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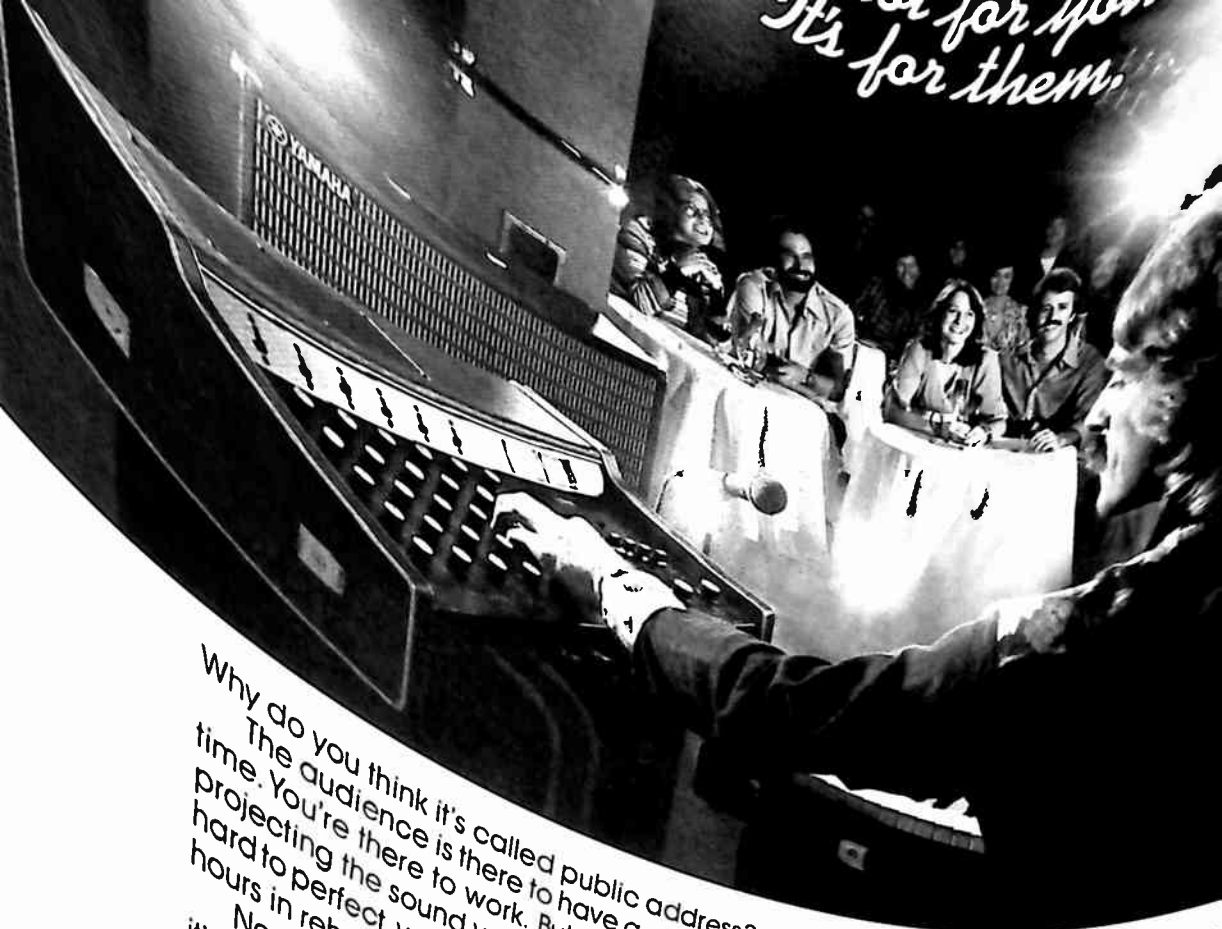
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May 19, 1977

(on sale May 5, 1977)

Vol. 44, No. 10

## Content

- 13 Patrick Gleeson: "Planetary Navigator," by Len Lyons. Synthesizer whiz Gleeson is breaking new ground with his bold innovations and arrangements. His latest record is nothing less than an attempt to commit the cosmos to vinyl.
- 15 Hubert Laws: "Pied Piper Of Houston," by Chuck Berg. The foremost flutist of jazzdom is living proof that nothing happens overnight. Practical advice, with emphasis on the classical side.
- 18 Ian Underwood: "Free Lance Energizer," by Lee Underwood. This multi-instrumentalist made his name as a member of Frank Zappa's merry Mothers. Now he's decided to take things at his own pace.
- 21 Elvin Jones: "No Concession Man," by Herb Nolan. Call Elvin a diehard if you want. But he has absolutely no intention of amping up and funkling out.
- 23 Record Reviews: Weather Report; Flora Purim; Dave Brubeck; Lenny White; Ron Carter; Keith Jarrett; Isao Tomita; Muddy Waters; Carmen McRae/Kimiko Kasai and Mal Waldron; Helen Merrill and Teddy Wilson; Don Cherry; Luciano Berio; Clifford Thornton/Jazz Composer's Orchestra; David Bowie; Charles Dodge; David Friesen; Frank Zappa; Philip Glass; Ross Tompkins.
- 37 Blindfold Test: Billy Cobham, by Marv Hohman.
- 38 Profile: Art Lande, by Bob Ness. Sadao Watanabe, by Leonard Feather. Bobby Paunetto, by Michael Rozek.
- 41 Caught: Milt Jackson, by Chuck Berg; Maono, by David Hollenberg.
- 48 How To Visualize Keyboard Scales, by Dr. William L. Fowler.
- 50 Perspective: "IAI—Paul Bley's Bold Experiment," by Len Lyons.

## Departments

6 First Chorus

8 Chords & Discords

9 News

10 News/Final Bar

52 City Scene

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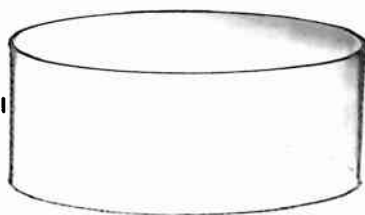
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## the first chorus

By Charles Suber

**T**his issue seeks, in good part, to explain the art and craft of three master synthesizer studio players and composers: Paul Bley, Dr. Patrick Gleeson and Ian Underwood. Not included in this issue, but acknowledged further on in this column, is the promising work of Master Geoffrey Keezer, six-year-old synthesizer studio composer. Very much in this issue are Billy Cobham, Elvin Jones and Hubert Laws who offer their current perspectives on record production, career options and the world of music in which they perform.

The similarity of purpose among Bley, Gleeson and Underwood is striking. Each of them are basically self-taught synthesizer players who have evolved their own distinctive compositional techniques as session players. (Contrast this on-the-job training with the relatively abstract composing backgrounds of Stockhausen, Varese and Jean-Claude Eloy.)

Paul Bley's interpretation of the history of music underlies his belief that electric follows acoustic, as it has done in folk and classical idioms. He points out, too, the historical converse: electric groups eventually integrate acoustic. As a record producer and a founder-owner of the Improvising Artists Inc. (IAI) label, Bley talks in some detail of the importance of properly promoting an artist's record.

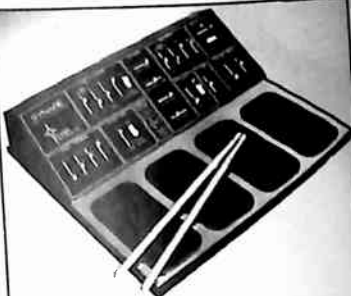
Dr. Patrick Gleeson also makes pointed remarks about most record companies' lack of promotion. He does point out, however, the positive advantages offered by the companies' investments. The companies supply the money and equipment without which the artist could not advance the state of his art. Gleeson believes that the record companies are, in effect, subsidizing the players' development of new skills.

Gleeson's analysis of an artist-producer is in sharp contrast to Billy Cobham's belief that the artist should have control of all phases of a record's production. Gleeson reminds us of Othello's weakness: "The artist is a person 'who has ever known himself but little.'"

Ian Underwood not only gives good advice to would-be studio players, but he speaks with assurance about the future of electronic music. He is certain that because of continuously advancing technology, highly sophisticated electronic instruments will become so inexpensive as to be available to virtually anyone. He infers that this wider base of electronic instrumentalists will advance the music beyond our present comprehension. Which brings us to Master Keezer.

Young Geoffrey has been creating well-constructed musical compositions on an ARP 2600 since he was five. (Picture if you will, this tot sitting on the living room floor with his milk and cookies, drawing accurate sawtooth curves in crayon while monitoring his latest tape overdubs.) His parents, both music educators in Eau Claire, Wisconsin, are naturally proud of their child's precocity but their awe—and mine—lies in the realization that the child can hear and recreate sounds unknown to us.

We can only hope that Geoffrey and his peers will, like Howard Fast's *Children Of Tomorrow*, be tolerant of their well-meaning but backward elders and not shut us off from their brave new world of organized sound. **db**



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## Praise For Sonny & Chuck

A thank you for the April 7 issue with its interview on Sonny Rollins. Chuck Berg deserves praise for asking intelligent questions and knowing Rollins well enough to keep the interview moving along at an interesting pace. It covered both the personal side and the artistic side of Sonny Rollins better than any article I have seen on this deserving artist.

John Ziegler

Duluth, Minn.

## Madison Lives

I would like to comment on a rather crude statement made by Charles Suber during the Eau Claire "Jazz" Festival, Eau Claire, Wisconsin. At the Saturday night performance, Mr. Suber said that the only jazz that comes from the city of Madison, Wisconsin comes from Madison Memorial High School.

Evidently, Mr. Suber is not aware of a man named Jimmy Heath. This man is one of the most sensitive, capable, and outstanding jazz educators I've had the pleasure of meeting. Anyone who has sat-in during a session with the Black Music Ensemble at the University of Wisconsin will agree.

Why doesn't this man direct the Jazz Ensemble at U.W.? Personally, I'm getting a little tired of these well-rehearsed solos I'm hearing when we need jazz people in these positions.

Peace to Mr. Suber. Jazz is happening in Madison.

William E. Dow

Mentello, Wis.

## Mutilation And Gold

The incredible disparity between the Otis Rush and Blackbyrds articles (April 7) turned my stomach. *Unfinished Business* is sure to turn gold, thus enabling the Howard Horatio Algers to buy the latest Eldorado or Mercedes, maybe even more than one, just like their Byrdman mentor.

Meanwhile, Otis fidgets with his rotten plumbing, trying to scrape up the bread for a better broken-down amp.

Music, just like anything else in life, is full of injustice and the peculiarities of fate. Maybe it's not exactly appropriate to compare Otis to Van Gogh. But one thing is sure, listening to the Blackbyrds is enough to make a man chop off an ear.

Thaddeus Horton

Brooklyn, N.Y.

## It All Relates . . .

I find that you have a tendency to downgrade some of the newer, more commercial efforts of some of our great jazz artists like Herbie Hancock, Freddie Hubbard, Lonnie Liston Smith. . . . Here at jazz station KADN-FM, Denver, we have found that these fusion efforts . . . whether they be incorporating the sound of rock, disco, funk, soul . . . help to initiate the unfamiliar to the jazz world. . . . I guess the way to approach presenting jazz is to remain as eclectic as possible, remembering that there are Trane freaks, and those who have no idea of who or what he stood for, but could tell you the entire discography of Freddie Hubbard for the last three years.

It all relates. . . . In one breath the audience cries for Benson's *Breezin'* and in the next for Braxton's *Creative Orchestra Music '76*.  
John W. Sutton  
KADN-FM  
Denver, Col.

## Down With The Negative

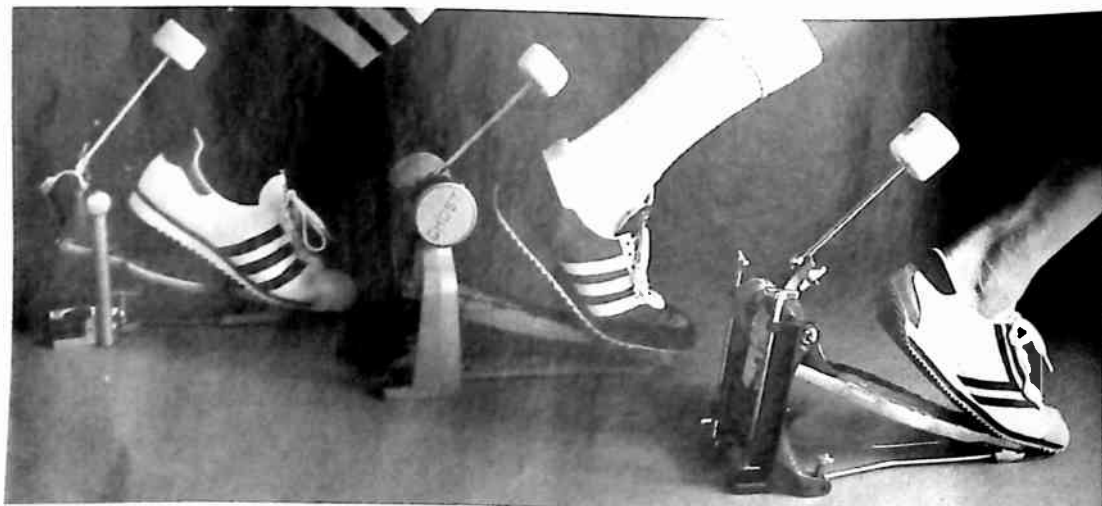
What is the point of attacking bad music by devoting loads of space to it? After reading the letters and record reviews in the March 10 db, I am patently aware and gladdened that you and certain readers hate disco, funk, etc. But why cram your publication full of negative notice after negative notice? For every Turrentine, Ayers, Mann, etc. that you waste space on, there are dozens of other people contributing honest and valid works that deserve mention. Any careful record buyer will not purchase product by the abovenamed clowns, and do not need the aesthetic "protection" which you lavish upon them. The people that do buy the records have aesthetics which are beyond your powers to correct. In this situation, it's your hype against that of the record companies.

Any notice, even the most negative, is the wrong approach to dealing with worthless music. Ignore it completely, and devote yourselves to finding and promoting the worthwhile. Otherwise, it will appear as though you are on the defensive.

The creators of nonsense are interested in money, not your reactions. I don't want to have to learn German just to be able to read about good music. . . . But I may have to.

William Tandy Young

Crozet, Va.



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## NEWPORT '77 PLANS REVEALED

GIUSEPPE PINO



Roy Eldridge is slated to be a NYJRC honoree at Newport '77

NEW YORK—The Newport Jazz Festival will present its sixth annual bash in this city from June 24 through July 4. In those 11 days the music ringing from the concert halls, the streets and the Staten Island Ferry will include the likes of vocalists Sarah Vaughan, the Pointer Sisters, Betty Carter, Mel Torme, Mabel Mercer, Joe Williams and Big Joe Turner, the big bands of Woody Herman, Thad Jones & Mel Lewis, Horace Henderson conducting the New York Jazz Repertory Company, Maynard Ferguson, Stan Kenton, Count Basie, the NYJRC (in a tribute to Earl "Fatha" Hines and Roy Eldridge) and Sy Oliver.

Special concerts will be held at New York University under the aegis of Jack Kleinsinger, and three separate events will be held at Waterloo Village, the New Jersey restoration site of last year's runaway successes. The Kleinsinger NYU shows will include a NYJRC concert, a film festival produced by David Chertok and a children's concert. The Waterloo events include a Dave Brubeck concert with Jimmy Giuffre, another jazz picnic and a concluding blues picnic. The lineup runs to many paragraphs, so contact the NJF office in N.Y. for details.

The ferry ride up the Hudson River will star Wallace Davenport and his All Star New Orleans Band plus the Dukes of Dixieland. There will be Latin music in the streets as Jazzmo-

bile presents "Salsa en la Calle" under the sponsorship of Schlitz Brewing.

Diversity is the key to this year's fest. In addition to Eubie Blake, we will be able to hear the Revolutionary Ensemble and Double Image from the lofts. An unusual solo concert will feature cappella appearances of Art Blakey, Gary Burton, John Lewis, Charles Mingus, Joe Pass, Steve Swallow and Joe Venuti.

Producer George Wein is dedicating the entire festival to the memory of Erroll Garner. "With this in mind, we have scheduled concerts by various pianists. Among them are Oscar Peterson, George Shearing, Teddy Wilson, along with Hines and Lewis," Wein stated.

In all, there will be some three dozen performances, for which about \$500,000 has been budgeted. This does not currently allow for the popular 52nd Street Fair begun in '76, "but don't count us out of that yet," Wein said.

Others to be featured in the festival performances include Clark Terry with Sassy; the L.A. 4 with Herman; Dizzy Gillespie; Hank and Elvin Jones with Thad & Mel; Phil Woods (on the Ferguson program); McCoy Tyner (in a program of his own); George Duke; Sonny Stitt (on the Kenton program); Gato Barbieri; a drum show featuring Max Roach, Roy Haynes and Blakey; Ornette Coleman (in his own show); and a closing dance at Roseland.

## Gotham Update

NEW YORK—A couple of clubs here have changed their policies as well as ownership.

The Lorelei, which inaugurated a band policy some time ago, has brought a couple of bands back to the place. On Monday nights, Tono Kwas and his Jazz Mission, a 19-piece unit, regularly performs. On Tuesdays, Brownie's Revange, a 31-

piece jazz-rock band, plays at the Lorelei. Don Pinto conducts.

The loft known as The Brook has been taken over by Charles Tyler, Frank Farrucci and Harry Stroop. Presenting a variety of music including jazz and classical, the club is diversifying into theatre, poetry and educational programs. The loft club also has rehearsal space available.

## New Releases

Recent Columbia adds include *Go For Your Guns*, the *clute Time Loves A Hero*, *Little* *Isley Brothers*; *Fundamental* *Feat*; *Front Money*, *David New-* *Roll*, *Walter Egan*; *Unmistakably* *man*; *2nd Honeymoon/Don't Stop* *Lou*, *Lou Rawls*; *What The World The Music*, *Deaf School*; *A Peris-* *Coming To*, *Dexter Wansel*; *od Of Transition*, *Van Morrison*; *Say No More*, *Les Dudek*; *Stage Brothers*, *Taj Mahal*; *Love You*, *Pass*, the *Michael Stanley Band*; the *Beach Boys*; and *Now Do U* *and in A Different Climate*, *Mal-* *Wanna Dance*, *Graham Central* *lard*.

RCA has issued *A Painting*, *Neal Fox*; *The Best Of Brian* *Auger's Oblivion Express*; *The* *Best Of Lou Reed*; *The Greatest* *Crawl Space*, *Art Farmer*; *Tow-* *Of The Guess Who*; and *Your* *ering Toccata*, *Lalo Schiffrin*; and *Place Or Mine*, *Gary Stewart*.

The latest from CTI includes *Four*, *Bob James*.

## Tango Reborn

BUENOS AIRES—The tango is undergoing a renaissance in Argentina. Visiting aficionados and local fans, (called magaldistas) crowd nightly into El Almacen de Rivero and Cano 14 in downtown Buenos Aires.

Tango clubs are thriving all over Argentina, and special events have been scheduled in

memory of the great Argentine tango singer Agustin Magaldi, who died in 1938.

The tango fad is not limited to Argentina. In Colombia, an annual Tango Festival is held in Medellin each June in honor of Carlos Gardel, another tango singing great, who died there in an accident.

## Jazz In Arizona

PHOENIX—The Southwest jazz scene is getting a boost from a new organization called Jazz In Arizona, Inc. The non-profit club is led by longtime Phoenix disc jockey Herb "Mr. J" Johnson (President), and Don Miller (VP), Pat McElfresh (Secretary) and John Eck (Treasurer). Other board members include Bob Miller, Charles Lewis, Louie Enriquez, Dan Haerle, Bob Ray, Michael Duffy Johnson and many others who are prominent in various aspects of Arizona jazz.

Jazz in Az will concentrate, says Johnson, on promoting live jazz in local auditoriums and clubs, and also on furthering jazz

education and musical awareness in the schools. Within weeks of the organization's founding, the second annual Herb Johnson Jazz Scholarship Benefit made a substantial contribution to the music coffers of Arizona State University by presenting a festival of area jazz groups. Jazz in Az also played a part in bringing the Bill Evans Trio to town, and will present Young Sounds, an all-star high school big band, in concert May 22. Johnson has expressed hopes for aligning with Monk Montgomery's Las Vegas Jazz Society so that small jazz tours might be booked in the Phoenix-Tucson-Vegas circuit.

## Nimmons Wins Juno

TORONTO—Canada's answer to the Grammy Awards, the Juno Awards, introduced a new category for 1976 into their rock-c&w-folk dominated competitions—Best Jazz Recording. The first winner, announced on March 17, was Phil Nimmons' *The Atlantic Suite*, released on the Sackville label. Other nominees were the Boss Brass' *The Jazz Album* (Attic); Moe Koffman's *Jungle Man* (GRT); Oscar Peterson's *Travelin' On* (Phonodisc); and Joel Shulman's *Nowhere But Here* (Attic). Sponsored by the Canadian Academy of Recording Arts and Sciences (CARAS), the Junos waived their usual criterion—sales figures—

in favor of the proverbial jury of experts: writers Jack Batten, David Farrell and Peter Goddard, and broadcasters Lee Major (CBC) and Ted O'Reilly (CJRT).

Canadian record companies note: to have any Canadian jazz LP considered for the award requires that the record company send five copies to CARAS in Toronto. However, since the category was new for 1976 and publicized only as a *fait accompli* in early 1977, not every eligible record was considered. PM Records, for one, the leading producer of Canadian jazz recordings in 1976, did not submit its catalogue.

your NEWS

# potpourri

Sincere apologies to **Bill Parsons** of the Iowa Ear Music Ensemble (record reviews, 4/21), who is most assuredly an auteur, not an amateur.

New operators have taken over the financially-plagued **Ivanhoe Theatre** in Chicago. The Jackson, bass, and Ollie Brown, fledgling Gumdrops Corp. is drums, headed by attorney Joel Carlin. Former head man Bob Briggs sold out to Gumdrops and is reportedly trying to settle his huge debts to Ivanhoe creditors. Briggs' Ratso's operation remains unaffected by the Ivanhoe difficulties.

Vocalist **Van Morrison** has put together a hot new group that includes **John Platania** on guitar; **Jeff Labes**, piano; **Anthony**

**Songstress Cleo Laine** recently made her Las Vegas debut.

A 23-piece jazz/rock band called **Mean Machine** has been signed by Shadybrook Records.

The **Pittsburgh Music Makers** (a non-profit organization dedicated to the advancement of local music) recently voted **Spy-San Diego's Civic Theatre**, performing under the auspices of **Klossa** the city's top jazz group in their annual poll.

The **Modern Jazz Quartet** recently reunited for a concert at the **San Diego Symphony**.

The **International Society of Bassists** will hold a four-week summer school for bass at the **University of Cincinnati College-Conservatory of Music** from **June 27 through July 24**. The organization is also promoting two special bass workshops: The **Bass Farm**, June 17-21 at **Bard College, N.Y.**, and the **International Double Bass Seminar** at **Hartt College, Conn.**, June 20-24.

The **8th Annual Pee Wee Russell Memorial Stomp**, at **Bridge-water, New Jersey**, raised the \$1,000 for the **Institute of Jazz Studies** scholarship fund at **Rutgers University**. Special honors went to **Joe Venuti** and **Village Vanguard** owner **Max Gordon**.

The **Hollywood Press Club** hosted several big band leaders at an April luncheon in **Los Angeles**, paying tribute to **Harry James, Les Brown, Charlie Barnet, Alvino Rey, Frankie Carle, Chuck Foster** and others.

**Norman Connors** fans will be pleased to know that his **You Are My Starship** album has been certified gold by the **RIAA**.

**Blues septuagenarian Roosevelt Sykes** is reportedly joining **John Hammond** for an upcoming LP on **Vanguard**.

The **University of Wisconsin at Whitewater** will host the **Second Annual Marching Band of America Workshop/Competition Festival** June 1-5.

**Stan Kenton's** weeklong residencies this summer include: **Drury College** in **Springfield, Missouri** (6/19-25); **Towson State, Baltimore** (7/24-29); **Cal State Sacramento** (8/7-12); and **Orange Coast College, Costa Mesa, California** (8/14-19).

A two-hour tape of **Tom Waits** in concert is being made available by **Elektra/Asylum Records** for radio use at no charge. It was

recorded at the **Shaboo Club** in **Willimantic, Conn.**

## Herman Injured In Crash

**MANHATTAN, KAN.**—Band-leader **Woody Herman** was recently injured when his car was involved in a head-on collision. Herman was en route to a seminar and concert at **Kansas State University** in **Manhattan**.

The accident occurred during the daylight hours near **Fort Riley**, directly in front of **Erwin Hospital** (where **Woody** was immediately taken for treatment). He was later moved to **St. Mary's** in **Manhattan**.

A spokesman for **Herman** told **db** that **Woody's** condition was

"not critical," although he was in intensive care at this writing. "He suffered a fracture of the thigh and calf and multiple face and head lacerations," the spokesman said.

The band continued its travels without him, **Frank Tiberi** taking over the helm for the first few nights. As we go to press, plans were indefinite as to the possibility of a "name" leader being hired.

Those who wish to write **Woody** may send letters in care of **Hermie Dressel**, **New York**.

## 4000 AT NOTRE DAME

**SOUTH BEND**—The 19th annual **Collegiate Jazz Festival** at the **University of Notre Dame** (the oldest college jazz event) pulled a record crowd of over 4000 people.

