-year-old composer **Eubie Blake** a long and genuine standing ovation.

• Changes galore for **Maynard Ferguson**—first his orchestra's 16' GMC Pike truck, carrying \$75,000 to \$100,000 worth of sound equipment, stage lights, and instruments disappeared from in front of San Francisco's Sutter Hotel, then rhythm section teammates **Biff Hannon** and **Gordon Johnson** left the band.

The truck turned up, equipment intact, several hours after the SFPD got on the case, but Hannon and Johnson are gone for good.

"I spent three and a half years on the road, between **Buddy Rich's** big band and Maynard's," Hannon explained, "and I've wanted more time to practice and write. I'm at work on two books, one of tunes, one of etudes, and want to emphasize small group playing for a change. I'm still writing for Maynard—there was no falling out between us—and I'm putting a group together in New York City, with a four piece rhythm section and two horns. I want to do a short tour with **Jeff Tyseck**, (who was lead trumpeter with **Chuck Mangione's** big band)."

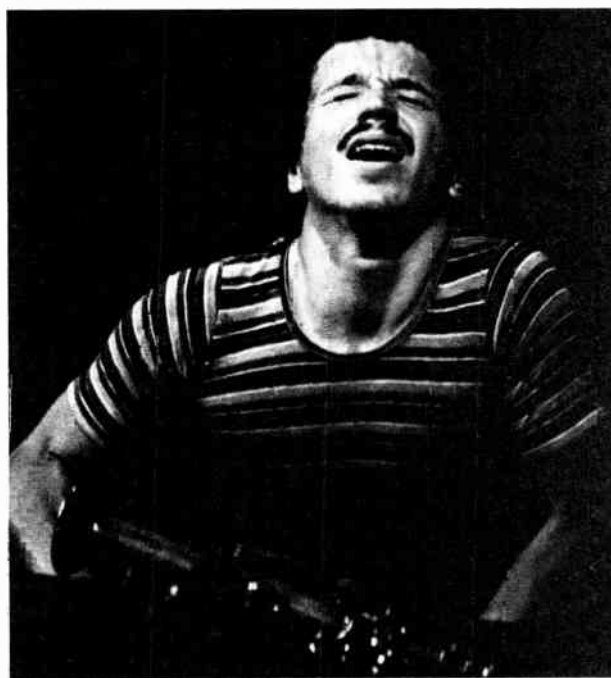
Johnson is freelancing in the Apple; he plays with the **Joffrey Ballet**, and he appeared with **Paul Winter** at Carnegie Hall. "I just had to get off the road," said Johnson, who is at work on a project with trombonist **Jim Pugh**, from **Woody Herman's** band. "There's a point where you have to, just *have to*, go to one place and live there."

• A massive country music discography, covering recordings up through and including 1942, is in preparation, partially funded by a \$7500 grant from the National Endowment for the Arts and researched by British editor **Tony Russell**, who has been compiling it for over ten years. Dates, places, personnel, and release numbers of all country records made, released or not, will eventually be published by the Country Music Foundation Press. Though works of similar scope have been attempted concerning jazz and blues, this marks the first effort in the country music field.

• Bassist **David Friesen**, brassman **Clay Jenkins**, drummer **Gary Hobbs**, pianist **Fred Simon**, and woodwind player **Michael Bard** will be clinicians at **Feldkirch**, Austria's International Jazz Festival, January 2 through 14. Tickets, accommodations, board, and transportation from the airport to a picturesque town amid skiing offered complete at \$595 per fest-goer; write International Education Institute, Box 1012, Oak Park, Ill. 60304 for reservations or a brochure.

It's too late to catch the 11th edition of **Umea Jazz Festival**, the northernmost event of its kind, held in Sweden October 26 through 29. In attendance were **Bernt Rosengren's Kvartett**, **Thor Egerbladhs' Oktett**, **Lystedts Latin Jazz**, **Willem Breuker Kollektief**, **Thad Jones-Mel Lewis Orchestra** and **Helen Merrill**, among others.

## NEWS



EARL MCGHEE

Is it agony or ecstasy to improvise rhapsodies? Only **Keith Jarrett** knows for sure, though audiences at his eight-stop solo concert tour in late October could make educated guesses. Others can decide by experiencing *The Sun Bear Concerts*, a ten disc set cut in Japan in 1976, just released by ECM.

## Canada's Jazz Appleyard

TORONTO—Canada's on-going television series devoted to the presentation of jazz began its second season this fall. The scope of *Peter Appleyard Presents*, as the series is called, is broad—from dixieland and ragtime to mainstream jazz and the blues.

The program, produced by William F. Cooke Television Programs of Toronto and CHCH-TV, boasted a solid if unadventurous line-up for its first season last year: **Buddy Tate**, **The Climax Jazz Band**, **Joe "Cornbread" Thomas**, **Jim Galloway** and **Metro Stompers**. It pulled in over 200,000 viewers per broadcast. This response plus positive critical comment led to the second season with **Peter Appleyard** presenting **Helen Humes**, **Hank Jones**, **Zoot Sims**, **Professor Longhair**, **Slam Stewart**, **Eubie Blake**, and the late **Joe Venuti** in one of his last television appearances.

The show's host, **Appleyard**, is a former vibist with **Benny Goodman** and an active studio musician in Toronto, where the programs are taped. In addition to his principal instrument, he plays

piano, drums, xylophone and marimba. In 1957 he recorded "Anything Goes", the first jazz LP produced in Canada.

The tapings take place before an audience in **Albert Hall**, a dixieland nightclub in downtown Toronto. When producer/director **Ron Meraska** transforms the club into a studio with his seasoned crew, however, the music ranges widely. According to producer **William Cooke**, taping in the club creates a realistic nightclub atmosphere and captures some of the excitement of an actual jam session.

Videotaped in cooperation with CHCH in Hamilton, Ontario the show uses a five camera set-up including a hand-held camera which makes for lively angles. It is a tribute to the realism of *Peter Appleyard Presents* and to its genial and talented host that a minimum of prompting of the studio audience is necessary to encourage applause.

TV audiences across Canada have been watching *Peter Appleyard Presents* since early November. It can also be seen by U.S. audiences in some northern cities. Check your local listings.



## NEW RELEASES

ABC/Impulse's Dedication releases continue with **The Great Tenor Encounters** (Duke meets Hawk and Trane); **Count Basie's Retrospective Sessions**; **Foundations of Tom Scott, Gato Barbieri, and John Klemmer**; **Sam Rivers' Trio Sessions**; **Pee Wee Russell's Salute To Newport**; **Yusef Lateef's Live Session**; **Further Fire Music of Archie Shepp**, and **Plenty Of Paul Horn**.

Dexter Gordon's **Manhattan Symphony** and Woody Shaw's **Stepping Stones** are new from Columbia. Shaw's fans should look for **Little Red's Fantasy**,

too—a 1976 date just issued by Muse.

Muse-ing on, Clifford Jordan's **Inward Fire**, Richie Cole's **Alto Madness**, Eddie "Cleanhead" Vinson's "Clean" Machine, Dave Pike's **On A Gentle Note**, and Houston Persons' **The Nearness Of You** have become available.

Clifton Chenier leads **His Hot Louisiana Band In New Orleans**, on GNP/Crescendo. And blues harp blowing **Walter Horton** has **Fine Cuts** on Blind Pig Records.

## AFLOAT

MIDDLETOWN, CONN.—The Hartford Jazz Society launched its 17th Annual Boat Cruise down the Connecticut River from the town dock on a perfectly crystalline late summer's Sunday. The "Block Island" was stowed to the gunwales with 700-plus members, guests, and cooking combos: the Frank Strozier/Louis Hayes Quartet with Harold Mabern and Jamil Nasser, and Hartford's Norman Macklin Quintet with singer Kitty Kathryn. Dancing, picnicking, socializing and digging the sounds (well miked to all decks) were the orders of the day.

To the Society—now in its 18th year and America's oldest jazz support group—the Cruise is the bread and butter affair of the year, especially since the nixing of National Endowment of the Arts grants which had shored up their starry concert season. "This cruise brings in more than our entire membership dues," said Art Fine, ex-president of the Society. "It's a guaranteed sell-out every year, rain or shine. When we had the grant money, we could book big names all winter and sell out concerts, too."

As it stands, the HJS pulls half-houses to its Sunday evening concerts at Dunfee's in the Sheraton Valley Tobacco Inn in Windsor, Conn. Altoist Phil Woods was a happy exception; Springfield, Mass., strongly drawn to the Society's activities, turned out in droves for their home-town boy. Others in the HJS fall series were the Buddy Tate/Scott Hamilton Quintet; Toots Thielemans' Quartet, and (December 3) Elvin Jones' Quartet. More information on the Hartford Jazz Society is available from Annette Cohen, 73 Lebanon St., Hartford, Conn. 06112.

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## Manic Activities

NEW YORK—The Jazzmania Society's fourth season is in full swing, with saxman Mike Morgenstern in charge. Morgenstern founded Jazzmania after "getting musicians together to play became more economical with a place of our own. Now," Morgenstern tells **db**, "we have the most beautiful place in town," a homey loft at 14 E. 23rd St.

Wednesday at Jazzmania is Guest Speaker night. Arnold Jay Smith, **db** correspondent, hosts the series which includes a one hour talk followed by recordings of the guest and open discussion. This autumn Carla Bley, Chico Hamilton, Frank Foster and Red Rodney participated. On Thursdays, Morgenstern leads a Jamarama, featuring his alto, tenor, bari saxes and bass clarinet playing, singing, and surprise sitters-in. Friday and Saturday nights it's Jamarama Plus, with special guests highlighted. Recently Frank Strozier, the Bridgewater Brothers (Cecil and Ron), Eddie Jefferson, Arthur Blythe, and James Newton have played.

"I invite people I've gotten to know over the years, really accomplished musicians," says Morgenstern. "It's not like a jam session. It's a musical evening where specific players play specific tunes. The audience gets a variety of experiences throughout the night."

Sunday afternoons Jazzmania hosts a Bagel Brunch to the music of "people who are just starting out, just coming in from out of town, or sidemen trying to work as leaders." Sunday night is a Musicians' Flea Market; folks stop by to sell, buy, swap or browse magazines, instruments, records, et al, and just hangout.

## SHOWCASE AT DONTÉ'S

HOLLYWOOD—Cary Leverette, owner and manager of Donte's jazz club in North Hollywood, has initiated a series of talent showcases on Tuesday nights, designed to give local unknown artists an opportunity to be appraised by professional musicians and established critics. The winner's prize is a one-nighter at the 13-year-old club.

Judges to date have included Lee Underwood, West Coast Editor of *down beat*; author Larry Cole; musicians Bobby Knight, Eddie Arkan, Ross Tompkins and Lanny Morgan. Future judges tentatively include critics Leonard Feather and Harvey Siders, and musicians Shelly Manne, Frank Rosolino, Don Menza, and Lou Levy.

## Winter's Music For The Dance



MARK HANAUER

Murray Louis asked Winter to do the music for his new ballet after the choreography was virtually completed. A recording session was arranged at which Paul and the Consort (David Darling, cello; Nancy Rumble, oboe and keyboard; John Guth, guitar and bass; Jim Saputo, percussion, and Akira Tana, percussion) actually watched the dancers perform in the studio while simultaneously making the music. After repetitions of this process, a final tape will be created.

This work process is unusual in the context of how most choreographers and composers collaborate, but is not new to Messrs. Louis and Winter. Louis has done several ballets in this manner (*Personnae* and *Continuum*) and Winter has worked in similar fashion with choreographer Alvin Nikolais.

## FINAL BAR

Bandleader and trumpet player **Ralph Marterie** died October 9 in Dayton, Ohio. He had completed an engagement in Cleveland and was stricken with a heart attack while on the plane returning to his home in Chicago. Marterie was 63.

Marterie spent most of his professional career in Chicago, where he began in the '30s playing in local orchestras. His virtuosity on trumpet made him popular in the studios, and he spent a good part of the 1940s prospering on the radio staffs of ABC and NBC.

Although the great bands of the '30s were in decline by the post-war years, there were those in the record business who believed the old magic could be recaptured by new bands properly promoted. With rock and roll not to emerge until 1955, there was no clear evidence they were wrong. Moreover, the success in 1950 of Ralph Flanigan, who was created and marketed wholly by RCA Victor, suggested they could be right. So Marterie, then the leading studio player in Chicago, was a logical choice for Mercury Records, who wanted to create a band that could compete with Flanigan. Thus, the Ralph Marterie orchestra was born in 1951. The promotion was heavy. *Caravan* was his most successful record, but there was also a long series of albums pitched at the teen-age market that sold well. Soon Marterie was a major national name—a big fish in the still small pond of post-war dance orchestras.

By the time rock and roll broke, his reputation was solid enough to carry him on for another 15 or 20 years of steady work. Marterie had been ill in recent years, but he still played dances, public and private, usually recruiting musicians on an ad hoc basis.

He is survived by his wife, Edith; and daughters Judy and Diane.

**Teddy Hill**, who played tenor sax with Luis Russell's 1929-'31 orchestra, started his own band in '34 (frequently working Harlem's Savoy Ballroom), and after 1940 operated Minton's Playhouse, where bebop was born in after-hours sessions, died in Cleveland in mid September. He was 68 years old.

**Charles Wes Cochran**, Chicago reed player and a staunch member of the Association for the Advancement of Creation Musicians, died September 10 of a sudden illness. He was 32 years old.



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**"At last,  
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**—Ed Shaughnessy**



# The Gospel According To *MINGUS*:

BY BRET PRIMACK

The marquee read "The Dannie Richmond Quintet." Outside the Village Vanguard, taking my final breath of Seventh Avenue air before descending the hallowed steps (Coleman Hawkins, John Coltrane and even Lenny Bruce once worked Max Gordon's home for wayward beboppers), I overheard a conversation between two dedicated fans. The elder, a cat known as Shake, was in his early '50s, and sported the customary goatee and beret. I'd seen him around before, but his pal, Jim, was new to the scene. Jim wore a dashiki with matching skullcap and was armed with *The Encyclopedia Of Jazz In The Seventies*. The subject of their rap was the Charles Mingus Jazz Workshop.

"Man, I've seen some heavy sax players come out of that band. Clifford Jordan, Charles McPherson, Jackie McLean, John Handy, Roland Kirk, Yusef Lateef, Booker Ervin, Eric Dolphy, George Adams and now my man Ricky Ford. You hear what I'm saying?"

"Now it's a drag Mingus is sick, but who's better equipped to take over the band than Dannie Richmond? You got the book. See how many years he's been playing with Mingus."

Jim sprung into action. "Dannie Richmond, born New York City, December 12, 1935. Except for occasional side ventures, he was best known from 1956-1970 with Charles Mingus. He also played with the Mark/Almond Band [a rock-blues-jazz aggregation] for three years. Then he worked with Joe Cocker and did a tour with Elton John..."

Shake interrupted. "Elton John? Didn't he work with Stan Kenton?"

"Hey man, let me finish. Richmond also worked on BBC radio with Danny Thomas."

"Danny Thomas the conga player?"

"Pardon my friend, mister. I usually leave him at home locked in the bathroom with newspaper on the floor."

Shake exploded with laughter. When he was finished, Jim continued. "Richmond rejoined Mingus in '74."

I decided to cut to the chase. "You cats been down there yet?"

Shake nodded his head. "Man, those cats are on fire."

The band was on a break. Before making my way to the band's dressing room (a.k.a. the kitchen), I had a word with Max Gordon. Max told me he is working on a book, *Live At The Vanguard*. "There'll be a chapter on Mingus!"

Dannie Richmond was relaxing in a chair.

"You know, Bret, a lot of people don't know I was a tenor saxophonist in the beginning. I wanted to play like Gene Ammons, I really did. I copied his records and had just about gotten to the point where I had his sound down. At this time, I was just out of high school [early '40s] and going to the Music

12 □ down beat



JOSEPH L. JOHNSON

Center Conservatory, in the Bronx. The reason I chose this school was because of the people who were on the faculty: Max Roach, Kenny Clarke, John Lewis and a few others. Jazz was what I wanted to do, so naturally that was the school for me.

"At the sessions, at school, there never seemed to be a drummer. So while we were warming up and trying to think of tunes to play, if it was something in a very moderate

tempo, I found that I could keep time on the cymbals and just tap around on the drums. A couple of cats said, man, you're a natural drummer. So I took my saxophone, flute and clarinet and turned them in for a set of drums."

"How long were you playing before you got hooked up with Mingus?"

"About six months. Mingus was in residence at a place called The Pad, off Sheridan



# DISCIPLES CARRY THE TUNE



Dannie Richmond

VERYL OAKLAND

Square in the Village. Now it's a very successful disco. I went to hear Charles one night. They were about to come off the stand and he was going to play his theme song, *Cherokee*. He kicked it off double-o-quick-o. They played the line and he stopped it at the bridge and said, damn! I wish there was a drummer who could keep time and play fast. Lou Donaldson, who I knew, was in the house. He said, my homeboy can. I was saying, oh man, please, don't do that. Mingus said, tell him to come on up. So I went up on the bandstand.

"Mingus kicked it off again and it seemed like it was twice as fast as the other tempo. This was the supreme test, I guess. Believe it or not, I played it. Then he fired the other drummer. No, first he talked with me during the break to see if I was interested in joining the band. I told him that I was. I also told him how long I'd been playing and not to expect a whole lot, but I would be trying my best to do what he wanted as far as contributing to his music. He said something like he knew a gifted drummer when he heard one and that he would work with me as much as he possibly

could. Then he fired the other drummer and hired me. That was almost 22 years ago."

"So you never really had formal lessons?"

"Never a book or a teacher or a lesson."

"How did it feel when you first joined the band?"

"I was terrified. It was kind of strange because just two weeks before this happened, a friend of mine, a trumpet player, came over to my house. He said, come over here man. I want you to listen to this record and hear this bass player. It was a record with Mingus, Red Norvo and Tal Farlow [since reissued by Arista/Savoy]. I don't remember the title of the tune, but I was overwhelmed with the strength, the clarity, the way I heard the bass

Bob Nelloms on piano and Calvin Hill on bass, was on fire. What better way to keep the Mingus tradition alive? In fact, the set highlight was *Cumbia And Jazz Fusion*, the lengthy Mingus work that brings together elements of Latin America, Duke Ellington and straight-ahead hard blowing. In the hard blowing department, Ricky Ford excelled. That kid can play.

Later, Dannie agreed. "I am of the opinion that very soon, Ricky is going to be the voice to reckon with on tenor. He's got all the facility and for a musician as young as he is, 24, he's got a lot of time ahead of him. As time progresses, we will hear more and more from Ricky Ford!"



John Handy

VERYL OAKLAND



Jackie McLean

JORGEN BO



Jaki Byard

JAN PERSOON



Ted Curson

HERB NOLAN

being played like I hadn't heard it played before. And then, just two weeks later, to be at The Pad and playing with the cat who was on that record."

\* \* \* \*

Richmond finished a cigarette and made his way to the bandstand. The cats at the top of the stairs were right. The band, with Jack Walrath on trumpet, Ricky Ford on tenor,

"When am I going to hear more from Dannie Richmond?"

"About what?"

"The Charles Mingus Jazz Workshop! Listen man, this is no place to talk. I mean, a nightclub kitchen?"

I extended my palm and Dannie slapped me five. He agreed we should meet later in the week.

