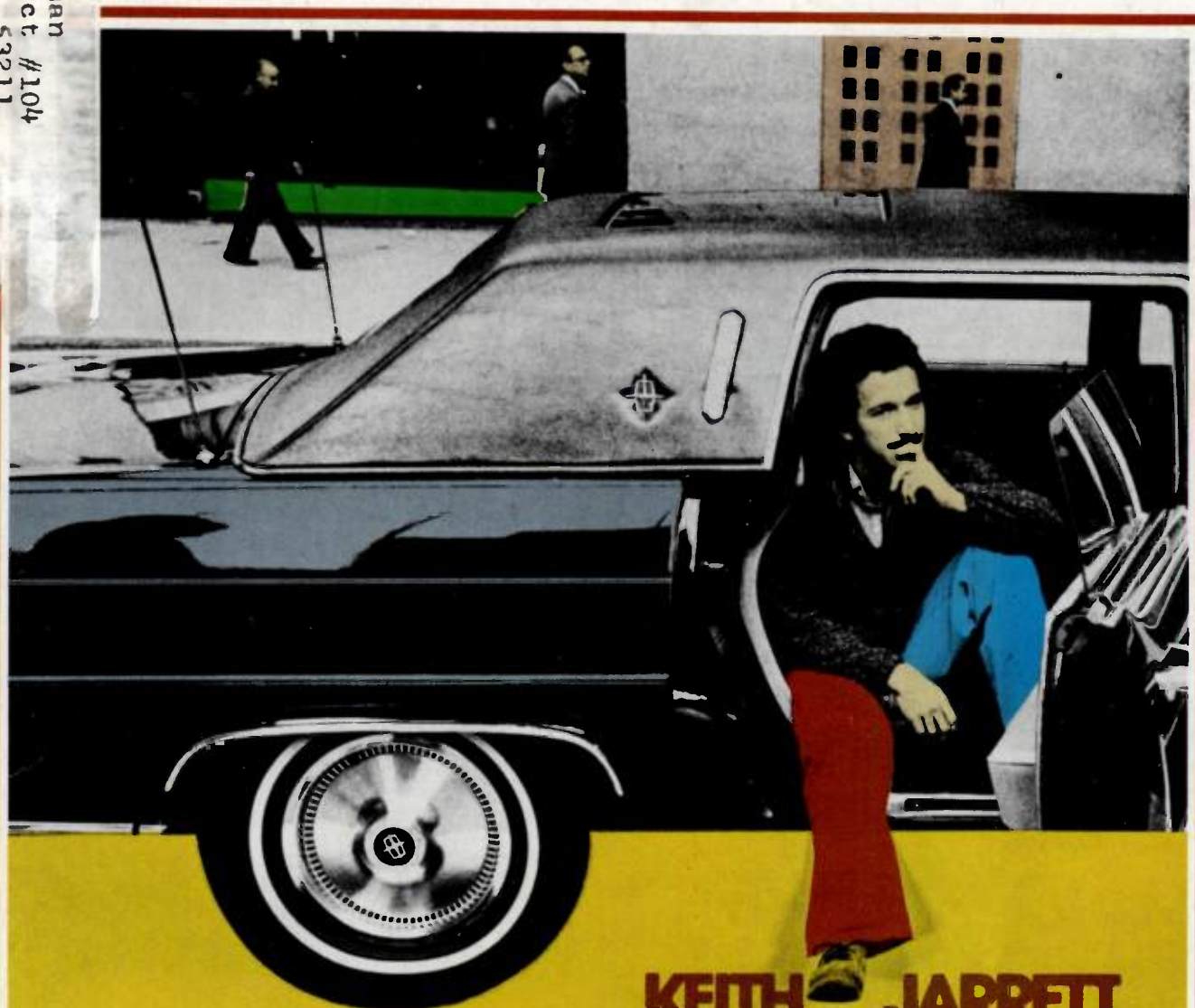
MUSICIAN

ER & LISTENER NO. 16, FEB. 1979 $1.00

This Year's Weather Report
Jackie McLean and Johnny Griffin Return
Building a 16-Track Studio



KEITH JARRETT

WOULD YOU BUY A 10-RECORD SET FROM THIS MAN?

0 72246 00227 02

Years ago this was a flanger.

Incredible, isn't it? But when flanging was first used, it was done like this. Rumor has it that the first time flanging was achieved, it happened by accident. An engineer mistakenly leaned on the flange of a moving reel altering its speed relative to another simultaneously moving machine. The sweeping sound that resulted was one of an enhanced tonality, similar to a phase shift but also having characteristics of its own. This phenomenon became the hottest new sound in the recording industry overnight, but there were problems. In order to duplicate the flanging sound one had to obtain three recording machines, one experienced engineer, and a lot of time.

It was soon realized that this mysterious sound was actually the result of a time delay causing the cancellation of certain harmonically related frequencies whose sweep could be controlled.

Later, it was also discovered that the same sound could be attained electronically by splitting the signal, passing one half through time delay circuitry, and re-combining the signals. The only setback was that this effect could be produced only with expensive electronic equipment, limiting its use to large recording studios.

The MXR flanger is the first reasonably priced flanger designed for live performance. With the MXR flanger it is possible to repeatedly achieve a wide variety of flanging-related sounds through the manipulation of the controls provided. From classic flanging to a pulsating vibrato, you have control over the parameters of sweep width and speed. As well, you have manual control over the time delay itself, and regeneration of the flanged signal for more intensity.

But it doesn't stop there. The MXR flanger's long time delay capabilities make it one of the most versatile effects on the market. By varying the delay range, colorations from subtle to bizarre are easily available, as well as really thick twelve-string simulation. We think it's incredible, and we believe you will too.

MXR Innovations, Inc., 247 N. Goodman Street, Rochester, New York 14607, (716) 442-5320

MXR Professional Products Group

MUSICIAN PLAYER & LISTENER

NO. 16, JAN. 1-FEB. 15, 1979

Keith Jarrett's music can be as controversial as his personality. Conrad Silvert explores both, along with his 10-record set, in an extended article/interview.

Kludgit Sound shows you how to build a million dollar studio for a whole lot less than that in a very rare setting.

Weather Report's latest album hasn't gotten raves, but their live show transcends even their best recorded efforts.

Columns & Departments

Letters ____ 4
Record News/Bob Ford ____ 6
Soul/Russel Gersten ____ 9
Jazz-Rocks/Bob Henschen ____ 10
Faces ____ 12
Rhythm&Blues/Joe Scherzer ____ 14
Record Reviews ____ 50
Jazz Briefs ____ 56

Features

Larry Carlton Solos/Dan Forte ____ 19
And Now For The Weather Report/Chip Stern ____ 22
Building Kludgit Sound ____ 26
Jackie McLean/Rafi Zabor ____ 30
Keith Jarrett Interview/Conrad Silvert ____ 36
Johnny Griffin Returns/Zan Stewart ____ 46
A Presidential Parable/Gordon Baird ____ 78

Studios

Saxophone/Dave Liebman ____ 66
Brass/Ted Curson ____ 68
Contemporary Harmony/Ron Delp ____ 70
Drums/Ralph Humhrey ____ 72
Digital Delays/Chuck Hughes ____ 74
Best Buys ____ 76

Cover Photo by Deborah Feingold

Musician, Player and Listener is published eight times a year (every six weeks) by Amordian Press Inc. P.O. Box 701, Gloucester, Mass. 01930 (617) 281-3110.

Second Class Postage at Boulder, Colo. 80302 and at additional mailing offices. Subscriptions $8.00 per year, $15.00 for two years, $22.00 for three years. Foreign subscriptions add $2.00 per year.
Manuscripts and artwork are welcome. However, we assume no responsibility for their return though all due care will be exercised.

LETTERS

MUSICIAN MOVES TO BOSTON!

Musician, Player and Listener *is pulling up stakes and moving to the Boston area Feb. 1, 1979. Besides the severe lack of oxygen, there comes a time when you're just not close enough in Colorado. . . . Our new address is printed at the bottom of the contents page, please use that for all future correspondence including subscriptions and address changes. If your next issue is a little late in coming it may be on account of midwestern blizzards and a new post office. Don't worry though, the settlers made it just fine going the other way. . . .*

IN THIS ISSUE . . .

The cold bleakness of February has always made it an especially good month for controversy. So who better than Keith Jarrett to supply it. The paradoxical nature of the images presented in Deborah Feingold's cover photo point up the contrasts involved. There are those who rail at the name Keith Jarrett, who cry enfant terrible, *self-indulgence and extreme narcissism; who say that he seldom plays well and that all the ego and histrionics are distracting. Others aren't aware that there was any question of his being anything but a sensitive, creative genius, an automatic entry to the Jazz Hall of Fame. We'll cop the question and refer you to Keith Jarrett and Conrad Silvert on page 36.*

We have some exciting new departments for musicians and sound freaks with the Opera House 16-track Studio feature and the Tools of the Trade *column on page 74. The column is the first in what will be a regular consumer-style series on comparative stage and sound equipment authored by music store veteran Chuck Hughes.*

When next we shall speak it will be from the cradle of democracy on the Atlantic shore. Please remember to use our new address.

IF YOU'VE GOT THE TIME, WE'VE GOT THE VIBES

I thought I would enclose a quick bit of hand script to let you know how much of a pleasure your publication has been to me since I discovered it a few issues ago.

What you have going for your ever growing audience is beautiful vibes. Much continued success in all future undertakings.
Nathaniel Welles
Philadelphia, PA

SOME SAY RAFI Z-ABOR

How do you do it? It's so nice to meet you Rafi Zabor, "Nights at the Cookery" et al. *Musician, Player and Listener* No. 14, October 78. I had a similar experience but can in no way decribe, only say things like 'every instance has its eternity.' But you have a definite grasp on the human aspect — sight thru love and respect.

I think the cover photo of George Benson is great! Who is Veryl Oakland? — besides being a gifted photographer.
Charlene Coleman
Los Angeles, Calif.

Ed: Would you believe he works for the phone company?

As an avid reader of many of the major music magazines, (i.e., *Downbeat, Jazz*;) I would like to say that I find *Musician*, by comparison, one of the better of the bunch on the basis of its freshness, broad musical spectrum, and concise, off-the-cuff new record reviews Rafi Zabor's "Nights at the Cookery" presented a personal-touch writing style in a music article often lacking in those other more staid journals, which made for highly entertaining reading. Please continue your fine work.
Philip M. Green
Detroit, Michigan

Ed: Rafi is now further exploring the jazz scene in Montreal, Canada.

AVANT-GARDE

The Stanley Crouch article (No. 15) was great. He should do articles on Charles Mingus, Andrew Cyrille, Cecil McBee, George Adams, Kenny Burrell, Sun Ra, Sonny Murray, Sonny Rollins, Don Pullen, Dannie Richmond, Jimmy Lyons, Sam Rivers, Ray Brown, Charlie Haden, Archie Shepp, Kalaprusha, John Gilmore, and the dozens of other great musicians who deserve attention and respect. Keep up the good work.
Bowen Adajian
DeKalb, Ill.

SNAP, CRACKLE, CRUNCH

I enjoyed the article by Stanley Crouch a lot, and please tell him that I eat his brother the Captain's cereal all the time (well, not *all* the time). It's always nice to see someone write an article about all his friends and what great artists they are. I especially appreciated how he left anyone who wasn't his friend out.

I also liked Rafi Zabor's restaurant review. Ask him would he write about Italian food sometime; it's a very neglected food-form in the jazz press. If he thinks it's not special enough for him to write about, tell him it's very "exalted", and that the whole world can be explained with spaghetti if you're long-winded enough. And where's Gary Giddins? I want to read something unintelligible now and then. Do you realize that in your Newport piece he described Al Cohn's tenor solo as "eupeptic"? Now, that's writing!
LePrince de Buffalo, Jr.
Des Plains, South Dakota

THREE QUESTIONS

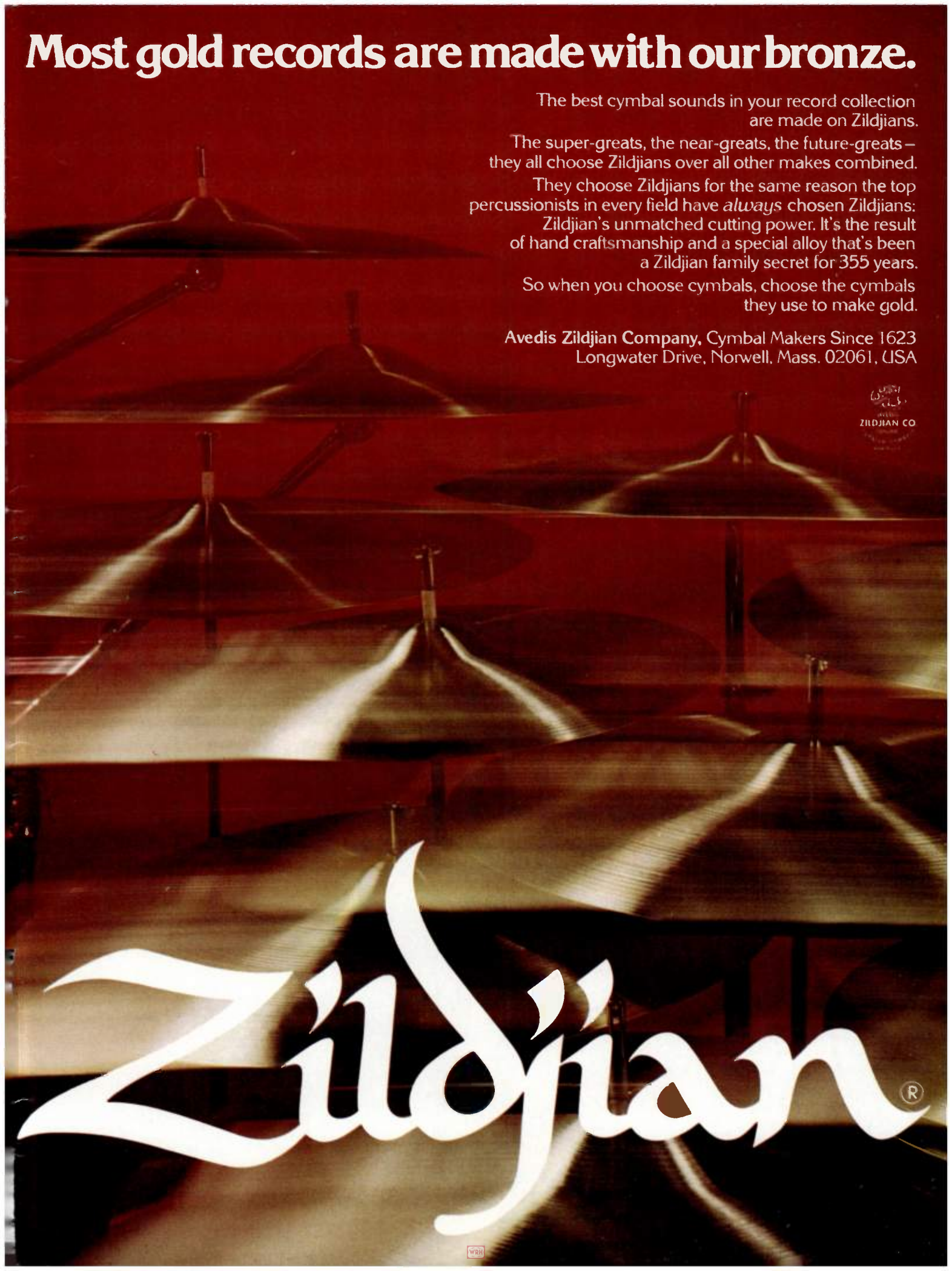
As a jazz fan for some twenty years, there are three things I don't understand: Why do magazines such as yours put the very musicians that they accuse of selling out, on the covers of their magazines? Is that not also because of sales? Why is "pure" or "new" jazz played by black musicians, *never* heard on black radio stations and rarely performed in black communities and is in fact, becoming the sole province of white people, much like the blues rediscovery of the '60s?

Why is it not possible to have jazz writers free of petty ideology and just plain envy towards the success of others? Don't we jazz lovers hope for the success of *all* jazz musicians rather than just for our favorites, at the expense of those we don't like?
M. Simich
New York, N.Y.

Ed: First we don't necessarily accuse them of selling out, we may merely wonder if the music hasn't deteriorated in relation to the rise in their fortunes. Second, we don't know that answer either and third, critics have been accused of that vice since the act of criticism began and, in the final analysis, I think you'll find that most critics do hope for the success of all jazz musicians, however, nothing ever really develops past a point without some sort of hard critical evaluation. Things also have a tendency to get very dull when everyone sits around patting themselves on the back.

MUSICIAN
PLAYER & LISTENER

Publisher/Advertising
Gordon Baird
Executive Editor
Sam Holdsworth
Art Director
David Olin
Dist. Coordinator
Susan Merkley
Sales Manager
Steven Swords
Typography
Alan Bernhard
Contributors
Rafi Zabor, Len Lyons, Zan Stewart, Stanley Crouch, Gary Giddins, Joe Scherzer, Bob Henschen, Deborah Feingold, Ted Curson, Dave Liebman, Ron Delp, Tom Copi, Veryl Oakland, Chip Stern, Ralph Humphrey, Joshua Baer, Conrad Silvert.

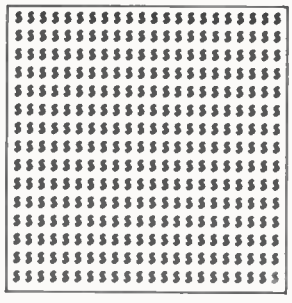

Most gold records are made with our bronze.
The best cymbal sounds in your record collection are made on Zildjians.
The super-greats, the near-greats, the future-greats – they all choose Zildjians over all other makes combined.
They choose Zildjians for the same reason the top percussionists in every field have *always* chosen Zildjians: Zildjian's unmatched cutting power. It's the result of hand craftsmanship and a special alloy that's been a Zildjian family secret for 355 years.
So when you choose cymbals, choose the cymbals they use to make gold.
Avedis Zildjian Company, Cymbal Makers Since 1623
Longwater Drive, Norwell, Mass. 02061, USA
ZILDJIAN CO
Zildjian®

RECORD NEWS

Higher and Higher

The major labels are planning to raise the list price of records from $7.98 to $8.98 but consumer, retail and artist resistance is quite heavy. Columbia has already raised the list price on selected products (which means records they know will sell anyway) like the latest albums from Chicago, Billy Joel, Santana and Ted Nugent. Interestingly enough, it was just about a year ago when the labels raised the price from $6.98 to $7.98. Labels must figure that the Christmas rush is a time when people will not be bothered by price.

Speaking of the Christmas rush, this year's product glut will feature an inordinate amount of greatest hits or live lps. Acts such as Wings, Steely Dan, Earth Wind & Fire and Steve Miller are all releasing greatest hits albums to tempt the holiday record buyers. It should be noted that greatest hits albums are usually a sign of an act that is either, A: lazy and looking to make a quick buck without too much effort or, B: in the proces of moving to another label. Of the above, Steely Dan fits into the second category as they are moving from ABC to Warner Bros.



With the success of the recent tours by the Milestone Jazz Stars and the C.B.S. All-Stars, look for more tours by all-star jazz groups backed by labels. Record companies have found that all-star tours are the best way to get their jazz acts (many of whom would be relegated to playing small clubs) to play before the largest possible crowds.

Money and Violence

Gladys Knight is obviously working with a lawyer who gives a quantity discount. Now that she is suing Buddah, being sued by Arista and causing Arista and CBS to sue each other, Ms. Knight has started legal action against the only group left unsued, The Pips. Gladys claims that the Pips, who are all members of her immediate family, are conspiring to nip her solo career in the bud. This is another sad example of what the high stakes of pop music can do to people.

And if that is not a sad enough example for you: there is a punk rock band in England (we will not honor this stunt by printing the name) that is offering $30,000 to anyone who will commit suicide on stage during one of their performances. To earn the cash all you nave to do is push the button on an automatic guillotine. If you successfully behead yourself the money will go to your next of kin. The group's manager says the band is doing this to support their claim as the most violent band in rock'n'roll. . . . Maybe they'll hold a benefit for the Peoples Church?

Just Desserts

If you are one of the artists who record for Don Schlitten's Xanadu label, Good News! You will be getting paid for the first time in 3½ years under the label's unusual profit sharing plan. According to Schlitten 1/5 of the label's 51 album catalog is now turning a profit and checks are going out to such good people as Barry Harris, Jimmy Heath and Al Cohn.

Sex and Violence

Got that queasy feeling in your stomach again? Well, relax. A survey of art directors of the major labels revealeth that we will be seeing less sex and violence on record artwork in the upcoming year. Women's groups have been critical of the recent sex and sexual violence trend on album artwork, but the AD's of surveyed CBS, RCA, Arista, Atlantic, Polydor, Motown, WEA, ABC, A&M, MCA, RSO, UA Capitol and Casablanca feel the pendulum is swinging back towards general illustrations and photos of the acts themselves.

Latest "dirty" lyrics controversy concerns the disco hit "In The Bush" by Musique. A number of Top 40 stations have dropped

the record because they say the lyrics are too suggestive. This is strange since most of the same stations are playing such clean records as Dr. Hook's "Sharing The Night Together" and the Captain & Tenille's "You Never Done It Like That." The record company, Prelude, has decided to release an edited version to accomodate the offended stations. . . Speaking of disco, look for Warner Brothers to start a disco oriented label headed up by Ray Caviano, former T.K. veep. Caviano is far and away the sharpest mind in the disco business and having his own label was the price WB had to pay to lure him away from T.K.

They Need Snow

What were they waiting for? Record store owners throughout the Midwest smilingly point to the first snowfall of the holiday season as the stimulant to kick off the Holiday Shopping Season. Like Old Hollywood Western sets, some people respond to predictable symbols predictably and we all know, it can't be Christmas until it snows. Once that first snow was down, the Christmas present money began to flow.

By Bob Ford

Your keyboard solo has to be hot.

Peter Robinson of Brand X

When you play an ARP Odyssey your solos sizzle.

On stage and in the studio, the Odyssey lets you perform musical tricks that other synthesizers imitate, but never duplicate.

A patented two-voice keyboard is just one distinct advantage. ARP's famous "human engineered" control panel puts bells, screaming guitars, and lilting flutes at your fingertips. The Odyssey's musical options include everything from bombs and machine guns to sweet strings and soulful saxophones. Plus hundreds of original sounds which you can create.

Since the Odyssey came on the scene, it's blown away every other solo synthesizer around. Sea Level, Boz Scaggs, Chick Corea, the Starship, Kansas, Jean-Luc Ponty, Brand X, and countless others use the Odyssey on recordings and in performance. Each of these bands plays its own kind of music, yet they all depend on the Odyssey to give them their kind of sound.

Now it's your turn.

Step into a Certified ARP Dealer for a complete demonstration and musical tour.

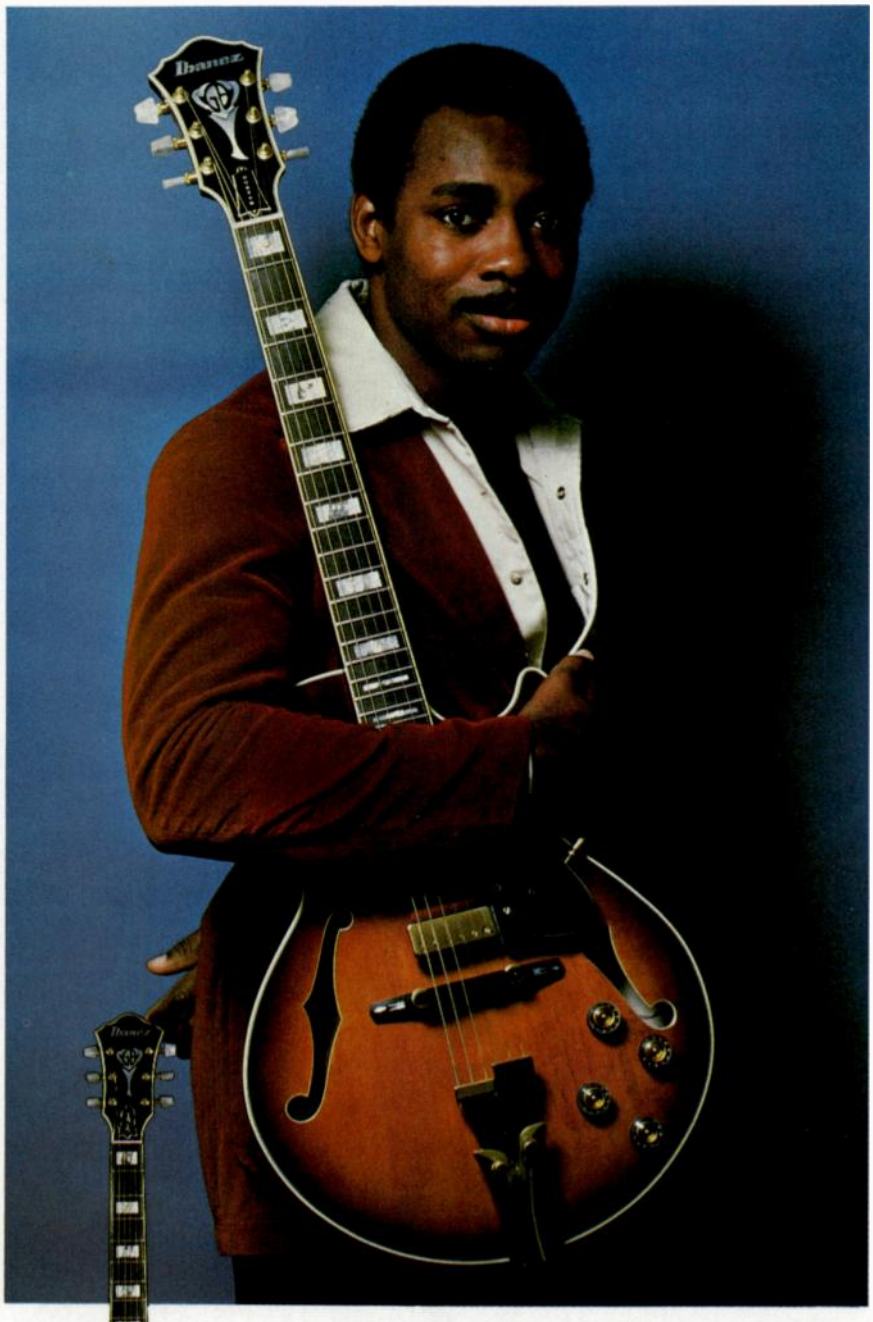
Step up to an ARP.

It's the sound.

ARP

For a copy of ARP's full color catalog, and the names of Certified ARP Dealers in your area, send $1.00 to: ARP, 45 Hartwell Avenue, Lexington, Massachusetts 02173.

A Revolution in Guitars



George Benson is a revolution. Few others have had his impact on the guitar playing art. The instrument that George plays is no less a revolution.

Here are George's own words:

"My Ibanez is designed to combine the sensitivity and warmth of a traditional jazz guitar, with the clarity, balance and tone of today's finest instruments.

The stiffer top, smaller body, special design pickup and adjustable tailpiece all work together in an instrument that is pure pleasure to play."

The Ibanez George Benson Model GB-10 — A revolution in guitars.

Ibanez

P.O. BOX 469 ● CORNWELLS HGTS., PA. 19020
327 BROADWAY ● IDAHO FALLS, ID. 83401
EFKAY LTD. ● 6355 PARK AVE.
MONTREAL P.Q. H2V4H5

Send $1.00 for a 36 page full color catalog.

"SOUL"

By Russell Gersten

Looking For Aretha Again

Taken as a whole, the last few years in Aretha Franklin's career have been a bit glum, at times rather desperate. Her one and only commercial success of recent years, the 1976 Curtis Mayfield-produced *Sparkle* soundtrack, failed to lead to either sustained commercial popularity or artistic growth. In fact, in the two years since, she has wandered restlessly from producer to producer, trying — often halfheartedly — uptown disco (Lamon't Dosier's "Touch Me Up"), assembly-line Chicago soul *(Almighty Fire)* and operate MOR torch ballads with Marvin Hamlish ("Break It to Me Gently," "What I Did for Love," "You Light Up My Life"). The success of Natalie Cole's style — virtually a complete ripoff of Aretha circa 1969 — has given a depressing undercurrent to her wanderings.

If anything, she has seemed most committed to the MOR-pop offerings and to a Las Vegas style revue format, and these forays have tried the patience of even her most devout followers. One can easily reel off the list of casualties — the Judy Garland-inspired top-hat-and-tails "Rockabye Your Baby with a Dixie Melody" debacle at the Apollo, New Year's Eve with Guy Lombardo, "Candy Man" at Radio City Music Hall, a failed, ungainly Josephine Baker impersonation at Carnegie Hall last summer. The painful aspect of these charades has been the spectacle of watching a unique, idiosyncratically talented person fight so hard to become something other than herself, modelling herself after Judy Garland, Sammy Davis, Diana Ross.

Aretha has always had an unusual, intricate relationship to middle-of-the-road ballads. Like many ex-gospel singers she's been attracted to inspirational ballads, fighting with producer John Hammond to include "Over the Rainbow" on her first (1960) Columbia album. Her biggest hit at Columbia was the aforementioned "Rockabye Your Baby." Her early 60s renditions of Van McCoy's "Sweet Bitter Love," or the Lerner-Loewe "If Ever I Should Leave You" are considered near classics. In the early days at Atlantic she continually suggested material like "I Say a Little Prayer," and "Don't Let Me Lose This Dream," while Jerry Wexler supplied her with hard core R&B material like "Seesaw" and "The House that Jack Built." As she was offered more freedom to compose her own material, the number of pop-based tunes — like "Daydreaming," "Bridge Over Troubled Waters," "First Snow in Kokomo" — increased in direct proportion. Her best pop offerings are simple, eloquent statements of yearning ("Sweet Bitter Love"), or joy ("Brand New Me") or plain wonder at the mysteries and ambivalence of existence ("First Snow at Kokomo"). Even the numbers with glaring structural deficiencies, like "Bridge Over Troubled Water" or "With Pen In Hand," have overpowering moments. The pop ballads have allowed her to express what she feels without being filtered through the sensibility of the R&B lyricists (largely male) she's been associated with; yet these romantic ballads achieve their effect largely as a counterbalance to the blues and soul material. Taken on their own, the pop tunes reveal a lack of subtlety in interpretation, a tendency towards overkill, despite their tenderness and simplicity. As a pop songwriter, her melodies are just not inventive enough, and her approach to ballads lacks variety. Aretha is primarily a gospel-based, blues-influenced soul singer; when she sings in that mode, the insecurities and technical awkwardness vanish; when she attempts scat like Ella or sounding sexy like Diana, her frailties are all too apparent.

It was with a bit of trepidation that I approached her recent appearance at the Circle Star Theater in a San Francisco suburb. Reports of her recent Carnegie Hall concert had been unsettling. The theater was barely half-filled when Aretha walked on stage. She obviously was not using her former Bernard Pardie-Eric Gale-Cornell Dupree rhythm section; the group that night was playing from charts, even the lead guitarist and drummer. She opened with an unpromising, desultory "Anything Goes," showcasing her unfocused scat singing. Then she said, "This is for those who remember the days at Columbia Records," and she sang a powerful churchy blues ballad she had recorded circa 1962. It

continued on page 17

JAZZ ROCKS

Yes celebrates their Tenth Anniversary and the return of Rick Wakeman with a world tour.

By Bob Henschen

Few rock or jazz groups stay together long enough to celebrate ten year anniversaries. Fewer still can claim to have consistently advanced their art over such a long period. Since 1968, the English fusion scene has been witness to the musical magic of a group called Yes, one of the first rock-based ensembles to mix folk, jazz and classical elements into a highly progressive hybrid.

Yes has been enormously popular, as well as experimental, for an entire decade now, so they relived some memories with their recent fall-winter worldwide tour . . . capped by four SRO shows at Madison Square Garden. These concerts not only returned Yes to the performing limelight after a long absence, the '78 dates made significant contributions to the growing art of rock & roll staging technology. We're not just talking laser lights, trendy explosions, dry ice, or a date with the Oakland Raider cheerleaders (who danced onstage in Oakland's Coliseum to "Roundabout") . . . the "Yes Tor" made use of an ingenious new concept — jazz-rock-in-the-round.

How many of us have long complained of poor visibility and abysmal sound in the kind of hockey rinks played by the likes of Yes? Well, the hidden meaning of "Roundabout" is now revealed as a three-tiered revolving stage, a setup where all five Yesmen are brilliantly visable and audible by almost all members of an 18,000 strong audience. The suspension of gigantic speakers high above the platform makes for full and even dispersal of fidelity and, best of all, the sound engineers are able to bring the decibels down to a bearable level without sacrificing one ounce of rock-sized impact. Watch for rock superstars to adopt this formation en masse.

The new system proved perfect for, and integral to, what turned out to be one of the best fusion "tors" in recent yore. Yes was spectacular on their new merry-go-round, mixing classic oldies like "Heart Of The Sunrise," "Time And A Word," "Long Distance Runaround," "Perpetual Change," "Soon," "I've Seen All Good People," and "Starship Trooper" with newer pieces like "Don't Kill The Whale" from *Tormato* and "Parallels" from *Going For The One*. Each musician held forth from his own stage battlement; Chris Squire (bass) and Steve Howe (guitar) opposite from each other and facing out, Rick Wakeman (keyboards) and Alan White (drums), at a slightly higher level and facing inward, and Jon Anderson between them all, twirling gaily on his podium pinnacle.

The vocal and instrumental cohesiveness of this unit is uncanny, almost miraculous, considering the intricacy and sophistication of their endless time and key changes. As individuals the members of Yes have been walking away with various year-end awards. Steve Howe won best guitarist in *Melody Maker* and *Guitar Player;* Rick Wakeman, best keyboardist in *Melody Maker* and *Contemporary Keyboard;* Jon Anderson, top *Melody Maker* singer and Chris Squire #1 bass in *Melody Maker*. Their individual personalities are colorful and diverse, adding to the overall appeal that Yes exudes as a group.

Jon Anderson has to be considered a focal point, not only for his precise lead vocals (even in his excruciatingly high range) and unbelievable lyrics, but also for the kind of mystical leadership he seems to represent. Attired in fanciful costumes of brilliant hue, Anderson resembles a neo-Renaissance high priest spreading an other-worldly joy with song and dance mannerisms of his own invention . . . a unique poetic language and choreography seemingly designed to place him on a higher spiritual plane.

The more introverted Steve Howe is often similarly dressed, stepping forward only to render his acoustic solo on "The Clap." Wakeman works his keyboard sorcery in caped space costume emblazoned with "RW." White is contrastingly athletic at his huge multiple percussion instrument (to cop a Freddie Waits phrase), while Chris Squire comes on like an extroverted rocker with his tuxedo-and-tennies ragamuffin look, one huge pirate earring dangling from his ear. Squire was given considerable solo room on the Yes Tor, delivering several rambunctious, jazzy, fretless bass solos. Jaco Pastorious fans take note.

Jon Anderson announces Rick Wakeman's solo improvisation with the standby Monty Python segue: ". . . and now for something completely different." Wakeman's return to Yes two years ago seems to have prompted the group's reemergence from the almost too confusing *Tales From Topographic Oceans* material to the exciting material of *Going For The One*. Rick's Tor solo was a sensational multi-synthesizer overture that evolved into a Yamaha grand breather, an electronic nocturne and then a cathartic organ alarum that culminates in a lift-off and spectacular explosion. The crowd, obviously, goes crazy over the sensationalism, but Wakeman shows his chops all evening long. You can look for more solo projects from Rick on A&M, but the Yes experience seems still fulfilling for this accomplished virtuoso.

The latest Yes album, *Tormato* may

continued on page 17

Adamas

Glen Campbell

Nancy Wilson

Marcel Dadi

by

OVATION INSTRUMENTS INC.