Chosen as "Outstanding" from the 16 participating ensembles were the combos from **Fredonia State U. College (N.Y.)** and **Wisconsin Conservatory (Milwaukee)**; and four big bands (listed alphabetically), including **Fredonia, the Medium Rare Big Band** (an "unofficial" group from the **New England Conservatory**), **Northwestern U. (Evanston, Ill.)**, and the 40 piece **Texas Southern U. Jazz Ensemble (Houston)**.

The "Outstanding Festival Instrumentalist" award went to **Steve Rodby**, bassist from **Northwestern U.**, who also received acoustic and electric bass awards. (The judges gave the other electric bass award to the three-man **TSU** bass section.) Another multiple winner was **Emil Palame**, the student leader of the **Fredonia** ensembles, who also received plaques and cash for **Piano and Arranger/Composer**.

The judges—whose jam climaxed the Friday night performances—were **Randy Brecker**, trumpet; **Bob James**, piano; **Will Lee**, bass; **Bob Moses**, drums; and **Dave Sanborn**, alto sax. (Brecker, James, and Sanborn were award winners in their student days.) **Charles Suber**, **db** publisher, emceed.

A special award was made to the festival's "Patron Saint", **George Wiskirchen, C.S.C.**, who also heads the **U. of ND's** jazz studies department.

## FINAL BAR

**Herman (Hymie) Shertzer**, lead alto saxist for **Benny Goodman**, recently died of lung cancer in **New York City**. He was 67.

Shertzer's alto sax was largely responsible for the smooth way the **Goodman** unit sounded during the '30s. Hymie was a naturally swinging musician and imparted that feeling to the reed section.

Shertzer started on violin at nine and took up sax at 16. He was playing with **Gene Kardos** at **Roseland** in 1934 when he heard that **Goodman** was organizing a band to play at **Billy Rose's Music Hall**. **Goodman** hired Hymie to double on both violin and sax, later realizing that he had an alto.

For ten years Shertzer shuttled between the **Goodman** and **Tommy Dorsey** bands. For many years he was a staff musician with **NBC** and he remained an active studio musician until his death.

He is survived by his wife, two daughters and two grandchildren.

**Ruby Smith**, blues singer, dancer and niece of the late **Bessie Smith**, recently died of cancer in **Anaheim, California**. She was 73. Ruby was the niece of **Bessie** by **Bessie's** marriage to **Jack Gee**. Ruby, born **Ruby Walker** in 1903 in **N.Y.**, changed her name for the **Spirituals To Swing** concert produced by **John Hammond** in 1938 in **Carnegie Hall**, since **Hammond** was grooming her to replace her aunt. She had traveled with **Bessie** for 14 years as a dancer in her troupe. Ruby recorded for **Bluebird**, **Decca** and **Vocalion** during the late '30s and early '40s, with such musicians as **Red Allen** and **James P. Johnson** accompanying her.

Ruby also performed in many clubs in **New York**, including **Cafe Society** where she sang with **James P.**

## ATLANTA JAZZ DAY

**ATLANTA**—On Sunday, May 22nd, the **Jazz Forum of Atlanta** is sponsoring **Jazz Day** in the **Park**. As part of **Atlanta's** annual **Arts Festival** in **Piedmont Park**, this 12 hour free concert will feature local talent. Participants include **Life Force**, featuring **Joe Jennings** and **Howard Nicholson**; **Skip Lane** and **Blues**; **Ojeda Penn**; the **Osborne Middle School Band**; and **Ted Howe's Blue Gas Orchestra**.


**Susan Rosmarin**, director of the newly formed **Jazz Forum**, a non-profit organization dedicated to educating Atlantans to the joys of jazz, told **db** she

hopes to make the day-long concert a yearly event. Instead of booking established acts, **Ms. Rosmarin** wants to spotlight local musicians in the hope of cultivating **Atlanta's** jazz audience.

Hot on the heels of the "Kentonian," a high school and college band workshop/competition hosted by **Stan Kenton** and his orchestra, **Jazz Day** is expected to provide the boost necessary to solidify the **Atlanta** jazz community.

For further information, contact the **Jazz Forum of Atlanta**, P.O. Box 54846, **Atlanta, Georgia** 30308 or call 404-938,9244.





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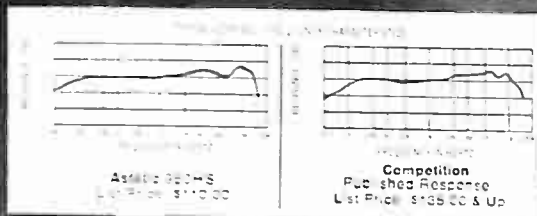
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# PATRICK GLEESON

## Planetary Navigator

by Ien Lyons

Now that I'm 40 years old and have been critical of myself all these years, I think I have the right to say that I'm happy with what I'm doing." The speaker is lanky, affable, voluble and would appear boyish but for a graying, modish hairstyle. He is Dr. Patrick Gleeson, formerly an assistant professor of English literature at San Francisco State, now a double-threat in the music industry. What Gleeson is doing has two sides to it: musician and producer. For him, they do not seem separable.

Gleeson dropped out of academia and into recording studios in '68, after three years of experimenting with "primitive and uninformed" electronic music. He used a Moog at first, but by the time he had joined Herbie Hancock's *Sextant* and *Crossings* group, he had switched to the ARP 2600. He has since played on, arranged or produced two dozen albums spanning the jazz, Latin, rock and crossover genres. Ironically, the only album under his own name, released last year by Mercury, was marketed under the classical rubric. *Beyond The Sun: An Electronic Portrait Of Holst's The Planets* was played on an Eu polyphonic synthesizer, which Gleeson considers a more programmable model than ARP's. As the following interview progressed, a telephone altercation took place between Gleeson and Mercury Records over the distribution of that album, leaving it uncertain who will distribute the jazz synthesizer album he is currently working on.

Gleeson, however, also produces for Mercury and took pains to emphasize that he was entirely happy with the company in that role. The work is usually done at Different Fur, his own studio (also his home), a three-story, redwood finished warehouse in the Old Mission district of San Francisco. Though Different Fur opened in 1970, it was recently upgraded with a 24-track recorder and fully automated console which Gleeson claims is "beyond the state of the art." With an expertise in music and electronics, Gleeson has a dual perspective on the music industry. He sees at least one serious "sickness" in the present inundation of jazz albums into the marketplace, but some encouraging trends, too. As a synthesist he has clearly defined his various functions.

Gleeson: At present I have three roles as a player. For people who want to work at my

own studio and with whom I enjoy working, I'm still doing sessions. I'm not a session player for synthesizer overdubs in Ventura City, but I'll play for a steep price in my own studio. I'm charging \$1000 per day because I don't want to work unless the project is worthwhile. Besides, if someone puts up that kind of money I know they'll respect me as a player and they won't suddenly tell me, "Hey, I want you to sound like so-and-so on this record four years ago."

I don't claim to be a great keyboard player, although I'm improving. A lot of guys can kill me on piano. But I do understand the synthesizer better than most other players. What I contribute on synthesizer isn't chops but programming—conceiving of new uses of the synthesizer in jazz. On *Crossings* for example, at the end of *Water Torture*, I repeat eight notes every quarter-note, arpeggiating up and down, which describes a chord. It sounds halfway between a wind chime and a harp. On Bennie Maupin's new album I use the same sound slowed down on the very first cut. I think the synthesizer can do some things better than a natural instrument, but I think I can get the synthesizer to mimic natural instruments better than anyone else, except for Walter Carlos.



On the album I'm writing now, which will be jazz, I'm going to describe certain rhythms which, if they were played by real players, would be incomprehensible. With the extreme regularity that can be imposed on a track by use of a sequencer, I can actually make it possible to hear, rhythmically, music in 13/8. Not that this is so unique itself, because that's just seven and six, both of which are well understood. But if you project 13/8 from a real band, the rhythmic outlines have to be extremely clear or they won't be comprehensible to the players. They'll have trouble with it. Sometimes it's all too comprehensible and would swing better if you could write hipper rhythms. But with real players I'd have to keep the 13/8 time really straight. Also, I can project 21 over the 13/8 by making the whole thing turn around every 273 beats (21 x 13). Real players aren't going to do that. With the (digital) sequencer I can make that musically accessible and interesting. Don Ellis has done some interesting things with time signatures but he always had to write so it would be manageable for the players. I'm not bound by that.

One side of the album is going to be ideas of

mine, plus two songs from *Bitches Brew*. That side will be just synthesizer. The second side will be synthesizer in relation to other instruments. At the moment, I'm writing it as if I'll have a full orchestra, but the suite (18 minutes long) will ultimately be orchestrated for the synthesizer. I'm not ready to conceptualize it directly onto the synthesizer. After it's composed I'll decide which parts belong to the synthesizer and which to the other instruments. Consequently, I don't know yet what the other instruments will be.

Lyons: Were you satisfied with *Beyond The Sun* musically? And what exactly happened in the marketing of it?

Gleeson: There's no question that musically and orchestrally the music was really happening. I'm convinced of that. But at the same time my album came out, (Isao) Tomita came out with *The Planets* on RCA. His went to number one on the classical charts and number 93 on the pop charts. If it had been Walter Carlos, I would have said, "Okay, there's the cat I copped from." But I feel musically superior to Tomita. There's no doubt in my mind. I felt Mercury was totally responsible. I never saw a thing in print. I walked into several record stores out here and either they didn't have it or they were out of stock.

They've done a good job selling a lot of albums I've produced for them, and we have an excellent company-producer relationship. But next time, I'm not going to sell four and a half months of work for 25,000 copies sold when I know other albums of lesser interest are selling 150,000 copies. I'll need some guarantees regarding promotion before I let them handle the next one.

Some companies are into building an artist, and others are right there on top of it if the action is happening. There are two different approaches to selling albums and Mercury's method is called "giving it a shot" in the industry. You go drop the record off the end of a dock, and if it floats, you go get it. If not... next!

They've got to go all the way on promotion because I'm not touring. No one else has made a synthesizer jazz album and I think this could be a really stunning album. It should reach the bottom of the pop charts if the promotion is right. My goal is number 175.

Lyons: Would you perform it? Could you perform it?

Gleeson: The question is totally financial. I

can do it, provided I have an adequate sound system. See, a guy can stand up with a guitar with a sound system that makes him sound like a fuzzy clarinet, but everyone can see he's playing a guitar, so it works. It's almost a visual illusion. But when you've got synthesizers, there's no illusion. Either the music's happening and you can hear exactly what it's supposed to sound like, or there's nothing.

I also need stunning visuals, precisely because there's nothing to look at. I'd use projections by Bruce Connor. I've done three sound tracks for his films, which are collages or assemblies. He takes stock footage—he did one film of an atomic bomb blast from government footage—and then reassembles it. This may not sound like much, but the way he does it is fantastic.

**Lyons:** What's your third role as a keyboardist?

**Gleeson:** As a producer, I have myself as a keyboard resource, which is a very different role from the sessionman thing. As a sessionman, I try to function musically in an original way, like harp attacks that turn into organ sounds, or I've used tuned kettle drum sounds. When I produce, I see my playing as a way of taking care of the orchestration difficulties of albums, beefing up tracks a la Phil Spector, but I try not to intrude. I don't want people to listen to the album and say, "Wow! Pat Gleeson was really incredible on that album." This has something to do with my point of view on producing. When a producer has a "sound," I think it could be the end of the road. There are Phil Spector albums, Richard Perry albums, whatever. It means that the artist is limited by the limitation of that producer's sound. What I hope I do is function in a way that brings out the artist completely. I need a lot of authority to do that, which is a problem I'm running into with a great many young, progressive artists.

**Lyons:** Before we get to that problem, let's discuss synthesizers. Why did you switch from the ARP 2600 to the Eu?

**Gleeson:** The only reason I ever used the 2600 was because it was an adequate stage instrument. I never felt it was adequate in the studio. I had used a Moog (single-voice) III in the studio because it was more flexible and larger than the 2600, although not as reliable and much more cumbersome to travel with and patch. The 2600 has through-patches so you can use pre-sets which could still be overridden, if necessary, by inserting a patch cord.

**Lyons:** And what does the Eu have over the 2600?

**Gleeson:** It's a design of the '70s, as opposed to the '60s. There's been all this new development in integrated circuitry and digital technology. It's an integrated circuit instrument rather than a discrete transistor-oriented instrument, which means you can pack a lot more control material in a given amount of space. Because it's digital, it has a memory; material can be stored and called up for re-use later. That's how I did large parts of *The Planets*, storing pitch and timing information and then calling it back as data, while I was playing the panel in "real" time. It simply allows you to do better work. It's a smarter instrument.

My new keyboard (an Eu 16-voice), which I just recently tried out for the first time, has a micro-processor (in effect, a small computer) built into the keyboard. It stores incredible amounts of data and allows it to be edited, re-

assembled and manipulated. It's a real example of bringing computer (binary) technology into analogue synthesizer instruments.

**Lyons:** How are the 16 voices controlled?

**Gleeson:** It's done digitally. The keyboard is being scanned at a very rapid rate. It looks at the output of each key and notices, no matter how precisely you play, which key is pressed down first. If you were as precise as Chick Corea and played a major triad, it could still tell you which key you hit first. It would assign a certain timbre to that position (the first key pressed) and remember that assignment.

**Lyons:** That enables you to predict the timbre by the order in which you depress the keys. But couldn't that become a problem? On the next chord, you may not want the "assigned" sound on the first key you're going to hit.

**Gleeson:** Yes, that's right. But it's not a problem any more than the fact that a wind instrument changes timbre as you blow it. It's a problem if you ignore it; if you relate to it as part of your process and use it, then it's to your advantage. That's what music is about: contrast and dynamic change. What you have to do is develop families of timbres that are compatible. Even if you get into an unpredictable situation, you shouldn't have to get into problems of voice-crossing where you don't want it, say in a traditional composition. (*Gleeson's jazz synthesizer album will be recorded with the 16-voice Eu.*)

**Lyons:** Who is playing good, creative synthesizer now, in your opinion?

**Gleeson:** About five people in the country right now. There's Roger Powell, who plays with Todd Rundgren's group, Utopia. He's very innovative and knows the instrument more than just as a keyboardist. There's Walter Carlos. Also, an English cat who did the latest Elton John album, David Henschel. And a guy in Hollywood named Ian Underwood. I'd have to classify everyone else as interesting, but primitive. Including Joe Zawinul. He doesn't know what he's doing, although it doesn't matter because he has great ideas. The instrument is very forgiving if you've got guts. You might put up the slider. If you don't really know what's happening, it's going to limit you, but it's still happening. Actually, I can divide players into three groups. There are players who really know their instrument and why it's behaving as it does. Either they do their own design work or can talk intelligently with designers about what they need. They can be innovative because of what they know. Then there's a whole variety of players who don't know shit. They're afraid of the instrument and because they're afraid of it, all they can develop are clichés. Then there are few in between, like Zawinul, who don't know a great deal about the instrument, but they've got ears.

**Lyons:** In fairness to Zawinul, I can tell you that he places himself in that category, too. He told me that he deals only with sound, not with electronics.

**Gleeson:** Right. But it is a limitation. At least people like Joe and Stevie Wonder, who also belongs in that category, are doing interesting things with the instrument. I guess I tend to take a fairly autocratic attitude about all of this. It's my opinion, it can appear in print, and if anybody doesn't like it, tough shit.

**Lyons:** That sounds like a pretty good definition of "autocratic." Now let's get back to

that problem of authority in dealing with new artists. Exactly what is the problem?

**Gleeson:** The artist comes to a point where he's ready to do a solo album because he can sell it, although artistically he's not ready. You know, in the old days, an artist was really produced. The tunes were selected for the artist; the concept was decided by the producer—a producer like Arif Mardin at Atlantic.

**Lyons:** The old style "a&r man."

**Gleeson:** Right. Now we have the young, progressive artist who decided on the music, plus who else will be on the album, who will arrange it and even who's going to produce it. This will work fine if he's a strong, mature artist. But then you'll have someone who makes his reputation as a sideman in a popular group. His career demands a solo album, but he's not ready. He hasn't the vaguest idea of the details, the structure, how you get sounds in the studio. The engineer, in effect, becomes the producer. He takes orders from the artist and translates them into sensible studio commands. If the artist hires an independent producer, he also becomes the artist's employee. This is a dangerous situation and the music business is suffering from it.

**Lyons:** What do you think happens when the engineer becomes the virtual producer?

**Gleeson:** The engineer/producer can only deal with tracks as he hears them over the speakers. Like he can tell you that it sounds too busy. So what? What do you do about it? He can't function creatively if he can't tell you, for instance, that the tune is monotonous rhythmically, so let's go to 6/8 in the bridge or double time it on this chorus and so on.

I'll give you an example. A guitarist overdubs behind a horn solo. He's low on the chord structure, playing thirds, fifths, sixths, roots. Now somebody comes in with a synthesizer, and he's told the arrangement is empty on the bottom, so he's going to play something below the guitar accompaniment. This guy plays sevenths, ninths, and 13ths—high on the chord structure even though he's below the guitar. That's got to be unsettling. The music is upside down. This is just a psycho-acoustic fact, not a matter of taste or style. Our harmonics are built on the overtone series. If you want to see how consonant or dissonant a note is, you just have to see where it lies on the overtone system. If it's high on the series, it's dissonant. Like a flatted fifth doesn't appear on the series until way past the 16th overtone. Therefore, you know it's going to be the devil's interval and you can't play it under a guitar that's an octave above you playing thirds and fifths. It just won't work. The engineer/producer doesn't have this type of knowledge and he's being asked not to intervene.

**Lyons:** Are you suggesting that the producer has to be a musician/engineer?

**Gleeson:** I don't know if he really needs to be an engineer. Certainly not the engineer. But he has to be able to give the engineer intelligible instructions. You know, there are probably more producers functioning well in MOR and Top 40 rock than in the jazz field. The young jazz artist doesn't want a producer in the old sense. My perception of it is that the new artist in some cases has a producer because the record company wants him to have one and because he's got to have someone taking care of business inside the hothouse while he's taking care of business out in the studio. The artist can't be both places at once, but as soon as he gets into the control booth, he'll



## HUBERT LAWS

# Pied Piper of Houston

by Chuck Berg

**T**he flute, in jazz, has only recently attained equal billing with such stalwart voices as the saxophone and trumpet. An early indication of its improvisational potential came during the '30s when Wayman Carver waxed the first jazz flute solos as a member of Chick Webb's Little Chicks. Up to the early '50s, however, the flute was mainly regarded as a novelty instrument. Then, in the mid-'50s, a group of saxophonists—Sam Most, Herbie Mann, James Moody, Frank Wess and Frank Foster—started a wave which swept the flute to unprecedented levels of popularity in jazz, rock and pop. That wave, which has yet to break, has been ridden at the crest by Hubert Laws.

The 37-year-old Laws, winner of six consecutive *db Readers' Polls* and numerous other awards, is recognized by his peers and the public as among the tops in his field. Along with fellow practitioners such as Lew Tabackin, Jeremy Steig and Lloyd McNeil, Laws is helping to shape our concept of the flute's varied roles in contemporary music. Laws, a professional's professional, is friendly and outgoing and speaks his mind with conviction and candor. Our conversation was recorded at the offices of Peter Levinson, who is handling Laws' promotion for Columbia Records. Portions were broadcast earlier this year by WBAI-FM, New York.

**Berg:** The Hubert Laws story starts in Houston, Texas, on November 10, 1939. What musical influences came from your family, the neighborhood, from Houston?

**Laws:** I was brought up in a family of four children. My mother was a pianist and played at the local Baptist church. My father sang a bit in a male chorus. I said there were four children. Actually, there were four in the beginning that I grew up with, and then four more that came later after I left home. Blanche, the oldest, was a singer. I was second. Next was Johnny who played trumpet for awhile until it was stolen. Then there was Eloise. She's a fine singer who's done albums and TV variety shows like Johnny Carson and Dick Cavett. So I was pretty involved with people in my family who were musical.

I was also exposed to a lot of music right in the neighborhood. We lived across the street from a beer tavern. So I heard people like B. B. King, T-Bone Walker, Joe Turner and some of the old blues singers blaring out of the juke box. So those were some of the influences in the early part of my life.

I also started playing piano. My mother told me that very early on I jumped up on the piano stool and picked out notes, making melodies. Later on in elementary school, about sixth grade, I was introduced to band instruments by Carl Williams, an excellent pianist,



who was a strong influence because he got me into both classical music and jazz.

In junior high school I started playing an instrument called a mellophone, which is similar to the french horn except that it has valves like a trumpet. That lasted for about a semester. Then I heard Tab Smith's beautiful version of *Because Of You*. I was so deeply influenced by it that I went out with money I earned with my newspaper route and bought an alto saxophone. I really began to get into alto and even played some talent shows with people like Esther Phillips and Johnny Nash. Shortly after that I went to Phyllis Wheatly High School.

In Houston there was a segregated situation. There were three black high schools, but Phyllis Wheatly was the most prestigious as far as music was concerned. So my mother struggled to see that I went to Phyllis Wheatly. There I met Sammy Harris, who was the band director and another significant influence in my musical career. I also met a group of fellows that today you know as the Crusaders. At that time we called ourselves the Modern Jazz Sextet. The leader was Stix Hooper, the drummer—Wilton Felder played tenor, Wayne Henderson trombone, Joe Sample piano, Henry Wilson bass, with myself on alto. So we had the sextet during high school, from about 1953 to 1956, and played various jobs around Houston like proms and social clubs. We were also fairly well-known around Houston as a jazz ensemble.

**Berg:** Who were the musical influences at this time?

**Laws:** The early bebop players were important but so was the "cool school," people like Lee Konitz and Stan Getz. Those were about the only people we were exposed to in Houston. At first I heard little of Bird, but later he became an important influence. Also, in high school, I started listening more closely to European music which took me along a different direction.

**Berg:** When and how did flute become part of your woodwind arsenal?

**Laws:** The high school band was going to play the *William Tell Overture* for a concert as part of the graduation exercises. There was a flute part but no flute players. Most of us, in fact, hardly knew what a flute was. We thought it was an alien kind of instrument. But

a friend of mine had a flute in his attic somewhere and happened to give it to me at that time. So I volunteered to play the flute part. I struggled a couple of days to just get a sound from it. Somehow, I finally played that solo. I slaughtered the piece, but that was my introduction to the flute. Since then, it's been the instrument for me. The saxophone had to take second seat.

There's something very mystical and mysterious about the flute. Other musicians I know have had similar experiences. Even though they played other instruments, when they started playing flute they suddenly became intrigued. Even well-known saxophone players who pick it up have had really strong desires to get more deeply involved with it.

**Berg:** What special qualities does the flute have that makes it so attractive to so many saxophonists and other musicians?

**Laws:** The initial attraction was the fact that I didn't have to worry about reeds. With saxophone, you know, you always have to worry about getting a good reed before a performance. Not having to deal with the reed problem, then, was the first attraction. Later on—this is really hard to verbalize—there was something about the flute, like I said, something very mystical. Flute players, in fact, seem to have a similar kind of temperament, a kind of kookiness.

**Berg:** What kind of kookiness?

**Laws:** I first noticed it when I went to Juilliard. There was a peculiar sensitivity about things that to me were insignificant. For in-

stance, putting the flute together. Or having someone else play your flute—there seemed to be a fear that if someone played your instrument then your own sound would be destroyed.

I recently did a recording session with Harold Bennett who's played with the Met for years. He's teaching now and we got to talking about instruments. This is another example of the kind of peculiarities that flute players have. They always want to talk about the instrument, the instrument makers, the metals of the instrument, and so on. For myself, I like to think more in terms of music. The instrument is just a means to an end. But with most flute players, the first question seems to be, "What kind of instrument are you playing?"

**Berg:** Well, I wanted to ask that question for all the "kooky" flute players like myself who want to know if it's a Haynes or a Powell, a closed or open hole, a C or B foot, and so forth.

**Laws:** That's what I'm talking about. I try to shy away from those kinds of incidentals because there are so many other things I feel are much more important—the ideas, the musical statements that you can make when you improvise, the interpretation of the music, things like that.

**Berg:** I understand. Going back to Houston, what formal flute training did you have?

**Laws:** I graduated from high school in 1956 and then went on to Texas Southern University for two years. During this time I studied with Clement Barone, who was then the pie-

ways felt that I was a self-styled disciplinarian because it was very easy for me to practice a lot with some kind of schedule. But at Juilliard the situation was that much more intense. I was exposed to orchestral as well as chamber music and learned much of the flute's repertory. But I was also involved with professional groups outside of Juilliard.

When I came to New York I had naively assumed that the scholarship included living expenses. I was wrong. So I had to immediately start gigging around town, playing clubs, in order to pay the rent. In turn I had to give up some of the classes that I was enrolled in. It was just too much of a burden to keep involved with academics and gigging.

I really valued my study with Julius Baker. He didn't teach the operation of the instrument as much as my former teacher, Clement Barone. Mostly, I learned from Baker by observing the way he played and the way he approached the music. He had a beautiful sound.