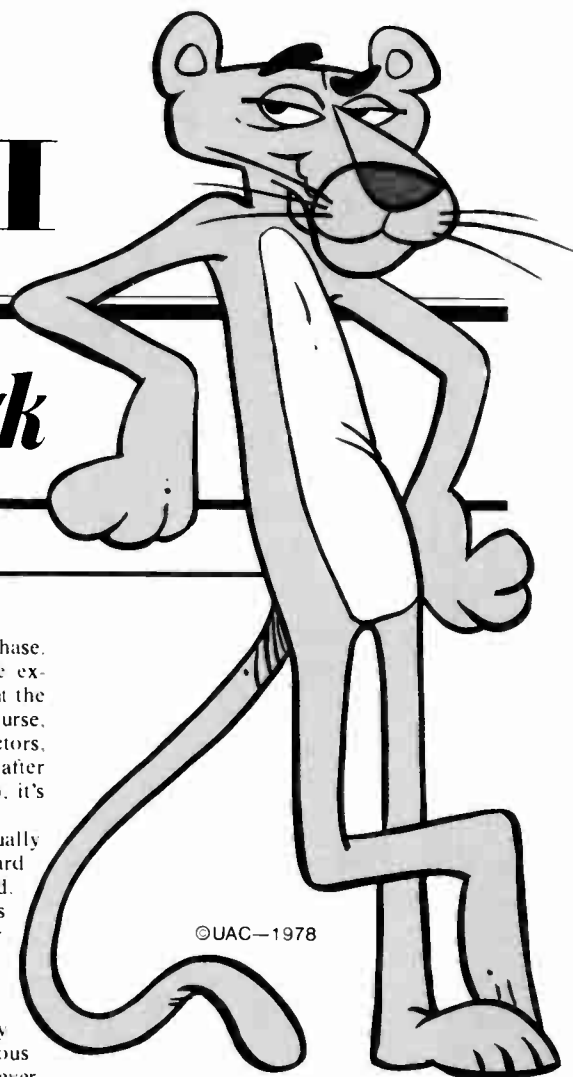
"But in the meantime, why don't you talk to

continued on page 39

# HENRY MANCINI

## *Sounds In The Dark*

BY CHUCK BERG



One of the most competitive and high pressure scenes in contemporary music is writing for films and television. To reach the summit of success, a composer must be both an artist and craftsman.

He must also be a professional's professional, able to meet the most demanding of deadlines. And he must be a statesman, capable of negotiating with the easily-bruised egos of producers, directors and studio chieftains.

Among the musicians at the top of the Hollywood stairs, Henry Mancini is one of the most distinguished. Oscars, Grammys, Gold Albums and Golden Globes are some of the tangible signs of his achievement. More significantly, songs like *Moon River* and *Days Of Wine And Roses* have become part of our living musical culture as standards.

Born in Cleveland, Ohio, on April 16, 1924, Mancini was raised in the steel town of Aliquippa, Pennsylvania. He learned the basics of flute from his father. As a teenager he studied piano and arranging. After a year at Juilliard, he was drafted into the Air Force in 1943.

When the war ended, Mancini enlisted in the Glenn Miller-Tex Beneke Orchestra as pianist-arranger. There were also advanced studies with Ernst Krenek, Mario Castelnuovo-Tedesco and Alfred Sendry. In 1952, Mancini entered the film world via the portals of Universal-International and contributed to *The Glenn Miller Story* and *The Benny Goodman Story*. Bigger and better assignments such as Orson Welles' *Touch Of Evil* followed.

Mancini the man, like his music, is direct and to the point. His responses about working in film and television pull no punches. Our conversation took place in Mancini's commodious office suite overlooking Sunset Boulevard in Hollywood.

**Berg:** In spite of the glamor of working in Hollywood and winning Oscars, it seems to me that most people, even film buffs, have little appreciation for the actual functions of the film composer. Does that lack of recognition, or understanding, bother you?

**Mancini:** Well, film music is a craft in what

we normally call the post-production phase. Most of the post-production people are extremely talented. They're people who put the film together after it's been shot. Of course, we have talent up front—writers, directors, actors, cameramen and so forth. But after they're finished, we get a hold of it. So, it's part of a big team effort.

As for recognition, the mass media usually focuses on big names. They're out for hard news on people like Brando or Streisand. Really, stars help promote the industry as a whole. So we have to remember our place in the scheme of things out here as far as the press is concerned.

I must say, though, that the recognition of what a film composer does is really growing in leaps and bounds through various books and periodicals. There have been several pieces in magazines that have been helpful, though some really border on being exploitative. But of course in Hollywood, exploitation is the name of the game as far as some of the major studios are concerned. They're out to sell their pictures and they're not really, I think, interested in the lasting quality of any of the music in their films.

You know, if the studios help make a big hit out of something, it's to their benefit, and a benefit to the finances and sometimes to the career of the composer. So I think the composers are being recognized more, especially the younger boys like John Williams, Billy Goldenberg and David Shire. There's some recognition. But unfortunately, about the only time the news weeklies pick up on something is when someone has a big hit that everyone knows about. It happened to me with *Peter Gunn*, it happened to Marvin Hamlisch with *The Sting* and most recently to John Williams with *Star Wars*.

**Berg:** So in general, you think the climate for film music is warming up?

**Mancini:** I think so. But, we have two directions here that need pointing out. We have the pop kind of thing which I have been a participant in since *Peter Gunn*, and we have the so-called serious kind of thing, which I have also been involved in.

There have been scores of mine in the last couple of years that I would have loved to have gotten out on records. Years ago it would have been automatic. But now it's very difficult, because the record market has changed. Over the last ten years there have been a number of soundtrack recordings from big box office pictures that just haven't sold. So the big companies won't release a score just because it happens to be from a big picture.

**Berg:** How do you see the division between the economic and artistic needs of film score recordings being resolved?

**Mancini:** Well, I suppose it will never be settled. But what I'm heartened about is that people are really talking about the craft and sometimes the art of film music. Also, the great tradition of film music is being carried to the general public through many recordings, like the Erich Korngold and Max Steiner scores. There are people interested in hearing those things. RCA would have stopped the Classic Scores series after *The Seahawk* if people hadn't bought them. I guess the most recent thing from RCA is David Raksin's music from *Laura* and *The Bad And The Beautiful*.

**Berg:** Another encouraging fact is Elmer



Bernstein's Film Music Collection with albums of classic scores by composers like Bernard Herrmann, Steiner, Miklos Rozsa and Bernstein. Also, there is a quarterly journal.

Let's get to Henry Mancini. How did you get started in the film music biz?

**Mancini:** First of all, there is a basic training that many of us have gone through. I went through mine at Universal for about six years, from 1952 to 1956. It's the kind of situation where you do bits and pieces, odds and ends, helping the main guys with orchestrating. I did some orchestrating for Alex North and learned a great deal about the basics, the breakdown, using the click track and so forth. That's the technical part.

Once you've established all that, personal style and personal taste come into play. That's what makes a Mickey Rozsa different from a Franz Waxman. It's very hard to define, but it's related to a solid dramatic approach. That's something that you really can't learn. Really, a dramatic sense is an inherent thing.

Orchestration, of course, plays a great role in film music. You can learn this because it's part of technique. But everybody has different styles of orchestration. They have different pets they like to use, different kinds of voicings. Then when you listen, you say, "Oh, that's Alex," or "That's Dave Raksin." In a sense, it's similar to what made the big bands sound different from each other.

One of the things that is completely overlooked in a lot of pop-oriented scores is that nuance, that sense of style. We went through a period where there were a lot of rock scores for very serious pictures. To my mind, most of them missed the boat. I mean that most of them just overwhelmed the picture because they didn't know when to pull back. They were always on.

Rock music can be used in scoring. It can be integrated. But it hasn't been done with the impact and finesse that jazz has had. They haven't gone down those little side roads yet and used the essence of rock to build a dramatic score. It's just been tunes and people singing in the background, which hasn't been of that much help to the film.

**Berg:** You mention the importance of having a dramatic sensibility. How did you acquire yours?

**Mancini:** I think I was aware of it long before Universal. I've always been aware of music's emotional impact. Whether it be Bartok or Stravinsky, there's emotion, there's drama, there's something happening.

I mentioned the big bands a while back. Each one had a special thing. There were some funny things, for instance, with Raymond Scott. There were some very highly, let's say quasi-dramatic things with Stan Kenton. And when Woody Herman sometimes got going on a final chorus of an up-tune, my God, that was a real steamroller coming down on you. You felt it. And when Claude Thornhill went into his ballad style, there was your romance. Those bands depicted real emotions.

On the other side of the fence we had Frederick Delius, who created a classic kind of nice emotion. Of course the king of them all was Tchaikovsky. *The Nutcracker Suite* probably is—at least to me—one of the most charming pieces ever written by anybody. It just goes on and on so melodically. If ever I was to say I was patterned after anybody, going way back, I think I would be very proud to say that the Tchaikovsky approach to music is very akin to mine, melodically.

**Berg:** The composer's relationship with the

director and producer is terribly important in setting up the parameters for the score. What kind of working relationships have you had?

**Mancini:** Well, it depends on who you're working for. In all the films I've done with Blake Edwards—*Breakfast At Tiffany's*, *Days Of Wine And Roses*, *The Pink Panther*, and on TV, *Peter Gunn*—we've had some very successful things together. He has always said, "Go, it's up to you, do what you want." I've always respectfully let him know what I was going to do. If there was a theme, or if there was something specific, we'd talk about it. But normally with Blake, I would break the picture down and spot it for music by myself.

Stanley Donen, in films like *Charade* and *Arabesque*, gave me the same kind of freedom, but Stanley was more in touch. I mean he was there and spotted the whole film himself. And he was always at the recording sessions. He was, let's say, on top of it a little more. He gave me less line than Blake. But he knew. Stanley has a very intelligent musical knowledge.

I don't know if I have always succeeded in making the producer or director a part of what I'm doing. I know, though, that I can't take the attitude of some composers who complain they can't talk to a producer or director on the level that they'd like. They hate to talk down and as a result get a little schizophrenia going. Consequently, they sometimes hit the producer or director the wrong way. But that's something that is completely in the personality of the composer.

**Berg:** When are you brought in on a film? Do you get a chance to see the script before shooting, or do you just go in cold to take a look at the rough cut?

**Mancini:** Sometimes I'll see the script before shooting has begun. What I do in that case is read it and then actually forget it. Really, because I've found time and time again that if I really get involved in a script and start to mark it, that half of the things I've marked are not there when the final film comes in.

I know there's great sympathy for composers being involved from the very beginning, and it's fine for certain types of pictures where the director wants a certain feeling to be triggered by the composer. But normally, I work best when they say, "Here's the film." Then I can take it and see what they're after. So I just like to have them say, "Here it is."

But reading the script can be valuable. One such instance for me was *The Hawaiians*, the Michener novel. I could tell from the script that there was going to be a need for some traditional Chinese music and some traditional Japanese music. Having read the script, I was able to do my research and become familiar with the kind of music that was going to be needed.

Another interesting situation was *W. C. Fields And Me*. The picture starts out in the late '20s, before the depression, and goes all the way up into the '40s. For me, the problem involved getting the right styles for the big bands of the different periods. For instance, where do you start forgetting the banjo and the tuba and start getting into the guitar and the string bass? And where did drummers start using wire brushes on the snare? It's an area that you have to think about.

**Berg:** How did you resolve those questions?

**Mancini:** Well, it turned out we didn't go back far enough for the banjo sound, but there's a little period in there, the boola boola



VERYL OAKLAND

## 2nd annual down beat

### Student Recording Awards



**F**rom the moment the first annual **down beat** Student Recording Awards were announced in January '78, hundreds of tapes, discs, charts, and art works began rolling into **down beat's** Chicago offices. The first year response far exceeded the expectations of the most optimistic **down beat** personnel.

The **db** editorial staff faced a long string of difficult decisions in screening the entries. The very best entries approached a professional level of expertise, making the task of selecting the finalists painful at best.

The finalist judges were not to be envied either. David Baker, director of jazz studies at Indiana University, had the excruciating job of determining the composing and arranging winners. Bunky Green, alto saxophonist and jazz educator at Chicago State University, made the final decisions in all performance categories, assisted by James A. Williams, former faculty member at Berklee College of Music and currently pianist with Art Blakey's Jazz Messengers. Recording engineer Gary

Loizzo, of Chicago's Pumpkin Studios, performed a painstaking evaluation of the engineering categories. All judges were members of the National Academy of Recording Arts & Sciences (NARAS) and evaluated the student entries in the same manner as they would vote for the Grammy winners. All entries were judged "blind"; candidates were known to the judges only by number and category.

Prizes for the winners included "deebee" trophies and pins, the "Gold Microphone Award" (from Shure Bros., Evanston, Ill.); and \$1,000 scholarships to Berklee College of Music for high school division winners in solo performance, composition, and arranging categories. The awards were presented by music dealers from the winner's home areas on **down beat's** behalf.

The 1979 **down beat** Student Recording Awards have been expanded to include jazz vocal choirs and additional prizes for "honorable mentions" recommended by the judges. The number of finalist judges has been increased to include George Simon, author, critic, and special consultant to the NARAS for the Grammy awards and the Recording Hall of Fame; plus several recording performers and producers to be announced.

Complete rules and conditions are printed on the following page. Use the coupon to send for your Official Application or pick one up at your local music store.

A recording may be entered in one or more categories; any number of recordings may be entered by any U.S. or Canadian high school and college. All entries must be received by February 16, 1979 at **down beat**, 222 West Adams St., Chicago, Ill. 60606. Winners will be announced in the May 3, 1979 issue, on

sale April 19. Award presentations will be made at the winners' schools before the end of the spring term by local music dealers representing **down beat**.

**T**he 1978 deebee winners were:

**Best Jazz Performance by a Big Band**—Hall H.S., West Hartford, Ct; Ohio State U., Columbus.

**Best Jazz Performance by a Group**—St. Joe's Jazz Lab, St. Joseph's Collegiate Institute, Buffalo, NY; Macar Bros. Music Co., U. of South Florida, Tampa.

**Best Jazz Instrumental Solo Performance**—Chris Forbes, piano, Northfield Sr. H.S., Northfield, Mn; Tod Dickow, tenor sax, College of San Mateo, Ca.

**Best Original Composition**—*Future Spirit* by Dave Sharp, Lincoln H.S., Ne.; *Funky Duck* by Ned Ginsburg, Eastman School of Music, Rochester, NY.

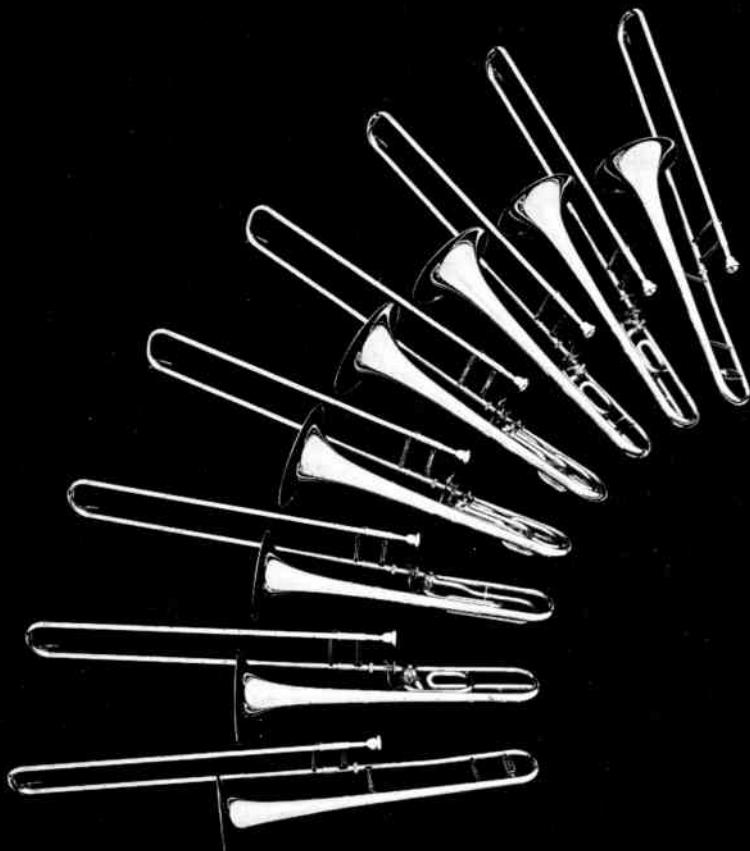
**Best Jazz Instrumental Arrangement**—*Survival of the Hippest* arranged by Mike Paulsen, Minnetonka H.S., Mn.; *Walk Soft* arranged by John Basile, New England Conservatory of Music, Boston, Ma.

**Best Engineered Live Recording**—(insufficient h.s. entries); *Passage*, engineer: Calvin D. Rose, Northern Ill. U., DeKalb.

**Best Engineered Studio Recording**—(insufficient h.s. entries); *Greg Kos Sextet*, engineers: Terry Douds-Jeffrey Kaercher-Don Strayer-Bob Valentine, Ohio State U., Columbus.

**Best Album Jacket Design**—*Penn Yan Academy Jazz Ensemble*, designed by Joe Houston, Penn Yan Academy, Penn Yan, NY; *Spectrum*, designed by S. L. Dooky, Texas A&M U., College Station, Tx.

**Best Album Notes**—(insufficient entries). **db**



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# 1979 down beat Student Recording Awards

The **down beat** Student Recording Awards honor the accomplishments of U.S. and Canadian high school and college students in the recording arts & sciences.

## deebee Award Categories

The 1979 deebee Student Recording Awards are offered in two divisions—High School and College—in each of the following categories.

1. **BEST JAZZ PERFORMANCE BY A BIG BAND** (eleven or more instrumentalists performing at least three selections or a total of 20 minutes on one recording)\*
2. **BEST JAZZ PERFORMANCE BY A GROUP** (ten or less instrumentalists performing at least three selections or a total of 20 minutes on one recording)\*
3. **BEST JAZZ INSTRUMENTAL SOLO PERFORMANCE** (on one selection)\*
4. **BEST VOCAL SOLO OR GROUP PERFORMANCE** (any number of singers performing one contemporary music selection)\*
5. **BEST ORIGINAL COMPOSITION** (contemporary music, any instrumentation)\*
6. **BEST JAZZ INSTRUMENTAL OR VOCAL ARRANGEMENT** (any instrumentation or voicing)\*
7. **BEST ENGINEERED LIVE RECORDING** (any music style or instrumentation recorded *outside* of a studio)
8. **BEST ENGINEERED STUDIO RECORDING** (any music style or instrumentation recorded *in* a studio)
9. **BEST ALBUM JACKET DESIGN** (any music style)
10. **BEST ALBUM NOTES** (any music style)

\*"Jazz" and "contemporary music" encompass, for the purposes of these awards, the various forms of recorded jazz and blues as reviewed in **down beat** magazine.

## Awards & Prizes

1. deebee Awards, suitably engraved, are made to:
  - a. Each student winner—individual and ensemble members—in each of the ten Award Categories in both the High School and College divisions.
  - b. Each faculty or student director of each winning ensemble in both the High School and College divisions.
  - c. The faculty advisor to each individual winner in both the High School and College divisions.
  - d. The music department of each school attended by the winners of each of the ten Award Categories in both the High School and College categories.
2. Suitable "Honorable Mentions" may be awarded at the discretion of the judges.
3. Duplicate awards and prizes will be awarded in case of a tie.
4. Additional awards, prizes, and scholarships are awarded to winners and "honorable mentions" on the recommendation of the judges.