BLOOMFIELD, CONNECTICUT 06002

A KAMAN COMPANY

FACES

When Mercury Rules You And Destiny Fools You, What Do You Do For An Encore?

Bob Dylan

WINSTON BOYER

Photographs on this page were taken during a concert at the Oakland Coliseum in Oakland, California, on the night of November 14, 1978. The man in the white pants and the black leather jacket is Bob Dylan, that cryptic troubadour, child of the wave, living legend and full-time magus from Hibbing, Minnesota, who decided two decades ago that he was going to be, as he put it, "bigger than Elvis."

1978 was a banner year for Bob Dylan. He produced and directed a four-hour movie ("Renaldo & Clara") which established, among other things, that live music and 35 millimeter film can be blended in such a way that the resulting mixture is neither film nor music, but a form of excitement which unfolds, mystifies and inspires according to wild rules of its own. Then he came out with a record, "Street Legal", which, to no one's surprise, contained songs about what goes on inside a man's head when he runs out of ways to love a woman. Finally, Bob Dylan embarked on a concert tour which took him all the way from Paris, France, to Minneapolis, Minnesota. In England, he played in front of an outdoor audience of more than 200,000 people. In Los Angeles, he played in front of Raquel Welch and remarked, between songs, "Boy, I sure am nervous tonight."

Critics took aim and fired at Bob Dylan all year long. Time disliked "Renaldo & Clara." New Times consigned their review of his concert tour to their "Final Tribute" page, a department normally reserved for people and/or institutions who have either died or become obsolete. Despite the fact that he played to sold-out houses and received standing ovations everywhere he went, the newspaper reviews which followed his concerts all seemed to find fault with his voice, his attire or the three back-up singers whose voices can be heard on "Street Legal." In an interview with Los Angeles Times music critic Robert Hilburn, Dylan said that the writers who were reviewing his concerts had missed their marks. He suggested that they must have heard about the concerts over the telephone and then written their reviews.

As far as I'm concerned, there is absolutely no percentage in being critical of Bob Dylan, whether he's making a movie, recording a song or standing in an arena casting live spells over an audience. In Oakland, at the Coliseum, his voice was hoarse and he looked haggard and pale, but Bob Dylan sounded hoarse and looked haggard and pale when he was the 20-year-old boy wonder of folk music, so what does that prove? The fact remains that Bob Dylan authored "Blonde On Blonde," the Mona Lisa of long-playing records. The fact remains that Bob Dylan still knows how to turn his voice into a spirit. The fact remains that Bob Dylan is a bona fide legend, and that to attend one of his concerts, listen to one of his records or watch his movie ("Renaldo & Clara," edited to two hours, was re-released in November) is to participate in that legend and become part of its magnitude. Sure, he makes mistakes. But, unlike most performers' mistakes, Bob Dylan's mistakes can be just as illuminating as his successes. I hope he ignores his critics, keeps moving toward a ripe old age and comes up with at least one more year like 1978 before he hangs up his genius and leaves the rest to silence. — Joshua Baer

DEBORAH FEINGOLD

Arthur Blythe

Most of you haven't heard of Arthur Blythe yet, but you will. When Blythe's "Lenox Avenue Breakdown" is released on Columbia in January, this extraordinary alto saxophonist will gain popular and critical recognition as being among the finest players in the history of the instrument.

A legendary figure for many years on the west coast, Arthur Blythe's improvising reflects the entire history of the saxophone. His writing is filled with angular exhuberance and humor that owes much to Thelonious Monk, and he has an infinite range of voices and inflections: from the lugubrious sentiment of Johnny Hodges, to the twisted, shouting declamations of an Eric Dolphy. "Lenox Avenue Breakdown" should be one of the recording events of the year, as Blythe joins forces with master players like Jack DeJohnette, Cecil McBee, James 'Blood' Ulmer, James Newton, and Bob Stewart.

A Thanksgiving engagement at Manhattan's Tin Palace — thematically titled "In The Tradition" — teamed Blythe with pianist Hilton Ruiz, bassist Fred Hopkins, and drummer Steve McCall, as well as a guest appearance by today's leading trumpet innovator, Lester Bowie. These men are dangerous.

The group turned "C.C. Rider" into a free form blues suite, demonstrating the infinite malleability of that form as a common ground for collective improvisation. Bowie's solo was a pungent gutbucket of greens and chitterlings, Blythe took off for Saturn like an operatic diva speaking in tongues, Ruiz's statement covered piano history — from Milt Bruckner to McCoy Tyner — and Hopkins and McCall (two-thirds of the group Air) went wherever the music took them, from swing time to no time. A rendition of Ellington's "Come Sunday" was a sound amoeba of constant changes, a hejira through every A.M.E. church and gospel sing out in America.

In Arthur Blythe's music swing and free form are never at each other's throats, but breathing joyously as one — in the tradition. — Chip Stern

Jay Hoggard

The name is Jay Hoggard. Not Hogarth, not Haggard, but Hoggard.

Jay Hoggard has been having a lot of trouble getting his name spelled correctly, but that should cease soon, because Hoggard is on the verge of recognition as the premier vibist in music.

Not to slight Hampton, Jackson, Burton and Hutcherson, which Hoggard certainly doesn't do. Hoggard has synthesized all of vibraphone history into a cohesive style that is extending our expectations of what the instrument can do.

Since there is no physical contact with the instrument., the vibes tend to be a cold impersonal instrument — but Hoggard has totally overcome that. Hoggard's solo vibes recital at New York's Public Theatre — taped for a spring broadcast over National Public Radio — was a compelling display of virtuosity, composition, and rhythmic drive. Hoggard created a pianistic fabric of left handed moving harmonies, with an astonishing variance of dynamics; balanced melodic and atonal elements with perfect symetry; set up clouds of overtones and ringing dissonances, coupled with fleet resolutions that can only be characterized as Tatumesque — and swung like the church bells on a 1000 Baptist Sundays.

Hoggard's program included an African flavored samba, a loving evocation of Bags and Mingus, and an ominous free suite dedicated to the victims of Soweto. Best of all was a blues-drenched reading of "If You Believe" from "The Wiz." One rousing cadenza even caused the audience to spontaneously groan and scream. "Man, I didn't think you were listening," said Hoggard, "Let me play that for you again."

Hoggard rocketed through Hampton's "Air Mail Special" for an encore — past, present and future seemed to coalesce in one instant. Inside or out, furious or plaintive, Jay Hoggard is the face to watch on vibes in 1979. — Chip Stern

DEBORAH FEINGOLD

RHYTHM & BLUES

White R&B and the "Greatest Group of Them All."

By Joe Scherzer

One of the great musical ironies of the 1970s is the emergence of white rhythm 'n blues. A generation ago, R&B, or "race" music, was performed exclusively by and for blacks. Today, using much the same material, a bumper crop of white bands is filling concert halls with young white faces. What ever happened to fears that "jungle music" promoted juvenile deliquency?

It seems that in the era of Sid Vicious, rhythm 'n blues finally has been legitimized for the mass market. The drive of R&B greats Joe Turner, the Robins, Little Richard and Fats Domino has been inherited by Graham Parker, Roomful of Blues, NRBQ and Southside Johnny and the Asbury Jukes. It's an uncertain inheritance, but these Caucasian practitioners sometimes manage to carry it off.

NRBQ (no, it's not a chess move; the initials stand for New Rhythm 'n Blues Quartet) and Southside Johnny are among the more popular East Coast aggregations. I went to see both perform recently. As a hopeless R&B purist, I expected one of two reactions on my part: 1) dismissing them on principle, or 2) bending over backwards in an exaggerated burst of impartiality. I was surprised, however, to find my sentiments falling somewhere in between.

Right off, I must point out that a tendency of blue-eyed R&B is to power the music with lavish brass sections, and NRBQ and Southside Johnny are no exceptions. Trumpets and trombones are appropriate to many forms of music, but not rhytym 'n blues. R&B is often bathetic to begin with; brass simply overstates the case, destroying any attempt at subtlety. Another tendency is the use of strings, at least on records — Southside Johnny is the big offender here. And finally there's the matter of vocal harmony, or the lack of it. If you're interested in the smooth sound of an R&B singing group, I suggest you catch the Persuasions or the Flamingos. The white bands rarely use vocal back-up, and I can understand why. Four-part harmony and heavy brass go together like veal cordon bleu and a bottle of T-Bird.

These points aside, let me say I like the rough-and-tumble vocal delivery of Southside Johnny Lyon and NRBQ's Al Anderson. I'm enthusiastic about the choice of vintage material (e.g., the Asbury Jukes' "It Ain't the Meat It's the Motion" and NRBQ's "Shake, Rattle and Roll"). I enjoy the jazz and rockabilly influences in NRBQ's music. And I'm ecstatic about the Jukes' recording collaborations with the Drifters, Coasters and Five Satins.

At a representative NRBQ concert, the septet (NRBS would be a more accurate handle) ripped through a bevy of raucous tunes — all executed in exuberant style. Most of their rock 'n roll material featured a round robin of instrumental solos. Lead guitarist Anderson underpinned rhythms with Chuck Berry riffs, leaving plenty of room for keyboardist Terry Adams to bang and ramble a la Jerry Lee Lewis, and paving the way for furious scales bellowed and screeched by Keith Spring on beat-up sax.

Their version of Joe Turner's classic "Shake, Rattle and Roll" was infectious enough to get the joint rocking. However, the spirited pace was interrupted as the band labored through a few original numbers, demonstrating more of a punk monotony than R&B vitality. NRBQ steadily regained a respectable footing via a rock 'n roll medley and their blue chip offering, "My Car," a recent hit for the group.

White R&B is here to stay, but one wonders where the trend is heading. Maybe the 1980s will bring an even greater musical irony — the re-emergence of black rhythm 'n blues.

"The Greatest Group of Them All" — that's the way Arista Records describes the Ravens on the cover of a new entry in the "Roots of Rock and Roll" series. You do tend to expect hyperbole from record companies, so there's nothing all that startling about the billing. What's unusual here is that the cuts on the album just might substantiate the claim.

The Ravens recorded from 1946 to 1957. The vocal quartet had few hit records, made no motion pictures, and were pretty much overlooked during the rock 'n roll boom. Their music appealed mostly to pop audiences; yet the Ravens had more influence on 1950's R&B than any other pioneer group, with the possible exception of the Ink Spots.

Central to the Ravens' popular and artistic successes was the interplay between the powerful, subterranean bass voice of the late Jimmy Ricks and the entrancing, almost operatic tenor of Maithe Marshall. Backed by exhilarating harmonies, these two contrasting voices transformed popular tunes of the day into truly dramatic experiences. With recordings like "Count Every Star," the Ravens anticipated the so-called "doo-wop" sound of the mid-50s, characterized by rumbling basslines and floating falsetto. Their style was imitated by the Drifters, Four Buddies, Swallows and hundreds of other groups. Bassmen Mel Franklin

continued on page 17

WE'VE BEEN AT IT LONGER SO WE HAVE MORE TO SHOW FOR IT.

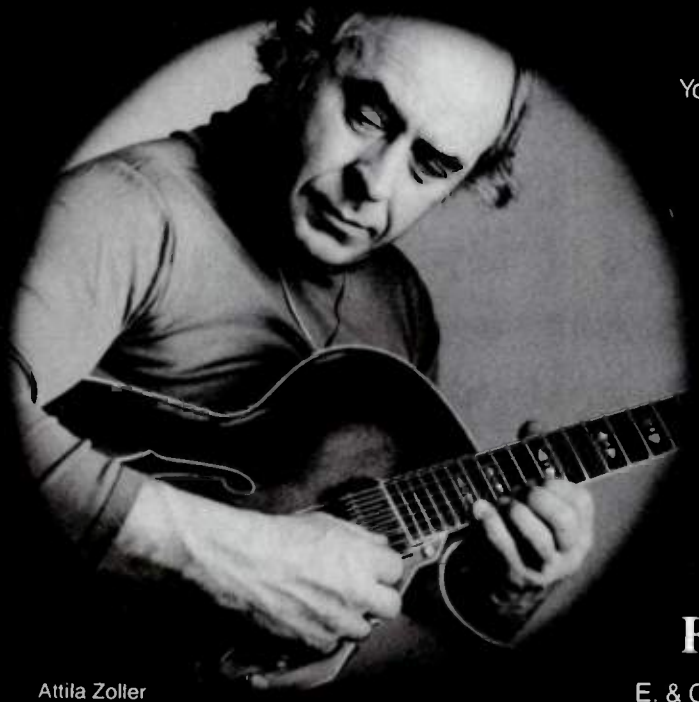
Hohner has been making fine musical instruments for over 120 years. So we've made more keyboards, guitars, harmonicas, recorders, amplifiers and musical accessories than just about anyone else.

HOHNER

WHEN YOU'RE LOOKING FOR THAT BIG BREAK, HOHNER CAN BE INSTRUMENTAL.

M. Hohner, Inc., Hicksville, N.Y.
Hohner Canada Inc., Don Mills, Ontario

We hand-test *every* guitar string La Bella makes.



Attila Zoller

You would expect nothing less from La Bella, which is also the only company to bring you the unique advantage of *perfectly balanced* strings. *Perfectly balanced* so that when a chord is played, all the strings vibrate for the same length of time. With no notes dropping out before the others. Plus, all the strings are heard equally, without one string louder than any other. And without undesired overtones. The result is a uniform sound character, with the same tension & same flexibility for each string. And being *perfectly balanced*, finger pressure can now be the same for all the strings.

La Bella makes the widest range of guitar strings on the market today: round, semi-round & flat wound, in gauges from extra light to heavy.

La Bella
Perfectly Balanced Strings For Your Perfectly Balanced Hand

E. & O. Mari, Inc., 38-01 23rd Avenue, Long Island City, N.Y. 11105

Yes *cont. from page 10*

not be as immediately stimulating as the previous *Going For The One*. A couple of the new tunes seem topical to the point of commerciality, while others are at first obscured by Anderson's astral fairyland imagery. But, like most of this group's music, the fineries unveil themselves with time and it becomes obvious that Yes is on the verge of new compositional advances. The '78-'79 Yes Tor confirmed the creative energy of this group, and fusion is again lucky to have one of its greatest proponents back at full force. □

Soul *cont. from page 9*

was all straight soul from then on. "I know you're gonna like this," she said, before breaking into "Baby, Baby, Baby," a mournful ballad she and her sister Carolyn wrote for her first Atlantic album, *I Never Loved A Man*. As she moaned out "I'm bewildered, I'm lonely and I'm loveless" and her backup crescendoed on their "reach out for me" response, it felt like the old days. The starkness, the nakedness and the purity in the emotional outburst made one aware why Aretha Franklin earned her reputation. She had completely abandoned the strings, costume changes and Vegas trappings of her recent concerts. The climax was not "You Light Up My Life" (as it had been at Carnegie), but the hoary "Ain't No Way." Her selection was less greatest hits — though she did include "Respect" and "Seesaw" — than songs that she loved. . . "Call Me," "Brand New Me," "You Send Me," many of them flip sides of hit 45s. These were all songs of yearning, and the slow, stately — often mournful — pace at which Aretha delivered them accentuated these qualities. It's tempting to describe this concert as a complete triumph, a return back to her roots, a rekindling of her old powers. God knows the audience responded as if it were, and it most assuredly was a grand concert. But the fact that only one of the dozen or so songs in the set was less than six years old cast a pall on the event. This identical concert could have been performed eight, nine years ago. There was a sense of defeat in her having to resort exclusively to old material, and the somewhat languid pace of the affair accentuated this, as did the relatively poor turnout. It's not easy to separate the inherent sadness (and beauty) in the material from the inherent sadness (and beauty) of the event. Retreat and victory were hopelessly intertwined as they are in her best songs, "Ain't No Way," "Call Me," "Angel." □

R&B *cont. from page 14*

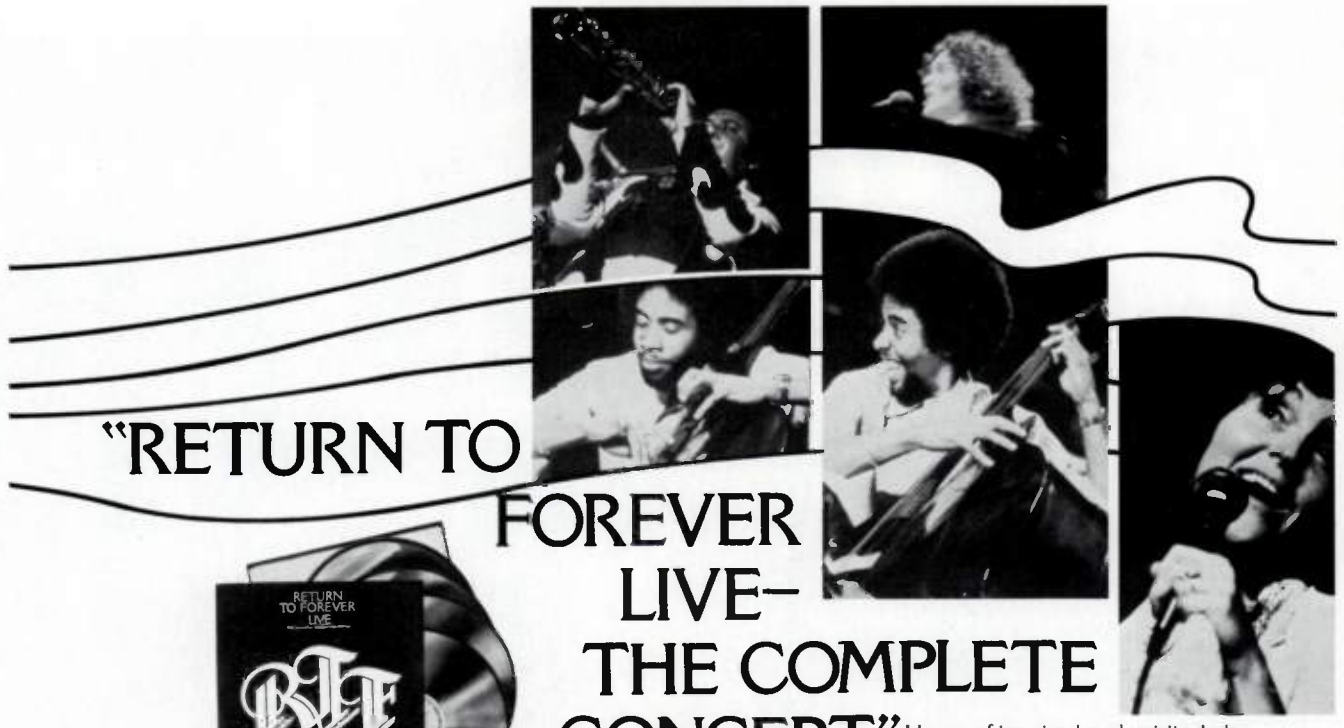
the Persuasions have acknowledge their debt to Ricks.

The Ravens recorded for many labels and underwent frequent personnel changes. Arista's double album set, released as Savoy SJL 2227, includes only those recordings done for the National label from 1947 to 1950 — considered by collectors to be the quartet's finest output.

Selections include such familiar tunes as "September Song," "White Christmas," "Deep Purple," "For You" and "Until the Real Thing Comes Along." My favorite is "Lilacs in the Rain," which sells for a couple of hundred bucks on the original 45 r.p.m. disk. As a special bonus for collectors, the package boasts eight previously unreleased cuts. Best of these are "Moonglow," "I've Got the World on a String" and a haunting rendition of "It's the Talk of the Town." In addition, an exhaustive history of the Ravens is presented in Jack Sbarbori's well-written liner notes. Mr. Sbarbori is the world's leading authority on the Ravens, and one hopes he'll soon write a book on "the greatest group of them all."

The Penguins made a rare East Coast appearance at a fall concert at New York's Beacon Theatre. Led by Cleve Duncan, the California-based group sang "Earth Angel," "Hey Senorita" and others. Also on the bill were the Flamingos, Clovers and Jyve Fyve. This was the third major oldies show in New York in a year, and several more are in the works. □

ONE LIVE CONCERT YOU'LL RETURN TO FOREVER.



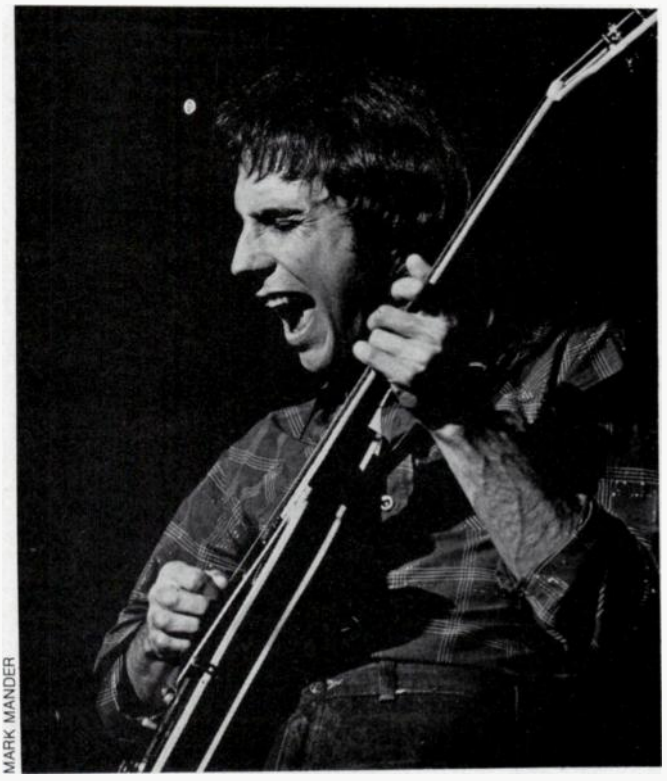
"RETURN TO FOREVER LIVE— THE COMPLETE CONCERT."

Hours of inspired and spirited play by Chick Corea, Stanley Clarke, Gayle Moran, Joe Farrell, Gerry Brown, John Thomas, James Tinsley, Jim Pugh, Harold Garrett and Ron Moss. For your enjoyment forever. C4X 35350

A BOXED FOUR-ALBUM SET ON COLUMBIA RECORDS®

Produced by Chick Corea.

On his own after years as sessionman and Crusader, Larry Carlton has a new record, is drawing SRO crowds and may be the Eric Clapton of the 80's.



MARK MANDER

by Dan Forte

LARRY CARLTON SOLOS

The Great American Music Hall in San Francisco is probably one of the classiest, most beautiful jazz clubs in the country. Artists such as Buddy Rich, Mose Allison, Stephane Grappelli, and Sonny Rollins look forward to playing there, where they usually draw capacity crowds of knowledgeable and appreciative, if somewhat sedate, jazz buffs.

But on Monday night, October 16, 1978, although it was cold and foggy outside, the inside of the Music Hall looked like a 500-seat version of Don Kirshner's Rock Concert — busting at the seams with a sell-out crowd of stomping, shouting, even dancing, fans. That night, ex-Crusaders guitarist Larry Carlton brought his electric quartet of fusionists to San Francisco for the first time, and showed why he left a quarter-of-a-million-per-year career in the L.A. studios to go on the road.

Kicking off with "Room 335" (side one, cut one from his Warner Bros. solo album, *Larry Carlton*), he received shouts of recognition from the opening keyboard riff by Greg Mathieson — even though the LP the tune appears on had only been out about a month. After two more numbers from the album — a slow, moody vocal entitled "I Apologize"segued into a fast shuffle called "Don't Give It Up" — a fair percentage of the house decided not to save their standing ovation until the end of the set and rose en masse.

"And you were expecting a jazz band, right?" Carlton kidded. It was already apparent that Larry's gamble on leaving the studios' security would pay off. In any case, the guitarist points out, "The worst that'll happen is I'll go two or three years, and if I fail I'll just start producing records and arranging."

The remainder of Carlton's set included all but two songs from the solo album and only two not on the record — a slow blues penned by Lowell Fulson, and "Put It Where You Want It," the evening's only reference to the Crusaders. Throughout the show, Carlton and group, like the audience, bumped to the high-energy funk that typifies Larry's post-Crusaders music. Occasionally, the guitarist would even exhort the crowd into some collective handclapping.

Larry Carlton, thirty-one, has been quoted as saying he'd like to become the Eric Clapton of the 80s — presumably not on the basis of style, but on impact. Well, it's only 1978, and he seems to be drawing a bead on that target. Ten or twelve years ago seemingly every new rock band featured some Clapton clone with a Gibson Les Paul standing in front of a stack of Marshall amps, trying desperately to master the famous Clapton vibrato. Today, young guitarists are cropping up everywhere, carting around Carlton's patented combination of volume pedal, small MESA/Boogie amp, and Gibson ES-335 (rapidly becoming one of the most visible guitars in rock as well as jazz, thanks in part to Carlton's association with it). And hopefully, a few of these young string benders are realizing that the key to mastering the instrument lies, not in how many notes you can play, but in *which* notes you play (or don't play, for that matter). If Carlton succeeds in nothing more than instilling that attitude in a generation of future guitarists, his fingers should be placed in some sort of hall of fame.

Speaking of the elements that make his style so distinctive, Carlton admits, "The volume pedal, 335, and Boogie amp are definitely the most obvious, but aside from those it's also a combination of styles and the choice of notes. Combination because no rock and roller is playing the notes I play, but there are no beboppers bending strings the way I am. I started bending notes while still playing jazz in the late 60s. It's energy, but it's still finesse."

Larry Carlton grew up in Torrance, California, and got his first guitar at age six. After eight years of lessons, he was inspired to play jazz, at fourteen, after hearing Joe Pass on the radio. "I practiced my lessons from the teacher an hour a day," he recalls, "then I just played all the time. I just got jazz off records — started doing my homework. And I was always in rock groups and country bands."

The adolescent guitarist's ambition at this point was to become another Joe Pass or Wes Montgomery, but in retrospect he states, "I'm glad I went through that phase at that point — at 14 or 15 — rather than at 21 or 22. That kind of music had its day, and it's all been said, and it's been said by people who are going to say it better than any of us ever could. They were brought up in an era when that music was part of their environment. I think now I'm playing music of my decade and my generation, not of the 50s. There are some great bebop players out there, but they're playing music that's twenty years old."

Not that Carlton has totally abandoned his love for jazz, but he's always had his feet planted on both sides of the fence. His early session work consisted primarily of pop dates with acts like Vicki Carr, Andy Williams, and the Partridge Family. The later sessions that brought him notoreity were with Joni Mitchell *(Court & Spark)* and Steely Dan (*Royal Scam* and *Aja*). And remember, he joined the Crusaders (their first new member in twenty years) when they had decided to drop the Jazz prefix from their moniker. Carlton's brand of rock-jazz is neither merely electrified jazz nor a rock band with a horn

section; it's a fairly even split making for a strong marriage — as he suggested, "energy with finesse." "I write tunes I want to play on," he declares, "with me in mind. This is the first time I've really stepped out and said, 'Here's what I am. Accept it or don't accept it.' Before, that was Crusaders music, not Larry Carlton music. Maybe some hard-core jazzers won't like it, but, like I said, I think that's the music of yesterday."

On the cover of *Larry Carlton,* the artist gives special thanks to four of his "definite favorites": Louie Shelton, Robben Ford, B.B. King, and John Coltrane. It is interesting that guitarists Shelton and Ford are both mentioned — one being the seasoned studio veteran Larry watched and learned from, the other representing a younger generation of performers exhibiting a near total abandonment, centering on the sheer joy of making music before a live audience.

Of the former, Carlton testifies, "Louie was *the* number one premiere studio guitar player in L.A.; when I started doing dates in 1970, he was already three years into it. They used to call him Sweet Louie Shelton, because he'd play the right note at the right time — nothing fancy. I used to sit next to Louie and he'd be playing all the right notes, so I headed in that direction — trying to be real tasty. Not blow anybody away, but pick the right notes, so that when the record was mixed they had to leave the guitar up because it was so right.

"In around 1966 or '67," Larry reminisces, "I was playing in a little after-hours topless bar and Louie and Dash Crofts [of Seals & Crofts] came in. I didn't hear from him for a couple of years, then all of a sudden I got a call one day and he said, 'Are you still playing as good as you used to?' He's from Arkansas, right? 'Well, would you like to do this motion picture call?' I went in and played one rock and roll solo on some picture — I don't even remember what it was. Then I got a call to do the Bill Cosby Show with Quincy Jones — Louie may have recommended me for that, too."

The mentor/apprentice relationship was reversed when Carlton became a bit of a model for the younger Robben Ford. After Larry cut the debut album with Tom Scott & the L.A. Express but still chose to stay with the Crusaders, Ford was called in to fill the guitar seat for an upcoming tour with Joni Mitchell. For a former sideman of Jimmy Witherspoon, Joni's music was unfamiliar, though not entirely out of reach. Carlton was called in to offer a few pointers. As Robben told *Guitar Player Magazine:* "Larry's great; I must say I emulated a lot of what he was doing, because it worked, man."

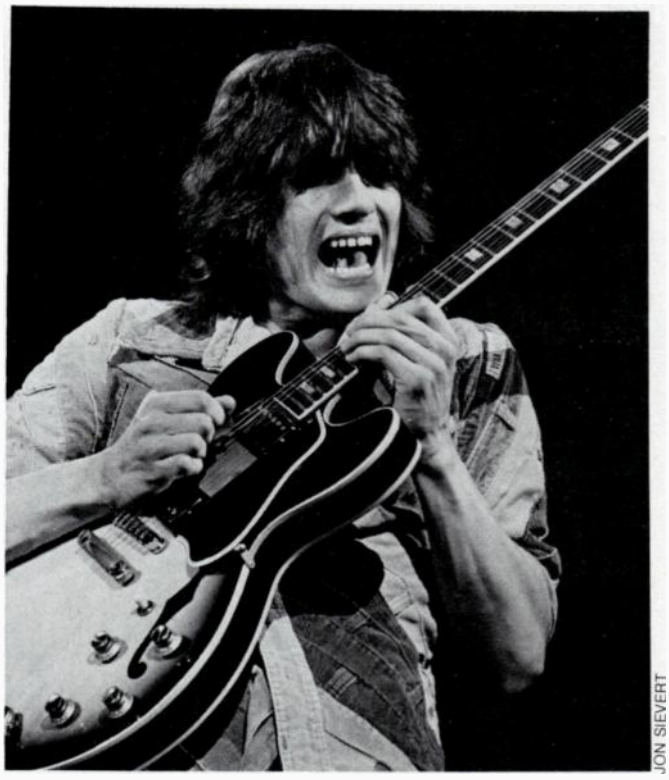
In the following years, Ford and Carlton developed a mutual admiration, to the point where it's now getting hard to tell who is influencing whom. "During the last year," says Carlton, "we spent so time much together, there's definitely a touch of Robben in my playing, because I really like the way he plays. He's hot; he's a real monster."

In 1977, the two played a few dual-guitar gigs at Donte's in Los Angeles, with Joe Sample on keyboards, Pops Popwell on bass, and Jeff Porcaro on drums. It was these types of live performances and jams that helped Larry make the decision to form his own road band. "After I left the Crusaders," says Carlton, "it was like being divorced from your wife; all of a sudden you're standing on your own two feet again, facing the world. I'd been working with Joe Sample for five years; I didn't know what it was like playing with another keyboard player. All of a sudden I just blossomed; for the next nine months, I just played with different cats and started getting into it. It felt so good, it made me realize that first of all I'm a guitar player — secondly, I'm a studio player, producer, or whatever else. But I'm basically Larry Carlton, the guitar player."

Larry estimates he played approximately 75 to 85 sessions in 1977 — as opposed to the 500 a year he was used to doing. In 1978 he made the big move and completed his solo project and formed a permanent touring unit with keyboardist Greg Mathieson (who also appears on the album), bassist Neil Stubenhaus, and drummer John Ferraro (neither of whom appear on the LP).

So audiences full of future guitar stars will get to view first hand the man whose licks have been required listening. When

Soloing Robben Ford admits Carlton as a major influence. Says Carlton, "It's flattering to be imitated . . . but by the time they've copied it I'm already two years farther along."



JON SIEVERT

it is suggested that he is probably one of the most copied guitar sounds in contemporary music, Carlton muses, "It seems that way. It's flattering. When I hear somebody else playing me, *I* know they're copying, but the point is, by the time they've copied it I'm already two years farther along. So there's no reason for me to be insecure about 'Uh-oh, this guy sounds like me.' "

At the close of the second and last set of the one-nighter in San Francisco, two college-aged guitar junkies lingered near the stage, examining every patch cord Carlton's roadie unplugged. "We were at the show in Sacramento last night," one called to the equipment man. "Where are they playing next?" the other asked. "The Roxy in L.A." was the answer.

The duo shot knowing glances at each other and headed for the door in a hurry. Little did they know that after two nights at the Roxy, Carlton and company would be heading for a tour of Japan. Stowaways? □

SCHECTER'S GOT A HUMBUCKER

Z+ PLUS IS HERE

Z+ represents a revolution in humbucking design and with the Z+ Assembly offers the guitarist versatility and options never before available for 'Les Paul' type guitars

The assembly comes pre-wired with four Omni-Pots mounted on a brass grounding shield with color coded harness for easy connections.

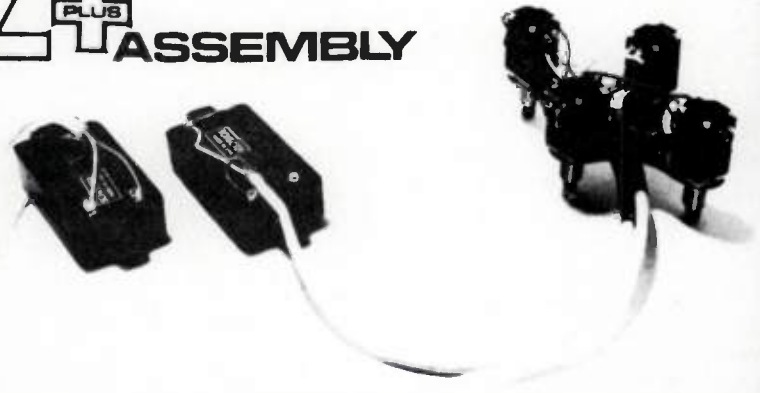
Each Omni-Pot is a double pole/double throw (DP-DT) switch pot to allow 26 different combinations of sound. There are no batteries or mini-toggle switches, and Z+ requires no routing or custom installation.

The output is hot, but with a tonal character which lets you define and hear your notes or chords at whatever level. With push-pull convenience you can split and select single coils, switch to series-parallel or phase and any combination or standard mode.

Z+ is available to hear at your nearest SCHECTER Dealer and while you're there check out all the other great new ideas from

✖ SCHECTER GUITAR RESEARCH

Z+ PLUS ASSEMBLY



See your SCHECTER Dealer or send $2.00 postage and handling for our beautiful new 16 page color catelog to:

SCHECTER
GUITAR RESEARCH
DISTRIBUTED EXCLUSIVELY BY ISA INTERNATIONAL SALES ASSOCIATES

POST OFFICE BOX 9783
NORTH HOLLYWOOD, CA 91609
Telephone (213) 782-3202

AND NOW FOR THIS YEAR'S WEATHER REPORT

Over the course of eight albums, and in many shifting manifestations of personnel, no group has straddled the double-edged realities of fusion with the expressiveness of Weather Report — they've defined the genre's peaks and pitfalls. In the world of selling records there are two viewpoints: music as perfection, and music as business. Early fusion, much of it unrecorded, was raw, searching, and experimental. Due in large part to the churlishness and congenital bad taste of radio programmers, and the platinum megalomania of record companies, fusion has come to be a post-Pampers confection for young record buyers. Slick City.