**Berg:** What was the gigging scene like during and after graduation from Juilliard?

**Laws:** I mostly freelanced around town. Then, one year before graduation in 1963, I met Mongo Santamaria. I worked with his group from '63 on through to '67. In the meantime I had begun to do a lot of studio work with various people. Mainly jingles, you know, for TV commercials. It's anonymous work. In fact, I still do a lot of that, as much as possible. I prefer it in some ways because it enables me to keep a low profile. Many people don't realize it but there's a lot of money

**Laws:** That's right. In fact, every album that I did for Atlantic features Chick. We did *The Laws Of Jazz*, *Flute By-Laws*, *Laws Cause* and then *Wild Flower*. The last time I saw Chick was in Chicago when we did the 1975 down beat awards show.

In New York I've played and recorded with lots of people. I've probably forgotten some of the names. But I've worked with people like Paul Simon and Paul McCartney. So I get the opportunity to play with a variety of people who play various kinds of music. In fact, in 1969 I auditioned and began playing with the Metropolitan Opera Orchestra. That lasted for four years. Then I went to the New York Philharmonic and did some subs there. They still call me occasionally. I enjoy doing that because it really adds variety and excitement to my career. And it's a challenge.

I even accepted a teaching job in Los Angeles just to see if I could relate what I do to others. I didn't succeed too well because I really didn't program my presentations well enough. I'm sure my students learned something. But I could have done a better job.

**Berg:** Where did you teach? What courses?

**Laws:** It was at the California Institute Of The Arts, Cal Arts. I had some private students. And then I had one session where all the flutists would get together and talk about the techniques involved in improvisation. It was pretty sporadic. I really had no plan, you know, a week to week school plan that someone like Don Sebesky has in his orchestration course which I'm now taking. I feel that I

**"In becoming a good player you have to have the talent. The basic ingredient is natural talent. Then you have to begin to develop that talent with hard work. . . . The only secret is talent and hard work."**

colo player with the Houston Symphony. I was really inspired by the way Barone handled the instrument. In high school he helped me become a soloist with the Houston Youth Symphony. So flute was really responsible for me getting a good classical background.

After two years at Texas Southern and lots of gigging with the Crusaders, the band decided to leave Houston in search of more experience and exposure. So in 1958 we left Houston and went to Los Angeles. Wilton and Wayne had just finished high school while Joe, Stix and I had been out at Texas Southern. So we went to Los Angeles and struggled to try to get something going. At the same time I enrolled at Los Angeles State College as a part-time student. That went on about two or three years.

Then, I saw an ad in *Overture*, the Local 47 Musicians' Union magazine, for the West Coast Juilliard Alumni Scholarship contest. Before that I had aspired to go to the Curtis Institute Of Music in Philadelphia, where Clement Barone had gone. I had even auditioned for Curtis but didn't make it. With the Juilliard contest, though, I went right up to the finals. I won over pianists and violinists. I was amazed because those instruments are very dramatic. So, that's when I left Los Angeles and the Crusaders and got to New York.

**Berg:** What was Juilliard like?

**Laws:** I studied with Julius Baker, who is now playing with the New York Philharmonic. And I met with a group of keenly talented players who are now placed in some of the well-known symphony orchestras around the country. This created a lot of competition, which for me was strongly influential because it made me want to work really hard. I've al-

to be made doing that. It takes very little of your time so you can do many other things if you're involved in that scene. But during the '60s when I was with Mongo I also played with John Lewis and Orchestra U.S.A., which did some recording. There was also a date with James Moody. That's the first New York session that I can remember ending up as an actual record album. It was called *Great Day* (Cadet S-725) and was arranged by Tommy Mackintosh. Eventually I also worked with people like Quincy Jones, Lena Horne, Aretha Franklin and Roberta Flack. There were a host of other people.

In fact, Chick Corea and I had some memorable times playing gigs at the Skyriders Ballroom in the Theresa Hotel over at 125th St. and 7th Ave. We used to be there just about every Saturday. It was my group. Believe it or not, I was playing guitar and singing.

**Berg:** You were?

**Laws:** Yeah. I still own a guitar but I don't play it anymore. I was using guitar, saxophone and flute on that job. But playing and talking to Chick was an experience. Even at that time, you know, we were students in school together. I suppose I sort of took him for granted. Well, I didn't really take him for granted. I knew he was super-talented but I was around a lot of people who were super-talented. Back then he really excelled in his particular idiom. And he continued to grow and develop. Today I just marvel at Chick. Our careers sort of weave in and out of each other. We meet and do music together and then he'll leave and I won't see him for awhile. But then he'll be back and we get together.

**Berg:** One of the first albums you did on Atlantic features Chick.

should have had a schedule like that, although the music itself is in a sense pretty sporadic and unplanned. So because of the nature of improvisation and the experimental approach used at Cal Arts, I thought a spontaneous kind of program would be perfectly compatible with the situation. But I think I could have done much better had I worked something out, planned a schedule.

**Berg:** Do you plan on giving teaching another go in the future?

**Laws:** I don't see that I'll be able to. I just don't have enough time.

**Berg:** Herbie Mann and Frank Wess and Frank Foster in the Basie band were among the first to gain wide recognition as jazz flutists. It seems, though, that you and Herbie spearheaded the process of legitimizing the flute as a widely accepted solo voice. What is your analysis of the evolution of the flute in jazz and popular music?

**Laws:** I think the flute probably came into its own as a solo voice with the advent of the small group. In big bands, you know, the flute was completely eclipsed by the sound of the other instruments. So I think that shortly after that, with the appearance of small groups, more and more people began to see flute as a speaking voice. That's the only explanation I have.

The instrument itself, probably because of its exposure as a solo voice in small groups, really influenced a lot of people to get into it. The clarinetist on one date that I did just recently told me that at a music camp where he teaches he had about four or five students while the flute teachers had well over a hundred. So there is a tremendous amount of interest in flute.

Berg: That's my impression too. The emergence of the flute as a viable solo voice was also largely contingent upon the development of good amplification systems.

Laws: Yes, you're right.

Berg: Who were the flutists, if any, who influenced you as you were coming up?

Laws: I didn't really listen to too many people who were into jazz. I was listening more to people in symphony orchestras. I liked the sound of flute as played by classical musicians. The guys who played jazz were mostly doubters. They played other instruments and I don't think they really got as much sound out of the flute as they might have.

But if I had to name someone that I heard play jazz on flute I'd have to say Sam Most. He was the one who really influenced me. He did a record with Herbie Mann in the '50s that I bought and listened to over and over again. I really liked the way Sam played on that record. James Moody was another good player from that period, but I didn't hear him much.

In the south at that time you didn't really hear as many black artists as you would have heard up north. I heard people like Lee Konitz, Paul Desmond and Stan Kenton. The only exposure I got to musicians like Charlie Parker was through Sammy Harris, the band director I told you about. He had Bird's records. They were not, however, being played on the airwaves. So those were my influences. Of those, I think I was mainly influenced by the instrument itself as used by classical players like Julius Baker.

Berg: You play piccolo, flute, alto flute and bass flute. Each member of the flute family has a particular sound, effect and style. Which of these influence your decision about picking a particular instrument at a given time?

Laws: I really don't have any system. I just try different instruments on different things. I was doing a date with Bob James recently on his record and just happened to pick up piccolo to play on one piece. He didn't make a suggestion and I had no idea that I would do it. The music was written in concert pitch and since piccolo is a non-transposing instrument in C like the flute, I just arbitrarily picked it up and played it. I had already run through the tune on C flute but thought maybe it would sound better on piccolo. It did. It came out pretty well.

Berg: Let me ask you about different performance settings. What are your preferences in regard to recordings, clubs and concerts?

Laws: If the circumstances are right, I like live performances. You've got to have an excellent sound engineer out there. The optimal sound, though, is best achieved in the studio. But I prefer to play for a live audience because of the electricity stimulated by the interplay between performer and audience. There have been some great moments when I've played live that I wish had been captured on record.

Berg: With your busy schedule do you have much time for practicing? If so what do you practice? Also, is there time for study and experimentation?

Laws: Time is my most important asset. We all need time. My schedule is so busy these days that my practice does suffer. I used to practice all day when I was in school. Now I have to pick it up between phone calls and going here for jingles and there for record dates. The older I get the less time there seems to be to devote to experimentation and practice because more and more happens each day to

take away from these. The bottom line is to it all, however, is practice.

When I do practice I practice scales and long tones. You can never get away from them because they're essential to your sound and technique. You have to keep your muscles and reflexes in good condition, just as a boxer does by punching the bag and running. Long tones condition the muscles. There are also certain exercises I go through. In fact, I'm thinking of putting together a book not only for people who are interested but for myself. That would help me to remember the exercises I did as a student which helped me achieve what I've got today. I'm trying to put that book together with the help of a friend. Now I practice about two hours a day, if that. I wish I could do more. I used to practice four, five, six hours a day.

In becoming a good player you have to have the talent. The basic ingredient is natural talent. Then you have to begin to develop that talent with hard work. Some people have come to me hoping there's some kind of secret about playing. The only secret is talent and hard work. Finally, of course, you have to get out of the practice room. You have to get ex-

## SELECTED LAWS DISCOGRAPHY

### as a leader

THE LAWS OF JAZZ—Atlantic 1432  
FLUTE BY-LAWS—Atlantic 1452  
LAWS CAUSE—Atlantic 1509  
CRYING SONG—CTI 6000  
AFRO-CLASSIC—CTI 6006  
THE RITE OF SPRING—CTI 6012  
MORNING STAR—CTI 6022  
CARNEGIE HALL—CTI 6025  
THE CHICAGO THEME—CTI 6058  
IN THE BEGINNING—CTI CTX 3+3  
THEN THERE WAS LIGHT—VOLUME 1—CTI 6065  
THEN THERE WAS LIGHT—VOLUME 2—CTI 6066  
ROMEO AND JULIET—Columbia 34330  
THE SAN FRANCISCO CONCERT—CTI 7071

### as a co-leader

CALIFORNIA CONCERT—CTI CTX 2+2  
GOODBYE (with Mill Jackson)—CTI 6038

posure and meet the right people.

Berg: In regard to record companies, you started with Atlantic and then went to CTI. I understand that the jump to CTI involved quite a risk since it meant giving up your chair in Billy Taylor's band that played the David Frost show. How would you assess your involvement with CTI?

Laws: In the long run I think it worked out quite well. But who knows what would have happened if I'd stayed with David Frost? As it turned out, the first record I did for CTI, *Crying Time*, was really for A&M records since Creed Taylor was producing for them at that time. But Creed subsequently bought the master from A&M and this became his first release on his own record label. Overall, my musical association with Creed was positive. It wasn't so great monetarily but I didn't depend too much on record companies for my basic financial needs. I didn't realize how lucrative recording could be until I signed with Columbia.

Berg: How did the switch from CTI to Columbia occur?

Laws: My contract with CTI expired back in 1975. When I happened to mention it to Orrin Keepnews at Fantasy, he made me an offer. Then the word got around to other companies. I began to feel important. All the companies

began to bid for my services. I didn't realize how lucrative it could be with a company that had some money.

Creed and I worked fine together musically. I think our tastes are very compatible. He likes good quality. Not only in the music, but in packaging. So although the CTI deal had worked out pretty well, I saw that at this point in my career I could probably get much better exposure and marketing of the product with a bigger company. Another factor that played heavily in my decision to leave CTI was the lawsuit between Motown and CTI. I even testified in behalf of CTI against Motown. I began to see that the lawsuit could drag on and on and possibly jeopardize my product. So along with that and other considerations, I decided it was better to go with Columbia.

I thought about it for a long time. My contract expired in June, 1975, and it was not until April, 1976 that I signed with Columbia. I had also talked to ABC and A&M. If I hadn't gone with Columbia, I probably would have signed with A&M. The decision involved a lot of things that I can't really go into now. But overall I thought it would be a better move to go to Columbia.

Berg: Creed Taylor and Bob James have been involved in a number of your projects. How do you and the producer make decisions about material and its presentation in terms of such details as string backgrounds, voices, rhythmic backdrops, etc.?

Laws: The selection of material and decisions on such things as strings have basically been made as collaborative ventures. Creed, for example, would call and schedule a meeting. I'd make suggestions about material and we'd talk. Usually there were never any objections. In terms of material, I pretty much did whatever I wanted. The only time a strong suggestion was made was on the last album I did for Creed. Even then it wasn't that strong. He didn't say, "Do it or that's it." He suggested that I listen to a track they had recorded. Ultimately it turned out to be *Chicago Theme*. It was a track that Bob James had written and arranged. I listened and was a little nonchalant about it. But Bob said, "Hey man, you won't be sorry." I remember those words, just like that. I said, "O.K., fine," because I knew what Creed had in mind. Creed has foresight as to what has appeal. He felt this would be a big record.

Berg: In terms of sales?

Laws: Right. This was at the time when disco was just starting out. So *Chicago Theme* became a disco hit in New York. It would have sold much better if the hassle between CTI and Motown, who was CTI's distributor, hadn't developed. My record suffered as a result of that dissension. And when I saw that it was probably going to continue I decided it was time to leave CTI.

Berg: Hubert, you've worked with many of the great players. If you had your choice, who would you take into the studio with you?

Laws: Well, there are so many great players. At CTI there was a stable, a stable of players. Certain guys had been used over and over again—Bob James, Ron Carter, Jack DeJohnette, Steve Gadd, Eric Gale, certain flute players for section work and certain string players. In answer to your question, though, it would depend on the kind of material to be recorded. Some people are just all-around players. I think Bob James is one of those. He can play in a classical context, he can play bebop, semi-rock, rock. It's very difficult to pinpoint



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## IAN UNDERWOOD

# Free Lance Energizer

by lee underwood

When I heard Frank Zappa and the Mothers Of Invention for the first time," said keyboardist/composer Ian Underwood, "I immediately fell in love."

It was August of 1966. I was staying at my sister's apartment in Manhattan. She was going to the Garrick Theater in the Village to hear them. I never listen to the radio, nor was I up on any pop or rock groups at all. I didn't know anything about Zappa or the Mothers, who was in it, what it was, or what they did.

The moment I heard them, however, I knew Zappa's music was the closest thing to what really interested me then—that combination of Stravinsky, blues, Hindemith, early jazz, Ornette Coleman, corny jokes and S. J. Perelman. That's exactly what I liked: complex music with bizarre humor."

Underwood's relation to this writer? "I happened to be at the Garrick and talked with Frank and the members of the band. Two days later he visited the uptown studio where Frank was beginning to record *We're Only In It For The Money*."

"When I told Frank I wanted to play in the band, he asked me what I could do. I told him I had graduated from Yale in 1961 with a B.A. in Composition, that I had just graduated that year from the University of California, Berkeley, with a Masters in Composition; and that I played piano and organ and all of the saxophones, flute, alto flute and clarinet."

"He gave me some keyboard music and had me play it. Dan Preston already played keyboards in the band, but reading was not one of his stronger points. I could read, so the first things I did were keyboards, then horns, then combinations of both. It was perfect timing for Frank and me and a good combination. I stayed with him from 1966 to 1972, then played with him intermittently."

"That whole experience was growing up for me," said Underwood. "The first record was *We're Only In It For The Money*, then all the others, including *Hot Pot*, one of my favorites, which was essentially just Frank and me; I also especially loved *Burnt Weenie Sandwich*, *Uncle Meat* and *200 Motels*."

"Playing with Frank was my first contact with the real world of music, outside of the schools. Musically, it was both demanding and fun. Socially, it was a new environment."

The words "new environment" constitute something of an understatement. Zappa was the notorious and outlandish rock 'n' roll High Priest of '60s Grunge. By contrast, Ian Underwood was an educated, well-spoken, Hollywood-handsome charmer, born in New York City, May 22, 1939, and raised in Rye, New York, on the poshy upper-middle-class

North Shore of Long Island Sound. His father was a commuting executive for Republic Steel.

At the age of five, young Underwood toddled along in front of the speakers, intoxicated by Arthur Schnabel and Arthur Rubinstein recordings of Beethoven's piano sonatas. "I don't know why," he said, "but I loved piano music immediately. We had a piano in the house, and I started taking classical piano lessons."

When he turned 14, he augmented his musical trick-bag by taking up clarinet, flute, and the alto and tenor saxophones. He also expanded his musical interests to include Miles Davis, Charlie Parker, Horace Silver and Jackie McLean.

After high school he attended Choate Prep School in Wallingford, Connecticut. "Bassist Steve Swallow was also going to Choate," Underwood smiled. "We'd get up at three o'clock in the morning and sneak down to the basement of the chapel. He'd play bass and I'd play alto sax until six in the morning, crawling back to bed when the sun rose."

On a scholarship Underwood attended the Lennox School of Jazz, where he met and heard Ornette Coleman for the first time.

"Swallow and I then both went to Yale, where we'd do the same thing we did at Choate: we'd drive down to New York and listen to Ornette's trio play in the Village until four in the morning, then drive all the way back to school with no sleep at all. I would say that for the next four years, Ornette Coleman was a major influence on my thinking, on the way I played, and on what I was interested in."

Academically, Underwood initially attempted to follow his parents' advice. He studied electrical engineering and mathematics, "because those were the areas my father was most interested in. But music drew me back. After I earned my Masters, I decided school was not for me any longer, nor was I going to teach. I decided to launch myself out."

He returned to New York City, met Zappa, and began what has become a continually escalating musical career.

With Zappa, Ian was more of a performer than a composer. "At first, my full energy went into Frank's music. Playing his music my way was a tremendous education for me. Then, gradually, my interests became separated from that. Finally, it became more important for me not to be in the band. In 1972, I went into L.A. studio work as a synthesizer player only—no horns. Everything, of course, moves in stages, and soon it will be more im-

portant for me to spend less time in the studios and more time composing and playing on my own."

As a studio musician specializing in synthesizers, 38-year-old Underwood has recorded with Alphonso Johnson, Norman Connors, Lee Ritenour, Alphonse Mouzon, the Brothers Johnson, John Lee and Gerry Brown, Ambrosia, Willie Tee and numerous others.

He has played on soundtracks for such films as *Rocky*, *Marathon Man*, *Three Days Of The Condor*, *Outlaw Josie Wales* and *The Enforcer*.

"Movies are my favorite projects," he said, "because I get to play more. And I often do some writing. My best and most personal writing so far, however, has perhaps been in a couple of comparatively small films. *Off The Edge*, a documentary on skiing and hang-gliding in New Zealand, was nominated for an Academy Award in 1977. I also did some writing on a short five-minute unreleased film called *Owen*, starring Karen Black."

Before playing with Zappa, Ian Underwood knew nothing about synthesizers. Today, he owns a four-voice (soon to be six-voice) Oberheim Polyphonic with a programmer, an ARP 2600, a mini-Moog, and an ARP String Ensemble. With these keyboards he uses an Echoplex, a Roland Space Echo, two Marshall Time Modulators and a Mu-Tron Bi-Phase as effects.

His modified Rhodes 88 Stage Model electric piano divides the keyboard's output into low, middle and high, with a switch that enables him to play with the normal stereo as well.

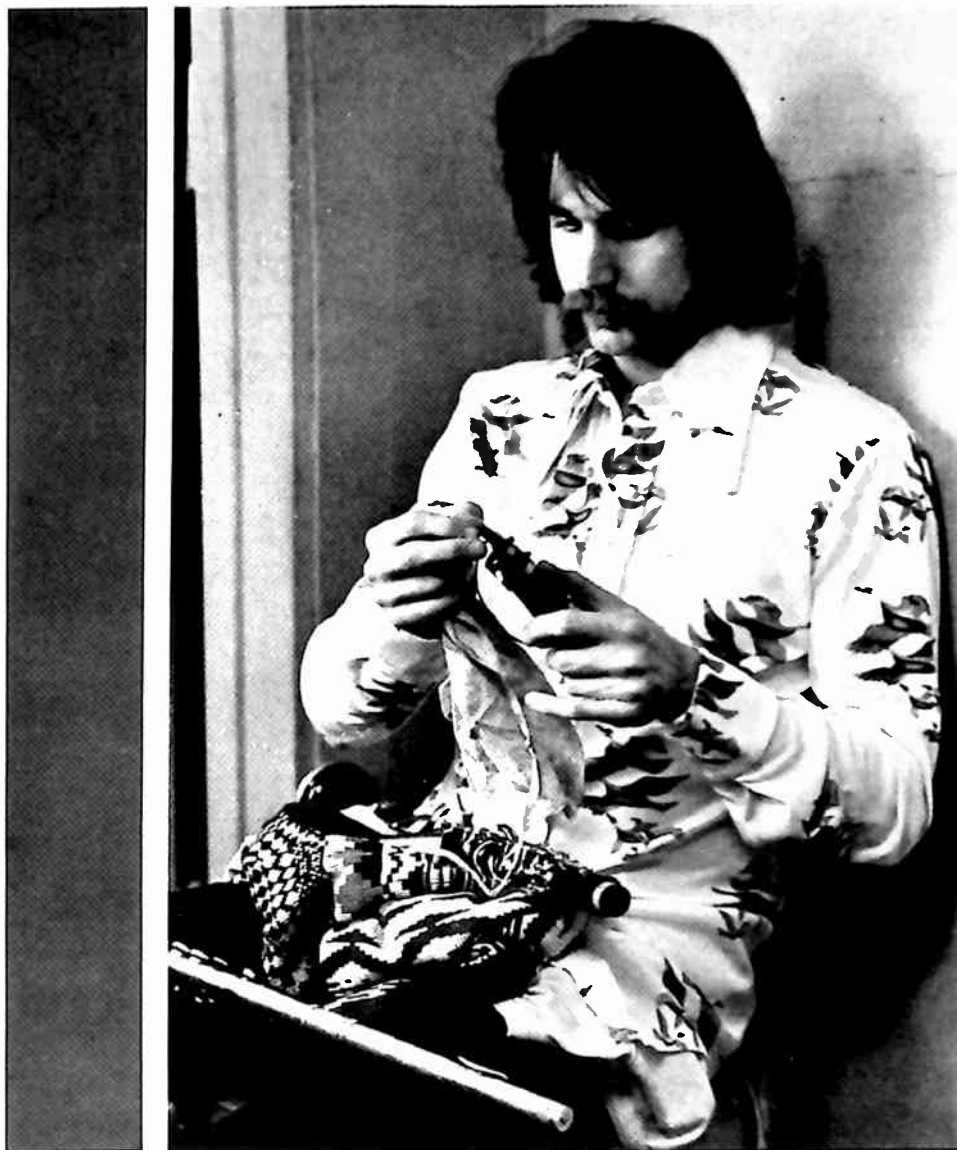
When he was performing live, he used a Marshall Bass Amp. In the studios, however, he used "just an old Benson tube amp with one large 15-inch speaker in it for monitoring. That old Benson serves everything, because I'm not doing any onstage performing now."

What does a dedicated, educated lover and performer of classical music and acoustic jazz feel about contemporary electronics in music?

"The instrument is just the instrument, that's all," said Underwood. "It's what you do with it that counts. Synthesizers vastly expand the ranges of available sounds. Sitting in front of a machine that works right is like sitting in front of an orchestra."

"For me, the quality of the sound is not an end in itself. It's just a means to an end. In fact, I'm not at all preoccupied with any of the synthesizers that I have, or with any of the sounds that they can make. The synthesizer is just another thing to me to say what I want to say, to make the music that's inside my head."

"I don't agree with those who assert that synthesizer players lose their individuality,



HERB NOLAN

become anonymous or play mechanical-sounding music.

"The synthesizer is not 'impersonal,' not by any means. In any field, not just music, you can create a tool, an impersonal thing, an object. If it doesn't have a 'personality' to begin with that is only because someone hasn't come along to give it one. Nothing 'means' anything until we make it mean something.

"When you start comparing instruments, they are *all* limited one way or another. It is not fair to say, 'Synthesizers have limitations.' Sure, they do. But so does anything else. It is very difficult on synthesizers, for example, to approach that certain quality of sound that an acoustic instrument has. Therefore, instead of criticizing the synthesizers for not sounding like an acoustic instrument, you compare among acoustic instruments, searching for the ones you have the most control over.

"Maybe you think it's the violin. With the violin you have the vibrato, every area of pitch, the bow, etc. You could say, 'Why doesn't everybody play the violin? Who would ever want to play a piano, where all you can do is hit a note? You can't even do a glissando on a piano. What kind of instrument is that?'

"Just as there are qualitative differences between acoustic instruments, so there are qualitative differences between synthesizers. So it's a circuit, so it's a string, what's the difference? In the end, it's the sound that counts and what you do with it.

"In a way, involvement in music means checking out the different sounds that are available; whatever that sound is, use it. The synthesizer happens to be a certain kind of collection of sounds. It's not qualitatively that much different from hitting automobile brake drums or dropping a bunch of rubbish on the

floor or stumbling through bamboo curtains. It's what you *do* with the sound that turns it into music.

"At the moment, my new favorite is the Oberheim Polyphonic synthesizer. Its range of possibilities and the ways of getting at them are enormous, and it's an easy machine to work with.

"Sometimes I don't get to a switch or a button on time, but I never feel lost. As far as I'm concerned, you do the mechanics often enough so that you just don't think about them. The mechanics are just part of what you have to do in order to get what you want to get. You just do it, and that's the end of it.

"The easier it is, the better it is. Therefore, I add pedals and switches so that I can get what I want instantly. I modify the machine in terms of live performance. I don't want to sit in the recording studio and say, 'I know how

to get that sound. It will take me only three minutes.' I want to get it in half a second by pushing a button or a pedal. That's it there's the sound.

"There is no conflict for me between electric and acoustic instruments. I love both the acoustic and the electric pianos. When I practice, it's almost always on the acoustic piano. I keep my touch on acoustic piano by making a personal decision as to how much time I'm going to spend on what.