## Eligibility

Student recordings eligible for deebee awards:

1. Student recordings made after Jan. 1, 1978.
2. Recordings made by any student enrolled in a U.S. or Canadian high school (grades 7-12) when the recording was made. Either the school principal or faculty advisor is required to confirm that the student(s) performed as stipulated.
3. Recordings made by any student enrolled in a U.S. or Canadian 2-4 year college for at least six credit hours, or the equivalent, when the recording was made. The music department chairman is required to confirm that the student(s) performed as stipulated.
4. Any recordings performed by students, whether they are or are not members of the AF of M as long as the recording is "for educational purposes only" as defined by common industry usage.
5. Student recordings engineered or designed by outside professional companies are eligible in all categories except engineering and design.
6. Tracks on which guest artists perform are not eligible.

## Rules & Conditions

1. One copy of each disc or tape recording must be submitted for

each category in which the recording is entered. (If, for example, the recording is entered in three categories, then three copies of the recording must be submitted with the official application.)

2. A registration fee of \$3.00 for each category in which the recording is entered must accompany the official application. (Three categories = \$9.00, etc.)
3. Recordings may be either disc or tape; mono or stereo.
  - a. Disc recordings must be 33 $\frac{1}{3}$  rpm and not exceed 12".
  - b. Tape recordings may be recorded on either cassette or open reel. Cassettes must be either 30'/45'/60', professional quality. Open reels must be recorded at 7 $\frac{1}{2}$  ips on professional quality 7" reels with color leader indicating candidate tracks. Record on one side of tape only.
4. The following information about each candidate recording must be submitted with the official application.
  - a. Personnel—each student's name / current age / school grade level / instruments played on recording or voicing identification / faculty advisor.
  - b. Music selections listed in order of recording—title / composer-lyricist / arranger / publisher / soloists / playing time.
  - c. Description of equipment used for recording. (Applicable only for student engineering category.)
5. A full concert score must accompany candidate recordings submitted in the arranger category. A lead sheet with copyright notice affixed must accompany candidate recordings submitted in the composer category. (No composition can be accepted without proof of copyright.)
6. Recordings, scores, lead sheets, etc. can be returned only if return label and postage are provided. **down beat** is not liable for items lost in transit.

## Judging

1. All decisions and final judging are made solely on the basis of ability demonstrated on the candidate recordings. Recordings are judged "blind": that is, candidate recordings are known to the judges only by number.
2. Judging criteria are similar to those used by **down beat** in its record reviews: musicianship, creativity, improvisation, technique, sound quality and balance, excitement, programming, etc.—all adjusted to high school and college levels.
3. If, in the opinion of the judges, there is no entry in a category that meets **down beat** standards, then that category shall be declared "no contest" with no awards made and registration fees returned.
4. The judges, whose decisions will be final, include the editors of **down beat** and professionals in the recording arts & sciences.

## How to Enter

1. Pick up Official Application form at your local music store or use the coupon below.
2. Return Official Application with candidate recording(s) and registration fee to deebee Awards c/o **down beat**, 222 West Adams St., Chicago, IL 60606, to arrive no later than **February 16, 1979**.
3. Winners will be announced in May 3, 1979 issue of **down beat**, on sale April 19.

deebee Awards c/o **down beat**  
222 W. Adams St.; Chicago, IL 60606

Date \_\_\_\_\_

Please send me, by return mail, an official application for the 1979 **down beat** Student Recording Awards.

Your name \_\_\_\_\_

Your mailing address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name of School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

# RECORD REVIEWS

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

## NICK BRIGNOLA

BARITONE MADNESS—Bee Hive 7000: *Donna Lee*; *Billie's Bounce*; *Marmaduke*; *Body And Soul*; *Alone Together*.

Personnel: Brignola, Pepper Adams, baritone saxophones; Ted Curson, trumpet, flugelhorn; Derek Smith, piano; Dave Holland, bass; Roy Haynes, drums.

\*\*\*\*\*

## DIZZY REECE

MANHATTAN PROJECT—Bee Hive 7001: *Con Man*; *Manhattan Walk*; *Yule On The Hudson*; *Woody 'N You*; *One For Trane*.

Personnel: Reece, trumpet; Clifford Jordan, Charles Davis, tenor saxophones; Albert Dailey, piano; Art Davis, bass; Roy Haynes, drums.

\*\*\*\*\*

Named for a defunct jazz club in Chicago's Hyde Park area, Bee Hive Records is a new label devoted to, in owner-producer Jim Neumann's words, "modern jazz in the tradition of bebop with special regard to innovation." With these two fine albums, its premiere release, the venture is off to a promising start. Personnel and programing are intelligent, recorded sound first rate, playing times generous, and the album graphics and annotations of a high quality.

While evidencing considerable imagination in planning and attentive care in production, *Baritone Madness* is fundamentally a blowing date but one, it should be emphasized, that has produced striking results. Three of its five cuts offer the spark-producing pairing of veteran Pepper Adams and the younger Nick Brignola, their two baritone saxophones joined on *Billie's Bounce* and *Marmaduke* (sic) by Ted Curson, playing trumpet on the former and flugelhorn on the latter. *Body And Soul* is Brignola's feature, while the rhythm section has *Alone Together* to itself.

The two baritonists are the most consistently absorbing soloists, Adams performing throughout with relaxed, easy, almost nonchalant mastery, which contrasts nicely with Brignola's much more muscularly aggressive approach. Taken at breakneck tempo, *Donna Lee*, Charlie Parker's variation on *Indiana*, is easily the set's standout cut, with agile, confident work from Adams whose solo rarely ventures too far from the *Indiana* boundaries while at the same time evidencing considerable inventiveness. Brignola's solo is a different matter, however, full of fiery vigor and unrelenting, tumultuous imagination. It is only towards the end of his five blistering, idea-filled choruses that he even begins to run out of steam and pulls closer to the *Indiana* line. Sandwiched between these two, Smith's much briefer piano foray suffers a bit from the tempo, too quick to allow the proper articulation of a number of the ideas he sets in motion. Brignola also shines on *Body And Soul*, his lengthy solo providing plenty of inventive savvy and emotional heat and indicating, as

well, that Coleman Hawkins is one of the major sources of his musical approach.

*Billie's Bounce* and *Marmaduke*, two additional Parker compositions, are somewhat less effective than *Donna Lee*. While the two saxophonists maintain high levels of creative expression on these two performances, trumpeter Curson unfortunately performs at less than optimum form, faltering slightly both in flow of ideas and occasionally in execution as well. Then too, *Billie's Bounce* is a bit less cohesive than the others in the set. The trio performance, *Alone Together*, gives pianist Smith his own share of the solo spotlight to which he responds with a nicely turned improvisation over the admirable support of Holland and Haynes. Both of the latter turn in sensitive, spirited work throughout the set and contribute significantly to the success of these performances.

Finally, the producers' idea of providing listening variety through several instrumental groupings—two sextet performances, one quintet, one quartet and one trio—was admirable but might have been even more effective had the LP been programed a bit differently. Still, *Baritone Madness* is a hugely satisfying set of performances that spotlights two of the foremost baritonists around these days.

If this set largely follows a straightforward bebop line, Dizzy Reece's *Manhattan Project* more fully embodies the label's aims in respect to innovation. The sextet the Jamaican-born trumpeter has assembled for his first album in too long a time pursues an approach that might be described as the Clifford Brown-Max Roach Quintet filtered through middle-period John Coltrane. Reece and the rhythm section follow a fairly hard-core bebop approach, while the two saxophonists carry the standards of a more outside mode of playing, at least in respect to sound, pitch and like matters. Fundamentally, however, they're beboppers too.

The sextet's music sounds fresh and vigorous, among the strongest, most striking I've heard all year. Reece's three original compositions—*Con Man*, the Monkish *Manhattan Walk* and *Yule On The Hudson*, an *I Got Rhythm* variant of some ingenuity, all comprising the album's first side—are indeed original, interesting, surprise-filled lines that hold their own against the venerable Dizzy Gillespie anthem *Woody 'N You* and the more recent *One For Trane*, a 24-bar minor blues that recalls *Blue Train* and *Cousin Mary*. Reece has dressed all the pieces in crisp, imaginative orchestrations that make maximum coloristic use of the three horns and possess plenty of variety as well. Then too, thanks to the marvelous, kicking, ever-responsive Haynes and the equally powerful Art Davis, who propel this group so forcefully, the music never lets up.

While both of the saxophonists acquit

themselves handsomely—particularly Charles Davis, the baritone saxophonist who here makes his debut on tenor—Reece is, hands-down, the star of this set. In addition to his impressively adept writing and arranging, he plays with fire, wit, unerring taste, perfect control and a wonderfully warm, rounded sound that is unlike that of any other trumpeter around these days. Not only is he a wizard from a technical standpoint (which fact is most dramatically illustrated on his quicksilver *One For Trane* solo) but he is a masterful improviser whose lines are constructed with a seamless, flowing logic of thought that is perfectly complemented by the burnished, sculptured beauty of his tone. Hearing and marveling at the brilliance, assurance and consistency of his work throughout this stunning set of performances, one inevitably concludes that Reece, in addition to being one of the top players of his instrument today, is a thoroughly, spellbindingly original voice whose riveting, mature music is indebted to no one. *Manhattan Project* signals the arrival of a major jazz talent.

—welding

## KEITH JARRETT

MY SONG—ECM 1-1115: *Questar*; *My Song*; *Tabarka*; *Country*; *Mandala*; *The Journey Home*.

Personnel: Jarrett, piano, percussion; Jan Garbarek, tenor and soprano saxophones; Palle Danielsson, bass; Jon Christensen, drums.

\*\*\*\*\* 1/2

*My Song* shows Jarrett maximizing his European-Romantic insights at the expense of his incredibly powerful rhythmic and blues roots. This album lacks the gut intensity of Jarrett's previous collaboration with Garbarek, Danielsson, and Christensen (*Belonging*), the Redman, Haden, and Motian group (*Survivors Suite*) or dynamic early recordings like his one Columbia release *Expectations*. Jarrett's focus here seems to be on creating lithe little melodic miniatures and interludes. The playing is refined and idealized, the recording (as is expected on ECM) is flawless, but at times the concept seems a shade too languid.

Side one is melodic and sweet, if rather plaintive on the whole. *Questar* opens with long melodic lines icily intoned by Garbarek's Nordic saxophone. Jarrett seems more concerned with the sound quality of his instrument than in galvanizing intensity. His solo uses jagged single lines over the gently rising commentary of Danielsson and Christensen (who displays a loving feel for cymbal color throughout the entire album). *My Song* is practically a minuet, featuring a deeply intoned solo spot for Jarrett in the middle of the piece. *Tabarka* is a minor mood with some dubious percussion effects added on in spots. Jarrett's solo is richly chorded.

My favorite selection is *Country*, a beautiful pastoral that opens side two with a gently rocking, gospelish theme redolent of some Dollar Brand compositions. The tune is buoyant, and has a nice light dancing hook which should spell airplay. *Mandala* attempts free-form dialog, but this does not seem to be the strong point of this cast of characters. Everyone is appropriately agitated but lyricism and tonal purity is their forte (particularly Garbarek; although he did turn in some rhythmically powerful work on Kenny Wheeler's ECM lp *Deer Wan*, he seems a melodic player at heart). *The Journey Home* is a suite ranging from a slow, brush-colored opening to a funky latin section, images of



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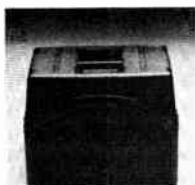
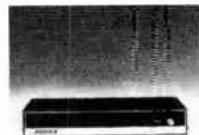
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mosques and evening prayer, and finally a slow r&b beat with pulsing bass work and eloquent spiraling lines by Jarrett. Still, the European flavor predominates—not that there's anything wrong with that, in balance and to a degree.  
—stern

## CLARENCE GATEMOUTH BROWN

**BLACKJACK**—Music is Medicine MIM-9002: *Pressure Cooker; Tippin' In; Here Am I; Gate's Tune; When My Blue Moon Turns To Gold Again; Street Corner; Chickenshit; Take Me Back To Tulsa; Dark End Of The Highway; Up Jump The Devil; Blackjack; Honey Boy.*

Personnel: Brown, guitar, fiddle, viola, electric mandolin, harmonica, vocals; Leon Medica, bass guitar; Jeff Pollard, guitar; Rod Roddy, piano; Bobby Campo, trumpet, flugelhorn, flute; David Peters, drums; Don Buzard, pedal steel guitar, electric dobro.

\*\*\*\*\*

It's hard to believe that Clarence "Gatemouth" Brown hasn't recorded on an American label since the heyday of r&b in the early '50s. And for those who remember hits of the great Texas blues guitarist like *Boogie Rambler*, it may be even harder to believe that *Blackjack* is an album by the same man.

Gate is considered a regional phenomena these days, plying the nightclubs, road houses, and festivals of East Texas and Louisiana, but most of the members of his current young audience aren't even aware that the 54-year-old musician knows how to play the blues. He's become a most curious American musical anomaly—a black man playing blue grass music, bedecked in a 10-gallon hat no less.

Brought into prominence as an emergency fill-in for the legendary T-Bone Walker on the Houston nightclub circuit of the late '40s, Gate's career flourished between 1947 and 1956 on the Peacock label. Falling on leaner times, the versatile and resourceful Gatemouth forged a whole new career and new image for himself as a country fiddler. During forays to Europe, he's continued to concentrate on his blues and jazz talent for both guitar and violin, recording several fine albums in France on the Black & Blue label. But his first American effort since the '50s for the most part emphasizes his more recently acquired country-and-western proclivities.

A true master of the country fiddle, Gate sets the bow hairs flying on a lightning swift version of *Take Me Back To Tulsa* and the more traditional blue grass *Up Jumps The Devil*. The album's few country chestnuts, *When My Blue Moon Turns To Gold Again* and *Dark End Of The Highway*, might be considered sentimental clinkers in someone else's hands, but as part of Gate's eclectic repertory, their understated humor is infectious. There's nothing camp or put-on about Gate's turn to country music. Whether embroidering a simple country strut like *Pressure Cooker* with his plucky guitar work or putting the rural edge to the more straightforward urban blues of *Here Am I* and *Street Corner*, Gate's enthusiasm for the wide array of both his musical instruments and styles is evident.

The trademark "Gate's Tune" with its insinuating melody and rapid-fire tempo changes finds Gate fiddling away at the top of his form, and there's no reason whatsoever to have to choose between Gate the urban blues man and Gate the country swing artist. An unclassifiable musician of equal parts humor, imagination and inventiveness, Clarence Gatemouth Brown turns everything he touches into a blend of pure energy unmistakably

his own.

—simon

## OLIVER LAKE

**HOLDING TOGETHER**—Black Saint BSR 0009: *Trailway Shake/Sad Lo-u-is; Hasan; Usta B; Holding Together; Machine Wing; Ballad.*

Personnel: Lake, alto and soprano sax, flute, percussion; Michael Gregory Jackson, acoustic and electric guitar, electric mandolin, bamboo flute, percussion, vocal; Fred Hopkins, bass; Paul Maddox, drums, percussion.

\*\*\*\*\* 1/2

**LIFE DANCE OF IS**—Arista Novus AN 3003: *Rite-ing; Comous; Shu-ful; Tjon; Change One; Of Is.*

Personnel: Lake, alto and soprano sax, flute, vocals; Michael Gregory Jackson, acoustic and electric guitars, harmonica, bamboo flutes, synthesizer, chimes, voice; Anthony Davis, piano; Leonard Jones, bass; Buster Williams, bass (track 2 only); Pheeroan ak Laff (Paul Maddox), drums, percussion.

\*\*\*\*\*

Oliver Lake's subtle and spare compositions—though cheerful and upbeat—are every bit as "serious" as music out of academe, but they have more life juice and street grit. Lake has journeyed afar since backing Solomon Burke and blowing Wilson Pickett tunes around hometown St. Louis with pal Julius Hemphill, and his happy eclecticism lets you know he's been many places and kept his ears open along the way.

Like Walt Whitman, Lake encompasses multitudes but stays true to himself. On one side of *Heavy Spirits*, his 1975 Arista debut, were lively sketches with string quartet, Ornette-ish romanticism in a solo, and a drum-and-bugle corps bash. This goes for his outings with others, as well; he's a lusty companion on Billy Hart's *Enchance* (Horizon A&M) and tenderly simpatico on Michael Gregory Jackson's *Clarity* (on Bija).

*Holding Together* (recorded in 1976) gives us intimate miniatures on *Trailway Shake*, post-bop union lines on *Hasan* that walk into a sultry Latin vamp, echoplex flute on the title tune's intro, and a tiny, farewell *Ballad*. On *Life Dance* (from 1978) Lake opens his bag wider yet. There is recitation on *Is*, and backbeat bop on *Shu-ful* (shuffle with a shoe-ful?). Lake says he first got ears for alto hearing Paul Desmond, surely a less obvious influence than Jackie McLean, but there are two minutes of ineffable, floating alto over the reggae whoop-up of *Change One*.

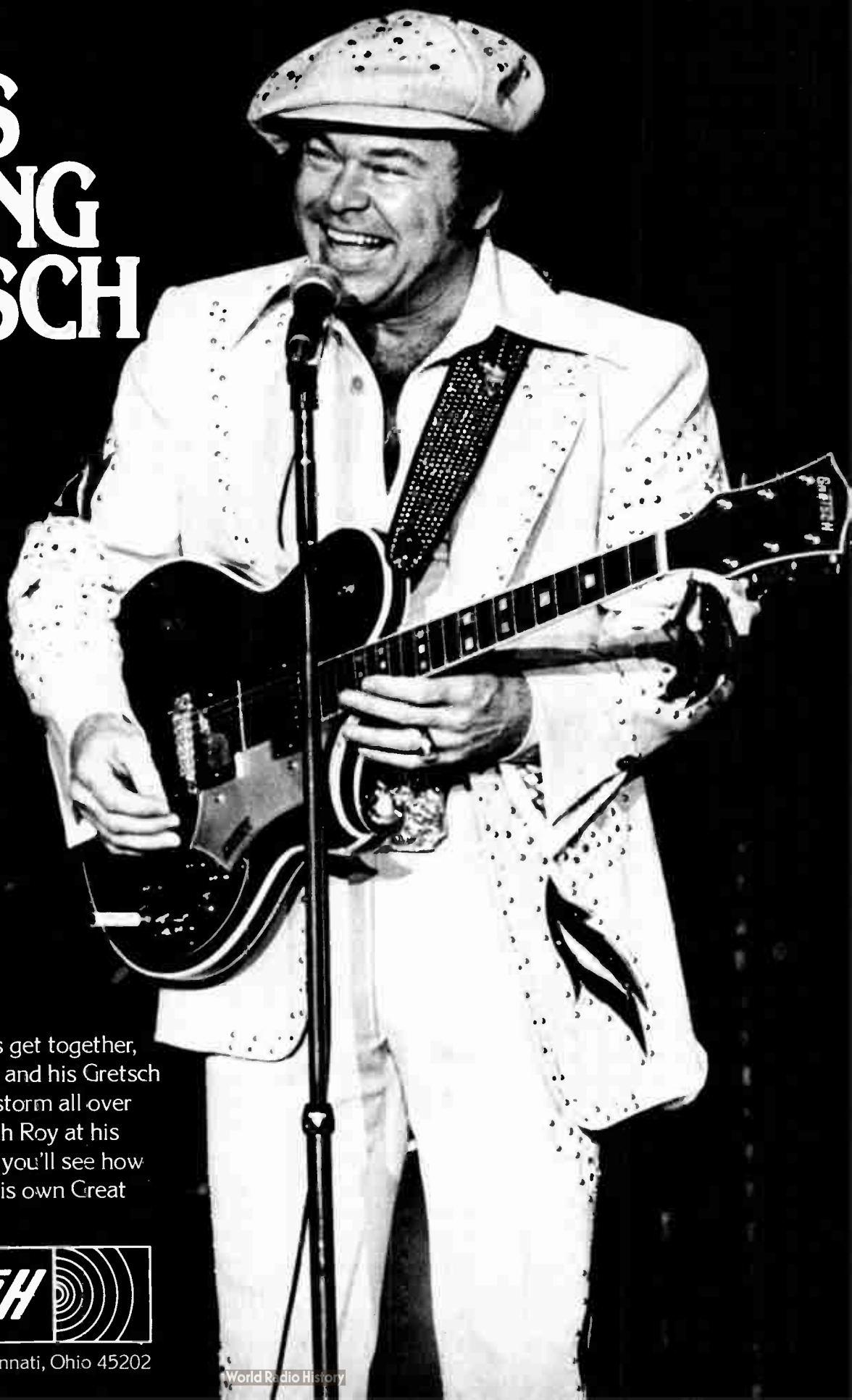
Both these dates, light with the subtly energizing influence of Jackson, show Lake's rich, pure tone, his raw, blues-rooted vernacular, and his Southern bent to cry and shout. Lake likes to blow on tunes that don't stretch out too long, generally three to a side, perhaps so he can explore more moods, include more variety. Compositionally, Lakes stands about halfway between Braxton's dry structuralism and the Art Ensemble of Chicago's succulent expansiveness.