Too bad, because the ersatz has obscured what is a significant develop-

By Chip Stern

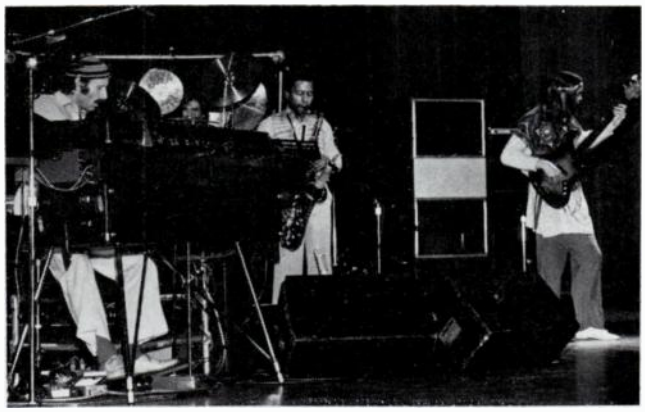
VERYL OAKLAND

ment of the past decade: the relationship of third world and African sounds to the American experience known as the blues. Wherever there have been people of the sun living in tropical climates, there have been ethnic musics that one can hear as the blues — the blues feeling represents not so much a particular style of playing as a universality of expression.

Weather Report began in this spirit, and has always strived to delineate pan-cultural connections; to encourage a communal form of improvisation, and to provide a format for extended compositional ideas. But with their third album, Sweetnighter, the group made a sudden bow in the direction of dance music and a pop audience; they became a better airplay band, but lost

On stage, if not on wax, Zawinul, Shorter, Pastorious and new drummer Erskine are simply the best live band around, serving up an almost unbelievable variety of sound from atonal exoticism to fatback funk.

much of their live intensity (like side two of *I Sing The Body Electric*). The next three albums, *Mysterious Traveller, Tale Spinnin'* and *Black Market,* asserted the primacy of arrangements and funk as Joe Zawinul got into his synthesizers and began to dominate the group with his orchestral capabilities. These records were generally very good, but many listeners felt Wayne Shorter had been disenfranchised. Come home Wayne (rhymes with Shane) became a rallying cry.



TOM COPI

Seemingly forgotten on record, Wayne Shorter and saxophone are very much a part of Weather Report's stage presence.

Lovers of Wayne Shorter's work with Art Blakey, Miles, and the classic Blue Note solo records *always* had problems with Weather Report; Wayne's playing had never been prolix enough for them. But Shorter has been editing himself all through the past 15 years; Weather Report merely speeded up the process. On *Weather Report,* the group dispensed with the concept of a lead soloist; Zawinul, Vitous, and Shorter left gaping silences in their ideas so that there could be a continuous stream of commentary and suggestion — all three men could simultaneously connect to fashion one long melodic flow. Zawinul used a ring modulator with his electric piano to suggest a synthesizer voice (technology was lagging behind his imagination); Vitous's bass served as a combination rhythmic-harmonic-melodic function akin to Charlie Haden's with Ornette Coleman; the drummer and percussionist could also offer melodic suggestions; and Shorter reduced his output and concentrated on long bulbous soprano sax tones, drawn like glass from the fire.

In live performance Shorter would solo like an arranger. If he didn't *hear* a part for himself he would simply say nothing. In the post-*Sweetnighter* period the silences became more common live, although on record there were a number of fine breaks like "Blackthorn Rose" and "Freezing Fire," though aficionados still clamored for Wayne's tenor. They got it on *Heavy Weather,* the group's most popular album, the record in which Weather Report seemed to find the best balance between their original conception and newer funk arrangements. This was due in no small part to the inclusion of electric bassist Jaco Pastorious, one of the most original and inspired musicians of the decade. Jaco was able to take on Miroslav Vitous's rhythmic-harmonic-melodic role, and put up the funk as well.

But the follow-up album, *Mr. Gone,* has left the legions of Shorter fans feeling betrayed again. Wayne's relative anonymity, the funky airplay nature of side one — in which third world exoticism is transformed to the level of discophiles — and the revival of Shorter's "Pinnochio" as a big band chart instead of an improvisor's showpiece, has resulted in critical overkill. I don't find it that satisfying an album either. It is a calculated airplay album designed to hook new listeners. But even though it is a business proposition, there are the first examples of 4/4 swing since *I Sing The Body Electric,* and a Pastorious composition called "Punk Jazz" is an interesting piece, though closer in spirit to Frank Sinatra than to Joey Ramone. The word was that with the addition of drummer Peter Erskine, Weather Report was now a stable quartet. I now suspected that *Mr. Gone* was designed to get people into the concert halls.

I was right. Weather Report's performance at New York's Beacon Theatre had something for every skeptic and fan faction. There was room for everyone to stretch out, the interplay was buoyant, and though there were some reservations (more Wayne, 'natch), there were no complaints. It was the best Weather Report concert I'd seen in years.

The band seemed to tease the audience with their awareness of the continuing Shorter controversy and the criticisms of commercial vapidity. Zawinul introduced the funky vamp to "Black Market" as a variety of yelping sounds came through the P.A.; then after a short synthesizer solo Zawinul and Pastorious left the stage. Peter Erskine laid down a powerful backbeat as Shorter unleashed a sweltering array of r&b ideas on his tenor; then barking percussive motifs, grasping a grainy control of the horn's overtone series; then moved along to some incredible rhythmic variations and finally ended on a long sinuous cry of a clarion call for the band to return. The Wayne Shorter fanatics within my line of sight were obviously blissed out, as Shorter punctuated Zawinul's vocal synthesizer lines with succinct phrases. Pastorious created an endless array of passing tones, initiated some seamless key changes, and cooked with Erskine like a well-oiled juggernaut. Some *bad* shit, let me tell you.

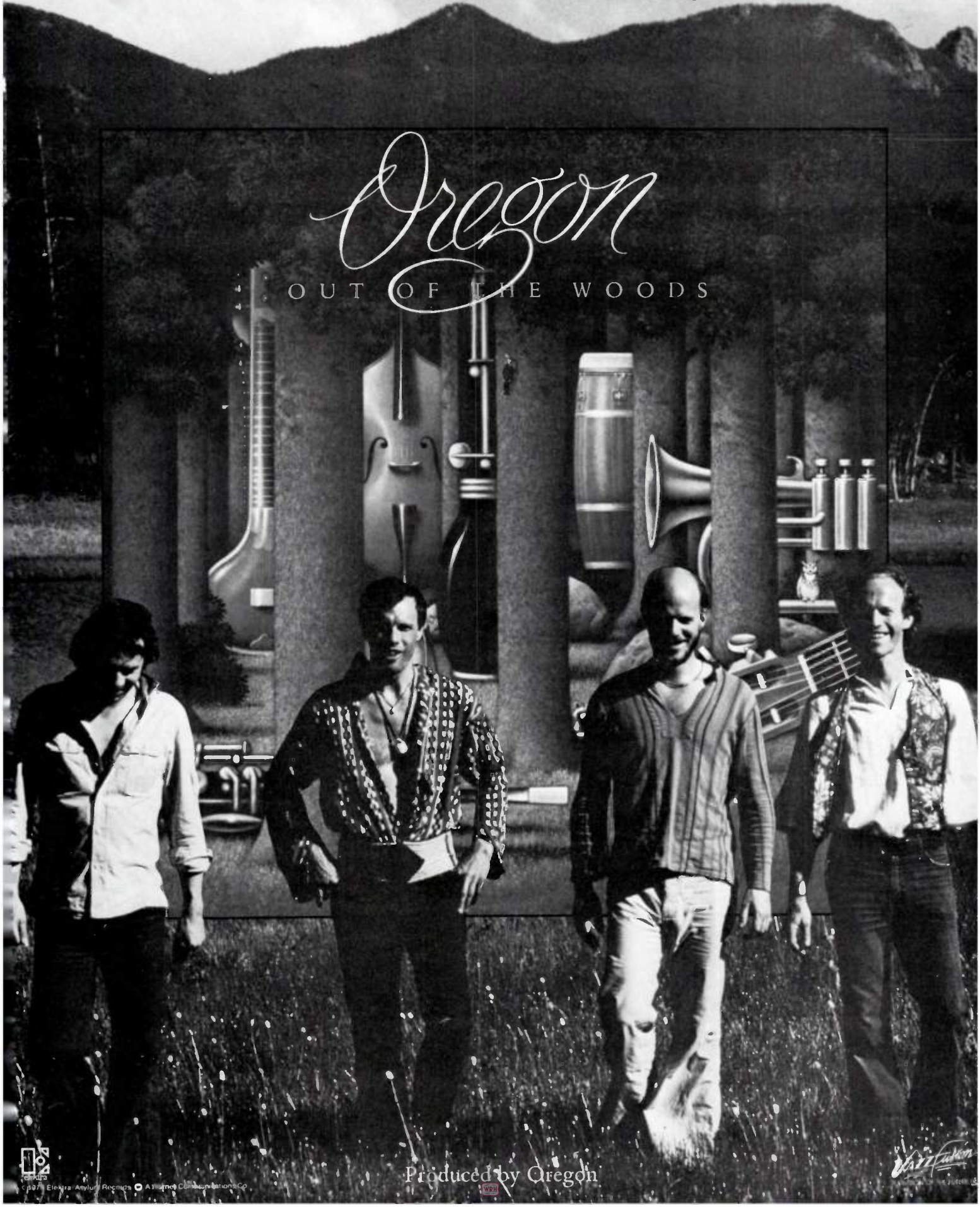
Now it was Zawinul's turn to strut his stuff. On record I've often been bored by his thick layers of keyboard textures, but live it's another story. Of all those who've nutted out on synthesizer technology, Joe Zawinul has achieved the most sublime integration of elements — he makes his flotilla of instruments function as one *keyboard.* Amidst an eerily lit stage and some unintelligible dialogue from the P.A., Zawinul created an enormous spectrum of sounds; spatial theremin effects, phased electric piano, vast sweeps of synthesizer colors. The sounds that are so constricted on record were overwhelming live. Then — shades of Sun Ra — with a taste of atonality, and an explosion of moog bass tones, the stage was enveloped in smoke as Zawinul launched a mothership into space. Bringing down the fanfare, the band went into the stark, mournful theme from "Scarlet Woman." It was a solemn dance, mixing elements of oriental and American Indian rhythms. As a conclusion, a Sunday Night Mystery Movie-type reprise shaded a lonely voice coming over the P.A. — like the last man left on earth. The voice asked plaintively, "Is there anybody on the air . . . is there anybody on the air?"

And I thought, hell no! In the vast wasteland of radio broadcasting, only Weather Report seems to get consistent airplay. I remembered driving through Maine and listening to the pounds of sounds coming from the FM, and when Weather Report's current 'product' came on the air it was the most interesting thing in hours. Maybe a car radio is the only place my fellow aesthetes would deign to listen to such music, but consider all of the people who might never listen to *any* jazz were it not for getting hooked by Weather Report. And though there has been no conclusive proof that fusion leads to an economic spillover for the 'purer' forms of jazz, I'm willing to put some faith in commercialism if you can get a few thousand people out to hear a symposium the quality of Weather Report's.

The next several tunes were selections from *Heavy Weather* and *Mr. Gone.* "A Remark You Made" benefited from Zawinul's symphonic aura, Pastorious's telepathic counter-

continued on page 64

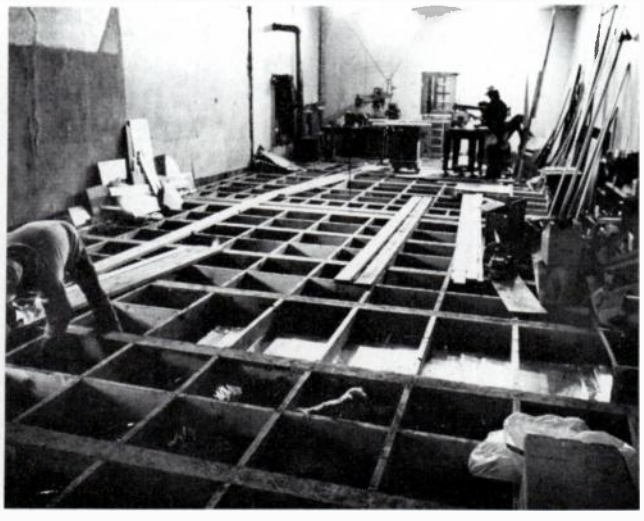
Oregon is Paul McCandless, Glen Moore, Ralph Towner, and Collin Walcott.
Oregon is a clearer state of mind.
"OUT OF THE WOODS"
Purely elegant music . . . on Elektra Records and Tapes.



THE DO'S AND DONT'S OF BUILDING A A RECORDING STUDIO IN A GHOST TOWN

By Jerry Faires

Bringing in the Pro studio at $200-250,000? Shop around and go solid on the hardware, use local materials — wood, stone, adobe — and local labor — like out-of-work musicians — avoid the frills and padding and you'll end up with a Players studio.



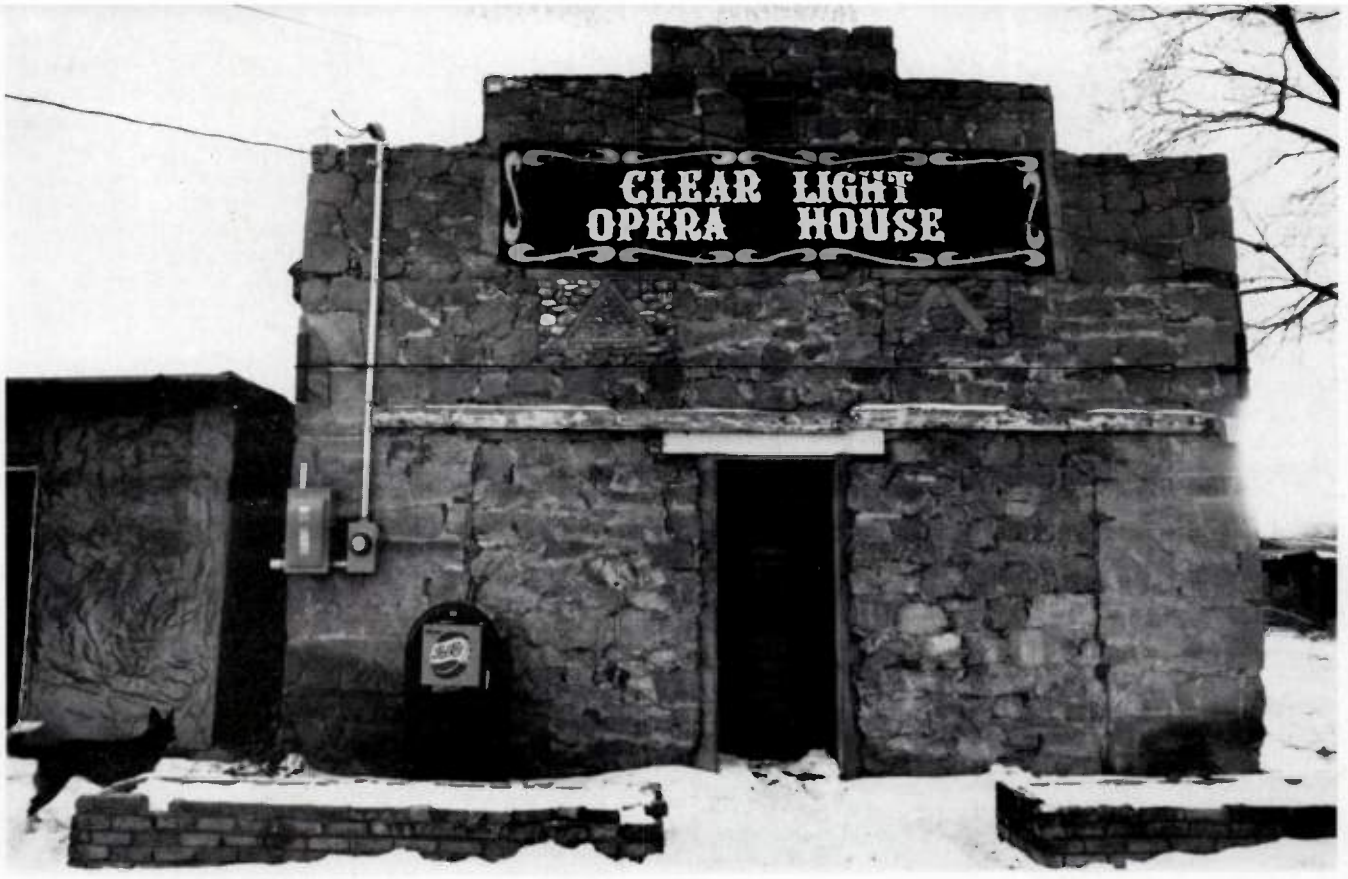
We found our building — an all stone, tin roofed former opera house and masonic lodge — in the turquoise mountains of northern New Mexico. Cerrillos was once considered for the capitol of N.M. — it was then a town of 2,500 souls — mostly miners working the gold, silver, copper or turquoise diggings. Now it is the home of 250 people who mostly oppose (successfully) attempts at more "modern" mining operations, and a new state-of-the-art MCI equipped recording studio.

Our building is 67 feet long by 22 feet wide and along with its 12½ foot ceiling we were able to get the cubic footage we wanted. While a larger size might be useful, the cost of essential environmental controls can become exorbitant. Doing all the work ourselves, we put $35-40,000 into remodeling — more than the cost of the original building — one advantage of locating in a ghost town!

Our main design consultant was Ron Oren of Mirromere Audio, Evergreen, Colorado, and our first action was to gut the building down to bare earth. Once at ground level, we ran all under-floor vents and poured independent foundations for studio and control rooms. Within the footers are 18 in. diagonal pylons on a 4 foot square grid, topped with hi-density heavy machine pads by Consolidated Kinetics supporting 6 ft. x 8 ft. pine joists. We then filled the void space with crushed pumice and covered with two layers glued and nailed ¾ inch hi-density composition board. The drum booth floor is free-floating (not coupled to walls) and packed with more than a ton of sand. A poured slab could be used for all floors, but the suspension pads would be more costly. So, our room is totally independent of the outside stone structure, and the control and recording rooms independent of each other.

Next step was framing the room. We used lots of double-framed walls. For areas of maximum isolation (piano booth, control-studio division, control room to entry hall, etc.) we used double studded walls filled with 10 in. of materials of differing density for broad-band absorbtion. Wood, sheet rock, cellotex and fiberglass were all used in varying combinations to achieve the desired effects. We used all sorts of wall surfaces and covering materials.

The studio is reflective one way and absorptive the other, with draw drapes installed over the reflective walls. Attention was paid to creating spaces of varying acoustic qualities within the room — a piano booth and drum booth which can be open or closed, a loud instrument alcove, etc. Basically, the studio is carpeted, but a semi-circle just in front of the control room window is floored with hard oak, and this live space is accented by the cove-like shape and hard surface of the ceiling above it as well. We have all spaces wired for sound. Plug-in bays in hallways, reception areas, control room, and bathroom — even the sauna — allow us all the recording flexibility we can get.



Studio floors under construction at left provide free-floating (not coupled to walls) foundation. Floor joists ride on rubber machine mounts to isolate floor from any ground vibrations. Tons of sand were poured in to make floor totally independent of outside stone structure. Owner Baird Banner reconditioned 94 year old opera house as a base for a state-of-the-art MCI equipped recording studio.

The control room is symmetrical, but not square, and designed to pass the signal by the listener's ear but once, reflective in front, absorptive in back. We frowned on parallel walls.

As for how you break up your space, again your own set of factors and desires come into play. Our studio is 30 ft. x 22 ft. — intimate, but large enough. The drum booth is 12 ft. x 8 ft. x 12 ft. high — be careful to avoid "closeting" the drums by being too small and too absorptive. Our piano booth can be open or closed and is 10 ft. x 6 ft. x 12 ft. high. Much of the 12 foot height in both booths is filled with 2 in. x 4 in. frame and fiberglass bass trapping. The walls should be reflective as well as absorptive. The control room is 18 ft. x 14 ft. We also have an alcove for loud instruments and various densities of 4 ft. x 4 ft. go-bo's useful for boxing amps and the like. All rooms and booths are built to preferred room dimensions.

When wiring AC it is imperative to use 3-wire isolated ground throughout. And for your future sanity, pay strict attention to color coding. Figure your AC and audio needs for your most wild and grandiose dreams — then overwire. If you don't have adequate crawl space, lay lots of conduit. Don't skimp on conduit size for audio, it's 2 in.-4 in. Again, use more than you think you'll need 'cause someday you'll need it. We also drove ¾ in. copper ground rods 8 ft. deep in four locations for a large "ground plane". Grounding is of utmost importance, and must be dealt with carefully and thoughtfully.

And then the equipment. The only way to choose is to read thousands of manuals, specs and brochures, then decide what best fits your space requirements, recording needs and

ideas and the obvious budget limitations. We installed the MCI JH16 recorder, wired for 24-track; MCI JH110 2-track; ¼ and ½ track Revoxes and a cassette machine wired in parallel with the 2-track to provide cassette copier during mixing. An ADR Scamp Rack contains parametrics, noise gates, and compressors. We have a Marshall time modulator, Eventide harmonizer, two Urei 1176LN peak limiters, and two DBX 160 compressors. Graphics include the SAE ½-octave 20-bander, and the Deltagraph 10-band which is used on the cue system. For the 16-track we use a DBX 216NR unit. We have both Dolby and DBX for the 2-track mastering system. An Lexicon stereo digital delay, Crown VFX-2 cross-over, and mike mix reverb are all used. In the design and building process are our own plate reverbs and various chamber devices, buried concrete culverts, bent tubing, anything goes. And, oh yes, the piano, a new Kawai grand, which we love.

For mikes try to get a broad selection of the best quality you can manage. We use Neumanns, Sennheisers, Beyers, AKGs, E.U.s, and Shures. We also have an old RCA and would love to find an old tube '47 or '67.

Then roll some tape and start the search for the right monitors for *your* room. We are using Urei time-aligned cabinets for our main monitors, but also have ADS 910s, 610s and Aurotones, as well as outputs for other monitors so anything the client wants can be used at the console. We monitor the headphone amp output as well as the console headphone output so that we hear *exactly* what the musician hears. This is important. So the main idea on selecting equipment is the same as when selecting materials — get the best and most you can with the money you have available. We've been really pleased with the sound we are getting from our space and equipment. Now we are working and fine-tuning constantly . . . the slow and steady up-grade.

We also have a wood-fired sauna as vital equipment that has revived our fading souls more than once — this is a *real* necessity — and a hot tub is one the way. Two small (but quaint) stone and adobe guest houses built by a local artist provide living space for clients, and some traffic relief for the studio.

Shop around, that's the answer. Don't cut corners so radically that you ruin the total effect, but shop around. Use local materials — wood, stone, adobe — and local labor — like out-of-work musicians. Pay attention to color and texture — it has to be inspirational as well as functional. Most of the people who built our studio are musicians and writers, and we feel we've really made a player's studio. You should be able to bring in a project like ours for $200-250,000.

We are still finishing, still growing and still improving, but we are in business and working. Recording material as diverse as solar building instruction tapes, albums and singles projects of every kind — country swing, pop and rock 'n roll — keeps us busy. We've also done 2-track live demos for bands, songwriters' demos, a few location recordings and film sound track mixing. We encourage booking blocks of time for set fees rather than hourly charges. As we feel it creates a more relaxed session atmosphere. We charge $50 hourly, $450 daily and $2500 weekly. Our guest houses are available for $10 per day each. Anything else is negotiable. We feel we are open to ideas and are willing to work with and for our clients — who seem to become friends as the unique work environment we've created works its spell. □

Add a dash of dbx, Dolby, MCI, Crown, Lexicon, ADR, Eventide, AKG, Shure, SAE, ADS and Love and we're ready to roll.

These are the "big s" in "professional" ...er amplifiers. Each ...hese amplifiers has ...vidual features and ...unds with ...cifications to impress ...ential buyers and to ...sfy the professional ...r but they are **not** ...ted equal... ...ecially in reliability ...er professional (rack ...unted) conditions.

Some of these "big s" have been talking ...ut everybody else ...g "behind", others ...talking about ...parator LED's, while ...rs depend mostly on ...r good looks. The ...vey CS-800 comes ...on top when you ...sider the features, ...specifications (which ...as good or better ...anybody's), total ...er output, and price ...watt of professional ...er.

Some companies ...e recently ...covered" LED's and ...parator circuitry that ...vey pioneered and ...been using for ...s. These recent ...nverts" were most ...l in the past against ...'s...that is, until they ...ated their "plain ...e" units. Some of the other companies spend a lot on cosmetics but not much on built-in forced air cooling and large numbers of output devices to enable reliable rack mounted operation under continuous professional use.

Each channel of the Peavey CS-800 features 10 output devices and 2 TO-3 drivers bolted to massive modular heatsinks that are forced

...cooled by a 2 sp... has special disto... detection circuitr... LED indicator (nc... simple overload), ...as a functional pa... panel on the rear ...facilitate the use ...in balanced trans... modules, electror... crossover module... speaker equalizat... modules custom ...to Peavey's SP-1 ...SP-2 speaker sys...

In comparing ...amplifiers, one sh... apply the old ...commercial soun... "dollar-per-watt" ...The CS-800 is ag... top" at 81¢ per ...professional watt. ...fact is...Peavey is ...behind **anyone** in ...durability, feature... performance.

Below are the ...respective publish... specifications of t... "heavies" in pro a... Check for yourse... see how we all st... You might be sur...

PEAVEY

711 A Street
Meridian, Miss...

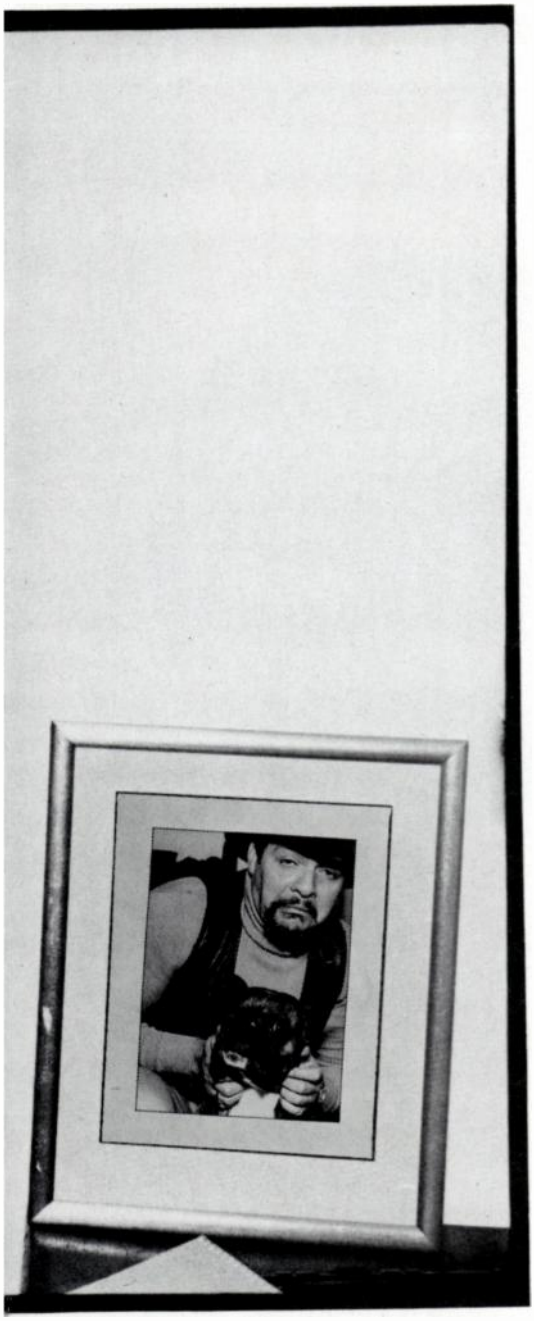
HOW DO THE "BIG GUNS" STACK UP?

	POWER @ MFRS. MIN. RECC. LOAD	OUTPUT TRANSISTORS	COOLING SYSTEM	SPEAKER PROTECTION	CONSTRUCTION GENERAL	TURN ON DELAY	OUTPUT CIRCUITRY	T.I.M.	LIST PRICE	DOLLARS PER WATT
Peavey CS-800	800 W Total 400 Watts/Ch. @ 4 Ohms 260 Watts/Ch. @ 8 Ohms (Both Ch. driven)	20	2 Speed forced air cooling	Yes	Totally Plug-in Modular	None Required	Quasi Complimentary. All rugged NPN Silicon Outputs	Not given. No accepted Measurement standards Presently exist.	$649.50	**$0.81 per Watt** Based on 4 Ohms/Ch. min. load
Crown DC-300A	360 W Total 180 Watts @ 8 Ohms 4 Ohms Not Given	16	Conventional Passive Airflow Only	No	Hard Wired	None Required	Quasi Complimentary. All rugged NPN Silicon Outputs	Not given. No accepted Measurement standards Presently exist.	$919.00	**$2.55 per Watt** Based on 8 Ohms/Ch. min. load
BGW 750 B	720 W Total 360 Watts/Ch. @ 4 Ohms 225 Watts/Ch. @ 8 Ohms	20	2 Speed forced air cooling	Yes	Modular	Relay Circuit	Collector drive Complimentary using PNP & NPN Silicon	.02% No measurement details given.	$1099.00	**$1.53 per Watt** Based on 4 Ohms/Ch. min. load
Yamaha P 2200	700 W Total 350 Watts/Ch. @ 4 Ohms 200 Watts/Ch. @ 8 Ohms	12	Conventional Passive Airflow Only	No	Hard Wired	None Required	Emitter follower drive complimentary using PNP & NPN Silicon	Not given. No accepted Measurement standards Presently exist.	$1095.00	**$1.56 per Watt** Based on 4 Ohms/Ch. min. load

All above figures based on manufacturers' published specifications and minimum recommended load impedances as of 11/1/78

DEBORAH FEINGOLD

Where has this man been? He started out as Charlie Parker's protege in the 50s, and then battled racism and drugs while forging an unmistakable and often imitated sound and style on alto.



JACKIE McLEAN

In some less cruel, more enlightened age someone may think to mark out the stations of the jazz musicians' Calvary, as in Jerusalem they have marked out the Stations of the Cross: here Lester Young's heart was nailed to the pavement; from this point Charlie Parker flew to the moon and back in seven seconds but couldn't get his horn out of hock; here was a record company that paid its musicians just enough for dope; and here some Great Artist with a three-bag habit was strung out and broke and disappeared in a grey shimmering of pain. The Golden Age hasn't come yet, and times are not wonderful, but observation does tell me that young musicians today have to go through significantly less of these hells than did those of a few generations back; a sign, perhaps, that after twenty years of social change the culture has finally begun to grow less efficient at destroying black people, and that black artists are less compelled to act out on their own persons the destructive impulses that the ruling culture has held in store for them.

by Rafi Zabor

Jackie McLean is forty-six years old, looks eight or ten years younger and has done more than merely survive the mixed gift and burden of history. Like any artist of classic stature he has constructed the basis of a victory uniquely his own, and redeemed a loss greater than himself.

When he played a weekend at the Public Theatre in New York this September, it was his third gig in the city in nine years, and although he claims to have neglected the saxophone while teaching at Hartt College in Hartford, Conn. for the past eight years, he sounded as well as he ever has and in some ways even better. Looking more trim than he has in some years and fronting a fine quartet with Dave Stewart on piano, Phil Bowler on bass and Freddie Waits on drums, McLean took the stage and demonstrated a typical mastery of all jazz idioms from bop to the present, alternating the broad sour phrases and bitter internalized runs that are the signatures of his style and ringing down truth after truth from the materials at hand. His first solo received a hero's welcome from the capacity house and deserved it. His long, statuesque lines drove straight down the middle of the music, sure of where they were going and of what they were going to say when they got there. McLean was totally assured. According to a tradition older than jazz, the world is sustained by Twelve Just Men who are unknown to it. I don't know how many just men sustain jazz, but I do know that McLean is one of them.

That he has developed a searing and unmistakable personal voice while becoming at the same time a great synthesist and preserver of the tradition should surprise no one. It takes complete individuality to interpret a tradition, if that tradition is jazz. Simple conservatism can conserve nothing in it. The living substance of the music is preserved by individual artists wholly committed to getting at the truths latent within themselves, and making them into music. McLean has always been working at it. Beginning as Charlie Parker's teenage protege and then percolating through the best schools the fifties had to offer — the bands of Miles Davis, Charles Mingus and Art Blakey (having already grown up around Bud Powell and Sonny Rollins) — McLean early in the decade moved out from under the direct influence of Parker and began to develop his deep, muscular and bittersweet tone on alto by driving it down into the range of the tenor, and went on to become one of the key voices of hard bop. In the early sixties, when a number of hard boppers, most of them a few years younger than McLean, flirted with the avant-garde, ultimately to go on to other endeavors, McLean committed himself to the new music as the best possible means of getting on with the business of being himself. While he was not the music's most radical voice he was one of its finest, and his work served to unite the tradition with the impulses that were rebelling against it. Today, Julius Hemphill and Arthur Blythe do not literally sound like him — no one does — but I wonder how completely their work might be possible were it not for McLean's prior example. McLean has hewn to the main line of the tradition in ways that have deepened and enlarged it, and his personal contribution to the history of the alto saxophone in jazz is unmistakable. I think it may be time for a reconsideration of his entire recorded *oeuvre* in the light of what is now happening in the music. Such a reexamination can only make us value him more highly. I am thinking primarily of the remarkable series of recordings he made for Blue Note in the sixties, from *Let Freedom Ring* to *Devil's Dance* and *'Bout Soul,* but all his work from 1957 on is excellent in every way (*Jackie's Bag* and *A Fickle Sonance* will do for examples). I am not sufficiently familiar with his Steeplechase/Inner City work of the seventies to recommend specific albums, but I am sure it will bear him out as one of the central voices of his time. He has recorded recently for East Wind with Tony Williams, Ron Carter and Hank Jones, and although I have not been able to obtain a copy of the album by presstime, his recent performance in New York gives me every reason to believe that it will prove to be his finest work in years.

In his weekend at the Public he was superb, this despite a lower lip split earlier that week and bleeding as he played. His work was as fine as it has ever been, with the added emotional depth and breadth that is one of the rewards of time well spent. He can play standards or originals with equal authority, the one by virtue of his knowledge of the tradition and the other by virtue of his knowledge of himself. I couldn't say which solo of his was best. All his uptempo work (mostly on originals) was blistering, and a Saturday "Night in Tunisia" was brave, impassioned and sustained. A reading of the ballad "Old Folks," which McLean has been playing for years, sounded like one for the ages, and I wish the cassette I made of it were not now jammed, mangled and split. (Abdullah Ibrahim, formerly Dollar Brand, opened for the band, and his solo performance must be remarked upon, however briefly. From a relatively murky beginning on Friday night his work grew progressively more exalted until at the end of the weekend it had ascended into greatness and left him a man alone with his dignity and the handful of songs he had made his own.)

I had arranged to meet with McLean between sets on Saturday night. When I went backstage under darkened scaffolds I encountered four generations of McLeans there. Jackie introduced me to his mother, I nodded hello to Rene McLean in the enveloping shadows, and the children playing among us were Jackie's grandsons. It was a peace. "*A salaam aleikum . . . Aleikum salaam.*" McLean and I went into a small dressing room at the rear, I set up my tape recorder and we began to talk.

He was gracious toward me but somewhat guarded, a response I understand well enough; critics have not always been all musicians' truest friends, and although one may be at

Shown here in a rare night-club performance in the 50s, McLean, like his mentor Parker, was banned from public performance by the police.

BOB PARENT


Most trumpeters regard
the Bach Stradivarius as
the finest brass instrument ever
created. Vincent Bach spent a
lifetime perfecting it. And because
of his work, trumpet artists all over
the world who play the Bach
are able to express
talent that would
be lost on any
ordinary horn.
Vincent
Bach
Elkhart, Indiana

Introducing Maynard Ferguson's little big horn.

"I designed the new MF4 because I wanted to offer the player an alternative to my big MF Horn. A trumpet that's identical except for the bore. The MF's is large — .468. The new MF4's is *medium*-large — .465. Both have enough bigness to produce a really mellow sound.

"Some people might've tried to design a trumpet that's easier in the ultissimo register by making it very small. But I've always found that the horn that works really great for me in the upper register is the same one that has a big, fat sound in the *middle* register because it has a *large* bore. Both of these horns are just marvelous in the middle register! I like to have them both on the stand so I can switch from one to the other.