"Sure, people specialize, some by becoming more and more refined on one instrument or in one area of music.

"The other way is to specialize in a sort of thought process. The thought process then realizes itself in different areas. In other words, you're not spreading yourself too thin. You're specializing somewhere, it just comes out in a different way. If you're a composer, you don't always have to write for an acoustic piano. You can write for other things as well.

"At this time, electronic music is new. In the future, however, I think it's going to become more accessible to everybody, and I think it's going to be much more flexible.

"Because of technology, anybody at all who wants an electronic musical instrument will have access to one. The instruments will be very, very sophisticated, and they will also be inexpensive. Technology already advances so fast that a new product is obsolete by the time it appears on the market."

Ian Underwood's evolution has thus far been clear: he began as a classically trained pianist, expanded to avant-garde jazz, gained invaluable performing and recording experience with Frank Zappa and now finds himself in the inner circle of the Hollywood New York recording plants. Was it difficult for him to crack through

"Well," said Ian, "there is always a first job. Mine was with Earl Hagen on *Mad Squad*. After that, I did Leonard Bernstein's *Mass* at the Mark Taper Forum in L.A. From then on, it was just a matter of answering the telephone. I made no point at all in hustling studio work."

"Working in the studios also has its cycles. At first, you are just a recommended name at the bottom of the list. They go through everybody else first, then, if they are not available, they might try you. 'Let's try Ian Underwood,' they say. You go in and do the job. The next time they say, 'Who was that guy we had last time?' Ian Underwood? Call him.' Pretty soon, they say, 'We need Ian Underwood for this part. Call him. What? He's already booked and we have to change the session schedule? Change it.' Time goes by and you work a lot. Then they start saying, 'Get me somebody who plays like Ian Underwood but is young.' Then they say, 'Whatever happened to Ian Underwood?'

"If a young musician comes from Tulsa to L.A., and he wants to get into studio work, he should first have his technique together. He might then get in touch with other professional musicians who play the same instrument. Then he should take any job he can get in the studios. Because recommendations are essential, he should play every place he can—clubs, union rehearsal halls, jam sessions, etc. And when he does get his first few studio sessions, he should be very professional, he's got to be on immediately."

Any forest has its demons. Perhaps the most beguiling and seductive demon of the studio forest is money. Have Ian's present lucrative activities in the studios tended to detract from

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ROMANTIC JOURNEY—Buddha BDS 5682

with Alphonse Johnson  
MOONSHADOWS—Epic PE 34118

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with John Lee & Gerry Brown  
STILL CAN'T SAY ENOUGH—Blue Note LA 701G

with the Brothers Johnson  
LOOK OUT FOR NUMBER ONE—A&M SP 4567

RIGHT ON TIME—A&M SP 4701

with Alphonse Mouzon  
THE MAN IN COGNITO—Blue Note LA 584

with Willie Tee  
ANTICIPATION—UA LA 655

with Jean-Luc Ponty  
KING KONG—World Pacific ST 20172

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SOMEWHERE I'VE NEVER TRAVELLED—20th

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ANTICIPATION—UA LA 655

with Jean-Luc Ponty  
KING KONG—World Pacific ST 20172

with Ambrosia  
SOMEWHERE I'VE NEVER TRAVELLED—20th

Century T-510



his dreams of becoming a successful composer?

"Yes," said Ian, "but I must immediately qualify that. I have not felt ready yet to orient my time toward what I want to do for myself. What I am doing now is by choice. It is not a matter of having become locked into this situation. Working in the studios is my second professional learning experience, the first being with Zappa and the Mothers.

"Playing such a wide variety of musics, most of which I am not truly interested in, would become highly annoying to me if I were oriented toward spending more and more of my time doing what I personally wanted to do. However, studio work is good for me at this time and therefore it is not annoying to me.

"It keeps me in town. I don't have to go on the road. I can be home with my wife Ruth, who is also a musician, a percussionist, and a graduate of Juilliard. It enables me to see my 10-year-old daughter, Nora, who lives with my former wife, Phyllis.

"From the money I've earned, I've bought a place that has a separate studio. It has all of my musical equipment in it, and if I have three hours, five hours, all day, the rest of the house can be empty or have 10,000 people in it. That doesn't mean anything, because I can work in my studio. That is the logic of studio work.

"True, many of the studio musicians I work with spend their union breaks discussing swimming pools instead of music. That is fine for them, but not for me. From my perspective, the main thing that interests me is the music in my own head and my own reaction to other music that I hear.

"I'm not emotionally interested in swimming pools. I'm not emotionally interested in vacations here or there. I'm not emotionally interested in any extensions of those things at all. Nor am I making any value judgments on anyone else's relationship to those things. It just seems to me that you have to decide how and where to spend your time.

"Every day you have to say, 'Okay, what's going on in my head and my feelings? What am I going to do with the time that I have? What am I going to do about that music that is in there?'

"If I feel that I am doing something about that, even though I may go and play some music that to me is not a personal emotional experience, I can still sit there and think about what I want to do. Charles Ives was an insurance salesman who went home and wrote music for two bands at once, or whatever else he wanted. And he wrote great music.

"In other words, it is not necessarily the externals of the situation that dictate what you are going to do. If a person feels he is getting locked into it, then he shouldn't do it. When I feel the pressure in me to make the switch, when it is more important for me to spend less time in the studio and more time on my own, then I'll just do it.

"For some people, Zappa for example, the motivation to compose and record is right out front and close to the surface. However, that area is a little difficult for me to get at. It takes time. I don't want to go in and do an album just to do it. I know what my own pace is, and, when I'm ready, I'll do it.

"Meanwhile, with my mind oriented toward that one goal, I play music—all of which is by no means worthless or a waste of time. I make a good living. And I have good experiences with a wide variety of excellent musicians."



**"One thing is for sure. I am not about to make any concessions to the profit world; I'm not about to start playing rock and roll; I am not going to add on tons of electronics. ... I am going to stay acoustic and solid with the music. ..."**

# No Concession Man

## ELVIN JONES

by herb nolan

When Elvin Jones laughs, it's like the opening of a great iron gate at the entrance to a huge estate, a gate that hasn't been oiled in half a century. There's no other laugh like it. Well, almost no other. Elvin's brother Thad owns one.

When Elvin's mood blackens, as it does on occasion, it gets dark grey the way the sky does before a storm flies from the horizon and rattles the ocean. Those moods are infrequent, transient, temporary, but honest corners of the creative personality. Elvin Jones is a creative energy, more intense than most; he's the pure romantic possessed of innocence, dedicated completely to his art.

Energy. It's tense, tightly drawn like stainless steel wire stretched to its snapping point and at its controlled best when he is playing, lost in the center of that circle of rhythmic pulse that infects every player.

"I can see forms and shapes in my mind when I solo, just as a painter can see forms and shapes when he starts painting. And I can see different colors," he once told Whitney Balliett in the *New Yorker*.

Elvin is capable of the unexpected, seemingly playing himself into the corner of the multi-mirrored room of his imagination. He can always escape. A Houdini of the mystical mysteries of improvisation, his art is reflected in the people around him.

"I've never been so comfortable," says David Williams, who was Elvin's bassist for more than two years before leaving at the end of last year.

"It's the energy, he's got it, that's it," states Pat LaBarbara, tenor saxophonist in the Elvin Jones group now called the Jazz Machine.

"No one else has got it," says Williams.

"It's the time, the relaxation. It's the pulse; the energy is there, yet it's relaxed energy." LaBarbara understands. "Everybody feels it in the room, and when you come off the bandstand you feel like you've played something. You feel good. The pulse is just fantastic, it's a great feeling—I've played with a lot of drummers, too. It makes you feel good to be playing on top of what he's playing. Another thing, the tempos vary, we never play the same tune the same way; it'll be a different tempo every night; you're not locked in like some bands which have set tempos and that's it, that tune is always in the same tempo. ..."

The big old iron gates open and out squirms Elvin's oxidized iron laugh. "I wonder what band he's talking about. ...," he says, referring to LaBarbara's long association with Buddy Rich. Elvin is kidding.

"No, I'm not talking about Buddy's band because he varies the tempo, too. I think good drummers always do that. They're looking for a challenge, so they'll change the tempo, especially if the leader is a drummer and he can count the tune off. A horn player who is a leader usually feels comfortable with a certain tempo and he won't try another; he's got his



HERB NOLAN

things worked out in a certain way and that's where he feels best. But when a drummer is a leader, he gets a chance to vary it because he's interested in rhythm and time. Buddy and Elvin come from the same energy, they just channel it in different directions. They're high energy players and I like players who hit the drums."

When guitarist Ryo Kawasaki plays with Elvin's group he thinks in terms of percussion. "I want to be a percussion player when I am

soloing. Instead of playing lines, I want to be more percussive."

Elvin loves it. "Ryo wants to buy a set of drums, most of the guys that have been in my groups all have a set of drums—Gene Perla, Jan Hammer, Dave Liebman, Steve Grossman ... they all got drums. You can't fool yourself with a set of drums, man, you got to keep the time. When that falters not only you know it but everybody else within hearing distance knows it. It is a challenging instrument."

"After working with Elvin most drummers sound nervous, they just sound nervous," says Williams.

"I think it's hard to play 4/4 or a swinging type rhythm, that kind of pulse that jazz players play. Most drummers have to switch back and forth between rock because that's where the money is ...," LaBarbara ponders Elvin. "I can be playing with some drummers—I don't know what it is—but they can be playing the same tempo—the same thing—but it feels. ...," He wants to describe the difference but a new idea emerges.

"That's another thing, Elvin always plays on the tune," Pat says. "Right, Elvin? When you play on many of those tunes, like the tune just doesn't come to a stop and then there's a free drum solo, he's always playing on the song. We play *Jazz Boat* or *Antigua* and I can actually hear the melody over his drum solo. He's thinking of the line, I know it."

Elvin agrees. Listen to *Land Of The Lonely* on McCoy Tyner's *Trident* (Milestone). You can hear it there.

"McCoy can play *Three Blind Mice* and make a symphony production out of it; he has that kind of musical mind. I think he's one of the great pianists of today. There's no doubt about he's one of my favorites and always will be. I love him," Elvin says.

"Some clubs you go to dance and some you go to listen, but no matter what the music is you should be able to dance to it ...," observes David Williams.

"Yes, right!" Elvin nods. "You should get the feeling you should move. That's what is meant when people say the music moves me. A lot of groups I hear—I am sure they are very popular and they make a lot of money—but they don't move me. There's something they are not doing, there's something lacking. I think it must be creative, 'cause those that are creative are alive and being alive means movement—highly emotional, highly charged."

"Some people have it, some people don't. A lot of people have the chops—the technique—that academic thing, but the looseness, some have and some don't," says Williams. "And while I have the chance—I've always wanted to say this—in most interviews, especially with younger musicians, when they are asked who they have been most influenced by if it's a drummer—especially a drummer—they'll never call another drummer. They'll say

continued on page 47

# BOBBYE HALL

*Goes Boom Boom , Tinkle. Clash*

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# RECORD REVIEWS

Ratings are:

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

## WEATHER REPORT

**HEAVY WEATHER**—Columbia PC34418: *Birdland*; *A Remark You Made*; *Teen Town*; *Harlequin*; *Rumba Mania*; *Palladium*; *The Juggler*; *Havana*.  
Personnel: Joe Zawinul, keyboards, melodica, voice; Wayne Shorter, tenor and soprano sax; Jacob Pastorius, bass guitar; Alejandro Acuna, drums; Malono Badrenas, percussion.

\*\*\*\*\*

Like a glittering pendant anchoring the string of pearls of fusion music, Weather Report, at this late date, hardly needs to be pointed out. Indeed, Zawinul, Shorter and their slowly but steadily revolving door of rhythm players have had so enormous an impact on the way many of us listen to music—on how we hear music—that their atmospheric-musical research has become indispensable (try to conceive modern music without the efforts and effects of this band). Most important, though, is the consistent freshness of each album, along with the equally consistent craftsmanship and attention to detail. Their gleaming, futuristic structures are not only innovative architecture: the plumbing works, as well.

I doubt that Weather Report will ever duplicate the dramatic success of 1974's *Mysterious Traveler* (no easy task, since it remains the finest fusion album of all). Moreover, they don't have to. The proof of their vision has been out for years: it's now a matter of re-affirming, in constantly shifting ways, what is already evident, providing new perspectives on a music so vital that it actually welcomes such scrutiny. The sonic neologisms, no less real, are more subtle and integrated now. And *Heavy Weather* is certainly Zawinul's finest achievement since *Traveler*.

I credit Zawinul because Weather Report, at least at the naked ear, has really become his band. On this album he is directly responsible for the two most salient attributes. First is the sound. Weather Report has never employed the studio-as-instrument as thoroughly or as well as on *Heavy Weather*: The LP literally explodes with the clarity, separation and sheer variety of timbres, and Zawinul's arsenal of synthesized tonalities is astounding (he's listed on the liner as "producer/orchestrator"). Because of the recording quality, you can hear the smallest details of the intricately-arranged layers of sound, with the versatile polyphonic synthesizer creating a vibrant, velvety richness that makes Getty look like a welfare case. Play it loud, and Zawinul's insanely happy *Birdland*, the band's first hit single, will prickle your spine with the illusory sensation of sound-as-physical-mass. *Heavy Weather* is an arrangement tour-de-force, a smorgasbord for the ear.

Zawinul also hired bassist Pastorius, and

the hand is already veering in the directions he's charting. Jacob contributes broadly to the sound: not only does he produce a singing, almost unbearably full tone, but he co-produced the LP. Already known as a superb composer, he has supplied two effective pieces here. But his main addition is in the playing. The moving bass lines he draws behind the main action have added even more depth to Weather Report's music—listen to his background work on *Havana*, scooting around like a lizard at a roadrunner's convention. His rhythms, born "of the rhythms of the Caribbean" (in his own words), are uniquely recognizable and blend impeccably with the fine drumming team of Acuna and Badrenas. And Pastorius adds a solo voice of authority, perception and expertise to match Zawinul and Shorter, something that was missing until now.

On balance, this is a five-star disc: there are two tunes that don't really click for me, but what is good is so good that it tips the scales. Zawinul's ballad *A Remark You Made*, despite the wrenching emotionalism of the standout tenor solo, is almost too pat in its undeniable prettiness; his *The Juggler*, a gentle, dancing melody accompanied by a wistfully martial snare pattern, is uncomfortably reminiscent of Return To Forever's mechanistic flair. But the joyful multiplicity of *Birdland* and Shorter's *Palladium*, and the particularly lyrical and flighty bass solo on *Havana*, are unforgettable. And Jacob's easily overlooked *Teen Town* (the other side of the single) has a desperate, manic feel, a stunning bass break and a melody that bears down like a crazed kidnaper, serious and parodistic at the same time.

Shorter, though soloing less, still brings the greatest maturity to the band in his short, caroling statements (Zawinul, in widely exploring the potential of colors at his disposal, has perhaps cut back a bit too much on the solo space). Pastorius, a still-young musical force to be reckoned with, is in the best possible position to bring his brilliant ideas to the public. Zawinul looks more and more, in retrospect, like fusion music's midwife and unsurpassed wizard.

—tesser

## FLORA PURIM

**NOTHING WILL BE AS IT WAS... TOMORROW**—Warner Bros. BS 2985: *You Love Me Only*; *Nothing Will Be As It Was—Nada Sera Antes*; *I'm Coming For Your Love*; *Angels*; *Corre Nina*; *Bridges*; *Fairy Tale Song*; *Angels* (reprise).

Personnel: Purim, vocals; Josie James, Maxine Willard Waters, Julia Tillman Waters, Ivory Stone, Opa, background vocals; Byron Miller, Ringo Thielmann, bass (track 5); George Fattorusso (track 5), drums; Dawili Gongga, electric piano, mini-Moog; Patrice Rushen, electric piano, Clavinet, Arp synthesizer; Larry Nash, string ensemble, synthesizer (tracks 1, 3); Fattorusso, electric piano, synthesizer (track 5); Wagner Tiso, electric piano (track 6); Airto, percussion and voice bag; Ndugu, congas, drums, bongos, bell tree; Dennis Moody, Erkye McClinton, Gregory Walker, Melinda, Henry, Larry, Niura, Josie, handclaps; Reggie Lucas, Al McKay (track 4), electric guitar; Jay Graydon, guitar, vocals (track 3); Toninho Horta, electric guitar (track 5); Raul De Souza, trombone; Fred Jackson, Ernie Watts, reeds; George Bohanon, Oscar Brashear, brass; Dorothy Ashby, harp.

\*\*\*

There's really nothing critically wrong with this album, and Flora is sure to be exposed to a wide audience through her Warner association.

Yes, the public will come to Flora; bear in mind that this is the same label which made Benson a superstar.

However, the process is two-sided, for Purim has made some undeniable concessions

to commerciality. The scat singing and rapid Brazilian clicks, utterances and sensual gurgling which brought her such initial acclaim has, save for the captivatingly driving *Corre Nina*, been abandoned. The substitute seems to be a near-rote vocal attack, with little room for interpretation, delivered, not surprisingly, in English.

Within this narrow framework of love ballads as opposed to onomatopoeic exercises such as the comparatively recent *Butterfly Dreams*, her artistic goals are quite narrow. Within these bounds, she does work well. The criminally underrated Patrice Rushen composition, *You Love Me Only*, is delivered with irresistible seductiveness, with Patrice's electric piano lead-in a worthy preface. Other tracks are similarly addressed by this new Flora, who (mark these words) will do a week in Las Vegas by the end of the decade.

With the exception of a chunka-chunka *Angels*, all compositions serve the goal of making Flora Purim accessible to the public while not seriously compromising her artistic integrity. If she can work within these parameters without coming too close to pop or disco, the mainstream will soon adopt a one-time cult figure as their own. And her old fans will stay loyal.

—shaw

## DAVE BRUBECK

**25TH ANNIVERSARY REUNION**—Horizon SP-714: *St. Louis Blues*; *Three To Get Ready* and *Four To Go*; *African Times Suite*; *Salute To Stephen Foster*; *Take Five*; *Don't Worry 'Bout Me*.

Personnel: Brubeck, acoustic piano; Paul Desmond, alto sax; Eugene Wright, acoustic bass; Joe Morello (tracks 1-5), Danny Brubeck (track 6), drums.

\*\*\*\*\*

This 1976 get-together was the first for Brubeck's most renowned quartet since having disbanded in 1967. What was it like? Said Brubeck: "What I sensed out of the reunion was a great love among four terribly independent individuals. No matter what we put each other through over the years... and, believe me, the emotions ran the full gamut... there was deep love and regard."

In addition to the mutual admiration society composed of the quartet's co-equal members, Brubeck spoke of another important participant: "I think of the audience as a co-creator, the fifth instrument to our quartet. How an audience chooses to play its part is determined anew each time musicians and listeners gather together."

After its nine-year hiatus, the quartet's musical prowess was another obvious question. Morello said: "Musically, I feel that all four of us have matured tremendously. We all played well. Our additional years of playing brought something different and updated to the pieces." Wright added: "Everyone was up on his instrument and it was as if we had only been apart for a couple of months' vacation."

These assessments, culled from Doug Ramsey's comprehensive liner notes, are the keys for understanding what makes these performances tick. Recorded live before an appreciative audience at the Interlochen Arts Academy (except for *Don't Worry 'Bout Me* which was taped at Fort Wayne, Indiana), there is a palpable camaraderie that speaks directly to our need for shared ritual experience. In addition, there is a new level of technical and emotional maturity in the quartet's playing.

*St. Louis Blues*, cast in a bright medium groove, frames solos by all hands and demon-



strates the quartet's high level of musical communication. Brubeck's engaging *Three To Get Ready And Four To Go*, which alternates two measures of 3/4 with two measures of 4/4, spotlights Desmond's flowing lyricism and droll musical humor (note, for instance, his allusions to *Auld Lang Syne*, *Drum Boogie*, *52nd Street Theme* and *Organ Grinder Swing*). It also features an effective Brubeck outing which builds from airy single-note arabesques to stormy two-fisted chordal blocks. Wright's *African Tunes Suite* places the bassist's accomplished arco and pizzicato work in the foreground.

*Salute To Stephen Foster* is Brubeck's Bicentennial gift and a fine vehicle for the pianist's expanded keyboard facility. Desmond's *Take Five* has the alchemist floating beyond gravity; Brubeck inventing orchestrally and Morello pulsing in polyrhythmic abandon. The concluding *Don't Worry 'Bout Me* is a song with a story. The title reprises Joe Morello's last words after being forced from the tour for emergency surgery to correct his worsening eyesight. With Danny Brubeck filling in, the performance is a poignant expression of the musicians' concern for their ailing friend.

The album, while technically far from perfect, nonetheless captures the warmth of a significant musical event. —*PER*

## LENNY WHITE

**BIG CITY**—Newport NE 441. *Be City, Sweet Dreamer* (vocals)—Egypt. *Return: Rapid Transit*. *Return: Lull*. *Dreams Come And Go Away*. *Enchanted*. *Be City, Sweet Dreamer*.

Personnel: White, drums; percussion, synthesizers, and electric piano on tracks 3, 8. Herbie Hancock, keyboards (tracks 2, 4, 5). Ray Gomez, guitars (tracks 2, 4, 5, 8). Paul Jackson, bass (track 2). Marcus

Miller, bass (track 3). Verdine White, bass (track 5). Alex Blake, bass (tracks 7, 9). Miroslav Vitous, pizzicato bass (track 8). Gary King, bass (track 8). Neal Schon, guitar (tracks 7, 9). Pat Gleason, synthesizer (tracks 2, 5). Onaje Allan Gumbly, acoustic piano (track 7). Jerry Goodman, violin (track 8). Jan Hammer, keyboards (track 8). David Earl Johnson, congas (track 8). Brian Auger, keyboards (tracks 1, 8). Bennie Maupin, soprano sax (track 8). Linda Tillery, vocal (track 2). Tower Of Power horn section (track 1). Brian Auger's Oblivion Express (track 1).

In the former "democratic" incarnation of *Return To Forever*, alumni Lenny White and Al DiMeola seemed miscast as co-equal contributors to the group's repertoire. Chick actively encouraged their compositional bents, which, generally speaking, resulted in immaculately realized studio indulgences but no substantive music. Both, however, are bright and resilient technicians, and, surprisingly, their first solo efforts—largely utilizing the arranging and composing talents of others—were on a par with the group's best. Now, ejected from the warmth of Chick's wing, the boys must fly on their own or find a new nest.

For Lenny White, the studio has proven to be an accurate and compatible medium, capturing his lateral, panoscopic approach to the drums, a concept as central to his sound as his choppy rhythmic technique. White likes to use cymbals as his accent beat, mating a welded tom to the base attack on the off beat and diffusing the two with broad, colorful Cobham-like sweeps. The effect is a titillating, restless current, although White hasn't yet learned how to harness its drive in the slower tempos. His funk-laden exuberance, like the sharpening of sticks on cymbals, nearly capsizes the lovely *Sweet Dreamer*, with Linda

Tillery's husky ballad vocal and Herbie Hancock's lilting undertow of chords.

Michael Gibbs, arranger and composer extraordinaire, dominates the second side of *Big City*, imposing his characteristic invaluable perspectives of restraint and balance. *Dreams Come And Go Away*, even at full throttle, sports an alluring whisperiness, hanging on a delicate, looping six note guitar phrase and a broad, supportive piano bed. The *Enchanted Pool Suite*, featuring a reunited Jerry Goodman and Jan Hammer, aspires to a totality of vision that it never quite attains, stringing together unrelated movements and jams with string segues and a tumbling bass ostinato. Like the rest of *Big City*, the suite is fragmented, lacking the consistency of a solitary artist's viewpoint, the creative mark of assuredness and ambition that sets Corea and Clarke's work apart from their former colleagues.

But White's got a catchy fever and the chops to ignite a fire, as the fiery *And We Meet Again* and *Rapid Transit* so indelibly display. He's a ball player, not a ballerina, and as such he should find a good team to grow with.

—gilmore

## RON CARTER

**PASTELS**—Milestone M-9072. *Woolaphant; Ballad; One Bass Rag; Pastels; 12 Plus 12*.

Personnel: Carter, bass, piccolo bass; Kenny Barron, piano; Hugh McCracken, electric and acoustic guitar; harmonica (track 1). Harvey Mason, drums; anonymous string section.

★ ★ ★ 1/2

*Pastels* is a musical mix that doesn't blend the way it should. For openers there's Ron Carter, perhaps everyone's choice as the bass

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## The triumph of Dexter Gordon: an American hero comes home at last.

Although he is regarded as perhaps the finest and most influential tenor player to have emerged in the '40s, Dexter Gordon has made only sporadic visits to his native country in recent years.

Each visit has been an eagerly anticipated event, and the enthusiasm of those who have seen Dexter only served to whet the appetite for the next visit.

And in this context, Dexter's return to New York last fall—for the first time in 7 years—stands out as one of the cherished events of 1976. In The New York Times, Robert Palmer wrote, "Mr. Gordon re-established himself as the living master of the tenor saxophone...with some of the most accomplished and stirring improvisations heard here in recent years."

Fortunately, Dexter's week-long engagement at The Village Vanguard was recorded and is now available as a special two-record set.

In a five star down beat review, Chuck Berg raved, "'Homecoming' will stand as one of the landmark albums of the '70s.... It stands as a new plateau in Dex's career and, for us, as an opportunity to share in the workings of one of the great hearts and minds of improvised music."