Though sharp tempo shifts and peppery unisons crop up, the main thrust is good old, brisk and fruitful improvisatory interaction. Jackson is a supple, intriguing guitarist, making unusual choices that always seem just right. He and Lake achieve some wonderful moments, and he's a bright composer, having written *Tjon* with its provocative duos and bouncy 7/4 coda. Pianist Davis sounds a little dry and tight, but he keeps in the background. Maddox is a challenging drummer who knows when to lay out; his understated solo on *Wing* is gripping. The Saint date strikes me as more febrile and less self-conscious than the Arista release, thus the extra half-star.

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—fred bouchard

## CHARLES MINGUS

**CUMBIA & JAZZ FUSION**—Atlantic SD 8801: *Cumbia & Jazz Fusion; Music For "Todo Modo."*

Personnel: Mingus, bass, vocals, percussion; Danie Richmond, drums, vocals; Jack Walrath, trumpet, percussion; Ricky Ford, Paul Jeffrey, Mauricio Smith, Gary Anderson, Gene Scholtes, woodwinds (track 1); Bob Neloms, keyboards (track 1); Jimmy Knepper, trombone (track 1); Candido, Daniel Gonzales, Ray Mantilla, Alfredo Ramirez, Bradley Cunningham, Ford, percussion (track 1); George Adams, Quarto Maltoni, Anastasio del Bono, Roberto Laneri, Pasquale Sabetelli, woodwinds (track 2); Dino Piana, trombone (track 2); Danny Mixon, keyboards (track 2).

★ ★ ★ ★ ★

Mingus, the man of many musical hats, this time hits home as film composer. The two scores, both commissioned by producer Daniele Senatore, have unfortunately not yet been used. Nonetheless, the music reverberates with provocatively shifting moods, atmospheres and dramatic tensions, and with the inimitable Mingus touch.

The first side, *Cumbia & Jazz Fusion*, takes its title from the South American country (Columbia) and from the melding of Columbian Indian rhythms and jazz. Opening with bird calls and other jungle sounds, percussive percolations set up Mingus' bass ostinato and antiphonal call-response dialogues among various combinations of reeds and brass.

A swinging big band episode with robust, Spanish tinged sonorities prepares the way for muscular outings by Walrath, Ford and Jeffrey. A segue to ballad tempo cues Neloms' heroically romantic rumblings. A brisker pulse initiates spirited exchanges between the soloists.

The full ensemble returns but soon gives ground to Mingus' stinging yet engaging reworking of *Mama's Little Baby*. Instead of "bread," Mingus tells us that "mama's little baby" wants the finer things in life like caviar, truffles, gold and freedom. Mingus' upbeat approach and Smith's perky fluting give the declamation a zingy vitality.

With the tempo locked into a medium lope delineated by the entire band, Mingus takes his turn out front with powerful, authoritative strides. The final salvos are fired by Knepper and Mixon.

In spite of its length, *Cumbia* never falters. Mingus' kaleidoscopic streams of melodic, harmonic and rhythmic colors keep drawing us deeper into his enigmatic inner world.

The second side is devoted to *Music For "Todo Modo."* Though not used for the film's European version, Mingus' score will be a part of the American release.

The first section starts with a mournful trumpet line counterpointed by trombone. The leisurely yet harmonically rich unfolding of the other brass and reeds represents some of Mingus' most effective writing. After Adams' impressive voice-like tenoring, Mixon echoes the somber theme with throaty pipe organ incantations.

The next segment is a kicking 12 bar blues with plenty of solo space for Maltoni, Piana, Adams, Walrath, and Mixon on piano. A reworking of the opening material by the winds and another swinging inside/outside ensemble set up a low key yet intense epilogue by Adams' alto flute and Mingus' arco bass.

22 □ down beat

I hope these Mingus scores will eventually be felt and heard by film audiences. Until that time, the music more than stands on its own.

—berg

## SONNY FORTUNE

**INFINITY IS**—Atlantic SD 19187: *Turning It Over; A Ballad For The Times; This Side Of Infinity; Perhelion; The Blues Are Green; Samba Touch; Make Up.*

Personnel: Fortune, soprano sax, alto sax, flute; Tom Browne, trumpet; Ray Gomez, guitars; Larry Willis, acoustic and electric pianos; Allan Zavod, organ and synthesizers; Anthony Jackson, bass; Mark Egan, bass (track 2); Steve Jordan, drums; Sammy Figueroa, congas; Rafael Cruz, percussion.

★ ★ ½

Having recently witnessed Sonny Fortune in performance I can testify that he remains an uncompromising exponent of raw, undiluted hard-bop delivered with driving, post-Coltrane intensity. I can also testify that for all his artistry he drew a meager crowd barely adequate to cover expenses. It is therefore understandable, if regrettable, that he has chosen to record in an idiom which industry executives now refer to as disco jazz.

Sonny's incisive, slightly nasal tone and his superb, craftsmanly technique cannot easily be camouflaged but his creative talents are thoroughly muzzled in a constraining harness of mediocre material and stale formula back-grounds. None of Fortune's usual cohorts are featured here, the most notable absence being that of rising trumpet star Charles Sullivan. Instead Sonny must march to the funky beat of an overly familiar studio crew led by keyboardist Larry Willis, late of Blood, Sweat, and Tears, who has written or collaborated on all but two of the compositions.

From the opening bar of *Turning It Over*, the drawn, insistently keening soprano is unmistakably Sonny's. The breezy, McCoy-ish tune is easily the strongest piece on the album, and lackluster at that. Sonny waxes Tranish with trills and glisses, but the very authority of his attack is his undoing; he is simply insufficiently lightweight to fluff his way into the ranks of popdom. Willis's rhapsodic arpeggios introduce the all too appropriately titled *A Ballad For The Time*, a lugubrious soporific that begs for the fulsome sonorities of the tenor. *This Side Of Infinity* is a perfunctory exercise in blues modality—so detached is Sonny's intonation that he has either discovered "cool funk" or else he just doesn't care.

It's all downhill on side two as *Perhelion*, a pallid pastel for flute gives way to the funereal fuzak of *The Blues Are Green*. Tom Browne's warm trumpet tones impart what little life there is to *Samba Touch*, a limpid and not particularly Brazilian-flavored MOR tune, while Sonny slaloms through some intrepid soprano harmonics to round out the otherwise routine *Make Up*, an uptempo funkier.

Amplly demonstrating that he can crank out polished sterilities with the best of them, Sonny simply sleepwalks through the colorless charts. Deprived of any opportunity to stretch out and play, his heart is clearly not in his work, and who can blame him? —birnbaum

## JOHN CAGE

**SONATAS AND INTERLUDES FOR PREPARED PIANO: A BOOK OF MUSIC FOR TWO PREPARED PIANOS**—Tomato TOM-2-1001.

Personnel: Joshua Pierce, Maro Ajemian, prepared pianos.

★ ★ ★ ★ ★

Contemporary composers owe a tremendous debt to John Cage. At a time when the

musical world was dominated by serialism and neo-classicism, Cage was writing percussion music and experimenting with non-Western concepts of time duration. Cage's prepared piano works and his interest in Oriental music have had an effect on everyone from Lou Harrison and Alan Hovhaness to George Crumb and La Monte Young.

Dating from the '40s, the prepared piano pieces on this double album present a marked contrast to the "chance" music that Cage began composing in the mid '50s. Whereas his "chance" works leave a great deal to the performers' discretion, *Sonatas And Interludes* and *A Book Of Music* have written-out scores. And, unlike Cage's later compositions, which tend to be impersonal, some of the prepared piano sonatas are actually melodic.

The pianos used in these performances were "prepared" by inserting nuts, bolts, screws and other objects between their strings. When struck, the muted strings produce an unusual range of tonal colors. Often recalling Indonesian gamelan orchestras, these timbres create a distinctly Oriental ambience.

Although *A Book Of Music* (1944) predates *Sonatas And Interludes* by only two years, the compositions are constructed on entirely different principles. *A Book Of Music* is divided into only two parts, which take half an hour to play in this performance; the other work, in contrast, consists of 16 sonatas and four interludes, most of them less than three minutes long. And, while rhythmic structure takes precedence over every other element in *A Book Of Music*, *Sonatas And Interludes* concentrates on combinations of timbres and the interplay of percussive motifs. Several of these short pieces are impressionistic gems, as subtle as a Debussy prelude.

Maro Ajemian, who accompanies Joshua Pierce in this premiere recording of *A Book Of Music*, gave the work's second performance with William Masselos in 1946. She also premiered the first four of Cage's *Sonatas* in the same year and debuted the complete work in 1949. (Her recording of *Sonatas And Interludes* is available on CRI 199). Pierce, though not as well-known as Ajemian, evidences a thorough grasp of Cage's idiom. All in all, this is a first-rate production and a boon to anyone interested in contemporary music. —terry

## ADAM MAKOWICZ

**ADAM MAKOWICZ**—Columbia JC 35320: *Jig Saw Puzzle; I Got It Bad; Tribute To Erroll Garner; All The Things You Are; Once Yes Once No; Blues For John; Over The Rainbow; Winter Flowers; Tea For Two; Chopin's Willows; Cherokee.*

Personnel: Makowicz, piano.

★ ★ ★ ★ ★

John Hammond, discoverer of Billie, Basie, Dylan and Springsteen, played me a record in May of 1975 by Adam Makowicz, a Polish pianist he had heard in his travels. Obviously the producer was quite high on his protegee. Hammond has never been very good at keeping his excitement a secret anyway. "What do you think?" he asked. As a writer on music I would have liked to say something incisive and important. But alas, "He sounds like Art Tatum," was the best I could manage on such short notice.

He does indeed sound like Tatum in this, his first American album. It is a solo performance, furthermore, which invariably tends to bring out the Tatum in any pianist, considering all the space that has to be filled. Makowicz is a remarkably good pianist, however. His playing gets complicated and thick at



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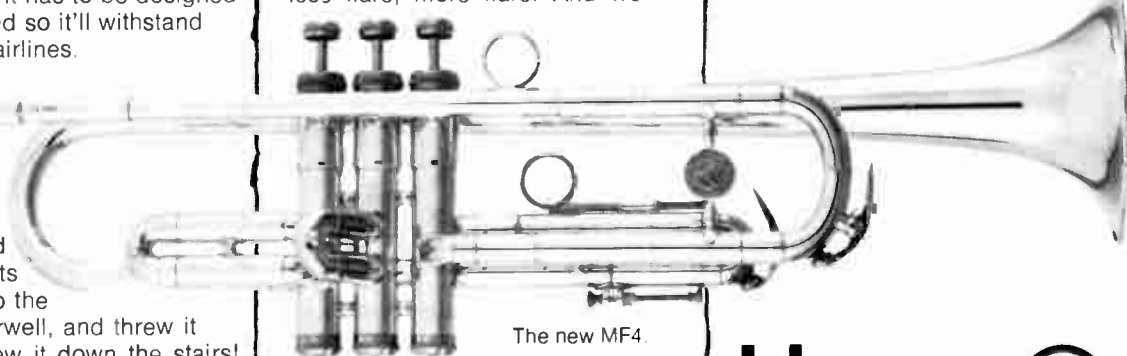
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Noted percussionist Sherman Ferguson is currently playing with the Kenny Burrell Trio. He has also worked with the Pointer Sisters, Grover Washington, Jr., Pat Harterio, Gabor Szabo and was co-leader of Catalyst. He has appeared on numerous recordings, including the soon-to-be-released "Hand-Crafted" by the Kenny Burrell Trio.



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times—unnecessarily, it could be argued—but he is a player of extraordinary power and much clarity as well, and that carries the day for him often enough.

Like Tatum, he is an embellisher of melody. That accounts for sweeping arpeggios he cracks like a whip at the feet of his tunes. His hands often move at separate tempos, practically side-swiping each other as they sprint across the keys in opposite direction. So he spends the first couple of choruses on *All The Things*, before breaking into a dancing stride section that brings the album to life for the first time. The melody is always securely in hand, even if it is sometimes obscured under layers of chords. Like a magician, he may palm it occasionally, but it always pops out quickly somewhere else.

*Jig Saw* is a simple bass loop wrapped in pirouetting right handed swirls. *Bad* is cast in goosy chords that practically stick to his fingers. *Garner* is so deftly satirical you can almost see the waves of the Pacific flopping onto the beach at Carmel. *Blues For John* is not a blues at all, but a 32 bar tune complete with release. It starts off like Rachmaninoff but climaxes in a free for all between Johnson, Hines, Waller and Tatum. Mankowicz is the winner. *Tea For Two* rolls out like an armored tank division. It is fascinating to hear him load a simple melodic chassis like *Tea For Two* with so much ornamental iron and still not lose the thread of integrity. When he guns the engine, the vehicle can still peel away like a hot rod.

*Cherokee* is a superbly assembled reading. Each chorus is guided by a sense of the whole. The performance has a beginning, a middle and an end. When the story is finished, there is no gratuitous lingering.

I think Mankowicz's true test will come when he becomes part of a rhythm section in a good ensemble. It will require a leaner approach, and he will be less able to hide behind his own smoke screens. All signs here indicate he should be superb. He has the power and perhaps the swing of Dave McKenna, and he is off to a fine start Stateside. —mcdonough

## RYO KAWASAKI

RING TOSS—Chiaroscuro CR 181: *Tane's Dream Part I; Suite In D; Sombbrero; In A Sentimental Mood; Frostbite; Tane's Dream Part II & III; Sarabande; Bones.*

Personnel: Kawasaki, electric, steel string, acoustic, classical and koto guitars; Sam Morrison, soprano sax, flute, alto flute; Steve Gorn, bamboo flute; Alex Blake, acembic electric bass; Larry Willis, electric keyboards; Buddy Williams, drums; Badal Roy, tabla; Abdullah Muhammad Abdullah, congas, percussion; Armen Halburian, sound effects, percussions; Rhada Shottam, vocals; Otto A. Gomez, Billy Noftinger, trumpets; Charles Stephens, trombone; Wilfredo Velez, alto sax; Martha Siegal, cello; Berenard Kaska, concert master for string section.

★ ★

While Ryo Kawasaki is to be commended on the release of his second album as a leader for steering clear of the fusion and funk mainstream that beckons most fledgling guitarists these days, *Ring Toss* is nevertheless a typical venture which spans—thinly—a plethora of influences, barely concealing them, in the hope that a flurry of stylizations is a sign of musical prowess and not of a lack of personal-ity.

The three-part song *Tane's Dream* is the closest Kawasaki comes to raising an individual voice. A fleeting suite-like composition, *Tane's Dream* has an Eastern flavor, evident in its delicacy and in Kawasaki's pastel shadings. Here he plays with a natural, airy

quality that is both too distinct to be overly pastoral and too neutrally recorded to bring it within the lofty spheres in which the ECM guitarists are sent to excell. Also pretty, though far less interesting, are the acoustic solo bows to Joe Pass (*Sentimental Mood*) and Laurindo Almeida (*Sarabande*), but *Suite In D* and *Sombbrero* are mere Return To Forever pastiches, complete with staccato rhythms, Spanish motifs and soaring wordless vocals.

Kawasaki is too sensitive and accomplished to be completely boring, but even with the session band relegated to the background and Kawasaki as practically the only soloist (Larry Willis does shine for a few moments) *Ring Toss* remains a vague release, too polite to leave a lasting impression. —gabel

## ELLA FITZGERALD

LADY TIME—Pablo 2310 825: *I'm Walkin'; All Or Nothing At All; I Never Had A Chance; I Cried For You; What Will I Tell My Heart; Since I Fell For You; And the Angels Sing; I'm Confessin'; Muck the Knife; That's My Desire; I'm In The Mood For Love.*

Personnel: Fitzgerald, vocals; Jackie Davis, organ; Louis Bellson, drums.

★ ★ ★ ★

*Lady Time* is a perfect title for Ella Fitzgerald's latest. Her sense of meter and its endless modifications are truly a royal treat.

Repertorially, golden oldies prevail but Ella manages to revitalize each with characteristic cleverness: *And the Angels Sing* has a minor key intro while "boo hoo" is her scat sound on *I Cried For You*.

Speaking of scatting, this LP contains few traces of Ella's monosyllabic trademark. At first I felt cheated, but hearing her ideation applied almost exclusively to the lyrics time and again became a refreshing listening experience, with one notable exception. *What Will I Tell My Heart* is a turkey even Ella can't carve into something palatable. Thankfully, she gets in and out quickly (total time 1:57).

The backing instrumentation here is unusual, a mere duo providing the rhythmic playground through which Ella so delightfully romps. While I admit to a preference for piano accompaniment, Davis backs with the best of them. He has, by the way, done time with other heavyweights in days past—Dinah Washington and Nat Cole to name just two.

The Lady turns *I'm Walkin'*, Fats Domino's '50's rock 'n' roller, into a blowin' bop piece, wherein Davis' straight four left hand (and foot) add a nice driving touch. Bellson swings from beginning to end, one of the few big band drummers who makes the combo transition with sensitivity and taste.

We're once more subjected to *Muck The Knife* but this cut is more limber, less frenetic than previous renderings. Check out *All Or Nothing At All* if you think Ella's high register can't rise to the occasion when necessary.

*Lady Time* projects the mellow mood of a Sunday afternoon jam, and the result is a sharing in the joy as well as the triumph of each improvised nuance. —carol comer

## RICHARD BEIRACH

HUBRIS—ECM-1-1104: *Sunday Smg; Leaving; Koan; Ostris; Future Memory; Hubris; Rectilinear; The Pearl; Invisible Corridor/Sunday Song—Monday.*

Personnel: Beirach, piano.