"I like the MF4 particularly for playing some of the softer jazz things and the quicker-moving pieces, because it isn't quite as demanding as far as air power and velocity go.

"Also, I realize that not everyone uses my size mouthpiece. A player might prefer a *huge* mouthpiece that takes more air. Then he might rather have an instrument with a bore that's not as large as the MF's. The theory of 'large mouthpiece/small-bore horn.' Now, with the MF4, we're giving him that option. A medium-large bore that might match his mouthpiece better. Plus all the features that've made the MF so popular":

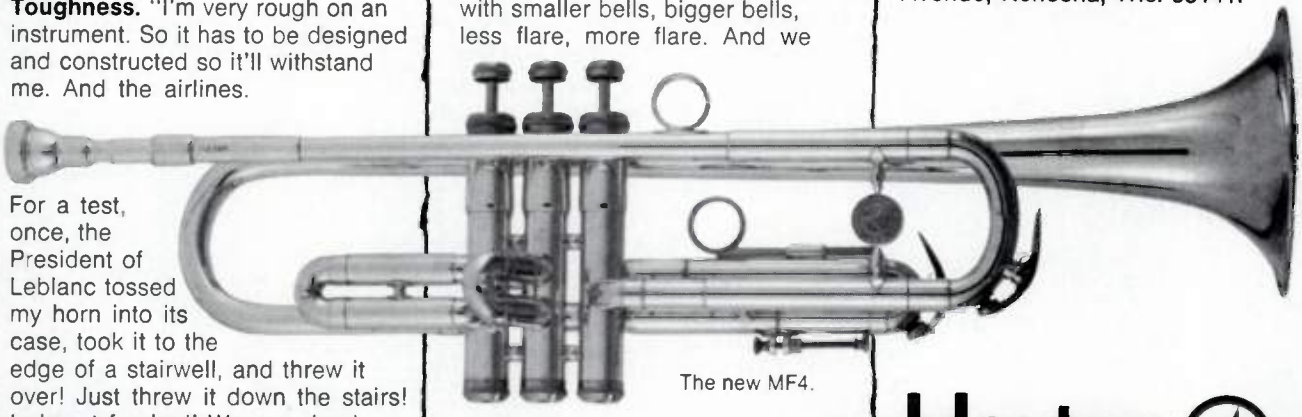
Fast valves. 
"I want to press a valve and see it come up fast. Even when it's not showroom clean. I mean, I wonder how many players clean their horns out after every performance, as the little pamphlet says. I've used hundreds of trumpets in my day, and these are the valves that work the best."

Toughness. "I'm very rough on an instrument. So it has to be designed and constructed so it'll withstand me. And the airlines.

For a test, once, the President of Leblanc tossed my horn into its case, took it to the edge of a stairwell, and threw it over! Just threw it down the stairs! I almost freaked! We examined the horn, then, and it was still perfect. Perfect!"

Brass or silver. "The instrument comes in either brass or silver-plated brass. If I were playing in the trumpet section a lot more, like in the back row, I'd go for the silver, which seems to sound brighter. But up front, my identity sound tends to be bright, and I'd rather hear it darkened or mellowed. So I go for the brass. It's all very personal, anyhow, and we give the player a choice."

A live bell. "Holton and I put time and energy into the size and shape of the bell. We experimented with smaller bells, bigger bells, less flare, more flare. And we hit on one that has a live sound. It *rings!*"



The new MF4.

The new MF4. A smaller-bore large-bore B♭ trumpet designed by Maynard Ferguson, constructed by Holton.

For more information, just call this toll-free number: (800) 558-9421. Or write to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wis. 53141.

HOLTON

pains to demonstrate that one is not out to exploit the artist one interviews, there is often a tremor of mistrust. This never entirely disappeared from McLean, but as I listen to the recording of our talk I am impressed by his essential generosity, by the simplicity and realism of his comments and by their refusal to depart from the actual concerns of life as one lives it. I asked him about his teaching. "I've been at the University of Hartford (Connecticut) for eight years," he told me. "I originally went there to teach a few courses, but while I was there the University and I got together and developed a Department of Afro-American Music within the Hartt School of Music, part of the University of Hartford. Jaki Byard and Paul Jeffrey are also teaching there."

I asked him if he would consider going out on the road again if he could be certain of making a living from it. "I can make a living from it," he said. "I don't want to go on the road anymore. I want to pick and choose jobs as I want to play them, as opposed to being compelled to go into places and play whether I want to or not. And I like teaching, I like the study of the history of this music. I think that certain versions of the history of the music have not been directly on the money, and that musicians may be the best people to do the research. It's a part of the whole thing, like playing. Every school kid, black or white, should know who Scott Joplin is. This is America's artistic offering to the world; it's been despised all these years, and at this point we're beginning to come to a better understanding of it. There are other people who do a good job teaching but I think that musicians should be in there too. I try to teach the whole tradition. Instead of trying to break it up into sections — the swing era, the bop era, the ragtime era — I try to look at it as one classical Black music."

Without doubt it is an idea whose time has come. "I have neglected the saxophone for the past eight years," he continued, "but researching the history of the music takes up a lot of my time. I sit down every day and read about it; I make trips annually to New Orleans to talk to as many of the older musicians as I can to try to get a feel for what it was like. I've spoken with a clarinetist at Preservation Hall who played with King Oliver. . . . As for myself, I'm trying to play a wide variety of music rather than being caught up in the bebop era, the hard bop era, the avant-garde. I'm trying to play everything I have a feel for. Right now I'm feeling very traditional, playing things I haven't done since the fifties. I also have a concept of a quartet that would play a wider variety of music than I'm doing tonight. There are things I want to do with Michael Carvin in a duo context, and other things for two saxophones with Rene... A musician can get caught up in an era and stay there if he wants to, and he should have that prerogative, but a musician like Miles spans each decade, and so did Trane, and I think Bird would still be very creative if he were alive today. Bird would be 57 now, probably just reaching his prime. . . ." We were speaking of his hope to write music for a larger ensemble and a dance troupe, and of the theatre music he had already done for *Unfinished Women,* Aisha Rahman's play about Charlie Parker, when a note was handed in through the dressing room door. McLean excused himself, read it and began to smile. "Hey, this is a note from a little girl that used to live down the hall from me *years* ago . . ." He arranged to meet her later, and we continued, moving on to the subject of the candy store he had opened near Slug's on Third Street in the late sixties, and then back to the subject of the road. He said that the main reason for his having been able to keep his family together through the road years was his wife Dollie. "She's an extraordinary lady and it wouldn't have been possible without her help. The road can be hard, but it all depends on the kind of band you're working with. I spent some of the happiest years of my life with Art Blakey and Miles Davis. Especially Art. He keeps a very strong interest in his band. You feel like you're wanted and he's a very inspiring bandleader, my favorite bandleader. . . . I've done a lot of playing on the road, and now I want to stay closer to home, teach, and choose jobs that will be musically and financially rewarding."

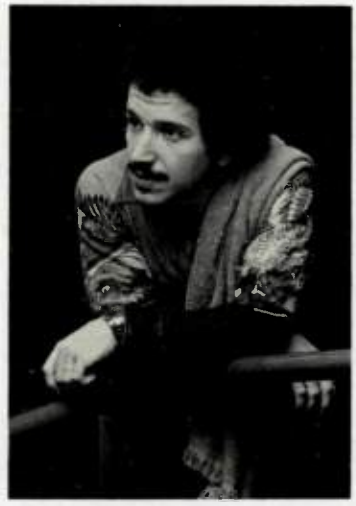
Besides infrequent club and concert dates, McLean is a professor of Afro-American music at the University of Hartford and runs an Artists Collective downtown.

DEBORAH FEINGOLD

Another reason for staying close to home is the Artist Collective, a cultural center he, Dollie, Ionis Martin, Paul Brown and Cheryl Smith opened in Hartford five years ago. It is now attended by 400 children, who receive instruction and experience in black and world culture. "We developed this program after a couple of years' hard work getting it off the ground, raising the funds and acquiring a building, but we've done it. It's in its fifth year now and we teach adults too." [For those interested: Artist Collective, Inc., 35 Clark St., Hartford, Conn. 06120.] The project is of a piece with McLean's social involvement in earlier times (SNCC for instance) and a sign of his desire, after much experience, to use his energy to build something of use to life and the living. The human adventure is precious but frail, and what is created must be saved. As in music, so in life.

As our conversation came to its appointed end, I asked McLean if there was anything he wanted to get off his chest that had not come up in the course of our talk. He thought for a moment. "I think musicians ought to be more aware of each other. I was walking on 57th Street the other day and I saw a saxophone player playing in the rain, in the street, *and it was Guiseppi Logan,* and he's. . . . I see a lot of street musicians playing, but Guiseppi has made a contribution to this music. It seems that if I were in New York I would try to make his situation better, but I can't; I'm in Hartford. I wish musicians would be more concerned." I mentioned that the AACM was helping musicians to be more aware of each others' needs. "You tell them," said McLean, "that when the New York chapter reads this article, that Guiseppi's out there and it's a shame. . . ." □

PHOTOS BY TOM COPI



THE ☐ TRANSCENDENT
☐ INDULGENT
☐ ROMANTIC
☐ ARROGANT
☐ SUBLIME
☐ NARCISSISTIC
ARTISTRY OF

by Conrad Silvert

KEITH JARRETT

His latest album weighs five pounds, contains ten disks, twenty sides, more than 400 minutes and lists for 75 dollars.

Keith Jarrett is a musical phenomenon on a number of levels. As a child studying classical piano technique, he gave solo recitals of his own compositions. Barely twenty years old, he played with Art Blakey and Roland Kirk, began a long stint with Charles Lloyd, and was hailed as a post-bop wizard who had followed in the footsteps of Tatum, Powell and Evans. He played electric piano and organ for a year and a half at the start of this decade with one of Miles Davis's most potent ensembles. He led a trio that evolved into one of the most highly regarded jazz quartets since Coltrane's. His recorded output for American labels and the German ECM has been prolific and of consistent high quality. In recent years he has written a number of intriguing formal compositions and is now completing his first symphony, which Seiji Ozawa will record with the Boston Symphony for Deutsche Grammaphon.

All of the above would seem to add up to quite an impressive list of achievements for a serious and dedicated 33-year-old pianist. But one item has been

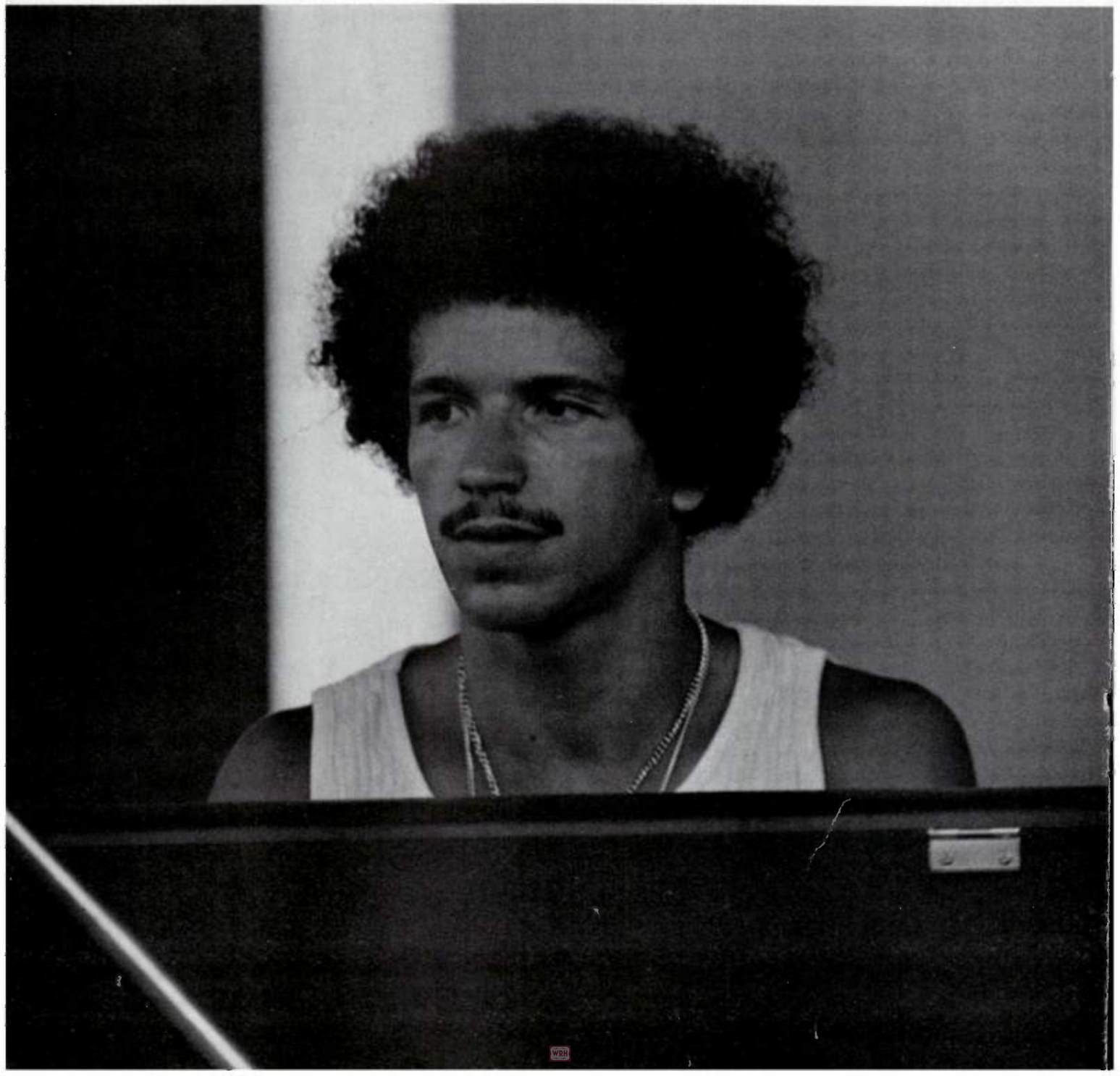
omitted, and that very item, to Jarrett's delight and chagrin, has made him a heroic cult figure, a matinee idol of the concert stage (the men admire him, the women adore him), an apt subject for star-starved media types, and a preferred customer at his local bank. I am speaking, of course, of the solo piano concerts.

When Jarrett and his ECM producer, Manfred Eicher, decided in 1973 to release three discs (six sides) of unaccompanied piano improvisations, recorded live in Europe, it was a somewhat courageous gesture not expected to reap financial rewards. They were wrong. To date, *Solo-Concerts* has sold more than 200,000 copies worldwide, and the subsequent two-disc set, *The Koln Concert* (1975), is close to 400,000.

Jarrett has expressed disappointment and irritation that so much attention has been paid to his solo performances, and so relatively little attention paid to his compositions (for instance in the *Light* and *Luminessence*, a pair of two-record sets). However, since disbanding his American quartet — bassist Charlie Haden, saxophonist Dewey Redman and drummer Paul Motian — in mid-1976, he has performed a great number of solo concerts around the world. He can now command in the neighborhood of $15,000 for a single 90-minute concert.

Jarrett has used the concert stage not only as a vehicle for personal artistic expression, but as a pulpit to preach on behalf of acoustic music, and against the presumed eroding quality of fad-conscious electric music (never mind the apparent contradiction of his having played two electric keyboards, brilliantly, with Miles). He has often said that audiences are much more attuned, usually, than musicians towards "what is true."

In his own liner notes to *Solo-Concerts*, Jarrett spoke of "the truth involved in this: one artist creating spontaneously something which is governed by the atmosphere, the audience, the place . . . the instrument; all these being channeled consciously through the artist so that everyone's efforts are being equally rewarded, although . . . the artist is responsible for every second." He went on to describe his "communion with the audience" and said, "There is not a note



Some have characterized Keith's playing as the 'theater of the calculated risk'. However, his inventive brilliance is a regular occurance beneath the histrionics.

VERYL OAKLAND

I would edit out because then I would be editing out much of the audience too."

Later, Jarrett reflected upon what he had wrought to *Melody Maker* correspondent Steve Lake: "Somebody had to come out and say what I said. *Solo-Concerts* was intended to be an injection of the strength of acoustic music, of air, of strings, of breath into the bloodstream of people who buy records. And I think it's had a much greater effect than either myself or Manfred had any idea it would."

Perhaps Jarrett had underestimated his own evangelistic powers, not to mention the audience's thirst for genuine music. Onstage, he has an instinctive, possibly subconscious flair for drama. When he is lost in concentration, he doesn't merely move his hands up and down the keyboard. Rather, he rolls his head like an African dancer, arches his back during an excruciatingly pleasureable passage, stands to hit a particularly blockbusting chord, kneels passionately until his face is parallel with the keyboard and, like many jazz pianists, sings, grunts and whoops along with what his right hand is playing. The records don't capture much of this theater that is one reason the pianist's live appearances generally sell out.

Recently, Jarrett presented his seemingly insatiable audience with the ultimate test. He and Eicher released *The Sunbear Concerts,* an unedited document of a series of five solo concerts performed in five Japanese cities in November, 1976. The album weighs five pounds, contains ten discs, twenty sides, more than 400 minutes, and lists for 75 dollars.

Even if the music within the *Sunbear* colossus is capable of inducing euphoria or hypnotic reverie, the act of releasing it in the wake of so many others in the same genre would appear to reflect the utmost in narcissistic pretensions. It also seems an inherently elitist gesture, since most of Jarrett's fans will have to make a financial sacrifice to purchase it. On the other hand, there is a certain honesty and integrity in offering up such a large and unspoiled chunk of one's artistic output. Jarrett is figuratively naked before his live audiences, taking, as he has pointed out during a few of his frequent impromptu pre-show speeches, a tremendous risk. The subtly amplified microphones pick up not only the transcendent lyricism, but also all the flaws, all the hesitations and repetitions.

The *Sun Bear Concerts* are entirely improvised, but they are not jazz. Jarrett still returns at times to the familiar home base of blues/gospel/boogie-woogie vamps, but he does so far less than on *Solo-Concerts* or *Koln*. The pianist's remarkable touch was developed through years of classical piano study, and these ten records reflect the European tradition as much as they do the American. (Jarrett's style of free association, with nothing pre-conceived, may have much to do with his informal study of Eastern philosophies; he has been said to be a student of Sufism and of Gurdjieff, although he chooses not to discuss it publicly.)

Jarrett has claimed that "nothing ever is repeated" in his solo concerts; I would say that nothing is *exactly* repeated, but certain locales are revisited, and more than once. During the *Sun Bear* series, certain melodic themes, modes of physical attack on the keys, moods and atmospheres flow and ebb in regular, wave-like fashion. Periodically, Jarrett ascends to, or stumbles upon, an epiphany, a *bona fide* flash of enlightenment. Between peaks, he (and the audience) wade through merely pretty meadows of note-flowers, or brambly thickets of mechanistic holding patterns of what are little more than high-falutin' finger exercises.

Just when annoyance or sleep may start to set in, the pianist will hit you over the head with moments, or minutes, of absolute brilliance: a swirling, spiraling vortex that peters out upon the intermission of the first Kyoto concert; a jarring block-chord melodic line that builds to a thunderous simulation of clanging, pealing church bells (same concert); a cascading shower of upper-register notes during the final Sapporo concert; a rain-forest of small, even linear notes and chords — crystalline melodies — that enter the realm of unalloyed trance music (penultimate Tokyo concert)... others will find their own favorite niches in this almost never-ending landscape.

Brian Carr is Jarrett's "personal representative" — the pianist doesn't have a manager in the usual sense. Carr, who has spent more time, probably, with Jarrett in recent years than any person outside the immediate family, is a large, burly man with an often curtly impolite manner. When he guards the stage door before and after Jarrett's solo concerts, Carr appears to be the typically put-upon beefy bouncer. In fact, Carr is an educated man who, beneath the gruff exterior, can be thoughtful and articulate when the spirit moves him.

Jarrett himself has a reputation among many people of being arrogant and insensitive of others, especially of writers who are trying to sit him down for an interview. (Mikal Gilmore, who recently chased Jarrett from New York to Los Angeles to Hawaii for *Rolling Stone*, says that Keith's "pretensions are ghastly.").

As Carr sees it, "Keith is much more human than he's generally thought to be. His celebrated coldness and aloofness are really one part shyness, another part protecting his time. He has almost no capacity for small talk, and a tremendous repugnance to hype. In many ways he may feel he's above or beyond it all.

"The ten-record set treads the thin line between ego-tripping and an archival approach — 'here is the history of one week,' a progression through several days, warts and all. The gray-bearded critics will see this as trivializing what Keith does, that it will show how derivative he is of himself. But I think it's daring for Keith to put it on vinyl and let people assess it for themselves.

"I think that Keith, subconsciously, would like more recognition as a serious composer, a contributor to American music — not a jazzer or an improviser or a synthesizer of Debussy and Ravel licks. He's become over-identified with a particular schtick — the solo concerts. In the modern era, the players are on one side, the composers on the other, but by the age of fifty Keith could be a major player *and* composer. I suppose the next big benchmark in his career, something to compete with *Sun Bear,* might be the recording of some things from the classical repetoire. It could either make him or finish him off as a serious classical player. He certainly has the physical equipment — I've seen him whiz through the *Goldberg Variations* like they were nothing — but I don't know how he'd do with the interpretation."

If Jarrett decides to tour again with a jazz ensemble, Carr added, it could be with bassist Charlie Haden and drummer Jack DeJohnnette. Haden, over the years, has been as close to Jarrett as any other musician. In San Francisco, where he has been living for the past two years, Haden said, "The first time I met Keith, in 1966, we talked a little here and there, I saw him play, and right away I felt he was really a phenomenal musician, that he had great ears. When we played for the first time, it was an instant intuitive feeling, like we had done it before. He was the first pianist I had played with who left the chord structure on certain songs and played free."

Later, Haden discussed the dissolution of the quartet. Jarrett had described it as "firing the band." Haden said it resulted "from frictions between different band members during our last European tour. It may have been inevitable that the quartet break up, but not as far as I was concerned personally. I guess it was the circumstance of being together for so long, coupled with a lot of traveling and individually wanting to do other things. Everybody realized that we needed a change of scenery. But Keith and Paul and Dewey are friends of mine for life."

Jarrett has, on many occasions, stood before audiences and delivered rather acidic lectures on the proper audience behavior; he's scolded them for inattention, lateness, too much coughing and the like. "Once," Haden said, "I had to take Keith aside and tell him that if he insisted on putting down the audience, I would have to leave the stage until he was through — that he was speaking for himself only."

Keystone Korner in San Francisco, one of the best jazz clubs in the world over the past six years, was the site of a week-long gig for the quartet in 1974. The club's owner, Todd Barkan, related the famous "baby bottle incident": "I had provided Keith with a very expensive German Steinway, which he loved to death. But he hated the sound system. All week long, he would stop the band, even in the middle of tunes, and stand up to ask the audience, rhetorically, if there were any suggestions for improving the sound. 'Too many highs, not enough lows, all middle.' He berated my sound man right from the stage — 'What's the matter, are you reading a comic book?' — and backstage he either sulked or flew into fits of rage against me and my entire staff. On the last night of the gig, Sunday, I was having dinner with Hal Galper, the pianist, who was in town awaiting his gig with Cannonball the following week. During dinner in Chinatown, I thought of buying a baby bottle, which I did right afterwards, along with a pint of milk. Back at the club, I warmed up the milk in the kitchen, put it in the bottle and stood near the side of the stage. Predictably, the final set Keith got up to complain about the distortion. By this time I had instructed the sound man to turn off the system completely, so Keith was playing totally acoustic. As he stood and spoke and gestured to the audience, I walked over and placed the baby bottle in his outstretched palm. Keith tossed it aside, sat back down at the piano and finished the set without another word. And he didn't say another word to me for over two years."

(In Jarrett's defense, Charlie Haden, who confirmed Barkan's story, said "The sound system wasn't too good," and Barkan later emphasized that he wanted to go on record in support of Keith for his strongly individualistic artistry.)

The following interview is a liberally edited transcript of a taped conversation that took place the afternoon of Sept. 9, 1976 in Santa Barbara, California. Jarrett was there to give only his second solo concert in a year's time. Eight weeks later he was in Kyoto, Japan, performing the first of the Sun Bear *concerts. (To commemorate and promote the release of the* Sun Bear *10-record set, Jarrett embarked on a 17-concert American solo tour in the autumn of 1978.)*

During the entire course of our interview, Jarrett was gracious and cordial. He poured me a glass of white wine, was careful to remember the original questions when he went off on one of his frequent tangents, and generally focused his attention on the business at hand. (A year or so later, although I hadn't seen or talked to him since the interview, he seemed to go out of his way to be rude to me after a solo concert at the San Francisco Opera House.)

In Santa Barbara, Jarrett invited me backstage for the half hour preceding the concert, a period when, he says, he customarily does whatever is necessary to clear his mind of any musical intention — any pesky melody or line that might prevent his concert from achieving total spontaneity. What he did this particular evening was to discuss the relative merits of German and American Steinway pianos with his former piano tuner, Lee Sumner.

SILVERT: It seems that your musical desires and sensibilities have so wide a range that you have barely begun to scratch your compositional surface — aside from your improvisational music. And you're active enough and you don't duplicate yourself . . . I don't really see you getting into any slack period like so many musicians do when they get successful and get an audience. What projects are you working on now and what would you like to work on?

JARRETT: Well, I plan to be an aging composer, so I don't want to start too early or too quickly. You're right — I feel like I've scratched the surface myself, and I didn't intend to scratch more than the surface by now. When you're sixty years old, it's not easy to be a performer as it is to be a composer. If I go too deep too early, it might be a mistake — plus I can't do everything at once anyway.

Keith spoke of his intended future projects. First, he wanted to make a solo recording on a baroque European pipe organ (he did so, Hymns and Spheres). Secondly, he said, "One of the things in the back of Manfred's head and my head for a while has been to do something with church bells, recording separately many of the finest examples of European church bells." This idea reportedly turned out to be too difficult to accomplish.

JARRETT: The third project, which I would imagine is the most important of all, is a sort of commission that I have to write a work for the Boston Symphony, with Ozawa.

SILVERT: Does it upset you that you're not well known in classical circles?

JARRETT: No, classical circles aren't any more fun than jazz circles, or any circles. Spirals are nice. But, no, that doesn't upset me. The only thing that would upset me at this point would be if I couldn't do what I have to do. That would mean somebody would have to physically stop me from playing the piano, no music paper, something like that. Otherwise, I don't see that there are any barriers. I don't think I need the

WORKMANSHIP VALUE PERFORMANCE

Takamine guitars are built by hand. Our experienced craftsmen train their apprentices slowly to maintain a consistent level of quality, year after year. Examine the detail work on a Takamine. It's an elegant example of the guitar-maker's art.

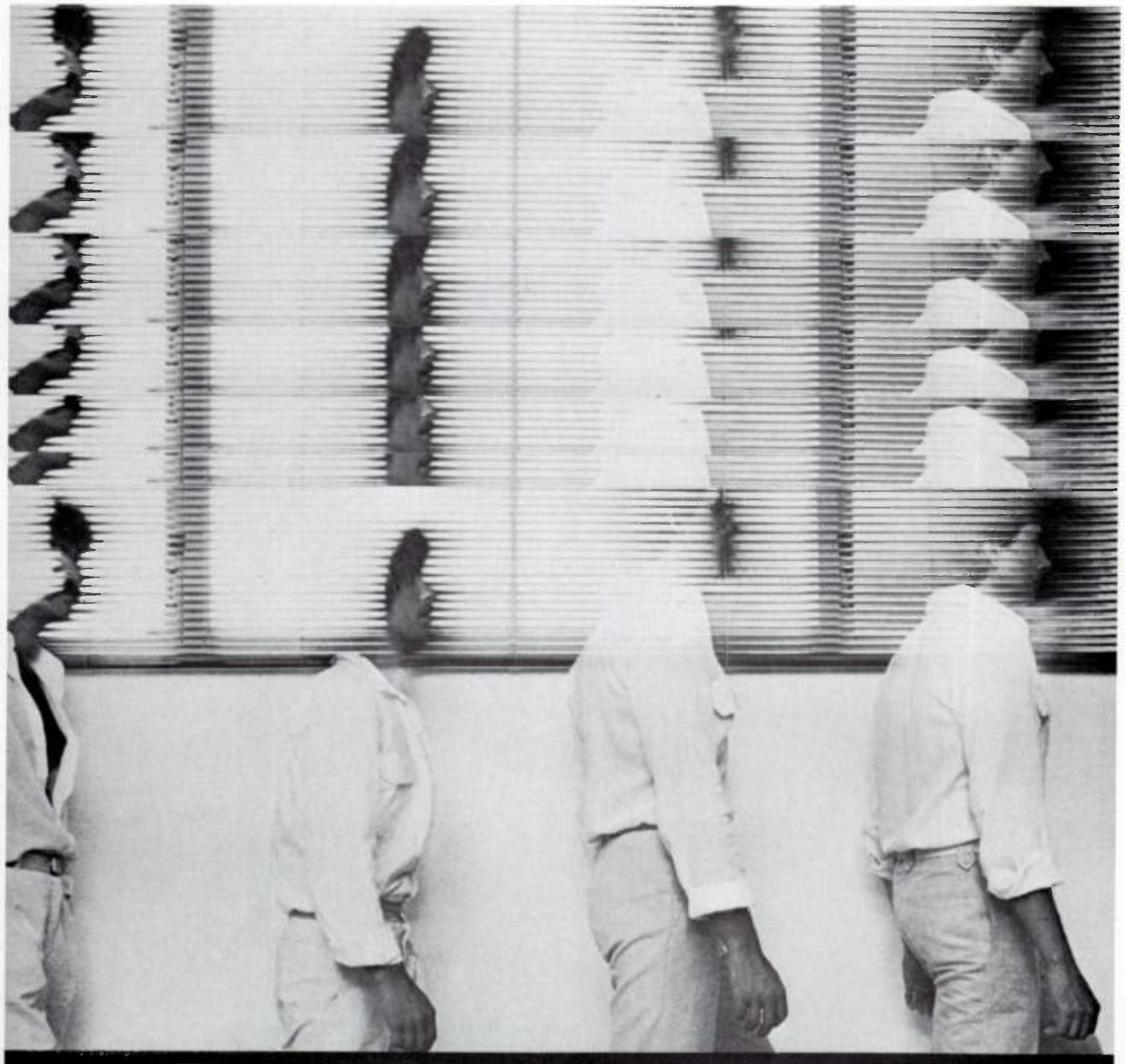
A Takamine sounds as good as it looks. Choice woods from all over the world go into our guitars: spruce, rosewood, jacaranda, mahogany. Each brace is shaped and carefully fit to its soundboard to capture the warm bass and sparkling treble that comes only from a hand-crafted wood guitar.

At Takamine, we believe in building fine-quality, traditional instruments that don't cost a lot of money. Play and compare. You can pay more for a guitar, but you cannot find a better value than Takamine. Available at fine music stores everywhere.

Takamine

The next great guitar.
A Kaman Music Product

Send $1.00 for a full-color catalog to: Takamine, P.O. Box 529, Bloomfield, CT 06002



SWEETBOTTOM

ROCK AND JAZZ...THE BEST OF BOTH WORLDS.

ANGELS OF THE DEEP

AN ILLUMINATING NEW ALBUM

ON ELEKTRA RECORDS AND TAPES

PRODUCED BY SWEETBOTTOM

audience as much as they need the music. And I don't think they need my music, particularly.

SILVERT: Do you crave an audience if you don't play in front of one for a certain length of time?

JARRETT: Actually, no, it's the opposite. I need them even less. I set up a rhythm when I'm doing a tour, where I get used to having an audience. But when I don't play for a while —

SILVERT: You forget about audiences.

JARRETT: Yes.

SILVERT: So, really, your motivation comes from within, to play and compose, not necessarily in front of an audience.

JARRETT: Yes. My motivation is simply to do what I know I better be doing at any given moment. It might have to do with getting exercise I haven't gotten for a few days. That would be just as important as writing.

SILVERT: How important is it to you to keep yourself in physical shape, for your music or just for general well being?

JARRETT: It's a part of everything. If the piano's in great shape and I'm not, it's not much better than if the piano's in poor shape and I'm in good shape.

SILVERT: I know you play tennis.

JARRETT: Yes, that and swimming are pretty good together. But in order to play the piano and also play tennis you have to keep practicing the piano. If I stopped the piano and played a lot of tennis, I'd be in trouble.

SILVERT: How consistently do you practice the piano?

JARRETT: For sixteen years I didn't practice at all, until last month I started suddenly going crazy. I really don't know why. I went back and started all over again.

SILVERT: Playing exercises?

JARRETT: Yeah.

SILVERT: Did you find an immediate reward in your playing?

JARRETT: It has nothing to do with the way I play my own music. It has to do with being able to cope with the piano under any circumstances. I'm thinking, for the future, of not always recording my own music. Possibly interpreting other piano music, from whatever part of history.

SILVERT: Where would your head be right now in choosing a work, or a few works, by someone else?

JARRETT: I'd probably play Beethoven for a while. When I decided to start practicing, I picked out things that I had — didn't care what they were — just to move my fingers and read the pieces and get involved with them. I found some gold mines in Beethoven's — it's like being reborn in a way because I don't play any other — I play my *own* music.

SILVERT: Some people have the idea that you're coming miraculously out of some musical vaccuum, because all they've heard you play is you own stuff.

JARRETT: Well, if you can think of a vaccuum being positive, then the music I play when I'm doing a concert *is* coming out of a vaccuum.

SILVERT: You've talked about going "into the cave" to find the light. Do you have special forms of isolation, and what do you do when you compose?

JARRETT: I really don't know what I do (laughs). Every time I've been tempted to analyze what I do, I lose what I was doing. Which is exactly why any real experiences have never been able to be explained for other people to understand. All the religious texts are nothing but the closest you can get by drawing parallels. The only things we can talk about are secondary.

SILVERT: Because the moment of enlightenment is beyond.

JARRETT: I once had an incredible experience in the bathtub at home, and jumped out and went into the bedroom and tried to explain it to my wife. And she shrieked at me, "You're losing it! It's disappearing." I said, "You're right," and went back into the bathtub. I was incapable of expressing what had happened. It was a very simple thing. Somebody just turned the light on.

A long discussion followed about language and poetry, the life of a musician vs. the life of a poet. "You don't make a living writing poetry," Keith said. "You really shouldn't make a living playing music, it's almost degrading to say 'make a living' doing it, you know."

It came up that Keith himself had written a "crudely" finished book of poetry that he didn't care to publish, partly because he thought it would be "misinterpreted."

JARRETT: I want to wait until the book tells me it needs to be published, you know. . . . It could be that I just pull it out of the desk some day, and am detached from it because I haven't just finished it, you know. And I'll read it and say it's shit or it's great.

SILVERT: Is it all about your music?

JARRETT: No, I would say it's a musical-poetic statement. For example, there are definitions of words, but defined poetically, I hope. Like the word "dynamics" or "phrasing." I took those kinds of words and wrote short melodic essays (laughs) on what they should mean to a musician. Not what they mean in the music business. Not too extended essays. What I tried to do is make music out of words about music, and make music of words that weren't about music. And the book would be called *Music*. . . . I think one positive thing about releasing something like that would be to counter the compulsory inarticulateness of artists.

SILVERT: What do you mean by compulsory? You mean they're expected to be that way?

JARRETT: Yeah, you're expected to be a specialist. I'm expected to be a piano player, not a composer of orchestral music. A *jazz* piano player; people still do not let that alone — they'll have to disown me or still find a way to believe that I'm a jazz pianist.

SILVERT: You're still doing jazz, too. You're just doing both.