Dexter is returning in the spring for a national tour and "Homecoming" is available now. So don't miss Dexter this time around. Because you might just be missing the event of '77.

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player's bass player, playing acoustic bass with a strong, rough muscular personality adding a series of string arrangements that at times ooze like maple syrup.

According to the credits, the album was co-produced and arranged by Carter and Don Sebesky, master of the slick production, with Carter doing all the writing. So there must have been a certain level of agreement on what they wanted this to sound like. In the end, however, what dominates is a production that in too many instances has moments that sound more like the film score for something called *Peter Pan Meets The Butterfly Princess* than Carter Meets Sebesky. This is particularly evident on *Ballad*, an especially sensitive piece featuring strings and acoustic bass.

The problem is that Carter's playing doesn't fit well into the overall musical setting. For example, on *Ballad* there is a section where Carter plays unaccompanied bowed bass; his emphasis is on gutsy textures like weathered wood. The solo passage is sparse, he uses pauses—moments of quiet space—with dramatic effect. Then, what comes winging back in the score, but the Maple Syrup/Butterfly Princess violins? It annoys.

The level of musicianship is high throughout, as is the musical integrity of both Sebesky and Carter. It's just that it seems as though they are working at cross purposes; and although the recording hasn't been grossly over-produced like so many products turning up these days, it has a tendency to plod when it shouldn't. This is particularly evident on *One Bass Raz*, a bouncy theme featuring Carter and Barron with strings. When it seems things should open up and swing a bit, it feels like the tune is holding itself back.

It is apparent that the overall intention of *Pastels* was to explore subtle colors, but unfortunately all the shadings don't mix well on this patchwork canvas.

—nolan

## KEITH JARRETT

SHADES—ABC Impulse ASD 9322: *Shades Of Jazz*, *Southern Smiles*, *Rose Petals*, *Diatribes*. Personnel: Jarrett, piano, wood drums, percussion; Dewey Redman, tenor sax, maracas, tambourine; Charlie Haden, bass; Paul Motian, drums, percussion; Guilherme Franco, percussion.

\*\*\*\*\*

This nation has a bad balance of payments deficit; we are importing more goods than we are exporting. In musical terms, such an analogy would work well in the case of Keith Jarrett. It seems as though just about all his creative work of late has been on the European ECM Records, while his American label, Impulse, has been treated to formulaic product full of clockwork solos, bored piano rolls, and obligatory semi-chaotic three minute Dewey Redman cadenzas.

Finally though, Keith Jarrett and company have gotten off their collective posteriors and done what they know best. The collectively interwoven unity of *Shades* is a joy to behold. The music is liberated, covering a wide range of idiomatic points of reference.

Ironically, it is Jarrett's colleagues that steal most of the thunder here. The lively lead-line plunking of Charlie Haden on *Shades Of Jazz* is of a tonal thunder not heard since the Liberation Orchestra days. Motian, always preoccupied with the bass drum, takes an uncharacteristically lively pose on this composition, opting to join the flurry rather than assume his characteristic stance of a silent, stalking observer. Jarrett is melodically rapid and Redman is quite urgent.

The percussive potential of the quintet reaches a zenith during *Southern Smiles*. The vaguely Latinesque timbres are underscored by some peripatetic work by Guilherme Franco, who receives valuable assistance from Redman and Motian.

Despite the unabashed venture into chaos on the aptly named *Diatribes* (with Redman chasing the ghost of Ayler) the release has a distinctly melodic feel. Jarrett's gentle tinkling during *Rose Petals* is, through the overall tonality plus inclusion of a few sneaked blue notes, his most tuneful work in years. When balanced with the more extreme moments, the overall impression is one of consummation of collective potential.

—shaw

## ISAAC TOMITA

HOLST: THE PLANETS—RCA ARL 1-1919. Personnel: Tomita, synthesizer.

\*\*\*\*\*

Unlike Patrick Gleeson, who recently recorded a synthesizer version of Holst's *The Planets* for Mercury, Tomita doesn't try to recreate the exact sound of the original orchestral work. In contrast to the mechanized feeling of Gleeson's rendition, Tomita uses his space age instrument to express a very human vision.

In his free-form introduction to Holst's material, for instance, Tomita suggests that the listener is strapped aboard a spaceship, waiting to blast off. After the countdown, he launches into a version of *Mars* which, while imitating some acoustic instruments, recalls the synthesizer parts of many rock compositions.

The echoing string sounds of *Venus* also suggest the pop usage of the synthesizer. Similarly, the wide-ranging eclecticism of the timbres heard in *Mercury* transforms this whimsical piece into a highly sophisticated form of pop imagery.

Tomita often uses the contrast between purely electronic and instrumental-like sounds as a source of humor. In *Jupiter*, for example, the jousting of these elements creates a carnival atmosphere.

Things begin to get more serious—and more electronically-oriented—in *Saturn*, *Bringer Of Old Age*. Both here and in *Uranus*, *The Magician*, Tomita depicts a journey toward the fringes of the solar system and outer space; the unknown.

This is the point at which real philosophical content merges with Tomita's pop style. And it is this content, combined in *Neptune* with the goofy spaciness that pervades the earlier cuts, which makes Tomita's concept something more than escapist entertainment.

—terry

## MUDDY WATERS

HARD AGAIN—Blue Sky PZ 34449: *Mannish Boy*, *Bus Driver*, *I Want To Be Loved*, *Jealous Hearted Man*, *I Can't Be Satisfied*, *The Blues Had A Baby And They Named It Rock And Roll* (#2); *Deep Down In Florida*; *Crossed Cat*; *Little Girl*. Personnel: Waters, vocals, guitar; Johnny Winter, guitar; James Cotton, harmonica; "Pine Top" Perkins, piano; Bob Margolin, guitar; Charles Calmes, bass; Willie "Big Eyes" Smith, drums.

\*\*\*\*\*

Blues fans are often disappointed by new waxings from old masters. Common complaints include over-commercialism, "tiredness," or the simple failure to evoke the time and place of the earlier, definitive recordings. Happily, these problems don't apply to *Hard Again*.



# TICKET

## Woody Herman

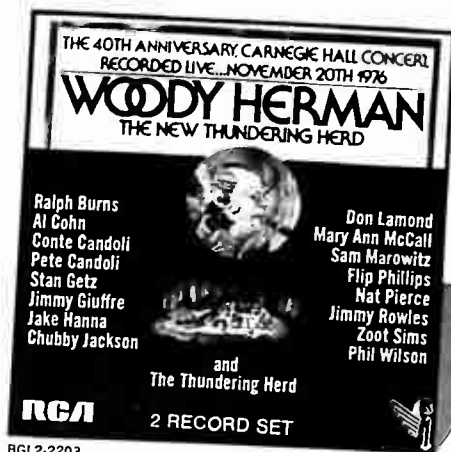
**The New  
Thundering Herd  
Carnegie Hall  
November 20, 1976**

### The Program

Apple Honey	Penny Arcade
Sweet and Lovely	Crisis
Four Brothers	She's Gone
Brotherhood of Man	Blues In The Night
Early Autumn	Blue Serge
Everywhere	Blue Getz Blues
Bijou	Finale: Caldonia
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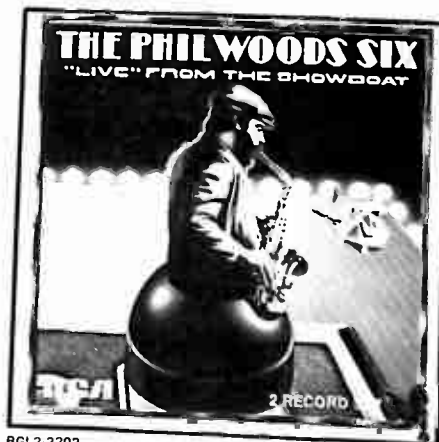
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November 1976**

### The Program

A Sleepin' Bee	Cheek to Cheek
Rain Dance	Lady J
Bye Bye Baby	Little Niles
Django's Castle	A Little Peace
I'm Late	Brazilian Affair
Superwoman	(Intriga Amorosa)
High Clouds	
How's Your Mama (Phil's Theme)	

# TICKET

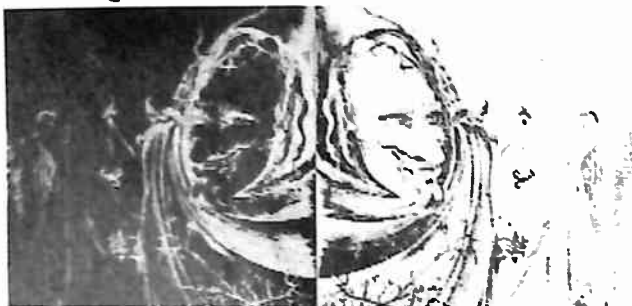
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*Bus Driver* is a standout. It's taken fairly slowly, beginning with Muddy's familiar *Long Distance Call* slide work. Cotton's fills here are pure Chicago: vibrato-laden howls and moans of hornlike power. Margolin and Winter manage to make personal, original solo statements without leaving the tightly prescribed boundaries of the idiom. And Perkins' short solo is a pure shot of nostalgia for Otis Spann freaks.

To my ears, *Florida* is the rhythm section's showcase. Based on a spare yet strong bass line, the tune lets Calmese and Smith slap their axes with uncommon hardness and intensity. *Had A Baby* is a rocker based on the *I'm Ready* harp riff and Cotton seizes the line with typical energy.

*Satisfied*, a recreation of an early Waters hit, is performed faithfully and works well, but Winter's slide work here lacks the overpowering buzz of Muddy's original. *Mannish Boy*, however, is a remake that challenges its predecessor—the ensemble work is tight and the flat recording sound allows for a hard, jangling effect. Muddy is in fine voice here, bellying with an arrogance equal to the tune's lyrics.

The obvious enthusiasm that went into the making of this album is infectious and irresistible. It rocks with a vengeance, and Muddy's new lyrics are a delight. —schneckloth

**CARMEN McRAE**

AS TIME GOES BY—Catalyst CAT-7904: *As Time Goes By*, *I Could Have Told You So*, *More Than You Know*, *I Can't Escape From You*, *Try A Little Tenderness*, *The Last Time For Love*, *Supper Time*, *Do You Know Why?*, *But Not For Me*, *Please Be Kind*. Personnel: McRae, vocals and piano.

★ ★ ★ ★

**KIMIKO KASAI & MAL WALDRON**

ONE FOR LADY—Catalyst CAT-7900: *Don't Explain*, *My Man*, *Some Other Day*, *Willow Weep For Me*, *Yesterdays*, *Lover Man*, *You're My Thrill*, *Left Alone*. Personnel: Kasai, vocal; Waldron, piano; Yoshio Sugaki, bass; Hiroshi Murakami, drums.

★ ★ ★ ★ ★


**HELEN MERRILL & TEDDY WILSON**

HELEN SINGS, TEDDY SWINGS—Catalyst CAT-7903: *Summertime*, *I Cried For You*, *Lover Man*, *I Only Have Eyes For You*, *I Cover The Waterfront*, *East Of The Sun*, *You Better Go Now*, *Pennies From Heaven*, *I Must Have That Man*, *Embraceable You*. Personnel: Merrill, vocal; Larry Ridley, bass; Kumite Inaba, bass (tracks 1, 5 and 8); Teddy Wilson, piano; Lenny McBrowne, drums; Takeshi Inomata, drums (tracks 1, 5 and 8).

★ ★ ★ ★

No other pairing in popular music can evoke more intimacy or emotional nakedness than the classic evanescent marriage of pianist and vocalist. At its best, the dialogue becomes an act of aural procreation, each partner of the diad spurring the other to fertile, denuded heights, with no room for guileful movements, only the passion of the moment. The verve one generates, the other consummates. These three albums, all featuring noted singers and pianists and all recorded in Japan, personify such a congress and embody the essence of jazz romanticism. The vocalists sing a song the way it should be sung: from within. What others may eschew as piteous or sentimental, they embrace as intrinsic human need. Whatever else their technical strengths may be, McRae, Merrill and Kasai animate a song's

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lyric, becoming one with it for its brief span. Like Billie Holiday—whose memory rules here—they are organic poetry.

As *Time Goes By* is a raw and rate serving of Carmen McRae. Recorded live at Japan's The Dug in 1973, it captures Carmen in her most introspective of moods, singing soft, blue and salty. Carmen accompanies herself on piano in a melancholic style perfectly suited to her lachrymose state, particularly the oxymoronic reading of the title song, where her stately sobriety dampens the song's swing and implies an aloneness not usually associated with its tenor. Throughout the album Carmen is sultry and subtle, allowing only her gentle inflections and the straining nod in her voice to convey the debilitating cry that seizes her. She sticks close to the melodies, and when she veers for a fortlet effect it is with the slightest of blues slurs or the warm dipping legatos that can make your heart jump.

As blue as Carmen gets, though, she never surrenders. Her performances are studies in transcendence and dignity, the stuff from which spiritual survival generates. She may sound vulnerable, even temporarily broken,

when her voice wavers and cracks in her haunting reading of *Fry A Little Tenderness* or when it dwindles to a whispering thread on her own *The Last Time For Love*, but the leaping gospel exclamations of *More Than You Know* and the percipient sassiness of *Do You Know Why?* denote a resilient, indomitable spirit. As *Time Goes By* is quintessential Carmen, candid and undiluted.

From the opening moments of *One For Lady's Don't Explain*—the mournful bass line clawing at the ghostly, insinuating vocal—we know we are witnessing an extraordinary, emotionally overpowering talent. Kimiko Kasai is apparently highly regarded in Japanese jazz circles, and for good reason: She is one of the most stirring and unaffectedly sensual jazz balladeers to surface anywhere in the last decade. *One For Lady*, with the impeccably sensitive piano work of Mal Waldron—once an accompanist for Billie Holiday—and a stockpile of Holiday standards, compellingly invokes the specter of Lady Day and can't help but invite comparisons. But any similarities between Kasai and Holiday are more a product of spiritual empa-

thy than blatant imitation. For one thing, Kasai doesn't have the bounce of Billie, nor her protean sense of phrasing and timing.

What Kasai does possess, however, is a voice rich in sensual desolation, imbued with the same proud resignation that marked Holiday. One moment she'll coo coyly, sounding both seductive and frightened, then moan with all the anguished restraint of Lester Young. She impressively transfigures the Holiday catalogue, tempering it with a solemnity that knows no contrasts. Consequently, some may find this Kasai introduction a bit dank or morbid, but none could deny its potency. In *Lover Man*, her child-like intonation pulls against Waldron's lacing, funeral arpeggios, creating a jarring tension.

In spite of occasional English mispronunciations, Kimiko evinces all the feeling and technique prerequisite to a jazz sensibility, including a sense for when to pack a line, when to clip it, punch it or cry for it. She knows what she's singing because she knows what she's feeling, and it's feelings such as these that can help to make our own experiences more fathomable and sustainable.

The Helen Merrill album unites the singer with another former Holiday colleague, Teddy Wilson, and is by far the most upbeat album considered herein. Wilson's innate sprightliness and buoyant precision incite the rhythm section to administer some fiery backings, although occasionally obscuring Merrill's hypnotic, silken intonations. Helen shapes her lines and words into seamless, horn-like envelopes. She sways like a sax, pops like a trumpet and slides with a trombone's facility.

Merrill displays her horn sonority to best effect on the skating, twirling *I Only Have Eyes For You* and the breathy, late-night rendition of *I Cover The Waterfront*. It's precisely her softness and whispery quality that makes Helen Merrill so irresistible. In *You Better Go Now*, when she begs her lover to leave, who could help but stay? —gilmore

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## DON CHERRY

DON CHERRY—Horizon SP717: *Brown Rice*; *Mulkans*; *Chenrezig*; *Degi-Degi*.

Personnel: Cherry, trumpet, voice, electric and Yamaha pianos; Charlie Haden, acoustic bass; Billy Higgins, drums; Frank Lowe, tenor sax; Ricky Cherry, electric piano; Moki, tamboura (track 2); Hamik Jamil, acoustic bass (track 3); Bunchie Fox, electric bongos (track 1); Varna Gillis, voice (track 1).

★ ★ ★ ★ 1/2

Cherry still wears the multi-purpose mantle he displayed on his early LPs as a leader. As a trumpeter, he's as accessible as any folk musician, with a warm, inviting tone more concerned with possibilities than pyrotechnics. As an improviser, Cherry is inexhaustible. He has familiar turns, but no clichés. His secret is that he absorbs beauty from the world around him and plays it back, making his own sense of it. This inspires his sidemen, so he's a valuable leader, too.

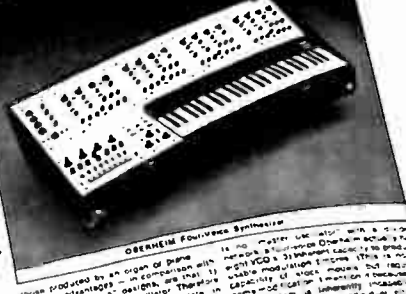
The music here is to the East of Ornette Coleman. *Brown Rice* sounds like Kool and the Gang meeting a gamelan orchestra. Who but Cherry could fuse menacing r&b pulses to eumes playing a simple mode and end up with a musical object of mystery? His success is not a matter of faith but his endeavor seems intuitively right, just as his puff-cheeked solos on the eccentric pocket trumpet are impulsive but always tasteful, giddy up high but never lost in the ozone.

*Mulkans* is a particular success. Wife

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These excerpts are taken from a Field Test on the Oberheim Four-Voice Synthesizer performed by James Michmerhuizen, founder of the Boston School of Electronic Music, for the January 21, 1977 edition of "Performance."

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around *Chango*, generally avoiding getting snagged, Daniel's *Blues* solo, in a style close to Smith's, is more concentrated, and the same vamp piece has Redman making like an early-'60s Mobley-Coltrane hybrid. These successes suggest that *Gardens Of Harlem* might have been a much lighter, happier project given adequate rehearsal. As is, this LP can hardly be recommended. —litweiler

## DAVID BOWIE

LOW—RCA CPL1-2030: *Speed Of Life*; *Breaking Glass*; *What In The World*; *Sound And Vision*; *Always Crashing In The Same Car*; *Be My Wife*; *A New Career In A New Town*; *Warszawa*; *Art Decade*; *Weeping Wall*; *Subterraneans*.

Personnel: Bowie, vocals, synthesizers, saxes, guitars, harmonica, piano, vibraphones, xylophones and tapes; Eno, keyboards, synthesizers, background vocals; Carlos Alomar, guitars; Ricky Gardner, guitars; George Murray, bass; Roy Young, piano and organ; Dennis Davis, percussion; Eduard Meyer, cellos (track 9); Mary Visconti, background vocals (track 4); Iggy Pop, vocals (track 3).

\*\*\*\*\*

David Bowie's persona is so large that it has often overshadowed his musicality—in fact, persuaded some critics and non-fans to opine that Bowie's a non-musical facade, or at best a piffler. Certainly Bowie's central appeal hasn't always been a musical one: It's his image, and he's the first to admit it. But his image is transitive, an illusory smokescreen that never makes it to the turntable or on the airwaves. For me, an artist's music has to cut it before their "world view" or personality. Bowie's has almost always succeeded, and his chameleon artifice only enhances the listening enjoyment.

Bowie seems to revel in testing his audience these days, mapping a different terrain with every album. *Low* isn't selling well, critical response has been lukewarm at best, the progressive stations are begging off, and Bowie would be hard pressed to tour behind it. It's the most calculated effort yet in a career self-avowedly more dependent on cunning than music, similar to disco in its advancement of passive involvement over emotional advocacy. Bowie has emulated the digital rock and modal classical landscapes of Eno, who is as much of a creative force here as David. Like Eno's *Another Green World*, *Low* is largely composed of fragmented instrumental and vocal tracks, with lyrics diminished to the simplest, least intrusive denominator. The five songs on side one are polished teasers, some of the most attractive and mature pop melodicism Bowie has ever produced.

The second side is devoted wholly to instrumentals (except for a funereal Indian Esperanto chant on *Warszawa*), a bold step for one who's relied so heavily on the theatrics of a singer's stance. Eno's principle of dynamic passivity rules here, the process by which music creates itself, unfolding evenly through the interweaving of dissimilar but compatible motifs, which require little intervention from the artist. *Subterraneans*, with its modulating descending lines from Pachelbel's *Canon In D Major* (one of Eno's favorites) and Bowie's velvety saxophone, is a definitive statement of the genre.

*Low* is Bowie's most sensible redefinition yet, not an original statement but a consonant one for his didactic pretensions. In spite of his tendencies toward the grandiose, Bowie remains far ahead of the norm, one of the most significant artists to emerge from the '70s rock pantheon, and *Low* is his most fulfilling album since *Ziggy Stardust*. —gilmore

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## CHARLES DODGE

SYNTHESIZED SPEECH MUSIC IN CELEBRATION, SPEECH SONGS, THE STORY OF OUR LIVES—CRI SD 348.

Personnel: Realized on computers at Bell Telephone Laboratories, the Columbia University Center for Computing Activities and the Nevis Laboratories.

As the album's title indicates, the works on it feature speech sounds which have been electronically altered and synthesized. By means of an analogue-to-digital converter, Dodge was able to create synthetic voices within any desired parameters of pitch, rhythm or duration.

Interestingly, he chose to maintain the intelligibility of the original spoken texts—poems in *Speech Songs* and *In Celebration*, an

"operative dialogue" in *The Story Of Our Lives*—rather than change all the vocal sounds into abstractions. While the result may not be what one normally thinks of as music, it heightens the meaning of the spoken word to an extraordinary degree.

In *Celebration* (1975) enters the mind of a completely passive person who thinks that "nothing is good or bad, not even the darkness that fills the house while you sit watching it happen." In the middle of this work, the speaker splits into two voices that repeat the same phrases in tandem on separate channels.

The four poetic fragments that form the basis of *Speech Songs* are in a somewhat lighter vein. Again, the effect is of a man talking to himself; but here, it sounds as if he were making faces in a mirror at the same time. The

highpoint occurs in the final "song," where numbers (signifying the passing days) are recited in ironic counterpoint to the line: "Later the nights will catch up."

*The Story Of Our Lives* (1974), with text by Mark Strand, concerns a couple who are reading that story together on a couch in their suburban home. Predictably, their clichéd lives are empty and shallow; but unpredictably, the book talks back to them, addressing their regrets in a machine-like voice that has taken on human attributes. Underlining this dichotomy in a different way, the "male" and "female" voices "speak" a 12-tone duet, almost but never quite singing.

Of course, Sprechstimme, the technique of half-singing, half-talking, is nothing new. Yet, by adapting Schoenberg's technique to the electronic medium, Dodge has created a vastly more refined language than Sprechstimme. He has proven that computers can expand the expressive range of the human voice. —Terry

## DAVID FRIESEN

STAR DANCE—Inner City 1019; *Winter's Fall*; *Duet And Dialogue*; *Dolphin In The Sky*; *Star Dance*; *I Rue Brey*; *Fields Of Joy*; *A Little Child's Poem*; *Clouds*; *Children Of The Kingdom*; *Mountain Streams*.

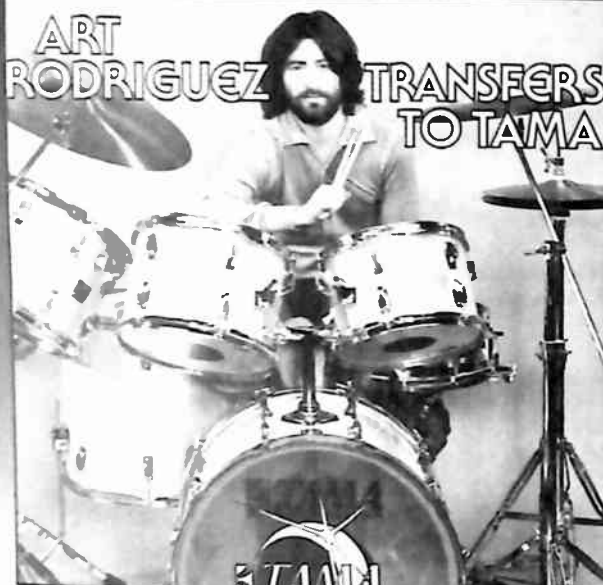
Personnel: Friesen, acoustic bass, compositions; Paul McCandless, oboe, English horn; John Stowell, electric guitar; Steve Gadd, drums.

David Friesen is destined to become one of the premier bassists in contemporary improvised music. Born in Tacoma, Washington in 1942, Friesen has already made significant contributions to groups led by Stan Getz, Joe Henderson, Billy Harper, Woody Shaw, Sam Rivers, Marian McPartland and Ralph Towner. Currently, he is providing the fire from below for Ted Curson's surging septet. Curson, in fact, has said: "He's a genius. It's not a term I often use, but that's what he is. Time, sound, ideas, he's got it all. And he listens. He can fit in anywhere." If you think that such an assessment is hyperbole, dropping the needle on any of the tracks of Friesen's debut album should immediately convince you otherwise.

Friesen's gifts are multiple. At first, he impresses with his awesome technique. Then, as Curson points out, comes the realization of the richness of his ideas. In acknowledging his debt to LaFaro, Friesen says: "A lot of players seem to think that the main thing to learn from Scott was to play fast and all over your instrument. But if you listen to what he actually did, Scott opened up the bass like a guitar and then went on to tell a story, a beautiful story." Finally, it is Friesen's ability as an impassioned raconteur—in his improvisations and compositions—that stamps his work as exceptional.