★ ★ ½

The jazz world today seems to have one clear division—between those who feel that ECM Records' output is the greatest thing to happen to music since Debussy began writing without a fixed tonality and those who feel



that ECM is spilling out sophisticated Muzak, wallpaper music for hollow frames. I am coming to side with the latter, with this release giving me the latest nudge in that direction.

Beirach has obviously been influenced by two other pianists of the ECM school—his Berklee classmate Keith Jarrett and Chick Corea. (His ECM bio sheet, as well as naming a mixed bag of jazz influences, also lists, in what reads like a parody, classical influences from every period and school except the baroque.) But despite his technical abilities—which contribute smooth articulation, a warm tone and rich harmonies—Beirach lacks the rhythmic pulse and melodic flow of his jazz piano influences. His left hand softly sounds out full chords or rolling arpeggios while his right hand spills out splatterings of lone notes in a recurring pattern. With rare exception—such as *The Pearl*—there is no melodic flow. Rather, repeated figures in the left hand are used to hold things together.

This can work, as it does on the opening *Sunday Song*. Beirach repeats three chords in his left hand, forming an underlying, relaxed, swelling melody that strengthens the right hand's quick runs and use of grace notes. He even shifts to some arpeggios in his left hand and with a heavier right plays light rhythm before returning to the opening patterns. This creates a soothing, hypnotic effect.

But generally the repetitive figures, which are almost always cut short and then picked up again as if Beirach must start over after each bar line, create only boredom.

The one consistently bright thing about *Hubris* is the gorgeous piano sound engineer Martin Wieland gets, although sometimes I think the sound is too brittle in the upper range. But that may be due more to the character of the piano and Beirach's attack than the engineering.

Listen to the rumbling strings—rubbed or slapped by hand—with the slight metallic edge to the vibrations on the opening of *Invisible Corridor*. From this sound emerges pure ringing piano tones which lead to a return of the album's opening melodic fragment. Wieland captures this with all its full resonance.

But here as elsewhere, brilliant engineering is no substitute for brilliant musicianship. And although Beirach has his brilliant moments, they are not enough to form brilliant music.

This type of music is often described as impressionistic, referring to Debussy. The only thing impressionistic about *Hubris* is that after Beirach's playing ends one is left with an impression but nothing of substance. —*de muth*

## GARY BURTON

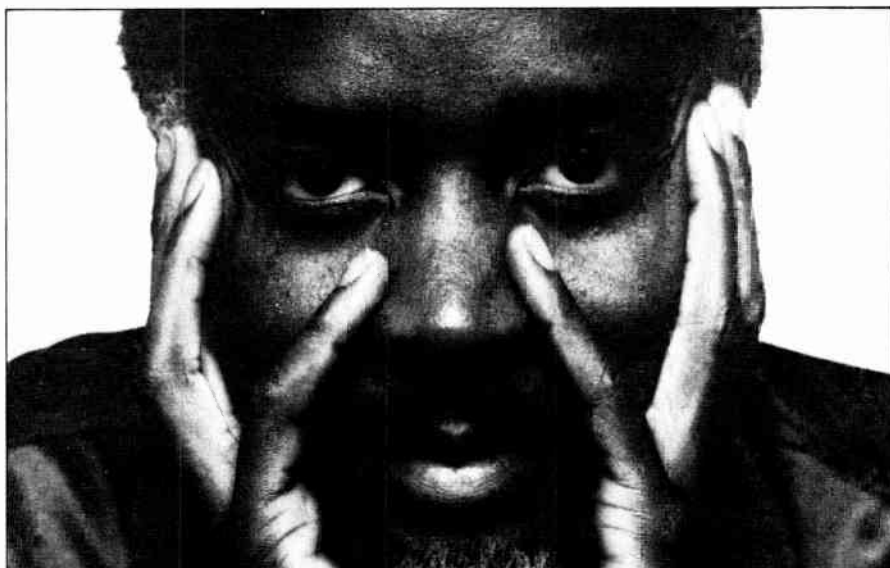
**TIMES SQUARE—ECM 1-1111:** *Semblance; Coral; Careful; Peau Douce; Midnight; Radio; True Or False; Como En Vietnam.*

**Personnel:** Burton, vibes; Steve Swallow, bass guitar; Roy Haynes, drums; Tiger Okoshi, trumpet.

★ ★ ★ ★

With this album, Gary Burton has moved closer to mainstream jazz than ever before. There are several factors at work here, but the main one is trumpet player Tiger Okoshi, a colleague of Gary's at Berklee. Okoshi has a clear, broad tone and an ability to shade it. He prefers the middle and lower registers but can pop out the high notes when he wants them. His style is mainstream all the way.

Ever since Gary Burton formed his first quartet in 1967, he has favored guitar as the supporting melodic instrument. Over the years the sound of vibes and electric guitar has be-



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come a Burton trademark. The sound on this album is different. The bright, brassy tones are startling at first, especially because everything else sounds so familiar: Swallow's smooth and melodic bass lines, Haynes' excellent boppish drumming, and Burton's vibes, as sweet and swinging as ever. (Steve Swallow and Roy Haynes are long-time Burton associates, both of whom played in Gary's first quartet, along with Larry Coryell.)

Okoshi's lyrical style blends in well, so the novelty wears off quickly. Still, the sound is different. It is more open and more sharply defined, because the trumpet does not entwine with the vibes as guitar does. Trumpet and vibes are distinct voices. The sound itself is more mainstream.

Another factor is the approach. For all the talk of his being a jazz-rock pioneer, Burton has never really crossed over. But this album is even straighter than usual. Look at the material: three straightahead cuts, two ballads, a jazz waltz, a Latin tune and one odd duck (*True Or False*, a short, very tasteful drum solo). These compositions are harmonic, not modal or free, and the soloists stick to the changes. How straight can you get?

That is not meant as a slur. The playing throughout is first-rate, and everyone seems comfortable with the style. It is, in fact, a very comfortable, enjoyable album. There is nothing really new here, nothing earthshaking, but there is a helluva lot of good jazz.

One question: why does an album entitled *Times Square* have a cover photo of 57th St.?

—clark

## J. J. JOHNSON/ NAT ADDERLEY

**THE YOKOHAMA CONCERT**—Pablo Live 2620 109: *Horace*; *Cyclops*; *Why Not*; *Splashes*; *It Happens*; *Work Song*; *Walkin'*; *Jevin*; *Lament*; *Hummin'*; *Melodee*.

Personnel: Johnson, trombone; Adderley, trumpet; Billy Childs, keyboards; Tony Dumas, bass; Kevin Johnson, drums.

★ ★ ★ ★

For one who still places high in the polls, J. J. Johnson is heard from but rarely. This live two-record set, recorded April, 1977 in Japan, is a new testament to the deceptive smoothness of J. J.'s 'bone. In his own reserved fashion, this man is still full of small surprises on his out-of-vogue instrument.

*Horace* sets the Yokohama stage for hot and cool flashes of post-hop brilliance. It begins with a groovy, Silverish ensemble head, follows with Johnson's comfortable solo, and then features Nat, who starts vaguely, heats up, and almost boils over. This blowing pattern, with ample room given to each of the three young accompanists, dominates much of the action (*Walkin'*, *It Happens*, and others) but generally avoids the mundane effect of solo after solo.

These improvisors can carry their weight, to be sure, but their inclusion of a balladic breather, two boisterous drum displays, and even some introductory electronics makes for a well-paced varietal sampler. This is solid mainstream creativity without clichés.

Nat plays the role of aggressive foil on the finger-snapping numbers, some of which (*Walkin'*, *Work Song*) have the funky familiarity of bygone Cannonball/Miles profferings, partially because of Nat's tone on the horn. On *Why Not*, Adderley follows J. J.'s starter solo and the two-horned, boppish head reprise with a sizzling trumpet run that threatens to go completely topside. His extroversion

throughout this set is a good contrast to the more conservative Johnson.

The backing trio is similarly enthusiastic. Kevin Johnson gets hot on *Jevin*, custom built for his drum spot, but I also like the way he kicks along *Splashes* with big sprays of cymbal work before taking a more frantic solo plunge. Dumas is the pacemaker on *Walkin'*, strolling step for step with the trombonist while the others sit out. Billy Childs fulfills his support role, comping colorfully on electric piano and turning a dashing solo on *Why Not*, though his playing tends toward the standardized. Synthesizer drones and computer sounds on *Why Not*, *It Happens*, and *Hummin'* are helpful mood setters . . . and mood breakers.

J. J.'s performance may be rooted in the hop tradition, but his imagination can be strongly contemporary. Almost every solo becomes subtly three-dimensional as Johnson interprets the tunes with quiet excitement. Playing well within the soulfully rhythmic context of *Cyclops*, for instance, J. J. imperceptibly slips into something just a little racier, showing new edges of the already fast beat. He later ranges from bad-talking 'bone honking on *Hummin'* to the beautifully soft *Lament*, full of ingeniously gentle, note-bending balladry.

There is no question that the trombonist could have taken bolder chances with many of the passages here, but the really great ones have a habit of making the difficult look easy. J. J. mixes taste with hipness, plays about as proficiently as ever, and "comes back" with an album somewhat akin to Dexter Gordon's *Homecoming*.

—henschen

## EDDIE MARSHALL

**DANCE OF THE SUN**—Timeless SJ 109: *The High Priestess of Gone*; *The Stroll*; *Salt Peanuts*; *Dannielle*; *But I Refuse To Come Down*; *Andree*.

Personnel: Marshall, drums and percussion; Manny Boyd, tenor and soprano saxophones; Bobby Hutcherson, vibraharp; George Cables, piano; James Leary, contrabass.

★ ★ ★ 1/2

In the ten-plus years since he moved to San Francisco from his native Massachusetts, drummer Eddie Marshall has established himself as a consistently swinging and versatile artist. By the time he came to the Bay Area in 1967, Marshall had already played with Houston Person, Toshiko Akiyoshi and Sam Rivers, and upon arrival he helped form The Fourth Way—one of the first groups playing what became indelibly labelled "jazz-rock fusion." At Keystone Korner, San Francisco's pre-eminent jazz club, Marshall, along with bass cohort James Leary, has backed top-flight artists from Dexter Gordon to Anthony Braxton. And since the early '70s Eddie has performed and recorded extensively with the Bobby Hutcherson quintet. In short, Marshall covers all the bases—and he covers them well.

On this, his first solo album, Marshall leads Hutcherson's current group, offering four of his own tunes, one by Hutch, and a smoking reading of *Salt Peanuts*. As might be expected, the ensemble sound is closely akin to that heard on recent Hutcherson efforts—light, airy, coolly swinging, with extended solos from all involved. Everyone plays quite admirably—Hutcherson sounds more self-assured than he has for years, particularly on *Peanuts* and Marshall's *Dannielle*, with Eddie the impeccable whirlwind throughout—and everything sparkles with an uncluttered, if rather predictable, motion.

Perhaps it is this predictability that makes *Dance* less than ultimately satisfying. The

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light sambas like *Andree* and *High Priestess*, and Hutch's ballad *The Stroll*, are well-arranged, pleasant enough affairs but compositionally are self-limiting in scope. The Dolphy-like *Refuse To Come Down* offers the most in the way of twists and turns, with a joyously convoluted rhythm section and fiery ball-passing between Boyd (on tenor) and Hutcherson. The band's working of *Salt Peanuts* absolutely burns, and even Boyd—from whom a substantial solo voice is sorely missed on most of the record—edges outside to pepper the rarified bop.

There is much to praise on *Dance of the Sun*—Hutcherson's supple, chiming runs, Cables' lush but never syrupy work, the melodic, ever-compelling drumming of the date's leader—but the band needs to experiment a bit more compositionally to really fuel their playing talents. Otherwise the music becomes an inwardly-turning spiral instead of the infinite expansions of which Marshall and company are capable. —zipkin

## MARY LOU WILLIAMS/ CECIL TAYLOR

EMBRACED—Pablo 2620-108: *The Lord Is Heavy (A Spiritual)*; *Fundangle (Ragtime)*; *The Blues Never Left Me*; *K.C. 12th Street (Kansas City Swing)*; *Good Ole Boogie*; *Basic Chords (Bop Changes On The Blues)*; *Ayizan*; *Chorus Sud*; *Back To The Blues*; *I Can't Get Started*.

Personnel: Williams, Taylor, pianos; Bob Cranshaw, bass; Mickey Roker, drums.

★ ★ ½

This record documents of one of last year's "big events," the meeting of pianists Mary Lou Williams and Cecil Taylor, at Carnegie Hall on April 17, 1977, a get-together mounted with much pomp and circumstance.

Unfortunately, this long and tedious two-record set clearly points out that the idea, while perhaps a noble one, was ill-conceived. Regardless of the mutual affections between the two principals, Williams and Taylor are stylistically incompatible.

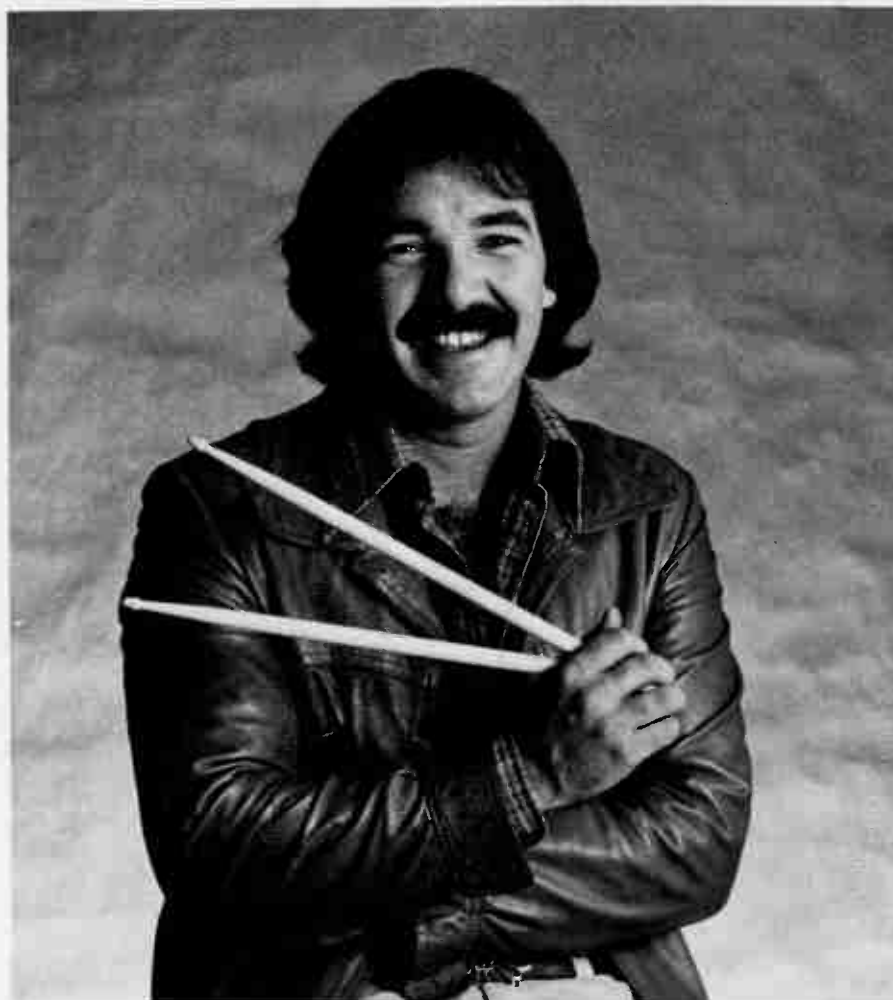
Most of the music consists of superimpositions of William's traditional blues-based approach and Taylor's volcanic eruptions of multi-noted flurries. While the premise of overlaid styles has been expertly, and musically, handled by masters such as Charles Ives, here the mix adds up to a largely inchoate babble.

There are some interesting moments where the juxtapositions genuinely sparkle and provoke. But such efforts as *K.C. 12th Street (Kansas City Swing)* drone on without relief due to essentially static compressions of Williams' basic bluesiness and Taylor's torrential downpours. Any resemblances between this and the swing of a Basie or McShann are purely coincidental.

Another weight on the project is William's arrogance, both stated and implied. In her notes, she claims that all of jazz is divided into four parts: "Spirituals," "Ragtime," "Kansas City Swing," and "Bop or Modern Jazz (the Dizzy Gillespie Era)." She then states that "there has been nothing new in Jazz since the Bop Era" and that in the '50s "a perverted force" came to music. For good measure, she proclaims jazz "America's only art form."

Such narrow, misguided and incomprehensible pronouncements can perhaps best be dealt with in socio-psychoanalytic terms. Suffice it to say, they do little to benefit their author. More sad, they reveal a similar sense of confusion also contained in the music.

—berg



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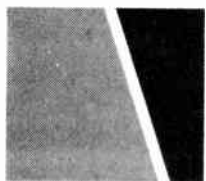
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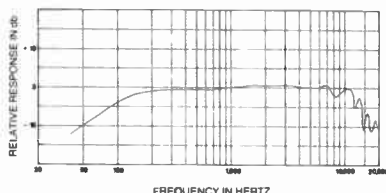


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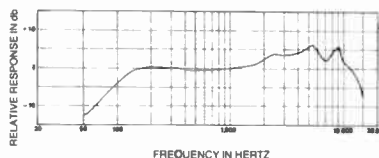


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# BLINDFOLD TEST



## Stanley Turrentine

BY BRET PRIMACK

Stanley Turrentine is well on his way to becoming a household word. If airplay and record sales are any indication, Turrentine's audience is growing daily. And thanks to a new six figure deal with Electra's JazzFusion label, the sky's the limit.

Born in Pittsburgh, the 44-year-old tenorman spent his early years on the road, playing the blues. After playing the chitlin' circuit duets, Turrentine joined Max Roach in 1959 forming a band which also included his brother Tommy on trumpet. Listeners were impressed by Turrentine's distinct sound, a funky blend of Ben Webster, Coleman Hawkins and Sonny Rollins.

In the early '60s, Turrentine joined forces—musically and matrimonially—with organist Shirley Scott. At the same time, he began recording his own albums and appearing as a sideman on many of the classic Blue Note sessions. Scott and Turrentine split up in '71. Although his name was well known in the jazz community, it was the chart buster *Sugar* that exposed Turrentine to a much larger audience. Since, with CTI Records and Fantasy, Turrentine has played in a variety of musical settings.

This blindfold test was administered in Turrentine's den at his comfortable New Jersey home. Surrounded by giant blowups of Bird and Trane, and a record collection that would make any jazz fan proud, Turrentine was anxious to check out what we had in store for him.

He was given no information about the records played.

**1. BEN WEBSTER.** *Body and Soul* (from *The Tenor Saxophone*, Arista). Webster, tenor saxophone; Oscar Pettiford, bass; Johnny Guarnieri, piano; recorded 1944.

Sounds to me like Don Byas, was it? Well, it's got to be Herschel Evans. Wait a minute. Not Coleman Hawkins. I know the song, *Body And Soul*. It's not Herschel Evans?

**Primack:** Would you believe Ben Webster?

**Turrentine:** Well, I'll give that five stars. I guess I might be a little prejudiced because I used to listen to Ben Webster when I was coming up and I consider him one of the greatest tenor saxophone players I've ever heard. He influenced me a lot. Lockjaw Davis too. In fact, Lockjaw sounds just like him.