JARRETT: I don't know what I'm doing, you see, that's just it — everyone else thinks they know what I'm doing. I should know a little more than they do and yet I confess to know less than they do. I know only that I'm not moving from one thing to another, I am just adding things. That's what you were just saying and that's what they don't understand at all. They say, "He's forsaking jazz." Someone just wrote an article saying he loved the solo piano thing. When you do about four or five things, anyone who writes has a favorite, and they say the other stuff is minor. So his thing was the solo music, and then he called the orchestral music, of all things, "academic," which is the last word anyone should use, because even if I wanted to be academic, I couldn't be (laughs). I don't have enough exterior knowledge to be academic about writing a piece. This writer's last statement was that he hoped I didn't forget that jazz was still an exciting music and that it was serious. So that leads me to believe he thinks that I'm moving from jazz to some other department of the universe.

SILVERT: I wonder if he had heard *Arbour Zena* when he said that.

JARRETT: Yeah, he liked that better than my other string writing.

SILVERT: *Abour Zena*, to people who classify things, combines several elements. If you want to name them, this might be the jazz element or that might be the classical element.

JARRETT: That's true, I agree.

SILVERT: It's the most ambitious combination I've heard in terms of putting it all together. When is your symphony going to be completed?

JARRETT: I don't know.

Discussing the symphony, Keith said it would be thrity to forty minutes in length, not in separate movements, but a "continuous" flow. He was writing it for a "larger than average" orchestra, a realtively conventional orchestra, not the chamber (string) orchestra augmented by a jazz quartet that performed Arbour Zena.

JARRETT: The symphony will be performed in a non-traditional jazz-oriented manner and it won't be traditionally classical. I have 23 pages of percussion already written out, but I'm not using a trap set.

SILVERT: If you do compose out of a vaccuum, that's an advantage, in that you're doing something new.

JARRETT: I don't know about new, but it has to be fresh, to

sound fresh — it might not be new at all. In the "vaccuum" there are infinite possibilities of re-arranging reality. . . . projecting the experience of the vaccuum through whatever medium you're using. It's funny, but it makes you completely — not irresponsible — but not caring if what comes out of there sounds like anything else or not. There are two ways of writing music. One is from the inside and one is from the outside. From the outside, many more people can approach the craft of writing music. From the inside, you can write valuable music, semi-valuable music, or meaningless drivel, but it always depends on what's happening inside. The difference between those two techniques is that from the inside you're always right. You always meant what you did — you're never wrong!

SILVERT: You composed "Metamorphosis" over a period of a year and a half and called it, for lack of another term, "automatic writing." That's composing from the inside?

JARRETT: Yeah, I just kept reading it from the beginning. When I got to where I had stopped, I just started writing again.

*More talk about "writing from the inside" and 'getting to the vacuum;" Keith's ideas about teaching ("I wouldn't teach at a university unless that wourd means something completely different than I can imagine"); the titles to his albums (*Fort Yawuh *is an anagram) and so on.*

JARRETT: Both the *Koln Concert* and *Arbour Zena*, at one point before they were released, had liner notes by me. But both times I became convinced that I was saying less with all the liner notes than without them. Stirring up a question in someone's mind is much more important than giving them the answer before they have the question. *Arbour Zena* would have had a short poem, and *Koln* would have been a very factual description of the 24 hours preceding the concert.

SILVERT: I'm sure that would be interesting.

JARRETT: (laughs) The reason is that so many people have opinions about that concert. One guy thinks that I almost scientifically, mathematically figured it all out beforehand, note for note.

SILVERT: You figured out 1,723,000 notes.

JARRETT: Yeah, and played it. I mean, he's out of his mind. The same person has so many theories and they're all equally ridiculous — it doesn't bother me.

SILVERT: Give me another amusing one.

JARRETT: Well, supposedly, he's sure that I had an orgasm while I was playing the concert. Also, he knows exactly where it happened, you know.

SILVERT: And he had a helicopter with a telephoto lens to catch it.

JARRETT: Oh boy.

SILVERT: When you first started giving the solo concerts, you couldn't have had any idea of the huge impact they would have, not only on your own fans, but on music in general. Everyone else's recordings.

JARRETT: I have noticed a bevy of solo albums.

SILVERT: As an aside, I'm curious in your reaction — over the past year, I've convinced Herbie Hancock and Chick Corea to do a one-time-only concert in a classy auditorium in Berkeley. Just, physically speaking, Herbie and Chick on stage with a couple of nine-foot concert grands. This is exactly opposite to the direction they've been going in for several years. They're not doing it as some new commercial venture — they're both taking time out from the other stuff to do it because they're interested in doing it.

JARRETT: You don't have to convince someone who's lost his homeland to return to it for a few minutes.... But I've heard, on occassion, both of them playing acoustic piano in the last few years, and I was astounded at how rotten it sounded.

SILVERT: From being out of touch with the instrument?

JARRETT: Well, the implications of making the change from an acoustic piano to an electric piano, you almost have to have the philosophy that nothing affects anything else. If you have that philosophy, first, you can't be an important musician, or artist, because what would you want to do? If the change from an acoustic to an electric piano won't affect anything else, then you can return any time you want. Then you don't understand the laws of harmony, the laws of music. So it didn't surprise me that when I heard them return, they weren't able to make any sense out of the simplicity of a sound that you can't control with any exterior doo-dads. And those doo-dads I'm familiar with because I was using them pretty much with Miles.

In fact, the original Hancock/Corea duet piano concert, scheduled for Dec. 3, 1976, was cancelled. One reason was that Herbie wanted to spend ample time practicing the piano, which he did, partly during the summer '77 tour with V.S.O.P.; the Hancock/Corea project finally occured as an international tour in Jan.-Feb. 1978, with a live 2-disc album tentatively slated for March '79 release.

SILVERT: In the year and a half you were in Miles' band, you played the organ, didn't you?

JARRETT: The Fender piano and the organ simultaneously, most of the time. After the first month, I didn't think of them as separate instruments. They were in a V.

SILVERT: Occasionally you moved both hands onto one instrument, but most of the time each hand was on a different instrument.

JARRETT: Yeah. When Chick left the band there was an extra instrument, because we had both played together in the band. He was playing electric piano and I was on the organ. The first concert I did, I happened to touch both instruments at the same time, the same note. It was a total unison, it transcended both instruments. And I was glad I found that because I might not have stayed with that band. It was such a unique sound I was able to stay up on it for a long time. When you're playing in an electric band, it's hard to play acoustic anyway (laughs).

SILVERT: Did you like Miles' last studio album, *Get Up With It?*

JARRETT: Yeah, and better than anything on the album, I liked Miles' organ playing, because I appreciated his audacity. He's not a stupid person nor, in any respect, a bad musician. Yet he didn't want a keyboard player to play what he *didn't* want to hear badly enough, so that he tried to do it himself.

SILVERT: It was a really crude, raw quality, but he also used it to direct the band. It was really dramatic the way he used the organ on stage.

JARRETT: Yeah, he's good at dramatics (long pause). In Miles' band, before I joined, no one knew what he was trying to do.

continued on page 60

Jarrett hasn't played with his former quartet of Charlie Haden, Dewey Redman or Paul Motian since mid-1976.


Why do so many top pros choose Kramer?
At Kramer, we have one purpose, one goal: to offer the serious musician a quality-crafted instrument, far surpassing those on the market, at a reasonable price. No other fretted instrument manufactured has the playability, the versatility of sound, the quality of electronics, the precise intonation, the amazing sustain and a clean, functional design.
Each and every Kramer guitar and bass is designed with professional musicians in mind. They demand the most from an instrument and agree that Kramer delivers exactly what they expect during live and recording performances. Play one and you'll see why Kramer not only takes the lead, but is setting "New" standards in the music industry.
Kramer™
Kramer Guitar Corp.
11 Green Grove Rd., Neptune, N.J. 07753
201/922-8600
Another quality music product from...
BKL

By Zan Stewart

GRIFFIN:

After 15 years in Europe, the Little Giant and his tenor are back, but unlike Dexter, it's only a visit.

Johnny Griffin may not be a familiar name to all jazz listeners, but he should be. Griffin is one of a handful of traditional, swing-oriented saxophonists who, like Dexter Gordon, Gene Ammons, Eddie "Lockjaw" Davis and Hank Mobley, started playing in the late 40s and fully emerged during the fifties as one of the truly distinctive proponents of his instrument. A portion of Griffin's undeserved obscurity, if indeed that is the case, may be blamed on his residence in Europe since 1963. Also, since his expatriation, he has not recorded as profusely as he did 20 years ago. But Johnny Griffin has finally come back home for a welcome visit, and the word will spread once again about one of the masters of tenor saxophone alive on the planet today.

John Arnold Griffin III is a native Chicagoan, and his musical upbringing led him into a job with Lionel Hampton's band when he was just 17. He was in and out of Philadelphia, playing with Philly Joe Jones, John Coltrane and others in the late 40s, and for most of the 50s he free-lanced in the Windy City. He went to New York and joined Art Blakey's Jazz Messengers in 1957, was with Thelonius Monk from 1958-60, merged with saxophonist Eddie "Lockjaw" Davis in a quintet until 1962, and then left for Europe. He lived in Paris for ten years before moving to a small village outside Rotterdam, Holland, where he now lives with his wife and family.

Fortunately, Griffin's musical voyages have been well documented. His first date, entitled "J.G.," has been reissued on Argo; the Blakey period can be heard on *Art Blakey/John Handy — Messages* (Roulette); a Monk reissue, *At the Five Spot* (Milestone), traces that band's work, while the Chicago period, with Coltrane and Mobley, is available on *Blowin' Sessions* (Blue Note). The Davis-Griffin band is represented by *The Toughest Tenors* (Milestone) and Griffin's latest effort, *Blues for Harvey*, is found on Inner City. Fantasy/Galaxy will record the saxophonist during this visit for early 1979 release.

The following interview was conducted for *Musician* at the artist's hotel room adjacent to the Monterey Fairgrounds, where Griffin made his first U.S. appearance in many years at this year's jazz festival. The saxophonist is a very articulate, aware and thoughtful person, who responded to questions with the same fervor and sensitivity found in his work.

MUSICIAN: Why has it been so long since you've been in the States?

GRIFFIN: Well, I go where people are interested in me. I haven't been back for fifteen years. When I came back for two months, I took a look at the mess here, and went to Europe for good.

MUSICIAN: How much do you miss the States as far as the music situation is concerned?

GRIFFIN: I miss playing with some of the cats, the heavies like Art Blakey and Max Roach. Otherwise, I don't miss nothin'. Except the sports. I miss baseball, football, though I've gotten interested in soccer. And I play a little tennis.

MUSICIAN: Well, we're glad you came for a visit.

GRIFFIN: It's beautiful to be back and play for the American public and see all the cats I don't see in Europe. I don't hang out in Europe. I'll go out from my village and work, and then I'll come back home, banging on the piano, blowing my horn. That's it.

MUSICIAN: Would it be the same if you were living in Chicago or New York?

GRIFFIN: Impossible. I could not live like that in America. There are too many demands on you here, racially and otherwise. Too much pressure. I've only been here a few days and I get so mad I could crack up. I saw Frank Rizzo on TV, the mayor of Philadelphia, and I remember when he was chief of police, he came in with the reformers and shut down all the clubs. No place to play. Philly used to be my second home and I'd hang out there with Trane, Philly Joe Jones, Percy Heath and all the guys. Now that's all finished. Nothing's changed in America but the buildings. But there are some beautiful things. Like Dexter's acceptance. I find that very beautiful. I've always respected Dexter. He's been a star in my life since I was a kid.

MUSICIAN: When did you first hear him?

GRIFFIN: When he was with Billy Eckstine's band, along with Gene (Jug) Ammons, playing "Blowin' The Blues Away" [available on *Mr. B and The Band*, a Savoy Reissue]. Jug was a big influence. I heard a lot of music all my life, early on, because my parents were musicians. But when I was graduating from grammar school, we had a party at the Parkway Ballroom and King Kolax, the great Chicago trumpeter, had his band there, and Jug was playing tenor. And I thought, "Yep, that's what I want to play . . . saxophone. The cat's gettin' that sound, like Lester Young, you know, Pres. Saxophone, that's it." I had already been playing a little piano and Hawaiian guitar. So I got a horn and that's all I've ever wanted to do since — play horn — and, luckily, I've been able to do it. When I was starving in New York or Paris or wherever, I did that — play — and that's it! Period!

MUSICIAN: Did Thelonious Monk have any influence on your not taking a day gig, but sticking with music? He's always felt that a musician shouldn't do anything else.

GRIFFIN: Absolutely. I love Monk more than any other musician. I've admired him all my life. I used to go with him when he was collecting his unemployment when he was broke in New York in 1948. I met Monk through Elmo Hope (a pianist who reflected the styles of Monk and Bud Powell in his work), who I met through Benny Harris (trumpeter and composer of classic "Ornithology"). I used to walk the streets of New York with Monk, Elmo and Bud Powell daily. That was my music lesson. I didn't want to sound like any of the other saxophone players, so I stayed away from them. I stayed with the pianists and the trumpet players: Kenny Dorham, Fats Navarro, Benny Harris, Dizzy.

MUSICIAN: Kenny Dorham. A giant, playing with Bird, and people never heard of him.

GRIFFIN: Listen. You can't ever say, because each man has his own path in life. Life is just a school. It's a matter of education. Some people make it, whether you can see it in life or not. But we know that Kenny Dorham was a master player and it was sad to see him die like that, without the recognition. But many have gone like that.

MUSICIAN: Were you playing with Monk and Bud in New York, in the 40s?

GRIFFIN: Oh, yeah, I'd be playin' with them, too, because it was 24-hours-a-day music. I'd just play with the piano. I look forward to getting back to New York and seeing all the cats, because that was my education, the streets of New York. And Chicago, too. Chicago was like a workshop. Sonny Rollins used to come to Chicago to woodshed to get himself together all the time. He'd come and play with Wilbur Ware and Ike Day (legendary bassist and drummer) every chance he'd get. Or come and jam with me. Sonny's a fantastic musician. He's always been playin'.

MUSICIAN: He recently did a tour with McCoy Tyner and Ron

CAROL FRIEDMAN

"America? There are too many demands on you here, both racially and otherwise. Too much pressure. I've only been here a few days and I get so mad I could crack up."

Carter.

GRIFFIN: That must have been pretty strange. I love McCoy. He's a great pianist and he's been trying to get me to come back home for years. I saw him two months ago on the south of France and I said, "I'm goin," and he said, "That's good, Johnny." We each played a concert in Juan Les Pins. Art Blakey was there and I heard the new band with all those young cats. It was the first time I'd heard Dave Schnitter. He reminds me of the way I look, with that saxophone hanging all the way down to his ankles.

MUSICIAN: Rollins used to practice outside, in New York? Have you ever done that?

GRIFFIN: Yeah, it's good to play outside. I used to practice in Washington Park in Chicago. It really does something for your sound. If you practice in a little room with hard walls, you really

Bill Lawrence Products

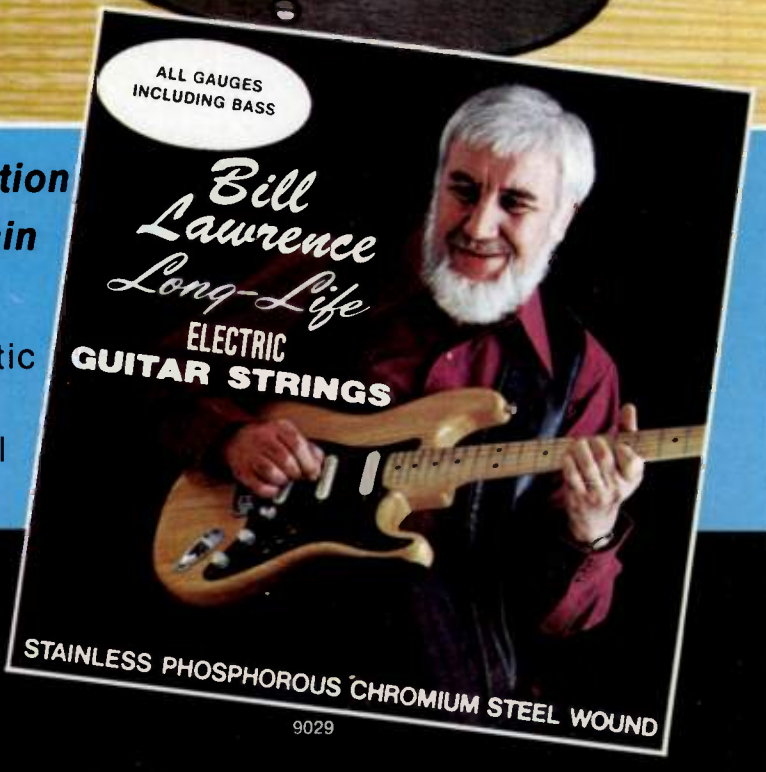
PERFECTION IN DESIGN AND CRAFTSMANSHIP

L-220
The Single Coil Sound . . .
Powerful and Humbucking!

Unretouched photo by international photo haus Nashville, Tenn.

- ***Perfect Intonation***
- ***Longest Sustain***
- ***Longest Life!***

A brilliant acoustic string with the highest electrical output!



Exclusive USA Distributor
L & L SALES CO.
1003 Saunders Ave.
Madison, Tenn. 37115
615/868-6976

Exclusive Canadian Distributor
ERIKSON MUSIC REG,D
7750 Trans Canada Hwy.
St. Laurent, Quebec H4T 1A5

Exclusive Australian Distributor
WAREHOUSE SOUND CO.
338 Brunswick Street
Fitzroy, Victoria 3065
Australia

Exclusive French Distributor
NASHVILLE
11 Rue de Douai
75009 Paris, France

think you've got a sound. Better go outside or practice in a closet full of clothes. That soaks up the sound, makes you work harder, teaches you how to breathe so that you can really get a sound. Sound is the most important thing for a saxophonist. My sound is the sound of my mind's ear. It's my voice. Got to have your own sound, baby. I feel sorry for many of the young players today that are sounding like they're playing John Coltrane etudes. I can't tell them apart. There's no individuality. But this is what they're teaching in schools.

MUSICIAN: Well, schools and colleges are the training grounds now. The session and the street don't really exist much now.

GRIFFIN: I know what you mean. In Warsaw, we used a couple of school-trained guys from Woody Herman's band, pianist and bass player, and these guys were terrific. Played their asses off. But when I listen to the horn players, I close my eyes and it all sounds like "Giant Steps," or it turns into something like that.

MUSICIAN: You've been said to have come from the Chicago school of saxophonists, and I've always wondered what that meant to someone from Chicago.

GRIFFIN: It means I play Kansas City style, that's what it means. Kansas City is the bottom line. My first influence wasn't Lester Young, it was Ben Webster. He was my first idol, Ben; Don Byas, Johnny Hodges, then Pres and, of course, Bird.

MUSICIAN: So it's the Southwest sound that's the central influence of Jazz?

GRIFFIN: That's the way I see it, because that's the music that influenced the Chicago musicians that I came up around. There's no New York sound. All the musicians had to go there to be heard, but there's no New York sound.

MUSICIAN: OK, to switch, are you working a lot in Europe?

GRIFFIN: I try to figure it so that I don't stay away from home for more than two weeks at a time, but it doesn't work out that way. I'm at home a good deal of the time, so I work some but not a lot.

MUSICIAN: Who do you work with?

GRIFFIN: Art Taylor on drums, who's playing his ass off. But I play with everybody. Danes, Swedes, Dutch. I work with anybody that can play. I don't miss the American musicians too much because there are some very good European musicians. They've progressed a lot. I don't try to keep a band together, though. I just pick up a rhythm section where I go and so many of the cats can swing that I haven't suffered much.

CAROL FRIEDMAN

MUSICIAN: How do you keep in such good shape (at 50 Griffin is incredibly trim and vital, like a man twenty years younger)?

GRIFFIN: I like feeling good and I just do what my body tells me. You see, music is my life, that's all I know. I've got one path to go down and it has nothing to do with anybody else. I want to play that horn. My days are spent looking forward to that bandstand. That's the pulpit. Everything else is incidental. And it takes no special effort. It's my work and it's my hobby: music. It's just that simple.

MUSICIAN: What inspired you to play completely solo, without anyone else, in the middle of a tune, not the cadenza? You were one of the first to do that.

GRIFFIN: Well, in the early 50s, the way of comping might change sometimes. The pianist's comping can be very strong and there are so many possibilities with music. You don't have to play the straight harmonies; you can use so many substitutions. But if a cat is laying down too many notes on the piano, you have to play what he's playing or else it will sound strange. Maybe you want to go another way to prove your point, and if this cat is playing so strong, then you're not free to create what you have in you. And it's a battle. So we cut the pianist; that's called 'strollin.' I used to holler, "I got it," cut out the bass and the drums, everybody. A lot of times I've done it out of frustration with the rhythm section, they weren't giving me what I wanted, or maybe frustration with myself, push myself a little harder. I could be playing something and not be able to find the handle of that rhythm section. Sometimes I can find it, sometimes not. It's just another approach.

MUSICIAN: But a very exciting approach.

GRIFFIN: Yeah, 'cause I'm out there all alone, and if you can't find that handle, you know it. Others may know it, too, but you know it. The main thing is you and the music. So that's where it starts and that's where it ends; you and the music. If you're playing with other musicians, too, that makes it even better, because that adds other colors and feelings. And when you're all together and feeling as one, you're all feeling that meter so that you can take it for granted; then, man, that's heaven. . . . I don't know. Music. Music is everything. I think music goes further than any other art form, because I think you're so limited with words. And words, especially in the English language, can have double meanings, so it's hard to tell if somebody's being straight. And with the inflection of the voice, words change meanings. But, you can't lie with music. It's out there. It leaves you naked. Your soul is naked.

MUSICIAN: Painters are naked, too, in that respect. And really anybody that can conjure up images with words.

GRIFFIN: But to be spontaneous, baby. I mean, painting takes time.

Carnegie Hall provided tenor fans with the stunning combination of Johnny Griffin and Dexter Gordon going head to head on the same stage.

MUSICIAN: Yeah, as far as spontaneity goes, there's nothing like jazz.

GRIFFIN: Well, you see, jazz music is special because, at least the way that I dig it, it's a self-expression, and it's not last night, it's today. When Bird said "Now's the Time," it's now. It's not what you played last night or on a record, it's what you're playing . . . [emphatically] now! It's an accumulation of your life up until . . . now! Jazz! That's for me what jazz is. It's how the audience is affecting you now, not yesterday. That's what makes it so exciting for me, because I can play the same tune forever and it never turns out the same way.

MUSICIAN: Bob James has said that the rhythms of be-bop weren't as adventuresome as those of today's music.

GRIFFIN: Who is Bob James. I never heard of him. How can you say that be-bop is old? Of all the musics in the world? Why does the music have to change every two years? Here are these cats, they're trying to play what Charlie Parker was playing but they've never caught up with him. And then they want to turn the corner and try to play something else. The music that Charlie Parker played, how can that ever be

continued on page 62

RECORDS

Dexter Gordon — *Manhattan Symphonie,* Columbia JC 35608.
Dexter Gordon, tenor saxophone; George Cables, piano; Rufus Reid, bass; Eddie Gladden, drums.

When Dexter Gordon returned to America he was greeted by an almost unprecedented outpouring of critical hosannas. However, critics are a fickle bunch and Dexter's first two recordings for Columbia were met will less than rapturous notices. It's not that the music was bad — how could Dexter make a bad record? — but the feeling was that this was not the real Dexter Gordon, whatever that is. The first record featured Dexter in super-bop settings, while the second found him somewhat obscured in charts by Slide Hampton.

Manhattan Symphonie is the Dexter album we've been waiting for, one of the finest pure jazz records of 1978. There are several reasons for this. First of all, the rhythm section of pianist George Cables, bassist Rufus Reid, and drummer Eddie Gladden has been performing with Dexter for over a year. They play with drive, delicacy, and admirable restraint. Also, the choice of tunes concentrates mainly on medium tempo excursions, with plenty of harmonic movement.

The net effect of all this is to bring front and center the most distinguishing characteristic of Dexter Gordon's style — *his tone.* In an era of Coltrane clones, Dexter's syrupy vibrato and swaggering romanticism have no equal (save perhaps the young tenor titan Rickie Ford). Listen to Dexter's reading of "As Time Goes By" and hear the perfection: the bottomless bass tones, quavering accents, absolute melodic relaxation, and overwhelming sensuality. By the time you read this, "As Time Goes By" should be making an impact on the playlists of jazz and non-jazz stations all over America. It is a timeless performance.

"Body and Soul," a tenor testing ground since the halcyon days of Coleman Hawkins, is also given the Dexter heat treatment. Dexter's ability to gain maximum intensity with a minimum of pyrotechnics should be a lesson to every young tenor player. For those desirous of smoke as well as fire, there's Coltrane's "Moment's Notice," a product of Trane's infatuation with changes. Dexter swings through effortlessly and with more conviction than on some of the modal pieces he's felt compelled to play since coming back to Coltranized America. There are also lovely latin flavored performances, and a beautiful blues by Dexter called "LTD." I have no qualms in calling this a perfect jazz album. — *Chip Stern*

Captain Beefheart and The Magic Band — *Shiny Beast,* Warner Brothers BSK 3256.
Don Van Vliet, vocals, sax, etc.; Jeff Tepper, guitars; Bruce Fowler, trombone; Eric Feldman, keyboards; Richard Redus, guitars; Robert Williams, drums; Art Tripp, percussion.

Captain Beefheart has always sounded to me like a backwoods Lord Buckley, complete with psychedelic band... a shaman telling of strange goings on in the swamp. Hoodo voodoo. "I'm playin' this music so the young girls will come out to meet the monster tonight."

Don Van Vliet, alias Captain Beefheart, is a dadaist, poet, and ironist who has fashioned a jagged, futuristic country blues idiom. By being so rooted in the blues tradition Van Vliet offers a sense of vitality to rock which, like jazz, needs a constant reassessment of its basic blues materials. His fascination with getting people "to flex their magic muscles" has led him to develop a jigsaw versescape of paradoxes and incantations. The impact of the lyrics tends to accrue over time. To paraphrase Lord Buckley, 'you don't know where you goin', but you mutha know you on your way.' Van Vliet is also an extraordinary composer-arranger. His carefully worked out dissonances and rocking polyrhythms have been an influence on artists as supposedly disparate as Ornett Coleman and the rock New Wave.

This is, as a marketing man might say, an accessible Captain Beefheart album. But the Captain has always been dealing from a tradition. Listen to the Otis Redding urgency of "Love Lies" or the Sam Cooke-like croon of "Harry Irene" (a charming Beatles shuffle with accordion fills). And, of course, there is the spectre of Howlin' Wolf looming largely in songs like "Owed T' Alex" and "The Floppy Boot Stomp."

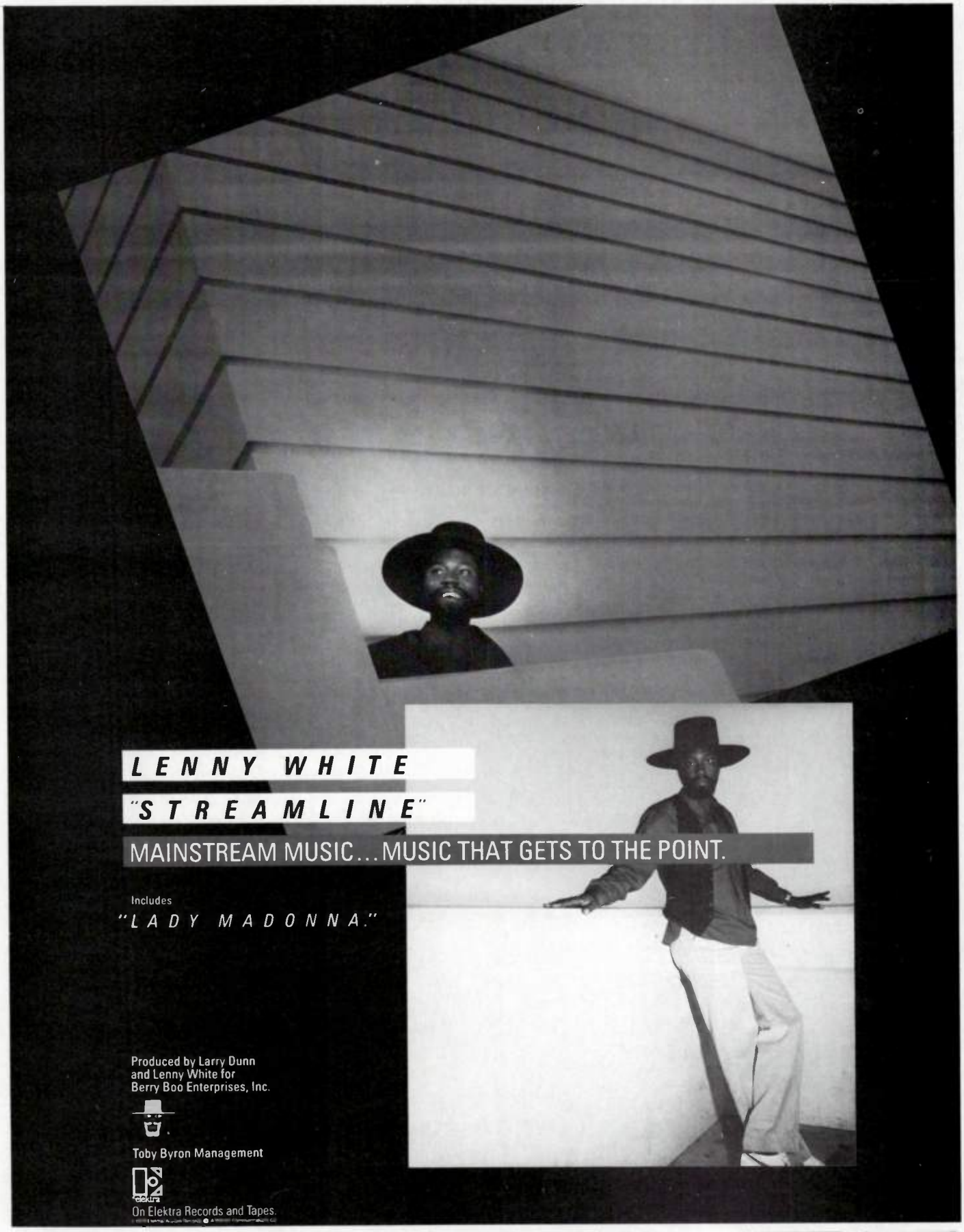
There is still plenty of the way-gone-esphere Beefheart of *Trout Mask Replica* days. Richard Redus and Jeff Morris Tepper play intricate, jarring patterns on electric guitar — both with and without slide — while trombonist Bruce Fowler slurs and whines underneath. Drummer Robert Arthur Williams lays down a shifting pulse with Ginger Baker directness, and Eric Drew Feldman alternates between bass guitar and synthesizers. On latin excursions like "Tropical Hot Dog Night" and "Candle Mambo," Arthur Tripp is added on marimba. Listen to the maddened Jojuka fury on "Bat Chain Puller" and the patchwork quilt of excoriating emotion from Fowler's trombone and Beefheart's raw soprano on "Suction Prints."

I fear I may have said a lot but told you nothing. But there is more creativity and hoedown joy on *Shiny Beast* than on any rock record you've heard in years. — *Chip Stern*

Ornette Coleman—*Body Meta,* Artists House 1.
Ornette Coleman, alto saxophone; Bern Nix, Charles Ellerbee, guitars; Rudy MacDaniel, bass; Shannon Jackson, drums.

The Biblical phrase 'a joyful noise' taken literally and carried to great extremes. *Body Meta* comes from the same Paris sessions that produced *Dancing in Your Head,* and fans of that recording, of whom I am emphatically one, should be prepared for more of the same, with a greater variety of material (there are five pieces here, all of them different). Crazy Music: guitars buzz, ricochet and whine, the rhythm section caroms down electric corridors, and the voice of Coleman's saxophone is held aloft in the midst of the racket like the flag of humanity. Briefly: "Voice Poetry" is Ornette over a pantonal Bo Diddley beat; "Home Grown," delirious repetition a la *Dancing* with, for me, Coleman's most supercharged solo of the date; "Macho Woman," a country

LENNY WHITE



LENNY WHITE

"STREAMLINE"

MAINSTREAM MUSIC... MUSIC THAT GETS TO THE POINT.

Includes
"LADY MADONNA."

Produced by Larry Dunn
and Lenny White for
Berry Boo Enterprises, Inc.

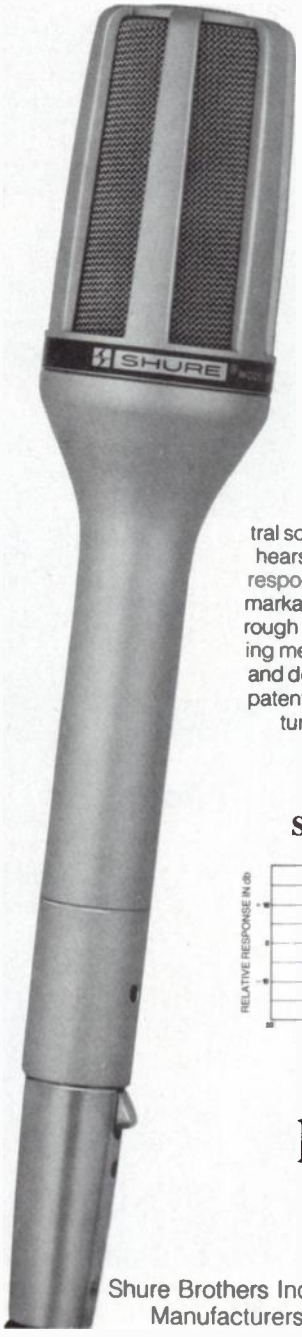
Toby Byron Management

On Elektra Records and Tapes.

STREAMLINE

fact:
you can choose your microphone to enhance your individuality.

Shure makes microphones for every imaginable use.
Like musical instruments, each different type of Shure microphone has a distinctive "sound," or physical characteristic that optimizes it for particular applications, voices, or effects.
Take, for example, the Shure SM58 and SM59 microphones:

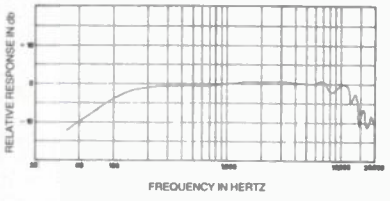


SM59

Mellow, smooth, silent...

The SM59 is a relatively new, dynamic cardioid microphone. Yet it is already widely accepted as a standard for distinguished studio productions. In fact, you'll often see it on TV . . . especially on musical shows where perfection of sound quality is a major consideration. This revolutionary cardioid microphone has an exceptionally flat frequency response and neutral sound that reproduces exactly what it hears. It's designed to give good bass response when miking at a distance. Remarkably rugged — it's built to shrug off rough handling. And, it is superb in rejecting mechanical stand noise such as floor and desk vibrations because of a unique, patented built-in shock mount. It also features a special hum-bucking coil for superior noise reduction!

Some like it essentially flat...

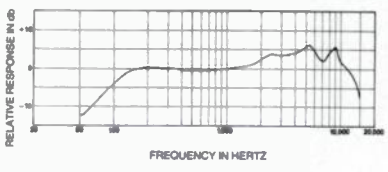


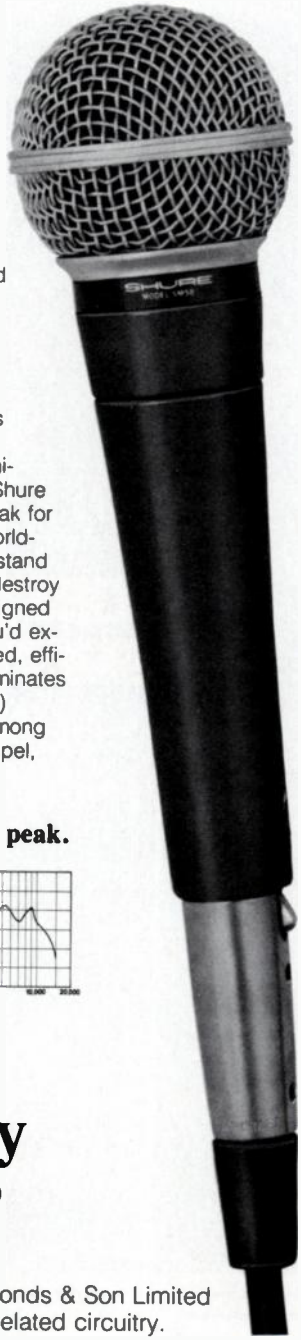
SM58

Crisp, bright "abuse proof"

Probably the most widely used on-stage, hand-held cardioid dynamic microphone. The SM58 dynamic microphone is preferred for its punch in live vocal applications . . . especially where close-up miking is important. It is THE world-standard professional stage microphone with the distinctive Shure upper mid-range presence peak for an intelligible, lively sound. World-renowned for its ability to withstand the kind of abuse that would destroy many other microphones. Designed to minimize the boominess you'd expect from close miking. Rugged, efficient spherical windscreen eliminates pops. Lightweight (15 ounces!) hand-sized. The first choice among rock, pop, R & B, country, gospel, and jazz vocalists.