While each of the tracks presents a different facet of Friesen's musical persona, there is a consistency that gives coherence and depth to the album as a whole. *Winter's Fall* with its 13/8 meter, Friesen's exuberant arco work and McCandless's sheets of reedy sound, create a dancing set of lines with a dash of Eastern European folkiness. *Duet And Dialogue* is a virtuosic combination of pizzicato rhythmic figures played with the right hand and melodic strokes plucked with the left. *Dolphin In The Sky* features a strummed bass background with an overdubbed solo fitted on top. *Clouds* is an appropriately lyrical tone poem while *Mountain Stream* presents a flowing main current against which are set richly overlaid sonic eddies.

In the ensemble selections, Friesen, in addi-



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tion to his compelling solo work, provides perfect support for the explanations of his cohorts. In *A Little Child's Poem*, for example, Stowell's graceful arcs are incisively underpinned by the bassist's finely honed counterpoint. With *Fields Of Joy*, Frischn engages both Gadd and McCandless in forceful dialogues.

In sum, *Star Dance* is an emphatic declaration by a new talent who promises to push forward the horizons of his instrument. It is also a mature collaboration among a quartet of co-equal and uninhibited musical spirits. —berg

## FRANK ZAPPA

**ZOOT ALLURES**—Warner Brothers BS 2970: *Wind Up Workin' In A Gas Station*; *Black Napkins*; *The Torture Never Stops*; *Ms. Pinky*; *Find Her Finer*; *Friendly Little Finger*; *Wonderful Wino*; *Zoot Allures*; *Disco Boy*.

Personnel: Zappa, guitar, bass, vocals, synthesizer; Terry Bozzio, drums, vocals; Davey Moore, vocals; Andre Lewis, organ, vocals; Roy Estrada, bass, vocals; Napoleon Murphy Brock, sax, vocals; Ruth Underwood, marimba, synthesizer; Sparkie Parker, background vocals.

★ ★ ★ ★

Not since the classic *200 Motels* has there been a Zappa platter on which his lyrically gonzo side and gauche musical perceptions have been so keenly balanced. One thinks back to a stream of Zappa and Mothers releases, in which semi-pornographic overindulgence seemed to be the sole raison d'être; yet his jamming creations have suffered from a lack of the biting, sarcastic Zappa at his best.

Here, however, the best of two worlds coalesce. *Wind Up Workin' In A Gas Station* is a funny yet true account of a typical soul who is highly educated and therefore squeezed out of the job market. *Find Her Finer* is a cackling, tongue-in-cheek sex instruction manual, and *Disco Boy* is a satire on that rather sick subculture.

*Zoot Allures'* musical sophistication is perhaps the most apparent calling card. *Friendly Little Finger*, apparently named after one of Zappa's extremely explorative digitals, finds a questing, rapid ride around the fretboard; *Zoot Allures* takes Zappa and Ruth Underwood to the outskirts of the atonality they often approach but somehow never reach; and many of the other cuts feature tonal poses characteristically onomatopoeic to the whimsical dialogue. When Frank Zappa reaches that plateau, virtual perfection is inevitable. Let us hope he can continually live up to the standard *Zoot Allures* has set. —shaw

## PHILIP GLASS

**NORTH STAR**—Virgin PZ 34669: *Etoile Polaire* (*North Star*); *Victor's Lament*; *River Run*; *Mon Pere*; *Mon Pere*; *Are Years What?*; *Lady Day*; *Angel Dances*; *Ave*; *Ik-Ook*; *Montage*.

Personnel: Glass, keyboards & synthesizers; Dickie Landry, soprano and tenor saxes, flute; Joan LaBarbara and Gene Rickard, voices.

★ ★ ★

The second Glass recording on the rock-oriented Virgin label is also the first recording of the composer's music to be distributed domestically by a major record company (Virgin is marketed in the U.S. by Epic). Based on this fact alone, it would seem that Glass, a classical avant gardist, is aiming for a slice of the pop market.

That impression finds apparent confirmation in the brevity of the cuts on *North Star*; none of the ten selections included here is more than five minutes long. However, this is not a bid for AM radio play. The music that comprises *North Star* was written for a docu-

mentary about the work of Mark diSuvero; each piece on the album, therefore, is a kind of tone poem related to a particular sculpture.

Will *North Star* make it in a progressive rock format? A few of the cuts here, especially *Mon Pere*, *Mon Pere* and *Are Years What?*, have a driving force that recalls repeat-to-fade rock choruses. And preliminary indications in the trades point to some acceptance by FM radio programmers.

As art, however, *North Star* makes it only occasionally. Combinations of ostinato patterns, with gradual changes in timbre and rhythm, can be used to produce some amazing effects, as in the similar music of Steve Reich. With works as brief as these, though, Glass doesn't really have room to build his ideas into anything substantial. —terry

## ROSS TOMPKINS

**SCRIMSHAW**—Concord Jazz CJ-28: *Cheek To Cheek*; *Come Rain Or Come Shine*; *Soon*; *The Song From Moulin Rouge*; *Like Someone In Love*; *The Night Has A Thousand Eyes*; *Goodbye*; *Django*; *Skylark*.

Personnel: Tompkins, piano.

★ ★

A white back pianist Tompkins headed up the house rhythm section at the old Half Note, backing up such mainstainers as Wes Montgomery, Clark Terry, Zoot Sims and James

Moody; and for almost a decade he's been found in the ranks of the *Tonight Show* orchestra. It's not surprising, then, that this seasoned pianist has the requisite technical equipment, rounded out with a percussive touch and a sometimes interesting harmonic conception. What's wrong, then?

The problem lies in Tompkins' lack of a coherent structural conception—that facility at nurturing a musical thought so it builds to seemingly self-propelled climaxes, to unexpected twists, turns and resolutions. Tompkins' approach to improvisation, instead, is tackily prefabricated. A piece like *Soon* exemplifies what might be called his "wedding cake" method: a slice of limpid rubato, a thin layer of riff, a section of in-tempo blowing, another section of rubato, the whole deal covered over with splashes of funky frosting and gobs of cute curlicues.

Tompkins' uninspired selection of tunes—mostly ballads and show tunes from the '30s and '40s—doesn't help much. His arsenal of high calorie decorations—harp-like arpeggios, diddle-de-do triplets and overworked runs—overwhelms rather than expands tunes like *Moulin Rouge*, *Like Someone In Love* and *Goodbye*. And, alas, John Lewis' *Django*, the one piece of really substantial material here, fares no better. —balleras

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# BLINDFOLD TEST

RAYMOND ROSS



## Billy Cobham

by marv hohman

Although still only in his early 30s, Billy Cobham has substantiated himself as one of the major percussive forces of his generation. Born May 16, 1944 in Panama, Billy moved to New York City at the age of three. By the time of his *Big Apple* arrival, he had already begun experimenting rhythmically, working out with childhood zest on timbales. Six years later he began sitting in with his father (a pianist) at professional jobs.

Following gigs with the Boy Scouts and an elementary drum corps, Billy entered Brooklyn's illustrious High School of Music And Art. After graduation came the Army, where he performed with another soon-to-be star named Grover Washington, Jr. Serviceman Cobham gigged around wherever he could, including brief stints with the New York Jazz Sextet and as clinician for Jazzmobile.

Discharged from the Army in '68, Billy got his break by making a European tour with Horace Silver. From there it was on to studio work and eventually the formation of the fusion unit Dreams. Recordings with Miles Davis earned Cobham further notoriety, and in early '71, he joined up with the Mahavishnu Orchestra. When that stint ended in '73, Billy formed his own band, Spectrum, a group that eventually mutated into the now-dissolved Billy Cobham/George Duke Band.

In the midst of all this activity, Cobham has emerged as a charismatic figure, walking off with the *db* Readers Poll for four consecutive years. Currently in search of a new label, Billy wants to produce as well as record.

This was Cobham's first Blindfold test. He was given no information about the records played and declined to render star ratings.

**1. NARADA MICHAEL WALDEN.** *Saint And The Rascal* (from *Garden Of Love Light*, Atlantic). Walden, drums; David Sancious, keyboards; Jeff Beck, guitar; Will Lee, bass.

Yeah, that was David Sancious on keyboards. I liked the line, I thought it was really nice. It got a little boring after a while, somewhere in the middle of the solo section. That's primarily production and involuntary lack of knowledge of how to properly project the sound. That's not to say I'm any major authority, but I feel that's something plaguing a lot of artists of my generation. ... But David's a fine up and coming player who has a lot of potential.

Hohman: But this wasn't Sancious' session. Do you have an idea who the guitarist is?

Cobham: Now that's really interesting because it sounded like David's session, in fact, it even sounded like him doubling on guitar.

Hohman: The guitarist was Jeff Beck. But it isn't his session either. It's the drummers'.

Cobham: You're joking! Wait a minute. ... It's not Michael Walden? Far out!

**2. STUFF.** *Happy Farms* (from *Stuff*, Warner Bros.). Cornell Dupree and Eric Gale, guitars; Richard Tee, keyboards; Gordon Edwards, bass; Steve Gadd and Chris Parker, drums.

That's *Stuff*, my favorite band. You see, Gordon and Richard Tee, all these cats go back with me to when *Stuff* was called the Encyclopedias Of Soul, and we used to play weddings. That was 1964. I just love these cats. Gordon's band used to play around town and I played with them whenever they needed me. Richard Tee and I went to high school together, along with Eddio Gomez and Jimmy

Owens and Jeremy Steig and God knows who else. Richard Tee, he's my favorite church player, and Gordon's one of my favorite bass players. See, I'm prejudiced in favor of this band. It's hard for me to say anything at all, because the problem is in the grooves. I think the recording is shitty; it's just not very well produced. But you can't deny the feeling and that's what's happening here. If your body doesn't move outside, then your bones are busy shaking inside. It's that kind of feeling.

**3. EDWARD VESALA.** *Nan Madol* (from *Nan Madol*, ECM). Vesala, drums, percussion, flutes; Kaj Backlund, trumpet; Juhani Aaltonen, soprano sax; Sakari Kukko, flute; Juhani Poutanen, violin and alto violin; Teppo Havta-Aho, double bass.

Well, whatever it is, it won't be heard on Cousin Bruce's AM show. But I think there's a place for this too. It's just that if I have to listen to this I find it gets a bit boring after a while. It just doesn't go anywhere.

The closest I can come to it in terms of concept, not necessarily in performance, is Weather Report, or Miles from *In A Silent Way*, also, possibly Chuck Mangione, with the pedal and all. ... I figure there must be a place for it, but it's not in my home.

**4. THE NEW TONY WILLIAMS LIFETIME.** *You Did It To Me* (from *Million Dollar Legs*, Columbia). Williams, drums; Allan Holdsworth, guitar; Tony Newton, bass and vocals; Alan Pasqua, keyboards.

If he would only get off his ass and do something for himself, I don't know, man. I suspect he's trying, running up against some dead ends, some hard walls. I think he's one of the finest percussionists

to ever come along, he's just made the wrong turns at what he thought was the right time. If he could just get his timing right and get somebody behind him, if he doesn't have them already.

The last time I heard him, he played opposite me in New York. And again I couldn't actually hear him for the ten thousand decibels around him. The whole configuration that they're dealing with, in terms of sound level and projection, is not conducive to Tony Williams, the artist. The best I've heard him recorded, outside of what he did with Miles, was on Stanley Clarke's first album. But that's about it, you know. It's all there but somebody just has to figure out ... how to project it.

**5. OREGON/ELVIN JONES.** *Driven Omens* (from *Together*, Vanguard). Collin Walcott, tabla; Jones, drums.

That's Elvin. I'm trying to figure out who the tabla player was. ... Elvin is another percussionist who's never been recorded properly, outside of the situation with Trane. ... I like those recordings a lot. There are a few recordings, man, most of the stuff done at Rudy's in Englewood for Blue Note, the stuff that was done by Trane for Impulse, the stuff that was done with Miles at CBS. Those three stand out to me as being the epitome of the jazz production sound, the most refined to date.

On this particular record, I felt like Elvin's drums were muted or masked. I really couldn't get the tone. ... It's a real challenge for an engineer or a producer to combine two radically different instruments and get the overall sound to project.

**6. STEELY DAN.** *Don't Take Me Alive* (from *The Royal Scam*, ABC). Don Fagen, vocal; Fagen, Walter Becker, writers.

I like that very much. I thought it had a lot of content and continuity and that it said something from beginning to end. It was a solid piece production-wise. Musically, it made a statement to me, typically it was very simple and to the point. ... I don't know who was playing, what the caliber of the musicianship is, nor do I feel it makes any difference because they got their point across. And that's what music is about.

**7. BUDDY RICH AND THE BIG BAND MACHINE.** *Storm At Sunup* (from *Speak No Evil*, RCA). Rich, drums. Solos: Wayne Andre, trombone; Steve Marcus, tenor sax; Jon Faddis, trumpet. Arranged by Richard Davis.

Is that Louie Bellson? Possibly Ed Shaughnessy. ... No, huh? Then you got me. I don't want to say Buddy Rich because ... is that Buddy Rich? Yeah? Wow, I've never heard his drums sound that way before. They sounded very dead and thuddy and it's just very strange. I never thought that he would go that road ... but I haven't really listened to him lately. ... The last thing he did that I enjoyed was *West Side Story*, which I thought was really a masterpiece. Here again, it sounds like production problems. For what he was doing or where he was going, the bass drum and the bass really bugged the shit out of me. They just thudded away constantly. It sounded very dated to me, I just didn't dig it.

**8. JACK DE JOHNETTE'S DIRECTIONS.** *Malibu Reggae* (from *Untitled*, ECM). John Abercrombie, guitar; Alex Foster, sax; Mike Richmond, bass; Warren Bernhardt, keyboards; DeJohnette, drums.

All I can do is laugh. I got nothin' to say, all I can do is laugh. ... Nobody sounded familiar, it sounded like the whole group was completely gone when they did that. ... Who would be crazy enough to do something like that and have them put it out? Let's see ... wait a minute ... could it be Jack DeJohnette? Oh, yeah, okay, if that's the case, uh huh. ... Jack has always been into exactly how he feels at the time, not avant garde for avant garde's sake. It's like spontaneity too. If he felt like getting up from the drums and going to the bathroom ... and flushing the toilet while the tape was on, he'd do it and it would be music. db

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# Profile

## ART LANDE

by bob ness



whatever comes to me and I don't worry about what influenced it or caused it to be. I never thought about my style or cared what it was like."

Although he would get together with people and play informally in high school, he played mostly by himself until he moved to California in 1969. "The fact that I concentrated on my own playing for so long was important because when I did start playing with others I was very clear on what I wanted to do. I felt whole playing alone. I didn't (and don't) feel that I needed to depend on other instruments to keep track of things like the roots of chords or the time."

The band Lande was in during the early '70's, just previous to Rubisa Patrol, was a quintet composed of Glenn Cronkhite, drums; Mel Martin, reeds; Steve Swallow and Elliot Zigmund, who is now with Bill Evans. Everyone in the band was a strong player and the music was often very intense and high energy. Lande played mostly electric piano at this time "and the more I did that, the more surfacy it felt to me. I felt like it was just notes, like it was something with the soul taken out of it."

"Touch to a pianist is like the tone in a saxophone. The real personality of the player comes through more in the touch than in the notes. It's like how someone says something rather than what they say, because you can say anything. That's the way I felt with the electric piano—as if it wasn't my voice speaking, but some ghost somewhere. I never felt as one with the electric piano."

Lande met Manfred Eicher through a Swiss jazz critic at the Montreux Festival in 1973 and sent him a tape of a solo acoustic concert he did in Switzerland. On the basis of that tape and the meeting, Eicher wanted to record him and the *Red Lanta* date was set up. The studio (Arne Bendiksen's in Oslo) and the piano (a rare Steinway) were the same as used by Keith Jarrett on *Facing You*, and Paul Bley on *Open, To Love*. The tunes Lande chose to play were ones he usually played with a flute, and Eicher suggested Jan Garbarek.

When he returned to California from that first trip to Europe (which lasted six months), various people came over to his house because that was where the piano was. The members of the old group had gone their separate ways by then, and selection of the new band, Rubisa Patrol, came about naturally. "All the bands that I've formed have just happened in living rooms by having people over and having jam sessions or by being invited over to someone's place and having it feel good and repeating that process until we eventually realize that we have a band."

"I wanted everyone to participate equally in all aspects of the band and I had to learn to do less and even to let things fall apart so that others would jump in and do it. Everyone in the band is contributing music and we do a lot of free improvisation which anyone can initiate at any time. We take nothing for granted. When someone brings a tune in, we don't talk about it much and it's realized that from then on it's the band's tune. The composition is not sacred in the least way. We just try to get into the music and go through a process of discovery each time we play it without trying to reproduce something that happened before."

In concert there is a great deal of freshness and fun about Rubisa Patrol. There is a galvanizing "happy as a sissy" feeling that keeps recurring in Lande's playing. At times his legs and feet look like he's navigating a World War I plane and trying desperately to stay on an even keel. There is sometimes even a sense of just plain screwing around and an interaction with the audience which often provokes a shared laughter. If the listener has only heard Lande on record and comes expecting that recital hall quality, the real life Lande is quite a surprise.

"A lot of the things that have come about in the music have resulted from an openness to situations that develop around me. I haven't that much

Art Lande is a piano player with two albums on ECM: *Red Lanta* (a duo album recorded in 1973 with Jan Garbarek; the title is an anagram of Art's name) and *Rubisa Patrol*, recorded in 1976 with members of his quartet (Mark Isham, trumpet and soprano sax; Bill Douglass, bass; and Glenn Cronkhite, drums, since replaced by Kurt Worman). While both of these albums are very good and have that glamorous sound that Manfred Eicher is famous for, they only capture a corner of Lande and the group's music.

"I don't have a tremendous affinity for recording," says Art. "I intend to do more of it, but it's not the center of my musical activity at this point. So far it seems that the two recordings I've made have not captured the spontaneity that occurs in a live performance. It's hard to get that in the studio because you're playing for a fictitious audience—actually you're playing for Manfred Eicher."

"Manfred is totally into sound, the resonance of the instruments, and the purity of tone. When he's the only person there, his considerations become ours and I feel that we were a little bit more careful and restrained, although some of the duets that Billy and I did on *Rubisa Patrol* are freer. In concert we're not that tight a band and at times there are loose pieces of spaghetti lying around and entrances and exits may be a little confused."

Lande was born in New York City in 1947 and lived on Long Island until he was 18. He went to Williams College for four years and moved to the San Francisco Bay Area a week after he graduated. He now lives in Berkeley with his second wife and new son.

Art's classical piano training began at the age of five. His father played jazz piano and was friends with Teddy Wilson. Lande remembers his father taking him to see people like Dizzy Gillespie, Oscar Peterson and Sarah Vaughan when he was very young.

"But I didn't have any heroes in the sense of thinking that one thing was the greatest and the rest worthless. I liked it all and this served to broaden my musical perspectives such that now in my own playing there are all kinds of nooks and crannies including the classical. Jazz wasn't like a replacement of the classical in any way. I'll play

TOM COPI



desire for things to happen as much as I like the process of doing things. I'm not a very goal-oriented person. When someone says to me, 'I'm coming to see your show tonight,' I never feel that it's a show or something carefully planned. It's more like having a party and we just happen to be there doing the music. One of the important things for me about playing out in the world is to encourage other people to let loose. Rather than inspiring awe and having people say, 'I could never do that,' I'd rather have them say, 'I can do that too,' and go home and create in their own way—music, drawing, cooking.

"I want to stimulate energy beyond the concert and to get people going on their own. I'm not interested in being an artist who sets his thing up as being a standard. Music is just one aspect of my life and I don't go around thinking of myself as 'a musician' or of the listeners as 'the public.' I don't want to be a 'name' to anyone. I'm not at all into the media and I want that part minimized in my life. I don't want to be a 'personality' or to be interviewed all the time.

"My playing is a lot like the silly pictures that I like to draw [they look like small children's drawings] in that I just let my physical energy out and then I listen to it and see what I've made rather than having a definite thing in mind that I want to make. When I'm playing I'm making shapes with my hands that feel good, and as I hear it, I think how I might arrange the rest of the space. People sometimes say that I'm a leprechaun and that I have a lot of impish energy. I like getting in there and mixing it up with people and that's in the music too and why I like the audience to participate."

## SADAO WATANABE

by leonard feather

During a visit to Tokyo in mid-January, it was a pleasant surprise to run into an old acquaintance, familiar through the years he spent in the U.S., but now an established leader at home and a frequent world traveler. If Sadao Watanabe looked a little older than he had the last time we met, he also appeared more relaxed and clearly reflected the success that has brought him, in recent years, to a rare plateau of economic security coupled with artistic achievement.

The occasion of our meeting was the tenth annual party staged by *Swing Journal* to celebrate its jazz poll awards. Perhaps more than any other musician, Watanabe was at home in this setting, for he won the magazine's readers' poll the first year it was held (1960) and has never stopped winning as the number one alto saxophonist. Since then the awards have been establishing him as the most honored Japanese musician in the domestic segment of the magazine's poll. The high spot came in 1968, when he placed first in six categories: Musician of the Year, Best Record, Best Combo, Best Alto Saxophonist, Best Instrumentalist and Best Composer/Arranger.

Watanabe's accomplishments as a composer and as a master of several instruments—principally alto sax, soprano and flute—would seem to qualify him for the step that has seemed logical to so many Japanese musicians—immigration to the U.S. In recent years, the U.S.-Japanese cultural exchange has become a two-way street. Toshiko Akiyoshi was the harbinger of a trend; in the past two or three years Japanese musicians have infiltrated the ranks of Gil Evans, Art Blakey, Sonny Rollins, Elvin Jones and Norman Connors. But Watanabe is not tempted to look on the Apple as Meca. He has found the good life on home grounds.

"Today," he says, "I'm happier than I have ever been. I can do what I like, can choose my own jobs; I have a regular radio program every Saturday evening—not records, but a live show specially taped by my quartet. I am Japanese, and living in Japan suits me fine.

"At one time it seemed much easier to get a



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good rhythm section in the United States. There was a subtle difference in the beat—most Japanese musicians seemed to play a sort of light and slow rhythm. But things have been changing steadily for the better. I'm very proud of the group I have now."

This does not mean that he has lost interest in visiting the country where, from 1962 to 1965, he gained perhaps the most valuable part of his musical education as a student at Berklee in Boston. He has been back several times, playing at Newport in 1968 and again in 1970 (the latter appearance was recorded for release in Japan as an album). As has been the case with so many non-American musicians, he was attracted to jazz by sheer chance.

Born February 1, 1933 in Utsunomiya City, Tochigi Prefecture, he began his musical studies with his father, who taught him to play the biwa, an old Japanese instrument. But during his high school years, a movie, *The Birth of the Blues*, piqued his interest in jazz and led to his taking up clarinet in 1948. A year later Sadao formed his first amateur group, and in 1951 he made the big move to Tokyo.

"A few friends joined me in forming our own band, and we began playing in some of the small U.S. Armed Forces clubs in Yokohama. It was during that time that I was discovered by Toshiko Akiyoshi and Shojiro Moriyasu, both of whom at that time were established jazz pianists. It was Moriyasu who introduced me to the music of Charlie Parker, and soon Bird became my inspiration."

In the fall of 1953 Sadao joined a quartet led by Toshiko. On her departure to the U.S. to study at Berklee, he took over as leader, and a few months later in late 1956 he recorded the first of what would become a long series of LPs, now numbering well over 50. During the years between that first album and his hegira to Berklee, he became solidly established at home, racking up such credits as a role in the Charlie Parker Story on NHK (Radio Japan).

The years in Boston expanded his horizons immeasurably: "I took lessons in theory from Herb Pomeroy, studied saxophone with Joseph Viola." By 1965, after playing with the Berklee school orchestra and in jam sessions, he had gained enough respect to enter the New York jazz scene, working with Gary McFarland, who became his second source of inspiration, and with Chico Hamilton.

During his stay in Berklee, the school's Jazz in the Classroom series was launched. Sadao took part, as instrumentalist and/or composer, in Volumes 1-10. There were other American recordings during that time: *The In Sound with McFarland*, *El Chico with Hamilton*, and *Gypsy '66* with Gabor Szabo.

In December of 1965 he returned to Japan, picked up the threads of his career there, and a couple of months later started a jazz school for young musicians. Drawing from the pool of talent that studied at his school, he formed a permanent quartet in September.

While maintaining a group of his own, Sadao has been involved in a variety of collaborations with musicians from other countries. He held a joint concert with Laurindo Almeida in 1967, and toured Brazil the following year. Starting in 1969 he began a regular radio series, and during the same year took part in the *Swing Journal Workshop Salute to Charlie Parker* concert.

The past seven years have seen Watanabe in a still greater diversity of settings. During 1970 he not only made his first concert tour of the U.S. and Europe with his own group, but was signed with CBS-Sony and made an album in New York with Chick Corea—*Round Trip*. He was at Montreux for the festival that same year, and again in 1973 and 1975. He made two trips to Africa in '72 and '74; during the latter visit he composed the musical score for an African film, *The Ujama*.

The crowning achievement of his career was the Grand Prix Award Concert, at Art Festival 1976. Sponsored by the Japanese government's cultural agency, the concert took place last October at Yubin Chokin Hall in Tokyo and was recorded live for an album on the East Wind label. This marked the first time, in the 25 years the award had been in existence, that it had been presented to a jazz mu-



S. UCHIYAMA

sician.