I feel terrible, man. I should have known him. I met Ben, a couple of times. Once in Los Angeles, he came up on the bandstand and sat in. He was just a phenomenal guy and his playing was just superb. He's one of my big influences and I'm ashamed I didn't know who it was when I first heard that cut.

**2. WILLIS "GATORTAIL" JACKSON.** *Niamani* (from *In The Alley*, Muse). Jackson, tenor saxophone; Jimmy Ponder, guitar; Sonny Phillips, organ, composer.

Well, I know that's Willis Jackson. And Jimmy Ponder on guitar. I don't know who the other cats are. I like Willis' tone. He's got a nice sound.

I'd give that a three. It didn't seem like it got anywhere.

I played with organs for eleven years. I worked with Shirley Scott and with Jimmy Smith. That organ sound doesn't seem to be happening very much these days. Maybe since there's not that many saloons or bars to be working in, you don't hear too many groups nowadays with organs. Everybody's going to the synthesizers and the electric piano. It's a shame in a way. I had a lot of enjoyable times with organs. I learned a lot of course because I was fortunate enough to be able

to play with two of the greatest jazz organists in the world. It brings back some fond memories.

**3. JOHN GILMORE.** *Take The A Train* (from *Sun Ra Live At Montreux*, Inner City). Gilmore, tenor saxophone; Sun Ra, piano; Clifford Jarvis, drums.

No doubt about it. That's Max. And I think Billy Harper on tenor. I didn't get a chance to hear anybody else, they were playing kind of fast, as Max usually does. I have to give it three stars. I know it's Max. It's got to be.

**Primack:** John Gilmore was the tenor and Clifford Jarvis on drums.

**Turrentine:** No kidding. Well then I'm going to take that three back. He sounds so much like Max, like a carbon copy. Like he picked up each record Max every played and learned every solo that Max played. He sounds so much like Max.

John Gilmore sounds good. He always did. I'll give it three stars just on the strength of him.

**4. JOE FARRELL.** *Samba Song* (from Chick Corea, *Friends*, Polydor). Farrell, tenor saxophone; Steve Gadd, drums; Eddie Gomez, bass; Chick Corea, piano and composer.

Sounds like Joe Farrell on tenor. And that guy from *My Spanish Heart*, what's his name? Chick Corea on piano. It sounded good. I've always been an admirer of Chick Corea's and of Joe Farrell, too. The bass player sounded like Scott LaFaro. All the solos were great, the drummer, the whole band.

That's a well played tune man. You've got the right cats playing it! I liked the melody. It was a well constructed song played very, very well. I'll give it four stars.

**5. SONNY ROLLINS.** *Autumn Nocturne* (from *Don't Stop The Carnival*, Milestone). Rollins, tenor sax; Tony Williams, drums;

Jerry Harris, bass; Mark Soskind, piano.

That was Newk, Sonny Rollins. He's been my man for a long time. The highest. I have all the respect in the world for that man. I've been listening to him since I was playing the saxophone. Sonny Rollins, I'll give that five.

That solo. Just beautiful, man. What else can I say other than it's great. I can't analyze it. I'm not a critic. I couldn't be a critic. Anything Sonny Rollins plays sounds good to me. Really.

**6. ARCHIE SHEPP.** *Solitude* (from *Steam*, Inner City). Shepp, tenor sax, piano; Cameron Brown, bass; Beaver Harris, drums.

That was Archie Shepp. I'll give it two stars. Two because I don't particularly like it. I got to be honest. It just doesn't do anything to me. He's playing, I guess it's *Solitude*. That's the name of the song, right? I've heard the song played before.

That's not the kind of thing I like to hear. Maybe it wasn't his day. You can't play everyday. But I don't particularly like it. That's all.

**7. SAM RIVERS.** *Scud* (from *Sizzle*, ABC/Impulse). Rivers, tenor saxophone, composer; Dave Holland, bass; Ted Dunbar, guitar; Warren Smith, Barry Altschul, drums.

Take it off please.

**Primack:** Why?

**Turrentine:** It sounds abrasive. It got to me.

I don't know who that is and I don't know what it was, either. I just don't know. That's nothing!

Zero. I don't know what that was. I can't seem to get anything out of that. I don't know what was happening. I didn't feel anything. It sounded like everybody just got in the studio and said, play something, no, just play anything. I mean, what's the purpose of his record? What are they doing? There's no form. I can't hear any form. No melody. The tones are terrible. It doesn't sound good to me. It's really not my cup of tea. Maybe if I listened to it a little longer but I've found I can't take that kind of thing for too long. I just can't listen to it.



Photos by HERB NOLAN

**8. EDDIE "LOCKJAW" DAVIS.** *The Good Life* (from *Straight Ahead*, Pablo). Davis, tenor saxophone; Tommy Flanagan, piano; Keter Betts, bass; Bobby Durham, drums.

That's Lockjaw. He's a stylist, too. He's been around here a long time playing and playing good a long time!

Was that Tommy Flanagan? It sounded like Tommy Flanagan on piano. I'd give that four stars. Jaw's been another strong influence on me. I used to listen to him a lot. Still do when I get a chance.

What else can I say? Like I said, I could never be a critic.

# PROFILE



**DAVID CHESKY**

BY BRET PRIMACK

People are talking about David Chesky. People like Whitney Balliett in the *New Yorker*: "He has put together a 16-piece band made up of young musicians who play his compositions and arrangements with precision and shout. He uses rock rhythms, good voicings, humor, a lot of space and plenty of solos..." John S. Wilson in the *New York Times*: "The calibre of the band's musicianship was vividly demonstrated Monday evening when the musicians read at sight, a new arrangement, 'a funky cool laid back thing but it's got to swing.' Chesky instructed his men. It was a catchy brass soft shoe dance with odd and fascinating quirks played with easy assurance, with a feeling for nuance that gave no hint this was the first run-through." Not bad considering that David Chesky is 21 years old. And that he has no agent, manager, record company or rich relatives.

The David Chesky Big Band Story began in Miami Beach. His mother forced him to take piano lessons at the age of five. He hated it, until junior high, when he started playing in a Miami Beach junior high school jazz band, and working with rock groups. Early in the eighth grade, Chesky attended his first big band concert—he saw Buddy Rich's band and it changed his life.

"I was in a rock band and when I heard that big band sound, it was the most impressive thing I'd ever heard. It knocked me out. The brass, the whole energy thing, I just couldn't believe it. Especially hearing pros play, because up to then, I'd just heard amateur bands, but with Buddy's band, everything was so tight. Those trumpeters. Wow! It was such a physical thing. I couldn't believe how outrageous it sounded." And so a dream was born.

In high school, Chesky led a trio, playing the Emerson, Lake and Palmer synthesizer trip. But somewhere in the back of his mind, the dream flourished. He attended music classes at the University of Miami, studying jazz arranging with Bob-Meyers.

After turning 17, Chesky moved to New York to continue his studies. He spent a year at Juilliard, studying classical composition. After dropping out, he spent another year just hanging out. "I learned just by the facilities, listening to the other kids, practicing all day. I was going from ten in the morning to ten at night. I also learned a lot in the library, not really from the classes but just by being in that atmosphere. That was for the classical thing. It helped open my ears." Studies in jazz harmony with Sanford Gold were next. Then a stint at City College, with teachers Ed Summerlin and John Lewis. "The more you listen to guys like that and see what they're doing, you look at their music and your ears develop. That's the whole thing about being a musician, your ears. They have to develop so you can think and hear on a higher level."

But at the age of 19 Chesky found himself at a fork in the road. What was his place in the music business? After tremendous inner turmoil about whether or not to go in the rock direction, he realized he had to put together a big band. And so, he finally wrote his first big band charts. The initial group he assembled to read the charts was stocked with college friends. They barely made it through the rehearsal though, because the charts were copied incorrectly. In fact, David Chesky's first big band sounded terrible. But he was not discouraged. He wanted a big band and he wanted it bad. He improved the charts. And the players. Within several months, he had the best young studio players in New York. And after several rehearsals of that band, Chesky made a tape.

Then the hustling started. Chesky hit the streets. He didn't know anybody in the business. He had no leads. No connections. He started by going to record companies. The majority of record company people who heard the tape liked it. "They told me it sounded great but that it wasn't going to sell. Record companies aren't interested in being philanthropists. They're only interested in making money. They don't care what they put on a record, as long as it sells. Music is secondary. Selling records comes first."

But Chesky kept on plugging. A friend suggested he try John Hammond. Rather than trying to make an appointment (with the possibility of being brushed off), Chesky burst into Hammond's office unannounced. Hammond promised to listen to the tape. Late that night, he called Chesky from his home in Connecticut. He promised to help.

At the same time, Chesky started hustling to get the band a regular gig. He took his tape to club owners. No response. Then he enlisted the support of Rev. John Gensel, pastor of the jazz community. Gensel urged Chesky to see Rigmor Newman, formerly of JazzInteractions, who at the time, was managing a club called Storyville. She liked the tape and agreed to try out the band on Monday nights. They stayed seven months.

Every Monday night for seven months, the band played for the door, sometimes making as little as three dollars each for the night's work. But the members of the David Chesky Band aren't playing his charts for the money. Most are highly successful studio players. Take trumpeter Danny Cahn: "The charts are really challenging. Each time the band plays, we've got to be on our toes just to keep up with what we did the last time we played. Trumpeter John Gatchell: "You've got to give 100% of yourself all the time. David writes beyond the capabilities of most players..." Trumpeter

Bob Millikan: "The music gives you a reason to pick up your horn and play, not simply pick it up with the feeling you're going through the motions of just another gig. It's really high calibre stuff."

Veteran saxman Arnie Lawrence, who leads his own group, Treasure Island, joined the band midway through the Storyville gig. Lawrence, a highly respected clinician, feels that Chesky's music will have great appeal to the whole crop of new instrumentalists coming up, taking them to a new level of musical consciousness because of the sophistication of Chesky's harmonies. "And the rhythm section does it! When I stand up to take a solo, I know they're going to kick me in the right direction."

As word spread around town that a new 16-piece band playing high energy jazz-rock was breaking it up at Storyville, the audience grew. Among those spotted on a typical night: George Shearing, Kurt Vonnegut, Soupy Sales and Art Farmer. And Chesky kept hustling. In an effort to build his audience, he printed up and distributed half-price admission tickets for area schools and colleges.

Is it tough keeping the band together? "It takes a lot of work. Instead of making two calls, you've got to make 16. And everything has to be written out and arranged. It's a very drilled, skilled way of playing. You can't fake it. You could do a head arrangement for a quartet in ten minutes. A big band arrangement? Could be days. And then there's copying. Let me tell you, a big band is a much more disciplined thing, and requires lots of work. But in the end, the sound is unbelievable. It pays off in a big way."

The band's personnel has remained constant. John Gatchell, Danny Cahn, Bob Millikan and John Eckert play trumpet. Keith O'Quinn, Clint Sharmen and Phil Bulla are the trombones. Arnie Lawrence, Mauricio Smith and Ken Hitchcock comprise the sax section. On drums, Brian Brake. The bassist is James "Fish" Benjamin. Steve Kroon handles percussion. Guitarist Bill Washer rounds out the rhythm section.

On July 2, thanks to impresario George Wein, who somehow managed to put on a jazz show at the White House, Chesky became the youngest bandleader ever to work Newport. At the Saratoga extravaganza, Chesky shared the bill with Herbie Hancock, Chick Corea and George Benson. But even though a crowd of 20,000 brought him back for an encore, the following week Chesky was back on the street trying to put together a record deal. "Listen man, we're a good poppin' band with a lot to say. I think we're going to get heard." ♦♦

## CAUGHT!

### LA MONTE YOUNG

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La Monte Young's first series of New York concerts since 1975 showed the iconoclastic composer/performer at the height of his powers. Playing his masterpiece, *The Well-Tuned Piano*, Young revealed a world of possibilities that are not even hinted at in classical keyboard literature. Furthermore, he conclusively proved that Western and non-Western music can be bridged with ease by one who is at home in both traditions.

Seated before a Bösendorfer Imperial at one end of the Heiner Friedrich art gallery, Young resembled John Brown with his long, full beard. For four solid hours, he played practically non-stop, exerting a magic spell over his



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listeners, who were either sprawled out or sitting cross-legged on a gigantic Oriental carpet that extended the length of the rectangular gallery.

Although Young is often grouped with Steve Reich and Philip Glass, his music is actually very different from theirs. While all three composers write in non-linear, anti-climactic styles that are often described as "trance music," Young has been more directly inspired by Indian music than have either of his colleagues. Also, whereas Reich and Glass write out most of their compositions, improvisation is an essential element of Young's work.

*The Well-Tuned Piano* is an apt title for a piece that turns Bach's *Well-Tempered Clavichord* on its head. Bach summarized the system of tuning which had come into a widespread use by the 18th Century in a series of preludes and fugues in each of the major and minor keys. In *The Well-Tuned Piano*, on the other hand, the instrument is tuned so that the relationships between any two frequencies may be represented by some rational fraction. The resulting intervals between tones are similar to the microtonal intervals that occur in Indian music.

Using this curiously altered piano in concert, Young gradually developed a rich matrix of sound in the manner of the *alap*, the long introduction that typically prefaces an Indian raga. Pulsing rhythmically around a central tone, this matrix was replete with inner voices and overtones.

The harmonics arising from the rational intervals of Young's instrument were perhaps the most fascinating aspect of his music. Amplified by a microphone suspended over the strings, they at times resembled a host of other instruments, including woodwinds, a french horn and an organ. With as many as three distinct harmonics being produced at any one time, it sounded as though Young was playing a synthesizer and not merely an acoustic piano.

Although a couple of the matrix sections lasted for half an hour apiece, there was plenty of contrast in *The Well-Tuned Piano*. A re-occurring melodic strand that piquantly wandered from "tuned" to "out-of-tune" notes, for instance, was used as a formal structural element. At one point, Young played a sprightly tune that seemed like a space age hoedown, while a broken chord sequence in another passage formed a kind of neo-Baroque harmonic progression.

These allusions to the classical tradition underscored the fact that Young is one of the first composers to successfully combine Western and non-Western elements in his music. Even more important, however, was his ability to maintain a magnetic hold over his audience. For a solo pianist to be able to project such power is no small feat in this age of technology.

—kenneth terry

## NEW YORK JAZZ QUARTET

BLUES ALLEY  
WASHINGTON, D.C.

**Personnel:** Roland Hanna, piano; Frank Wess, tenor and soprano saxophone; George Mraz, bass; George Brown, drums.

I caught the quartet on the fifth night of a one-week engagement. By then, the group had time to make adjustments—George Brown

had replaced Grady Tate in the drum chair. After opening night, Tate had been called back to New York. Despite his departure, the quartet retained its tight feel, and one set was enough to convince that their music-making does not fit into any brand-name niches of critical commentary.

My neighbor along the bar pronounced: "This is chamber jazz." He was understandably responding to the mood of calm that settled over the room after the quartet's impressionistic rendering of Wess' *Placitude*. The wonderfully pure intonation of Wess' flute work and Hanna's gossamer touch—whether supporting or soloing—were primarily responsible. Also, Mraz displayed both commanding technique and a sensitive ear. His development of figures under Wess' swirling line provided depth to the piece. A simpler accompaniment might have resulted in a sense of mere prettiness, but NYJQ created a settling calm. It was all the more remarkable considering that this is the one selection on which Brown's limitations were apparent. The piece called for the kind of percussive coloring and shading that are just not part of Brown's essentially swing vocabulary.

Next, Hanna played Erroll Garner's *Autumn Leaves*. Hanna's treatment had the varied and romantically orchestral feel of Garner, without the latter's tendency toward extravagant lushness, possibly because Hanna played it a little faster than Garner would have. In all, it was a tour de force for Hanna's right hand. Wess' solo demonstrated that he is not averse to the expressive potential of inflection, at least when playing tenor.

A Mraz composition, *Blues For Saraka*, followed. The piano intro, developing into the melody statement by piano, flute and arco bass, conveyed a pastoral texture. Brown joined as Hanna took the first solo, a sanctified affair in sharp contrast to the initial feeling. Hanna reverted to a much lighter touch when comping under Mraz's extremely active, triplet-riddled solo. Wess took his solo on tenor, adding another sharp contrast to the opening texture.

The set concluded with another Wess original, *Surge*. The rhythm section vamp was syncopated in such a way that the middle seemed to drop out of each measure. It was an odd launching pad for Wess' flute. Hanna took a much firmer approach as Mraz's strong walking propelled the piece into a swinging four. Hanna exhibited a tendency towards eclecticism, dividing his solo between fleet, boppish runs and a fuller, two-handed approach. After Brown's tasty and uncluttered solo, it was back to the top, repeating the vamp figure. Wess took the last solo on soprano. He displayed the same exquisite control on that difficult instrument as he did on flute. Wess seemed to be even more comfortable and rhythmically imaginative on soprano than on his other instruments. Wess has to be among the most polished multi-instrumentalists playing today.

It was a quick set by today's standards. But it was plenty substantial musically. Hanna keeps each performance fresh by mixing one or two familiar melodies with three or four originals. A second set offered a number of Hanna's compositions including *Big Bad Henry*, a soulful blues portrait of baseball slugger Hank Aaron. Hanna's wide-ranging resources, Wess' versatility and Mraz's overall musicianship keep the NYJQ's music above labels.

—w. a. brower



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## MANCINI

continued from page 15

thing, where there's ukelele rather than the banjo. For a Charleston number I used tuba, because it was still quite prevalent in big band rhythm sections around 1930. As we got into the '30s, I added mutes for the brass behind some of the scenes. I used the acoustic guitar as the rhythm instrument in several things which brought those sections into the '30s. The drum style was another very important thing. Also, some of the black bands of that period, like the pre-Goodman Fletcher Henderson outfit, used very tight harmony, everybody playing within an octave. So that all adds up to a specific period.

The main theme of the picture that I settled on was one that had a sad side to reflect the sad part of Fields. In fact, the whole picture starts out with the theme played with just a clarinet. It's like a subtone clarinet, all by itself with only a guitar. Then we take the period back to the '20s. But then I get back into that clarinet sound because I thought that here's a case where orchestration kind of sets the tone, sets the mood.

Willy Schwartz plays the clarinet part. He's a marvelous player who was the lead player with Glenn Miller for a long time. When he played the theme he was able to give it a very lonely kind of feeling. In this case, it was either the clarinet playing subtone, or the trombone. When it was trombone, Dick Nash, who's worked with me a long time, used a cup mute which was a sound that gave me the period and the emotion, the feeling.

**Berg:** There's something about the clarinet in the chalumeau register that evokes melancholy and sadness. I always think of Benny Goodman's version of *Goodbye*.

**Mancini:** Yeah, that's it exactly. That's exactly what I settled on. I got locked in on the instrument's character. The instrument set the feeling for the entire score. For *Fields*, it was clarinet. It also happened with *The Pink Panther* and the tenor sax, and with *The Days Of Wine And Roses* and the french horn. It's happened in several cases. I just hear something and I feel it's right. And in many cases, it *has* been right.

**Berg:** Looking at the current scene, is there any trend in terms of how much music is used? In the '30s and '40s the music was often wall-to-wall. In the last ten or 15 years, it seems there is much less.

**Mancini:** There's no doubt about it. Music is sparingly used now. I think those fully-scored films of the '30s were a carry-over from the operatic days where music used to underscore everything. Even though there was a lot of music, and a lot of good music, some of it was just wasted behind scenes that really shouldn't have had it.