...some like a "presence" peak.





professional microphones...by SHURE®

Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada: A. C. Simmonds & Son Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

blues head. "Fou Amour" has cries and raptures moving in and out of tempo, and "European Echoes" is a fairytale waltz that may be familiar from the live trio recordings on Blue Note. As on *Dancing,* Coleman is the only real soloist and he plays with brilliance and authenticity, full of the cry of the blues and very much one of our living classics. I think it is entirely to his credit that after twenty years of controversy and acclaim he can still keep half his audience wondering what the hell he is doing and the other half delighted. His innate disregard for formal distinctions, even those apparently of his own devising, may make it difficult for some listeners to follow him. For others, the freedom and openness of his conception are doorways onto an undifferentiated and unconditioned world in which creation is continuous and unpredictable. It is pre- and post-rational music; the thinking mind may have some trouble with it. Meanwhile, R&B meets the space age without blinking. Special mention must be made of the powerful drumming of Shannon Jackson. Like Coleman, he seems able to work both sides of the action without being bothered that boundaries insurmountable to others are being crossed. *Body Meta* is not easy. I fell in love with it less instantaneously than I did with *Dancing in Your Head,* but I got there in the end and I feel fine. When genius sings, those who wish to become wise, listen. — *Rafi Zabor*

The Heath Brothers — *Passin' Thru,* Columbia JC 35573.
Jimmy Heath, soprano sax, tenor sax, flute; Percy Heath, acoustic bass, baby bass; Albert (Tootie) Heath, drums; Stanley Cowell, keyboards, kalimba; Tony Purrone, electric guitar; Mtume, percussion; Jim Buffington, Joe DeAngelis, french horns; Wayne Andre, trombone; Howard Johnson, tuba.

Percy and Jimmy Heath come right out of the heydays of bebop, in the middle and late 40s, Percy with Howard McGhee, Dizzy and J.J. Johnson, Jimmy with Miles as well as Dizzy and McGhee, so that the brothers have a first-hand knowledge of that era's music. And they have continued to grow, as musicians as well as writers, and are fully cognizant of the music of today. With 60 years' experience, and some very intelligent production values, they present here an album that should appeal to any potential jazz listener or, better, any listener open to beautiful music.

Because that's what *Passin' Thru* is... beautiful music. Enchanting melodies; warm, glowing arrangements; reflective, buoyant solos. And though the tempos only vary between slow and medium, the date is far from unexciting. Each performance is thoroughly satisfying, with its own provocative, and memorable moments. Like a loving heart, this album beams radiantly from within.

It's such a joy to hear musicians of this caliber. Percy is one of the greatest bassists, a fact which his 20-year tenure with the Modern Jazz Quartet tended to obscure. Here he's out front more often, as on "New York." His sound is huge, with a deep, permeating resonance that embraces the listener. And he doesn't just walk behind the band, he strides, supporting with complete authority. Jimmy's tenor is animated and passionate, with influences of Coltrane and Joe Henderson, and his soprano sound is sweet and pure. He leaves space in his solo statements, allowing the observer to assimilate his remarks. The reedman does like to flash his commanding technique in brisk double-times, as on "Changes," but he deftly slides back into tempo for repose. Cowell has developed into an artist of the first rank and his personal moments show a seasoned, creative pianist who's learned the magic of economy, knowing exactly what not to play. Purrone is definitely a find. He plays with elasticity, the notes rolling smoothly off his strings in neat rows of little pearls.

The material spans the thirty years from the times of Charlie Parker to today. "Albert" and "Suite" are opuses of the 40s, the former a Kenny Dorham line on the changes to "All The Things You Are," and are delivered without fanfare in a straight-forward, swinging fashion.

"Changes" and "Light" are ballads, poignantly rendered. "New" and "Mellow" are contemporary, both employing a repeating bass vamp for stability and funkiness. The blues are represented by "Artherdoc," a solid hand-clapper with the date's major participants all taking the twelve-bar ride.

Jimmy's brass arrangements utilize those instruments in perfect augmentations, adding bits of color and accent but never overshadowing the melodic center of the pieces.

Passin' Thru is a breath of fresh air, a contemporary album without the overt use of electronics. Astute conception and exemplary execution make it an unqualified success. — *Zan Stewart*

David Murray—*Live at the Lower Manhattan Ocean Club, Volume 1,* India Navigation 1032.
Murray, tenor and soprano sax; Lester Bowie, trumpet; Fred Hopkins, bass; Phillip Wilson, drums.

Murray seems a musician of unusual promise and as yet uncertain achievement. He has one essential sign of a large talent, an unmistakable sound on his instrument, dark and secret with lots of vibrato. He also writes effective blowing vehicles, but he is still incompletely formed as a soloist. Often he will begin stunningly, his work then losing its shape in a welter of bluesified Aylerisms, but Murray is still only twenty-three (Archie Shepp had a similar problem with form at that age) and this is certainly not a fatal mark against him. He continues to produce interesting albums, this being one of them. In addition to the promise of Murray there is the payoff of Bowie, Hopkins and Wilson: a post-Ornette Coleman quartet that indicates very clearly where the mainstream may flow next, and demonstrates without a doubt that the new music of the 70s is not spooky music for the outcast few but a language spoken fluently that fulfills and enhances the tradition. More or less predictably, Bowie steals the show, his playing full of swagger and brass. He can win over any audience with a gag or two, but when he is serious he is haunting. Here, on his long solo on 'Obe,' he puts down what I think must be the finest recorded trumpet solo in years. Some of its best moments, after much melody, come when Bowie magically, shamanistically blows unpuckered air through the horn: sounds for the tribe at night, around the fire, big truths in the distance, whee . . . Hopkins continues to be the definitive bassist for New York in the 70s and Wilson could not be bettered. The live recording is faithful to the event: I was there. — *Rafi Zabor*

Charlie Haden/Hampton Hawes — *As Long as There's Music,* Artists House 4. *Hampton Hawes, piano; Charlie Haden, bass.*

I think this is one of the great jazz piano recordings. Hawes' performances here are straightforward, wonderfully balanced and clear. They are melodious, rhythmically supple and do, in fact, sum up the work of the lifetime that ended so soon after they were recorded. Hawes' artistry here is of an order that, as far as I know, comes only after much work and deliberation and with more than a little luck. Only so many transcendent statements get to be made, and many fine artists die before circumstances provide them with the opportunity of making, let alone recording, the statement that might sum up all the efforts of their lives. Hawes lived long enough to make this album, and although it is far from being his only good one, it is almost certainly his best. The album opens with two Hawes originals, near-bossas in which the magic is all in the nuances, before moving on to the freely improvised, wonderfully formed and quite rhapsodic "Hello/Goodbye." Side two continues with the long title ballad and an uptempo reworking of "What is This Thing Called Love." Hawes speaks the basic language of jazz as it stands, but in so elevated and unadorned a way that we are led to a fresh consideration of what that language might mean and how much it might finally say to us. Haden, on the other hand, is central to the way the album works, and you can hear him more or less continuously throughout it raising the music up toward its highest possibilities. In his choice of notes and pauses, by the intensity of his concentration on the dialogue taking place, and by his continuous testing and questioning of the worth and substance of that dialogue, Haden opens up spaces in the music that would otherwise go unexplored and in which a lesser artist would be unable to operate. In his liner notes, he writes that there is a godlike and creative quality in each of us, and that "as long as there's music" there will be a way for us to find our way to it. I'd say that as long as there is music like *this* we have a fighting chance. Charlie Haden is making music in a way that is virtually unique to himself, at least in the West. His two previous duo albums depended in part upon their variety and upon the pronounced idiosyncracies of his associates. On this album everything is seamless and unalarming, but one finds the same extraordinary sensibility at work, intent on going as deeply into itself as it can in order to emerge with only what is most finally real. It is an effort few people ever learn to make, let alone bring to the degree of fruition that Haden has. *Rafi Zabor*

JAZZ BRIEFS

Sonny Rollins — *Taking Care of Business,* Prestige 24082. This twofer consists of the original releases *Worktime, Tenor Madness* and *Sonny Boy.* Like all of Rollin's work from the mid 50's to his disappearance at the decade's end, this music is not only essential Rollins but essential jazz. The tenorist is fluent, eloquent, warmly humorous and endlesly inventive; he is supported throughout by excellent rhythm sections featuring Max Roach, Philly Joe Jones, George Morrow, Ray Bryant, Red Garland and Kenny Drew; and this set features, along with Rollins' wonderful and notorious rendition of "There's No Business Like Show Business," his once-only recorded encounter with John Coltrane. It is always a fascinating performance; the world beating intensity of Coltrane meets the worldly wisdom of Rollins and you can flip the coin of your mind to it forever, settling now on one side now on the other. New records, reissues, startling concerts: Rollins fever sweeps the nation. Glory be. — *r.z.*

David Sancious — *True Stories,* Arista 4201. Simply a great pop album, maybe the best of its kind since Stevie Wonder's last, on which it partially depends. Sancious' band has a huge and exuberant sound, very keavy on the keyboards. The tunes are good, the lyrics are conventionally inspirational if a cut or so above the norm (still, words about the thing are not necessarily the thing itself). Unless you automatically find this kind of thing too aggressively upbeat to be borne, you'll love it. Knocks the rest of pop into the ubiquitous cocked hat. — *r.z.*

Bob Marley & The Wailers — *Babylon By Bus.* Island Records 11 1298. In concert, at stage center, flanked by The Wailers and by the lovely I-Threes, Bob Marley sings with his eyes closed, slugs it out with imaginary enemies, dances like a voodoo priest and sings songs about Jah, Rasta Fari, Haile Selassie I, The Lion of the Tribe of Judah. Wailer music is a sound you love or hate; it is hard to react indifferently to it.

If you love, appreciate, respect, recognize or are even the slightest bit curious about Bob Marley and his music, *Babylon By Bus* belongs in your home, close to your equipment. It is a superb, live album. There are 14 songs (including *Exodus, Stir It Up, Is This Love?* and *Jamming*) spread over two records and each of the four sides is uninterrupted from one of Marley's concerts. The crowd noise does not intrude, Marley's voice is smooth, guitarists Al Anderson and Junior Marvin pull off several brilliant solos and the percussion — as always with The Wailers — is ecstatic and powerful. Marley, The Wailers and producers Chris Blackwell and Jack Nuber are to be congratulated; they have distilled Marley's 1978 concert tour into one of the best live recordings of the year. — *Joshua Baer*

Chick Corea — *Secret Agent,* Polydor PD-1-6176. I know that Chick's last album for Polydor, *Friends,* was not an aberration — Chick can really play. But this set leaves me with the queasy feeling that Chick has taken one too many wooden E-meters. This music is absolutely free of emotions and depth. I dig the tune "Fickle Funk," but what Chick does to the great Bela Bartok is a drag, and even the presence of Al Jarreau's basso profundo emoting can't salvage what is called "Hot News Blues." I know there are many critics who've tried to get a Mafia contract out on Gayle Moran, but her presence doesn't bother me half as much as the cloying, turgid arrangements. I fully expect L. Ron Hubbard to be sharing vocals on Chick's next tour. — *c.s.*

Carlos Santana — *Inner Secrets,* Columbia FC 35600. His deva has definitely dipped. The guitar work is as pungent and screaming as ever, vocalist Greg Walker is cool, and I dig the revival of Buddy Holly's "Well Alright" and Traffic's "Dealer." But where one has come to expect tremendous rhythmic drive from a Santana band, *Inner Secrets* offers merely a quaint, lobotomized groove. Santana is the whole show, but that's not enough. None dare call it salsa. — *c.s.*

Eddie Palmieri — *Lucumi, Macumba, Voodoo,* Epic 35528. There are a couple of concessions to pop and two inane lyrics and maybe the percussion isn't mixed quite right, but this is a great album with tight, powerful section work, good writing, fine solos from Palmieri and Ronnie Cuber among others, and one certifiable salsa masterpiece, "Mi Congo Te Llama," which Palmieri wrote to the Lucumi god Ozain. The main theme is based on numerology, Ozain has heard McCoy Tyner, and Palmieri looks like Fidel Castro on the back of the jacket, but great is great. This album is supposed to cross over to an Anglo audience and I hope it does. The move is overdue. — *r.z.*

Bobby Hutcherson — *Highway One,* Columbia 35550. I don't think Hutcherson could play a bad solo if he tried at this point in his career. His technique is dazzling, he is imaginative and he swings. His first album for Columbia sounds like an update of one of CTI's better releases, and the highlights, apart from Hutcherson's work, are one short but superb flugelhorn solo from Freddie Hubbard, a good string chart from Cedar Walton on "Bouquet" and good playing all around. What slickness there is in the album's conception does not overwhelm the genuineness of the solo work, though I wish a better lyric had been written for the album's one vocal. The world is now supposed to beat a path to Hutcherson's door, and maybe it will. — *r.z.*

Ornette Coleman — *The Great London Concert,* Arista-Freedom AL 1900. The music of Ornette and his 1965 vintage trio is vital and alive. Ornette's alto improvisation on "Clergyman's Dream" is a joy, and epitomizes for me what Ornette has always been preaching — a Sermon on the Mount of blues. Ditto for The funky encore of "Dough Nuts." On every cut, from the elegiac "Sadness" to the mysterious "Silences," Ornette's rich panhandle blues roots ring out. Ornette's classical writing has a whimsical formal lilt, somewhat akin to Ives and Copeland. That is to say, it is an American-sounding music. I think Ives did it better, but this is an early example of Ornette's classicism — his 1974 Carnegie Hall concert demonstrated more fluency and humor than this set's "Forms and Sounds for Woodwind Quintet." Most intriguing is Ornette's description of the work as "a combination of diatonic and atonal intervals that creates a form out of a sound and a sound out of a form in which the five

instruments blend, not by coming together, but by *moving in opposing directions.*" One could use that same description to describe Ornette's current electric band, Prime Time. Get the message. — *c.s.*

Van Morrison — *Wavelength,* Warner Brothers BSK 3212. Van Morrison is probably the most influential white blues singer around — just ask Bob Seger. And outside of Joni Mitchell and Warren Zevon, Van is one of the few artists to transcend the blandness of the El Lay scene. Some of my friends miss the funky background horns, but this is as fine a rock album as I've heard this year, particularly the title cut and "Kingdom Hall." The pain and vulnerability that Van feels is never more than a scream away. — *c.s.*

Heiner Stadler — *A Tribute To Monk and Bird,* Tomato TOM 2-9002. Heiner Stadler is a Polish-born composer and arranger who has re-cast six classic compositions by Monk and Bird in a decidely modernist framework. It is an intriguing collage of pointillism and polytonality, and while the recording could be better, the musicians couldn't be. Prominently featured are Thad Jones, George Adams, George Lewis, Stanley Cowell, Reggie Workman, and Lenny White. The inherent challenge in Stadler's arrangements is to be true to the tradition, but at the same time invest the music with all of the advanced musical knowledge that erupted from Bird and Monk's innovations. The music burns. — *c.s.*

Air — *Montreux Suisse Air,* Arista Novus 3008. Air's funniest, funkiest, most relaxed album. The band's two previous American releases were relatively formal affairs, and although they did nothing to falsify the work of an ensemble that is at least as concerned with form as it is with freedom, this new live date restores a cerain balance to their recorded image. We get to hear some patented Air blues, and side two features a fifteen minute calyspoid jam with Henry Threadgill mostly on hubcaps and bassist Fred Hopkins taking what melodic lead there is, while Steve McCall keeps the rhythm moving. It's the first tune Air has recorded that will make you want to get up and dance. Elsewhere, Threadgill plays his vinegary alto and his, for me, more full and satisfying tenor, and Air extends its reputation as one of the key units in jazz today. The music is visceral, poised and authentic. The recorded sound is not great, but if you cut the bass back a notch it's clear sailing and Bob's your uncle. — *r.z.*

Muhal Richard Abrams — *Spiral,* Arista Novus 3007. Abrams is one of the few modern pianists who does not have to contend with the major navigational obstacle of Cecil Taylor. He knows his own way through the waters of modernism; his own music is too firmly established to be easily shaken. He is a musician of unusual intelligence and his touch and technique at the keyboard are extremely fine. This solo piano album ought to please listeners who were put off by the difficulties of *Lifea Blinec. Spiral* is a good name for it: long pantonal lines spiral into others, emerge as four-to-the-bar swing and then, end in a matrix of clusters. Each note is articulate and clear, almost crystalline, and Abrams' sense of form is so sure that the outcome of the music is never in doubt. Side one features the 14 minute uptempo "B Song" followed by five fine minutes of gongs, etc. The long "Voice Song" on side two is marginally less successful, but taken all in all this is an enormously rewarding album, not at all forbidding, and considerably more affordable than someone's latest 10 record set. — *r.z.*

Bill Hardman — *Home,* Muse MR 5152. Finally. Another giant of improvised music, so long without an album, is given his due. Hardman has been with Art Blakey's Jazz Messengers off and on since 1956 (then with McLean and Johnny Griffin) and he's been a contender all the way through. A crisp attack and fat sound leading into imaginative lines delivered with assurance and determination — that's the Hardman way and it's here on this disc, his first as a leader in 20 years. Junior Cook wails lots of tenor and Mickey Tucker is no slouch at the keyboard. Two Latin tunes,

two swingers and a ballad make up the set. Sounds good, Bill. — *z.s.*

Howard McGhee — *That Bop Thing,* Bethlehem BCP 6039. McGhee, known as "Maggie," has been under wraps as of late, surfacing on a big band date done during the 60s; so even though it's not brand new, this Bethlehem re-issue at least lets us know that Maggie was one of the sweetest, sharpest, burningest cats during the 40s and 50s. At his zenith, he played often with Charlie Parker and Coleman Hawkins and this '56 recording presents the fire and warmth that is Howard McGhee. The set comprises bop tunes, the standards "Lullaby of the Leaves" and "I'll Remember April," some blues and a pair of ballads. Howard is supported by Sahib Shihab on baritone and alto and Duke Jordan on piano. McGhee deserves a listen from any concerned jazz lover. — *z.s.*

Funkadelic — *One Nation Under A Groove,* Warner Brothers BSK 3209. I have to laugh at the spectacle of boppers trying to get funky and not making it. They owe it to themselves to dig the creations of mad doctor George Clinton — the architect of the Parliament-Funkadelic empire. Though this album doesn't have the raw edge of *Cosmic Slop,* and contains a certain amount of scatalogical silliness, I'm impressed by the groove, the musicianship, and the sense that Clinton is trying to educate his audience. Clinton proposes a United State of Funk, but there is room in his universe for all forms of music ("I was strung out on Bach/and Beethoven was my thing/I dug jazz, I dug rock/anything with a swing/Then I ran into a friend/who told me there was so much more/find the void that you missed/there is plenty to explore"). How many people will dig the message is unclear, but Funkadelic has already turned on a generation of youngsters to black rock a la Hendrix in the person of guitarist Mike Hampton, who plays the spirit of Jimi, rather than the letter. A Funkadelic album is only a precursor to their awesome stage show, but this will get your funk rolling just fine. - *c.s.*

Lou Reed — *Take No Prisoners,* Arista AL 8502. This is a mediocre live set in which the seminal punk avant-gardist meanders and banters like a greasy Don Rickles. Some good tastelss fun, and a nice band (too bad Don Cherry's trumpet is not included in this set), but in the end it is a gratuitous performance. Pass on this album unless you are a stone Reed fanatic. For the uninitiated I'd advise picking up a copy of Reed's previous album, *Street Hassles,* or browsing the racks for vintage copies of The Velvet Underground. — *c.s.*

Sarah Vaughan — *How Long Has This Been Going On?,* Pablo 2310-821. State of the art. All that gloss, all those chops, all that remarkable vocal equipment are here gathered together not to display themselves but to say something, finally. Listeners ought to look up and singers ought to look out: this is as good as it gets. The second side of the album features duets with Oscar Peterson, Joe Pass, Ray Brown and Louis Bellson, and they make the album. The rest of it features Vaughan and the quartet, and while some of it is surprisingly rough and ought not to have been released, the rest is simply transcendant, and those who may have dismissed Vaughan as a great technician given increasingly to empty displays, owe it to their own sense of justice to hear this album. — *r.z.*

Sam Rivers — *The Live Trio Sessions,* Impulse 9352/2. A praiseworthy double set which reassembles and recollects two long trio performances from 1972 and '73 that earlier were released in bits and pieces on a bewildering miscellany of albums. The performances are at once blistering and austere. Rivers plays soprano, tenor, flute and piano and is accompanied by Barry Altschul, drums, and either Dave Holland or Arild Anderson, bass. Rivers hits a few of his peaks. Only in the double ghetto of the avant-garde would these pieces have been dismembered in the first place. Overdue. — *r.z.*

Gary Burton — *Times Square,* ECM 1111. Burton has lessened his band's resemblance to a Swiss music box by adding trumpeter Tiger Okoshi in place of the usual guitarist. And it works, particularly in view of the fact that Roy Haynes is at the drums and the lightness of texture stimulates him to the peak of his art. His playing on this album (and a stunning solo on Alice Coltrane's last) is some of the best drumming to have been put on record in recent months. Steve Swallow is on electric bass (his tone on acoustic bass was so wonderful, why doesn't he play it anymore?). It's a fine quartet, a good album, and for this listener, who typically finds Burton gifted but tame, Burton's best in awhile. — *r.z.*

Woody Shaw — *Stepping Stones,* Columbia 35560. This live quintet date is a considerable advance over the already satisfactory *Rosewood,* and probably the Woody Shaw album a lot of people have been waiting for for awhile. Shaw's quintet builds firmly and well on the foundations of the Jazz Messengers and Miles Davis' mid-sixties quintet. All the blowing and the rhythm work are fine, the compositions are serviceable or better, and this is everything modern jazz should be. If the music does not grab you by the heart and throw you around the room, I don't think it was meant to. Shaw wants to be a state-of-the-art trumpeter with a state-of-the-art band. He is. The really interesting question is where he will take it from here. Now the really big challenges begin, if Shaw can find them. I wish him luck and more. — *r.z.*

Steve Kuhn — *Non Fiction,* ECM 1124. I know a number of experienced listeners

who find it difficult to get into Kuhn's music, in which sometimes so little is stated and so much implied that listening to it can leave you wondering what is going on. I've never personally had that problem with Kuhn's work, which I find luminous and real, but those who have will be pleased and startled by this unusually vigorous quartet album, on which Kuhn emerges as a two-handed pianist of surprising power. His work has lost none of its inwardness but it has gained something like joy. The gem of the date is "Alias Dash Grapey," on which Kuhn Byards the blues with surprising authority for a number of choruses before the band joins him. I don't know if this is necessarily Kuhn's best album, but it he's left you wondering, this is definitely where you go to find out. — *r.z.*

Gil Scott-Heron & Brian Jackson — *Secrets,* Arista AB4189. Heron's social commentary is as strong as ever, and his smoky baritone voice continues to grow in range and nuance. Brian Jackson and the band provide a smooth blend of African remembrances and slick urban funk for Heron's themes of third world revolution, media manipulation, music business ripoffs, and coal mine blues. This is not junk food funk. The harrowing, dislocated music and imagery of "Angel Dust" is worth the price of the album alone. — *c.s.*

Outlaws — *Playin' To Win,* Arista AB 4205. Outside of America's big cities, wherever there is little in the way of nightlife, bars and juke joints are where people go to hear music and blow off steam. People in a big city like New York hear a new musical trend every few weeks, so perhaps certain styles tend to be taken for granted. In the backroads of America *boogie* is the music of the people. Sometimes labeled as southern rock, it would be more accurate to call this type of music *rural rock* — it's main practitioners and fans are country people. The Outlaws have long since graduated from the juke joint circuit but, as they show on this recording, they are among the finest practitioners of boogie in today's music. This is a fine set of countryish ballads and 1001 guitar superjams, all played with taste and/or balls depending on where you're from. — *c.s.*

Bob James — *Touchdown,* Columbia/Tappan Zee JC 35594. James has become to contemporary pop music what Percy Faith was to middle-of-the-road: a taste, thoughtful arranger who picks plesant material and present it in an unassuming, non-demading way, with touches of excitement and innovation rarely in evidence. This disc will not surprise any who's familiar with James's style and the usual fold of Dave Sanborn, alto; Eric Gale, guitar; and Hubert Laws, flute, are here to play their predictable, safe but enjoyable licks. If you're hot and bothered from a day on the freeway on a night with the in-laws, Mr. James will tranquilize your fevered brow, but don't expect illumination. — *z.s.*

Mike Mainieri & Warren Bernhardt — *Free Smiles,* Arista/Novus AN 3009. This happy album documents this duo's engagement at the 1978 Montreux Jazz Festival and it's very listenable. Mainieri on vibes and Bernhardt on keyboards keep things moving with a series of original, contemporary pieces that easily make one forget the other rhythm instruments that are usually necessary. The sound is full and the bubbly works have a sense of unity and structure that hold it all together and prevent any monotony. Buoyant performances worthy of attention. — *z.s.*

Jarrett *cont. from page 44*

SILVERT: Do you feel that you did?

JARRETT: I know I did, and I think he knew I did, which is why we had a good, close relationship. He said things to me I never heard anyone mention, just a very few words now and then about the music, but they were so meaningful — these were just times when we happened to be sitting together and the rest of the band wasn't there. I didn't have much of a secure feeling when I first joined the band. When I saw the band playing at that time, whenever Miles was playing I was interested, and when the rest of the band played I couldn't stand it. And Miles played so seldom (laughs) I was bored to death by four ego trips on the stage.... this diseased organism of a band. And then, suddenly, the band changed. Jack DeJohnnette had been in the band not too long, and then I joined, and then Michael Henderson joined. The whole feeling of the band changed a lot. It went from pseudo-intellectual shucking and ego-tripping to a really healthy, round, bouncing band. And Miles, almost from the beginning of that period, rarely left the stage. he was up there playing incredibly much. People were amazed.

SILVERT: Did his general attitude and mood get stronger?Did he seem more alive?

JARRETT: Yeah, yeah, and there are witnesses. Jan Garbarek was in the audience when I was with Miles at the Workshop in Boston, during one of the most incredibly positive times — that was the best I ever heard that band sound. And I still talk about it once in a while with Jan. It was so powerful, but no destructive power in it at all. The music could have moved mountains if there had been any around.

SILVERT: Getting back to your composing, have you thought of writing concertos for specific instruments — I guess *Luminessence* is like that for Jan Garbarek. Might you compose something for Charlie Haden's bass, or another musician?

JARRETT: I just work moment to moment. I don't even know what the symphony will be yet. I'd be presumptuous to think I know what it will be, and I'd restrict what it might be.

SILVERT: You seem to be a very disciplined person, despite the fact that when I saw you on stage with the quartet you wandered around the stage and let off nervous energy, and you get impatient with audiences.... but you must be rather disciplined to be able to compose and record and tour as much as you do. I've also heard that you personally think you're not doing nearly what you *should* be doing.

JARRETT: Yeah, that's true.

SILVERT: Do you have some kind of demon?

JARRETT: No, you see, time moves so fast for me, because of how much I'm doing, that more often than not I forget that I did something a week ago and I think months have gone by. If I spend three days not doing a single thing, it might seem like a year. It's that perpetual checking-yourself-out thing which is very important for an artist to be involved in. On the exterior people can see an incredible output. But I don't feel that, because once it's out, it's out there. It's the people who are listening to it that see how much is there. Meanwhile, I'm sitting around wondering why I didn't do anything.

The conversation moved to children, society's and psychologists' rules about family planning. Keith, describing his son Gabriel, who then was a 5-year-old only child, said, "He has an openness incredible for somebody his age. We go to Tunisia and we go to France and he meets kids on the beach who don't speak English, and he plays games with them without being able to say a word." The subject returned to work ethics.

JARRETT: The work ethic isn't essentially puritan, just in this country. Historically, the most famous use of the word "work" was in religious striving, spiritually perfecting the work, alchemy, all those things.

SILVERT: Have you read or studied a lot of religious texts?

JARRETT: Uh huh.

SILVERT: A particular religious practice or just a general interest?

JARRETT: I wouldn't say a *religious* practice.

SILVERT: Spiritual?
JARRETT: Yeah. Anyone who has followed any path with sincerity realizes that it gets broader and broader and you do less and less specific work (laughs) within that path. And you're less and less categorized. There is a parallel in my music. I start out with my focus able to span only a certain distance, and I'm categorized as doing only what that distance encompasses. Later, the focus gets broader and broader, and people think I'm skipping over to another place. It's not true. The view is changing from a 90 millimeter lens to a 50, to a 35, to a 28 . . . you know. And still having the clarity, trying to remain clear.
SILVERT: You take a lot of pictures?
JARRETT: Not too many. But I like the act of photography. I don't like photographers (laughs) in general. I can't stand photographers. I mean the run-of-the-mill guy who takes pictures. I know people I would definitely like just from seeing their photographs. But photography has become so accessible.
SILVERT: Everybody's a photographer.
JARRETT: Yeah. I want to stay away from acting that way. If I see a good picture, I might run a few blocks to get my camera just to get that one picture. But I don't want to cart the camera around and put the lenses on and take eight pictures of the same thing to make sure the light level is right. That's enough on photography. But, incidentally, there have been several albums on which I took the pictures.
SILVERT: Which ones?
JARRETT: *Mysteries* was the only one which was credited. Let's see — a minor thing on the back of *The Morning of a Star*, the cover of *Fort Yawuh* . . . on *Expectations*, the pictures of my wife and child, and the cow, a few horses . . . oh, the *Birth* cover is a picture of Gabriel when he was three minutes old. It was abstracted into a graphic design.
SILVERT: I think I would be too nervous to be right there with a camera when the birth took place.
JARRETT: Well, Margot and I did the LeMaas thing and by the end of it, it was so elating I wasn't nervous at all.

It was getting to be late afternoon, and Keith said he had to get ready soon for his solo concert that evening. We spoke for another fifteen or twenty minutes, skipping quickly from one topic to another: the spontaneous way in which he recorded the Staircase *solo piano album in a Paris studio, the firing of the Haden-Redman-Motian band in mid-1976; more about Herbie and Chick and others, returning to acoustic music. ("Why do they need a dealer to do that? It's like they just found out that there is an audience for acoustic music. They're not willing to take the risk of continuing to do what they feel stronger about than anything else, if there's no sudden appeal or attraction from the audience.")*

I asked Keith what he did to prepare himself immediately before a solo concert.
JARRETT: I have to get to the vacuum before I get out there. Whatever means I need, I usually use. If I have to send people away, if I have to tell jokes, I don't know. I have to keep my mind away from focusing on music so that. . . .
SILVERT: So that you're loose as far as the music is concerned?
JARRETT: Yeah. If I go out there with any intention at all, it's a drag, a real drag. Sometimes walking, pacing the back room trying to get a phrase out of my head, you know — Godammit!

Griffin*cont. from page 49*

considered old? The powers that be want to change the music into something else so that everyone can play it and make it common. The music that I play is not common. It is not meant for the masses in the first place. It's not ever supposed to be popular like rock and I never expected it to be, wouldn't care if it ever was. Jazz is creativity. We can't make jazz a commodity that you can sell in the supermarket. Jazz is not for everybody. Only a few special people are attuned to this music, but they're scattered all over this planet.

MUSICIAN: It has been said that be-bop, the music of Charlie Parker, was, and is, a private language spoken among black musicians. . . .

GRIFFIN: Charlie Parker was a prophet. He came and showed the possibilities and then split. I can't imagine Bird being here now. But I know that as soon as he died, the music turned left. The musicians turned left. And the critics were glad to see him go because his presence was so strong, they couldn't get around the man.

MUSICIAN: What kind of horn do you play?

GRIFFIN: A Selmer Mark VI. I had a Mark VII for two and a half years but I just gave up. Couldn't play it.

MUSICIAN: Was it playing out of tune?

GRIFFIN: Yeah, but all these horns are out of tune. Certain notes have to be lipped up on all saxophones. I never had a saxophone that was in tune in all octaves. There's always one note you have to adjust for. Saxophone is still just a baby instrument.

MUSICIAN: Do you still practice? I mean, disciplined exercises?

GRIFFIN: Yeah, I have to. The horn won't play for me otherwise. It's just like a woman. If you don't take care of her and pay some attention to her, you're going to have problems. And I don't have any problèms on the bandstand. I go on that bandstand to have fun. I don't know . . . music is magic, man; it's just magic. I'm surprised when I play that anything comes out of that horn. I've got this metal thing in my hands, but when I play it, it becomes part of my body. It's not a foreign thing.

MUSICIAN: Sounds like you and music have done all right by each other.

GRIFFIN: Yeah, I've had a ball. I'm doing what I've always wanted to do with my life. I've met some of the greatest artists and had a chance to hear and know some of these people, so I consider myself one of the blessed. I am blessed. I am and I can appreciate it. You see, I never wanted to be a superstar or nothin' like that, because it doesn't mean anything. All I want to do is blow, man. I want to blow my horn and have a nice public and a swingin' rhythm section and that's heaven for me. That's it, you understand. The rest is dross. Yeah, life is beautiful, baby, if you can find it. □

Melodipro, 64E Ebony • 64 notes • 37¾″ high • 43¼″ wide • 24″ deep

FROM A COMPACT PIANO

. . . and built to take it!

Factory installed Helpinstill sensors pick up real string sounds you can adjust to whatever volume you need or want. Plugs into a guitar amp or other sound equipment with a high impedance input.

Weighing less than 325 lbs., the Melodipro is built to work and travel. No nonsense black finish, cut out handles, heavy double casters . . . made to go on and off stage, in and out of vans, and on and off trucks.

Take off and go . . . plug in and play as loud as you want

For more information contact your dealer or

AEOLIAN *Corporation*

2718 Pershing, Memphis, TN 38112

Weather Report *cont. from page 24*

point and Shorter's golden tenor tone on the theme. "River People" was a hustling melody that just kept flowing along — a veritable urban soundtrack. The evening's highpoints were two solo selections that followed the group's airplay hits. First up was Shorter. One was reminded of the synthesis Wayne has made of tenor stylists. There was Coltrane's torrents of notes and harmonics; Rollin's use of space, sudden lower register belches, and sardonic humor; and a gossamer upper register sound akin to Stan Getz. In a touching show of sentiment and self-satire Shorter intoned the theme from "Thanks For The Memory," worked it upside down, then introduced the classic line from "Nightdreamer."

Pastorious's section moved through every conceivable musical style. There were quotes from "Donna Lee" and Shorter's "Dolores" as Jaco whipped out fast melodies blended with shimmering harmonics. Then by using a tape repeat Jaco layed down a nasty James Brown funk groove, over which he danced and essayed melodic ideas, including quotes from Hendrix's "Third Stone From The Sun." Using curved beams of feedback and distortion, Pastorious brought his solo to a close with a quote from "Blue and Sentimental." The best electric bassist in the world.