"It used to be thought here," Sadao observes, "that jazz was just a noisy music. Today more and more people, including the cultural agency, seem to be satisfied that it is indeed serious music for concert goers."

Would he be interested in returning to America, at least for a tour or a visit? "Yes; in fact, I hope to be there by April or May. I went over last year and made a record session with Hank Jones, Ron Carter and Tony Williams. This time I would like to do a live recording. I'll be going over without my group. I personally am still a member of the union in the States—Local 9 in Boston—but it's hard to arrange work with a entirely imported group."

The audiences who hear Watanabe on his next visit will be impressed by an artist who has continued to evolve from a Parker-inspired bebopper into a thoroughly rounded contemporary performer and composer of considerable gifts. His flute playing in particular has made notable strides (he studied the instrument for about seven years with Ririko Hiyashi). That his name is not yet as familiar in the U.S. as it should be can be attributed in part to the fact that so many of his recordings, even the East Wind sessions recorded in the States, are not available for release here. There is a weird irony in the fact that East Wind at this writing has recorded some 40 albums in the States, all of them released in Japan, while a contract for American issuance still has not been arranged.

With the establishment of Watanabe, not to mention such younger talents such as the drummer/composer Masahiko Togashi and the extraordinary 23-year-old guitarist Kazumi Watanabe (no relation), it would seem that the time is past due for Japanese musicians to gain acknowledgment over here commensurate with their very considerable talents.

## BOBBY PAUNETTO

by michael rozek

Bobby Paunetto firmly believes in himself and his music. So, he continues trying to capture the public ear without compromising his work.

The 32-year-old Berklee-schooled vibrapharist writes and arranges striking melodies, and he reasons simply, "If a person can sing a melody back to you, it's commercial." Unfortunately for Paunetto, most record companies don't seem to agree. To get his Latin jazz compositions recorded, he's had to start Pathfinder, his own label. (His LP *Paunetto's Point*, a Grammy award nominee, was released on Pathfinder in 1975, and Bobby is now at work on a followup, *Commit To Memory*, whenever he takes a break from promoting *Point*.)

Born in Manhattan, Paunetto grew up in the Bronx. "Music was always a part of me," he remembers, "though I didn't start playing until I was 18. My mother is a singer by avocation, and when I was about three she turned down an offer for us to be a song-and-dance team on the Roxy circuit. Then, when I was about six, I lived across the street from Tito Puente, so I heard his re-

hearsals." Though Paunetto's neighborhood was an ethnic mix, he always remained closest to such Latin roots, since both his Italian-extracted parents were born in Puerto Rico. "It was natural for me," he explains, "to enter the New York Latin scene. Yet all along, Latin disc jockeys and promoters have said to me, 'your last name is very strange. Have you ever thought about changing it?' They said the same thing to Eddie Palmieri. Eddie gave in for awhile, but his father made him change it back.

"When I was 12 and 13 I started listening to a lot of jazz, though I wasn't playing yet. Then, in 1961, when I was 17, (baritone) Pat Patrick, a good friend, was working with Cal Tjader at the Village Gate. I kept coming down to hear Pat, and eventually wound up on Cal's guest list. I was hanging around so much that Mongo Santamaria, who was with Cal then, began urging me to start playing. And within six months I did, and because of Cal I took up the vibes. I'll never forget how beautiful Cal, John Ray his timbales player, and everyone was to me ... during his gig, Cal told me, 'Bob, write your name out clearly on this piece of paper. I'm going to make you famous.' It turned out he wanted to dedicate a tune to me on his first Verve album ... he called the chart *Paunetto's Point*. I was freaked out!"

At age 20, after a year studying with Lyn Oliver in Manhattan, and a few years' experience playing Latin jazz around the city, Paunetto signed with Seeco, then the oldest Latin label extant. A single—two of his original charts in the atypical direction he had already chosen to follow—was released. Then, in 1965, before an album could be completed, he was drafted. "When I got out of the Army two years later," he recalls, "Seeco had gone out of business. And my chops were pretty rusty. But one day I took a vocal tape over to Roulette for Freddie Travalena, a comedian whom I'd met in the Army. When I got over there, Tito Puente remembered the Seeco stuff, and eventually, Roulette signed me." Although an album (*The Modern Sound Of Bobby Paunetto*, on subsidiary Mardi Gras) was released soon after, poor promotion and DJ resistance killed any meaningful sales. Paunetto continued to play the local Latin circuit in

obscurity.

"But one day in 1969 I realized," says Paunetto, "that I had to do away with certain things that were holding me back. So I went to Berklee on the G.I. Bill. Everyone there was great to me ... I studied with Alan Dawson my first two years, then Gary Burton the next year, and finally Dave Samuels. As far as the vibes went, I started over from scratch."

At Berklee, Paunetto also met the young chargers who eventually joined him on the highly regarded *Paunetto's Point* LP: trombonist Ed Byrne, tenorist Todd Anderson, drummer Tom Sala, and reedman Bill Drewes.

Later, Paunetto hooked up with two of the finest musicians in New York, trumpeter Tom Harrell and baritone Ronnie Cuber. On *Point*, together with the cream of New York typical percussionists, these jazz men interrelate post-bop melodic lines and traditional Cuban rhythms in an organic fusion. And Paunetto hopes his next LP will cover even more ground. "My grandfather is from Spain, and I wrote a piece for him called *El Catalan*. Then there's a chart I co-wrote in tribute to my father's Mediterranean roots ... there's *typical* roots in some tunes, jazz waltz tempos in others."

This eclecticism has hindered airplay of Paunetto's records: "Jazz disc jockeys have always understood what I've tried to do, but Latin DJs have never wanted to play my music, because it wasn't *typical* enough—there's no coro, and it has a heavy jazz influence. Some even said the vibes is a 'strange' instrument. But I can't avoid my roots: I love Cuban music, but I also grew up listening to Gil Evans. And I figure if I just keep expressing what's part of me, it's just a matter of time before people start coming together and getting into it."

For now, Paunetto is hustling to keep his label afloat, and his investors—laborers of love—from losing their shirts. He wants his band members to share in any profits, to eventually record their work on Pathfinder, and to expand a South American production deal to Europe and Japan. And you should have seen his eyes sparkle when he said enthusiastically, "I've gotten airplay in Youngstown, Ohio and New Castle, Pennsylvania. If people hear my music, they seem to dig it."



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## MILT JACKSON Hopper's New York City

**Personnel:** Jackson, vibes; Harold Mabern, piano; Paul West, bass; Al Foster, drums.

Milt Jackson, best known for his 21-year tenure with the Modern Jazz Quartet, has piloted a variety of groups since the MJQ's breakup in 1974. His current quartet featuring the keyboard wizardry of Harold Mabern is one of the most successful of these.

Jackson has throughout his career demonstrated a kind of yin and yang split personality. With the MJQ, his playing was often remote, detached and icily serene. With his own groups, his playing was more vigorous and assertive. The validity of this often-made generalization was again upheld by the set I caught at Hopper's. With the dynamic support of Messrs. Mabern, West and Foster, Jackson leaned into his repertoire with a swinging ebullience that completely captured his colleagues and audience.

Leading off with Benny Golson's *Whisper Nor*, Jackson cut into the relaxed groove with tough, intense hard-edged lines that indicated that he had come to really play. Next up was Morris Albert's *Feelings*. Gliding in and out of the melodic arc, Jackson proceeded to demonstrate his complete mastery of the single-line style of playing. Whirlwind cascades alternating with poignantly placed individual notes melded together in virtuosic liquid phrases that were effectively contrasted by subtle shifts in dynamics and texture. Mabern, a sonic architect of the first rank, followed with a series of constantly building thematic developments. Jackson then called out Lee Morgan's *Speedball*. The straightahead nonsense blues launched a set of nasty, clean lean lines from Jackson and a fiery foray based on a gutsy riff from Mabern. Exchanges of fours and full 12-bar choruses between Jackson and Foster led the group back to a re-tracing of the head.

The lush *You Don't Know What Love Is*, with West's resonant bass and Foster's sensitive brush work, was the perfect vehicle for





by the vibist's classic, *Rags' Groove*, scheduled as the last tune of the set.

The crowd's warm embrace of Jackson and company was such that the vibist quickly added an encore, Harold Mabern's *Rakin' 'n' Scrapin'*. The gritty frame shifted the group into an earthy funkiness that set fingers snapping and toes tapping. With another burst of applause, Jackson steered the quartet into an energetic reading of *The Theme*. With that, the set at last concluded.

Throughout the evening Jackson's cool nonchalant mask periodically broke to reveal his total involvement and enjoyment. And no wonder. Backed by the superb trio of Mabern, West and Foster, Jackson was playing with the kind of youthful vigor that characterized his boppish approach in the late '40s and early '50s when he worked with Dizzy Gillespie, Tadd Dameron, Thelonious Monk and Woody Herman. For those unable to catch this giant of the vibraphone, let me recommend his most recent album, *Feelings* (Pablo 2310-774).

—Chuck Berg

TED BROOKS

## MAONO New Foxhole Cafe Philadelphia, Pa.

**Personnel:** Andrew Cyrille, drums; Joe Rigby, baritone, alto, tenor and soprano saxophones, soprano, flute; Ted Daniel, trumpet; Mantwillia Nyomo, electric guitar.

Watching Andrew Cyrille set up, I was struck by his demeanor: he was quiet, direct, and moved simply and surely. Rigby had already set out his array of reeds like a fence along the front of the stage, and he was stalk-

ing back and forth warming up aimlessly on each one. Not Cyrille—he merely did what was necessary and wasted no energy. The precise power and furious physicality of Cyrille's drumming must demand this sort of composure, like that of an expert in one of the martial arts. Indeed, Cyrille drums as if it were a martial art.

And, like a martial artist, his clothing is perfectly suited to his demands. If the "uniforms" of the Art Ensemble of Chicago are political and theatrical, Cyrille's outfit is athletic and physical. While setting up, he was dressed in a style that used to be called collegiate, centered on a white crewneck sweater. But when he re-emerged from backstage for the shattering cymbal blast that commenced the concert, he wore a light, loose-fitting, bold patterned top, opened to the sides, with a matching headband. He was obviously prepared to sweat. I normally don't pay much attention to this sort of thing; in so many jazz concerts, the musicians dress just as they do on the street. Their casualness has the wonderful implication that their music is with them constantly, and that a concert is just providing us with the privilege of tapping into their ongoing private musical thoughts. Cyrille's personal presentation is necessary, as if his music is not of the daily world.

The first piece, entitled *Short Short*, began with Cyrille apparently exploding a stick of dynamite beneath his crash cymbal. The air cleared quickly and was filled with piercing strums from Nyomo's guitar, and so many notes in so many registers from Daniel and Rigby that they seemed like 15 men. I have trouble relating to this sort of instant turbulence, and it often seems to me that this

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"free"-sounding music has become merely the obligatory concert-opener for an avant garde group, like a twelve-bar blues for the mainstream. Cyrille never did settle down for the whole piece. His drumming was a physical display, a potent athletic event, with no let-up, no matter what the other musicians were doing. It all seemed like undifferentiated white noise. Alone, Cyrille was astonishing; with the group, mystifying. His solo refused to get into any patterns, constantly keeping the expectations of the audience on edge. He favors a clipped, flat sound, and dearly loves his crash cymbal. He also likes an insistent bottom, maintaining a steady bass drum roar. Rests seem to be an annoyance. He is a difficult drummer: difficult to love, impossible not to admire.



Surprisingly, the second number was a ballad, John Stubblefield's *Baby Man*. With no bass, and with Cyrille studiously avoiding brushes, this was a most eccentric ballad performance and the high point of the set. Nyomo's solo was meandering—indeed, all night I felt as if I were missing the point as far as he was concerned. But Rigby's angular solos on soprano and flute contrasted nicely with a Daniel solo that was open, direct and almost sweet. Daniel, along with Cyrille, is the group's most interesting soloist. He likes to play in rhythmic counterpoint to the rest of the group; in this piece, for example, he jumped and darted over Cyrille's insistent bottom. Cyrille played as bluntly as possible on this piece: much of his accompaniment consisted only of unison snare and crash cymbal shots, exactly on the beat. Not your typical ballad.

The finale went unnamed, and it was the long and apparently obligatory "exotic" number—filled with gongs, cowbells and crashes. The theme, Japanese in sound, contrasted a march in fifths with a slithering chromatic line in a different tempo. Cyrille's drumming was very flowing, and he was at his loosest. But the group did very little with the piece, and it ended up sounding like a long introduction. The ending was most effective, in which Cyrille dropped the drums out and started a gong and cowbell duet with Rigby's busy soprano—an eerie combination. This led to the return of the march and the conclusion of a concert which, despite its moments of excellence, never quite jelled. —David Hollenberg

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tell the producer what to tell everyone else. If this is going to work, the artist has to have a working knowledge of arrangement and studio needs. He also has to recognize his own strengths and weaknesses.

I've produced albums which are basically good but have one critical flaw. The artist is like Othello: He is a person "who has ever known himself but little." The tragedy of Othello is that he is a grand, commanding public figure and general, but there's an area of his experience that he's totally blocking out.

**Lyons:** What qualities should a good new jazz album have?

**Gleeson:** The album has to be accessible—it can't be "freedom" jazz—and it really has to break new ground. On that second issue, I've worked on albums where, as soon as we get to that crucial point, the artist says, "Yeah, man, I'll take care of that later. Right now, I want to..."

**Lyons:** David Rubinson seems to be very controversial out here, yet he's had a lot of success with Herbie Hancock and the Pointer Sisters. Are you willing to comment on his work?

**Gleeson:** Yes, I can comment. I think his contribution to Herbie's career was straightening out the rhythm section. Incidentally, now that it's straightened out, I'd like to see him get back into the kind of thing he did on *Crossings*. David is an aware producer. He's a drummer and great with rhythm, like the way he used voices as rhythmic fills with the Pointers was really fine. He can also be a difficult person—autocratic, short-tempered

and not overly grateful. That sets him up for the hostility you hear about him. I think he's done well with everyone he's handled with the exception of his forays into white music, which he doesn't seem to bring anything to. He's functioned very creatively in the areas of soul and jazz. Basically, he's gotten a reputation as a bastard because he's doing his job. If somebody's playing a drum solo all the way through a riff, David will straighten him out or replace him. Then the drummer will split and badmouth him. The MOR and Top 40 producer doesn't have this problem. He'll call in somebody else on the following day and the first drummer will never know it's happened. But with jazz, particular people are flown in from all over the country to do the date. The artist wants to confine the producer to signing contracts and handling some details, while the artist makes the album. As a result, we're hearing a lot of albums that are not really produced. They just happen.

Musicians are very conscious of each other in jazz. Somebody will come out with a good record and bam! You've got a dozen more albums that sound just like it, whether or not it's appropriate for the other artists. Chick Corea came up with *Return To Forever* and a year later half the new groups sound like they're making typewriter music. Between Herbie and Sly Stone, we've got records rolling out of every major company—mostly over the producers' dead bodies—each one funkier than the last. Ironically, the producers are blamed for this, but it's the musician who decided before the date to cut the funkier album ever made. Every artist seems to want to play funkier and badder than the last cat. The producer never gets the chance to say, "Hey, do you

think we really need another funky album?"

**Lyons:** Well, as you've said, their careers demand an album, but they're not ready artistically. What could the producer accomplish if the artist just doesn't have the musical potential to put together 40 minutes of good music?

**Gleeson:** Right. But if it's done correctly, the album can work. Listen to the last cut on each side of the new Bennie Maupin album and you'll hear how the contemporary values of funk and accessible rhythm can be put towards something of musically greater intent. The process has to begin with good composition, and the two tunes *Quasar* and *Water Torture* are great. The tunes were discussed among the artist, producer and arranger months before. The concept was there. Speaking of concepts, Lenny White is trying to put together a conceptual album which would neither be jazz nor rock, but sort of an ultra-progressive Pink Floyd. If he succeeds, it will be one way out of the progressive funk doldrums, and it should be recognized that the success will be due to the conceptualizing process and not the particular concept he used.

This is what's lacking in a lot of contemporary dates. You've got a rhythm idea, you get into the studio, you hit. The album is just a bunch of rhythm ideas and it sounds too busy. What can you do as a producer at that point except take out the busy parts so at least you can hear the rhythm? Then the record doesn't sell. The musicians say, "Yeah, it would have been a great date but the producer cleaned all the heavy shit out and poured the Listerine on it."

Hey, I just realized something. This sounds very negative and I don't want to give the article a negative cast because that's not basically how I feel. There are a lot of things right with the industry. For one thing, there's money and equipment available which allows us to produce things that never were possible before.

**Lyons:** For example?

**Gleeson:** Joel Dorn has filled that role. Dave Grusin did that with Jon Lucien. The album they did together was a conceptual masterpiece perfectly realized. Weather Report has done albums of incredible clarity from *Mysterious Traveler* on. With today's budgets, you can take sophisticated music, which means music that's hard to hear, and realize it with clarity, which makes it accessible. Let's say you're doing 5/4 and 4/4 in the same metrical space, two different feelings in the same bar. There's no way you could have energetic solos going on over that, a live rhythm section, and then come out with a commercial (accessible) track. It couldn't happen. Now you go in to record a rhythm track which the guy can take home with him. He practices a solo with this complicated rhythm until he gets it down. A new sense of orchestration is being developed. It's studio oriented, I admit, but it's also changing the players. A lot of cats are going to be able to play this stuff live on stage before long because they'll have worked their chops up to it. The record companies are, in effect, subsidizing the players' development of new skills. We're already seeing players with a rhythmic consistency no one had five years ago. Jaco Pastorius is as fast as anyone has ever been, but he has the consistency of a rock/funk player. There are things that are right with jazz. New players are listening to records produced with a lot of care. They've got to learn to play that way. It's become the given.

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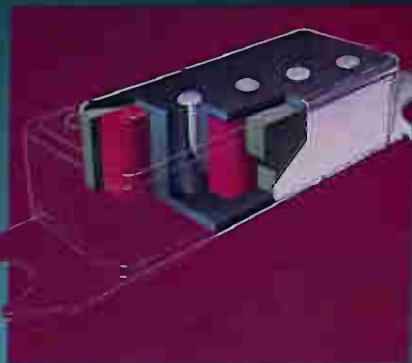
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## LAWS

continued from page 17

who I would use. It depends on the material.

**Berg:** When you do go into the studio, do you make the decisions about who the supporting cast will be?

**Laws:** At first I make suggestions. For all the records I did for CTI I wanted Ron. Then Bob James and Jack DeJohnette. If I didn't know who I wanted, Creed asked how I felt about different players. One suggestion was made when we did the San Francisco Symphony concert about a bass player named Gary King who I had never heard before. I told Creed no because the concert was going to be recorded and I didn't know the guy's playing. So Creed said that I could arrange for whoever I wanted from the West Coast. Then, if I didn't like King I could use my own man. But as it turned out, Gary King was phenomenal. In fact, he was on my record for Columbia, *Romco And Juliet*. So it was worked out with no fighting.

Other artists I know have had some problems. Freddie Hubbard, for example, told me that he wanted to use the guys that worked on the road with him but that he had had a problem with that. I've never had that problem because I don't have a steady group with stable personnel. My groups change around depending on circumstances because I don't play on the road that much. And when you don't you can't expect to keep a group together.

**Berg:** Earlier you mentioned an arranging course that you're taking with Don Sebesky. What aspirations do you have as a writer/arranger?

**Laws:** I really don't aspire to be an arranger. I just wanted to be more aware of how Don thinks. He's the best orchestrator that I know of. There are guys who write beautifully but I don't know of anyone who orchestrates as well as Don. Because of that I decided I wanted to study with him to learn how he thinks in terms of orchestration and arranging. So I took the course, not because I want to be an arranger, but because I wanted to know some of the techniques involved in pairing instruments and getting different colors. It's turning out to be more than just a lesson in orchestration. I'm learning a lot of musical things that I was unaware of before. It's just a good learning experience.

**Berg:** John Lewis had the idea of wedding classical music and jazz in Orchestra U.S.A. It seems that there is a similar impulse in your own music. Is the bringing together of classical and jazz idioms a particular goal of yours?

**Laws:** Not really. Not intentionally. I'm intrigued by music no matter what category. Recently I went to Mikell's to catch Dave Sanborn. I loved what I heard. When I was visiting Ron Carter, he put on Samuel Barber's *Adagio For Strings* and I loved that. So, it's all just musical experience. I don't try to differentiate the idioms.

With my own material, I do what I enjoy musically. That's what happened with *Romco And Juliet*. I just happened to be listening to the symphonic version at home. I really liked it, so I sat down and tried to do an arrangement. On the record you hear an abbreviated version. The extended arrangement for a small group hasn't really been played yet.

**Berg:** The range of your material is most impressive. You cover everything from Bach and Stravinsky to jazz, blues and pop. In a word, your music is eclectic. In view of this, I wanted to ask you about the various labels and categories used to describe music. Are you, for

example, a jazz player, a crossover player, a classical player, or all of the above?

**Laws:** I try to be a totally functional musician able to play various kinds of music. It adds to my personal interest and I think it adds to the interest of those who listen. If I were to go and play an all-Bach recital, I think it would tend to get monotonous. Some people do that, which is fine. I'm not knocking it. But I try to vary my material as much as possible.

**Berg:** In terms of flute technique, you are at the top. Your command over tonguing techniques, double tonguing, triple tonguing, the pitch bends, arpeggiated figures and scale patterns are all executed with consummate skill.

**Laws:** Wow. I'm glad you think so. I still feel I've got a long way to go. I'll tell you who really influences me a lot. It's people like Freddie Hubbard, McCoy Tyner and Chick Corea. Those people are phenomenal. In fact, those people are a much stronger influence on me than people who play flute. It's mainly the musical thought that I'm interested in rather than the instrument, which is just a means to express it. Whatever technique I have comes largely from hearing these guys doing it on their instruments. I say, "Wow. Man, if I could ever do that..." These people really are a strong inspiration to me.

I continue to practice scales. Double tonguing, triple tonguing and all of the other things came while I was studying at Juilliard. Those were the basics of the instrument. Actually, I learned to double tongue very early when I began to play flute. Maybe there are physical characteristics that could contribute to being able to do something better than someone else. I was told once when I took a physical examination for entering college that I have an unusually large throat. Now I know with flute to play what's called open throat is very important. It affects the sound of the flute. So inherited physical traits could have something to do with why my sound is different than other flute players.

**Berg:** Aside from music, what personal goals do you have?

**Laws:** I'd like to be a better tennis player. Now, however, my main aspiration is to become involved with a woman. I was once married but now I'm divorced. I think it's very important to establish a good relationship on a one to one basis with another person. I look forward to that. I think that will help stabilize and give more direction to my life. I've been sort of going here and there, doing various things, being with different people. I think it would be much more important to establish a good relationship with a lady. Also, I feel that having children—I don't have any—is something I'd like to do. It's not just because I haven't done it, but because I see the value in it.

**Berg:** Let me ask you about the future. In a hundred years, how would you like to be remembered? What sort of niche on the musical landscape of the 20th century would you like future generations to recognize?

**Laws:** It's interesting that you should ask that question because I was just looking at a big placard advertising a concert of Bach's music. I said to myself, "There's a man who lived hundreds of years ago and here he is on a placard right here and now." So it seems that anything that has to do with writing will give you a better chance at being remembered. I suppose that if I'm remembered at all it will probably be as a flute player. **db**

something like John Coltrane or Miles. Or if it's a bass player, he might say Herbie Hancock. It's an ego thing where they won't acknowledge who they've been listening to, but if you are a young drummer and you're not influenced by Elvin, you're not listening. . . ."

Elvin Jones is 49. In the years he has been fronting his own bands, since leaving Coltrane, he has established a consistency, a dependability in his music that has at its inspirational center the legacy of John Coltrane. But it has evolved, growing like the circle of ripples spreading out from a pebble tossed into a pond. There are no dramatic changes in what he does, no bank of speakers suddenly materializing behind him. When you go to see Elvin you know what his music is going to be.

According to LaBarbara, "A lot of groups today feel that right away they have to go out and change the course of musical history, and right away the young player wants to instantly become a star. We're going to have the new sound. Nobody wants to settle in and just play and let the music evolve naturally, they try to force a direction. You can't do that, you just have to settle down and play and the music will evolve the way it's supposed to."

"I am convinced that the direction my music has taken is the right direction," says Elvin. "and I am going to continue along that line. I'd call it straightahead, creative modern jazz. That covers it. Oh yes, charged with energy. And it's always funky."

Elvin absorbs musical influences like sand takes in the rain. He is especially drawn toward African rhythms. On his second album for Vanguard there is a track titled *Warriors Rejoicing Returning From The Hunt*. "I was strongly influenced by central African pygmy music (from a United Nations recording that Herbie Hancock also used for *Headhunters*). This music fascinated me so much I picked one of their ritual songs for the album. This music is powerful, it's strong. . . ."

"One thing is for sure. I am not about to make any concessions to the profit world; I'm not about to start playing rock and roll; I am not going to add on tons of electronics for my group; I am going to stay acoustic and solid with the music as in the past."