Today, I think there's much too much music in most television shows, most dramatic shows. I don't know the reason for that except we're into an entirely different thing where people are sitting at home. Maybe a lot of the directors and producers feel that they better have everything going for the audience at home. As a result there's a lot of music done.

Many of the television guys are also the film guys. I mean everybody is doing television now. There's no division there. I'm amazed that they can do what they do with the time allotted to them. The short time that many of the boys have to do the job is ridiculous.

**Berg:** With your busy schedule, do you still have time to play much flute?





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# HOW TO

## MAKE REHEARSAL TIME COUNT

BY DR. WILLIAM L. FOWLER

**C**oncerts may be tops for listening, but rehearsals top them for learning. Upon that premise, Jerry Ranger and Aaron Howard built their double-thrust production, the September 23-24, Seattle-Tacoma Concert-Clinic Showcase.

To maximize concert-listener excitement, they commissioned a major Ladd McIntosh work, banded a solid chunk of Seattle talent for Ladd to lead, signed Clark Terry into the soloist slot, then further spiced that cake-mix with singer Jane Lambert, who can switch from sultry to scat at the flick of a stick.

As Jerry had anticipated and as the concert audience standing-acclaim proved, this right combination of never-played-together-before musical forces fused into a resounding program triumph, what with ex-Kenton trumpeter Frank Minear firsting the brass at double-C range and bass'bonist Joann Christen bolstering its bottom, the DeeDee Evans string quartet contributing Mozartean delicacy, the whole band roaring behind Clark's soaring solos and vocal merry-making, Jane melting the multitude through her *Angel Eyes*, then trading vocal fours in true scat-kitten style against true scat-cat Terry to satisfy the audience's encore-clamor. Yet lighting their Sunday concert fire had taken McIntosh and Company only bare minimum Saturday rehearsal time.

At that open rehearsal/clinic, the band faced the formidable in polishing to performance sheen six unfamiliar McIntosh arrangements plus six unfamiliar McIntosh originals. Ladd faced utilizing his allotted few hours to acclimate his unfamiliar performers in both his conducting and compositional styles, to meet Clark Terry's exacting standards on nine featured-solo pieces, meanwhile explaining his own how's and why's to the sizeable clinic audience. And to further pressurize the situation, the parts for Ladd's commissioned work, the typically-titled and typically complex *A Quadrant of Frogs . . . And One Great Hysterical "Ribet,"* arrived fresh from the copyist without the score—Ladd must conduct it from memory! Circumstances could hardly have been more appropriate to serve the clinic purpose of demonstrating rehearsal efficiency. Nor could there have been a better opportunity for this writer to discern and divulge the McIntosh methods. . . .

Ladd establishes eye contact with his players: "This makes performers feel I'm aware of them as individuals, as well as letting them read my mood. Sometimes a conductor can tell more through a single eye-contact than through any number of words. Besides, how much talking can a conductor do during a concert?"

Ladd avoids wasting words at rehearsal: "Orchestra members come to play. Most of the rehearsal therefore should be spent playing. Long speeches, long musical demonstrations, and long personal philosophizing are all a waste of time. But where belabored

points lose their effectiveness, succinct explanations, graphic musical illustrations, and snatches of musical philosophy often clear up misunderstandings."

Ladd avoids unnecessary interruptions: "A recent psychological study in Denmark showed that frequent stops lower a player's level of proficiency. So when the band is running through new material, I let wrong notes go by—the performers usually correct those errors next time around. But I consider wrong rhythms so crucial that I have to stop and immediately correct them, most often by vocal imitations of the instruments playing those rhythms. Stopping to correct inaccurate rhythms lets every section player know that the conductor is listening intently, that no one can hide sloppy phrasing behind the section leader. Then sectional phrasing begins to come out cleaner, and the whole band sound improves.

"After the initial run-through, I go after wrong notes. They may be copyist mistakes or they may be player misreadings, but their cleanup still comes in a strong second in my rehearsal procedure. When the rhythms are accurate and the notes are right, I isolate some spot in the chart which expresses its style and impact—usually it's in a shout chorus—gradually working toward clear articulation and natural phrasing, first without the rhythm section, then with it. And when that passage sounds clear and crisp, I make the assumption that similar passages will sound the same way. If they don't, it's time to insist on more player concentration."

Ladd pays meticulous attention to the rhythm section: "Nobody in the rhythm section really has charge of it, like a concertmaster sets the bowing for the strings or a first trumpeter leads the phrasing for the brass. Most often each rhythm section instrument is playing its own semi-independent part, but still must jell with the others into a cohesive unit. The conductor should help them stay in balance with one another. I look for and correct such rhythm section problems as anyone rushing or dragging; anyone continuing to play during an indicated rest; anyone upsetting the dynamic balance; drummers playing too loud or too timidly, or failing to set up brass and tutti figures; bassists turning amps too high or distorting written rhythmic figures; guitarists intruding into keyboard comps, setting the tone control wrong for the style (thin twanging never fits the Basie beat) or keeping the volume down on a solo or up on straight rhythm; and percussionists failing to set up or to even bring the required instruments, missing isolated color touches, or incessantly playing congas or other Latin instruments. My basic concern, though, is that rhythm section players always listen to each other, so they will never ignore what others are doing."

Ladd takes advantage of particular abilities his performers have: "I knew when I was writ-



ing the commissioned piece that Clark would be soloist. That gave me a chance to fully employ his infallible sense of inventing the ideal line to intensify any mood. So I made his solo part almost entirely out of chord symbols. There are written lines here and there, but mostly Clark creates his own part."

After the Showcase concert, Ladd had a few more advisories to express:

"At rehearsals, be gracious but not over-

friendly. And be outrageously descriptive—they'll remember your point.

"Always strive for performance perfection, but never voice your disappointment if it cannot be reached.

"Bands are ideal instruments through whose control conductors express themselves. But that control is not automatic—conductors must earn it. And it can be earned only in an atmosphere of mutual respect."

## MINGUS

Jaki Byard and Jackie McLean. And John Handy. And some of the younger cats."

Trumpeter Ted Curson was at home in Newark between gigs. He remembered the night he joined Mingus.

"One night, at midnight, his manager called me up and said okay, you start right now. Bring your horn. As I was walking in, I met Eric Dolphy who also had his horn. When Mingus saw us, the other guys on the bandstand were fired. That's how we started. In the middle of the night at The Showplace. We didn't know any of his charts but we got into it."

That band, the version of the Jazz Workshop that included Curson, Dolphy, Richmond and Mingus, was among the best. Their nine-month engagement at The Showplace, a now defunct East Village club, was the talk of the town. "Just about everybody in the business came to see the band. It was the place to come to hear the music. The band was really happening. The only thing that gave us any competition at all was when Ornette came to town. He was five blocks away from us at the old Five Spot. People were constantly running back and forth, checking us out."

For Curson, The Jazz Workshop was "definitely a university thing. Usually, when you think of a guy going with a band, that's it. With Mingus, it was more like a school in the real sense of being a school. Mingus was the boss. He gave the orders. He was the musical director and he had ideas on everything. There were still parts and places where you could get your own thing in there. My biggest contributions would be the backgrounds because I did a lot of the background music, the riff type things.

"If you came up with an idea and you did it, you would look up at him to get his approval. If he said okay—he didn't say it though, it was just the way he looked at you—then you would leave that in; but if you looked up at him and saw that wasn't agreeable, then you didn't play that anymore. It was like that, but it worked.

"It seems like everything I'm doing now is right out of his bag, even the way I run the band. It's not a matter of copying, but it seems like the things he was talking about were good ideas. Of course when I was in his band I rejected mostly everything that he did. But after having my own thing, I notice myself doing business the way he does and it's not a bad way to do it. But of course, when I was in his band I didn't think that was cool. That just goes to show that maybe when somebody has a good idea, you don't realize it until ten or 15 years later."

Alto saxophonist John Handy remembers the night Mingus hired him. "I joined Charlie

after he heard me play at the old Five Spot. I really needed a gig at the time. It was the only time in my life that I'd really been broke. So I went out with nice clothes on and decided to go gig hunting. I went to the Five Spot where Thad Jones and Frank Foster were the guests that night. They were late, so I got a chance to play with the house rhythm section: Phineas Newborn, Jr. on piano, Roy Haynes on drums, and George Joyner, who's now Jamil Nasser, on bass. Idrees Sulieman also sat in that night. Thad and Frank were with Basie then, and a record date made it impossible for them to be on time. But when they walked in, I stepped down.

"Charlie came in shortly after and when they started to play, Charlie yelled from the floor, 'Hey man, why don't you let this cat play?' It was kind of loud. I looked around and realized I was the cat he was talking about. Some of the audience had been there and they knew I played. I knew I played. But the guys on the stand were embarrassed. They said something like, well, he can play if he wants to. Mingus insisted that I play again. Charlie really put me on the spot. I felt embarrassed going up there since it was really their show. But I knew Frank Foster very well. He goaded me to come up and play again. So I did and everything I played, Mingus thought was just great. There were a fantastic amount of people in the club that night, including Sonny Rollins. When I played a solo, Mingus would yell, 'Bird is back, Bird is back.' That was embarrassing. At one point, while everybody was quiet, Mingus was sitting in front of the bandstand and he asked me, 'Hey baby, you workin'?' 'No.' 'You workin' here?' 'No.' 'In town?' 'No.' 'Well, you open with me here next week.' That's how it started.

"I began making rehearsals at his house. The band was Horace Parlan on piano, Booker Ervin on tenor, Dannie of course, and I played alto and tenor. Because Booker played tenor, I ended up playing a lot of alto which was interesting, because previous to that, I played tenor for three years exclusively, although I really considered myself an alto player.

"We opened at the Five Spot the next week, opposite Sonny Rollins. I was scared to death, because Sonny was one of my idols and I didn't think I could play anything that didn't sound like an attempt to play something I heard him play on record. As it turned out, we had a good engagement. A great engagement. It lasted four weeks. Sonny quit the gig after the first week because Mingus was so rude to him."

I asked Handy what he gained from playing with Mingus.

"Mingus gave me confidence. He made me feel my ideas were worth projecting. I felt a great rapport with this man. We played well

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## MINGUS

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together from the beginning. You have to be big before you join the Jazz Workshop. You might not necessarily be big in experience, but in order to be able to do something worthwhile, you have to be very talented to play with Mingus. Very versatile and be able to run the whole gamut, technically and emotionally with him. Mingus is not little stuff. He's big stuff musically. He is definitely, in the true sense, a giant and maybe even a genius. He has all the qualities."

When alto saxophonist Jackie McLean joined Mingus in 1957, Mingus was incorporating free elements into his music. "Many of his concepts were very new at that time. He was very much for playing more on the free side, which I had no concept of at all. I think that a lot of free music was also played with the traditional chord progressions. There were sections that were free. That was my first real taste of free improvisation. At first I thought he was fooling around—until I saw how serious he was. Then it became very serious to me. I always had a free concept of writing the lines for the front line but when it got time to get to the solo sections, I never thought of it being free. I always thought of some kind of structure. When I got with Mingus and he talked about playing free in terms of improvisation, it was brand new to me."

And the audience reaction, Professor McLean? (Jackie now heads up the Afro-American Music Department at the University of Hartford's Hartt College.)

"They accepted and enjoyed it because Mingus has a very powerful presence on the bandstand. His whole approach to audiences is not quite as commercial as other band leaders. He'll stop a tune in the middle and then start over again. All that kind of stuff, which most bandleaders would never do. But I've never seen him play for an audience that wasn't knocked out by his music."

For McLean, playing with Mingus was "a very exciting time, musically. After I left the Mingus band, I really began to be Jackie McLean. I had a more open mind to improvisation and a more individual sound. Prior to that time, I was still very much into Bird. My experience with Mingus really helped me grow."

Pianist Jaki Byard was 42 when he joined Mingus. "It's important to remember that before this band, he dealt with younger musicians. When he had us, we were the older musicians who were in his category, more or less. We had played. Eric Dolphy had been with Chico Hamilton; Johnny Coles had recorded with Gil Evans and then with Ray Charles; Cliff Jordan had been with a couple of cats, so that was a pretty professional front line, as opposed to some of the front lines he had before then, with younger musicians."

"When I joined Mingus, I had already been established as a musician. I knew how to play. There was no education as far as that goes. But socially and being a part of the group, that was the experience."

I asked Byard how he coped with the tempestuous Mingus personality during his five years with the Jazz Workshop.

"Just by being tolerant. I was practically the same age he was so it was just a matter of

tolerance and understanding, just being humble. Just being cool.

"Once you get to know him, he's really a gentle man. A cool person. He's a very soft man. It's unbelievable once you get to know him as a friend, he has a smile for you and all that."

In a dinky Tenth Avenue bar, across the street from Manhattan Plaza, Dannie Richmond was drinking scotch and soda with beer chasers. I asked him how it felt to play with Mingus and company, all these years.

"I'm very proud that over the years, I was the one holding it together. If I never play again, I'll know I did that and that I did it well, to the best of my ability."

"You know Mingus was always using different sounds, different instruments, in what I see as his quest to discover something new and fresh and different all the time."

"All of the bands have been out of sight. The first quartet really knocked me out. So did the piano-less quartet with Eric and Ted at The Showplace where we had a period of nine months to put all of it together; the proof is on the Candid recordings. Of course I loved the Town Hall band with Eric, Cliff Jordan, Johnny Coles, Jaki Byard and myself."

"Then there was one big band that was assembled but wasn't together very long because it wasn't able to keep working. This band had the musicians I just mentioned along with Yusef Lateef, Richard Williams, Booker Ervin, Joe Farrell, Ernie Royal and Snookie Young. Then the band got small again and the front line was Booker and Eric and Yusef. Then there was the Flamingo band that worked at the Vanguard a lot. That was a period with some really good musicians, like Jimmy Knepper and Shafi Hadi and Clarence Shaw. That was the band that recorded *Tijuana Moods*."

"Later, there was an all-brass band with just one reed, McPherson. Lonnie Hillyer was in that band, Hobert Dotson, Howard Johnson, Julius Watkins, Quentin Jackson, Jimmy Owens, Doug Watkins was on bass and Mingus played piano. Then there were big bands put together just for recording. Complete all-star bands that Charles was able to put together with people like James Moody. Once, we recorded with six bass players at one recording session. The world's best, with me, one drummer holding it all together. We had Ron Carter, Richard Davis, Milt Hinton, Mingus of course, I forget the rest."

Speaking of holding it together, what about Mingus' musical *modus operandi*?

"It was all eye contact. It wasn't anything that he said, like, right here we're going to do this, or now we're going to change the tempo. Of course when we played a gig, all of this was known from the rehearsals. All through the years, Charles insisted on rehearsing. Long rehearsals and if possible, every day. I know now that that's how you build a band. That's how you have a rapport musically between the sidemen and leader. Also, by rehearsing like this, it frees you from the music itself so you can think in terms of the inflections he wants in the music."

"Charles always tried to have the rehearsals set the same way we would be on the bandstand so that I could see his eyes and he could see mine. With just a look or a glance, we knew if we were going to play two bars apiece against each other, or play free or play six of



half time and at the same time, we had it so that anyone listening would say, wow, how did they do that?

"Charles was very strict in terms of having his music played correctly. The voicing in the chords for the piano had to be played the way he wrote it and when some pianists did not include the right harmonies for this particular chord, he would stop the band. This is when I found out what the Jazz Workshop was all about.

"A workshop is a means for musicians to come together and work on tunes, so we just carried it on over to the professional side of music, right on the bandstand at gigs. Mingus would explain it to the audience. 'Everything is cool; this is the way we do it in the Jazz Workshop. We're just stoppin' the band, we're going to start over again, it's just that I want to tell the piano player the right harmonies for this chord sequence. Then we're going to play the piece in its entirety.'"

"Dannie, did this type of regimen contribute to the growth of the musicians involved?"

"Of course. The cat who comes to my mind immediately is Charles McPherson. When he joined the band, he was still studying with Barry Harris. I noticed that as the time went on, his whole thing musically really started to develop. In the beginning, he was playing and getting down with the thing that Bird was doing. But being in the Workshop meant he was dealing with a totally different concept. In the end, he was able to play both facets of the music very, very well. Then I saw him emerge as a leader. The same with John Handy.

"Even though John Handy was a thoroughly schooled musician, it was his experience in the Workshop that enabled his thing to blossom. Jimmy Owens is another. Ted Curson too. With Ted, especially, because when we were in residence at The Showplace, over a long period of time, nightly you could hear the development happening."

"What about Dolphy?"

"Eric Dolphy. A lot of people don't know that Eric never took off his neck strap. During the breaks, he would go in the back and still be playing, rehearsing, always searching. He practiced out of a harp book. Practicing out of a book like that would give him the facility to be able to play the notes he played and to be able to jump around and play these different intervals that he played, backwards, forwards and inside out. During this period at The Showplace, I was almost running to work every night because I knew what was in store. Oh man, it was something else.

"A lot of musicians have been in and out of the Jazz Workshop and now a lot of them are leaders. Not only that, but they're getting to the point where they're winning polls and everything. That's a gas to see."

One technique Mingus used to develop Workshop members was to stop the band and let them solo, unaccompanied. "He had a theory that if you couldn't play alone first, that you couldn't play with anyone else. I can remember so many different cats in that situation. We're playing and all of a sudden, bap, nothing. They want to look back, but being professional, they know they can't do that. They got to keep playing. And then there would be vocal encouragement from Charles. 'Go ahead. Let me see what you can do. Git it. You got it. Say what you mean. Say what you want to say. Do it. Go ahead!'"

"I remember one Sunday afternoon matinee

of the Jazz Workshop in San Francisco. Roland Kirk was in the band at that time and Mingus said, now we're going to have an unaccompanied solo by our saxophonist, Roland Kirk. Roland got in front of the microphone with his three horns and I'm telling you Bret, I've never heard anything like it, ever! It was a Sunday and he was playing some sort of hymn on his three saxes. I sat and listened and noticed I heard a fourth voice. When I really checked it out, Roland was humming the fourth part of this piece he was playing. There was a window in the back of the club and just at this time, the sun was shining right around his head, like a halo. I'll never forget it.

"In terms of changes in the music over the years: in the beginning, it stayed quite melodic. Kind of bebop, although I don't think Mingus would call it that. Then his pieces started getting longer and more complex. The music has definitely become more intense.

"Mingus' music is very hard. I remember rehearsals where he would teach it to the band by playing the line on the piano and the horns would get it from there. It wasn't written out. I

was amazed that he was able to keep all of this in his head. Mind you, I had to do the very same thing. I had to learn the melody just like everybody else. Mingus also had to know every chord change, the melody and then all the notes he was going to play to enhance all of this on the bass.

"Several musicians came in and brought music paper and their pencils with them. Mingus would say, 'No, no, no! Don't write it down. When you write it down, you play the notes like you're reading them, that's not what I want.' In some places, he would want it sloppy, as sloppy and slurred as you could play it, and many musicians were opposed to that. He would say, 'When you're playing the melody, I'm responsible for that. When you solo, that's your responsibility.'"

"There were certain cats who could not do it that way. But over the years, I saw the music get harder and harder to the point where it would have to be written out, and sometimes it stretched out to 30 pages, all taped together. And even then, it would still come together only after discussions on the bandstand.