Everything after that was icing on the cake for me. "Mr. Gone" swung along in a medium groove, prodded along by Zawinul's chord washes. "In a Silent Way" was an angelic duet between Zawinul and Shorter — you could practically hear the shepherds yodeling in the mountains. "Waterfall" was a gentle ballad from their first album, featuring sparse, beautiful soprano work from Shorter. "Teentown," an infectious soul-man groove by Pastorious, brought down the house as Erskine created a tremendous rolling tension as all the separate parts merged into one common melody.

For an encore Zawinul came out and played a solo acoustic piano piece, "I Got It Bad" by Ellington, I think. The usually spare Zawinul created layer upon layer of harmonic embellishments and variations, and faded out with some full-keyboard trinkles that would do justice to Art Tatum. "Birdland" was the final encore, and Weather Report managed to blend in several other songs simultaneously, before Peter Erskine took things out with a tubby, polyrhythmic drum solo.

After years of instability, Weather Report has reached artistic critical mass. Think what you want about their current album; Weather Report live is as close to perfection as you are likely to get. ☐

Everything You Need to be a Star.

And How to Put it All Together.

Nowadays you gotta be an engineer to master all the tricks of Electronic Circuitry, like our six salespeople, each of whom have a degree in music and also know the inputs and the outputs of your art.

Sure, some store *may* match our selection (but we doubt that), some store may match our price, (ditto), but *no* store can match our advice (and we'll guarantee that!)

Luck, talent, and Hanich Music . . . Give us a call.

Hanich Music

WE SHIP EVERYWHERE!

235 North Azusa Avenue, West Covina, CA 91791 213/966-1781

MODEL AND HARMONIC CHROMATIC LINES

My first article in this series dealt with an overview of chromatic lines and a breakdown of their various types. I also indicated some guidelines to my examples. The two most important points have to do with phrasing and rhythmic interpretation.

Phrasing is concerned with the diverse musical elements of articulation, dynamics and the use of expressive devices. These are idiosynchratic to each artist owing to his individual taste and aesthetics. Phrasing is one of those crucial factors which makes music come alive from the intellect and the written page. An example of a phrasing problem: in a chromatic line, you would probably avoid exaggeration of a direct dissonance by not placing it on a strong beat, sustaining it for long or inflecting it in such a way as to make it too important.

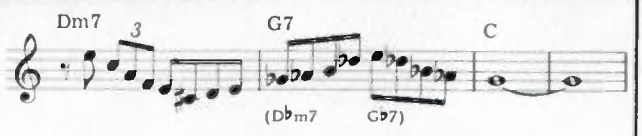
Rhythmic interpretation or feel is the motion of a line in space and is a consequence of phrasing because so much of the feel of a line has to do with its inflections. But, in reverse, if the line itself demands a certain kind of rhythmic feel in order to achieve an intended result, then the phrasing will become a consequence of this. As an example, often Coltrane's "sheets of sound" occured when he was using chord substitutions as the source of his chromaticism.

Both of these areas are interrelated and are among the most difficult to teach except by imitation. For the most part, I've left interpretation up to each of you, but to be fair I must say that sometimes the notes may not sound correct if interpreted badly. (The ideal situation would be a cassette with the examples being played; a project I'm working on.)

Returning to the broad topic of chromatic lines, the most important device used is "superimposition," which means the placing of one musical element (key, chord, pitch, rhythm, etc.), against or with another. The element superimposed will bear some sort of intellectualized relationship to the original. Of course, we're assuming that the original is a known quantity beforehand. The result of "superimposition" is controlled dissonance (tension leading to release).

I've delineated the various types of chromatic lines according to what seemed to me to be the closest musical element that served as the source for discovering the actual notes themselves in a chromatic line. (As stated in the last article, this identification-intellectualization process takes place sometimes before and sometimes after the initial creative flash.) The first type uses the most common jazz progression, II-V-I, as the source, therefore I call it "chordally-based."

The chromatic lines are derived from a II-V progression other than the one written. But though the II and V may change, the I chord remains the same. It's another way of getting to the same place and the resulting tension is what gives the line its sense of dissonance. Any II-V can be substituted for the already existing one. The II-V's that sound most colorful are those with the least common tones. In examples below of D minor 7th-G7-C major, the dominant chords Bb7, Ab7, B7, Gb7, Db7, and Eb7 have the least common tones in their scales with that of G7 (all mixolydians). The crucial factor is how the melodic material is resolved.

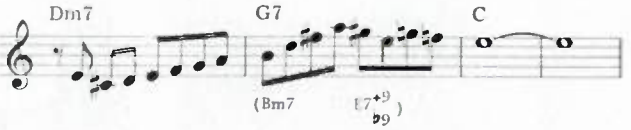


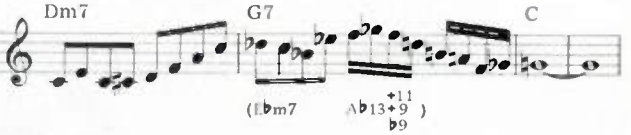
Also, chordally-based chromaticism can result from using the upper structures of a chord (9,11,13) as a primary source. Another method is to use altered chord and scale qualities of the written note (change G altered dominant scale to G aeolian).

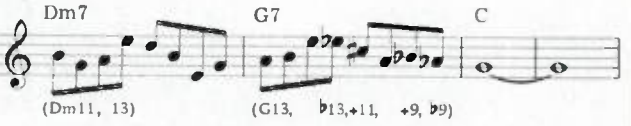
Methodology

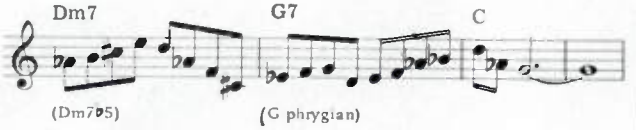
The II chord will usually be handled tonally in an easily identifiable manner so that the chromaticism will start on the V7 chord, which in itself has so many altered tones.

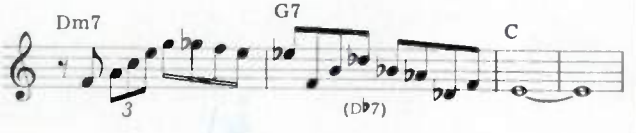
The substitutions referred to are in parenthesis; but in analysis the "chromatic" pitches themselves can often be related to the original V7 chord, as altered tones (+9, b9, +5, b5 of G7, etc.)









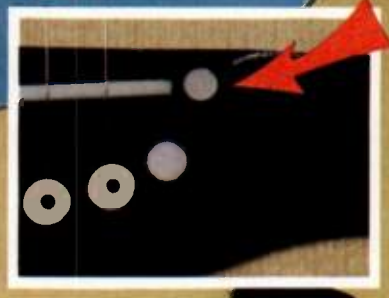


continued on page 70

HONDO II ACOUSTIC FEVER

with the Barcus-Berry

HOT-DOT™



The sub-miniature guitar transducer that outperforms all others.

For 1979 HONDO II offers the remarkable Barcus-Berry HOT-DOT. Factory installed on selected models, the HOT-DOT HONDO II gives you a choice between brilliant amplified sound when you need it and traditional acoustic sound when you don't. Another more for your money idea from HONDO II.

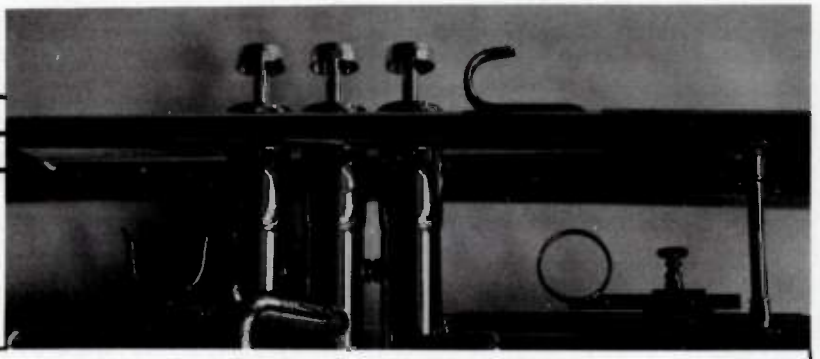
Hondo II T.M.

International Music Corporation
Post Office Box 2344
Fort Worth, Texas 76113

STUDIO

TRUMPET/TED CURSON

CHORDS



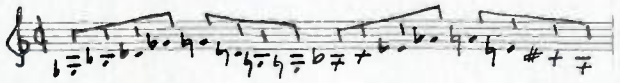
Chord playing is great for developing your skill with sight reading. It helps you build a strong embouchure and gain skill in hearing the interval before it is hit. It will help you develop a nice relative pitch. Finally, it gives you the assurance you need to try new things in your playing.

Practice your chords faithfully, and you'll be able to play in tune — and play even, wide intervals without missing. An extra bonus: when you're listening to a soloist you may not be able to hear what chord he or she is playing, but you'll know what progression they're using.

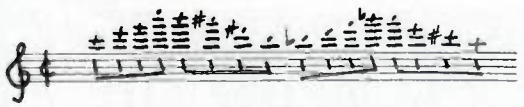
The most important chords in jazz are the major and dominant seventh chords. Seventh chords are usually followed by a major or minor chord. This is called the resolution of the seventh. (Take a look at *Chord Construction and Analysis for All Instruments* by George A. Gibbs, Jr., published by Mills Music.) Speaking of chords, some of my friends and I were just about to graduate from Mastbaum (a famous school in Philadelphia) and, to say the least, we were very cocky and thought we knew it all. During this period, one of the world's greatest jazz stars happened to be playing at the Showboat in Philly. His name was Sonny Stitt. We tried to find out what hotel he was staying in so we could get some first-hand information from him. The bouncer at the Showboat told us he was living right over the club, so five of us stormed his room. We wouldn't leave until he gave us one of his chord secrets. What he wrote down was C minor 7th to F 7th, B minor 7th to E 7th, B flat minor 7th to E flat 7th, and A minor 7th to D seventh — right down the cycle. Then he put us out so he could go back to sleep, because this was about two o'clock in the daytime, an ungodly time for jazz musicians.

All five of us were harmony majors, and standing outside the hotel we looked at his secrets and started to laugh because this was definitely some elementary stuff. We felt we had mastered this many years ago. Well, that was the early 1950s and here we are now in the late 1970s, and I'm still trying to find new ways and new inversions on the C minor 7th to F 7th sequence! So you see, we weren't so smart after all. There must be hundreds of different possibilities in turning around these basic sequences to make them sound beautiful and interesting. You'll have to investigate them for yourself, as the rest of us have done.

Major Chords in Root Position

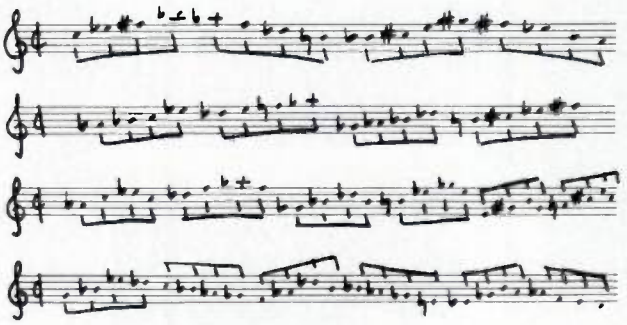


More of the Same



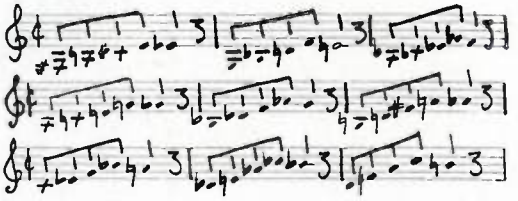
Dominant 7ths in Root Position

Four Sequences of 7ths and 4ths

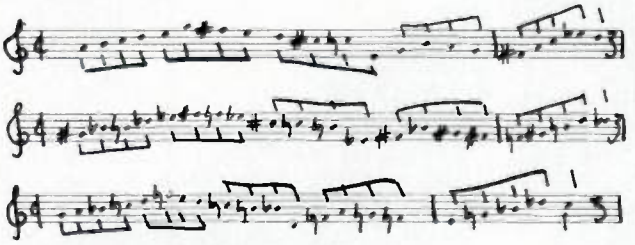


Remember, when playing high notes, to pull down the sides of your mouth and shoot the air upwards. In this next exercise, the minor 7ths are going to the third of the dominant 7th chord. You can hear this in almost every jazz solo, played in one inversion or another or played in the root position, just as it is written here.

Minor 7ths Going to the Third of the Dominant Chord



Here is an A minor 7th scale using the D 7th with the flatted 9th going to the G.



An Example of a Minor Scale

You have probably heard all these exercises played many times by various artists without realizing what they were. These are the most *worked* chords in all of jazz. They all work well together. Charlie Parker and Sonny Stitt really brought everyone's attention to them because in a lot of their solos they played these same chords right in these same sequences — especially Stitt. Give your ear a treat and listen to some records by Stitt or Dexter Gordon or Oscar Peterson. It's very refreshing to hear the great masters work with these sequences. Practice them and memorize them because you need them at your beck and call, always.

Next month we'll deal with lip flexibility exercises — very important because they help you play with an effortless, flowing sound.

JAZZ AIDS by Jamey Aebersold and Others

NEW ITEMS

- ☐ **LISTENING TO JAZZ** by Jerry Coker. New paperback **$3.45**
- ☐ **THE ARTISTRY OF JOE HENDERSON.** 7 original songs and transcribed solos from 2 classic Blue Note albums. Excellent book in Bb key **$4.95**
- ☐ **CANNONBALL ADDERLEY'S COMPLETE JAZZ FAKE BOOK.** 152 songs made famous by Cannonball's group, in concert key **$6.95**
- ☐ **PATTERNS for IMPROVISATION** by Oliver Nelson. Treble clef book of 81 different patterns & songs **$8.00**
- ☐ **ENCYCLOPEDIA of IMPROVISATIONAL RHYTHMS & PATTERNS.** Treble clef. Good sight reading book ... **$15.00**
- ☐ **DAVID BAKER COMBO SERIES** scored for trpt., alto, ten, bone, rhy. Write for list ..... **$7.00 ea. arr.**
- ☐ **JAZZ IMPROVISING for the ROCK/BLUES GUITARIST** by Paul Lucas. Melodic jazz soloing book **$5.95**
- ☐ **MONK MONTGOMERY ELECTRIC BASS METHOD** edited by David Baker. Wealth of material for constructing bass lines **$16.00**
- ☐ **FIVE TROMBONE ARRANGEMENTS** w/rhythm sections. 9 New original charts from Nashville by Barry McDonald et al. **Write for catalog and prices**
- ☐ **LOOKOUT FARM**—A case study of improvisation for small jazz groups. By Dave Liebman & group. Two sound sheets and transcribed solos. Excellent book! **$9.95**
- ☐ **WEATHER REPORT** book. Contains *BIRDLAND, HARLEQUIN, HAVONA, THE JUGGLER, PALLADIUM, A REMARK YOU MADE, RUMBA MAMA & TEEN TOWN.* Concert key and tenor/soprano part **$6.95**
- ☐ **THE BRECKER BROS.** 18 tunes in sketch score form—concert key. Includes *Some Skunk Funk & Sneakin' Up Behind You* **$6.95**
- ☐ **CHUCK MANGIONE** 2 tunes in sketch score form and 6 piano score—concert key. Bellavia, Chase the Clouds Away, Soft, etc. **$5.95**
- ☐ **TEXTBOOK of DRUM SET EXERCISES.** 25 charts of different phases of jazz drumming. Complete notation **$3.95**
- ☐ **A MUSIC NOTATION PRIMER—MUSIC CALLIGRAPHY** by Glen Rosecrans. Shows how to copy music **$4.00**
- ☐ **WES MONTGOMERY JAZZ GUITAR SOLOS** off record. 22 transcribed solos **$5.95**
- ☐ **TECHNIQUES & THEORY for POP KEYBOARD PLAYERS** by Preston Keys. Thorough book for intermediate to advanced players **$5.95**
- ☐ **DAVID BAKER ADVANCED EAR TRAINING BOOK** with CASSETTE **$12.00**
- ☐ **TAKE THE LEAD** by Stan Seckler. A basic manual for Lead Altoist in jazz band **$5.00**
- ☐ **THESAURUS of SCALES & MELODIC PATTERNS** by N. Slonimsky. Large hardbound book, 243 pages. Treble & bass clef exercises **$25.00**
- ☐ **INTERPRETING POPULAR MUSIC at the KEYBOARD** by Jeri Southern. Excellent book, spiral bound **$9.95**

- ☐ **NEW CONCEPTS IN LINEAR IMPROVISATION** by Ray Ritker. Textbook method of studying scales & chords. Treble clef **$7.95**
- ☐ **WORKBOOK for NEW CONCEPTS IN LINEAR IMPROVISATION** w/cassette practice tape. **Workbook** has chord progressions in concert key for the practice tape ... **$9.95**
- ☐ **ED THIGPEN—RHYTHM ANALYSIS & BASIC COORDINATION for DRUMS.** Good primer book **$4.95**
- ☐ **AUTOBIOGRAPHY of a YOGI** by Paramahansa Yoganada. Paperback of life as it really is **$1.95**

- ☐ **IMPROVISING JAZZ** by Jerry Coker (paperback). Excellent introduction to jazz theory **$2.95**
- ☐ **THE JAZZ IDIOM** by Jerry Coker (paperback). A must for teachers! This book can give you a boost once you've begun to improvise **$2.45**
- ☐ **PATTERNS for JAZZ** by Jerry Coker et al. Excellent book for daily practice. Treble clef. Teaches you to play in all keys and really helps develop your ears! **$14.00**
- ☐ **SCALES for JAZZ IMPROVISATION** by Dan Haerle. Dan takes 21 scales and shows how to use them and transposes them in all twelve keys in treble & bass clef **$6.95**
- ☐ **JAZZ TRUMPET TECHNIQUES** by John McNeil. Special book designed to help solve certain problem areas of jazz trumpet playing. A much needed book **$2.95**
- ☐ **PENTATONIC SCALES for JAZZ IMPROVISATION** by Ray Ricker. Study of Pentatonic scales in modern jazz complete with many exercises and licks. Six portions of transcribed solos by C. Corea, H. Hancock, J. Farrell, J. Henderson, K. Jarrett and W. Shorter **$7.95**
- ☐ **TECHNIQUE DEVELOPMENT in FOURTHS** by Ray Ricker. An advanced book of the treatment of fourths in modern jazz. Loads of exercises and patterns with chord symbols for direct application in playing situations **$6.95**
- ☐ **LYDIAN CHROMATIC CONCEPT** by George Russell. An advanced book dealing with the application of scales & melodic concepts used by the jazz masters. **$26.50**
- ☐ **CHARLIE PARKER ORIGINALS in CONCERT KEY.** A book of 30 songs written by the great Charlie Parker. Concert key only **$3.95**
- ☐ **HUGE JUMBO JAZZ FAKE BOOK** by Bill Lee. 1,002 jazz songs in concert key with chord symbols and words. 70 songs by H. Silver, 20 by S. Rollins, 20 by M. Davis, 32 by Duke and many, many more **$19.95**
- ☐ **BIRD LIVES** by Ross Russell. Hardbound reading book of the life of Charlie Parker. Outstanding book with an inside view of Bird's life **$10.95**
- ☐ **CHASIN' THE TRANE** by J. C. Thomas. Hardbound book of the music and mystique of the late John Coltrane **$7.95**
- ☐ **THE ART OF MUSIC COPYING** by Clinton Roemer. The music copyist Bible ... for composer, arranger, student, teacher. Large paperback **$11.95**
- ☐ **STANDARDIZED CHORD SYMBOL NOTATION** by C. Roemer & Carl Brandt. A uniform system for the music profession. Paperback **$3.95**
- ☐ **THE PROFESSIONAL ARRANGER & COMPOSER** by Russ Garcia. One of the countries standard text for big band writing **$9.95**

- ☐ **THE JAZZ CLINICIANS QUARTET "PLAY for YOU"** featuring Jamey Aebersold, alto and tenor; Dan Haerle, piano; Rufus Reid, bass and Charlie Craig, drums. An album showcasing these outstanding musicians/clinicians. **Chord progressions and two solos provided** **$5.95**
- ☐ **DIFFERENT DRUMMERS** by Billy Mintz. A unique, in depth study into the styles of the great drummers of our time. **And an important instruction record** **$4.95**
- ☐ **BRUSH ARTISTRY** by Philly Jo Jones. For all drummers **$3.50**
- ☐ **IT'S TIME FOR THE BIG BAND DRUMMER.** By Mel Lewis & Clem DeRosa **$9.50**

PIANO BOOKS

JAZZ IMPROV. FOR KEYBOARD PLAYERS by Dan Haerle. Creating melodies—use of left hand—soloing and much more. ☐ Basic Concepts **$3.95**; ☐ Inter. **$2.95**; ☐ Adv. **$3.95**; ☐ 3 Vol. complete—Spiral bound ..... **$9.95.**

- ☐ **CHICK COREA:** 16 tunes including Spain, 500 Miles High, La Fiesta and You're Everything **$6.95**
- ☐ **BILL EVANS #1** 6 transcribed songs—Interplay, Time Remembered, Very Early, etc. **$2.95**
- ☐ **BILL EVANS #2** 5 transcribed solos and 1 song—Funny Man, Orbit, etc. **$3.95**
- ☐ **BILL EVANS #3** 5 transcribed solos and 15 songs off records—Peri's Scope, Elsa, Peace Piece, etc. **$3.95**
- ☐ **HERBIE HANCOCK:** Over 45 of his greatest hits such as Cantaloupe Island, Maiden Voyage, Toys, One Finger Snap, Watermelon Man, Chameleon, etc. **$7.50**
- ☐ **HORACE SILVER:** 53 transcribed songs exactly as recorded by Horace ... S. Sadie, N. Dream, etc. **$6.95**
- ☐ **THE ERROLL GARNER SONGBOOK** 21 songs based on recorded versions. Just like Erroll plays—two hands **$6.95**

- ☐ **JAZZ/ROCK VOICINGS for the CONTEMPORARY KEYBOARD PLAYER** by Dan Haerle. A must for any keyboard player who needs new voicings! **$4.95**
- ☐ **A STUDY IN FOURTHS** by Walter Bishop, Jr. New book dealing with the interval of the perfect fourth in jazz. Includes 5 originals for two hands. Taken off record **$4.50**

JAZZ SOLOS TRANSCRIPTIONS

NEW TRANSCRIBED SOLOS!!!!

- ☐ **CHARLIE PARKER**—14 solos (concert key) **$5.95**
- ☐ **MILES DAVIS**—11 solos (concert key) **$5.95**
- ☐ **T. MONK**—8 tunes & solos (concert key) **$5.95**
- ☐ **DJANGO REINHARDT**—16 solos (great book!) **$5.95**
- ☐ **BUD POWELL**—6 transcribed solos **$5.95**

20 of WORLDS GREATEST JAZZ SOLOS: Books for
☐ **SAX** ☐ **TRPT** ☐ **BONE** ☐ **GUITAR** ☐ **PIANO** ☐ **FLUTE.** Excellent for sight reading. Solos have been written to fit the range of each instrument (not necessarily in recorded key). Specify instr. when ordering! .... **Each book $4.95**

- ☐ **28 MODERN JAZZ TRUMPET SOLOS** transcribed by Ken Slone and edited by Jamey Aebersold. Brand New!! An outstanding collection of modern jazz trumpet solos by 15 jazz greats. Solos are in Bb key with chord symbols above each measure. Solos by Miles Davis, Clifford Brown, Dizzy Gillespie, Freddie Hubbard **$4.95**
- ☐ **CHARLIE PARKER SOLOS FOR Bb and C keys.** 9 solos transcribed off records w/piano accompaniment. **$3.95**
- ☐ **DIZZY GILLESPIE SOLOS for Bb and C keys.** 14 transcribed solos off records by Dizzy with piano accomp. **$4.95**
- ☐ **LOUIS ARMSTRONG SOLOS in Bb key only.** 20 beautiful solos by Louie exactly as on records **$3.95**
- ☐ **JAZZ STYLES & ANALYSIS for TROMBONE** by David Baker. History of the trombone via trans. solos. 157 solos in bass cleff off records by known trombonists ... **$15.00**
- ☐ **JAZZ STYLES & ANALYSIS for ALTO SAX** by Harry Miedma and David Baker. 125 transcribed and annotated solos by 103 famous alto saxophonists **$12.50**
- ☐ **JAZZ RHYTHM & the IMPROVISED LINE** by John Mehegan. Solos from all jazz periods in concert key. **$7.95**

BASS BOOKS

- ☐ **THE EVOLVING BASSIST** by Rufus Reid. An indispensable aid to developing a total musical concept for jazz and symphonic bass players. Spiral bound **$12.50**
- ☐ **EVOLVING UPWARD**—Bass Book II by Rufus Reid—BRAND NEW! Shows how to approach and execute in-thumb position for acoustic bass. **$7.50**
- ☐ **NO NONSENSE ELECTRIC BASS** by Joe Cacibauda. This book is a beginning method book for the students who may not always have a teacher to consult. Covers tuning, picking, music notations, counting rhythms, etc. **$4.95**
- ☐ **WALKING ON CHORDS FOR STRING BASS** by Richard Davis. 20 bass lines with chord symbols just as Richard would walk them **$5.00**

DAVID BAKER BOOKS

- ☐ **JAZZ IMPROVISATION** by David Baker. A practical theory book aimed at performance. Comprehensive method of study for jazz players. Spiral bound **$15.00**
- ☐ **ARRANGING & COMPOSING for the SMALL ENSEMBLE** by David Baker. Shows how to arrange & compose for jazz, rhythm & blues & rock for the combo. **$15.00**
- ☐ **JAZZ IMPROVISATION for STRINGS VOL. 1** by D. Baker. Comprehensive jazz study for **Violin & Viola.** **$12.50**
- ☐ **JAZZ IMPROVISATION for STRINGS VOL. 2** by D. Baker. Same as above. For **Cello & Bass** **$12.50**
- ☐ **EAR TRAINING for JAZZ MUSICIANS** book with 2 cassettes by D. Baker. Designed to aid the jazz player in improving his hearing, his recall and his ability to respond rapidly to musical stimulus. A MUST! Spiral bd. **$20.00**
- ☐ **CONTEMPORARY TECHNIQUES for TROMBONE** by D. Baker. An excellent method of study for any trombonist. Sometimes called the Arban book for bone **$25.00**

COMBO ARRANGEMENTS

- ☐ **COMBO ARRANGEMENTS by JAMEY AEBERSOLD.** Scored for trpt., alto, tenor (bone opt.) and rhythm section.
  - ☐ Horizontal—Modal Blues
  - ☐ Bossa Nova De Jazz
  - ☐ Sunrise—Easy Jazz-Rock
  - ☐ Blue Note—Med. tempo jazz
  - ☐ Beatitude—Latin Rock
  - ☐ Hot Shot—Easy Rock

  Each arrangement $4.00
- ☐ **SUPER SAX ARRANGEMENTS off record.** 7 charts of advanced difficulty. Original Charlie Parker solos transcribed/scored for 5 saxes, trpt. (bone opt.)/rhy.
  - ☐ Be-Bop
  - ☐ Cool Blues
  - ☐ A Night in Tunisia
  - ☐ Lover Man
  - ☐ Salt Peanuts
  - ☐ Groovin' High
  - ☐ Blue 'N' Boogie

  Each arrangement $10.00
- ☐ **HORACE SILVER** combo arrangements off record. Doodlin', Creepin' In, The Preacher & Room 608. Scored for Trpt., Tenor and 3 rhythm. All four for only **$5.00**

A NEW APPROACH to JAZZ IMPROVISATION

Jamey Aebersold

$8.95 per volume (includes LP & Booklet)

A series of books & LP stereo records which allow you to learn to improvise at your own pace. Can also be used for classroom teaching. Each volume contains a stereo record and accompanying booklet. Booklet includes parts **FOR ALL INSTRUMENTS:** trebel & bass clef, Bb & Eb parts in each book. Special stereo separation for rhythm section players: Left channel has Bass & Drums, right channel has Piano & Drums. The back-up rhythm section on records is outstanding! Makes you want to play. **The most widely used improvisation method on the market.**

☐ **VOLUME 1 "A NEW APPROACH"**—Beg./Int. level. Contains Dorian minor tracks, Blues in F & Bb, 24 measure song, Cadences, Cycle of Dom. 7th's & one II/V7 track. Scales are written in measures and chord tones are notated. Chapters on Melody, Blues scale, Time, Modes, Exercises, Chords.

☐ **VOLUME 2 "NOTHIN' BUT BLUES"**—Beg./Int. level. 11 different Blues in various keys and tempos. This volume is truly fun to play with. Rhythm section on LP grooves! Scales and chord tones are written.

☐ **VOLUME 3 "THE II/V7/I PROGRESSION"**—Int. level. Probably the most important musical sequence in modern jazz. A must for all jazz players! Supplement includes 11 pages of II/V7/I exercises to be applied with LP. 8 tracks to improvise with and practice in all keys.

☐ **VOLUME 4 "MOVIN' ON"**—Int./Adv. level. A Challenging collection of Aebersold & Dan Haerle tunes. Book contains melodies and needed scales/chords for all instruments. Only for the brave!

☐ **VOLUME 5 "TIME TO PLAY MUSIC"**—Int. level. Similar to Vol. 4 except the songs are much easier. *Modal Voyage, Killer Pete, Groovitis,* etc. Next logical Vol. after Vol. 1 or 3. Lots of variety.

☐ **VOLUME 6 "ALL BIRD"**—Adv. level. 10 songs written by Charlie Parker. Ron Carter, bass; Kenny Barron, piano; Ben Riley on drums. Record has excellent Bebop feel! Best way to learn these famous tunes: *Now's the Time, Yardbird Suite, Donna Lee, Confirmation, Billie's Bounce, Dewey Square, My Little Suede Shoes, Thriving from a Riff, Ornithology & Scrapple from the Apple.*

☐ **VOLUME 7 "MILES DAVIS"**—Eight classics written by Miles Davis. Int/Adv level. Unique way to learn 8 of the most popular songs of the Fifties ... *Four, Tune Up, Vierd Blues, The Theme, Solar, Dig, Milestones* (old Milestones), *Serpent's Tooth.*

☐ **VOLUME 8 "SONNY ROLLINS"**—Nine classic jazz originals written by Sonny Rollins. Int/Adv level. Contains 8 of Rollins' most famous tunes, in their original keys ... *Doxy, St. Thomas* (latin, then swing), *Blue Seven, Valse Hot* (one of the first 3/4 jazz tunes), *Tenor Madness, Solid, Pent Up House, Airegin, Oleo.*

☐ **VOLUME 9 "WOODY SHAW"**—Eight jazz originals written by Woody Shaw. Int/Adv level. Rhythm section is currently with Woody Shaw and their familiarity with the songs makes it easier for you to play. Includes *Little Red's Fantasy, Katrina Ballerina, Blues for Wood, Moontrane, In Case You Haven't Heard, Tomorrow's Destiny, Beyond All Limits* (Bossa Nova, slow), *Beyond All Limits* (Swing, up tempo).

☐ **VOLUME 10 "DAVID BAKER"**—Eight beautiful originals by David Baker. Int/Adv level. One of the most prolific composer's in jazz today. Tunes offer a wide variety of styles and tempos. Includes *Aulil, Le Roi, Kentucky Oysters, Passion, Black Thursday, Bossa Belle, Soleil d' Altamira, Le Miroir Noir.*

☐ **VOLUME 11 "HERBIE HANCOCK"**—Eight of Herbie's greatest songs. Beg./Int. level. *Maiden Voyage, Cantaloupe Island, Watermelon Man, Dolphin Dance, Jessica, Eye of the Hurricane, Toys, And What If I Don't.* Rhy. section is Ron Carter, bass; Kenny Barron, piano; Billy Hart, drums.

☐ **VOLUME 12 "DUKE ELLINGTON"**—Nine all time favorites. Int. level. *Satin Doll, Perdido, Solitude, Prelude to A Kiss, Sophisticated Lady, Mood Indigo, I Let A Song Go Out of My Heart, In A Sentimental Mood, "A" Train,* Rhy. section is Ron Carter, bass; Kenny Barron, piano; Ben Riley, drums.

☐ **VOLUME 13 "CANNONBALL ADDERLEY"**—Eight songs made famous by Cannonball: *Work Song, Del Sasser, Unit 7, Jeannine, This Here, Scotch & Water, Saudade, Sack of Woe.* Rhy. section—S. Jones, L. Hayes & R. Mathews.

TO ORDER

Send check or M.O. Free postage in the USA for 4 or more items; add 75¢ postage for 1 to 3 items. Canada add $2.25 per LP/BK set; 75¢ for books. Foreign add $2.50 for one book & LP set; 60¢ each additional set. No C.O.D. USA funds only.

JAMEY AEBERSOLD 1211-V AEBERSOLD DR., NEW ALBANY, IN 47150

STUDIO

CONTEMPORARY HARMONY/RON DELP

SO YOU WANT TO BE AN ARRANGER

In the year-and-a-half that I've been writing this column I've received several letters from readers who are particularly interested in arranging music in the jazz, pop and rock idioms. So I thought I would deviate from harmony this issue to touch on the subject.

Arranging means everything from working out the chords to "Hava Nagila" to scoring for full symphony orchestra. In other words, putting things in proper arrangement: melody, chords, rhythm, bass lines, etc. The more proper term for arranging is orchestration. Though both words mean primarily the same thing they have different connotations. For example, orchestration usually means preparing a score for orchestra or at least a large band, while arranging is the same preparation (though not always written down) for anything from solo piano to dance band.

Every musician has arranged something — remember, arranging includes merely deciding on certain chord voicings, determining how many choruses of a tune one will play and (within a band) who will play when, creating an intro, ending, etc. But for one to call oneself an arranger, there are certain things one must know. Primarily an arranger must be more than familiar with:

1) INSTRUMENTATION - each instrument's range, characteristic timbre and physical difficulties.
2) ORCHESTRATION - how certain instruments will sound together in unison and in harmony, balance and dynamics.
3) HARMONY - progression, passing chords, chord substitutions, voice leading.
4) COMPOSITION - developing intros, endings, interludes, segues.
5) STYLE - voicings and melodic/rhythmic conventions in all styles, from all eras.
6) NOTATION - putting it all down on paper so that it will be interpreted as easily and correctly as possible.

A weakness in any of these categories will seriously hamper your ability to write effective music. Notice that I didn't mention creativity. Obviously, creativity is important and is the final factor that separates the really great arrangers from the mere note-writers. But before one becomes a creative arranger one must understand the craft.

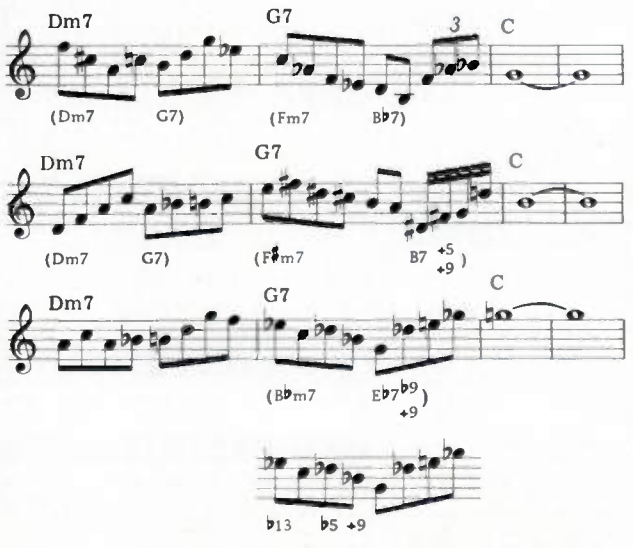
I've had many students who spent more time looking for a hip voicing or sophisticated instrument combination than they did learning the basics of arranging — and they learned the hard way — like spending ten hours scoring and six more copying parts only to find that half the alto sax's notes are out of range; or that the entire trumpet section's parts are transposed incorrectly; or that the most climactic chord attack in the whole chart . . . is really the pits.