Elvin Jones has little patience with musicians who have changed their music to suit record companies and still say they're playing jazz. He knows what he wants to play and refuses to be directed away from his concepts by the corporation. As a result, record companies (United Artists and now Vanguard) have been inclined to pay scant attention to promoting Elvin Jones and his albums. Elvin doesn't like it, and he will be leaving Vanguard as soon as his contract expires. He feels that they were subtly trying to change him.

"Those sons of bitches, they're so busy taking care of pop acts they don't even know I'm there."

"I'm not knocking anything, I am happy to see cats doing things like those big production albums—just as I am happy to hear a jazz tune played by a rock group. It means that the mentality was not as low as I had thought it was. Aaaaah ha."

"But these are just reflections—tomorrow is another experience. . . . When we go into the club, even when we play the same tunes, we want to do them in a way that they have a new awareness, a new meaning. That's what keeps it alive. I grew up with that kind of attitude, that kind of approach to all things—to do

continued on page 52

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## HOW TO visualize keyboard scales

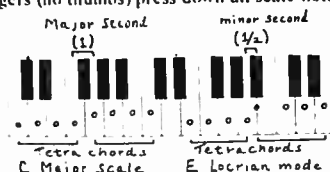
by Dr. William L. Fowler

**T**raditional scale study, aimed as it is toward single-handed efficiency, concentrates on such technical niceties as hand position, wrist motion, finger crossovers and thumb crossunders. Each hand learns separate fingerings whereby smooth speed might be achieved in running along the notes of the twelve major scales and their corresponding minors. In such training, the fingers, rather than the eye, tend to do the memorizing. Consequently, scale construction appears as a succession of intervals instead of a single visual pattern.

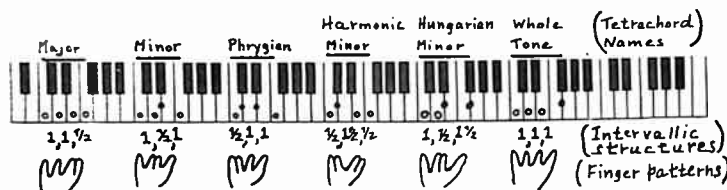
Without denying the effectiveness of traditional scale fingerings in performance, this article proposes what might be a more effective way for the eye to visualize simultaneously the notes of any scale. In keyboard improvisation, where instant decisions about leaps and complex figures abound, such visualization, however acquired, remains essential.

This method differs from tradition in that fingers (no thumbs) press down all scale notes at the same time, while the eye visualizes the resulting pattern of depressed keys as a unit.

The major, minor, and modal scales consist of consecutive letter names spaced by minor second (1 2), major second (1), or augmented second (1 1 2). Counting their repeated tonic letter names an octave apart, they all contain eight notes and therefore divide into two tetrachord (four-note) segments, the upper separated from the lower by either a major or a minor second.



Each of the six distinct tetrachord types appearing in major, minor, and modal scales has its own name, its own intervallic structure, and its own finger pattern. Since the thumb is not used, both hands exhibit the same finger pattern for each tetrachord type.



As soon as all of the above tetrachord names, intervallic structures, and finger patterns have been mastered on C, as shown in the example, they should be practiced on all the black and white keys of the chromatic scale. As an example of how changes of position on the keyboard alter the look of any tetrachord, here are several locations for the Hungarian minor type:

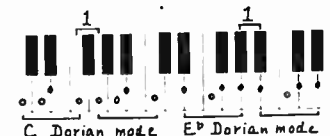


When either hand can instantly and accurately strike any of these six tetrachord types on any key the eye chooses, the combining of both hands into eight-notes scales and modes may begin. The first such combination to practice is the major scale—two major tetrachords separated by a major second:

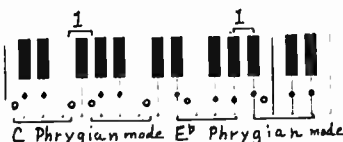


This scale, as well as all the following scales, is to be visualized on all twelve black and white keys.

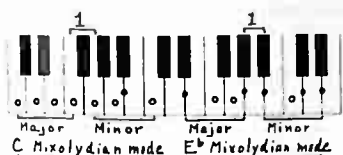
The next scale to practice is the Dorian mode—two minor tetrachords separated by a major second:



Then comes the Phrygian mode—two Phrygian tetrachords separated by a major second:



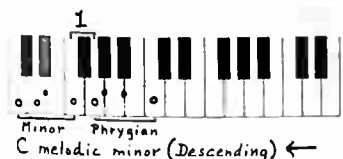
Next to be practiced and visualized are combinations of different-type tetrachords separated by major seconds:



EX. VII



EX. VIII



EX. IX

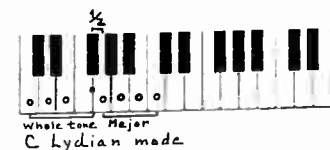


EX. X

Next are combinations separated by minor seconds:



EX. XI



EX. XII

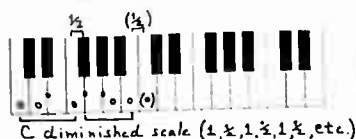
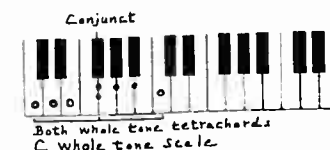
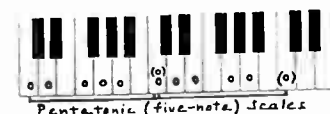


EX. XIII

The common eight-note scales and modes now have been illustrated. But there are several more scale types sufficiently important to be included in any keyboard improviser's visualizations.

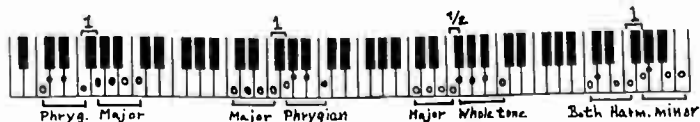
Various pentatonic scales can be visualized by leaving out two notes in the major scale pattern:

Two conjoined (both index fingers on the same note) whole tone tetrachords form the whole tone scale:



Two minor tetrachords separated by a minor second form the diminished (whole step-half step) scale:

Although the above scale types should satisfy most melodic requirements keyboardists ordinarily will encounter, players might want to explore other possibilities. To find those possibilities, the explorer should combine all the tetrachord types, similar and dissimilar, first conjunctly, then separated by minor second, then by major second. Many of the scales thus erected will not as yet have been given names. What names, for example, fit the following?



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## IAI—Paul Bley's Bold Experiment

by Ien Lyons

Canadian pianist Paul Bley has always associated himself with originality. His most recent project, undertaken conjointly with visual-media artist Carol Goss, has been the founding of a unique record label. The label bears the auspicious trademark IAI (for Improving Artists Inc.). Though the company has existed on paper since '74, its tape vaults were not opened publicly until January 1, 1976 with the release of three albums. The catalog has since expanded and now features an impressive roster of artists in addition to the label's owner: Gary Peacock and Barry Altschul (who currently make up the Paul Bley Trio), Jimmy Giuffrè, Bill Connors, Sam Rivers, Dave Holland, John Gilmore, Paul Motian, Ran Blake and Jaco Pastorius.

Bley has been known for an adventurous spirit. He established himself as a jazz player in the groups of Charles Mingus, Ornette Coleman and Sonny Rollins. He was also one of the principal organizers of the Jazz Composers Guild (in 1965), which was designed to enhance the status and working conditions of jazz musicians in this country. When electronic instruments became more portable, Bley presented an ARP "Synthesizer Show" at New York's Philharmonic Hall in '69, which, he claims, "marked the first time that a keyboard synthesizer had ever been played before a live audience."

With the emergence of IAI, Bley's repertoire has significantly expanded. Now that he's signing "the other dotted line," and sitting on the technical side of the recording booth, it is time to take account of his new perspective.

Lyons: What was the idea behind IAI?

Bley: To guarantee to the artists the quality of the pressings, the studio's excellence, and, most important, the consistency of the quality. Having recorded for a lot of different labels, I experienced good results—and less-good results. IAI was a way of stabilizing the sound-quality.

Lyons: Didn't you have any visions of putting the profits in the artists' pockets?

Bley: Well, that too, but the artist—if you mean me—has to work a lot harder to earn it. Running a label is the hard way to get paid.

Lyons: Are you handling artists or records any differently than the other labels?

Bley: We're coordinating the release of records with tours, which is very helpful. Other labels try to do that, but they don't give it continuous care. They found it was more profitable to make more records rather than promote the ones they had already produced.

Lyons: What are Carol Goss's qualifications for co-directing a recording company?

Bley: Her father is a Chicago tenor saxophonist (Cliff Gross) and she's interested in graphics, so that's her expertise. It's a logical union for us on the label, because one of the surprises on this side of the desk is that so

much of the record business is print—lead sheets, bios, press kits, liner notes, album covers, and so on.

Lyons: Why don't you have any top billing of artists on your covers?

Bley: It stems from musical reasons. The players may or may not have worked together in the past but they have expressed a desire to work with each other. If a player's going to be on one of our records, he's important enough on his instrument to be given a full rating on the cover. It's not no-top-billings, it's all top billings.

Lyons: What are your standards for marketability?

Bley: It's helpful if the artist has been through the distributing pipeline sometime within the last 24 months. It's also helpful if the artist has a sufficient backlog of albums so that his work is already assessed. At this point, we only introduce artists in a session of artists who are already established.

Lyons: What if there are some unknown geniuses out there, reading this, and they want to record for IAI? Is it possible?

Bley: If he or she sent me the work and I found it attractive, we know labels who are economically equipped to introduce new talent. We'd send the material along to them—and in some cases, with a personal recommendation. For us, it's too soon. Ran Blake (*Breakthru*, IAI 373842) is a new artist in a sense, because he's been out of the pipeline for seven or eight years. We can introduce an artist who's been away for a while, but we couldn't do justice to a brand new artist.

Lyons: Is IAI succeeding financially?

Bley: If the lady still answers the phone, it's working out.

Lyons: Is dealing with the marketplace draining your musical energy?

Bley: That question has come up from time to time. The longer I can control the release of the records and their coordination with live performances, and making things comfortable for the players—so long as I'm in charge, that is—it's worth the extra effort. For example, we like to play concerts instead of clubs, which seems to be a luxury in this country, and the company makes that possible. Of course, we work 14 hour days, but with a regular office staff we can almost run the company by remote control with a half-hour phone call a day.

The percentage of music, as opposed to business time, has actually been increasing from a year or two prior to starting the label. This is because jazz has become more widely listened to. Also, producing dates for friends whose music I've known for 20 years has been an incredibly useful musical exercise.

Lyons: You said in your last db interview that "... virtuoso acoustic instrumental music is finished..." Yet, IAI is recording acoustic instrumental music almost exclusively. How do you explain this apparent incompatibility of outlooks?

Bley: Generally, you're correct about the label, although the new Jaco Pastorius album is done entirely on electric piano. What I was referring to in that statement was the younger players, those just beginning to become improvisors. Most of the places in the acoustic field had already been filled by people who came on the scene during the time the music was growing up. They had a rightful place, having contributed to its growth. But for somebody 18 years old at the time the quote was made (almost three years ago), it was only



the area of electric music and sound treatment in which a lot remained to be done as an improviser. If you were there at the time of Coleman Hawkins, then there's no reason why you shouldn't continue to play *Body And Soul*; but for new players, you have to arrive at material that hasn't been overworked.

There seems to have been a dichotomy between bands that recorded acoustic but not electric, or electric but not acoustic. It's always been my musical fantasy to have a situation where you could play from an acoustic level of dynamics to the extreme electric level of dynamics within the same piece and that a multi-keyboard—and multi-choice of instruments for all the players—would be available.

Lyons: Why doesn't IAI attempt to realize that fantasy?

Bley: We're going to give it another 12 months—or 12 albums—acoustically, before we introduce more electronic music into the line. This may or may not involve new artists. Sam Rivers has played synthesizer at the Village Vanguard. I've played some duets with him using a large ARP. Bill Connors is very much interested in electronics again. So even our artists may be going in that direction because the calendar is on the side of it.

Lyons: Music has to proceed in an electronic direction to progress?

Bley: The history of music leads me to believe so. Electric follows acoustic, as it's done in folk and classical music. The precedents are already there.

Lyons: Do you think there are any groups effectively exploring that terrain now? Or the synthesis of acoustic-electric you spoke of?

Bley: You know, all the electric groups have expressed a desire to integrate acoustic music after they've played electric music for some time. Some of them do it with separate songs or sets and some of them within the same piece. I'd like to form a band—and I suppose I'll have to do it myself—where the dichotomy didn't exist at all.

Lyons: What's your evaluation of "cross-over" music?

Bley: It's an early option, because we're at a primitive stage. It's certainly better than leaving electricity in the hands of English bands which duplicate the 1940s Chicago blues bands. There are some jazz musicians in the movement. If improvising hasn't been their main preoccupation to date, it will be.

Lyons: Has IAI made any artistic compromises?

Bley: The catalog will have a sound of its own and, eventually, it will have a unique personality. Whether the jazz audience responds to that personality is something one has to hope for. I think we're speaking more of naivety than compromise. "Compromise" is a word I don't understand.

Lyons: Well, are you willing to follow your artistic ideals completely?

Bley: One follows the same set of guidelines one follows as a musician. You do your best work at all times and hope there will be someone out there to receive it.

Lyons: What's your definition of commercialism? Is it increasing?

Bley: From a European perspective, many of the dates that come out of here that are considered commercial sound very much like jazz dates with sweetening tracks: strings, horns and so on. They're meant for easy-listening FM play. Because they're not ambitious musically, they do fulfill a musical function as background—something to enjoy while you

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"I remember when Elvin first called me up for the job," recalls LaBarbara. "He told me 'I want you to come to New York and be in the band, but I want you to feel you can play the way you want to play and not feel like you have to play in any direction.' Of course," said the saxophonist, "the obvious influence was there."

David Williams (Jimmy Garrison) told me one time don't let Elvin scare you, he'll try it just to be in the future—make sure you're in tune—and you'll be a champion."

Elvin roared: "I never saw so many tuning forks in my life, everybody in the band has got one. These are the little things that make my heart sing. It's completely sincere and you can't buy that. I don't care if I had to pay a thousand dollars a week for a guy, I couldn't buy sincerity and integrity."

Whenever Elvin Jones can, he plays free at county fairs and state prisons, it's something that is the height of personal pride and sincerity for him. He points out that some performers do it not because they believe strongly in the seriousness of performances, but for publicity—a sure way of fulfilling an obligation. Prison performances are extremely important to the drummer. He will usually come to a city a day before his regular gig to make the prison concerts. Because they know how he feels about it, the members of his band gladly play the concerts for free.

Elvin Jones has a new band on the road which includes, besides LaBarbara and Roy Kawayaki, bassist Steve Nail and saxophonist Chico Freeman. As with the group will be working steadily—nine months out of the year—in the U.S., Europe and South America.

One of the reasons the band stays working is their persistence. They work at staying out there and at the core of the business is Elvin's wife Keiko. She's on the phone constantly booking, plugging, selling, and when the band is on the road, she is omnipresent—taking care of equipment, contracts, musicians, keeping the flakes away, negotiating Elvin's needs, his mood. She looks thin, perhaps frail, but the energy is boundless.

Before John Coltrane died, he told Keiko to watch over Elvin and take care of him. She has. She wants Elvin Jones to have to worry about nothing but his music.

Keiko, who also contributes music to Elvin's groups, is sometimes less tolerant of an American system that has trampled the black jazz culture. Surviving and keeping the art pure is often exhausting for her.

In the midst of talk about record companies not opening their wallets to promote musicians with Elvin's sensibilities, she observed: "I am sure if Elvin Jones was a white drummer he would be number one in the world."

Elvin's smile grew into a rusty chuckle. "There's no danger of that happening. Everybody is safe from that. I am not a white drummer." db

do other things. The intent of the people involved is another aspect of commercialism. If the attempt is modest, the result will be no better than the attempt. So long as they're satisfied with what they've done and the producers are satisfied, there's nothing wrong with it. A modest attempt may get a better review, in fact.

It's another story when people come into a hall for an hour and a half to sit down and listen. Then we're talking about substance. In Europe, that's the norm. In this country, there's more than one way of making and selling records. I'm encouraged because the last three years have seen the advent of several new labels which have built a substantial catalog based on somebody's sincere desire to record a period of jazz music in an authentic manner—without sweetening. These labels have managed well. They're thriving. There seems to be an international market, as well as a domestic one, for—shall we say—pure music.

**Lyons:** Your recent IAI solo album, *Alone Again*, was criticized on the grounds that there was no variety of mood between tracks. How do you react to that?

**Bley:** We're dealing with a very specialized album in which the purpose was to have a sim-

ilarity of content from beginning to end. Recorded albums don't serve the same purpose as a live performance. It gives you a chance to get into a piece of music in great depth or a single emotional theme, because you have the potential of 40 minutes on a single piece. That license isn't allowed in a live performance because the conditions aren't as comfortable as they are at home. The album is supposed to be a piece from start to finish.

**Lyons:** Now that you're a producer, have you discovered any keys to good recording technique?

**Bley:** I like to leave the tape running from the time the musicians walk into the studio until they leave, so you don't have the music interrupted by call-backs between musicians and the people behind the glass. It's a simple device to keep things more relaxed, too. You can also provide a relaxed atmosphere by inviting the musicians' friends. It can be festive. Sound-balances should be done hours prior to the recording—record free of technical requirements. If you're recording the best improvising musicians on the globe, it's always an occasion. And it should be treated as an occasion, not as a work-period.

**Lyons:** What is the best album you made for the label?

**Bley:** The next one. Always the next one.

db

## NEW YORK

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**Capitol Theatre (Passaic, NJ):** Chick Corea & Return To Forever (5/14).

**Westchester Premier Theatre (Tarrytown, N.Y.):** Robert Goulet (thru 5/8); Tottie Fields (5/10-15); Frank Sinatra-Dean Martin (opens 5/17).

**Town Hall Interludes:** Mac Hampton Trio (5/11).

**Three Sisters (West Paterson, N.J.):** Vic Cencic & Teddy Zarembo Quartet (Sun.); Dave Tesar Quartet (Mon.); Wild Fire (Tues.); Jazz Conformation (Wed.); North Jersey Jazz Co. (Thurs.); call club for weekend acts.

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**Hopper's:** Stan Getz (thru 5/7); Kenny Burrell (opens 5/8).

**New York Jazz Museum:** Junior Mance Trio (5/8 2 PM).

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guest artist (Tues.); Jazz w/ lunch (Wed.); guest group (Sun.).

**Gaslight Club:** Sam Ullano & the Speakeasy Four.

**Gregory's:** Al Haig w/ Jamil Nasser & Chuck Wayne (Mon.-Tues.); Brooks Kerr w/ Jo Jones, Russell Procope & Alicia Sherman (Wed.-Sun.).

Gene Roland w/ Loumell Morgan, Morris Edwards & Lynn Crane (Mon.-Sat. 4-8 PM); Warren Chisler, Earl May & Dardanelle (Sun. 5:30-9 PM).

**Cleo's:** Mabel Mercer's new home.

**Jazzmania Society:** Mike Morgenstern Jazzmania Allstars (Wed., Fri., Sat.).

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

**Ladies Fort:** Loft jazz Sat. & Sun. (4-7 PM).

**Mikell's:** Always a good show.

**Other End:** Top rock acts.

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

**Rainbow Room:** Sy Oliver.

**Reno Sweeney's:** Blossom Dearie (Thurs.-Sat. 5:30-7 PM, Sun. 3 PM).

**Sonny's Place (Seaford, L.I.):** Jazz seven nights a week.

**Stryker's:** Dave Matthews Big Band (Mon.); Lee Konitz (Wed. & Thurs.).

**Village Gate:** Top acts weekends; Willie Bobo (5/13-14).

**West End Cafe:** Franc Williams Swing Four (Mon.-Tues.); Jo Jones & friends (Wed.); George Kelly's Jazz Sultans (Thurs. & Fri.); The Countsmen (Sat. & Sun.).

**Studio Rivbea:** More loft jazz. (Fri. & Sat.).

**Jazz Vespers:** St. Peter's (colaborating at Central Synagogue); Sun. 5 PM.









According to a Professor of Acoustics,  
a Molecular Biophysicist and Master Luthier,  
this is the most scientifically perfect  
guitar ever made.

John Sebastian just thinks it sounds good.

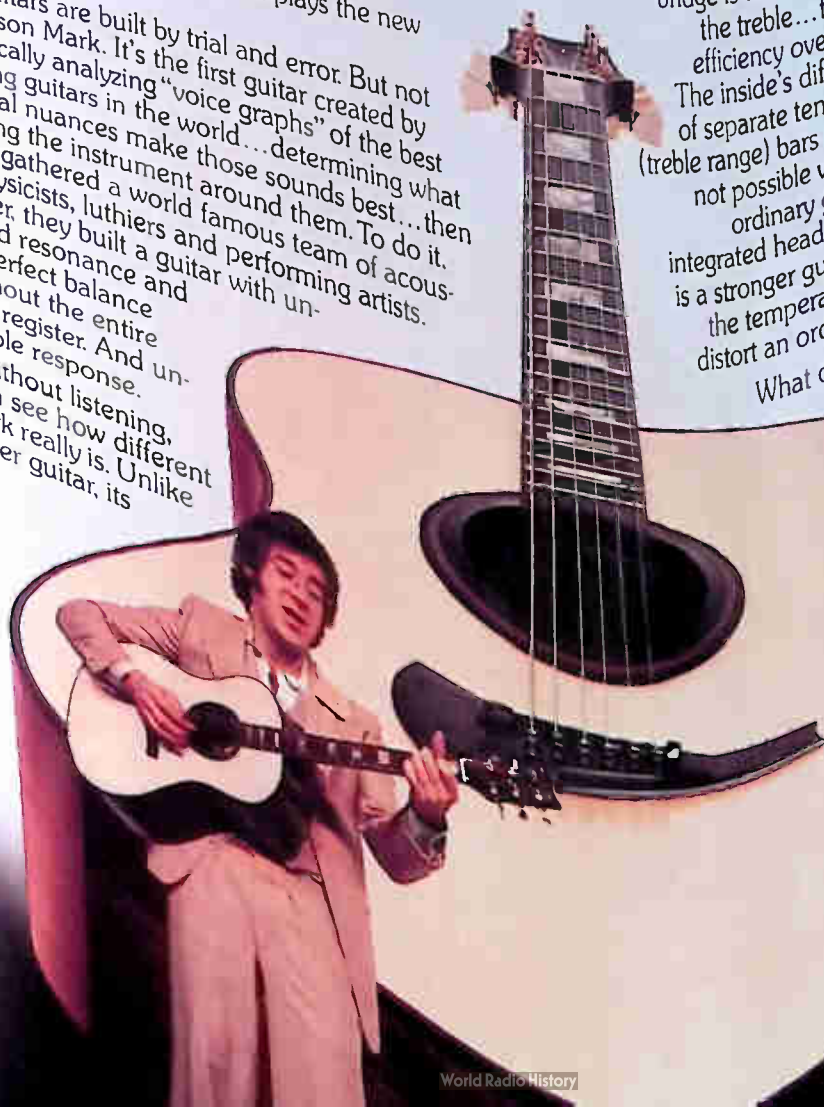
Do you believe in magic? John Sebastian does, even wrote a song about it. And magic, the guitar making kind, is why John plays the new Gibson Mark.

Most guitars are built by trial and error. But not the Gibson Mark. It's the first guitar created by scientifically analyzing "voice graphs" of the best sounding guitars in the world...determining what structural nuances make those sounds best...then designing the instrument around them. To do it, Gibson gathered a world famous team of acoustical physicists, luthiers and performing artists. Together, they built a guitar with unmatched resonance and

Perfect balance and throughout the entire playing register. And unbelievable response. Even without listening, you can see how different the Mark really is. Unlike any other guitar, its

bridge is wider at the bass end and narrower at the treble...to give you much better range efficiency over the whole four octave system of separate tension, vibrational and perimeter (treble range) bars create rich resonance patterns not possible with the standard "X-bracing" ordinary guitars. And thanks to a unique integrated head block and box frame, the Mark is a stronger guitar...much more stable against the temperature and humidity changes that distort an ordinary guitar's shape and sound.

What does John Sebastian think about all this scientific magic? He doesn't. John says his Gibson Mark is the prettiest, smoothest playing, best sounding guitar he's ever owned. That's all the John. and maybe will ever





Buddy Rich  
Billy Cobham  
Louis Bellson  
Max Roach  
Lenny White

Billy Hart  
Ginger Baker  
Roy Haynes  
Bob Moses  
Alan Dawson

Danny Seraphine  
Art Blakey  
Bob Rosengarden  
Alphonse Mouzon  
Ed Shaughnessy

Kenny Clare  
Butch Miles  
Mickey Roker  
Kenny Clarke  
Bobby Colomby

Andrew Cyrille  
Joe Corsello  
Harold Jones  
Peter Erskine  
Roy McCurdy

Jake Hanna  
Jo Jones  
Larrie Londin  
Horace Arnold  
Steve Schaeffer

Harvey Mason  
Danny D'Imperio  
Pete Magadini  
Les DeMerle  
John Guerin

# Avedis Zildjian

## Hall of Fame

Takes great pride in presenting the world's foremost drummers...  
all players of AVEDIS ZILDJIAN cymbals exclusively.  
AVEDIS ZILDJIAN CYMBALS are the ONLY cymbals made ANYWHERE IN  
THE WORLD by Zildjians and their 350 year old family secret process.