"Speaking of discussions, I've had many


continued on page 42

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## MINGUS

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long conversations with Charles over the years. Once we were talking and the subject got to Charlie Parker. Mingus startled me when he said that if there hadn't been a Charlie Parker, then he would have been the man. I said, what? He said, oh yeah. If Bird hadn't come along and swept every horn player in the world off his feet, Charles Mingus thought he would have been accorded the same things Charlie Parker received. I think Mingus' style of playing and his approach and everything would have been the new music at that particular time. As a result, this is one of the things that's caused Charles Mingus to be very, very bitter. He's never really received the acclaim, the rewards from music I think he should have gotten.

"You know, Charles was the first to drop the bar lines to do what he called extended form, where you take the pedal point and make it the predominant note in the piece. It depended on one's musicianship to be able to develop the pedal point into something. Now I hear the pedal point happening again in music and Charles Mingus hasn't gotten any credit. In addition, there are a lot of free players who've gotten worldwide acclaim for innovating something Mingus did in the '50s, using their instrument as a vehicle of protest where there are no wrong notes, no time, no key signature. Now it's called something else. All of this goes back to Charles Mingus."

Before the last round of drinks, I asked

**"I found all of the elements I would like to express in Mingus' music. Mingus' music and concepts are good things to revert to. Music like this endures."**

Dannie to tell me about his "rock" days.

"Mingus had gone into semi-retirement and I knew that I had to do something. With some friends of mine, some very good musicians, we formed a cooperative band, LTD. We formed the group with the idea that we weren't going to play behind any singers. The band itself would sing. We went on the road with Johnny Taylor and when we were in Atlantic City, playing one of the top black clubs, I happened to call my wife. She told me that Charles had called and to call him. I did and he told me that he was forming a band again and he was ready to go. He had his tour lined up and he would like to have me aboard. I told the cats sorry, but I got to go. I left LTD and rejoined Mingus.

"That tour ended at Ronnie Scott's in London, where we were playing opposite the Mark/Almond Band. We were there for three weeks and as I listened, I heard they had a unique kind of thing, but I didn't go along with no drums. On Friday of the second week, after listening to them nightly, I knew all of their tunes. What they were doing was happening, but it just didn't come off of the stage. I just walked up and sat down and started playing. After we finished, we got a standing ovation. Afterwards, John Mayall told me he was going to do a tour of Canada with the band in a couple of weeks and that it would be a gas if I would guest with them and do just what I did at Ronnie Scott's. They would be out onstage playing and I would just walk out and start playing with them. I did the tour and it was a tremendous success. So much so that we did another, for three months. That three months turned out to be five years.

"The money was good. It was all first class,

the best hotels, limos at the airport. When the band was off, you still got paid.

"We were playing at the Academy of Music on 14th Street one night, and I hadn't seen the paper but Tommy Air, the pianist, had, and he told us that Mingus was playing at the Vanguard. We decided to go by there when we finished. When we walked in the Vanguard, I turned around to go in the back and met Mingus in the kitchen doorway. He said, 'I had a dream last night that my drummer was coming back and here he is!' I rejoined him right after that."

"What about the transition from playing Mingus' music to playing rock?"

"The change was actually quite easy for me. The only drag was despite all the things you could be doing as a drummer in those groups, the backbeat always had to be there. Naturally, if you've got to keep the backbeat going, that means you've got to leave out some of the other things you would like to see played during certain points in the music. When I rejoined Mingus I really had to polish, brush up on certain things because when I got back with the Jazz Workshop, at the first rehearsal, I found out that they were on fire."

Now, Dannie Richmond has taken over the reins of Mingus' last band. At their first engagement at the Vanguard, Eddie Gomez played bass and the billing read "The Dannie Richmond Quintet plays the Music of Charles Mingus." Although legal difficulties have arisen, Dannie Richmond feels Mingus will always be part of his music.

"I don't think you can be a part of a group for 20 years and not be influenced by things that you've played over that period of time. I found all of the elements I would like to express in Mingus' music. As a result of that expression, I'll still be playing his music. At the same time, there will be an expression of my own. Like I said, after this long, you can't stop playing the music overnight.

"When I was playing rock and roll, if there was an occasion where I had four or eight bars to play, it would always revolve back to things I did with Mingus. With my own group now, I still find that I go back to some of those things. They will always be a part of me.

"Mingus' music and concepts are good things to revert to. Music like this endures. I think his music will always be played. I think that in years to come, it will still sound just as fresh as it did when we first played it. In fact, when we opened at the Vanguard for the first engagement, the thing I noticed more than anything else was the fact that even though we hadn't played together as a group and played any of Mingus' music in more than a year, it still sounded just as fresh and intense as it did when he was in the band and we were playing it with him.

"One final word. I think it's unfortunate that after all these years, when, finally, Charles Mingus was one step away from achieving what he wanted musically, one step away from complete fame and stardom, one step away from the big bread bracket, world renown—to be so close and then to become ill is really a drag. We all hope the diagnosis of some of the best medical minds in the country will be wrong and one day, again, he'll be back on the handstand."





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World Radio History

**Mancini:** Well, I play in concerts once in a while. Nothing serious.

**Berg:** But it must be a nice change of pace to be in a performance situation.

**Mancini:** Oh yeah. I don't want to say it keeps my sanity, but if I were to just do movies or television or write, it would be difficult. I've been conditioned over the last ten years to feel that performing is a very necessary part of what I do, if only to get me out of town into a different area. The fact that you leave here physically and get out is like a vacation, though I do work. I look forward to concerts. I have never gone on the stage with the idea "Let's get this damn thing over," because you have to have respect for the people who pay the money.

Also, I try to keep moving ahead, to keep up-to-date with what I'm doing and add new things to the library. I try to make it a rule never to repeat a city unless I have at least 40 to 50% new material. The big pieces are the hardest, you know. I've done *Portrait Of The Beatles*, which was a big 15-minute piece, and I have a thing called *The French Collection* which is made of music by Michel Legrand and Francis Lai. It's the big pieces that, I think, make the impression for most people, because you really can't do a two-hour program of short things that last only a couple of minutes. You have to have some set pieces that are very impressive.

**Berg:** When *Peter Gunn* first became a hit, were you typecast as a jazz-oriented composer?

**Mancini:** Well, I was tied in very closely, especially in the first five years, with Blake Edwards. Fortunately, we started with *Peter Gunn*. That was the big one. Then *Mr. Lucky* came on and that was a success. The next thing we did was *High Time*, which didn't make much of an impression on anybody. *Experiments In Terror*, however, was completely different from *Peter Gunn* and *Mr. Lucky* and that was a good thing for me to do at that time because it set up a whole different frame of reference. Then came *Breakfast At Tiffany's*, which was a romantic comedy, something I hadn't done before. Then *The Days Of Wine And Roses* which was a very heavy drama. In the meantime, I'd done *Hatari* for Howard Hawks. So I didn't stay in one place long enough to get typed. As a result, I've had a pretty good cross-section of projects.

**Berg:** Let me ask you about electronics. In pop and jazz, many people have been heavily involved with electronics of all kinds. What's the situation out here, and specifically with you?

**Mancini:** Well, I've used a great deal of electronics, even in *White Dawn* where you'd never expect it. I used synthesizer where the witch doctor comes into the village. He's a very mystic person, you know, and it worked well there. My son Chris is quite adept at the Arp and the Moog and all those devices, so when I need that kind of thing we sit down and I say "I need a 'whoooooop,'" and he goes "whoooooop" for me.

I think electronics are definitely with us. There was a tendency in the beginning, especially in television scoring, to go pretty heavy on it. But I think it's settling back. It's quite interesting, you know. Electronics can be very helpful at times. You just have to know the nature of the sound that you want.

The keyboard instruments also have been

greatly expanded. That new Yamaha [electric grand piano] will scare the hell out of you. But here again, just because you have it, you can't go at a thing with a cannon when a .22 is all you need. So you have to know how to lead out, and how to apply. The hardest thing is to find out what these things can do. So I'm constantly listening and getting demonstrations of the various instruments to find out how I can use them.

For the *Mystery Movie* theme, the *Columbo* thing that I did, I used the Yamaha. You see, that's another case where I had heard the sound. I wanted a tune that took advantage of the fact that it can play a melody portamento. That theme was built with the idea of using that instrument to best advantage.

**Berg:** In addition to specific instruments, do you have specific musicians in mind for given parts when you're composing?

**Mancini:** Oh yes.

**Berg:** Is the *Pink Panther* theme an example of that?

**Mancini:** Yeah. I had heard Plas Johnson's tenor saxophone playing before I wrote the piece.

Also the french horn of Vincent DeRosa in *The Days Of Wine And Roses*. By the way, there's a funny story about that, a musicians' story. As you know, the picture starts with a french horn solo which repeats in the very last sequence. Well, one afternoon George Duning, who happens to be a very fine film composer, and I were at a meeting. *Days Of Wine And Roses* had just played on television the night before, and George asked, "Hank, I got about two-thirds of the way through the picture where Jack Lemmon and Lee Remick were at the motel and he was trying to get her to go back home. How does the picture end?" I told him, "With a french horn on a high C."

db

# CITY SCENE

## CHICAGO

**Rick's Cafe Americain:** Joe Williams (through 11/18); Adam Makowicz, Scott Hamilton-Warren Vache Quintet (11/21-12/2); Arthur Prysock (12/5-16); call 943-9200.

**Wise Fools Pub:** Son Seals (11/15-18); Koko Taylor (11/29-12/2); Judy Roberts (12/6-9 & 13-16); Fenton Robinson (12/20-23); Roger Pemberton Big Band (Mondays); call 929-1510 for further info.

**Quiet Knight:** "In Search of Common Ground," folk music-theatre fusion, with Terry Garthwaite, Rosalie Sorrels & Bobbi Louise Hawkins (11/16-18); Corky Siegel (11/22-26); Muddy Waters (12/20-24); call 348-7100 for updates.

**Park West:** Sea Level (11/17); Pointer Sisters (11/21); call 929-5959 for details.

**Biddy Mulligans:** Usually Chicago blues; call 761-6532.

**Redford's:** Jazz nightly; call 549-1250.

**Colette's:** Jazz regularly; call 477-5022.

**Kington Mines:** Blues; call 348-4060 for details.

**Jazz Showcase:** Woody Shaw Quintet (through 11/12); Sonny Stitt & Red Holloway (11/22-26); Kenny Burrell Trio (11/29-12/3); call 337-1000 for updated info.

**Chicago Blues Line:** (312) 743-5505.

**Jazz Institute Hotline:** (312) 666-1881.

## NEW YORK

**Gulliver's** (West Paterson, N.J.): Art Farmer (11/17-18); Dick Wellstood (11/24-25).

**7th Ave. South:** coming in November and December George Young, the 24th St. Band, Rene McLean; call (212) 242-4694.

**Three Sisters:** (West Paterson, N.J.): Frank Strozier-Louis Hayes Quartet w. Harold Mabern, Stafford James (11/17-18); Chuck Wayne-Warren Chiasson Quartet (11/24-25).

**Sweet Basil:** Dewey Redman (thru 11/18); Armen Donelian (11/19-20); Art Farmer (11/21-26; 11/29-12/3); John Abercrombie (opens 12/5).

**Village Vanguard:** Slide Hampton Quintet (thru 11/19); Abdullah Ibrahim (Dollar Brand) (11/21-26).

**New York University (Loeb Student Center):** Jazz Legends On Film from collection of David Chertok (11/30).

**Brown's** (Brooklyn): Live jazz all week; call (212) 745-8258.

**Pepper's:** Jackie Paris & Anne-Marie Moss (11/17-18); guitar duo: Steve Adelson/Cameron Brown (11/21); Richard Sussman w. Tom Harrell, Jeff Williams, Mike Richmond (12/1-2); guitar duo: Adelson/Jimmy Ponder (12/5).

**Bowery 101:** Call (212) 966-0773.

**The Continental** (Fairfield, Conn.): Call (203) 335-9193.

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

**The Other End:** Call (212) 673-7030 for line up.

**The Office** (Nyack, N.Y.): Live jazz, weekends; call (914) 358-8938.

**Creative Music Studio** (Woodstock, N.Y.): Fall session (thru 12/22); call (914) 338-7640.

**Environ:** call (212) 964-5190.

**Ladies' Fort:** call (212) 475-9357.

**The West End:** call (212) 666-9160.

**Village Corner:** Jim Roberts Jazz Septet (Sun. 2-5 pm); Roberts or Lance Hayward other times.

**Ethical Humanist Society** (Garden City, Long Island): Dick Hyman's Perfect Jazz Repertory Quintet (12/3).

**Knickerbocker Saloon:** Billy Taylor (thru 11/25); call (212) 935-1036.

**Avery Fisher Hall:** Larry Coryell (11/23); Sarah Vaughan (11/26).

**Carnegie Hall:** Oregon (11/24); Pete Seeger (11/25).

**Bottom Line:** Helen Schneider (11/22-25); call (212) 228-6300.

**Ali Baba:** Hazel Scott (Tues.-Sat.); Bobby Cole (Sun., Mon.).

**Ali's Alley:** Jaki Byard Band (Mon.); call (212) 226-9066.

**Angry Squire:** Bob Cunningham (Fri., Sat.).

**Barbara's:** Call (212) 473-9326.

**Beefsteak Charlie's Jazz Emporium:** Call (212) 675-4720.

**Bradley's:** Pianos nightly.

**Broady's:** Call (212) 850-4400.

**Carnegie Tavem:** Ellis Larkins.

**Cookery:** Alberta Hunter (Mon.-Fri.); Rose Murphy (Sun.).

**Cotton Club:** Call (212) 663-7980.

**Defemo's** (Yonkers, N.Y.): Call (914) 337-2617.

**Eddie Condon's:** Red Balaban & Cats (Mon.-Sat.); call (212) 265-8277.

**Crawdaddy:** Call (212) 687-9678.

**The Fugue:** Call (212) 674-9429.

**Fortune Gardens:** Call (212) 744-1212.

**Gallery:** Mario Rivera & the Salsoul Refugees (Mon.).

**Gerald's** (Cambria Heights, Queens): Jazz weekends; call (718) 723-8590.

**Gregory's:** Al Haig, Al Gafa, Morris Edwards



(Mon.); Chuck Wayne (Tues.); Hod O'Brien, Joe Puma, Frank Luther, Alicia Sherman (Wed.-Sat.).  
**Jimmy Ryan's:** Roy Eldridge (Wed.-Sat.).  
**Jazzmania Society:** Speakers series, Arnold Jay Smith, host: Slide Hampton (11/29); Mike Morgenstern & the Jazzmania all stars (11/17-18); call (212) 475-9578.  
**Mikell's:** Call (212) 864-8832.  
**One Fifth Ave:** Pianos nightly, call (212) 260-3434.  
**Hopper's:** Call (212) 260-0250.  
**Peter Brown's:** Call (212) 866-4710.  
**Pip's Cafe** (Brooklyn): Charles Didier Trio (Tues. & Thurs.).  
**Prescott's:** Call (212) 925-3534.  
**Rainbow Room:** Sy Oliver.  
**Red Blazer Too:** Call (212) 876-0440.  
**Reno Sweeney's:** Call (212) 691-0900.  
**Surf Maid:** Piano bar; call (212) 473-8845.  
**Studio We:** Call (212) 260-1211.  
**Sonny's Place** (Seaford, Long Island): call (516) 826-0973.  
**Tin Palace:** jazz nightly; call (212) 674-9115.  
**West Boondock:** Pianos nightly.  
**St. Peter's Church:** Jazz Vespers (Sun. 5 pm).  
**Public Theatre:** Call (212) 675-1750.  
**Studio We:** Call (212) 243-9278.  
**Sha Sha House:** Weekend jazz; call (212) 736-7547.  
**Jazzline:** (212) 421-3592.

## LOS ANGELES

**Concerts By The Sea** (Redondo Beach): Esther Phillips (11/14-19); Spyro Gyra (11/21-26); Seawind (11/28-12/3); Carmen McRae (12/5-10); Les McCann (12/12-24); call 379-4998.  
**Century City Playhouse** (10508 W. Pico Blvd.): Joan La Barbera (11/19); Lee Kaplan and Margaret Schuette (11/26); 475-8388 for info.  
**Lighthouse** (Hermosa Beach): Name jazz regularly; call 372-6911.  
**Pasquale's** (Malibu): Pat Senatore Trio w/guest artists: Sun. aft. jams, 4 pm; call 456-2007 for details.  
**Sound Room:** Jazz regulars include Dave Frishberg, Milcho Leviev, Joe Diorio, Lew Tabackin, others; call 761-3555.  
**Rudy's Pasta House** (E. L.A.): Name jazz regularly; for specifics call 721-1234.  
**Jimmy Smith's Supper Club:** Jimmy Smith (Thurs.-Sun.); for info call 760-1444.  
**Baked Potato:** Don Randi (Wed.-Sat.); Greg Mathieson & Larry Carlton (Mon.); Bill Mays & Ernie Watts (Tue.); schedule subject to change; call 980-1615.  
**Cellar Theatre:** Les De Merle Transfusion w/Eddie Harris (Mon.); guest regulars include Richie Cole, Dave Liebman; call 487-0419.  
**Blind Pig** (Hollywood): Mike Dosco (Mon. & Tue.); Jet Age Time Lag (Wed.); Helio (Fri.); for details call 462-9869.  
**Donte's:** Name jazz, closed on Sundays; call 769-1566.  
**Cafe Concert** (Tarzana): Jazz; call 996-6620.  
**Hong Kong Bar** (Century City): Regular jazz; call 277-2000.  
**Onaje's Tea Room** (1414 S. Redondo Blvd., near Pico & Redondo): New music regularly; call 937-9625.

## BUFFALO

**St. George's Table:** Mark Murphy (through 11/19); Al Tinney Trio (Thur.-Sun., 11/23-26).  
**Trafalmore Cafe:** Jazz Wed. through Sun.: Elvin Shepherd Quartet and Footloose (11/17 & 18), call (716) 831-5393. Taxi (Thur.); McCoy Tyner Sextet (11/24 & 25); Eddie Jefferson and Richie Cole (12/1 & 2).  
**Downtown:** Jazz Wed., Fri. and Sat., call (716) 856-1000.  
**Memorial Auditorium:** Moody Blues (11/18).  
**Ontario House:** Boa Nova, with drummer Edison Machado and pianist Alfredo Cardim (Thur.-Sun.).

**Klienhaus Music Hall:** Charlie Daniels (11/22).  
**Creative Music Studio** (Woodstock): George Lewis with CMS Orchestra (12/1); call (914) 338-7640.  
**Central Park:** James Clark, jazz jam session (Mon.).  
**Anchor Bar:** Johnny Gibson Trio with trumpeter George Holdt (Fri.-Sun.).  
**Quincy's:** Dick Griffo Quartet (Tues.).  
**Library (The Stacks):** Taxi (Sun.).  
**Tara Manor:** Jack Bacon and the Morgan Street Stompers (Fri. and Sat.).  
**Club Continental:** Jarman Quintet (Fri. and Sat.).  
**Northland Grill:** Carol McLaughlin Quintet with vocalist Joyce Carol (Sat.).  
**Capricorn III:** Herb Griffin Quartet (Sun.).  
**Northwest Community Center:** Jazz instruction by Al Tinney and Sam Falzone of the Buffalo Jazz Workshop, Wed. 3-5 pm; Thur. 4-6 pm; Sat. 1-3 pm; call (716) 876-8108.  
**WBFO** (88.7 FM): Jazz Mon.-Fri. 2-5 pm, 11 pm-3 am; Sat. 3 am-1:30 pm, midnight-6 am Sun.;



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