Pure and simple, arranging is a craft first, an art second. If you get into arranging material for other artists, radio/tv, etc. you will certainly find that what people are paying you for is a product . . . not a work of art. If you're smart you'll do like most arrangers and put together a rehearsal band to play what you want to write.

Most of arranging is in the ear, and includes one hell of a lot of listening. Not hearing . . . listening. If you want to get into writing you must pull apart every piece of music you hear and listen for lines, voicings, instrument combinations and the like. That takes the fun out of listening? Yes, from an emotional standpoint, it might. But as an arranger you just can't be impressed by the pretty music. You must dive into it and extract its innards and use what you learn in your own writing. And you have to listen to everything — from vintage Count Basie to the music of "Donny and Marie" to those syrupy sounds in the grocery store.

In future issues I will tie harmony material into arranging as much as possible for those of you who are interested in scoring. Until then, ponder and LISTEN!

Saxophone *continued from page 66*



These lines were written on the piano so that you can hear the chromatic line *against* the existing harmony or *with* the new substitute harmony.

The clearest examples of this type of chromatic lines are evidenced in John Coltrane's recordings of the late 1950s, either as a leader or with Miles Davis. It is particularly interesting because the pianists were comping much more literally than Trane was thinking, and the tension is so apparent. Trane would also play several superimpositions at once as a result of his fantastic speed and dexterity. The "Giant Step" cycle over a II-V-I is a prime example of chord-based superimposition.

[[D-7 | G7 | C | C]] becomes
[[D-7 Eb7 | Abmaj.7th B7 | Emaj.7th G7 | C]]

Some of Sonny Rollins' recordings of the 60s evidence short bursts of this type of chromaticism ("The Bridge," "Our Man in Jazz," "Alfie").

The basic idea of superimposing other cycles as a source for chromatic melodic lines can apply to many chord progressions other than II-V-I. The most important consideration is the resolving of non-chordal tones.

The Carvin CM130

At Carvin you're not only buying the best, but the price is right too!

We handcraft guitars & other professional products in limited production quantities and sell only DIRECT to you thus passing on super quality with big savings.

Try us for 10 days and prove that we're better or your money back.

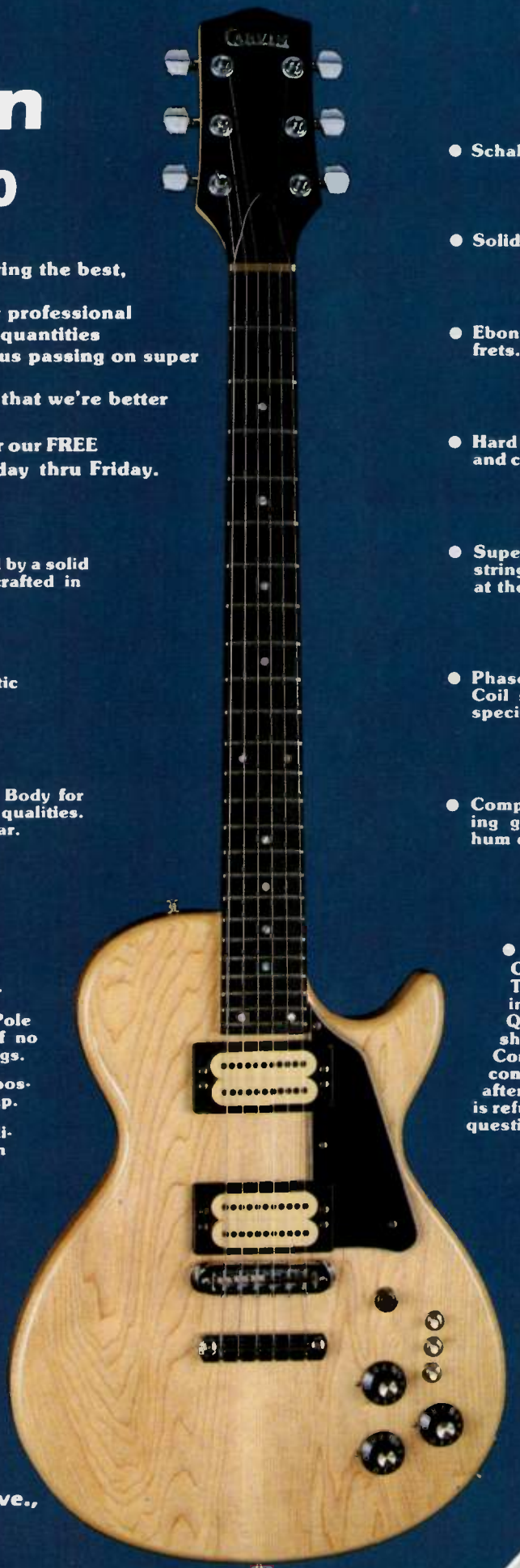
For more information write for our FREE Technical Catalog, or Call Monday thru Friday.

- All Carvin Guitars are backed by a solid 5 year guaranty and hand-crafted in America.
- Solid Brass Tune-O-Matic Bridge & Tail Piece.
- Eastern Hardrock Maple Body for unsurpassed sustaining qualities. Available in Black or Clear.

NEW!

- 2 Super M22 Humbucking Pickups for tremendous sustain.
- Entirely new adjustable 22 Pole magnetic field assures you of no power loss while bending strings.
- Brilliant highs never thought possible from a humbucking pickup.
- Sledgehammer midrange delivered with punchier tone than any other pickup made.

The M22's are available as a Direct Bolt-on Replacement for Gibson at $49 ea.



- Schaller Machine Heads
- Solid Brass Nut
- Ebony fingerboard with Nickel-Silver frets. Optional Maple fingerboard.
- Hard Rock Maple neck is laminated and contoured into body.
- Super low string action. Guaranteed string height to be less than 1/16" at the 24th fret.
- Phase Switching and Dual-to-Single Coil switching allow for unlimited special effects.
- Completely shielded controls and wiring gives superior protection against hum or interference.

- You may order by enclosing a $440 Certified check (plus $26.40 Calif. Tax if shipped to Calif.) for payment in full. This price includes a High Quality Hardshell Case and UPS shipment to your door anywhere in the Cont. USA. If you're not 100% convinced of Carvin's Quality 10 days after receipt of guitar your full payment is refunded. Please Call if you have any questions.

The **CM130**
DIRECT
$440
Including
Hardshell Case

ORDER BLANK

Carvin

CM130 ☐ M22 Pickup(s) ☐ Free Catalog ☐

Enclosed $

Name

Street

City State Zip

E-24

Carvin

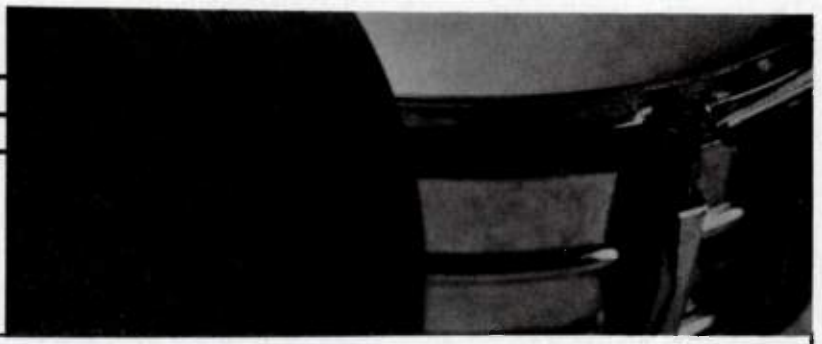
Dept. E-24, 1155 Industrial Ave.,
Escondido, Calif. 92025

Write or Call TOLL-FREE 800-854-2235 (Calif. 714-747-1710)

STUDIO

DRUMS/RALPH HUMPHREY

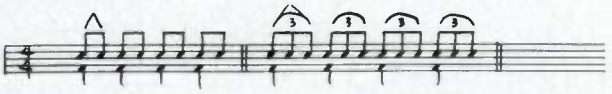
MORE ODD RHYTHMS IN 4/4



I would like to continue with the subject matter touched upon in issue #15, namely, the odd or uneven subdivision of rhythms in the standard 4/4 meter.

To summarize briefly, one can consider rhythmic units as being basically duple or triple. For example:

Ex. 1a. duple **b.** triple



Meters like 6/8 could be thought of either as duple or triple, depending on how one wishes to subdivide. Essentially, then, all metric types break down to either or both of these basic units.

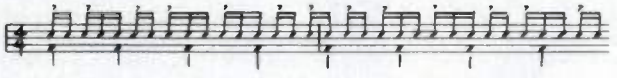
Now one can combine duple and triple rhythms in linear fashion so that an uneven configuration is created, which goes counter to the prevailing pulse:

Ex. 2a. **b.**

c.

The degree of polyrhythmic or counter-rhythmic effect is determined by (1) the particular combination of 3's and 2's used, (2) the note value(s) that is used, (3) the number of consecutive measures that are used to express the desired rhythm, or the length of measured time in which a strong downbeat is avoided. Thus, we can create the following:

Ex. 3



Except for the first beat of bar 1, there is no coincidence of accent and pulse at any one point.

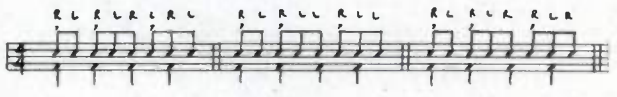
The application of odd rhythmic patterns must be determined first by the musical situation at hand. One must always be constantly aware of musical considerations before embarking on a rhythmic journey such as the one above.

Once you decide that odd combinations are suitable, then the technical aspects along with the orchestration of the rhythm on the set follow.

Here are some suggestions that will help you to express certain odd rhythmic patterns of your choice.

1. Try various sticking combinations of an odd group:

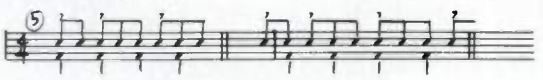
Ex. 4a. **b.** **c.**



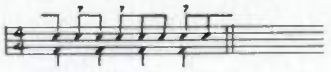
d. Reverse the stickings of a., b., c.

2. Transpose the rhythmic idea either forward or backward. The distance from the original position is your choice:

Ex. 5a. original **b.** transposed backward



c. transposed forward



3. Combine different note values in your sequence of rhythmic units:

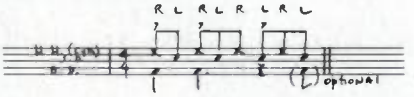
Ex. 6a. **b.**

c.

Once you have chosen the rhythmic configuration, try the following suggestions concerning orchestration on the set.

1. Using single strokes: Put the right hand on the hi-hat or cymbal, the left hand on the snare, and let the bass drum follow the accents of the right hand:

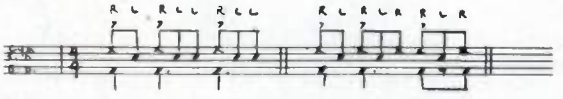
Ex. 7



Play Ex. 7 again and lead with the left hand. The first note, therefore, should be on the snare rather than cymbal. The bass drum will still take the accents of the right hand. Let the left foot play a quarter-note pulse when you use the cymbal.

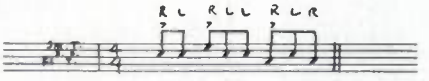
2. Using single and double-strokes: Let the lead hand take the accents:

Ex. 8a. **b.**



If you wish to express these rhythms in more of a fill context, then utilization of toms is possible:

Ex. 9



This information, along with the discussion in Issue #15, should send you on your way to a greater awareness of odd rhythmic groupings and their application.

What would you like to play for your country?

The mission is music—for our soldiers everywhere—across America, Europe, the Pacific. The music ranges from the classics, to the standards, to the sounds of today. The training is dynamic—at the Armed Forces School of Music—for the finest instrumentalists possible. The benefits are all there—good pay, medical and dental care, and the opportunity to continue your education.

To get more specific, return this postcard or write: The Commandant, Army Element, School of Music, Norfolk, VA 23521.

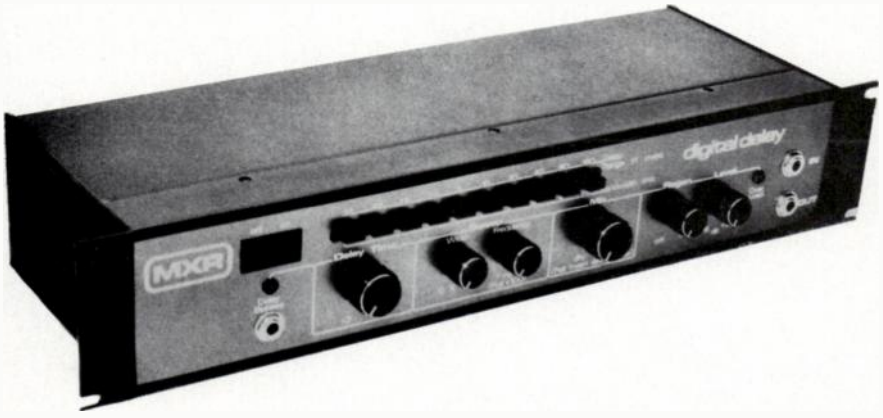
Join the people who've joined the Army.

TOOLS OF THE TRADE

DIGITAL DELAY

by Chuck Hughes

Our Man in the Music Store this month sorts out some of the uses and features of the various Digital Delay units.



The quest of the 70's musician to develop and refine his performance has brought many effects from the studio to the stage. One of the most variable and versatile effects to appear recently has been the Digital Delay. Music stores report it is also one of the most sought after measured by a strong upsurge in musicians' inquiries.

While Lexicon takes credit for developing the industry's first digital delay in 1970, MXR has brought the product to the working musician's attention. MXR's digital delay features an oscillator, internal signal mixing, and a regeneration control in addition to the standard delay length controls found on any digital delay. These enable the unit to produce discrete echo, vocal doubling, hard reverberation, flanging, pitch alterations (vibrato, pitch bending), frequency modulation, and infinite (non-deteriorating) regeneration, otherwise known as repeat-hold. The delay is available with anywhere from one to four memory cards, more cards producing increased delay and bandwidth capabilities. One of the most noted users of the delay is Jaco Pastorious, bassist of Weather Report, who demonstrates his mastery of the unit as well as his bass in ten-minute long solos. Jaco works with the repeat echos, flanging, and repeat-hold. the last effect enables him to play a

DELTA LAB—DL 1

riff, turn on repeat-hold, and improvise over his first rif as long as desired. The MXR is in such demand that it may take months to obtain if its not at your local music store. Selling in the $1000 price range, the MXR is one of the lowest price delays with its capability. A new unit certain to prosper from the demand for a relatively inexpensive digital delay is the series 40 Delayline/Flanger by Loft Modular Devices, Inc. It is designed with most of the same capabilities as the MXR, but sells for only $800. The unit contains an external voltage control for "slaving" other units, and a built-in compander for noise reduction and increased dynamic range.

In addition to dramatic effects, digital delays can even be used to eliminate

LOFT SERIES 40

apparent echo, thus "drying up" a sound. In large group listening situations, speakers may be necessary at various successive distances from the primary sound source. The problem of echo arises when a distant listener hears a sound from a nearby speaker and then hears the sound from the stage after it has travelled a considerably longer distance to his ear. By delaying the speaker hear the listener, it is heard at the same time that the stage sound reaches the listener, sounding cleared and more directional. The sound is perceived as emanating from the stage rather than the reinforcing speakers placed further into the audience.

A more simple Delay unit will perform this function. The Lexicon Model 92 and Delta Lab DL-1 have two and three adjustable delays respectively, but no VCO or dry/processed signal mixing without additional patching to outboard equipment. Both are good clean delays, however, and may be just right for a small studio or permanent installation.

Lexicon also makes a stereo delay, model 102-S, with full delay capabilities and an adjustable "clock mode" switch for selecting waveform. The Lexicon "Prime Time" Model 93 is color-coded and equipped with digital readout for its two delays. The Model 93 offers a four section input and output mix for precise level matching, and a delay capability of over two seconds in a narrow bandwidth. All dynamic functions can be footswitch controlled, making this one of the most complete units available for live performance. The Marshall Time Modulator is a delay which has gained considerable acceptance in studios, but has not made a large stage appearance, due to its price.

The Eventide S 1066 is another studio priced unit, with a computer-programmed read-only memory (ROM). The ROM selects delay, amplitude, and phase for each of 16 delays, which are then assigned to stereo outputs. The unit will store up to 32 different programs, which may be selected from an optional keyboard. At present, MXR

LEXICON MODEL 93

leads the popular field. The list of manufacturers and delay units will undoubtedly continue to grow as the potential demand is there in the musician marketplace. Digital Delay could be standard band gear in a few years as the phase shifter has now become. Never before has an outboard effects device offered so much flexibility of sound modification in one unit and judging from what has already been the response from musicians, the digital delay could be as pervasive in the 1980's band as the fuzz tone was in the 1960's.

Next month: Small mixers . . .

THE KUSTOM X-SPA:

you can forget it.

It's that reliable. When you're onstage and the arena's full, the last thing you want to worry about is whether or not your power amplifier can cut it.

The Kustom X SPA is designed to deliver 130 csap watts per channel into four ohms, with less than 0.5% THD, over a bandwidth of 16 Hz through 60 kHz. Hum and noise are a quiet 100 dB below rated output.

And there's more.

Parallel inputs allow use of any number of X SPA's, when you want to enlarge the system. Dual speaker outputs per channel, rear-panel AC outlet. And electronic sensors for thermal and short-circuit protection make sure the X SPA keeps running cool and powerful all the time.

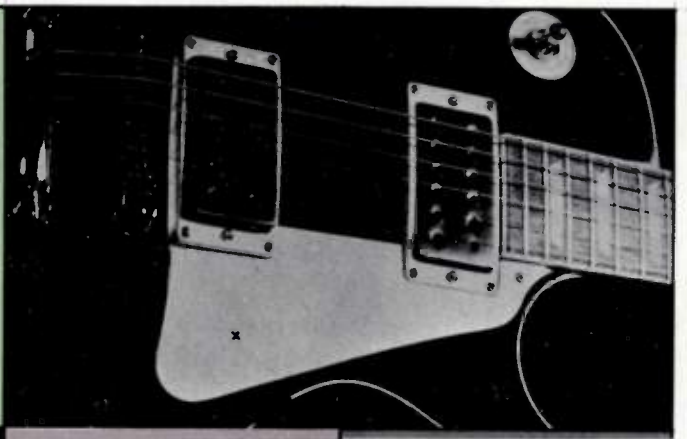
So when you think of value in power amps, remember Kustom. Then, you can forget it.

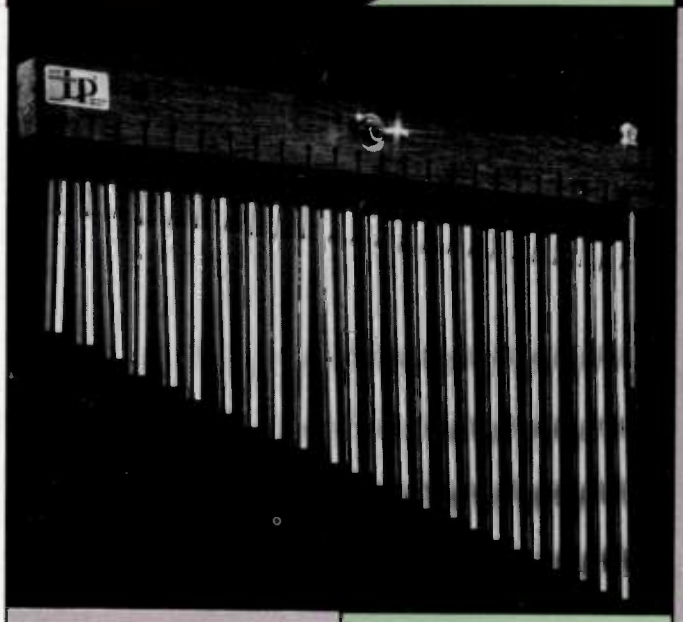
When Sound Is Everything . . .

HANDCRAFTED IN U.S.A.

For the authorized Kustom dealer nearest you, look in the Yellow Pages under "Musical Instruments" or write us:
KUSTOM MUSIC, DEPT. MP1 / 11700 W. 85th Street / SHAWNEE MISSION, KS 66214

Best buys

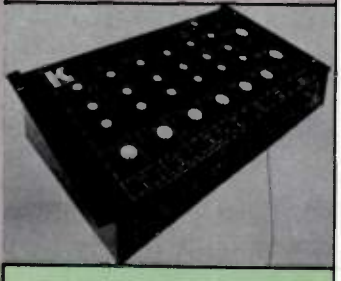




The new **Schecter** Les Paul assembly is a complete replacement electronics kit designed to retrofit into the cavity of all Pauls. It features the new Allen Bradley Push-Pull Omni Pots and Schecter's own Z Plus Humbucking Pickups. Each Omni Pot is a double pole, double throw (DPDT) pot switch to allow 26 different tone combinations. ISA, Box 9783, N. Hollywood, Cal. 91609, geared for the professional and the electric guitar.

Marshall has introduced the 4140 Crossover amp designed for the jazz player and the clean sound, while at the same time allowing him to crossover into an overdrive setting for more of the Marshall sound you've learned to know. Basically a 100 watt 2x12" reverb twin, Marshall has at last come up with a clearer sound for the musician playing the smaller room. Unicord, 75 Frost St., Westbury, NY 11590.

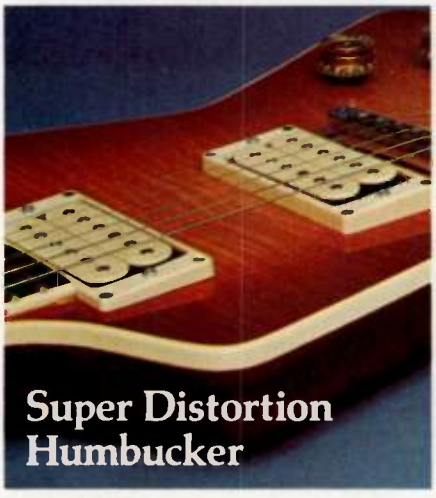
Kustom's new MX20 Mixer introduced this past summer at Chicago NAMM features six channels, low noise, a low price, high and low impedance matching and mixing as well as low and high eq. controls. Also, Kustom offers the option of using an internal reverb or feeding external stage monitors and allows the user an internal reverb or feeding external stage monitors and allows the user to tailor output voltage to his particular requirements with an Adjustable Level Output. Other features include an external footswitch jack, a peak level indicator, expander inputs and outputs and a sloping control panel. Kustom Electronics, 11700 W. 85th., Shawnee Mission, KS 66214.

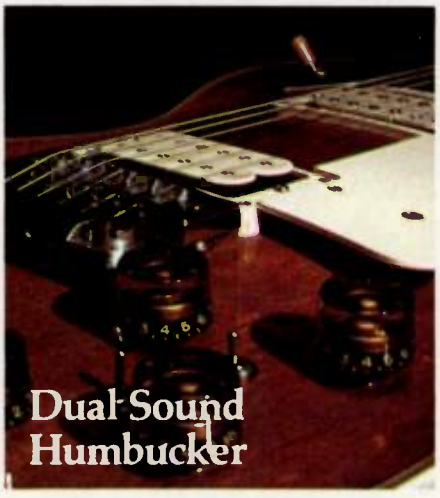


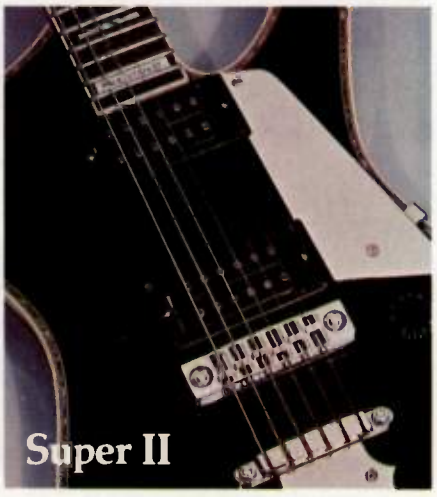
Latin Percussion's latest addition to the family is their three-octave Bar Chimes. Unlike most similar products which are tubular bars, the LP chimes are made of solid metal bars with a gold finish and are mountable on any cymbal stand. Also, LP has come out with Volumes 2 & 3 of their Drum Solo Records. These feature more advanced drum solos that vol. 1 with side A and B identical except one side has solos, the other side is for you. Percussionsists Eddie Montalvo and Charlie Santiago join NYC's leading salsa bands for the tracks and you couldn't pick better teachers. LP, 454 Commercial Ave, Palisades Park, N.J. 07650.

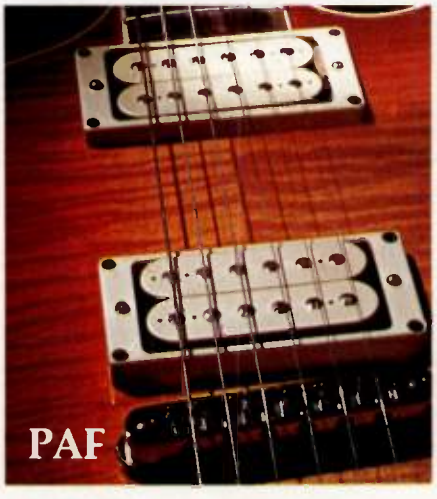
M. Hohner has introduced a new top-of-the-line, multi-effect String Performer capable of producing polyphonic voicings of piano, clavichord, cello, viola and violin. Also, it can produce solo voicings of brass, strings, clarinet and outerspace sounds. The instrument utilizes a system of four outputs permitting the musician to separate the amplification of the various voicings, covers a full five-octave range with 61 keys and has a split keyboard separating bass and treble sections. The String Performer features solid state circuitry and comes equipped with detachable music rack and hinged lid which covers the entire keyboard. M. Hohner, Andrews Rd., Hicksville, N.Y. 11802.

Don't choose one of these for our sound. Choose one for yours.


Super Distortion Humbucker


Dual Sound Humbucker

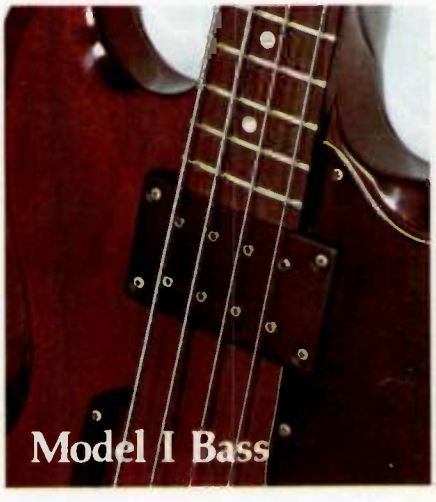

Super II


PAF


SDS-I

We also make the FS-I and Pre B-I direct replacement pickups for Stratocasters and Telecasters.


Model P Bass


Model I Bass


Acoustic Model & Acoustic Model II

For a full color catalog on all our fine pickups, send 75¢. Also, if you'd like a poster of this ad, send $1.00 to cover postage and handling.

DiMarzio
Musical Instrument Pickups, Inc.

1388 Richmond Terrace
Staten Island, N.Y. 10310
(212) 981-9286

A 1980 Presidential Parable

by Gordon P. "It's a fix" Baird

And it came to pass that by the time the 1980 Presidential elections rolled around, the money situation had gotten ridiculous. Campaign spending laws had grown so tight that fifty cents was the limit for donations. Watchdog committes were set up to monitor the candidates, monitor the candidates campaign workers and to monitor the campaign workers monitoring the other candidate's watchdogs. It was a terrible mess. Advertising was down; button, poster, hat, banner, sticker and noisemaker stocks had taken a nosedive on the major stock exchanges and worse, the public didn't realize there was a big election coming up.

Naturally, the two strong favorites of the campaign, Jerry Brown and Jimmy Carter, were worried. Wouldn't you be . . . what can you buy with fifty cents? Something had to be done.

And then Jerry Brown got an idea sitting out there on the edge of California and he picked up his hot line and told his secretary to get his ideas, P/R and spirit of fairplay men on the line. "Boys, you remember those kids with the guitars and amplifiers who campaigned for us in 1976 for the Presidency?"

"Right, Jerry! We remember. Great idea!" they said with splendid enthusiasm. They were a team.

"Linda Ronstadt, Emmy-Lou Harris, the Beach Boys and Jackson Brown. . ."

"Wow!" the three phones piped back in unison, "Absolutely Terrific, Jerr!!" "Don't forget James Taylor and Carly!" piped up an obscure accountant from the shadows over by the safe.

"All the Way, Governor!! You're going to do it again?!"

"Not quite. . ."said the gov, cutting off the dangling managers and going it alone. He reached all of his musical friends, Linda, Emmy-Lou, Carly and James down at a party at Paul Simon's house. They were having a pretty good time. He talked them into some appearances and gave them the address.

When they arrived at the address, they were surprised to find a recording studio and not one ecstatic supporter. "Hmpff. . ." said Linda picking at her roller skates, "I thought this was a support performance." "It is, kids," said the governor, stepping from behind a stand-up Steve Martin poster, "Let's go. . . ."

So they went inside and they began to make music for Jerry Brown's candidacy. First, they all sang and played. Then they took turns and tried all sorts of different combinations. It was alot of fun, actually . . . they felt very creative. Finally, they were all done and went home, tired.

Well, Jerry Brown went on to put out the records. In fact, it was The Swell Guy Record Company and they sold like wildfire. Everybody wanted to hear their favorite stars again and so they bought the records. In a few months, Jerry Brown was on the phone ordering buttons, posters, advertising and all those other things he needed to play American.

Well, naturally Jimmy Carter was furious back in the White House. Peanut butter sales had not produced very chunky campaign revenues and he was getting worried about the sudden appearance of Jerry Brown T.V. ads, posters, buttons and slogans. He got his White House press secretary on the White House phone.

"Jody, do y'awl remembah those nice boys who played in suppaht for my first campaign?"

"You mean the ones you wore the earplugs for, Mr. President?"

"Now Jody, let's forget awl about that. . . ."

"Yes Mr. President . . . let's see . . . there was The Allman Bros. and The Marshall Tucker Band, Dickie Betts and the Dixie Dregs. . . ."

"Excellent Jody, now I want yew to get those Liberty Loving boys and girls up hyah in the Oval Office by Monday morning and that's an order."

Naturally, Monday morning eventually rolled around and Jimmy Carter had dug out his old ear plugs and his old blue jeans. He addresed the assembled musicians on the subject of What Was Good For America and signed them for three albums each on the Ambiguous Peanut Label. Well, pretty soon, they were selling as briskly as the Jerry Brown releases and once again the sights and sounds of Jimmy Carter advertising, buttons, hats and bumper stickers were seen outside of the White House Rosegarden. It was like old times.

The campaign was very close. CBS rated Governor Brown as slightly ahead in the West, labor, black, blue-collar and middle-of-the-road liberal wards. Billboard rated President Carter number-one-with-a-bullet in the salsa, disco, white bland rock, red collar and blue funk wards. It was very close.

Finally, the campaign jammed its way down to the final political tracks with hundreds of big name artists having jumped aboard their favorite candidate's respective label. Sales were reported in the billions for the two companies and you could no longer walk down the street without slipping on a Jerry Brown button or bumpersticker, being blinded by a Jimmy Carter poster or deafened by a Jimmy Carter or Jerry Brown advertisement, sound truck or recording. America felt great.

And then they voted. In the end it was the closest election on record in American History. The Swell Guy Record Co. had sales of $23,567,678,444.38 with close to two-and-a-half billion records sold at $10.98 list each. Ambiguous Peanut Records, Inc. did $23,567,678,440.72 with total sales closer to three billion records at $8.98 each. The country was stunned. Jerry Brown had outgrossed Carter on total dollar volume, but Jimmy had taken the total sales vote. It was the old Electoral College question and there were riots everywhere, especially in livingrooms with quadraphonic stereo.

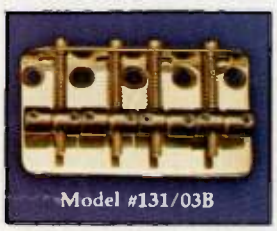
In the end, the two candidates split it up, with Jerry Brown taking the Presidency and Jimmy Carter taking the money. They thanked the artists and musicians for their time and that was that.

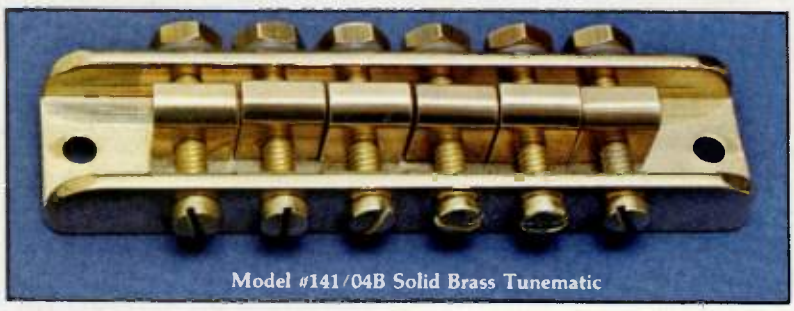
Make a Good Guitar Great

MIGHTY MITE MAKES IT BETTER

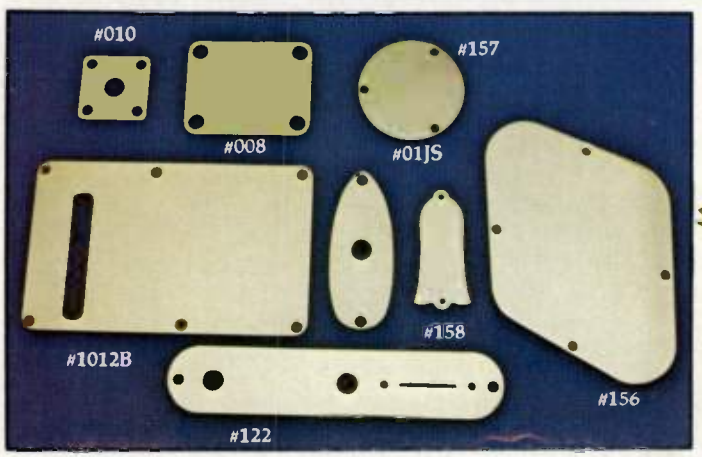
Now you can take a good guitar and make it great with Mighty Mite Custom Guitar Parts. For a few bucks your guitar will have the look, feel and sound of very expensive custom instruments.
Look into the complete Mighty Mite line of Pickups, Brass Bridges and Accessories at your local music store.

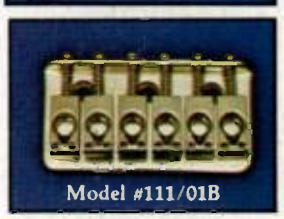

Model #121/02B-6


Model #131/03B


Model #141/04B Solid Brass Tunematic


Model #121/02B-3




Model #111/01B

Mighty Mite Mfg.
4809 Calle Alto
Camarillo, Cal. 93010
805-482-9815
Cable Address: Mightymite

send $1.00 for our 8 page color catalog and parts list.

Fender's new MA 8S Stereo Sound System. It'll leave 'em cheering left and right.

Stereo. It gives every instrument and voice the separation to be heard with all the power and clarity your band brings to a song. Not just on recordings. But live!

Which is why Fender developed the MA 8S Stereo Sound System.

The MA 8S delivers value you can hear with 200 watts RMS power (100 watts per channel). Eight input channels for high or low impedence. Individual channel pre-fader monitoring that lets you follow any lead while the mains put out the stereo or mono mix you want. Individual LED overload (clip) warning lights for each channel that make controlling distortion automatic. And five-band graphic equalizers for stereo mains and monitors that tame the toughest clubs in town.

Effects? Patch a tape recorder into the MA 8S console. Tap your toes on Fender's famous long-spring, foot-operated reverb. You can even pan your stereo mixes between the two incredible Thiele-aligned 2-12 HF speakers mathematically designed to maximize frequency response bandwidth and efficiency.

So mix your next set with an MA 8S. New at your authorized Fender® dealer. A stereo system like this is something to cheer about.

Fender®
MADE IN U.S.A.